JUDITH SHATIN

Canta la Sal

Trio for Cello, Horn and Piano

Mendigo Music

Program Note

The title *Canta la Sal* is drawn from Pablo Neruda's profound poem *Oda a La Sal.* One of the joys of creating music for particular performers is the discussion that goes into the process. Early on, when asked if she had any particular ideas that she wished to share, hornist Anne Howarth mentioned salt – how it is essential for life and how it is dissolved in both the tears of our sadness and of joy. This resonated with me, and as I undertook some research into the topic it led me to Pablo Neruda's magnificent ode. In it, he speaks eloquently of the singing of salts on the flats, the mountain of buried light in the mines, the transparent cathedral, the crystal of the sea and the wonders of its flavor. Salt connects the intimacy of our tongues to the enormity of the oceans. These images and metaphors inspired the harmonic, rhythmic and timbral trajectories of the trio. Further, the connection between the local and the cosmic fit perfectly with the overtone series that is key to vibration, whether of strings or air columns, that is featured in the music of all three instruments.

I am grateful to the multiple partners who commissioned this piece: Hornist Anne Howarth, the Juventas New Music Ensemble, the Boston Conservatory at Berklee College and the Meir Rimon Commissioning Assistance Program of the International Horn Society. Additional contributors include John Emler, Barbara Hughey, Susan Worst & Larry Cohen and Mary & David Howarth.

Performance Notes

Accidentals apply to the pitch in register within the bar.

Feathered beams suggest acceleration or ritard over the given duration, but do not indicate the exact number of notes.

<u>Cello</u>

S Indicates intensification of bow pressure to the point of noise. When followed by an S, it means to leave the finger down at the end, use upbow if possible, and make a strong noisy finish to the sound.

Msp. Stands for molto sul ponticello.

Shape for the glissando, expanding above and back to quarter tone, while keeping the second pitch static (bar 66).

<u>Piano</u>

\+ The cross above a piano note means to pluck the piano string at the point nearest to the agraffe, that is the the point of the string closest to the front. You should hear the pitch ring clearly. If you don't, you have moved too far up the string towards the back of the sounding board. Rising diagonal dotted lines indicate movement away from the agraffe towards the back of the sounding board (about ½" or so) and falling ones indicate movement back towards the front as found in bar 2. This creates a harmonic glissando. In the event that the crossbars preclude muting, play the note normally.

The sostenuto pedal should only be used as indicated.

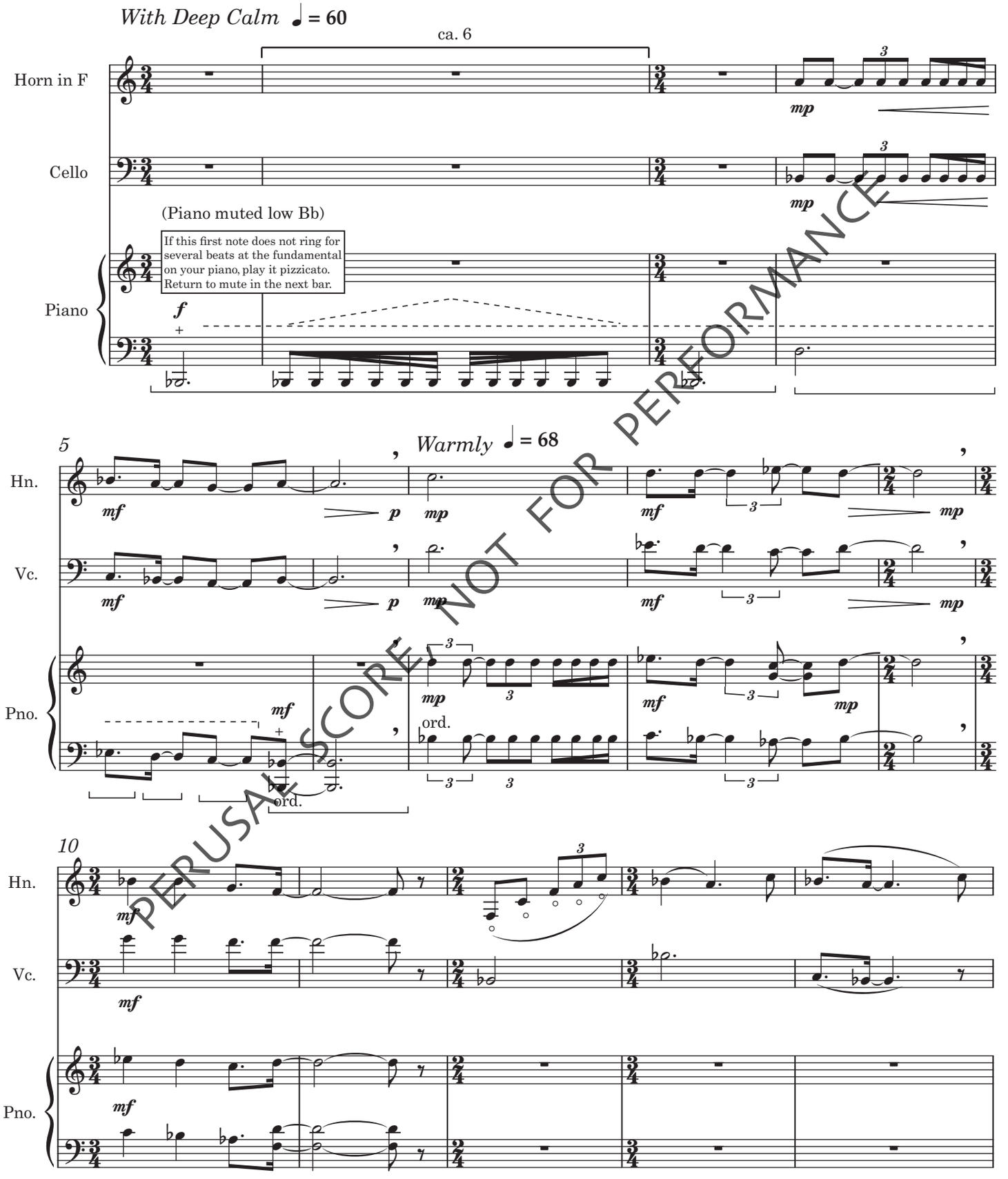
World Premiere
Juventas New Music Ensemble
Multicultural Arts Center
East Cambridge, MA
01/01/27

To Anne Howarth

Full Score

Canta la Sal

Judith Shatin



PERUSAL SCORE NOT FOR PERFORMANCE

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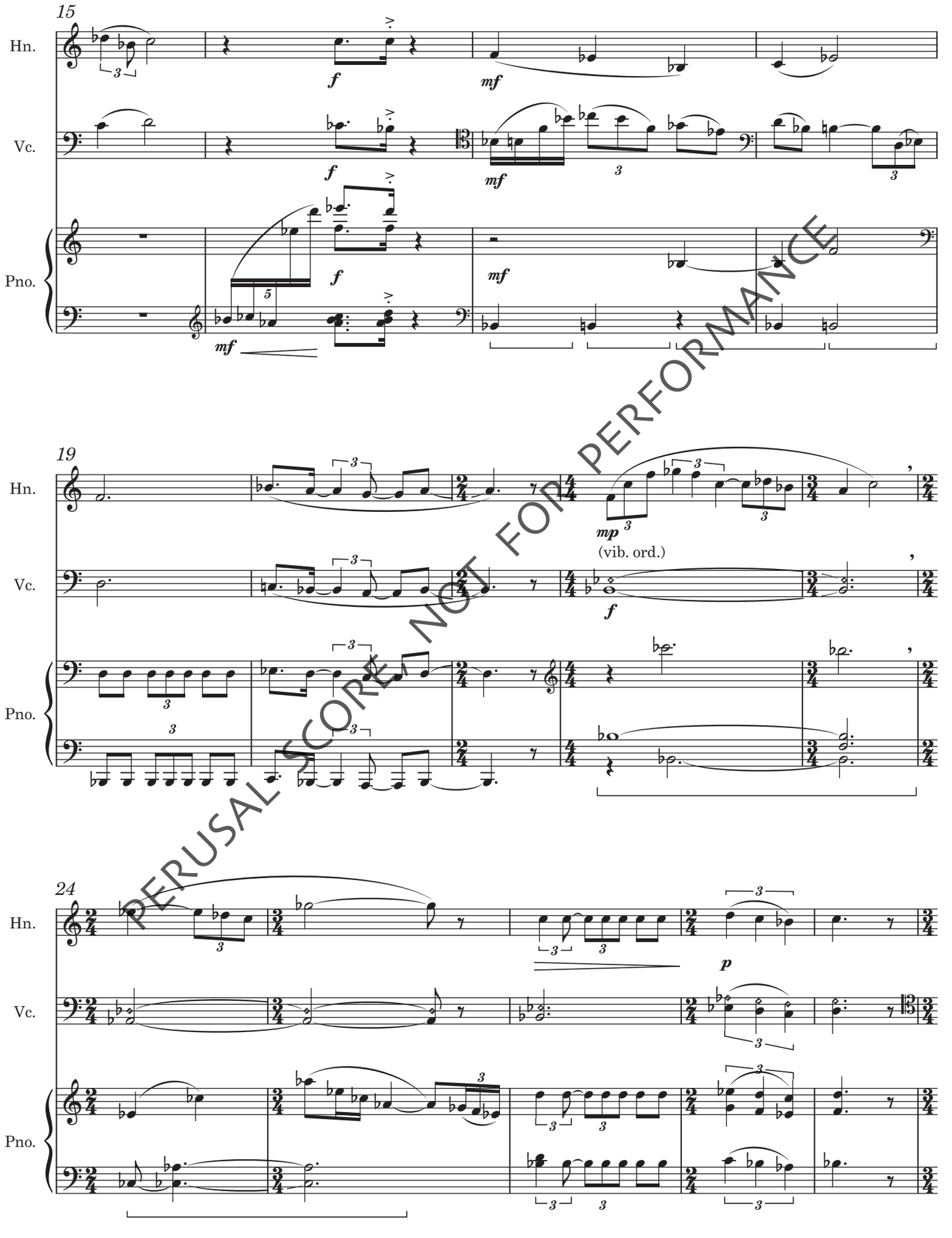
Canta la Sal



