

Music by David Kechley

PINE VALLEY PRESS

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Solo Music and Concerto

Restless Birds before the Dark Moon

Winner

2000 National Band Association

Twenty-fourth Annual William D. Revelli Composition Contest

Alto saxophone and wind ensemble - Duration: c 14:30

Restless Birds before the Dark Moon was commissioned by the United States Military Academy Band and saxophonist, SSG Wayne Tice, for premiere at the World Saxophone Congress in Montreal in July of 2000. This is a challenging work demanding virtuosity and skill from both ensemble and soloist, but it is extremely well crafted and allows both ensemble and soloist to shine. *Restless Birds* is immediately attractive to the audience due to its color and energy, but its ultimate impact goes much further than this with its many profound and introspective moments and solid yet unpredictable form. Perhaps the most intriguing aspect of this work is how the timbre of the saxophone is combined with various instruments and groups within the ensemble. The composer employs both modal and chromatic materials with equal force and often presents the same idea transformed from one of these poles to the other.

As the title suggests, the mood ranges from foreboding to frenetic. Despite its extremely energetic opening there is also an underlying lyricism throughout much of the work which comes to full fruition at the close of the middle section with the saxophone soaring above a darkly colored brass chorale. After this broadly expressive moment the opening tempo is resumed and the piece begins to move ever more dramatically to its final hair-raising climax and a final burst of energy, which has the soloist in rapid-fire unison with the entire ensemble.

Recorded on compact disc, *West Point Band, United States Military Academy, 200 Years of Excellence*
(<http://www.usma.army.mil/band>)

Price \$195 (+S&H) includes full score and set of ensemble parts - Grade VI+

The Sea of Stones

A Concerto for Guitar and Saxophone

Awakening
Dances and Reflections
Arrival
Dark Dream
Dialogs and Meditations
Return
Last Light
(Played without Pause)

Guitar, alto saxophone, and orchestra - Duration: c 23:30

Classical saxophone and classical guitar is an unusual pairing and combining it with orchestra is even more so. Because the Ryoanji Duo had previously commissioned two successful Kechley works the performers were anxious to premiere a new piece in which ideas from those earlier works could be explored in the context of an orchestral sound world. The composer shared the group's enthusiasm and as a result *The Sea of Stones* was commissioned for premiere at World Saxophone Congress XIII in Minneapolis in July 2003.

The influence of *In the Dragon's Garden* (1992) is clear from the opening percussion "roll off" and the many strumming patterns, which often create the basis for complex orchestral textures. The opening "roll off" is a typical pattern heard in Zen temple ceremonies often using a wood block sound starting slowly and becoming faster and faster. In *The Sea of Stones* the "roll off" becomes a dramatic opening event as it is played by bass drum and tom tom. It is developed in various ways and returns at the climactic moment where the process is then reversed in *Last Light*. The drum strokes become further and further apart as the music dies away in a series of episodes, which reflect upon earlier musical events. By the end of the piece the strokes are so far apart that the pattern is barely discernable. Orchestral color and intense lyricism, and dramatic gesture and qualities often found in Kechley's orchestral work and *The Sea of Stones* is no exception.

Available on rental - please email inquiries to info@pinevalleypress.com

FLOW: Transcending Passages for Cello and Orchestra ***A River of Voices-Prayer and Transformation-Relentless***

Cello and orchestra - Duration: c. 24:00

Commissioned by the Seattle Symphony with funding from the Barlow Foundation for cellist, Walter Gray, this 3-movement work is a continuous interaction between cello and orchestra. *A River of Voices* begins with clearly shaped phrases in the cello, which are constantly immersed in the fast moving orchestral passages and interrupted by the cello's own funky rhythms. As the phrases begin to dissolve, the momentum subsides, and the cello is left to drift, unclear of its direction. In *Prayer and Transformation* the cello find its course in new phrases, which echo earlier orchestral material and become the driving force leading the entire orchestra to its own overpowering transformation. The cello sets a fast pace for *Relentless* beginning quietly and transparently continuing to lead the orchestra with unflinching energy to finish with one final burst.

