

The poems that appear in *Notre Dame Review* are selected from my book-length poem *Canto Fermo*. Named for the melody that is the basis to which other parts are added in polyphonic composition, *Canto Fermo* is a drama of the subtle transactions between self and self, self and other. I wanted to mimic the overlapping melodies of music. In poetry, melody is replaced by voice, or in the case of this poem, replaced by the voices of the speaker. Poetry and polyphonic music evoke similar ideas and emotions; I wanted to capture this similarity and reveal truths about art and self in the process.

Mark Strand introduced a sizable excerpt in the January/February issue of *Boston Review* and had these kind words to offer: “Christopher Kondrich’s *Canto Fermo* is a long, ornate poem in which the elements of voice—tone and texture—are beautifully and elegantly sustained. Moreover—and what’s unusual for a work of this length—the poem never permits our attention to wander ... Its candor is unsentimental; its intelligence is never ponderous or pretentious. It is full of vitality, constantly propelling itself forward with admirable energy, even as it dismantles the taken-for-granted wholeness of life to create the wholeness of art.”

His complete remarks are all the poems that were published in *Boston Review* can be found at <http://bostonreview.net/BR35.1/kondrich.php>

In addition, other selections can be found in *Meridian*, *Free Verse* (online shortly), and *The Journal*.