

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

Leonard Slatkin

2015

Solemnly $\text{♩} = 52$

KINAH

G.P.

5 "

Horn 1-2 in F Mute ♩ ♩

Horn 3-4 in F Mute ♩ ♩

Flugelhorn in B \flat off-stage Flugelhorn *espress.* p 5 "

Trumpet in B \flat

Vibraphone motor on, fast vibrato 1.v. // motor on, medium vibrato 1.v.

Percussion 1 * 1 * 2 p p * 5 "

Glockenspiel 1.v. // 5 "

Percussion 2 * 1 * 2 p Chimes Cross stick gliss. Start just before the beat in this and all future instances. 1.v. // mp gliss. 1.v.

Percussion 3 * 3 p Medium Tam-Tam Scrape 1.v. // mp 1.v.

Percussion 4 * 2 p Start just before the beat in this and all future instances. 1.v. // mp 1.v.

Harp 1 * 1 p ppp 5 "

Harp 2 * 1 p ppp 5 "

Piano 1.v. // 5 "

Piano Celeste * 1 p ppp 5 "

Violin I no accent mp no accent ppp 5 " Reo. no accent mf no accent

Violin II no accent mp no accent ppp 5 " Reo. no accent mf

Viola mp no accent ppp 5 "

Cello mp no accent ppp 5 "

Contrabass mp no accent ppp 5 "

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

2

G.P.

G.P.

5"

5"

Hn. 1-2 *ppp* 5" Open *mf* *ppp* 5"

Hn. 3-4 *ppp* 5" Open *mf* *ppp* 5"

Fln. Tpt. *espress.* 5" *p* motor off l.v. // 5"

Perc. 1 // 5" * *mf* *l.v.* *ppp* 5"

Perc. 2 // 5" * *mf* gliss. l.v. *ppp* 5"

Perc. 3 // 5" * *mf* l.v. *ppp* 5"

Perc. 4 // 5" * *mf* l.v. *ppp* 5"

Hp. 1 *ppp* 5" * *mf* *ppp* 5"

Hp. 2 *ppp* 5" * *mf* *ppp* 5"

Pno. Cel. *ppp* 5" * *mf* *ppp* 5"

Vln. I *ppp* 5" * *f* *ppp* 5"

Vln. II *ppp* 5" * *f* *ppp* 5"

Vla. *ppp* 5" * *f* *ppp* 5"

Vc. *ppp* 5" * *f* *ppp* 5"

Cb. *ppp* 5" * *f* *ppp* 5"

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno. Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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a2 a2
f ————— *ppp*
f ————— *ppp*

espress.
f ————— *p* (motor off)
yarn mallets gently

motor off
non-arpegg.
f *l.v.* *ppp* *p* Lightly pedal each note.
l.v. * yarn mallets gently

non-arpegg.
f *l.v.* *ppp* *p*

non-arpegg.
f *l.v.* *ppp* *p* l.v. sempre
l.v. non-arpegg.

non-arpegg.
f *l.v.* *ppp* *p* non-arpegg.
l.v. Celeste

f *ppp* Each half note should be pedaled, but only after the next note is played.
Div. *p* *l.v.* sim. *l.v.*

f *ppp*
Div.

f *ppp*
Div.

f *ppp*
Div.

f *ppp*
Div.

f *ppp*

KINAH

4

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.

KINAH

5

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

p

p

Tutti Div. inside outside

*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

Fln. 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

l.v. Piano

mf

sim.

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

(*mp*) (*mf*) (*f*) * 4 harder mallets *ff*

Perc. 2

(*mp*) (*mf*) (*f*) * 4 harder mallets *ff*

Perc. 3

Perc. 4

Hp. 1

(*mp*) (*mf*) (*f*) *ff*

Hp. 2

(*mp*) (*mf*) (*f*) *ff*

Pno. Cel.

f *ff* *ff*

Vln. I

Div. by stand. Heavy with full bow on each note.

Vln. II

Div. by stand. Heavy with full bow on each note.

Vla.

Div. by stand. Heavy with full bow on each note.

Vc.

Cb.