Available on rental - please email inquiries to info@pinevalleypress.com

Summer's Passing: In Memoriam Jerilee Taverniti Kechley 1948-2005

Solo flute – Duration 6:00

Written in memory of the composer's wife of 35 years, a passionate flutist and devoted teacher whose studies involved extended stays in Japan on a number of occasions. The musical ideas for this work reflect both her Japanese influenced sensibilities as well as the traditional approaches to flute playing in which she was originally trained. Commissioned by, recorded, and premiered by Laurel Zucker on *Inflorescence III, Music for Solo Flute*.

Price 15.00 (+S&H)

FIVE ANCIENT LYRICS ON POEMS BY SAPPHO

First Prize Winner

Shreveport Symphony 1980-81 Composers Competition

Soprano, Harp and Strings - Duration: c. 18:00

“Brilliantly conceived. Always certain of its direction, and displaying unity as well as variety” wrote Melinda Bargreen of the Everett Herald upon hearing the premiere by the Northwest Chamber Orchestra. This is a melodic and highly accessible work consisting of five songs set in English translated from the original ancient Greek fragments. Sappho's lyric poetry is beautifully enhanced and intensified by the musical setting.

Available on rental - please email inquiries to info@pinevalleypress.com

Silver Tears

Solo piccolo and strings - Duration: 5:05

“...evokes a feeling of Japanese haiku in his lyrical work” according to Micheal Anthony of the Minneapolis Star & Tribune after hearing its performance by the St. Paul Chamber Orchestra. This brief work “uses modest means to [achieve a] most expressive effect. The quasi-improvisatory solo line...builds against the sheerest string textures until it can build no more, whereupon it ceases” wrote Rodney Shewan of the St. Paul Pioneer Press Dispatch in his review of the St. Paul Chamber Orchestra performance. His final statement says it all: “Simple, but ravishing.”

Available on rental - please email inquiries to info@pinevalleypress.com

Concerto for Violin and Strings

Winner

*Opus I Chamber Orchestra competition
for Ohio Composers, 1979*

Solo violin and string orchestra - Duration: c. 29:00

Commissioned by the Northwest Chamber Orchestra for violinist Linda Melsted, this work exploits the textural and timbral possibilities of the orchestra as well as the solo violin while at the same time providing rhythmic energy and lyricism. “Skillfully crafted and clear in structure...Gratefully written for strings, the concerto was designed to make the musicians sound good.” says Wilma Salisbury of the Cleveland Plain Dealer.

Available on rental - please email inquiries to info@pinevalleypress.com

Guitar and Saxophone Music

In the Dragon's Garden

Winner
1995 Lee Ettelson Award

In the Dragon's Garden

Floating on the Wind-
-Islands in the Sand-
-The Sea of Stones-
-Beyond the Wall-
-Dancing between the Rocks
(played without pause)

Guitar and alto saxophone - Duration: c 17:00

In the Dragon's Garden was selected from 244 entries as a Winner of the 1995 Lee Ettelson Award. Commissioned by Frank Bongiorno and Robert Nathanson for premiere at the 1992 World Saxophone Congress in Pesaro, Italy, the work was inspired by a several visits to *Ryoanji*, a temple in Kyoto, Japan which is noted for its Zen garden made up almost entirely of rocks. Fifteen large rocks are set with precise randomness in a carefully raked rectangle of small white stones. The entire garden is surrounded by low earthen walls. In this garden, one is free to imagine the many possible meanings it may have. A challenging work both technically and musically, *In the Dragon's Garden* extends the boundaries for both instruments and has provided an inspirational and practical basis for future literature in this medium.

