

WAKEFUL VISIONS MOONLESS DREAMS

A Symphony in Four Movements

Whirlwind

Notari Notari

Something Wicked

Moments

David Kechley

In memory of my beloved wife Jerilee

Assistance and partial funding from American Composers Forum New England, LEF Foundation New England, Cherbec Advancement Foundation, Orchestra of Indian Hill, and Vermont Symphony Orchestra.

Program Notes by the Composer: Dreams can sometimes seem quite real while visions experienced in the light of day may seem completely unreal. Dreams or visions can be frightening, comforting, spiritual, playful, and so many other things. Each movement of *WAKEFUL VISIONS/MOONLESS DREAMS* explores some of these qualities and finds its point of departure in a suggestive literary source.

Whirlwind, as the title suggests, is a fast and furious musical reaction to the well-known biblical quote: “For they have sown the wind, and they shall reap the whirlwind...” (Hosea 8:7). Regardless of its original Old Testament context this phrase clearly applies anytime human actions produce dire consequences, which are ultimately beyond the limits of human control or understanding, i.e., irreversible. The movement opens quietly, bubbling below the surface, but quickly becomes explosive with rhythmic interjections, which constantly threaten the stability of the driving triplet rhythms. The transition to a more lyrical, but still foreboding mood is sudden and the harp and marimba continue to provide the underlying rhythm for more sustained and complete thematic statements by solo and tutti strings. The explosions return, but the final texture ultimately implodes as the movement crashes to an abrupt finish.

Notari Notari is inspired by the following haiku:

Haru no umi
Hinemosu notari
Notari kana

Behold! The spring sea undulates
And undulates the whole day long.

“A delightful picture of the halcyon spring sea rises to the mind’s eye at once. As far as the eye can travel, the ocean swells and sinks gently and regularly all day long.” This is the description by Asataro Miyamori, the translator of this beautiful poem by Buson (An Anthology of Haiku Ancient and Modern, ©1932). “...The chief merit of this verse [is] the pleasing rhythm of notari-notari which cannot adequately be reproduced in a translation.” The imagery and rhythm of these words are points of departure, but the music moves beyond them as the flute begins an expansive and lyrical solo. All the musical ideas, including some from the first movement, continue to expand into broad and climatic statements. A dialog between cello and piccolo provides the opportunity for return to the opening mood and imagery

The musical imagery for *Something Wicked* is suggested by Act IV, Scene I, in which the three witches are chanting as they circle the bubbling cauldron. Just before Macbeth enters, the second witch says,

*By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks!*

Because of its playful although not really dance like rhythms, perhaps this serves the role of a traditional symphonic third movement. It might even be called a scherzo in a somewhat grotesque and twisted sort of way. Percussion and various orchestral effects are employed to create a sense of malevolence and occasional chaos from which the ultimate outcome is not entirely clear.

Moments is, among other things, about looking back and wondering if what we remember really happened or if it may have been a dream. Musical fragments from previous movements return in original form while others continue their transformative journey and create new connections with one another in a different musical reality, the reality of the present moment.

The moments of the past do not remain still; they retain in our memory the motion which drew them towards the future, towards a future which has itself become the past, and draw us on in their train.-- Marcel Proust

Composer Biography: Since the 1968 premiere of *Second Composition for Large Orchestra* by the Seattle Symphony, David Kechley has produced works in all genres with commissions and performances throughout North America and beyond including those by the Minnesota Orchestra, Boston Pops, Cleveland Orchestra, Seattle Symphony, Louisville Orchestra, North Carolina Symphony, Charlotte Symphony, Colorado Symphony, United States Military Academy Band, Guildhall School Symphonic Wind Ensemble and St. Paul Chamber Orchestra. Chamber music performances include those by the Kronos and Lark String Quartets, the Ryoanji Duo (guitar and saxophone), the Minneapolis and North Carolina Guitar Quartets, and the Vienna, Amherst, Mistral, Zagreb, and Masato Kumoi Sax Quartets. Kechley’s music is recorded on the Liscio Recordings (www.lisciorecordings.com), Albany Records, and Reference Recording labels and is also available on Amazon.com. His print music is available through Pine Valley Press (www.pinevalleypress.com).