KINAH

8

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno. Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff non dim.
ff non dim.
Trumpet l.v. motor on, medium vibrato
non-arpegg. very hard mallets motor off ff non dim.
l.v.
* 7 mf leo.
very hard mallets non-arpegg.
l.v.
* 7 mf leo.
gliss. l.v.
mf l.v.
with very hard scraper l.v.
ff * 5 l.v.
non-arpegg. l.v.
* 7 mf leo.
ff non dim. l.v.
intense and sustained ff non dim.
ff non dim. Div. mf non dim.
Div. mf non dim.
Div. mf non dim.

*5 Mallets/scrapers should be chosen for each entrance in bars 58, 61 and 64 so the color of the sound becomes increasingly dark and soft.

*6 The speed of the glissando in bar 58 should be very fast, bar 61 medium, and bar 64 slow.

*7 The speed of the arpeggio in bar 61 should be medium, and bar 64 slow. The top note should occur on the downbeat.

Hn. 1-2 *mf* non dim. *p* > *ppp*

Hn. 3-4 *mf* non dim. *p* > *ppp*

Fln. Tpt. *mf* non dim. *p* > *ppp*

Perc. 1 1.v. motor on, slow vibrato

Perc. 2 1.v. *p*

Perc. 3 1.v. gliss.

Perc. 4 1.v. *p*

Hp. 1 1.v. *p*

Hp. 2 1.v. *pppp*

Pno. Cel. 1.v. *p*

Vln. I Div. *mf* non dim. *p* > *ppp* Solo Change bow if needed.

Vln. II Div. *mf* non dim. *p* > *ppp*

Vla. Unis. *p* > *ppp*

Vc. Unis. *p* > *ppp*

Cb. *p* > *ppp*

Solo con sord.

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

Small Sizzle Cymbal wire brushes

Perc. 2

pp

Medium Suspended Cymbal wire brushes l.v.

Perc. 3

Perc. 4

pp l.v.

Hp. 1

p

Scrape quickly in upward direction on E string with guitar pick.

Hp. 2

Play inside piano with small rubber mallets.

Pno. Cel.

pp

l.v.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Solo

mp

71 72 73 74 75 76 77 78

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno. Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Open flutter tongue

Open flutter tongue

l.v. //

pp

D C Bb | Eb F G Ab

fff

normal gliss.

gliss. (b)

gliss. (c)

gliss. l.v.

cluster with both forearms, white and black keys

fff l.v.

* 8

mf * 8

mf

Red.

snap \diamond

ff

**8 Tap on back of instrument with fingers.*

KINAH

12

Free

5" 5" 5"

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno. Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Gradually move upward until bar 92.
con sord. e sul pont.

Gradually move upward until bar 92.
con sord. e sul pont.

*9 ***pp*** non cresc.

*9 ***pp*** non cresc.

Gradually move upward until bar 92.
con sord. e sul pont.

*9 ***pp*** non cresc.

Glockenspiel
metal sticks
=144 l.v. * 10
mf

*9 Improvise. To create a murmuring effect, play any chromatic notes (except scales) between those in the boxes. Use quick, irregular rhythms.

*10 Repeat until the end of the extender. Vary length of fermata from approximately eighth to dotted quarter.

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Vibraphone hard mallets $\text{♩} = 144$ * 10 l.v.

Perc. 1 (x) |: ♩ ♩ ♩ ♩ :| mf $\text{♩} = 144$ * 10 l.v.

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno. Cel.

Vln. I con sord. e sul pont. * 9 pp non cresc. $\text{♩} = 144$ Celeste * 10 l.v. * 10 l.v. mf

Vln. II (pp) 5" 8"

Vla. (pp) 5" 8"

Vc. (pp) con sord. e sul pont. 5" 8"

Cb. (pp) 5" 8"

KINAH

14

♩ = 52

KINAH

14

♩ = 52

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"

12"

12"

12"

12"

12"

12"

12"

12"

12"

12"

p

p

l.v.

pp

l.v.

pp

l.v.

pp

p

4"

4"

12"

8"

senza trem.

(* 11)

(pp)

*11 Gradually arrive at the unison note with the rest of the section about 4 seconds into the bar. Then, gradually decrease speed of tremolo and arrive at "senza tremolo" shortly before bar 94.

