JUDITH SHATIN

Canta la Sal

Trio for Cello, Horn and Piano

Wendigo 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.

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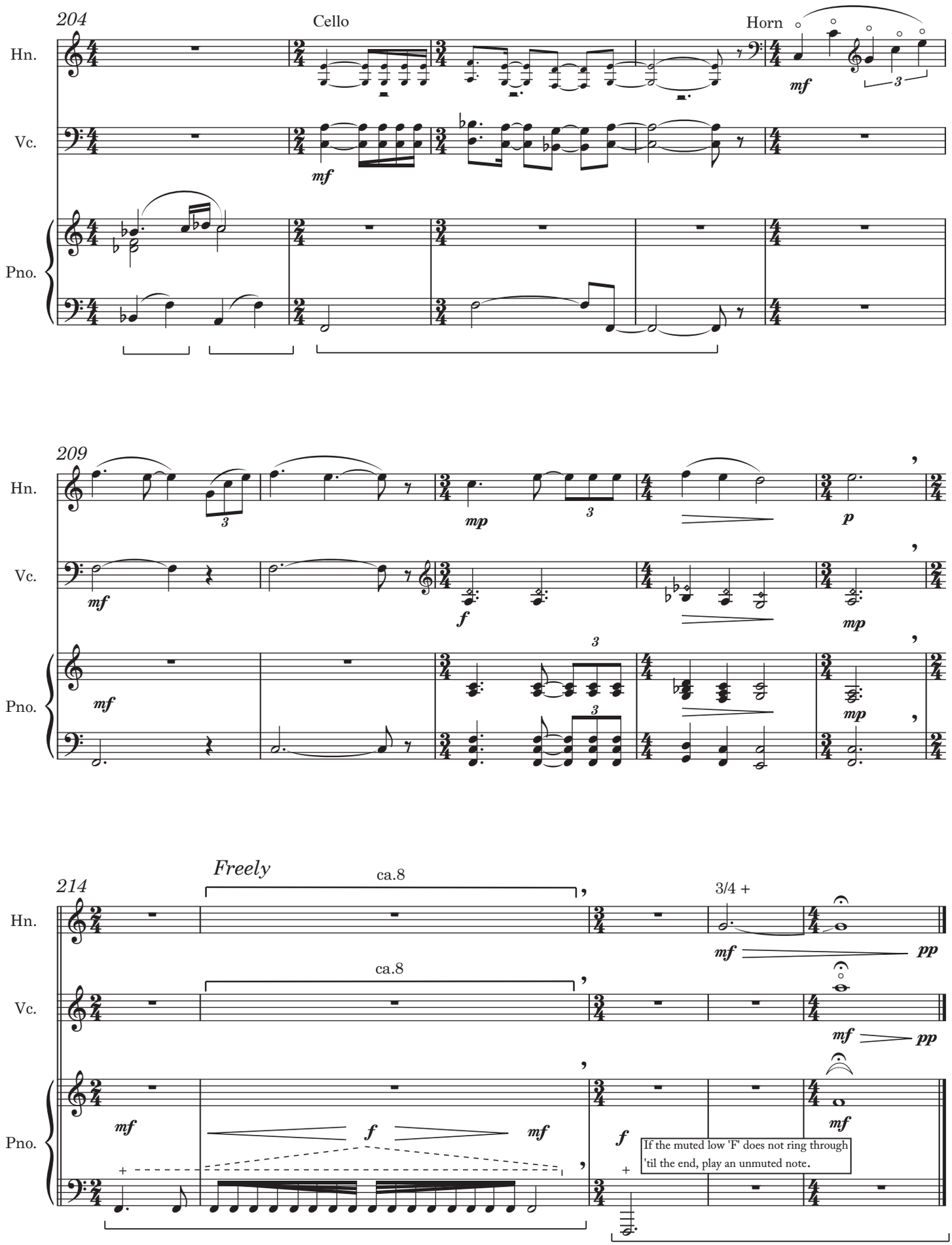
World Premiere
Juventas New Music Enemble
Multicultural Arts Center
East Cambrdige, MA
01/01/24

Duration: 10:20

Canta la Sal


204
Cello
Horn
Hn.
Vc.
Pno.
mf
3
209
mp
p
f
214
Freely
ca.8
3/4 +
pp
If the muted low 'F' does not ring through 'til the end, play an unmuted note.

Full Score

To Anne Howarth

Canta la Sal

Judith Shatin

With Deep Calm ♩ = 60

ca. 6

Horn in F

Cello

(Piano muted low Bb)

If this first note does not ring for several beats at the fundamental on your piano, play it pizzicato. Return to mute in the next bar.

Piano

Warmly ♩ = 68

ord.

Hn.

Vc.

Pno.

