

*VALENCIA*  
*Iberian Musings*

for Marimba and Saxophone Quartet

*... on the edge*  
*Prayer and Lament with Interjections*  
*Please Refrain ...*

**David Kechley**

Written for  
**Gordon Stout**  
and the  
**Empire Saxophone Quartet**

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To facilitate performance of this work, program notes and biography of the composer are included below.

## BIOGRAPHY

Since the 1968 premiere of *Second Composition for Large Orchestra* by the Seattle Symphony, David Kechley has produced works in all genres which have been performed both nationally and internationally. Ensembles that have performed or commissioned Kechley's work include the Minnesota Orchestra, Boston Pops, Cleveland Orchestra, Seattle Symphony, North Carolina Symphony, Colorado Symphony, United States Military Academy Band, Kronos Quartet, Minneapolis and North Carolina Guitar Quartets, and the Amherst, Vienna, new arts, and Mistral Saxophone Quartets. Printed music is available from Pine Valley Press and recorded on disc by Liscio Recordings, Albany Records, and Reference Recording.

Among Kechley's awards are a Fellowship from the John Simon Guggenheim Foundation (1979), grants from the National Endowment for the Arts (1976, 1979), and a commission from the Barlow Foundation (1998). *Five Ancient Lyrics on Poems by Sappho* was first prize winner of the 1980-81 Shreveport Symphony Composers' Competition and *Concerto for Violin and Strings* won the 1979 Opus I Chamber Orchestra Contest for Ohio Composers. *In the Dragon's Garden*, a work for guitar and alto saxophone, was a winner of the 1995 Lee Ettelson Prize and *Restless Birds before the Dark Moon* was the winner of the Twenty-Fourth Annual NBA/William D. Revelli Memorial Band Composition Contest in 2000.

Born in Seattle, Washington, March 16, 1947, Kechley was educated at the University of Washington and the Cleveland Institute of Music. He presently teaches at Williams College.

## PROGRAM NOTES

*Valencia: Iberian Musings* is named for the city in which the composer found himself during the early creative stages of the work. As the materials for the first movement evolved, it became clear that there was a strong "Spanish" or "Phrygian" influence at least in terms of the basic scales used. This material then began to permeate the other movements as well.

... *on the edge* is a very fast and virtuoso piece in which the marimba maintains both a perpetual motion and also provides punctuation for the saxophones' exclamatory remarks. Even as the music becomes more lyrical for a time, the rhythm and tempo are relentless. *Prayer and Lament with Interjections* juxtaposes several ideas or moods and requires the marimba and saxophones to reverse roles to some extent. Although the marimba is very effective as a rhythmic motor, its ability to create sustained, almost organ-like sonorities is quite remarkable. This movement opens with such a passage and the saxophones articulate their lament against this backdrop. The "interjections" range from a few notes to a more extended section toward the end which forms a clear connection back to a somewhat more expressive version of the "lament." *Please refrain* ... refers to the repeated, almost vamp section that recurs throughout this more sectionalized and rondo-like movement. The instruments return to their more traditional roles as they reshape and vary materials which occurred at the opening of the entire work.

# VALENCIA: Iberian Musings

...on the edge

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♩ = 144

Marimba *mp*

Soprano Sax. *p*

Alto Sax. *p*

Tenor Sax. *p*

Baritone Sax. *p*

10

*f* *mp*

*f* *p*

*f* *p*

*f* *p*

First system, measures 1-4. Bass line has rests in measures 1 and 3, and notes in measures 2 and 4. Dynamics include *mp* and *f*.

Second system, measures 5-8. Four staves of treble clef music with complex rhythmic patterns and slurs. Dynamics include *f* and *p*.

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Third system, measures 9-12. Bass line has rests in measures 9 and 11, and notes in measures 10 and 12. Dynamics include *mf*, *mp*, and *f*.

Fourth system, measures 13-16. Four staves of treble clef music with complex rhythmic patterns, slurs, and fingerings (marked with '2'). Dynamics include *mf*, *p*, and *f*.