

Crossing Parallels | Salfelder | Artist Level

Full Score

Crossing Parallels

Kathryn Salfelder



BOOSEY & HAWKES

AN IMAGEM COMPANY

DISTRIBUTED BY

 **HAL•LEONARD®**
CORPORATION

7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Program Note

Another program note? These “composer-to-audience” soliloquies have provoked recent discussion in the new music scene at Yale, in composition seminars, at concerts, in conversations with my colleagues, and even online at NewMusicBox.org. Content, length, aesthetic, personal appeal to a broad audience, and the use of technical musical jargon have all been topics of debate. Does one provide a textual road map to the sound? Impart programmatic, intervallic, and textural details? Speak of one’s inspiration? The only consensus lies in this: the composer should share factors he or she believes important to understanding the structure and meaning of his or her new work.

Yet how does one impart structure and meaning to such a provocative phrase as “Crossing Parallels”? These seemingly contradictory words are almost irreconcilable. I propose two solutions: the intervals within *Crossing Parallels* are dictated by both Renaissance and Baroque gestures as well as serial and hexachord rows. There are echoes of John Dowland’s *Lacrymae “Flow my Tears”* (c. 1600), glimpses of 18th-century fugal techniques, and fragments of 20th and 21st century notions of set theory and harmony. Though spanning four centuries, these varied practices often result in similar or identical melodies and pitch material. The second solution is described in the notes below:

two divergent planes
naively self-sufficient

a succession of variations
vying for supremacy
interrupt, overlap, mimic
an intrinsic struggle
until the discovery

the very last moment
it is inevitable
they are too deeply intertwined

Performance Notes

Accidentals remain in effect for the duration of the measure at the octave in which they occur. They are sometimes rewritten within a measure for clarity.

*= Spatial Notation (occurs in Percussion 1, 2, and 3)

** = Pianist should mute the strings by applying moderate downward pressure approx. 1-1.5 inches from the tuning pegs, with the pads of the LH fingers. The correct amount of pressure will create a sound that has a crisp attack, minimal pitch, and resonates throughout the instrument. (The opening *sffz* attack should have many partials and timbres audible throughout the first bar.)

All glissandi occur over entire note durations; grace notes occur before the beat.

Dotted slurs indicate phrasing.

Biography

Kathryn Salfelder (b. 1987) is fast gaining international recognition as a rising young composer. Recipient of the ASCAP/CBDNA Frederick Fennell Prize, Ithaca College Walter Beeler Memorial Composition Prize, and US Air Force Colonel Arnald D. Gabriel Award, her work for wind ensemble, *Cathedrals*, has been featured in over one hundred performances. Her orchestral work, *Dessin No. 1*, was premiered by the New England Philharmonic as winner of their 2009-2010 Call for Scores, and subsequently performed by the Minnesota Orchestra on their *Future Classics!* series. Current commissions include a concerto for soprano saxophonist Timothy McAllister and the Albany Symphony, and a new work the United States Air Force Band - Washington DC.

BM with Academic Honors, Martino Award for Excellence in Composition & George Chadwick Medal, [HYPERLINK “http://www.necmusic.edu”](http://www.necmusic.edu) \t “_blank” *New England Conservatory. MM (in progress)*, [HYPERLINK “http://www.music.yale.edu”](http://www.music.yale.edu) \t “_blank” *Yale School of Music. Composition studies with Michael Gandolfi & Aaron Jay Kernis.*

Instrumentation

1 – Piccolo	2 – B ^b Trumpet 1
4 – Flute 1	2 – B ^b Trumpet 2
4 – Flute 2	2 – B ^b Trumpet 3
1 – Oboe 1	2 – B ^b Trumpet 4
1 – Oboe 2	1 – Horn 1 in F
1 – Bassoon 1	1 – Horn 2 in F
1 – Bassoon 2	1 – Horn 3 in F
1 – E ^b Clarinet	1 – Horn 4 in F
4 – B ^b Clarinet 1	2 – Trombone 1
4 – B ^b Clarinet 2	2 – Trombone 2
4 – B ^b Clarinet 3	2 – Bass Trombone
2 – B ^b Bass Clarinet	2 – Euphonium B.C.
2 – B ^b Soprano Saxophone	2 – Euphonium T.C.
2 – E ^b Alto Saxophone	4 – Tuba
2 – B ^b Tenor Saxophone	1 – String Bass
1 – E ^b Baritone Saxophone	4 – Percussion Score
	1 – Percussion 1 Bells, Piccolo Snare Drum
	1 – Percussion 2 Bells, Anvil
	1 – Percussion 3 Vibraphone, Large Tam-Tam
	1 – Percussion 4 Triangles (3), Chimes, Tenor Drum, Bass Drum
	1 – Piano

To the Conductor:

For balance and aesthetics, the work is intended to be performed one on a part. Additional doublings are at the conductor's discretion.

Caesura following measure 136 may be of any length, up to 10 seconds.

The source material, John Dowland's *Lacrymae "Flow my Tears"*, for voice and lute, can be downloaded from www.kathrynsalfelder.com