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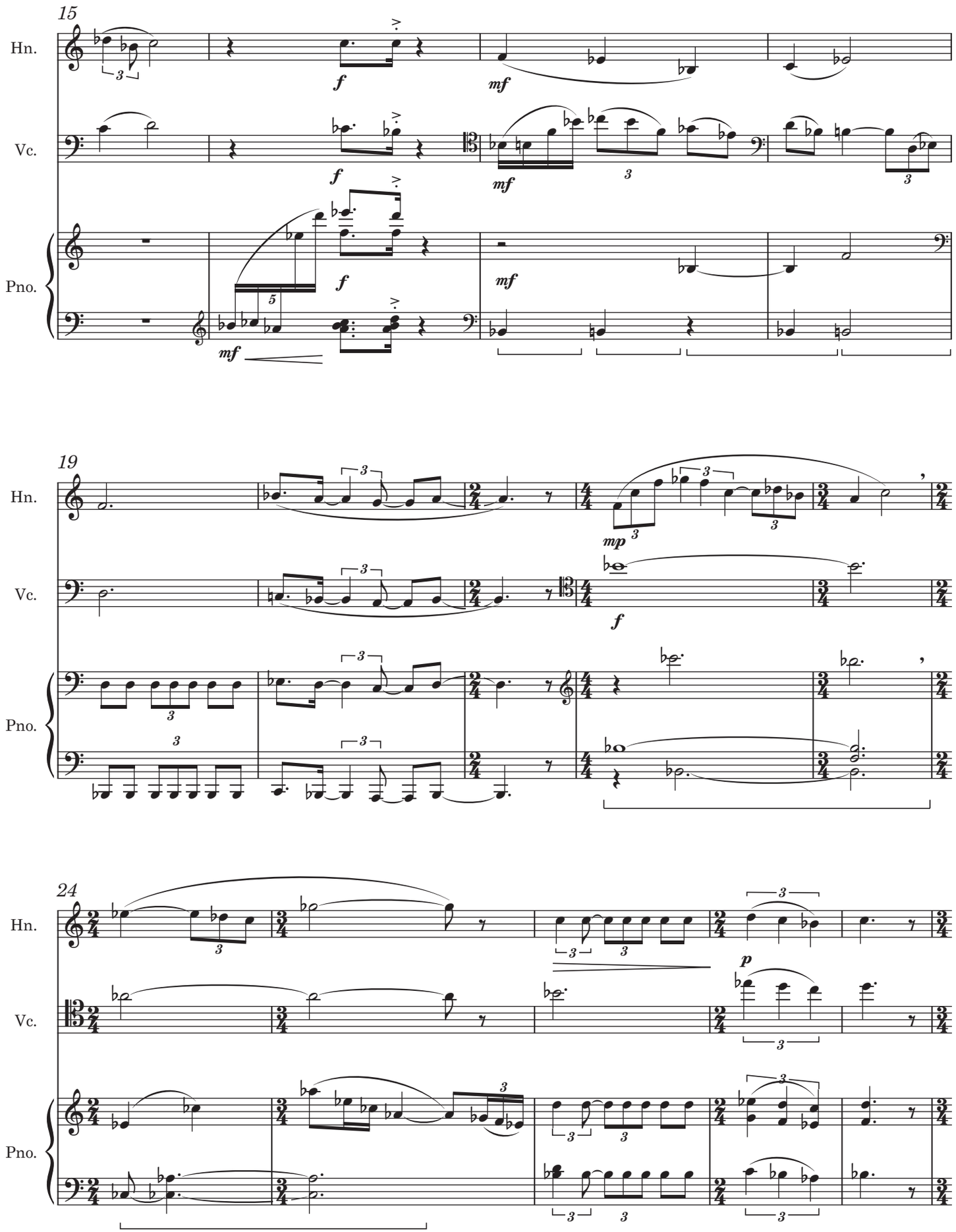
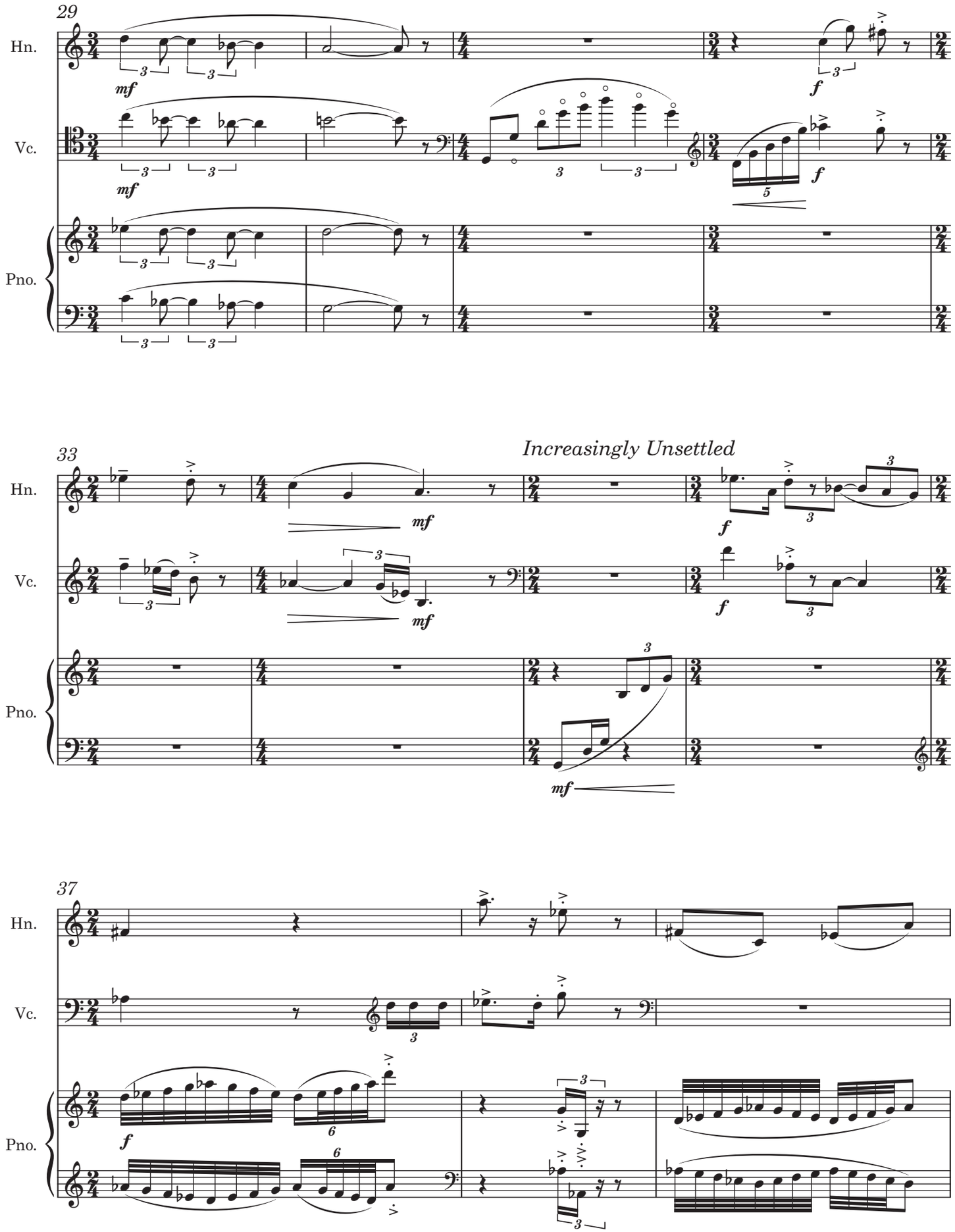