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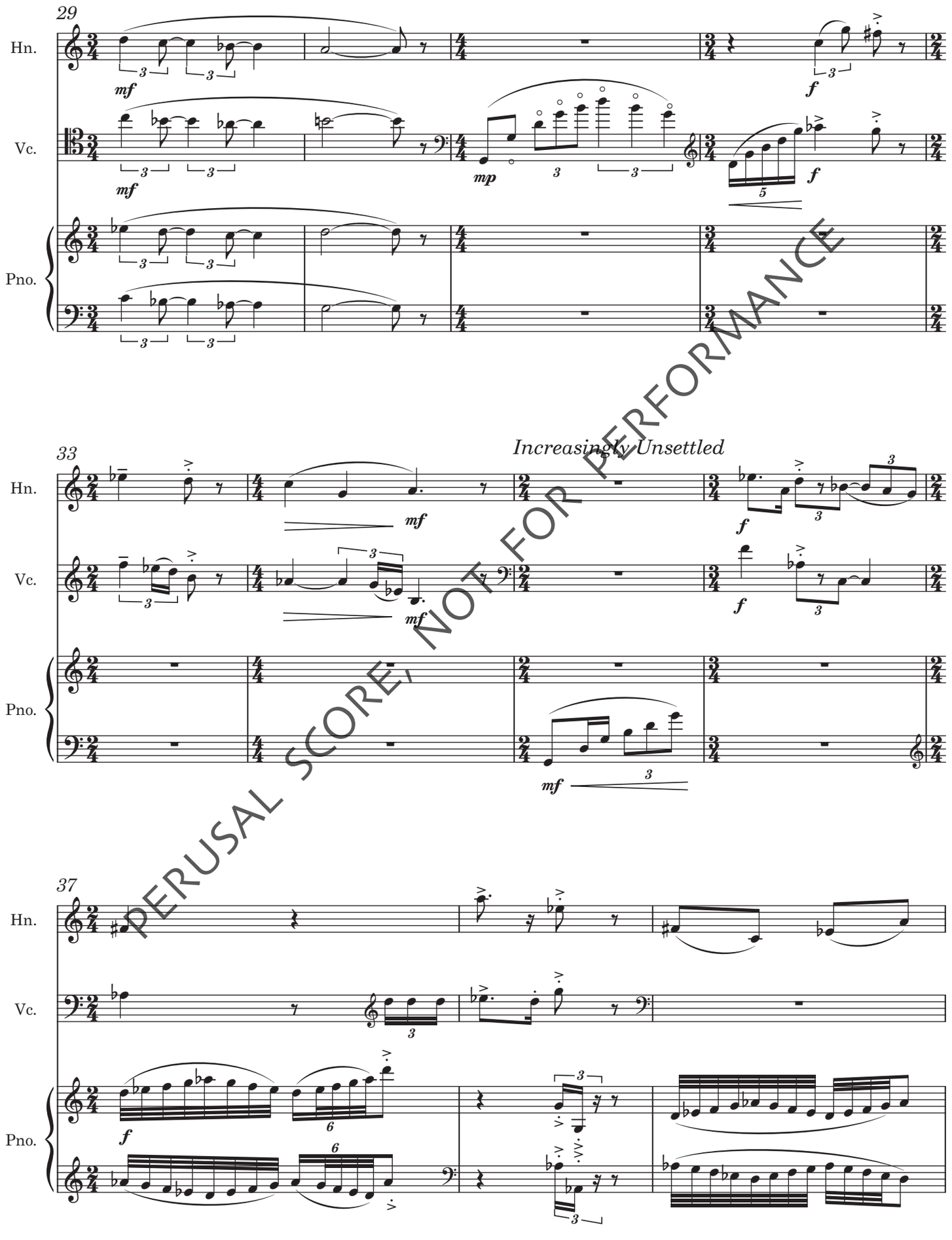

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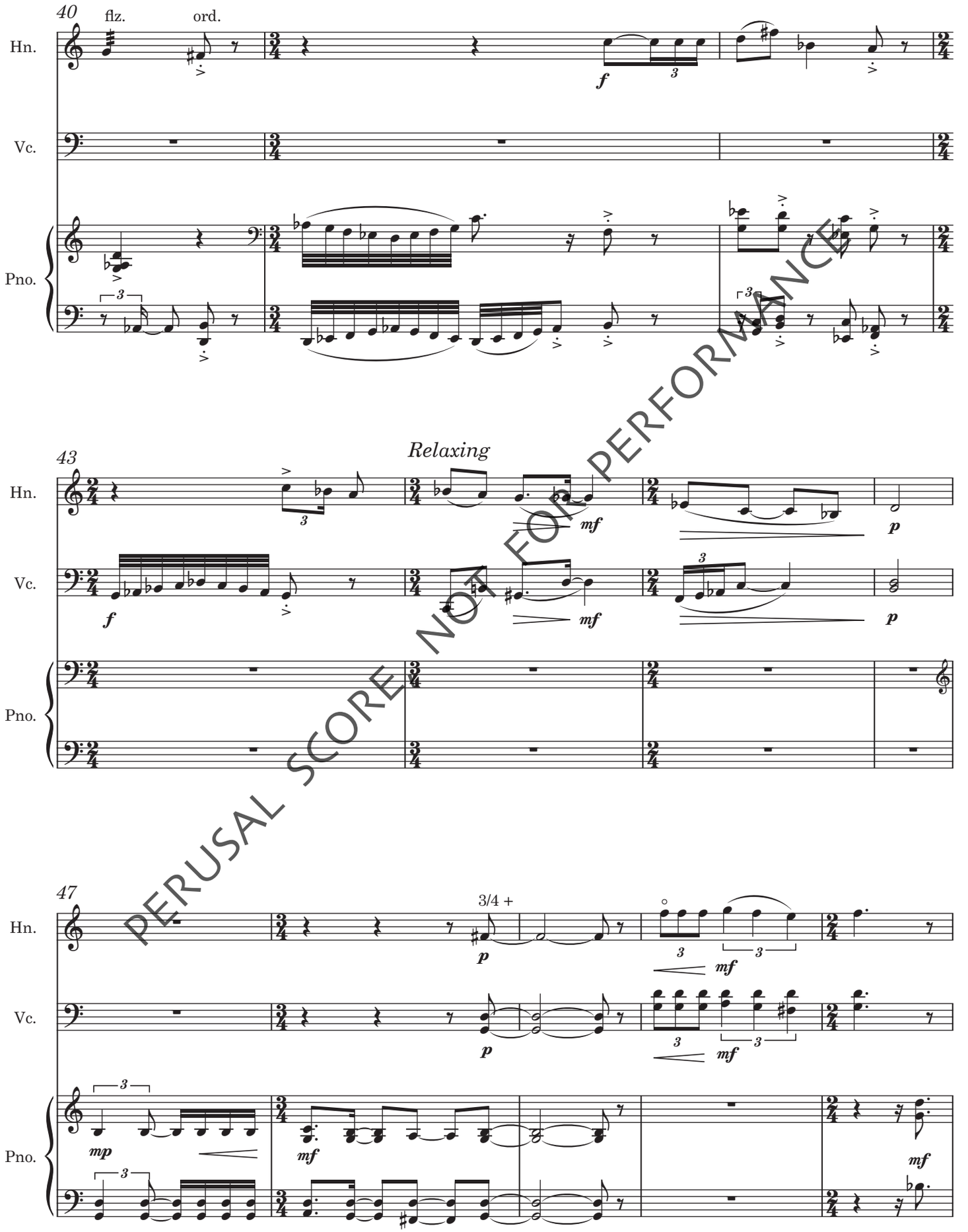