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

non-arpegg.

mf

Hp. 2

non-arpegg.

mf

Pno. Cel.

Celeste non-arpegg.

light pedal

Vln. I

smooth Div. **p**

Vln. II

smooth Div. **p**

Vla.

smooth Div. **p**

Vc.

smooth Div. **p**

Cb.

p

KINAH

16

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

Solo

p

Flugelhorn

p

//

//

Piano

p non arpegg.

espress.

sim.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

pp

p

espress. V

p

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.

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p

mp

espress.

mp

mp non-arpegg.

112 113 114 115 116 117

KINAH

18

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.

KINAH

118 119 120 121 122 123

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

Perc. 2

Chimes
medium hard beaters

Perc. 3

mp

Perc. 4

mf

Hp. 1

mf

f

Hp. 2

mf

f

Pno. Cel.

mf

f

Vln. I

mf

legato

Vln. II

mf

f

Vla.

mf

espress.

Vc.

f

espress.

Cb.

f

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124 125 126 127 128

KINAH

20

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.

espress. a2

f

espress.

f

l.v.

ff

l.v.

ff

l.v.

ff

Div.

ff subf

Div.

ff subf

ff subf

ff subf

ff subf

Play lower note if available.

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Vibraphone
bowed motor off Share Vib. with Perc. 2.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Celeste
non-arpegg.

Pno. Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Flugelhorn

p

l.v.

1.v.

Large Tam-Tam

ppp

slow roll w/ medium soft beaters

p

ff

sim.

KINAH

22

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno. Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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$\text{♩} = 144$

$*12$

$\text{♩} = 144$

$(\text{♩}) *12$

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

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.

Medium Tam-Tam

mf slow roll w medium beaters

6-7 "

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*13 Repeat 4-note motive. Enter individually and play independently to create asynchronous texture. Gradually ascend in quarter tones.

KINAH

24

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1 Metal Plate

Perc. 2 Large Suspended Cymbal medium mallets

Perc. 3

Perc. 4

Hp. 1 (p) (mf) (f)

Hp. 2 (p) (mf) (f) //

Pno. Cel. (p) (mf) (f) fff

Vln. I (p) (mf) (f) fff *14 (—) //

Vln. II (p) (mf) (f) fff *14 (—) //

Vla. ♫ = 144 start at tip *13 (mf) (f) fff *14 (—) //

Vc. ♫ = 144 start at tip *13 (mf) (f) fff *14 (—) //

Cb. Div. (p) fff

*14 Arrive individually at indicated highest pitch of 4-note group anytime during this bar.

KINAH

25

Hn. 1-2

Hn. 3-4

Fln. Tpt.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Hp. 1

Hp. 2

Pno. Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of ten staves of music. The top four staves are for woodwind instruments: two Horns (Hn. 1-2 and Hn. 3-4), Flute/Horn (Fln. Tpt.), and Percussion 1. The next four staves are for Percussion: Percussion 2, Percussion 3, Percussion 4, and Piano/Cello (Pno. Cel.). The bottom two staves are for strings: Violin I (Vln. I) and Violin II (Vln. II). The score is divided into measures by vertical bar lines. Measure 152 starts with a dynamic of ***fff***. Measures 153 and 154 begin with a dynamic of ***f***. Measure 153 contains a repeat sign (*15) indicating a 4-note motive to be played independently. Measure 154 ends with a dynamic of ***mf***.

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

KINAH

Andante $\text{♩} = 64$

off-stage

espress.

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

Solo Vc. *f*

Hn. 1-2 con sord.

Hn. 3-4 con sord. *ppp*

Flgh. Tpt. *p* *ppp*

Flgh. Tpt. *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 * 17 l.v. *pp* l.v. *pp*

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

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

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

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

Solo Vc.

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.

KINAH

free bowing

ppp non vib.

162 163 164 165 166 167 168 169

Solo Vln. *p*

Solo Vc. *p*

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.

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Chime or Low Bell
soft mallet
l.v.

Large Tam Tam
Share with Perc. 3.
soft mallet

pp l.v.
pp l.v.
pp l.v.

8va

8va

8va

*