

LEONARD SLATKIN

KINAH

for mixed orchestral ensemble

2015

KINAH

for mixed orchestral ensemble

dedicated to Felix Slatkin and Eleanor Aller

INSTRUMENTATION

4 Horns in F

Flugelhorn in Bb/Trumpet in Bb (off-stage)

Percussion 1

Vibraphone
Medium Suspended Cymbal
Metal Plate
Triangle Tree

Percussion 2

Glockenspiel
Small Sizzle Cymbal
Vibraphone (shared with Percussion 1)
Large Suspended Cymbal
Bell Tree

Percussion 3

Chimes (with optional low Bb bell)
Medium Sizzle Cymbal
Tam-Tam (large)
Mark Tree

Percussion 4

Medium Tam-Tam
Small Suspended Cymbal
Metal Wind Chimes
Large Tam-Tam (shared with Percussion 3)

Solo violin and cello (off-stage)

Strings

PROGRAM NOTES

Dedicated to the memory of my parents, Felix Slatkin and Eleanor Aller.

On February 6th, 1963, my parents rehearsed the Brahms "Double" Concerto with the Doctor's Symphony Orchestra in Los Angeles. It was to be the first time that my father, Felix, a violinist, and his wife, Eleanor, a cellist, would play this work in public. There was a great deal of anticipation for this performance, as the two were regarded as part of the elite of the Hollywood musical establishment.

I was 19 years old and not sure what I was going to do with the rest of my life as far as a career was concerned. Attending the rehearsal seemed a chore, but I saw that everyone there was mesmerized by the pair's incredible way with this piece. We all knew that the concert would be an evening to treasure.

Alas, the performance never took place, as my dad died two nights later, at the age of 47. The respect he was shown was evident in the memorial service held two days later, when 1,500 people showed up to pay their respects, including Frank Sinatra. I really never had adequate time to mourn, and so it seemed right for me to compose this brief elegy as a tribute to both my parents. My father would have turned 100 this December and my mom would have been 98.

The piece is scored for metal percussion instruments, two harps, celeste, piano, four horns and strings. There are also off-stage instruments including a Flugelhorn, trumpet, violin and cello.

The chord sounded at the opening is comprised of notes taken from the melody of the slow movement of the Brahms concerto. The flugelhorn intones the elegy itself, followed by a steady build up in the other instruments.

This leads to a short and fast interlude, once again using the first four notes of the Double Concerto's slow movement. Various unusual sound effects interrupt. After this burst of activity, the elegy melody returns, this time transformed into a canon. As the textures thicken, the four-note motif becomes agitated and repetitive, with flurries of sound coming from almost all the instruments.

To conclude, when the activity dies down, a distant violin and cello play the first few passages of the second movement of the Brahms, but do not complete their phrases, a reminder that the public never heard my parents' interpretation of the piece. The last utterance of the two soloists utilizes the final bars of the Andante, with a brief silence occurring just before a dark bell-like sound in the orchestra brings the work to an end.

"Kinah" is the Hebrew word for "Elegy," and although we were not a devout family, there was always something of our Jewish heritage felt in the Slatkin household. I can only hope that this short work, about 14 minutes long, pays appropriate homage to my parents.

— Leonard Slatkin
September, 2015

Duration: 14 minutes

dedicated to Felix Slatkin and Eleanor Aller

Solemnly ♩ = 52

KINAH

G.P.

Leonard Slatkin
2015

Mute 5" *mf* *ppp* *mf*

Horn 1-2 in F

Mute 5" *mf*

Horn 3-4 in F

off-stage 5" *mf*

Flugelhorn in B♭
Trumpet in B♭

Vibraphone
motor on, fast vibrato *p* 5" motor on, medium vibrato *mp*

Percussion 1
*1 *2 *p* *ppp* *mp*

Glockenspiel *p* *ppp* *mp*

Percussion 2
*1 *2 *p* *ppp* *mp* gliss.