Kechley’s work has been recognized by the John Simon Guggenheim Foundation (1979), the National Endowment for the Arts (1976, 1979), the Barlow Foundation (1998) and the New England Orchestra Consortium (2004). *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 1994 Lee Ettelson Prize. *Lightning Images* received honorable mention in the 1994 ASCAP Nissim Competition and *TRANSFORMATIONS: An Orchestral Triptych* received the same honorable mention in 1998. *Restless Birds before the Dark Moon*, for alto saxophone and wind ensemble, was the winner of the 2000 National Band Association, Seventh William D. Revelli Memorial Band Composition Contest. Kechley has received Artist Fellowships from the North Carolina Arts Council in 1985 and the Massachusetts Cultural Council in 1995 and 2005. His most recent work, *BOUNCE: Inventions, Interludes, and Interjections*, was premiered at the World Saxophone Congress in July, 2006 in Ljubljana, Slovenia.

Born in Seattle, Washington, March 16, 1947, Kechley was educated at the University of Washington, Cleveland Institute of Music, and Case Western

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Pamela Massey
Symphony and Concert Division
American Society of Composers, Authors and Publishers
ASCAP Building

Instrumentation

Flute 1 & 2

Piccolo (Flute 3)

Oboe 1 & 2

Oboe 3 (English Horn)

Bb Clarinet 1 & 2

Bb Bass Clarinet (Clar. 3)

Bassoon 1 & 2

Contrabassoon (Bassoon 3)

4 Horns in F

3 Trumpets in C

Trombone 1 & 2

Bass Trombone

Tuba

Percussion

Listed by Player and Movement

(instruments used again in subsequent movements are in italics)

Percussion 1

Mov. 1: Chimes, Crash Cymbal, Small Snare Drum, Temple Blocks, Small Cow Bell

Mov. 2: Nipple Gong (tuned to low A), Orchestra Bells, , Crotales, *Chimes*

Mov. 3: Medium Cow Bell (same instrument used by Perc. 2) *Temple Blocks, Orch. Bells, Small Snare Dr., Small Cow Bell*

Percussion 2

Mov. 1: Vibraphone, Xylophone, Small Tom Tom, Medium Tom Tom, Large Tom Tom, Medium Cow Bell

Mov. 2: *Vibraphone, Small Tom Tom*

Mov. 3: *Xylophone, Vibraphone, 3 Tom Toms*

Percussion 3

Mov. 1: Marimba, Snare Drum, Large Wood Block

Mov. 2: Small Suspended Cymbal, Medium Suspended Cymbal, Large Suspended Cymbal (used by Perc. 4 in Mov. 1 & 3), *Marimba*

Mov. 3: *Small Suspended Cymbal, Medium Suspended Cymbal, Large Suspended Cymbal Marimba*

Timpani(4 drums)/Percussion 4

Mov. 1: Timpani (4 drums), Bass Drum, Small Suspended Cymbal, Medium Suspended Cymbal, Large Suspended Cymbal, Small Tam-tam

Mov. 2: *Timpani, Marimba (same instrument used by Perc. 3)*

Mov. 3: *Timpani, Small Tam Tam, Medium Suspended Cymbal, Large Suspended Cymbal, Bass Drum*

Harp

Strings

Whirlwind

David Kechley

Driving and Brutal ♩.=132

1 2 Flute *mf* *a2* *f*

3 Piccolo *f*

1 2 Oboe *mf* *f*

3 Bb Clarinet *mf* *f*

1 2 Bb Bass Clarinet *mf* *f*

1 2 Bassoon *mf* *f*

3 Contra-Bsn. *f*

Piccolo

Contrabassoon

Driving and Brutal ♩.=132

1 3 Horn (in F) *mf p*

2 4 Trumpet (in C) *mf p* *mf* *mf p* *mf* *mf* *mf*

3 *Straight Mute* *p* *mf* *p* *mf* *p* *mf*

1 2 Trombone *1. Straight Mute* *p* *mf* *p* *mf* *Open* *mf*

3 Tuba *mf*

1 *Vibraphone (soft mallets)* *(motor off) let ring as long as possible* *mf*

2 *Marimba (medium soft mallets)* *mp*

3 Timpani

Harp *pres de la table* *mf* *harmonics sound 8va above written* *(ord.)* *mp (ord.)* *f*

Driving and Brutal ♩.=132

I Violin *pp* *mf* *div. V*

II Violin *pp* *mf* *div. V*

Viola *pp* *mf* *f* *div.* *unis.* *div.* *f*

Violoncello *pp* *mp* *mf* *f*

Contrabass *pp* *mp* *mf* *f* *div.* *f*

This page of the musical score contains the following parts and markings:

- Woodwinds:** Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Bassoon (Bsn.), Horns (Hn. in F), Trumpets (Tpt. in C), Trombones (Tbn.), and Tubas (Tba.).
- Brass:** Bb Clarinet (Bb Clar.), Bassoon (Bsn.), Trumpets (Tpt. in C), Trombones (Tbn.), and Tubas (Tba.).
- Strings:** Violins (Vln. I & II), Viola (Vla.), Violoncello (Vnc.), and Contrabass (Cb.).
- Percussion:** Xylophone (with hard mallets), Marimba (with hard mallets), and Timpani (Timp.).
- Other:** Harp (Hp.) and Chimes.
- Dynamic Markings:** *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *f* (forte).
- Performance Instructions:** *div.* (divisi), *unis.* (unison), and *pizz.* (pizzicato).