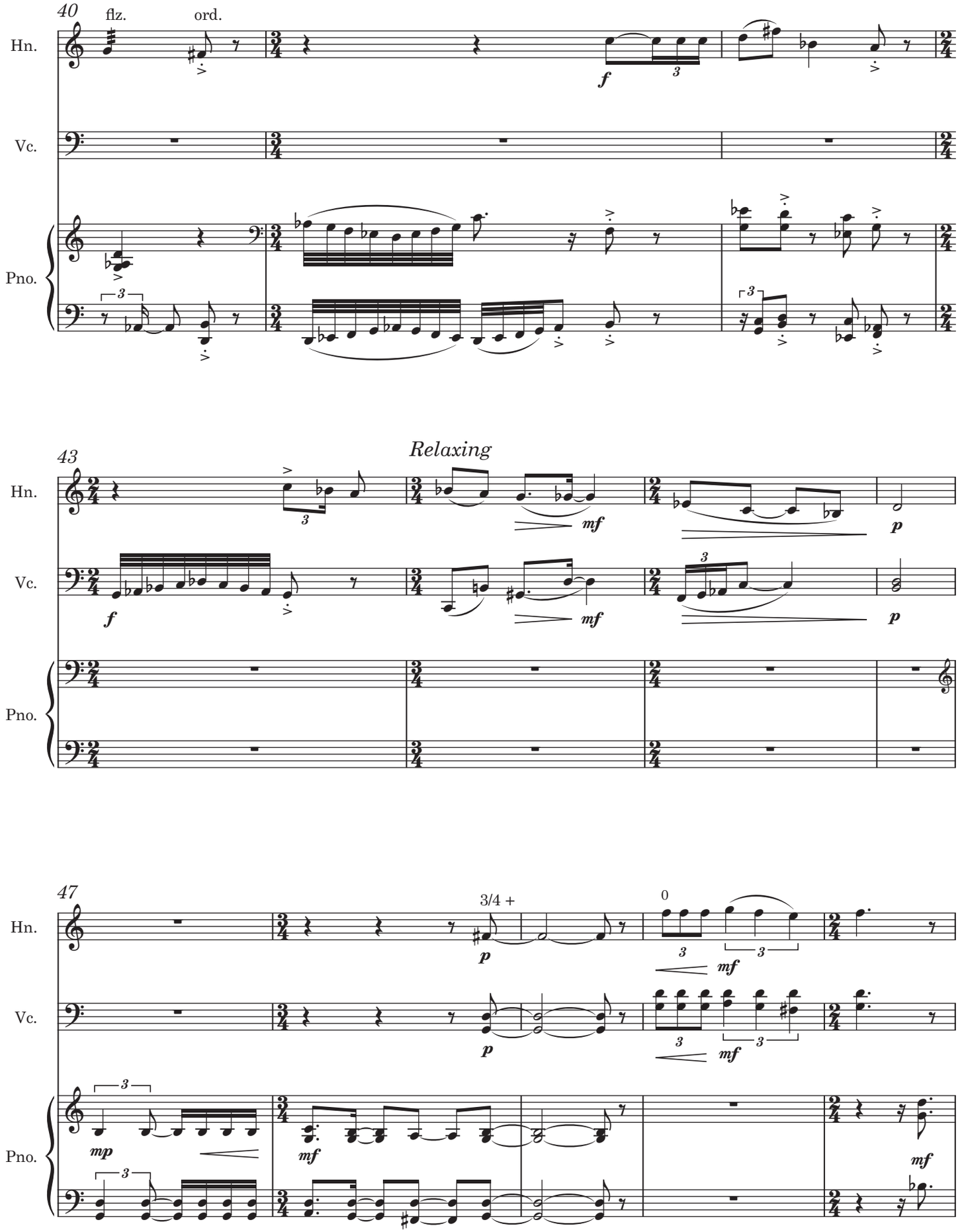
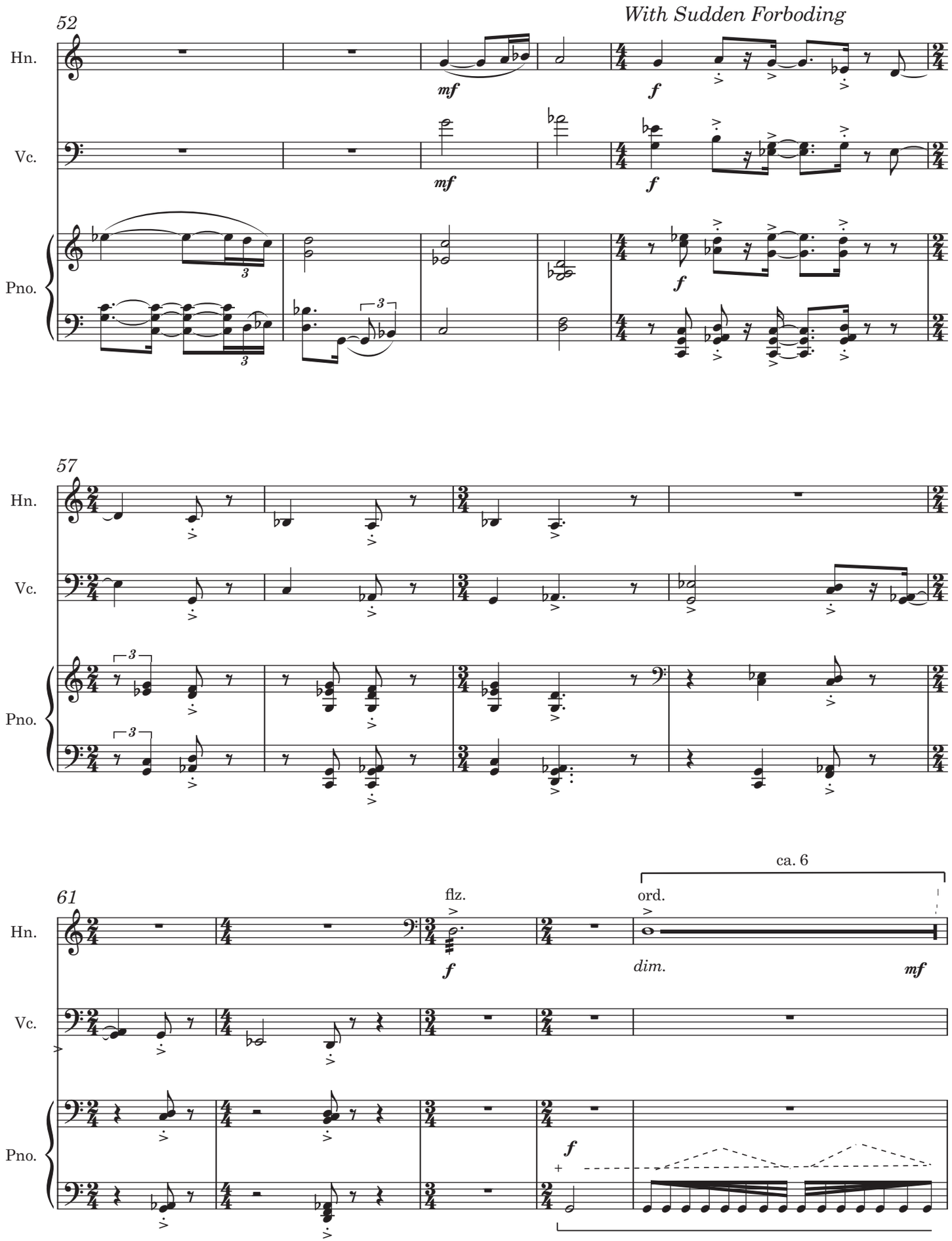
Canta la Sal