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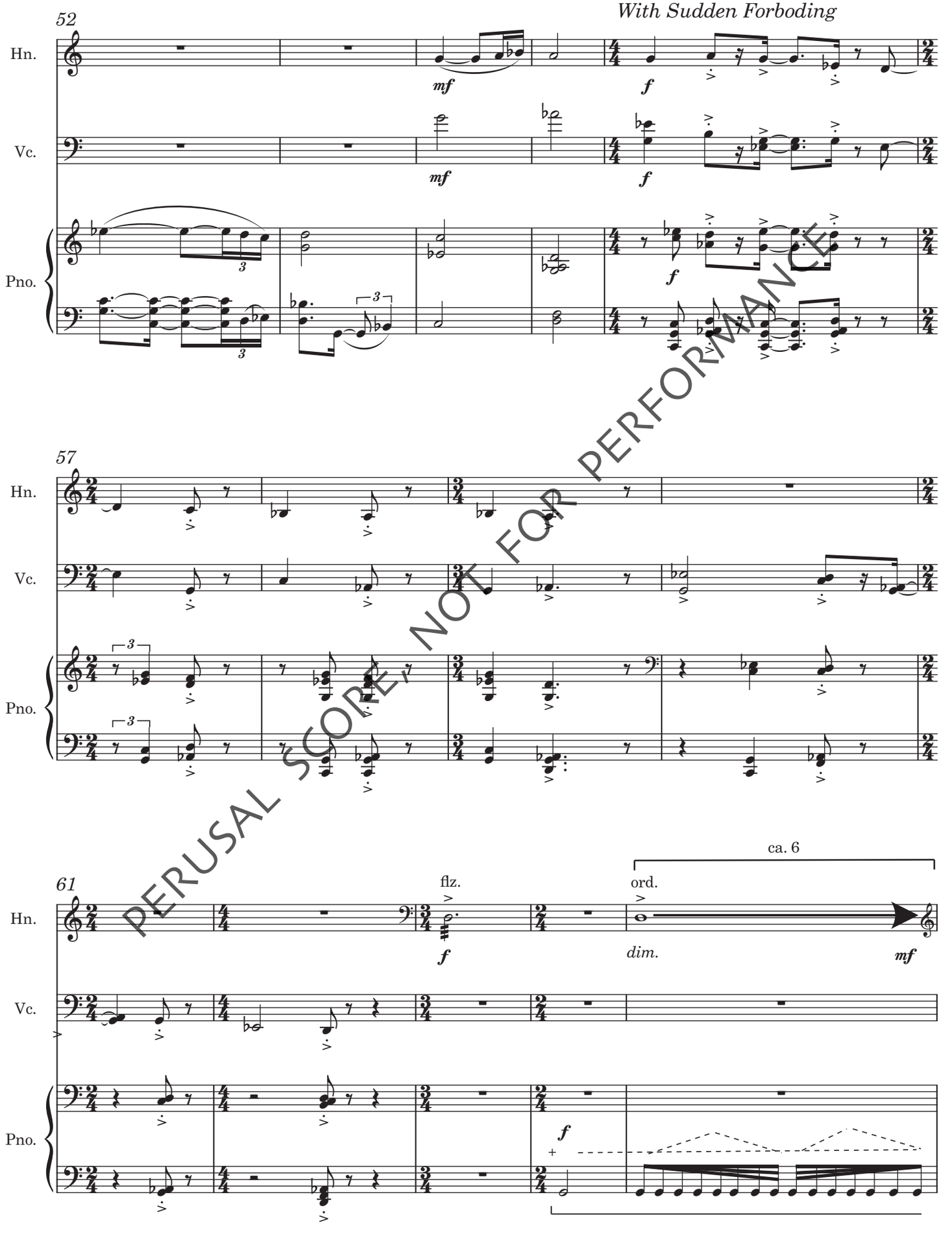

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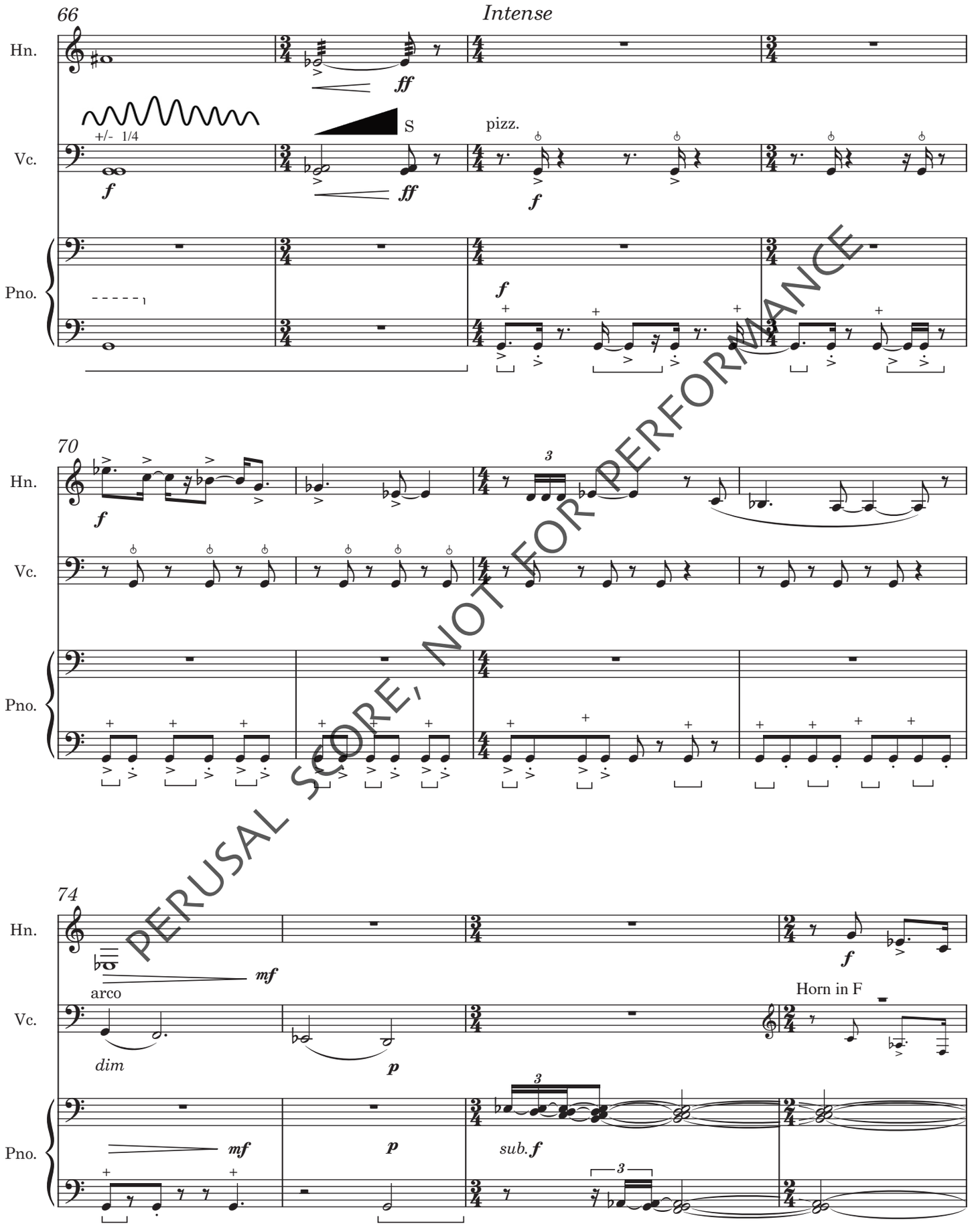