This page contains the musical score for measures 10, 11, 12, and 13. The score is for a full orchestra and includes the following instruments and parts:

- Flute (Fl.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to forte (*f*).
- Piccolo (Picc.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to forte (*f*).
- Oboe (Ob.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to forte (*f*).
- Bassoon (Bsn.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to forte (*f*).
- Horn (Hn. in F):** 1st, 2nd, 3rd, and 4th staves. Measures 10-11 feature a melodic line with a mezzo-forte (*mf*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to mezzo-forte (*mf*).
- Trumpet (Tpt. in C):** 1st, 2nd, and 3rd staves. Measures 10-11 feature a melodic line with a mezzo-forte (*mf*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to mezzo-forte (*mf*).
- Trombone (Tbn.):** 1st, 2nd, and 3rd staves. Measures 10-11 feature a melodic line with a mezzo-forte (*mf*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to mezzo-forte (*mf*).
- Tuba (Tba.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a mezzo-forte (*mf*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to mezzo-forte (*mf*).
- Percussion (Perc.):** 1st, 2nd, and 3rd staves. Measure 10 has a melodic line with a forte (*f*) dynamic. Measure 11 has a fortissimo (*ff*) dynamic, and measure 12 returns to forte (*f*).
- Harmonica (Hp.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to forte (*f*).
- Violin (Vln.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to forte (*f*).
- Viola (Vla.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to forte (*f*).
- Violoncello (Vnc.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to forte (*f*).
- Double Bass (Cb.):** 1st and 2nd staves. Measures 10-11 feature a melodic line with a forte (*f*) dynamic. Measure 12 has a fortissimo (*ff*) dynamic, and measure 13 returns to forte (*f*).

Measure 12 includes a section labeled "A" with a fortissimo (*ff*) dynamic. Measure 13 includes a section labeled "A" with a mezzo-forte (*mf*) dynamic. The score also includes performance instructions such as *unis.*, *arco*, *div. V*, and *mf*.

Notari Notari

David Kechley

Gentle and Rolling ♩=72

1 2
Flute

3
Piccolo

1 2
Oboe

3
Bb Clarinet

1 2
Bassoon

3
Contrabassoon

Gentle and Rolling ♩=72

Horn 1
(in F) 3

Trumpet 1
(in C) 2

Nipple Gong

1
Percussion 2

3
Perc. 3 plays sus. cym in Mov. 2

Timpani

pres de la table *pres de la table*

Harp

mp *all grace notes one the beat* *p* *mp* *harmonics sound 8va higher than written* *mp*

8th L.V. 8th L.V.

Gentle and Rolling ♩=72

Violin I

Violin II

Viola

Violoncello

Contrabass

non vibr. *pp* *divisi a 4* *Sul D non vibr.* *pp* *pizz. div.* *p*

div. poco vibr. *p* *(\square)* *(\square)* *(\square)* *(\square)*

12

A

solo should be played with freedom while underlying strings stay steady
pia espr.

1. Solo

mp

(begin rolling in and slowly depress 2nd finger to create seamless 1/2 step bend)

Nipple Gong

mp

p

L.V.

A

Stands 1 & 2 *poco vibr.*
divisi

gli altri poco vibr. div.

poco vibr. div.

2 soli *poco vibr.*

Tutti *poco vibr. div.*

gli altri pizz.

22

(roll in to bend pitch down as far toward D is possible)

The musical score for measures 12-22 is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Percussion (Prc.), Harp (Hp.), Violins (Vln. I & II), Violas (Vla.), Violas (Vnc.), and Cellos (Cb.).