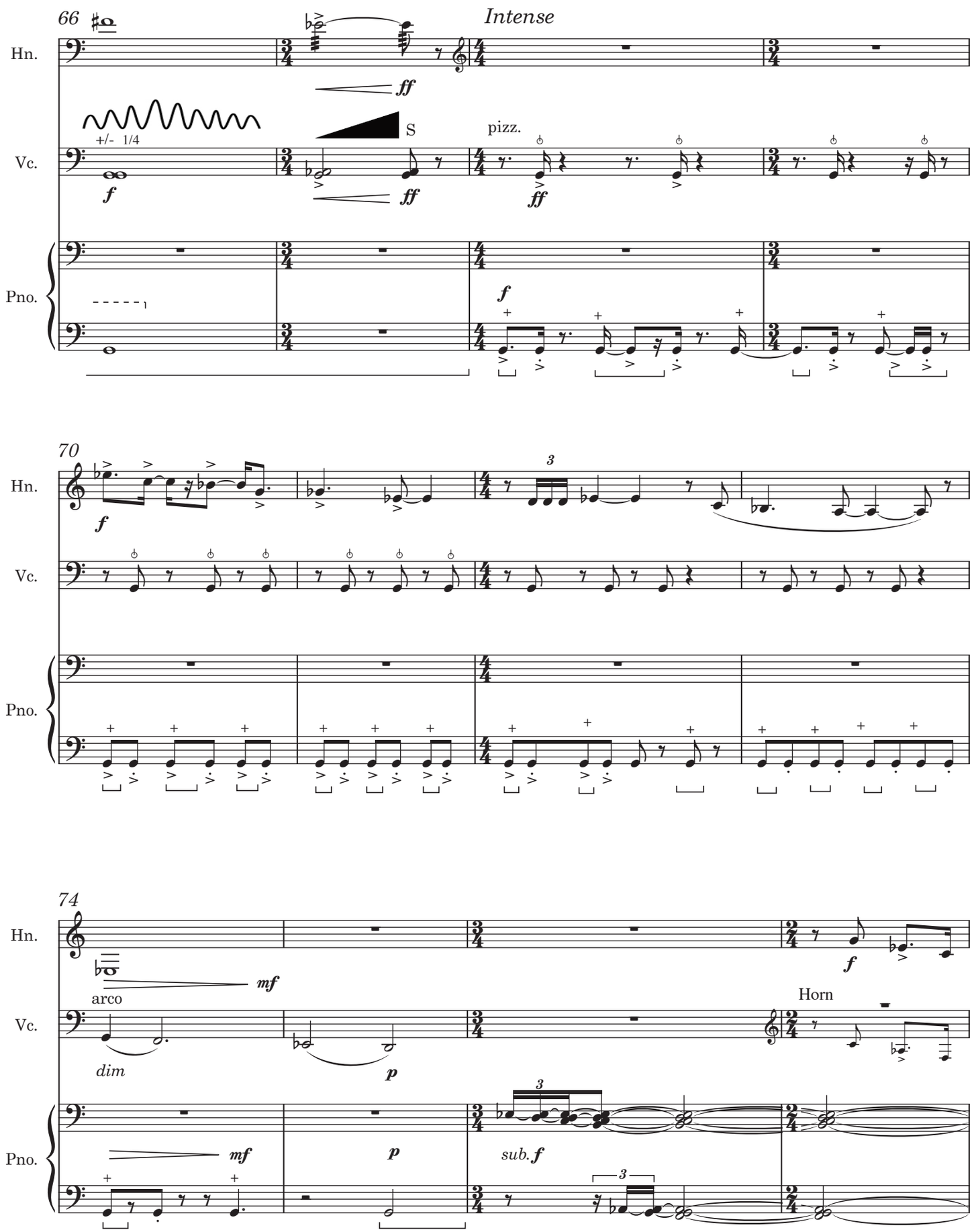


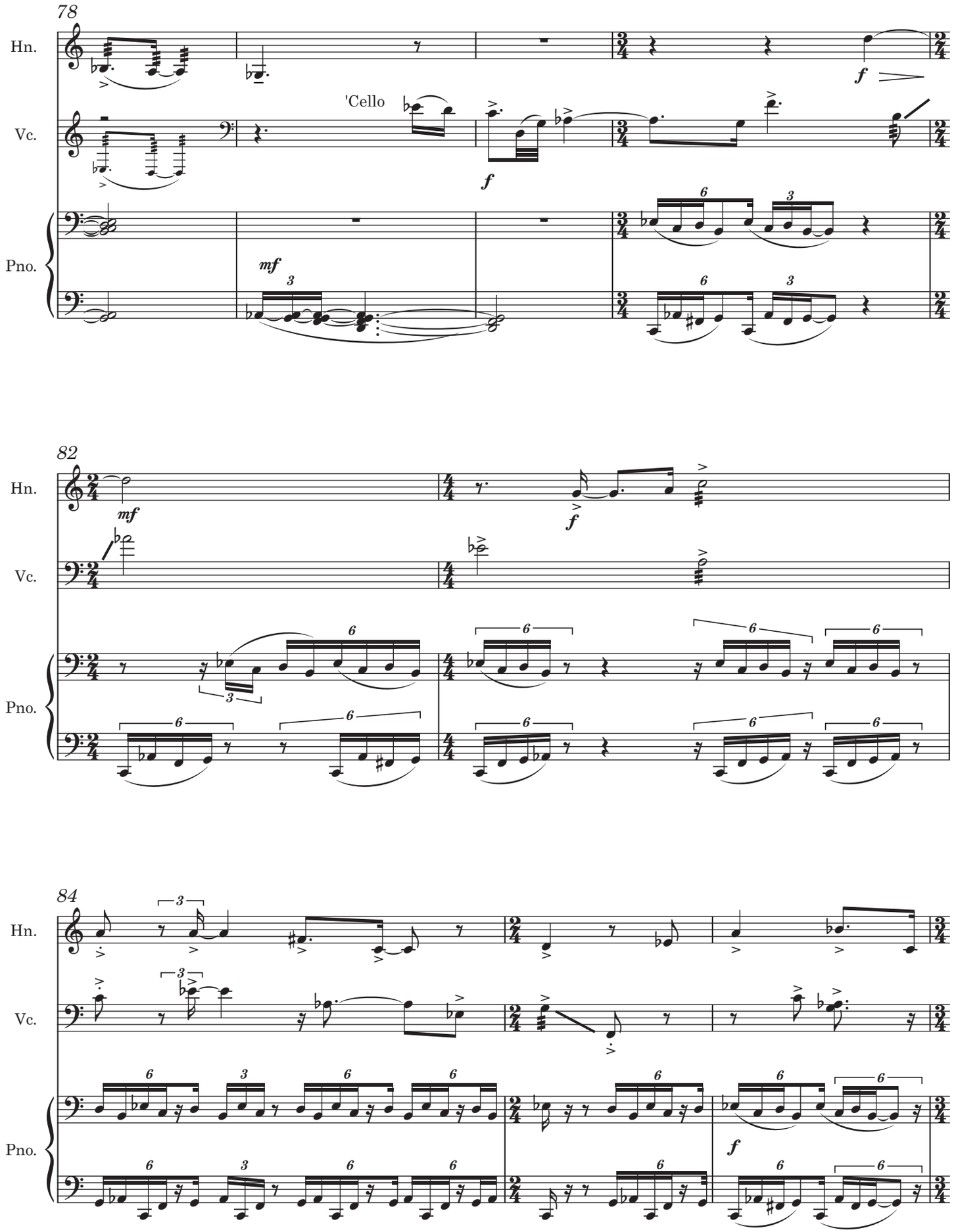

29
Hn.
Vc.
Pno.
mf
f
33
Increasingly Unsettled
37

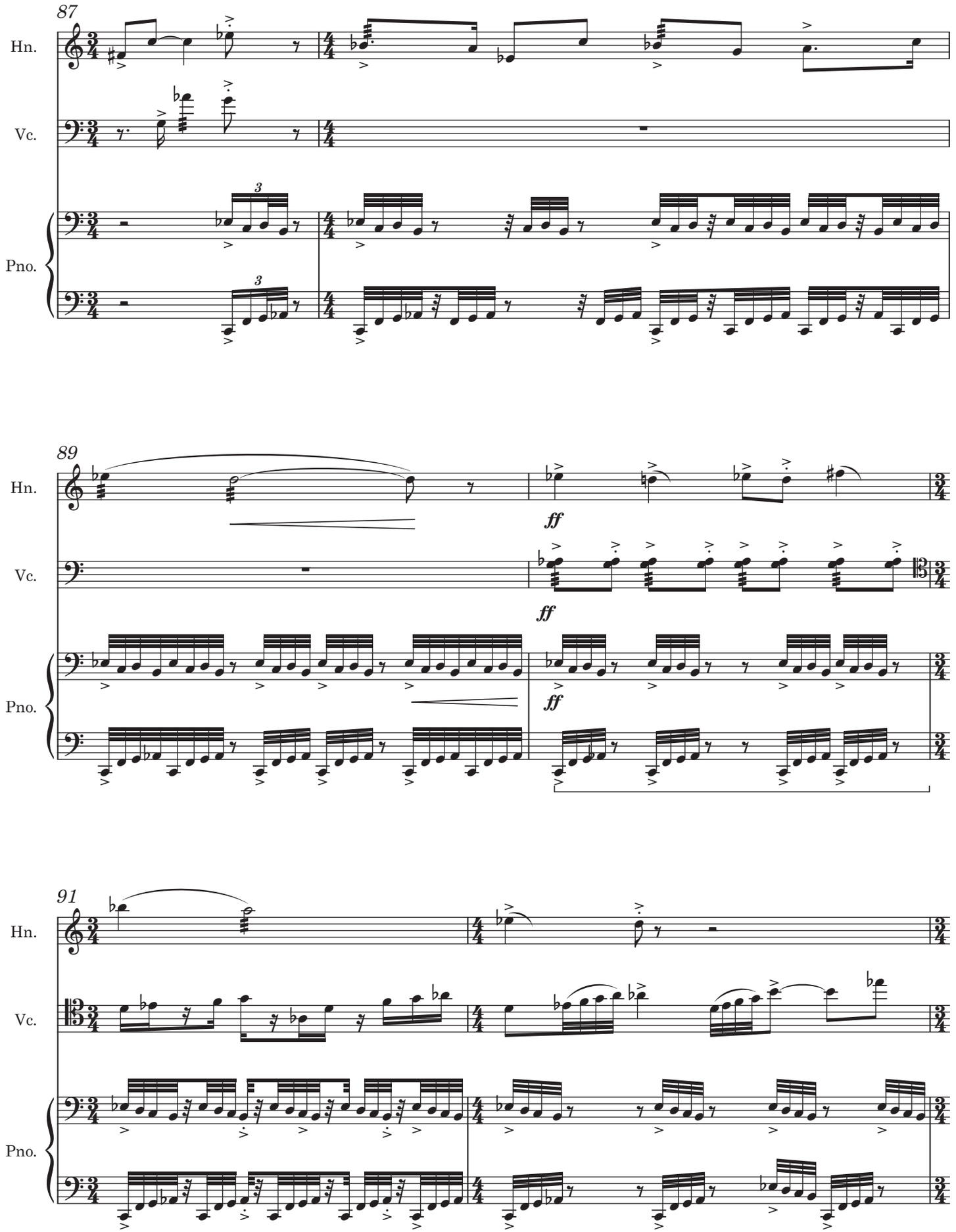
Canta la Sal

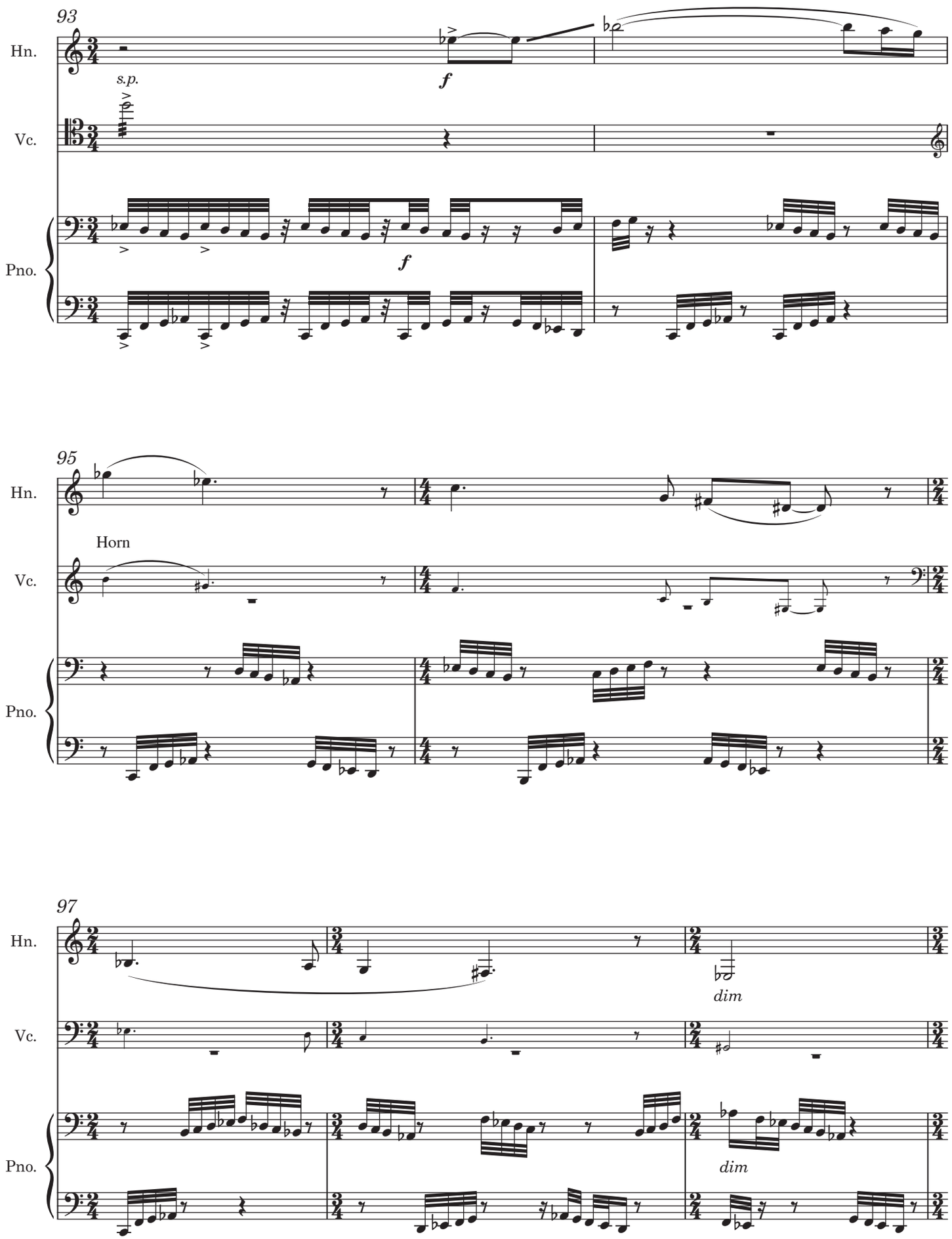


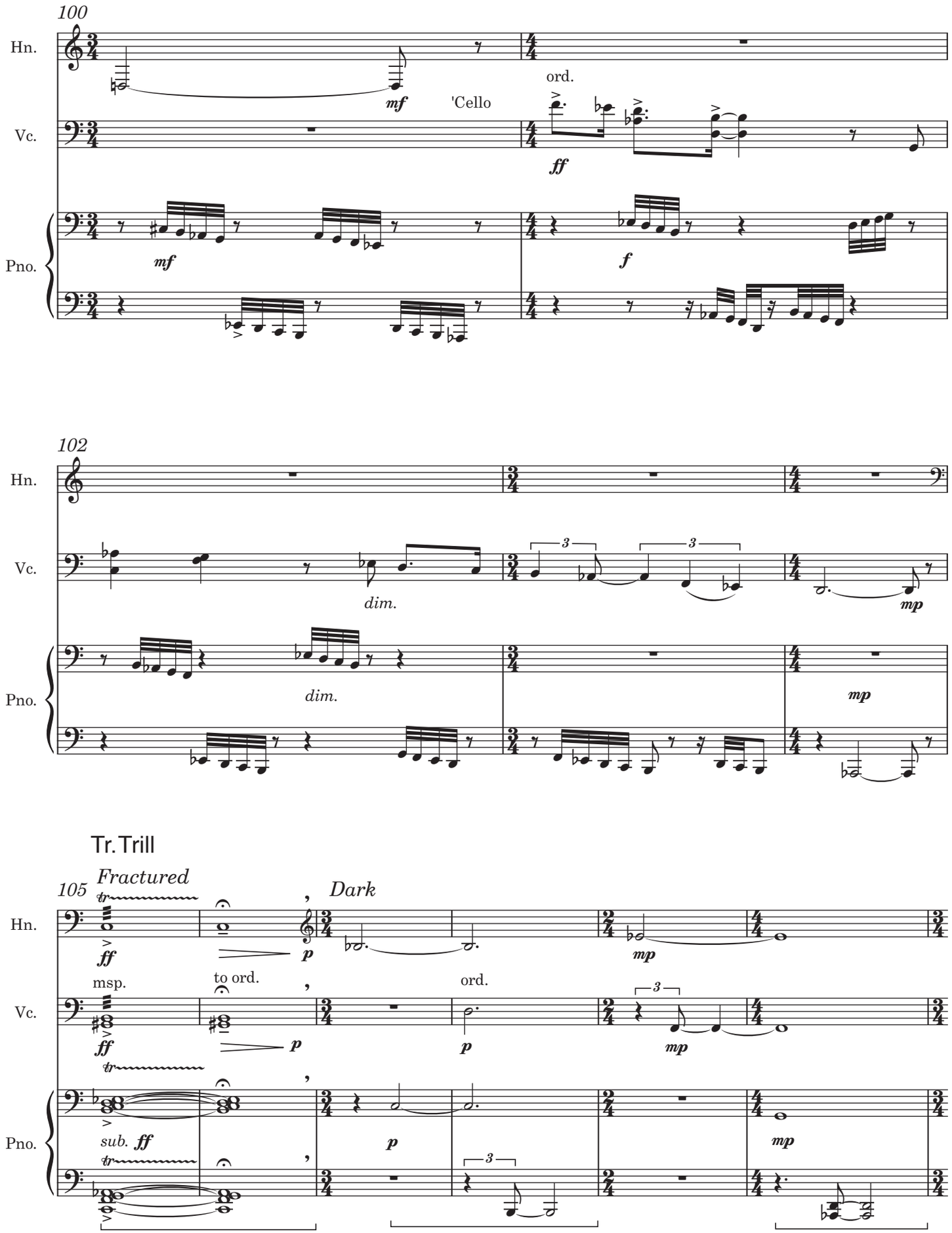