Chimes Cross stick gliss. Start just before the beat in this and all future instances. *p* *ppp* *mp*

Percussion 3
*3 *p* *ppp* *mp*

Medium Tam-Tam
Scrape *p* *ppp* *mp*

Percussion 4
*2 *p* *ppp* *mp*

Harp 1
*1 *p* *ppp* *mp*

Harp 2
*1 *p* *ppp* *mp*

Piano
Piano Celeste *p* *ppp* *mp*

Violin I
no accent *mp* *ppp* *mf*

Violin II
no accent *mp* *ppp* *mf*

Viola
no accent *mp* *ppp* *mf*

Cello
no accent *mp* *ppp* *mf*

Contrabass
no accent *mp* *ppp* *mf*

*1 The speed of the arpeggio in bar 1 should be slow, bar 7 medium, and bar 13 fast. The top note should occur on the downbeat.

*2 Mallets/scrapers should be chosen for each entrance in bars 1, 7, 13 and 19 so the color of the sound becomes increasingly bright and loud.

*3 The speed of the glissando in bar 1 should be slow, bar 7 medium, bar 13 fast, and bar 19 very fast.

KINAH

4

Musical score for KINAH, page 4. The score includes staves for Hn. 1-2, Hn. 3-4, Flhn. Tpt., Perc. 1, Perc. 2, Perc. 3, Perc. 4, Hp. 1, Hp. 2, Pno. Cel., Vln. I, Vln. II, Vla., Vc., and Cb. The Percussion and Harp parts are active, while the strings and woodwinds are mostly silent. A large diagonal watermark 'COPYRIGHT LEONARD SLATKIN' is overlaid on the score.

Hn. 1-2
 Hn. 3-4
 Flhn.
 Tpt.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Hp. 1
 Hp. 2
 Pno.
 Cel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

a2 espress.
mp
a2 espress.
mp
 * 4 harder mallets
 * 4 harder mallets
p
ped.
p
 Tutti Div. inside outside
p

*4 Mallets should be changed in bars 42, 49, 53, and 58 to harder mallets so the color of the sound becomes increasingly bright and loud.

KINAH

6

Hn. 1-2

Hn. 3-4

Flhn.
Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno.
Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

* 4 harder mallets

* 4 harder mallets

p

Piano

mf

l.v.

Leo. sim.

Hn. 1-2 *mf non dim.* *p > ppp*
 Hn. 3-4 *mf non dim.* *p > ppp*
 Flhn. Tpt. *mf non dim.* *p > ppp*
 Perc. 1 l.v. motor on, slow vibrato *p*
 Perc. 2 l.v. *p*
 Perc. 3 l.v. gliss. *p*
 Perc. 4 l.v. *p* Small Suspended Cymbal wire brushes *pp*
 Hp. 1 l.v. *p*
 Hp. 2 l.v. *pppp*
 Pno. Cel. l.v. *p*
 Vln. I Div. *mf non dim.* Unis. *p > ppp* Solo *pppp* Change bow if needed.
 Vln. II Div. *mf non dim.* Unis. *p > ppp*
 Vla. Unis. *p > ppp*
 Vc. Unis. *p > ppp*
 Cb. *p > ppp*

Hn. 1-2

Hn. 3-4

Flhn.
Tpt.

Vibraphone
hard mallets
♩ = 144
Led. * 10
l.v.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno.
Cel.

Vln. I
con sord. e sul pont.
* 9
pp non cresc.

Vln. II
(pp)

Vla.
(pp)

Vc.
con sord. e sul pont.
* 9
pp non cresc. Gradually move upward until bar 92.

Cb.
(pp)

Musical score for orchestra, measures 112-117. The score includes parts for Horns 1-2, Horns 3-4, Flute and Trumpet, Percussion 1-4, Harp 1, Harp 2, Piano and Celesta, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features dynamic markings such as *p*, *mp*, and *espress.* A large diagonal watermark reading "COPYRIGHT LEONARD SLATKIN" is overlaid across the page.

Hn. 1-2

Hn. 3-4

Flhn.
Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno.
Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

legato

smooth

espress.

mf

Hn. 1-2

Hn. 3-4

Flhn.
Tpt.

Perc. 1

Perc. 2

Chimes
medium hard beaters

Perc. 3
mp *mf*

Perc. 4

Hp. 1
mf *f*

Hp. 2
mf *f*

Pno.
Cel.
mf *f*

Vln. I
mf *f*

Vln. II
mf *f*

Vla.
mf *f*

Vc.
f

Cb.
f

espress.

espress.