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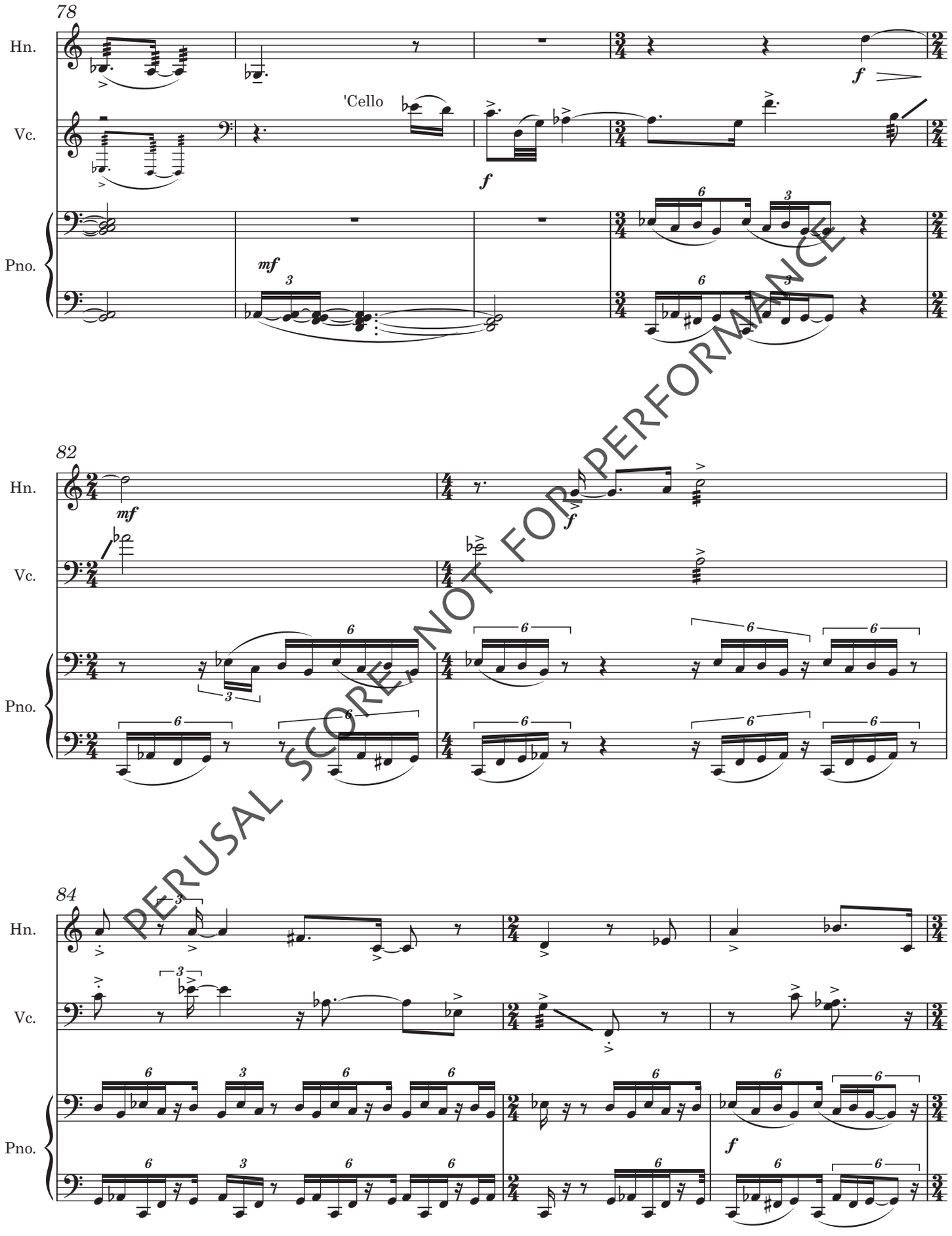

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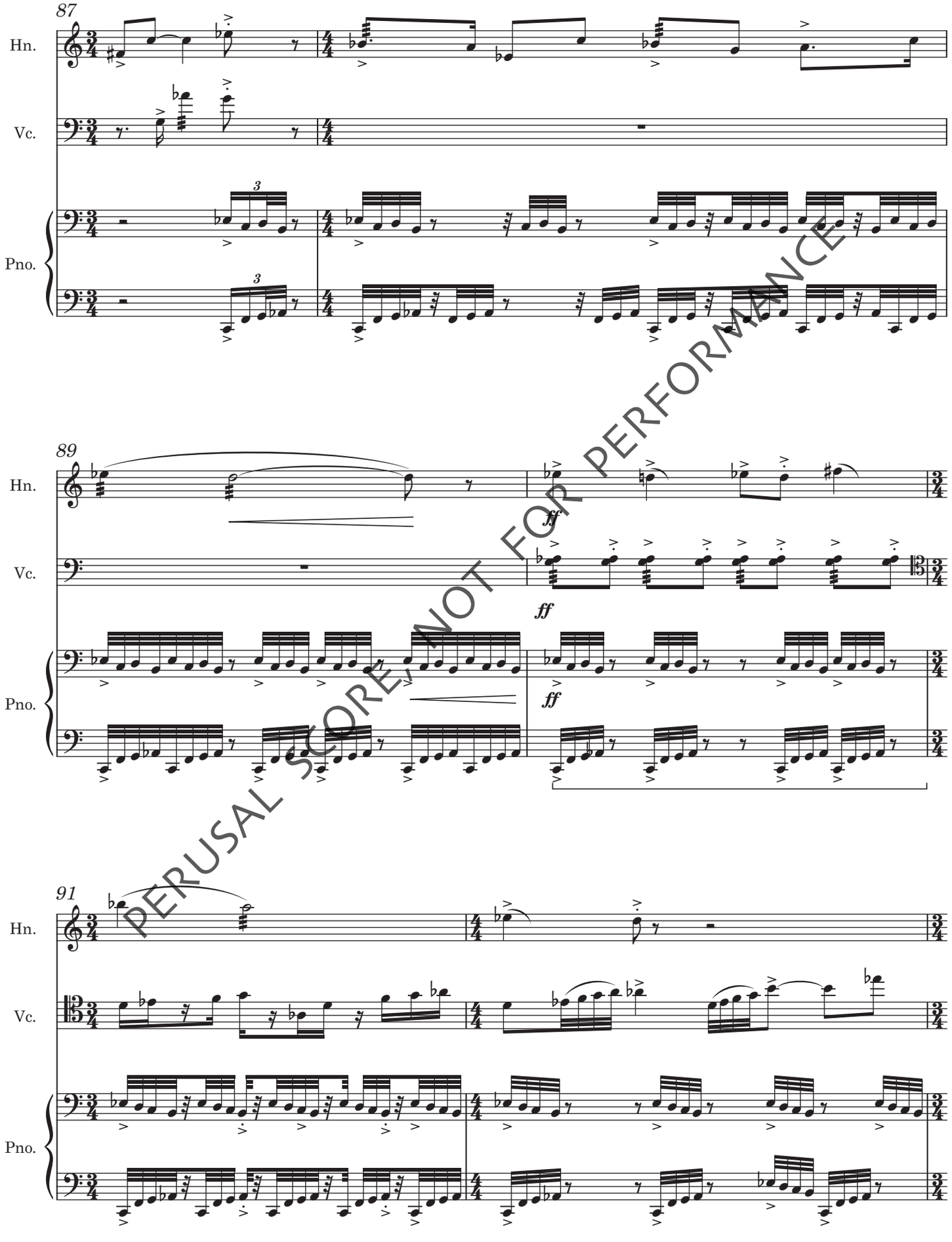

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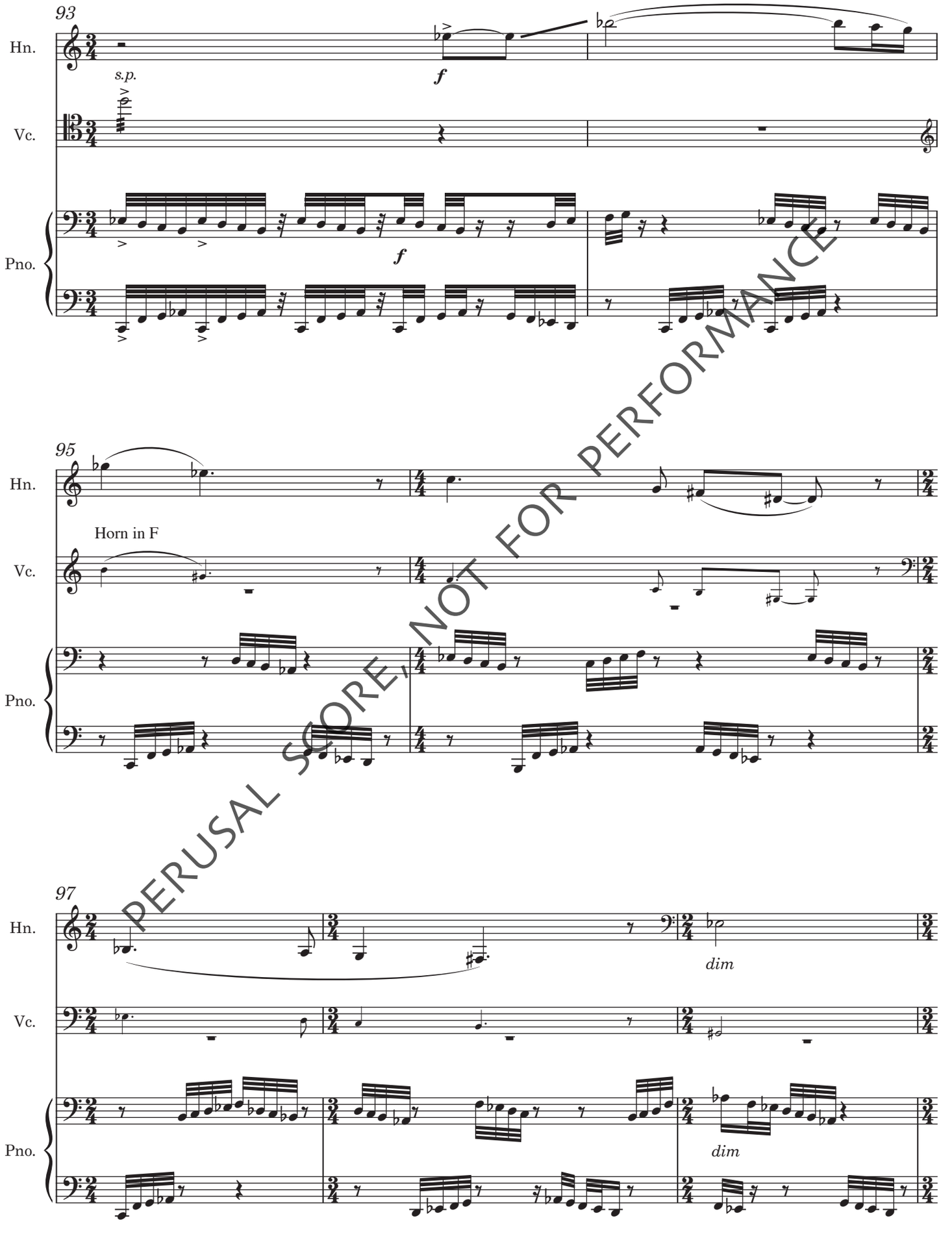

