Apotheosis

Kathryn Salfelder

Kon Brio (ASCAP)
www.kathrynsalfelder.com
Program Listing:
Apotheosis (2018)                           Kathryn Salfelder (b. 1987)

Program Note:

Apotheosis is deeply personal and emotional, perhaps more so than a program note can endure. Musically, the piece continues a recent trend in my music: embracing and incorporating quotations of Renaissance works. Here, I interweave highly-camouflaged fragments of Johannes Ockeghem’s Missa Mi-Mi and Ut hermita solus with my own frenetic and thunderous gestures. Programmatically, the descriptions in the music (in chronological order: “Thunderous” - “Pounding on the Gates of Hell” - “Regrouping for a Second Attempt” - “Pounding Again - On Fire!” - “Pleading at the Gates of Hell”) tell a narrative of desperately beseeching for the return of something or someone lost, much like the Orfeo story. But this piece is not about Biblical Hell, nor is the title, “apotheosis” about literal ascension to deity. It is rather about the internal hell of repeatedly trying – and failing – to obliterate parts of oneself that one has deemed undesirable, in attempt to meet others’ expectations. The apotheosis is the joy, beauty, and peace that come with being true to who one is, rather than who one thinks one ought to be, finding the calm to listen, the strength to believe, and the courage to be.

My thanks to Duane Bierman, Director of Bands at the University of Nebraska – Kearney, for this rewarding collaboration. Apotheosis is commissioned by the Theta Mu Chapter of Tau Beta Sigma for the UNK Wind Ensemble, celebrating the 25th Anniversary of chapter installation of Tau Beta Sigma and Kappa Kappa Psi at the University of Nebraska at Kearney.

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.

Grace notes occur on the beat.

Apotheosis may be performed one-on-a-part (except where noted below) or with additional performers at the conductor's discretion.

Performance time: c. 5'15"

Instrumentation

<table>
<thead>
<tr>
<th>Piccolo</th>
<th>Bb Trumpet 1, 2 &amp; 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute 1 &amp; 2 (min. 4 players)</td>
<td>F Horn 1, 2, 3 &amp; 4</td>
</tr>
<tr>
<td>Oboe 1 &amp; 2</td>
<td>Trombone 1 &amp; 2</td>
</tr>
<tr>
<td>Bb Clarinet 1, 2 &amp; 3 (min. 6 players)</td>
<td>Bass Trombone</td>
</tr>
<tr>
<td>Bb Bass Clarinet</td>
<td>Euphonium</td>
</tr>
<tr>
<td>Bassoon 1 &amp; 2</td>
<td>Tuba (min. 2 players)</td>
</tr>
<tr>
<td>Contrabassoon</td>
<td></td>
</tr>
<tr>
<td>Eb Alto Saxophone 1 &amp; 2</td>
<td>String Bass</td>
</tr>
<tr>
<td>Bb Tenor Saxophone</td>
<td>Celesta</td>
</tr>
<tr>
<td>Eb Baritone Saxophone</td>
<td>Timpani</td>
</tr>
<tr>
<td>Percussion</td>
<td></td>
</tr>
<tr>
<td>1: Xylophone, Vibraphone</td>
<td></td>
</tr>
<tr>
<td>2: Marimba</td>
<td></td>
</tr>
<tr>
<td>3: Marimba</td>
<td></td>
</tr>
<tr>
<td>4: Bass Drum (shared w/Perc. 5), Glockenspiel, Chimes</td>
<td></td>
</tr>
<tr>
<td>5: Tam-Tam (large), Bass Drum (shared w/Perc. 4), Slapstick, Finger Cymbals</td>
<td></td>
</tr>
</tbody>
</table>
Regrouping for a Second Attempt

Alto Sax. 2
Alto Sax. 1
B. Tbn.
Glock.
Tbn. 2
Tpt. 1
Timp.
Cbsn.
Hn. 1
Picc.
Cl. 2
Tba.
Fl. 1
Vib.
Cb.

pp (felt, not heard)
distinctly chattering pp

a shadow

Alto Sax. 2
Bari. Sax.
B. Tbn.
Glock.
Tbn. 1
Bsn. 2
Tpt. 2
Tpt. 1
Cbsn.
Hn. 1
Cl. 3
Cl. 1
Mar.
Vib.
2
3
170
Apotheosis

to Flute 1

Pleading at the Gates of Hell
Apotheosis

Fl. 1
Fl. 2
Ob. 1
Ob. 2
G. 1
G. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Cb.
Cel.
Timp.
Vib.
Mar.
Chim.
B.D.

pp
sempre
q
= q
218
pp
sempre
pp
sempre
pp
sempre
pp
sempre

stagger breathe as needed
stagger breathe as needed
a shadow
a shadow

C. 1
C. 2
C. 3
B. Cl.
B. Cl.

Tpt.
Tpt.
Tpt.

Hn.
Hn.
Hn.

Tbn.
Tbn.

B. Tbn.

Euph.

Thb.

Ch.

Cal.

Timp.

Vib.

Mar.

Mar.

Chim.

B.D.