Recorded on compact disc, *Classic Saxophone, Vol. 2, Music da Camera*, LCD 09193(lisciorecordings.com) and soon to be re-released on the compact disc, *In the Dragon's Garden: Music by David Kechley, Liscio 98001*(lisciorecordings.com)

Price 35.00 (+S&H) includes two performance "scores" designed for each instrument

DRIVELINE:

A Powerwalk for Guitar and Alto Saxophone

Guitar and alto saxophone - Duration: c 10:30

Commissioned by The Ryoanji Duo for premiere at the 1997 World Saxophone Congress in Valencia, Spain. The title *DRIVELINE* refers to the single unison line, which opens this one movement work with its characteristic energy and rhythmic momentum. This "line" is elaborated further by each instrument in its own way creating virtuoso variations as the structural basis of the work. This is the second work to explore the rich medium of classical guitar and alto saxophone. It sounds remarkably different from the first although it continues to provide equally strong textural contrasts and depths of emotion, a standard set by its predecessor. Soon to be available on the compact disc, *In the Dragon's Garden: Music by David Kechley, Liscio 98001*(lisciorecordings.com)

Price 30.00 (+S&H) includes two performance "scores" designed for each instrument

Bounce

Inventions, Interludes, and Interjections for Guitar and Soprano Saxophone

Guitar and alto saxophone - Duration: c 14:00

Commissioned by The Ryoanji Duo for premiere at the 2006 World Saxophone Congress in Ljubljana, Slovenia. *Bounce* takes a completely different textural approach than either of the previous guitar and saxophone works as it exploits extremely effective, fresh sounding, and idiomatic guitar motives created through scordatura. The title whimsically refers to the character of the opening motive and although the subtitle, *Inventions, Interludes, and Interjections* seems to imply a number of separate little pieces, in fact, the music is played without pause shifting between these three characteristic musical structures.

Price 35.00 (+S&H) includes two performance "scores" designed for each instrument

Saxophone Ensemble Music

STEPPING OUT

- I. Minimum Overdrive*
- II. Midnight Reflection*
- III. Anonymous*
- IV. An Easy Burden*

Saxophone quartet (SATB) - Duration c. 14:00

Energetic, intense, satirical, and wonderfully melodic, appropriate for both professional and advanced student groups. Commissioned by the Saskatoon Saxophone Quartet for premiered at the 1989 Navy Band Symposium it has since been performed widely throughout North America and Europe. It was selected for performance at the Southwest Contemporary Music Festival at Southwest Texas State University (1990), College Music Society National Conference in Washington, DC (1990), Annual New England Saxophone Symposium at U-Mass Amherst(1998/2001), and the 4th British Saxophone Congress in Yorkshire(1996), World Saxophone Congress XIII (2003)

Recorded on compact disc, *In the Dragon's Garden: Music by David Kechley*, Liscio 98001(lisciorecordings.com)

Price \$45.00 (+ S&H) - Grade V

RUSH

Saxophone quartet (SATB) - Duration c. 6:00

Rush was written for the West Point Saxophone Quartet while the composer was in residence at the Villa Serbelloni, a retreat for artists and scholars in Bellagio, Italy. The title is self-explanatory and the tempo of this short work is relentless even during the more lyrical "chorale with protesting bari soloist" middle section. The work begins and ends with the entire group playing a unison line, which contains the same 900+ notes!

Recorded on compact disc, *Fault Lines*, by the West Point Saxophone Quartet.

Price \$35.00 (+ S&H) - Grade VI

MUSIC FOR SAXOPHONES

- I. Funky Music*
- II. Funeral Music*
- III. Fast Music*

Solo alto saxophone and saxophone quartet (SATB) - Duration c. 16:00

A virtuoso show piece, ideal for teacher or graduate student saxophonist to perform with a student quartet
Commissioned & premiered by Frank Bongiorno and the Washington Saxophone Quartet at the 1985 World
Saxophone Congress in Washington, D. C.