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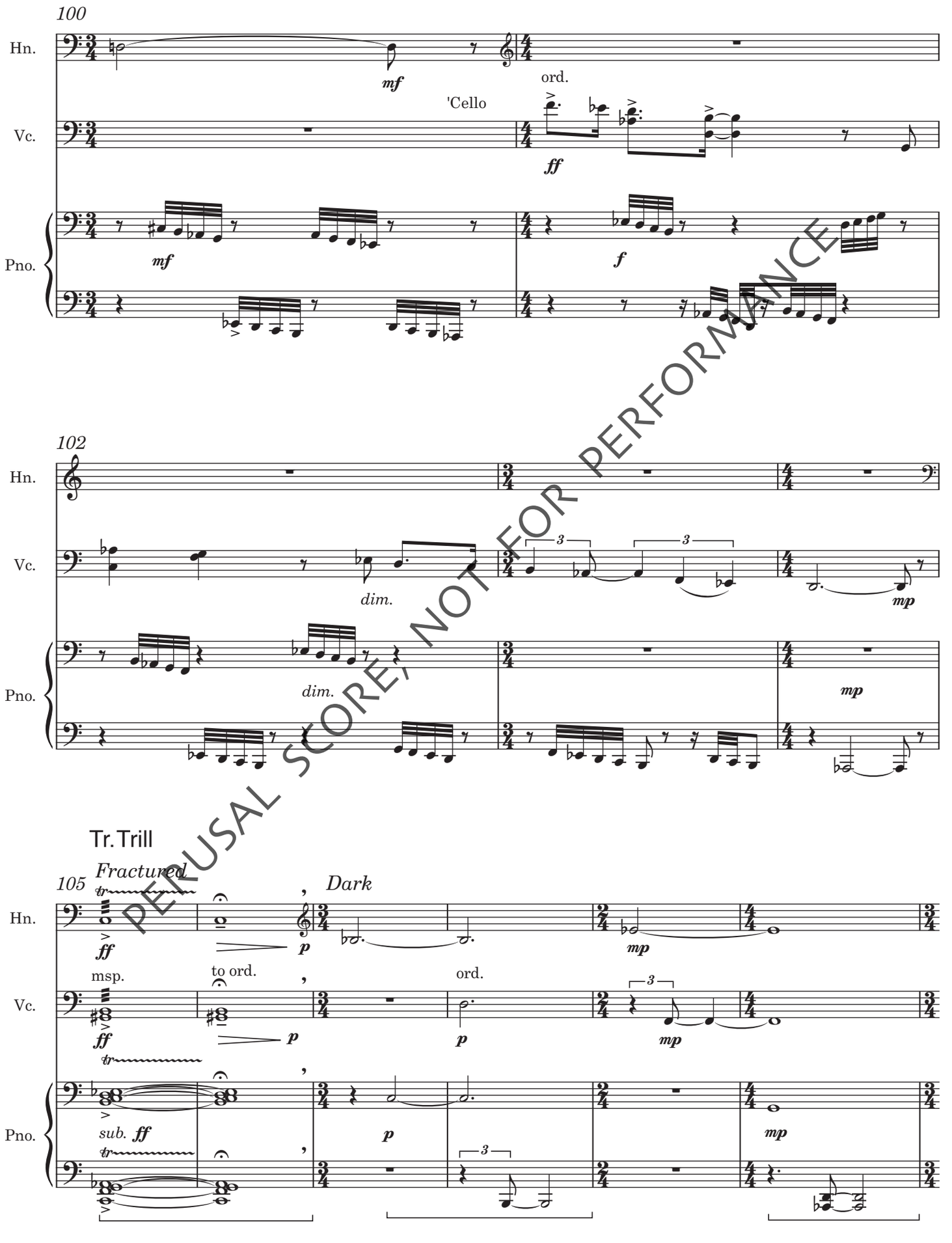

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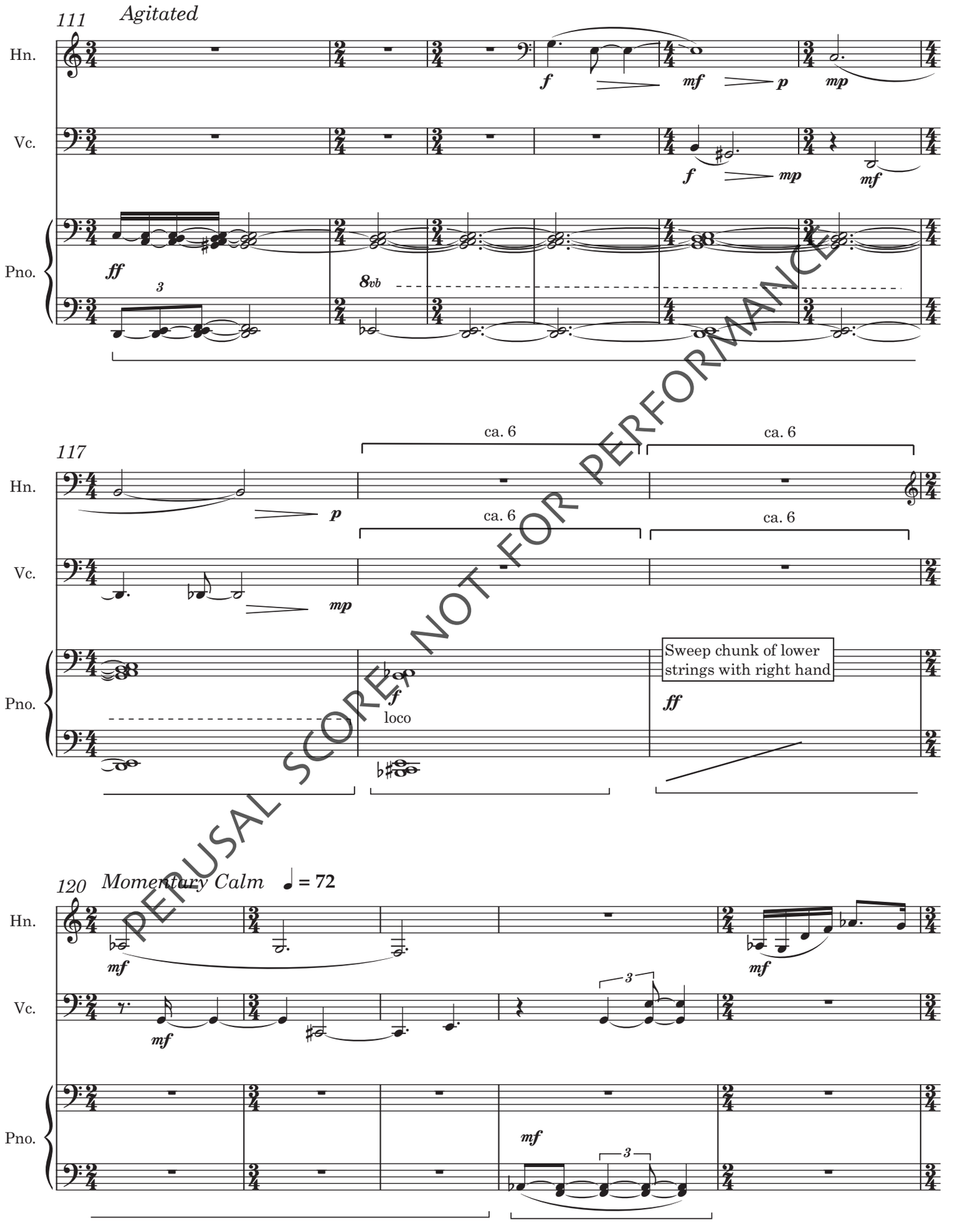

