Parallel

for solo flute

in homage to Vincent Persichetti

James Paul Sain

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program notes

Parallel was written while the composer was a student of composition at the University of Alabama. It received it's premiere by Cynthia Sain, the composer's wife. The work, in homage to Vincent Persichetti, is an attempt by the composer to deal with his past as a flute player and his present as a composer. It was written shortly after arriving in Tuscaloosa, AL, and learning of Persichetti's passing. Though the composer never studied with Persichetti, he feels that through his music and book "Twentieth Century Harmony," Persichetti touched his compositional psyche deeply. In this work there are many allusions to tomes of the standard flute literature, from Varèse to Fauré and from Hindemith to Persichetti. It is hoped that this work transcends these influences that acted upon the creator.

brief biography

James Paul Sain (b. 1959) is Professor of Music at the University of Florida where he teaches electroacoustic and acoustic music composition, theory, and technology. He founded and directed the internationally acclaimed Florida Electroacoustic Music Festival for 17 years. His compositional oeuvre spans all major acoustic ensembles, instrumental and vocal soloists, and embraces electroacoustic music. His works have been featured at major national and international societal events. He has presented his music in concert and given lectures in Asia, Europe, South America and North America. Dr. Sain is currently SCI Executive Committee chair and an American Composers Alliance board member. His music is available in print from Brazinmusikanta and American Composers Editions and on CD on the Capstone, Electronic Music Foundation, Innova, University of Lanús, Mark Masters, Albany and NACUSA labels.

Most current and machine readable forms of the above can be found at – http://jamespaulsain.com/

duration: 8'00"

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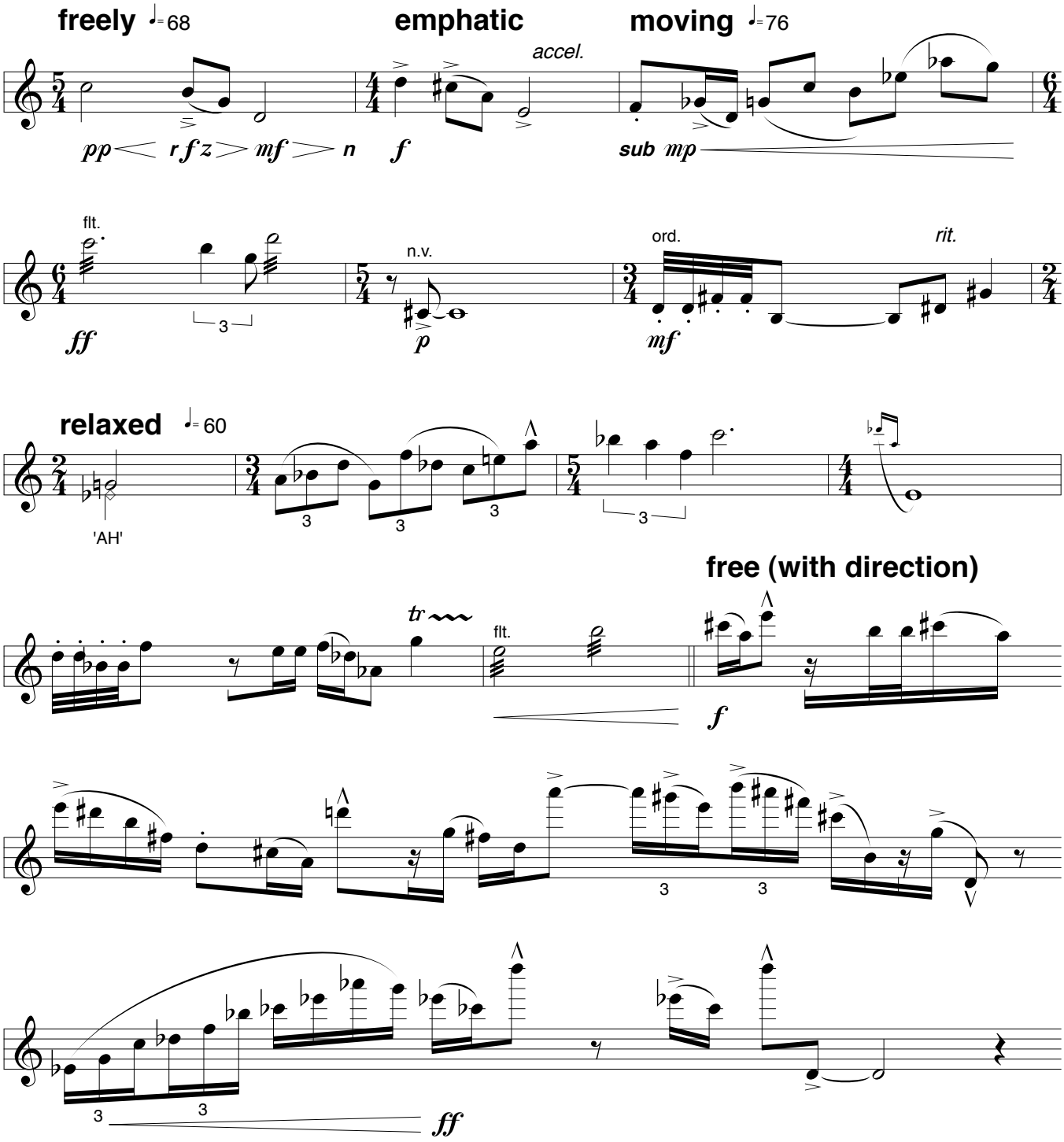

