

Erik Griswold

After the Kingfisher's Wing (2010)

For flute/alto flute, Bb clarinet/bass clarinet, piano, percussion, violin, and cello.

Dedication

After the Kingfisher's Wing was composed for the Clocked Out Ensemble, who premiered it at Queensland Conservatorium, Brisbane, 6 Oct 2010.

Program Note

I've often come back to the poetry of T.S. Eliot over the years, especially his mystical ruminations on time in *The Four Quartets*, pondering evocative phrases such as "the music from a farther room," or "you are the music while the music lasts." Without drawing conscious connections, I sometimes recognize phenomena in his poetry that I strive to create in my own works. When I was composing, lines or images from the poetry sometimes popped into my head, which inspired me to explore a variety of moods, depths, and time relationships among the performers. In some sections, such as parts I & 3, the performers play independently of each other, following their own fluctuating tempos and dynamic swells. In others, such as part 4 and 5, they perform with very precisely interlocking rhythms. The piece ends and begins with the same movement, mirroring Eliot's line from "East Coker": "In my beginning is my end." EG 2010

Staging

Piano Percussion

Flute Clarinet

Violin Cello

(audience)

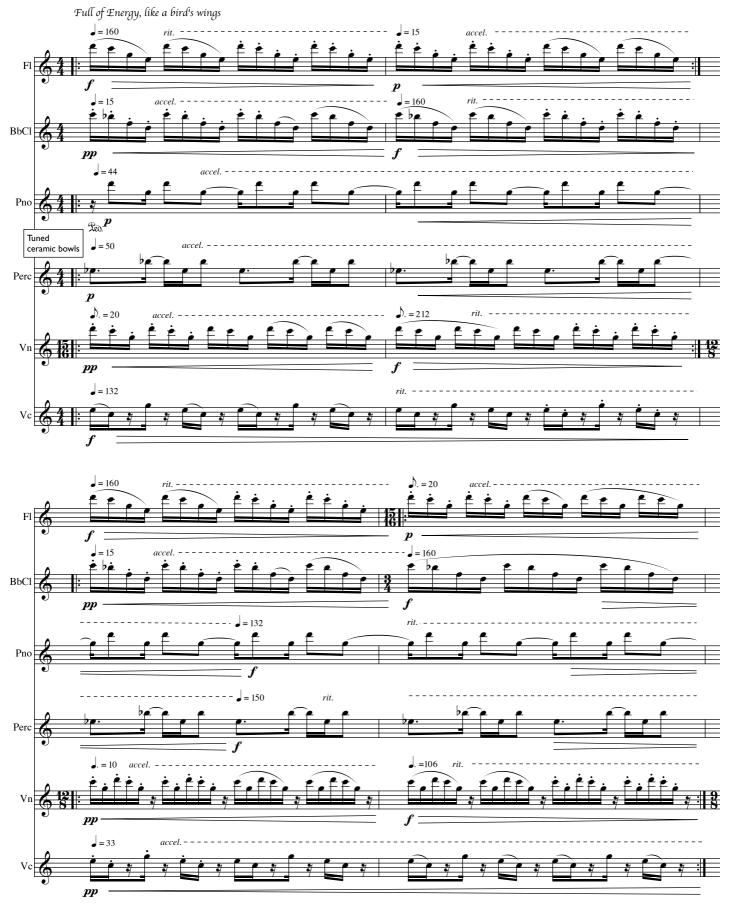
Percussion

The percussion called for in After the Kingfisher's Wing is:

- 3 tuned ceramic bowls (if the exact pitches can't be found, they may be fine tuned by adding water)
- Bowed crotale ("D" third space treble clef)
- Marimba
- An antique fireplace bellows.
- The percussionist is also called on to play piano (Part 6)

I & 8. The kingfisher's wing

All players begin together, then play independently. Flute, clarinet, and violin should play each repeated figure approximately 3 times. Piano, percussion, and cello should play each each repeated figure approximately 6 times, for a total of 3 minutes.



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