- Flute (Fl.):** Features a solo in measure 12, marked *mp*. A performance instruction notes: "solo should be played with freedom while underlying strings stay steady *pia espr.*". A later instruction says: "(begin rolling in and slowly depress 2nd finger to create seamless 1/2 step bend)".
- Percussion (Prc.):** Includes a "Nipple Gong" in measure 12, marked *mp*.
- Harp (Hp.):** Plays a chord in measure 12, marked *p*. A "L.V." (Lute Violin) part is indicated.
- String Sections (Vln., Vla., Vnc., Cb.):**
 - Violins I & II: Marked *poco vibr.* and *divisi* in measure 22. "Stands 1 & 2" are also marked *poco vibr.* and *divisi*.
 - Violas: Marked *poco vibr. div.* in measure 22.
 - Violas: Marked *poco vibr. div.* in measure 22.
 - Cellos: Marked "2 soli *poco vibr.*" in measure 20 and "Tutti *poco vibr. div.*" in measure 22. "gli altri *pizz.*" is marked in measure 22.

Something Wicked

David Kechley

Agile and Malevolent ♩ = 152

1
2
Flute

3/
Piccolo

1
2
Oboe

3

A Clarinets 1
2

Bb Bass
Clarinet

1
2
Bassoon

3
Contra-Bsn.

1
3
Horn
(in F)

2
4

1
2
Trumpet
(in C)

3

1
2
Trombone

3

Tuba

1
Percussion 2
3

Perc 4/Timpani

Harp

Agile and Malevolent ♩ = 152
*one player
sul pont.*

1
Violin

2
Violin

Viola

Violoncello

Contrabass

*gli altri
col legno*
p

*gli altri
col legno*
p

col legno
p

col legno
p

col legno
p

*one player
sul pont.*

p

p

sul pont.
p

p

Rain Stick

Small Snare Drum (brushes)
"stirring" (tripling half-note)

p

Sandpaper Blocks

p

Large Snare Drum
"stirring" (half-note)

p

Sandpaper Blocks

p

7

1 2 Fl.

3

1 2 Ob.

3

A Clar. 1 2

Bs. Cl.

1 2 Bsn.

3

1 3 Hn. (in F)

2 4

1 2 Tpt. (in C)

3

1 2 Tbn.

3

Tba.

1 2 3 Prec.

3

1 2 3 Timp.

Hp.

1 2 Vln. I

3 Vln. II

Vla.

Vnc.

Cb.

mp (knock on sound board)

knock on body of instrument

mp one player sul pont.

gli altri knock on body of instrument

mp knock on body of instrument

mp

19

1 2

Fl.

1 2

Ob.

1 2

A Clar.

Bs. Cl.

1 2

Bsn.

1 3

Hn. (in F)

2 4

1 2

Tpt. (in C)

3

1 2

Tbn.

3

Tba.

1

Prce. 2

3

Timp.

Hp.

19

I

Vln.

II

Vla.

Vnc.

Cb.

MOMENTS

David Kechley

Expressive, but Distant $\text{♩} = 72$

1 2
Flute

3
Piccolo

1 2
Oboe

3
Bb Clarinet

1 2
Bassoon

3
Contra-Bsn.

1 3
Horn (in F)
pp *p* *pp*

2 4
Trumpet (in C)
pp *p* *pp*

1 2
Trombone
pp *p* *pp*

3
Tuba
pp *p* *pp*

1
Percussion 2

3
Perc 4/Timpani

Harp

Expressive, but Distant $\text{♩} = 72$

I
Violin
mp *poco espr.*

II

Viola

Violoncello

Contrabass

7

1 2
Fl.

3

1 2
Ob.

3

1 2
Bb Clar.

3

1 2
Bsn.

3

1 3
Hn. (in F)

2 4

1 2
Tpt. (in C)

3

1 2
Tbn.

3

Tba.

1

Prc. 2

3

Timp.

Hp.

7

I
Vln.

II

Vla.

Vnc.

Cb.

freely *accel.* *rit.*

11

1 2
Fl.

3
Flute

1 2
Ob.

3

1 2
Bb Clar.

3
Bass Clarinet

1 2
Bsn.

3

1 3
Hn. (in F)

2 4
mp

1 2
Tpt. (in C)

3
mf

1 2
Tbn.

3
mp

1 2
Tbn.

3
mf

1
Prc. 2

3

1
Timp.

1
Hp.

2

11

1
Solo

mf

2
Solo molto espr.

f

1
Vln.

2
Vln.

Vla.

Vnc.

Cb.

17 ♩ = 72

Fl. 1 2

3

Ob. 1 2

3

Bb Clar. 1 2

3

Bsn. 1 2

3

Hn. (in F) 1 3

2 4

Tpt. (in C) 1 2

3

Tbn. 1 2

3

Tba.

Prc. 1 2

3

Timp.

Hp.

17 ♩ = 72

Vln. I Solo

Vln. II

Vla.

Vnc.

Cb.

freely ♩ = 104

mf

rit.