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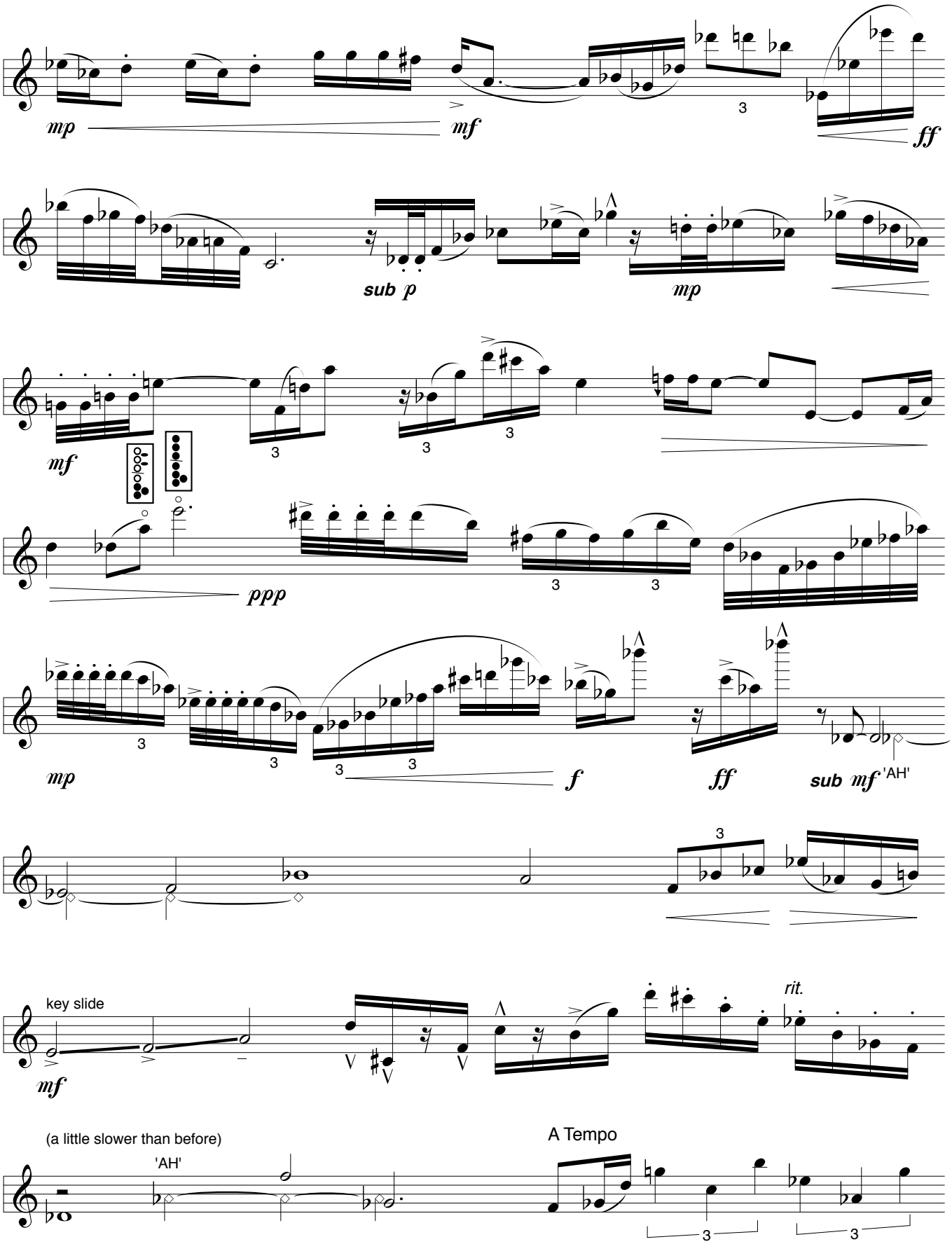
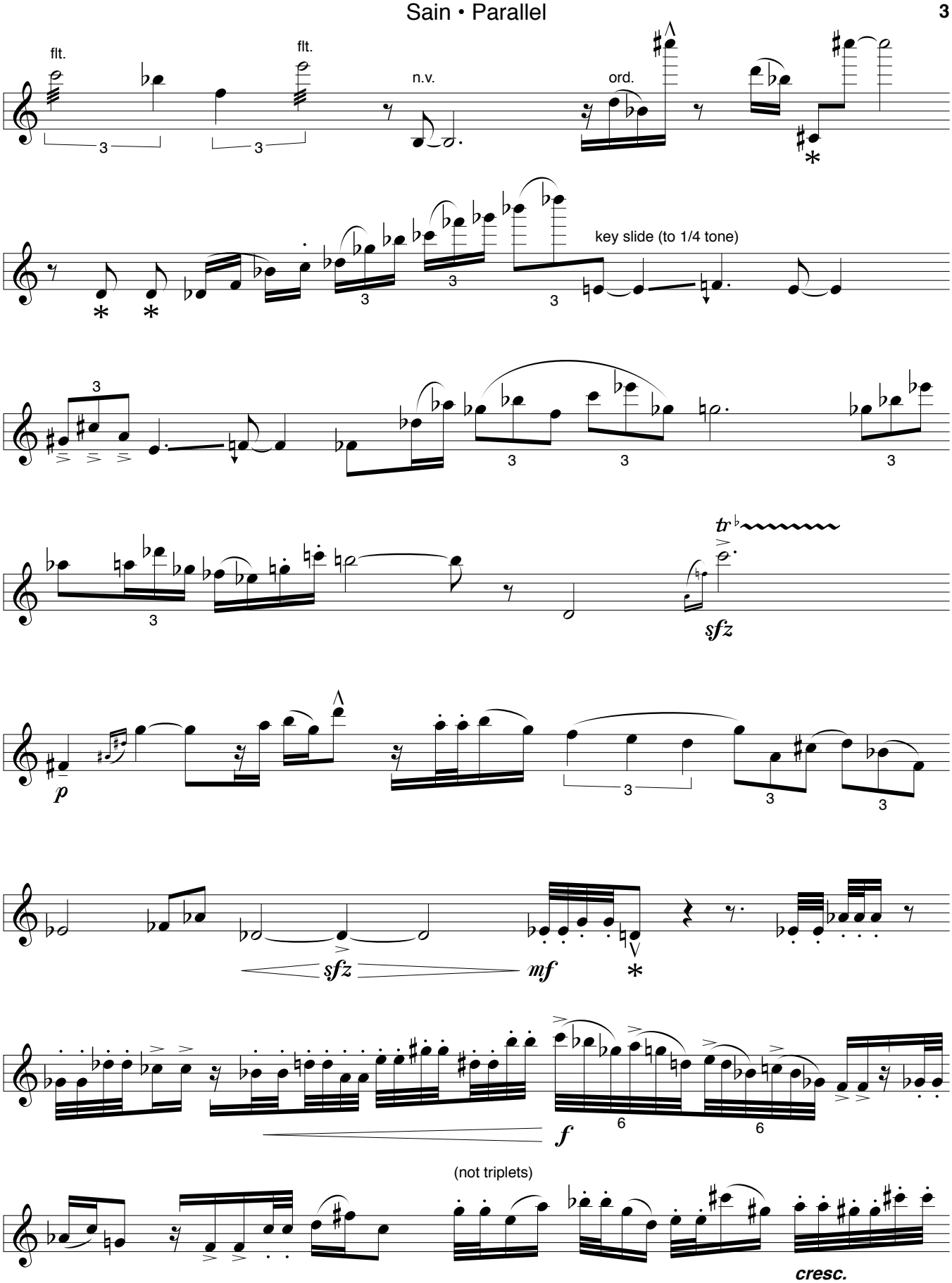
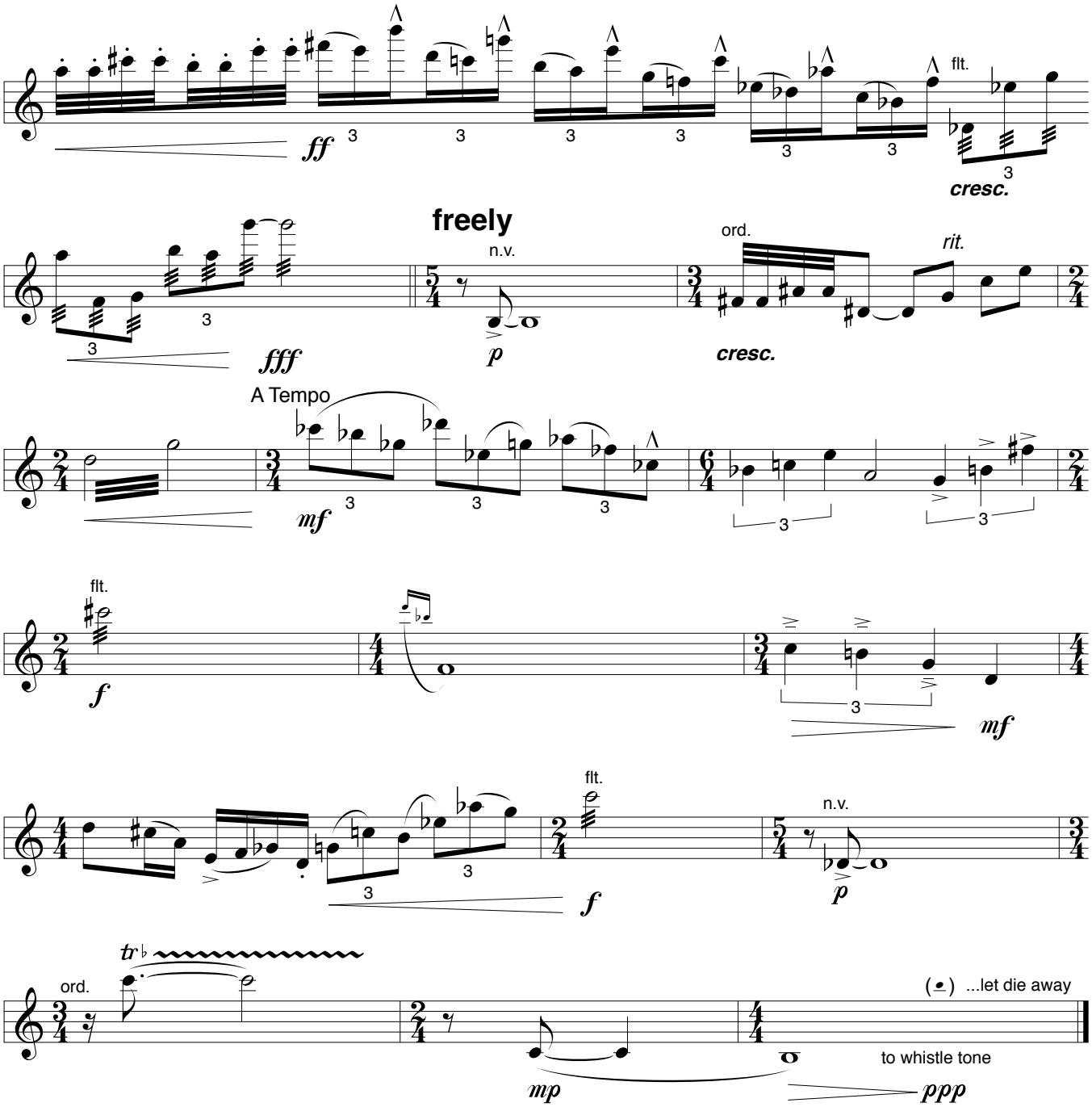
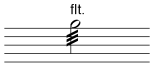

mp
mf
ff
sub p
mp
mf
ppp
mp
f
ff
sub mf
'AH'
key slide
mf
rit.
(a little slower than before)
'AH'
A Tempo


flt.
flt.
n.v.
ord.
key slide (to 1/4 tone)
tr
sfz
p
sfz
mf
f
(not triplets)
cresc.

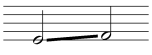


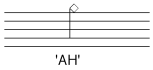
performance notes



flutter tongue: the composer prefers a flutter sound from the throat.

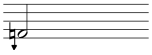
key slide: pull fingers off the keys smoothly to create a smoth glissando effect.

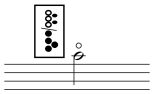


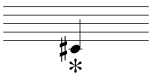


sung pitch: diamond shaped note heads are used to indicate which pitch is to be sng on multiphonics; the given vowel sound should be used.

quarter tone: pitch should be between the natural and flat pitch; for the given pitch half-hole the E key.





special fingering: top • right hand; bottom • left hand; open circle • key open; darkened circle • key closed.

key slap: make an audible key slap at the beginning of the pitch.