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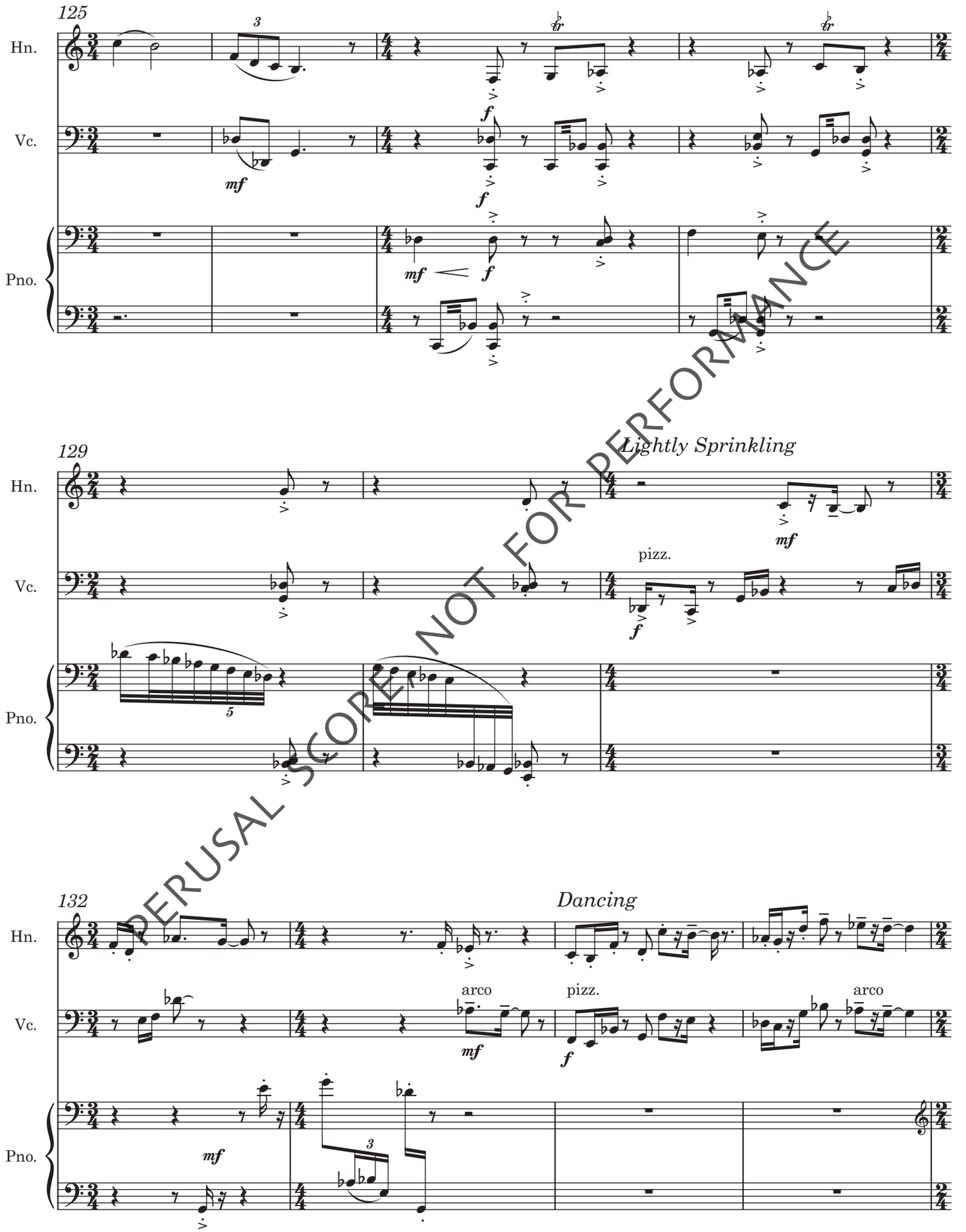

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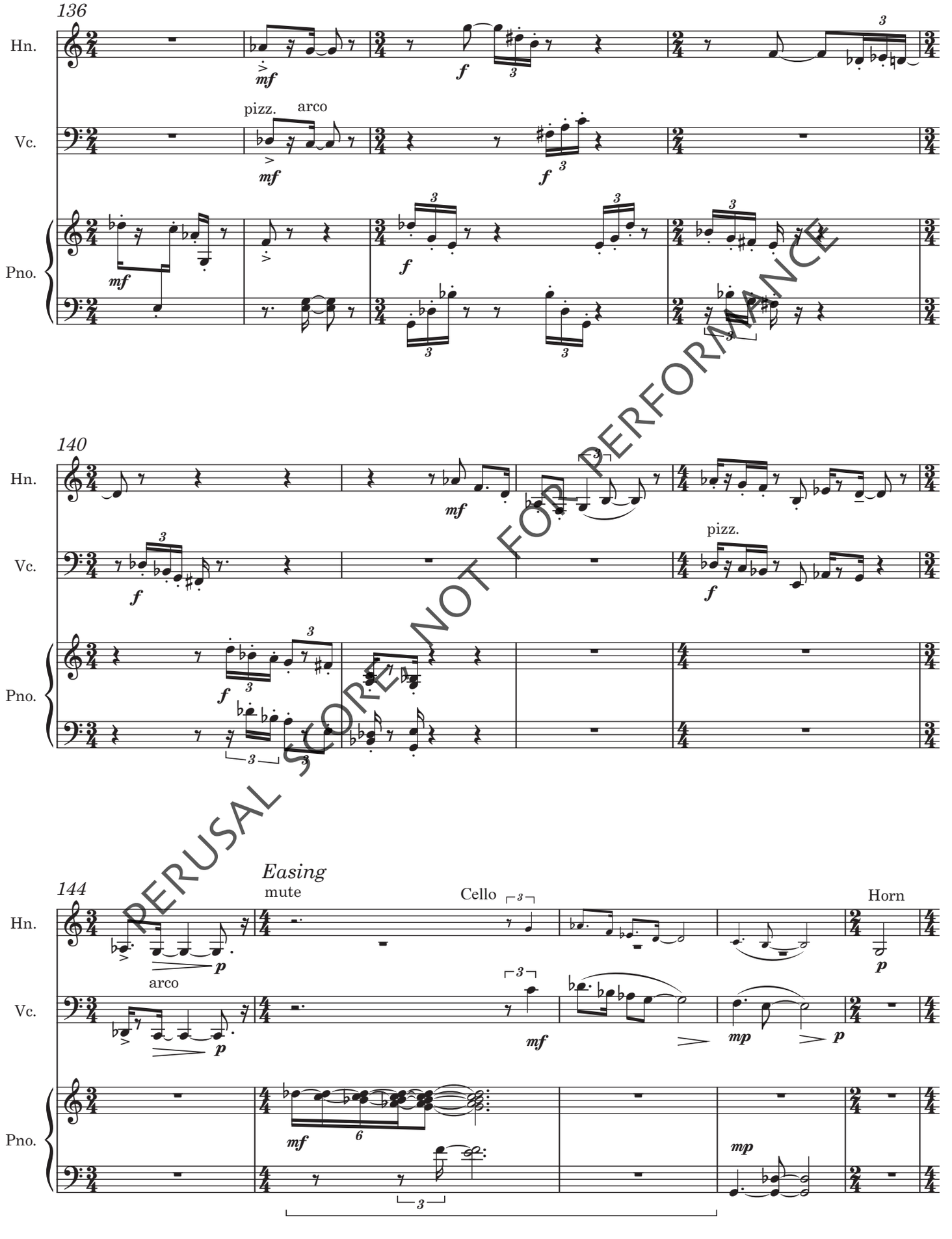