Recorded on compact disc, *Winter Branches: Music by David Kechley*, Liscio 97982 (lisciorecordings.com)

Price \$50.00 (+ S&H) - Grade IV (solo alto Grade-VI)

TSUNAGARI

Strong-Timeless-Satirical-Intense-Quick
(played without pause)

Solo soprano saxophone and saxophone quartet (AATB) - Duration c. 14:00

Commissioned and premiered by Frank Bongiorno at the 1988 World Saxophone Congress in Kawasaki, Japan
and featuring at the 1989 Navy Band Symposium. The work is continuous with each of the 5 sections connect
by a soprano saxophone cadenza. this is a 5 movement work played without pause.

Available on compact disc, *Tsunagari* featuring Eugene Rousseau and the Zagreb Saxophone Quartet, *Liscio
Artist Series* (lisciorecordings.com)

Price \$50.00 (+ S&H) - Grade V (solo soprano Grade-VI)

Saxophone and Sax Ensemble +

VALENCIA:

Iberian Musings for Marimba and Saxophone Quartet

Marimba and saxophone quartet (SATB) - Duration c. 16:00

An energetic, provocative and entertaining work for marimba and saxophone quartet in three movements: *...on
the edge, Prayer and Lament with Interjections, Please refrain...* Premiered by the Empire Saxophone
Quartet with Gordon Stout, marimba.

Available on the compact disc, *In the Dragon's Garden: Music by David Kechley*, Liscio 0802
(lisciorecordings.com)

Price 50.00 (+ S&H) - Grade V (marimba Grade VI)

SURFACE TENSION: A Saxtet for Woodwinds

Alto saxophone and woodwind quintet - Duration c. 8:15

An attractive and exciting one movement work which addresses the need for substantial works for saxophone in combination with orchestral woodwinds. The saxophone is not attempting to be featured here, simply to claim a rightful place among its classical counterparts. However, a recent review points out the alto saxophone adds a "dark and buttery depth" to this work and a "warm and sexy patina to woodwind music" in general. The "saxtet" is one continuous movement which combines the saxophone with the horn in the opening bars and then goes on to demonstrate how well the saxophone works in many other combinations within the group.

The work was jointly commissioned by the Academy Woodwind Quintet and Wayne Tice saxophonist, and the Ithaca Woodwind Quintet and Steven Mauk.

Price 50.00 (+ S&H) - Grade VI

Mixed Ensembles/Chamber Music

COLLIDING OBJECTS: Interactions for Piano and Percussion

Dragon's Dance – Dramatic, Delicate, and Dreamlike – Duels and Dialogues
(played without pause)

A duo for piano and marimba with multiple percussion - Duration: c. 25:00

The three discrete movements are played without pause and as their titles suggest each explores a different world of textural possibilities and exotic sounds while developing and transforming the same basic music ideas through out. Percussion includes marimba, orchestra bells, 3 tuned nipple gongs, suspended cymbals, almglöcken, woodblock, etc. The pianist is called upon to play percussion instruments as well (suspended cymbal and almglöcken) and occasionally inside the piano. In the first two movements these are more subtle manifestation, but the pianist drops all pretense of civility as the piece reaches its somewhat heated climax! Written for Doris Stevenson and Matthew Gold for premiere at the Barge Music series in Brooklyn, NY in November of 2007.

Price 45.00 (+ S&H) - Grade VI

AVAILABLE LIGHT: Midwinter Musings for Flute and Harp ***I. Frenetic*** ***II. Cold Fusion*** ***III. Lyric Transformation***

Flute and harp – Duration 14:00

Imaginative harp writing, dramatic, amusing, and lyrical music for and a work that will always stand out on any program of music for this popular medium.

