

Restless Birds

before the

by
David Kechley

Commissioned
by the
United States Military Academy Band

LTC David Deitrick, Conductor
SSG Wayne Tice, Saxophone Soloist

Winner

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To further facilitate successful presentation of this work, program notes and a brief biography are included on the following pages.

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Instrumentation

Flute 1 & 2

Piccolo/Flute 3

Oboe 1&2

E♭ Clarinet

B♭ Clarinet 1, 2, & 3 (minimum 3 players per part)

E♭ Alto Clarinet

B♭ Bass Clarinet

B♭ Contrabass Clarinet (not optional)

Bassoon 1

Contrabassoon

Horns 1, 2, 3, & 4 in F

B♭ Trumpets 1 & 2 doubling Piccolo Trumpets in B♭

B♭ Trumpets 3 & 4 doubling Flugel Horns in B♭

B♭ Trumpet 5

Trombone 1 & 2

Bass Trombone

Euphonium 1 & 2

Tuba (divided part/minimum 2 players)

Percussion (minimum 4 players)

Perc. 1 - *Marimba, Large Suspended Cymbal, Bongos, Timbales*

Perc. 2 - *Xylophone, Small Suspended Cymbal, Small, Medium, and Large Tom Toms, Tub
2 Conga Drums, Marimba (use same instrument as Percussion 1)*

Perc. 3 - *Snare Drum, Vibraphone, Bass Drum, Log Drum*

Perc. 4 - *Timpani, Temple Blocks, Orchestra Bells, Tenor Drum*

Piano (not optional)

Program Notes: *Restless Birds before the Dark Moon* was commissioned by the United States Military Academy Band and written for alto saxophone soloist, Staff Sergeant Wayne Tice for premiere at the Saxophone Congress in Montreal, July 7, 2000. The work demands virtuosity and skill from both the soloist as it explores the possible many timbral combinations between the two.

As the title suggests, the mood ranges from foreboding to frenetic. Despite its extremely energetic and driving nature, there is also an underlying lyricism throughout much of the work. This lyricism comes to full fruition at the beginning of the middle section with the saxophone soaring above a darkly colored brass chorale. The composer uses dissonance and chromatic materials with equal force and often presents the same idea transformed from one form to another. Although the opening passages are modal they are soon interrupted by sharp and sudden changes in mood which turn into sustained and sweeping descending harmonies in the middle section. The interjection of the original form near the end of the piece just before a final burst of energy, which pits the soloist against the ensemble in rapid-fire unison.

Biography: Since the premiere of *Second Composition for Large Orchestra* by the Seattle Symphony, David Kechley's work has been commissioned and performed throughout North America and in many parts of the world. Over 800 performances have taken place including those by the Minnesota Orchestra, Boston Pops, Seattle Symphony, North Carolina Symphony, Colorado Symphony, St. Louis Symphony Orchestra, Kronos Quartet, Lark Quartet, and the United States Military Academy Band.

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Picc/Fl 3

Fl. 1&2 *mp*

Ob 1&2 *mp*

Bsn. *mf*

Contrabasn. *mf*

E♭ Cl.

B♭ Cl. 1 *pp* *mf*

B♭ Cl. 2-3 *pp*

A. Cl. *mf*

B. Cl. *mf*

B♭ CB Clar. *mf*

5

Solo Alto *mp* *ff* *mp* *ff*

F Hrn 1 & 2

F Hrn 3 & 4

Trpt. 1&2 *f* Straight Mute

B♭ Trpt. 3&4 *f* Straight Mute

Trpt. 5 *f* Straight Mute

Tuba 1 & 2