52
With Sudden Forboding
Hn.
Vc.
Pno.
mf
f
57
61
flz.
ord.
ca. 6
dim.

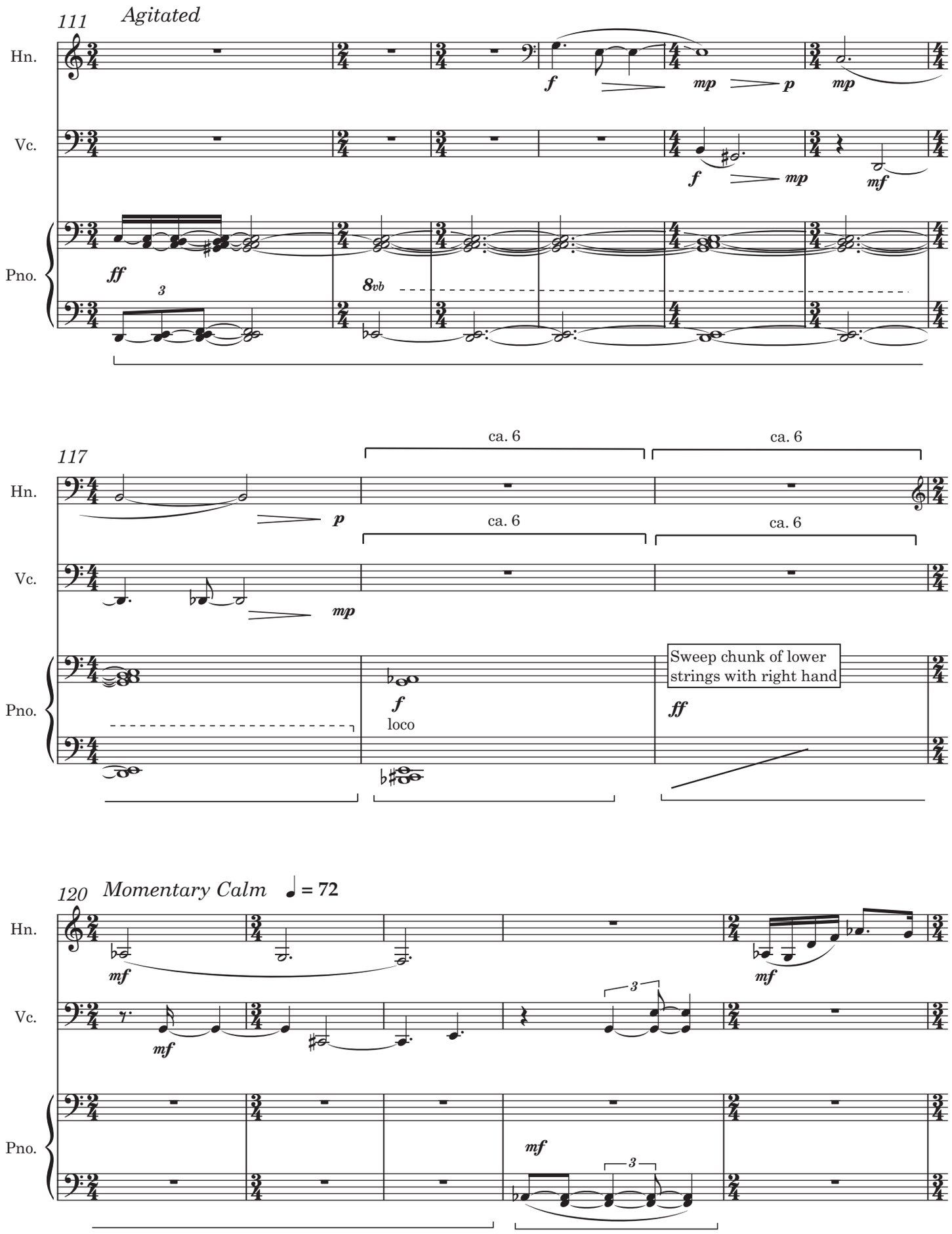

66
Intense
Hn.
ff
+/- 1/4
S
Vc.
f
ff
pizz.
ff
Pno.
f
70
Hn.
f
3
Vc.
Pno.
74
Hn.
mf
f
arco
Vc.
dim
p
Horn
Pno.
mf
p
sub. f
3