Price 40.00 (+ S&H)

EPISODES AND SOLILOQUIES:

A Sonata for Violin and Piano

Episode with Mirrors
- Soliloquy-
Distant Calls and Sequences
- Soliloquy-
Episode with Variations
- Soliloquy-
Ritual Dance and Revelation
- Soliloquy-
Episode with Chorale
(played without pause)

Violin and piano - Duration 25:00

Written for, and dedicated to, violinist, Joanna Kurkowicz and, pianist, Doris Stevenson, *EPISODES* is a five-movement work in which each movement is connected by brief passages of musical commentary by the solo violin. These soliloquies reflect on what has already occurred and suggest what may lie ahead. The episodes range in style and mood from energetic and almost barbaric, to contemplative and delicate, to humorous and satirical. However, the form and scope of each episode is well defined in its exploration of one or two of the specific ideas suggested by the solo violin passages which link them.

Price \$35.00 (+S&H)

Voices from the Garden

Grooves-Dance and Reflection-Lament-Awakening-Driving

Guitar Quartet - Duration: c. 17:00

Commissioned by the Minneapolis and North Carolina Guitar Quartets and premiered at the Guitar Foundation of America International Festival, this work is similar in form and expressive quality to *In the Dragon's Garden*. The textures achieved in this work are both surprising and satisfying and the expressive and stylistic range is broad. The five movements are played without pause.

Recorded by the North Carolina Guitar Quartet, *Winter Branches: Music by David Kechley*, Liscio 97982 (lisciorecordings.com) and by the Minneapolis Guitar Quartet, *New Works for Guitar Quartet*, Albany Records, Troy 207(albanyrecords.com).

Price \$50.00 (+S&H)

The Funky Chicken for String Quartet

String Quartet -Duration: 3:10

Perfect for young people's concerts, encores, etc. this work has been performed nearly 50 times throughout the country by the Kronos Quartet, Lark Quartet, Charlotte Symphony String Quartet, and the Boston Conservatory Chamber Players. Originally written for string orchestra, the Kronos Quartet requested a special arrangement be made for their use, which they subsequently recorded for Reference Recordings (RR-9) on a Dr. Johnson, audiophile LP. The recording, RR-9*In Formation*, has since been re-released on disc.(referencerecordings.com)

Price \$60.00 (+S&H)

At the Dragon's Gate

Violin, Cello and Piano -Duration: c. 17:00

This is the second work in a series inspired by visits to Ryoanji, a temple and rock garden in Kyoto, Japan. Premiered by the Williams Trio, the work consists of three movements which flow from one to the next creating a seamless whole. *Origin* is meditative, but with an underlying energy building gradually from almost nothing to a dramatic climax which then recedes to *Dialogue*, a more lyrical and soloistic section. The opening materials are brought back in a new form for the closing movement, *Transformation*. Its fast, virtuosic and almost “jazz fusion” feel leads to a dazzling and virtuosic conclusion.

Price \$40.00 (+S&H)

WINTER BRANCHES: A Sonata for Cello and Piano

Cello and Piano - Duration: 16:45

Commissioned by the Raleigh Chamber Music Guild and premiered by Frederick Moyer and Nancy Green in 1987, this work received rave reviews and was later selected for performance at the 15th Annual New Music and Art Festival at Bowling Green State University in 1993. Its three movements are titled *Branching Out*, *Crystal Branches* and *Branches in the Wind*.

Recorded on compact disc, *Winter Branches: Music by David Kechley*, Liscio 97982 (lisciorecordings.com)

Price \$30.00 (+S&H)

Duo for Flute and Cello

Flute and cello - Duration: 2:00

Premiered at Seattle's Bumbershoot summer arts festival, this brief and jazzy piece is a perfect encore or concert opener.

Price \$10.00 (+S&H) includes 2 performance scores

Three Songs

Flute, cello, bass and piano - Duration: c. 10:00

A “crossover” piece written before the term existed. The term “song” in the title refers to the form and expressive quality rather than any actual vocal component. Written for the composer and his friends, this extremely accessible and lyrical work features a cello and bass duet in the middle movement.