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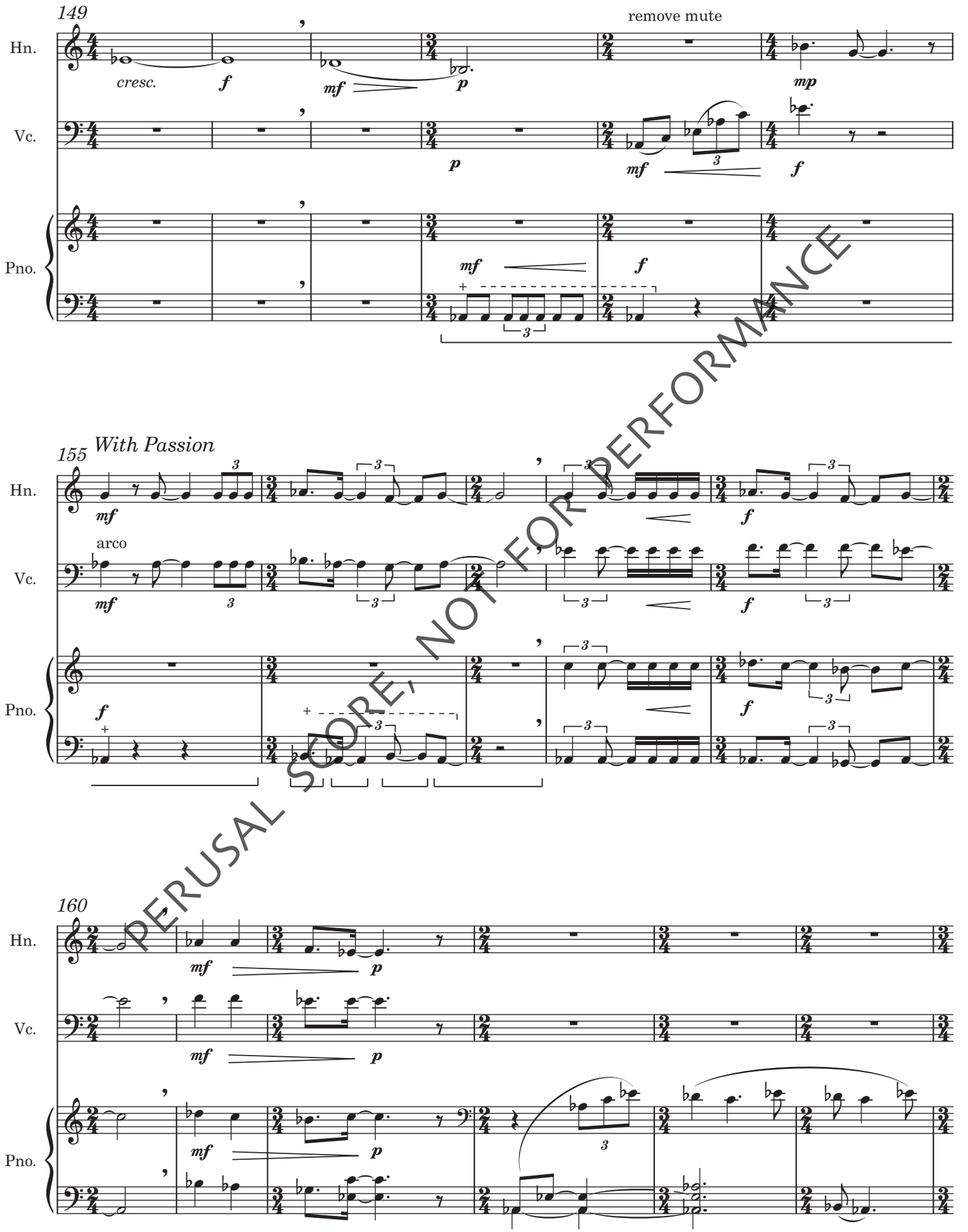

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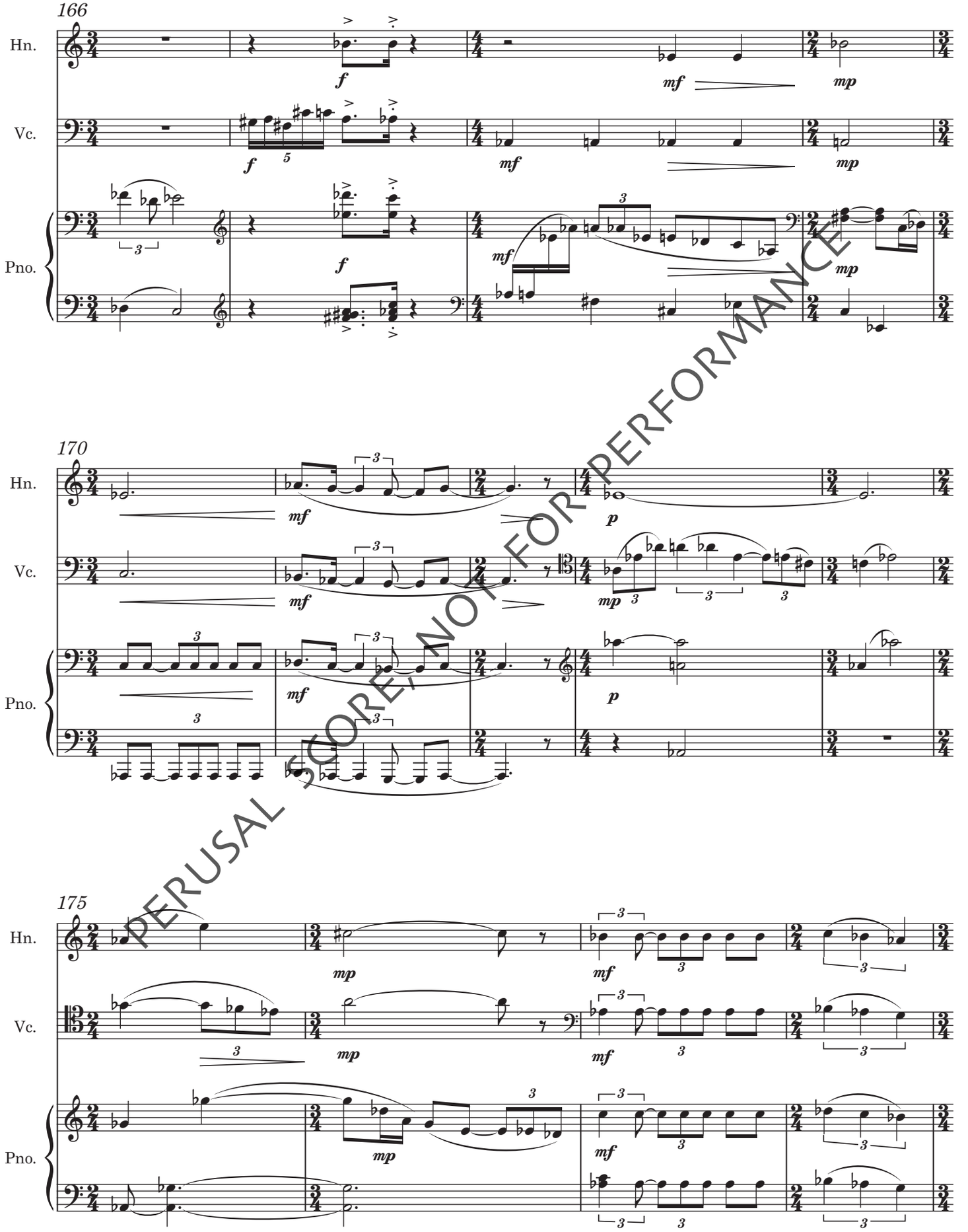

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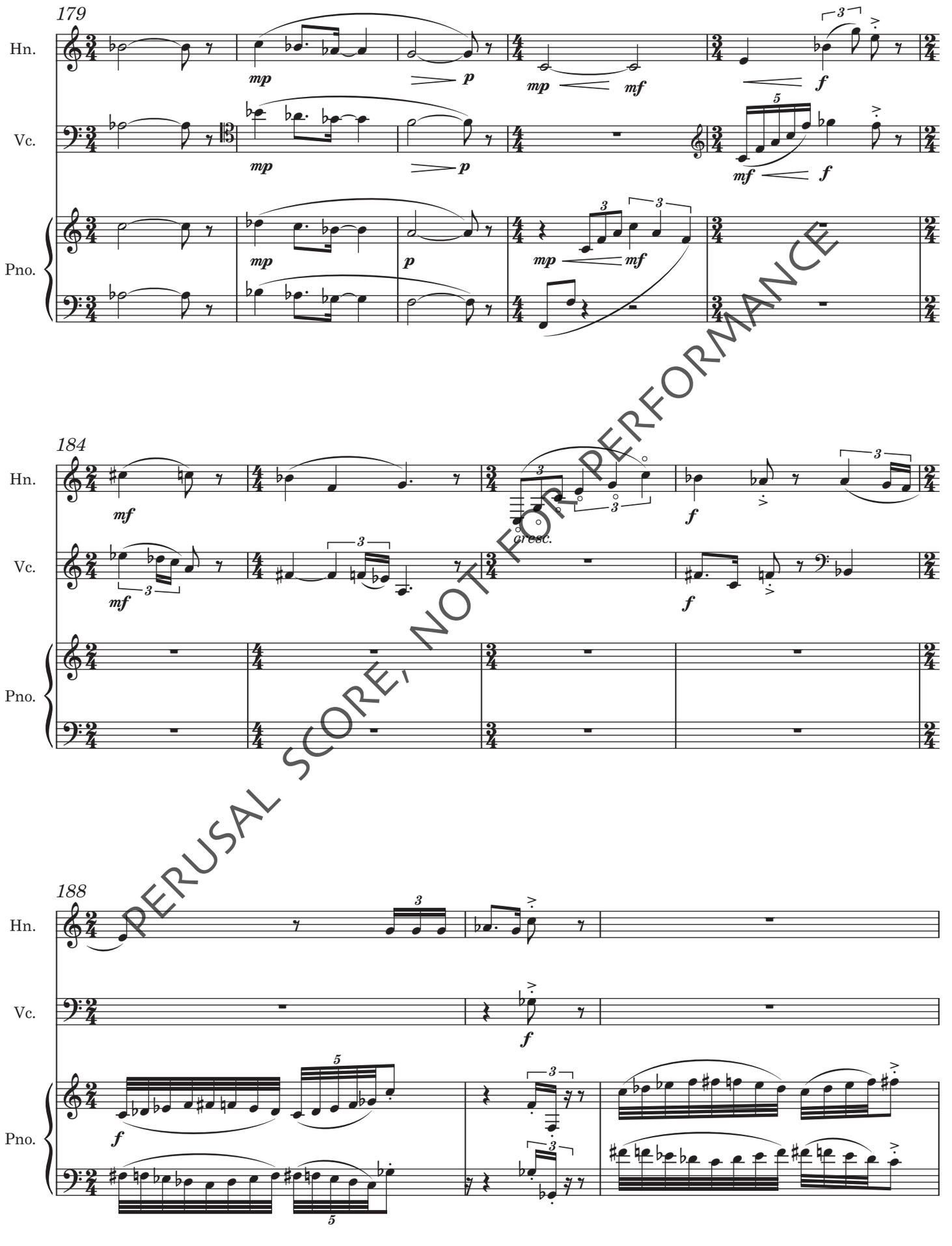