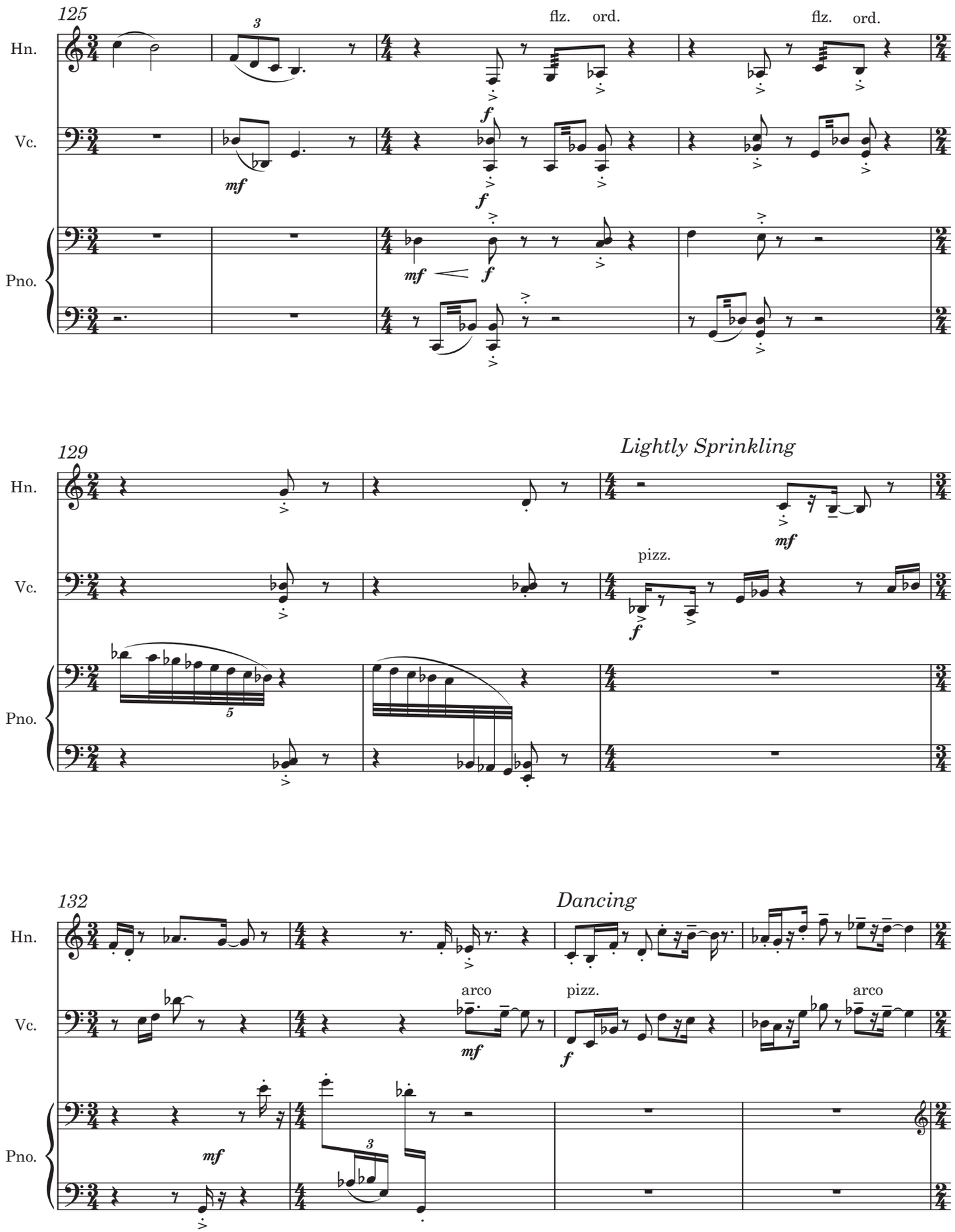

78
Hn.
Vc.
'Cello
Pno.
82
Hn.
Vc.
Pno.
84
Hn.
Vc.
Pno.

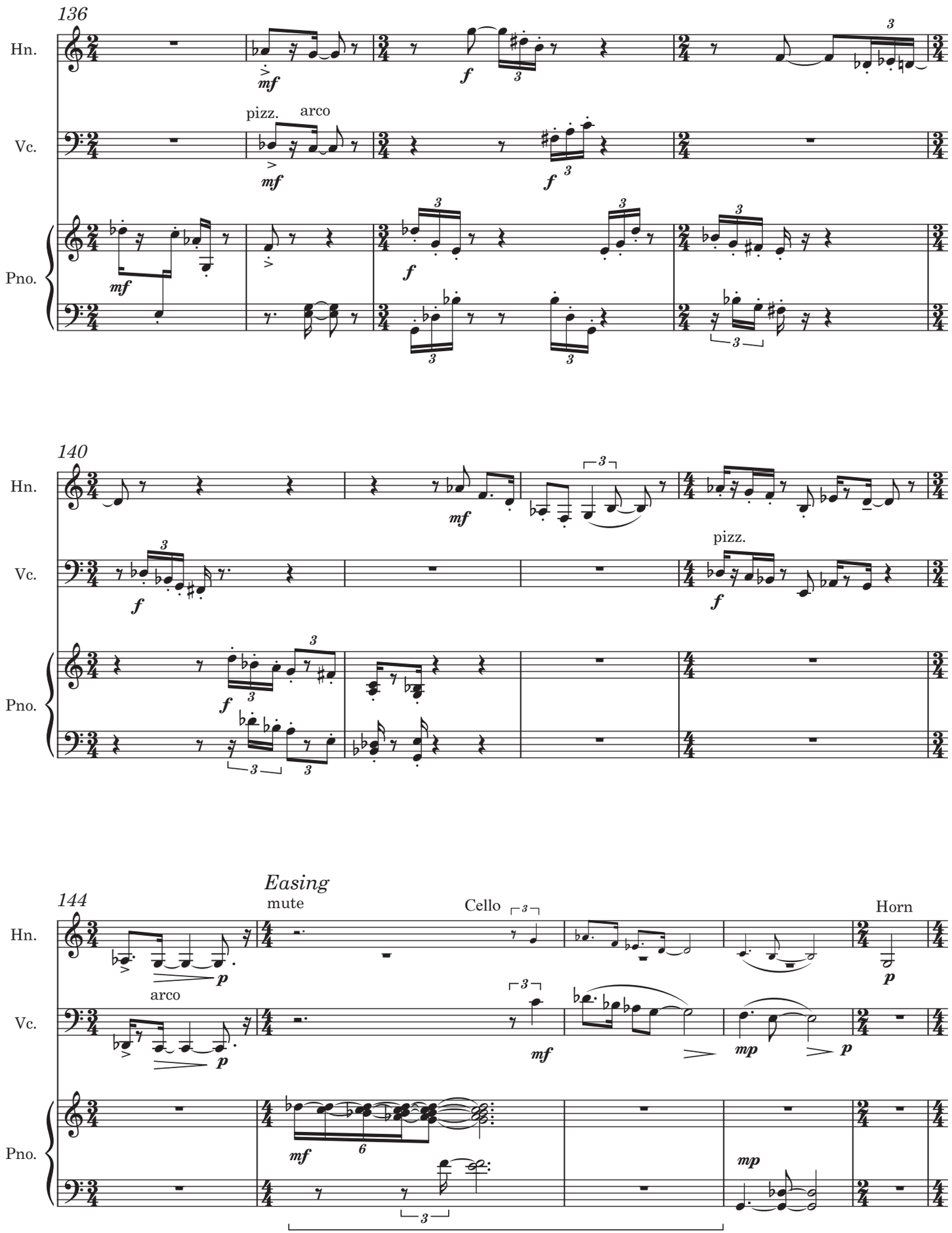

87
Hn.
Vc.
Pno.
89
Hn.
Vc.
Pno.
ff
ff
ff
91
Hn.
Vc.
Pno.

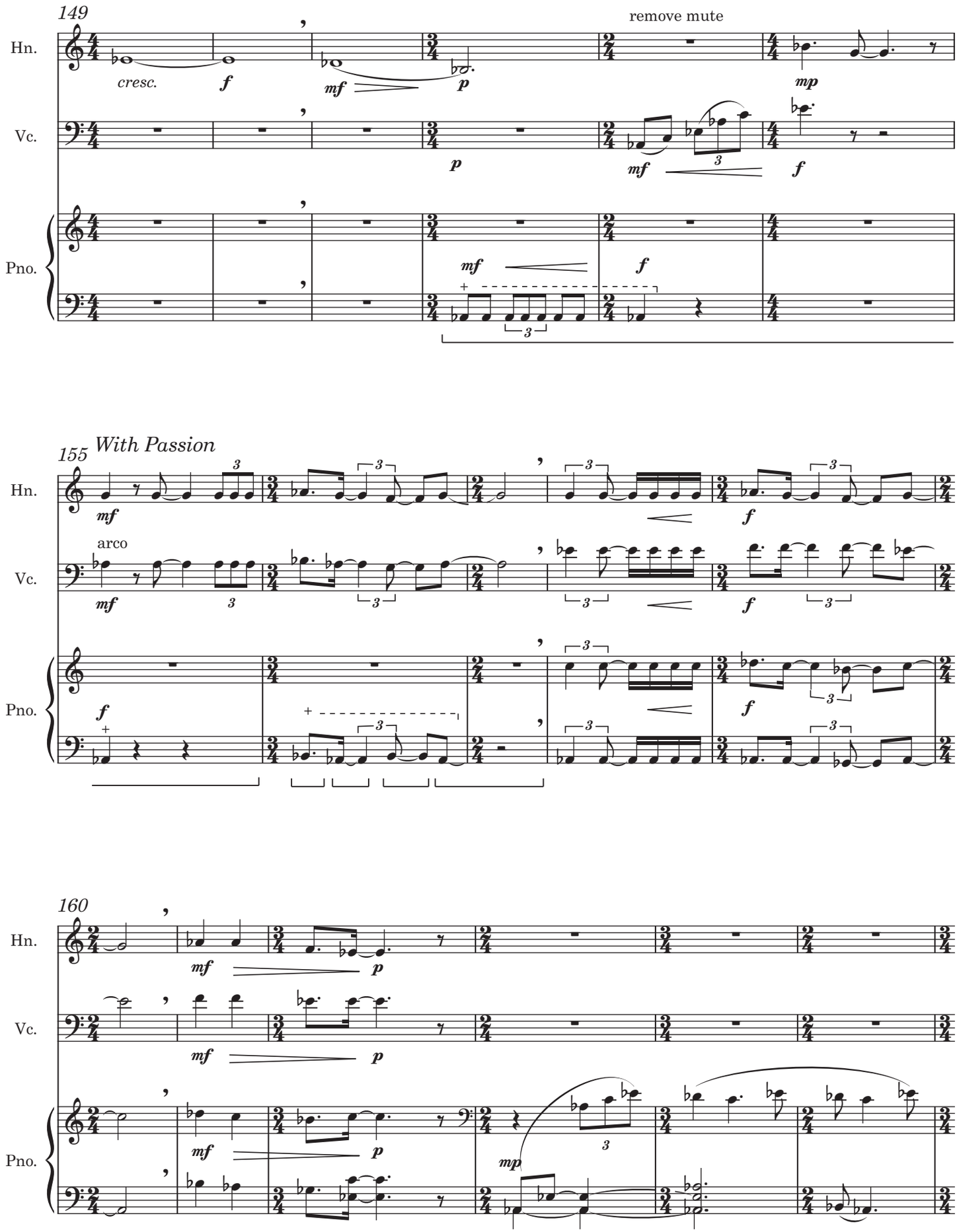

93
Hn.
f
s.p.
Vc.
Pno.
f
95
Hn.
Horn
Vc.
Pno.
97
Hn.
dim
Vc.
Pno.
dim