Price \$30 (+S&H)

Wind Chimes

Flute/Piccolo/Alto Flute, Oboe/English Horn, Clarinet/Bass Clarinet and Piano - Duration: 18:20

Commissioned by the Minnesota Composers Forum for Key Winds, this extremely effective work exploits a wide range of textures and styles from funky rhythms to unabashed lyricism to slapstick humor. Movements are *All in Good Time*, *Tears Remembered*, *A Moment of Madness*, *Forgotten Song*, and *Eightlegged Dance*.

Sonata for Viola and Piano

Viola and Piano -Duration: 15:50

Premiered by Donald McInnis at the ASUC National Festival/Conference at the College Conservatory, University of Cincinnati in 1981 and broadcast over NPR, this dramatic work is in three movements: *Buffetto*, *Ballata* and *Buffero*.

Recorded on compact disc, *Winter Branches: Music by David Kechley*, Liscio 97982 (lisciorecordings.com)

Price \$30.00 (+S&H)

Dancing

Percussion Ensemble (5 players) - Duration: 11:00

An attractive and significant contribution to the percussion ensemble literature, this 11 minute work features 4 movements: The *antiphonal One-Legged Dance*, the exotic *Bug Dance*, *Dream Dance* with its sustained mallet and bell sounds and the powerful *War Dance*. Cleanly and sensitively scored, *Dancing* is sophisticated, but accessible to the audience; challenging, yet enjoyable for the players. Favorably reviewed in *Percussive Notes* (July 1986), this work has been performed by more than 60 college percussion ensembles throughout the continental United States, Puerto Rico and Japan.

Price \$50.00 (+S&H)

Harmonic Aggregates, Rhythmic Patterns and Scintillations (H.A.R.P.S.)

9 Harps - Duration: c. 3:00

Written for students of Alice Challifoix at the Cleveland Institute of Music this unusual work exploits many unexpected sounds which can only be achieved by multiple harps.

Price \$50.00 (+S&H)

Soft Refrains and Gentle Whispers

20 Harps - Duration: 13:30

Written for students of Pamela Vokolek at the University of Washington this work creates truly astonishing sounds along with "haunting" melodies. The parts range from beginner to professional level.

Price \$95.00 (+S&H)

Sonata for Flute and Harp

Harp and Flute/Piccolo - Duration: c. 18:00

Featured at the American Harp Society National Conference in 1974 this three movement work stands out on any program for its variety of texture and sound. Yet it is accessible to any audience. Movements are *Satira*, *Sogno* and *Strido*.

Price \$30.00 (+S&H)

Music for Orchestra

WAKEFUL VISIONS/MOONLESS DREAMS:

A Symphony in Four Movements

I Whirlwind

II Notari Notari

III Something Wicked

IV Moments

WAKEFUL VISIONS/MOONLESS DREAMS: A Symphony in Four Movements

Large Orchestra - Duration: c 38:00

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 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). *Notari Notari* is inspired by a haiku about the undulating "spring sea". The musical imagery for *Something Wicked* is suggested by the three witches from *MacBeth* as they chant before the bubbling caldron. *Moments* is about looking back on the nature of our memories in a way that Marcel Proust suggests when he says, "The moments of the past do not remain still; they retain in our memory the motion which drew them towards the future, a future which has itself become the paste..."

Originally commissioned as a three movement work, this more recent and definitive version reflects the composers original vision. It was premiered the Berkshire Symphony in February of 2008 with Ronald Feldman, Conductor.

