

# Tuahku

*A DARK SAMBA FOR ORCHESTRA*

David Kechley

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# Orchestral Requirements

Piccolo  
2 Flutes  
2 Oboes  
English Horn  
2 Clarinets in Bb  
Bb Bass Clarinet  
2 Bassoons  
Contrabassoon  
4 Horns in F  
3 Trumpets in C  
3 Trombones  
Tuba  
Percussion 1  
Vibraphone  
Bongos  
Small Maracas  
Small Cowbell  
Crash Cymbals

Percussion 2  
Xylophone  
Marimba(low A)  
Congas(2)  
Large Maracas  
Small Woodblock  
Small Snare Drum  
Percussion 3  
Tom toms(2 small)  
Small Suspended Cymbal  
Medium Suspended Cymbal  
Medium Woodblock(M.W.B.)  
Large Cowbell(L.C.B.)  
Cabasa  
Percussion 4/Timpani  
Large Suspended Cymbal  
Medium Cow Bell(M.C.B.)  
Large Woodblock(L.W.B.)  
Shaker  
Timpani(5) Bars 265-277  
Piano  
Harp  
Strings (divisi)

**PROGRAM NOTES:** *Tuahku: A Dark Samba for Orchestra* is the second in a series of orchestral works which could be called “crossover” in that they combine various popular styles with a more classical method of development and orchestral techniques. The title and subtitle are quite different in that the first refers to a place of inspiration and the second to the actual style of the music.

The word, *Tuahku*, is an attempt to spell the native American, Lushootseed name for that place which is now widely known as Mt. Rainier. This 14,000 majestic peak is probably the best known symbol of the Pacific Northwest where I was living at the time I conceived and completed most of the piece. *Tuahku* must have been an inspiration for people living near it for thousands of years. As a dormant, not dead, volcano, this deceptively peaceful snow capped landmark has its dark and threatening side as it hides tremendous power and energy far below. Although the first performance of the work took place at the New England Conservatory of Music in Boston, the west coast premiere was given by the Auburn Symphony in full view of the mountain itself.

The subtitle, *Dark Samba*, refers to the “doubletime” samba-like rhythmic pattern which underlies the entire piece from the crashing opening throughout the more reflective and somewhat foreboding sections. There is no intent to create a truly “latin” style piece nor is the music supposed to have any native American references. However, when developing musical ideas of a very basic nature the process can produce unexpected results where it can cross many cultural boundaries. Overall *Tuahku* is a work of continuous energy and virtuosity which is maintained even in its most lyrical moments.

*David Kechley*

**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 including commissions and performances by the Minnesota Orchestra, Boston Pops, Cleveland Orchestra, North Carolina Symphony, Vienna Saxophone Quartet, Colorado Symphony and the Minneapolis Guitar Quartet.

Kechley was awarded a Fellowship from the John Simon Guggenheim Memorial Foundation in 1979 and has twice received grants from the National Endowment for the Arts. *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 winner of the 1995 Lee Ettelson Prize and *Lightning Images*, an orchestral work, received honorable mention in the 1994 ASCAP Nissim Competition. Kechley has also received Artist Fellowships from the North Carolina Arts Council in 1985 and the Massachusetts Cultural Council in 1995. Born in Seattle, Washington, March 16, 1947, Kechley was educated at University of Washington and Cleveland Institute of Music. He presently teaches at Williams College.

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# Tuahku

## A Dark Samba for Orchestra

David Kechley

5

Flute 1&2  
Piccolo  
Oboe 1&2  
Eng. Hrn.  
Bb Clarinet 1&2  
Bb Bass Cl.  
Bassoon 1&2  
Contrabassoon  
F Horns 1,3  
F Horns 2,4  
C Trumpets 1,2  
C Trumpet 3  
Trombone 1,2  
Trb. 3 & Tuba  
Percussion 1  
Percussion 2  
Percussion 3  
Perc. 4/Timpani  
Piano  
Harp  
Violin 1  
Violin 2  
Viola  
Cello  
Contrabass

Tempo: ♩ = 120

Dynamic markings: *fff*, *fp*, *ff*, *mf*, *f*, *mp*, *ff*, *f*

Performance instructions: *lip gliss/pitch approx.*, *slide gliss/pitch approx.*, *div.*, *Pizz.*, *Arco*

10

Fl. 1&2  
 Fl. 3/Picc.  
 Ob. 1&2  
 E.H.  
 Bb Clar. 1&2  
 Bb B. Cl.  
 Bsn. 1&2  
 Contrabsn.  
 F Hrn. 1,3  
 F Hrn. 2,4  
 C Trpt. 1,2  
 C Trpt. 3  
 Trb. 1,2  
 Trb. 3 & Tuba  
 Perc. 1  
 Perc. 2  
 Perc. 3  
 Perc. 4/Timp.  
 Pno.  
 Hrp.  
 Vln. 1  
 Vln. 2  
 Vla.  
 Vlc.  
 Cb.

15

This page of the musical score, marked with rehearsal number 15, features a complex orchestral arrangement. The woodwind section (Flutes 1&2, Flute 3/Piccolo, Oboes 1&2, English Horn, Bass Clarinet 1&2, Bassoon 1&2, Contrabassoon) and brass section (French Horns 1,3 and 2,4; Trumpets 1,2 and 3; Trombones 1,2 and 3 & Tuba) are playing a dense, rhythmic texture of sixteenth and thirty-second notes, marked *ff*. The percussion section (Percussion 1-4/Timpani) provides a steady, driving accompaniment with various rhythmic patterns, marked *mp*. The string section (Violins 1 and 2, Viola, Violoncello, and Contrabass) is playing a sustained, rhythmic accompaniment, marked *ff* and *Pizz.* (Pizzicato). The piano part is silent throughout this section.