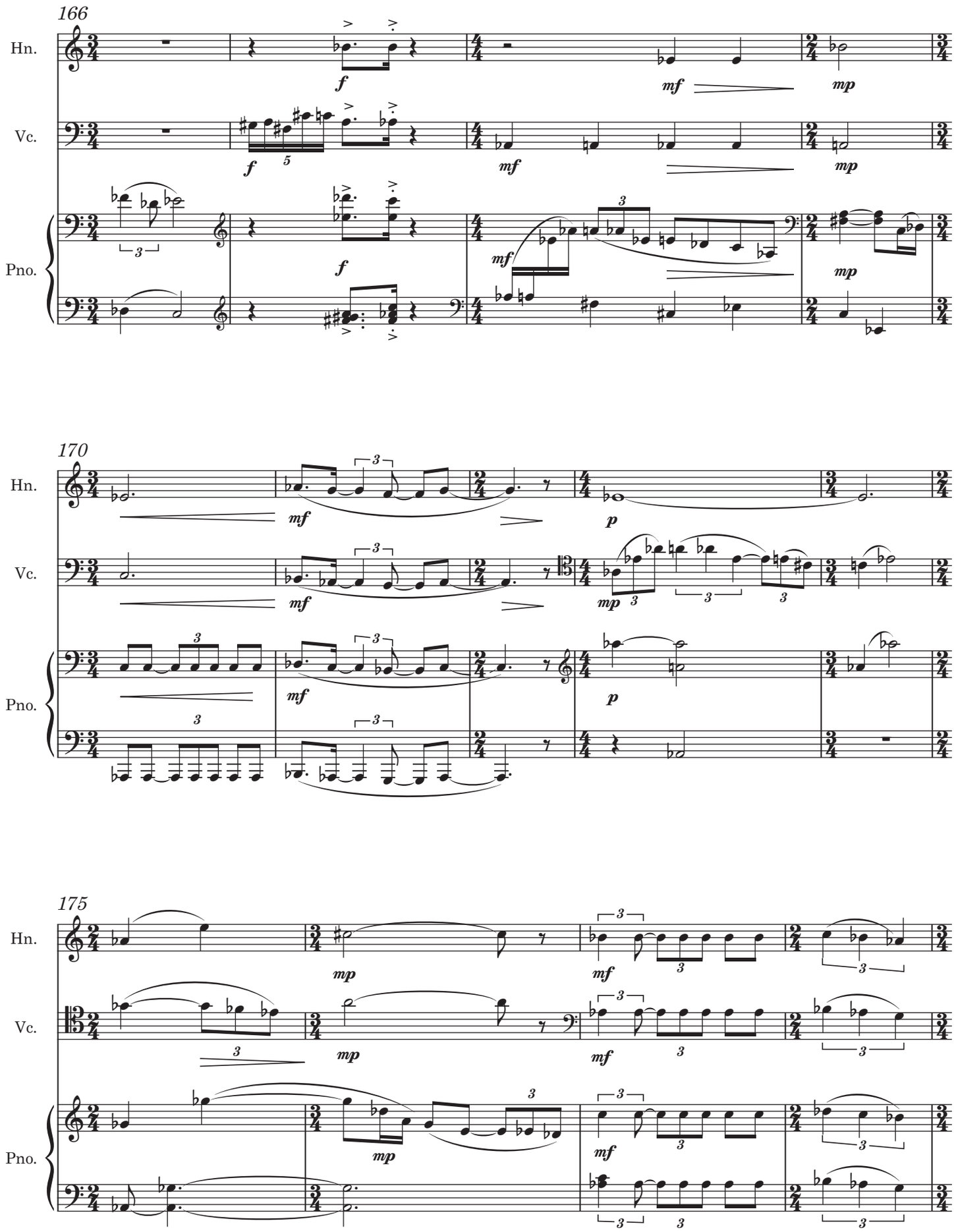

100
Hn.
Vc.
Pno.
mf
'Cello
ord.
ff
mf
f
102
dim.
mp
Tr. Trill
105
Fractured
Dark
msp.
to ord.
ord.
sub. ff
p

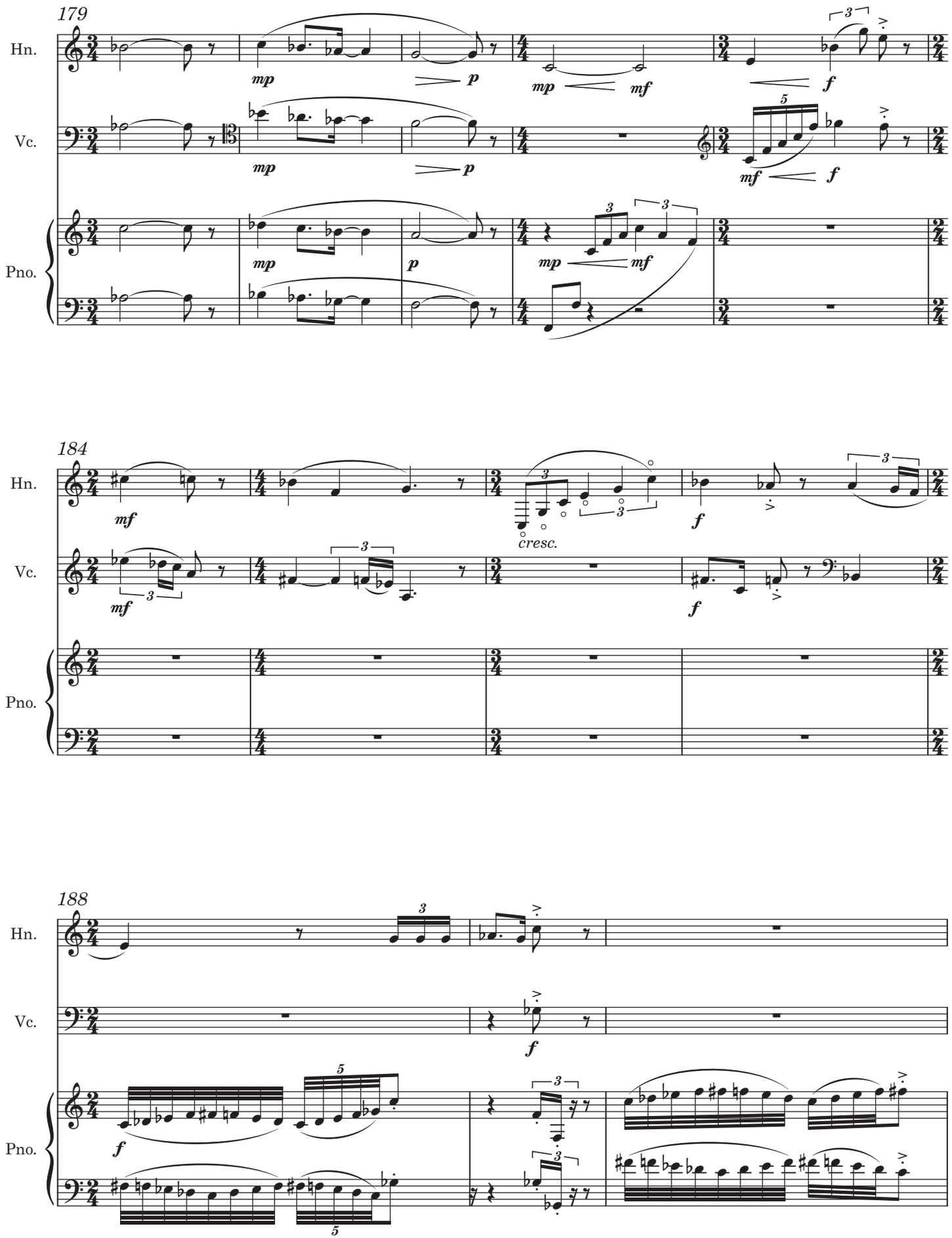

111
Agitated
Hn.
Vc.
Pno.
ff
f
mp
p
mf
8vb
117
ca. 6
ca. 6
ca. 6
ca. 6
Sweep chunk of lower strings with right hand
loco
120
Momentary Calm
♩ = 72