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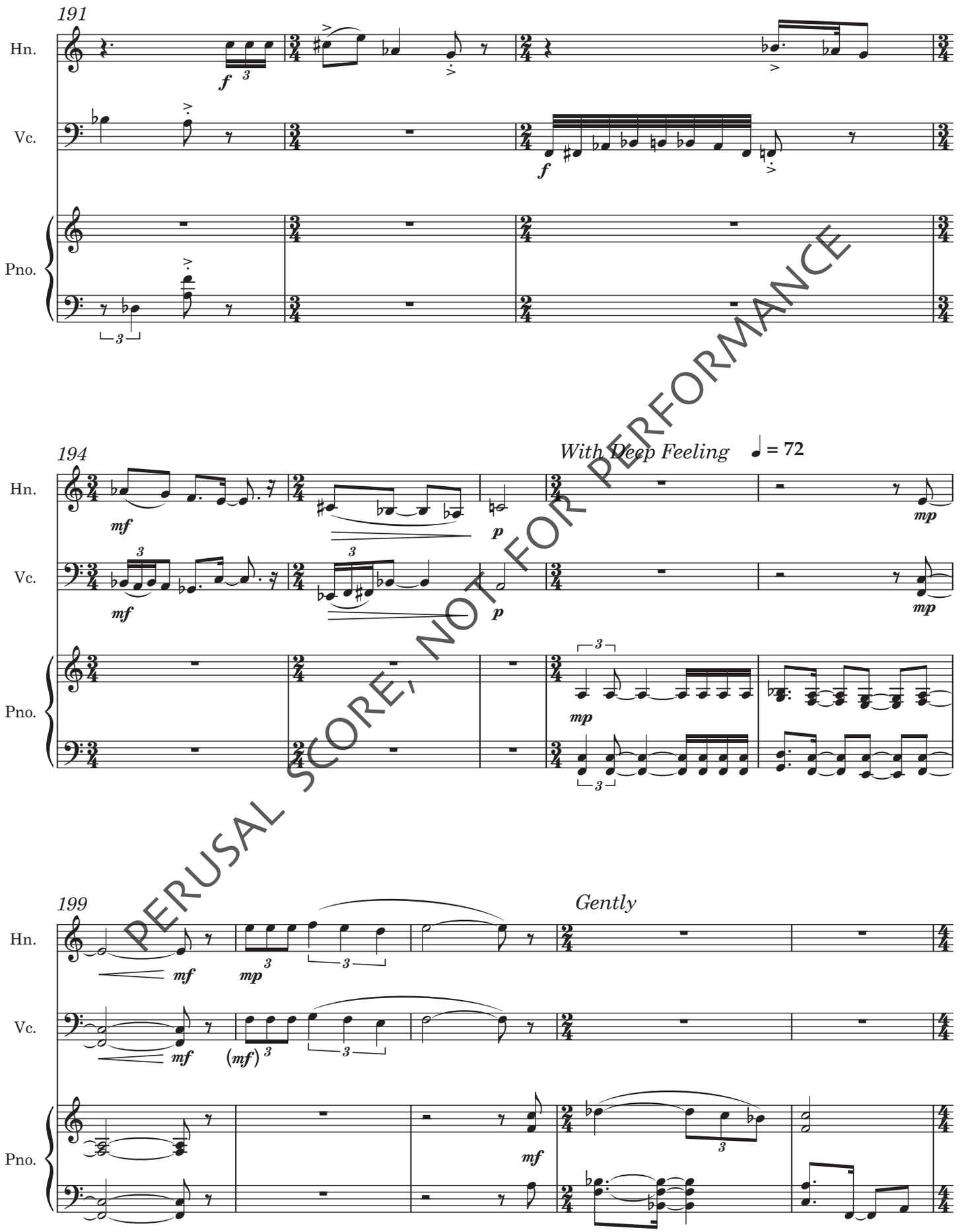

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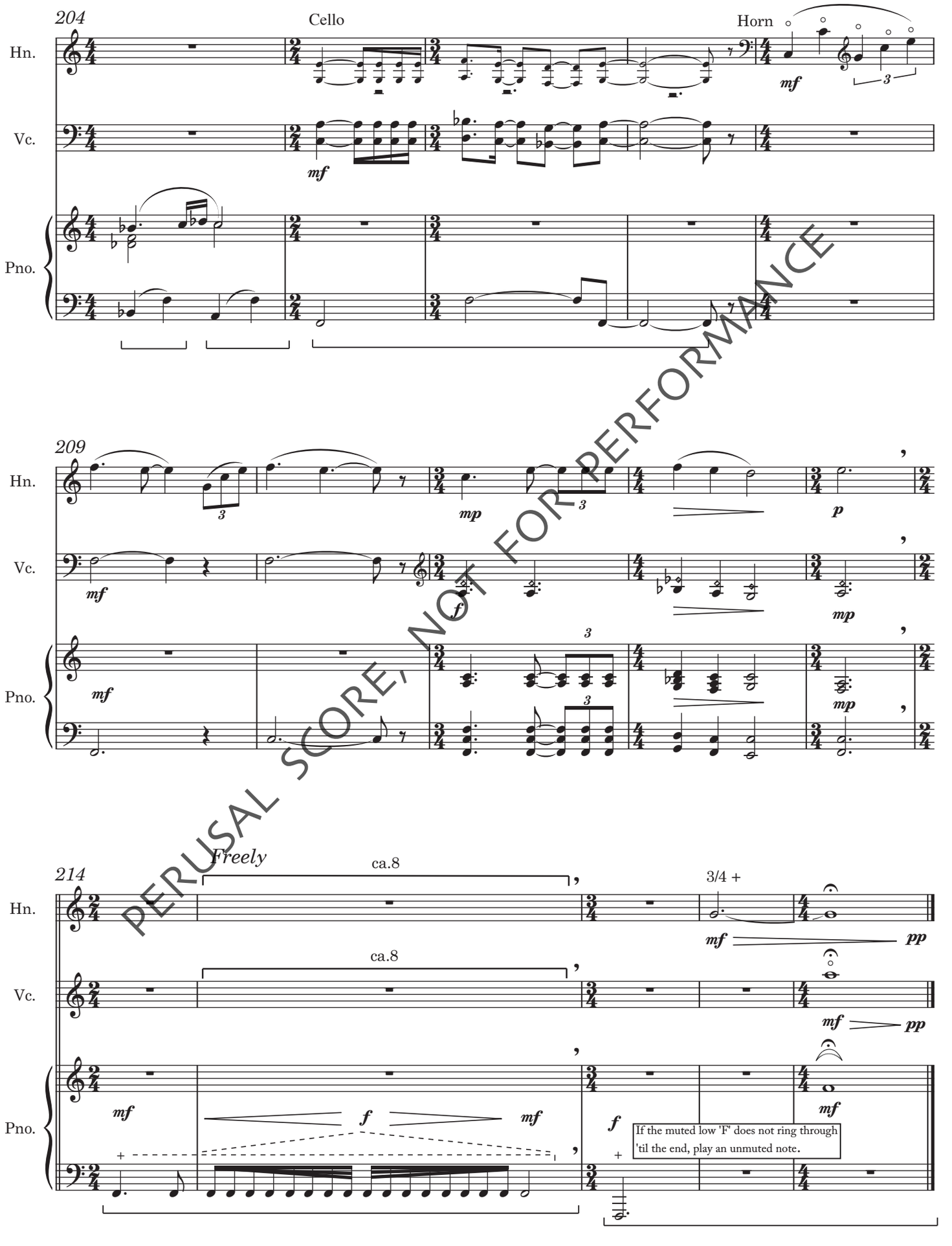

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