Top note on the beat.

espress. a2
 Hn. 1-2 *f*
 Hn. 3-4 *f*
 Flhn. Tpt.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4
 Hp. 1 *ff* l.v.
 Hp. 2 *ff* l.v.
 Pno. Cel. *ff* l.v.
 Vln. I *ff* *sub f* Div. V
 Vln. II *ff* *sub f* Div. V
 Vla. *ff* *sub f* Div. V
 Vc. *ff* *sub f* Div. V
 Cb. *ff* *sub f* Div. V

Play lower note if available.

Hn. 1-2

Hn. 3-4

Flhn. Tpt.

Vibraphone bowed motor off Share Vib. with Perc. 2. *p* l.v.

Perc. 1

Vibraphone bowed motor off Share Vib. with Perc. 1. *mf* *leg.* l.v.

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno. Cel.

Celeste non-arpegg. *p* *leg.* *sim.*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flugelhorn

Large Tam-Tam

slow roll w medium soft beaters *ppp*

Hn. 1-2

Hn. 3-4

Flhn.
Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno.
Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*12 Tempo will be independent of conductor's beat/tempo. Repeat 4-note motive without rests inbetween.

6" long 6" long 6"

Hn. 1-2

Hn. 3-4

Flhn. Tpt.

Perc. 1 l.v. 6" // Single stroke w hard mallet *fff* 6" // Single stroke w hard mallet *f* 6" //

Perc. 2 l.v. 6" // Single stroke w hard mallet *fff* 6" // Single stroke w hard mallet *f* 6" //

Perc. 3 l.v. 6" // Single stroke w hard mallet *fff* 6" // Single stroke w hard mallet *f* 6" //

Perc. 4 l.v. 6" // Single stroke w hard mallet *fff* 6" // Single stroke w hard mallet *f* 6" //

Hp. 1 *fff* = 144 * 15 // *f* *mf*

Hp. 2 *fff* = 144 * 15 // *f* *mf*

Pno. Cel. *fff* = 144 * 15 // *f* *mf*

Vln. I *fff* = 144 * 15 // *f* *mf*

Vln. II *fff* = 144 * 15 // *f* *mf*

Vla. *fff* = 144 * 15 // *f* *mf*

Vc. *fff* = 144 * 15 // *f* *mf*

Cb. *fff* = 144 * 15 // *f* *mf*

6" * 15

*15 Repeat 4-note motive. Enter on the downbeat and play independently to create asynchronous texture.

KINAH

Andante ♩ = 64
espress.

off-stage
Solo Vln. *f* *espress.*

off-stage
Solo Vc. *f* *espress.*

Hn. 1-2 con sord. *ppp*

Hn. 3-4 con sord. *ppp*

Flhn. con sord. *ppp*

Tpt. *p* *ppp*

Perc. 1 Triangle Tree l.v. *p* Single stroke. Not too fast. Begin on downbeat.

Perc. 2 Bell Tree l.v. *p* Single stroke. Not too fast. Begin on downbeat.

Perc. 3 Mark Tree l.v. *p* Single stroke. Not too fast. Begin on downbeat.

Perc. 4 Metal Wind Chimes l.v. *p* Single stroke. Not too fast. Begin on downbeat.

Hp. 1 D C Bb | Eb F G Ab *pp* * 17 l.v. *pp* *8va*

Hp. 2 D# C# B | E F# G# A *pp* * 17 l.v. *pp* *8va*

Pno. Cel. *pp* * 17 l.v. *pp* *8va*

Vln. I Div. free bowing *ppp* non vib.

Vln. II Div. free bowing *ppp* non vib.

Vla. Div. free bowing *ppp* non vib.

Vc. Div. free bowing *ppp* non vib.

Cb.

*16 Place 5 or six different size triangles in a row on a string. Strike them with the fingers so that they touch each other.
*17 Gentle strike the lowest notes with palm.

Solo Vln. *mf* *p* *pp*

Solo Vc. *mf* *p* *pp*

Hn. 1-2 *n*

Hn. 3-4 *n*

Flhn. Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1 *pp* l.v. *pp* l.v. *pp* l.v.

Hp. 2 *pp* l.v. *pp* l.v. *pp* l.v.

Pno. Cel. *pp* l.v. *pp* l.v. *pp* l.v.

Vln. I *n*

Vln. II *n*

Vla. *n*

Vc. *n*

Cb. free bowing *ppp non vib.* *n*