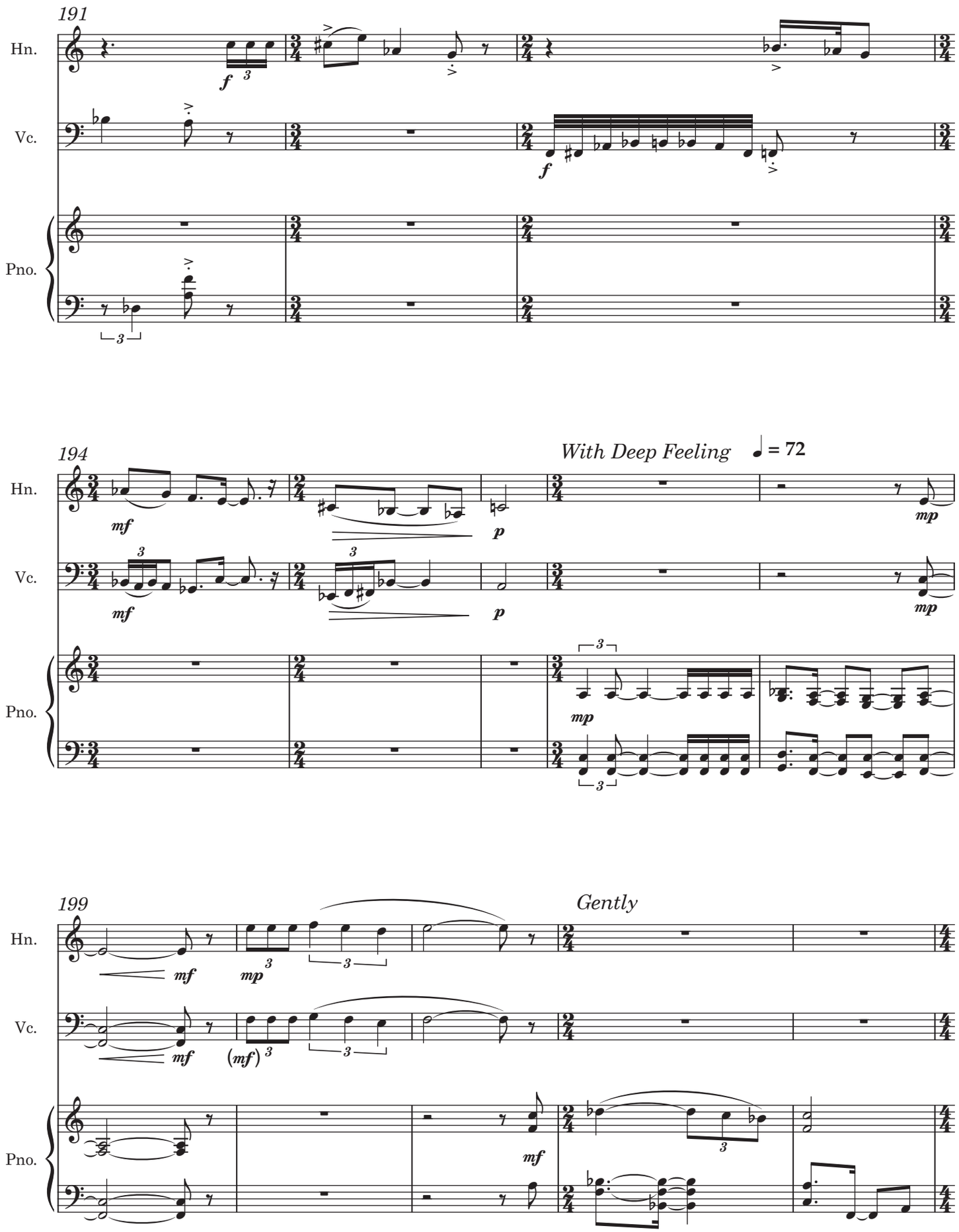

125
Hn.
Vc.
Pno.
flz.
ord.
flz.
ord.
129
Lightly Sprinkling
pizz.
132
Dancing
arco
pizz.
arco


136
Hn.
Vc.
Pno.
pizz.
arco
140
Hn.
Vc.
Pno.
pizz.
144
Easing
mute
Cello
Horn
Hn.
Vc.
Pno.
arco

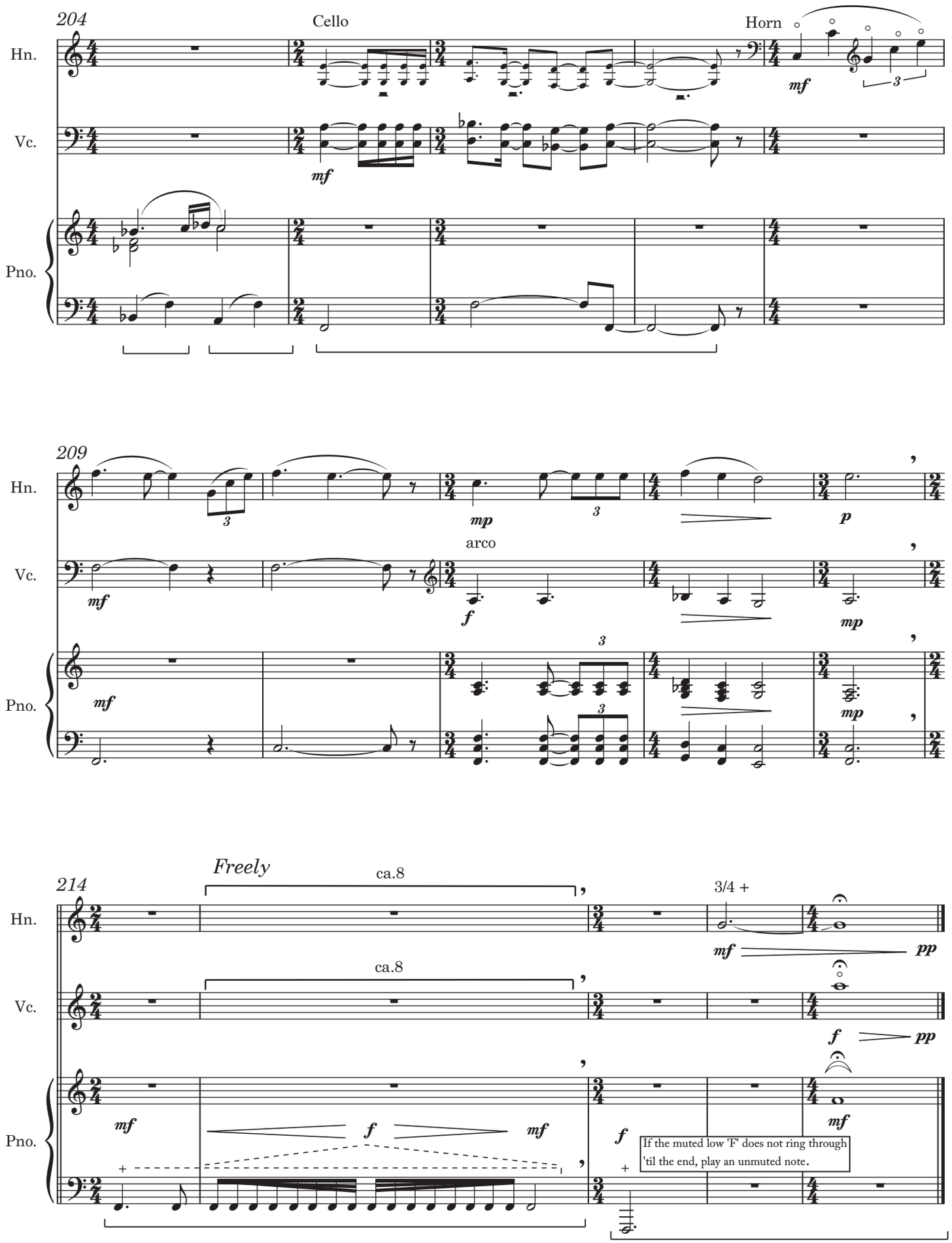

149
Hn.
Vc.
Pno.
cresc.
remove mute
155
With Passion
arco
160


166
Hn.
Vc.
Pno.
170
Hn.
Vc.
Pno.
175
Hn.
Vc.
Pno.


179
Hn.
Vc.
Pno.
184
cresc.
188


191
Hn.
Vc.
Pno.
194
With Deep Feeling
= 72
199
Gently

Canta la Sal


204
Cello
Horn
Hn.
Vc.
Pno.
mf
3
209
mp
p
arco
f
Freely
ca.8
3/4 +
pp
If the muted low 'F' does not ring through 'til the end, play an unmuted note.