Available on rental - please email inquiries to info@pinevalleypress.com

TRANSFORMATIONS: An Orchestral Triptych

1998 ASCAP Rudolf Nissim Competition

SPECIAL DISTINCTION

Large Orchestra - Duration: c 18:30

Premiered by Richard Hoenich and the New England Conservatory Orchestra this three-movement work is similar in form to a triptych painting. There is a center "panel" which is the expressive focus of the work and on each side there are related panels of smaller scope. *Still on the Edge* is fast and furious, but at the same time it is transparent and virtuosic for many parts of the orchestra. Even in the more lyric middle section the tempo does not waver and the underlying energy is clear. *Funeral Music with Dance* was somewhat inspired by the slow movement of the *Eroica* of Beethoven although it bears little resemblance. It begins with a somber march-like character, which is later juxtaposed against a waltz-like dance as it moves toward a cathartic and somewhat dark climax. *Past Refrains* is a lyrical, relaxed and fairly brief melodic statement interspersed with several more restless wanderings.

Recorded on compact disc, *The Skylark Sings: Music by David Kechley*, Liscio 97892 (lisciorecordings.com)

Available on rental - please email inquiries to info@pinevalleypress.com

The Skylark Sings

Soprano and Orchestra - Duration: 31:00

“In an uninterrupted flow of seven songs, Kechley set to music a skillful collage of Japanese haikus, interwoven with Persian, Chinese and American Indian texts. A large orchestra, reinforced by varied and highly effective percussion instruments wrapped the soprano’s beautifully inflected discourse into a brightly shimmering cloak of sound.....Beauty, ineffable and ephemeral, was at the core of the words and of the music, and instantly achieved the ever-recurring miracle of transforming thoughts of death and loss and mourning into a rich, highly rewarding aesthetic experience. At the end of the piece, the chorus, perched high on the back balcony of the Ozawa Hall, intoned a moving Native American text: *Do not stand at my grave and weep, I am not there I do not sleep.*” --Simon Wainrib, Berkshire Record. Following its premiere at Tanglewood, Andrew Pincus of the Berkshire Eagle wrote “The tone poem offers striking images: Japanese scales and instrumental effects, insects buzzing in the strings, a strong rhythmic punch for magic mushrooms’ effect, a leaf fluttering downward in a harp passage, a chorale in the brasses to suggest ‘the giant tortoise of paradise.’ And over all hovers the poignant voice, dwelling not on death but on life.” Commissioned by the Berkshire Symphony.

Recorded on compact disc, *The Skylark Sings: Music by David Kechley*, Liscio 97892 (lisciorecordings.com)

Available on rental - please email inquiries to info@pinevalleypress.com

PATHWAYS: A Symphony in Four Movements

Large Orchestra - Duration: 30:42

Movements: *Oracle/Ancient Fantasies and Forgotten Songs/Slow Funk and Fast Shuffle/Revelation.* Commissioned by the Winston-Salem Symphony, Pathways is described by Jim Shertzer of the Winston-Salem Journal as “a contemporary musical rarity: a work that is entertaining and substantial.” *Ancient Fantasies* was “brimming with plaintive, other worldly tunes and seductive musical textures” and *Slow Funk and Fast Shuffle* was a “crowd pleaser” as the “unexpected accents of the ‘funk’ section and the jazzy solos of the ‘shuffle’ section had even leaden feet tapping.” George Sinclair of The Sentinel says the music of *Pathways* “sounds both familiar and new” and “although the sounds are wondrously varied and complex” there is “tonal clarity and stark simplicity of melodic line.”

Available on rental - please email inquiries to info@pinevalleypress.com

KARASUMA: A Fast Funk for Orchestra

Large Orchestra/percussion includes trap set - Duration: c 7:00

Premiered by the Boston Pops, *KARASUMA* is a true “crossover” inspired by an encounter with music students in Kyoto, Japan. Karasuma literally means “blackbird” but has more complex meanings in its use as the name of a street, subway line and district of the city. It opens with a funky cowbell rhythm punctuated by brass material which is later transformed into a beautiful and expansive divisi string section leading back to a “big band shout chorus” finale.

Available on rental - please email inquiries to info@pinevalleypress.com

TUAHKU: *A Dark Samba for Orchestra*

Large Orchestra - Duration: c. 10:00

The second in a series of “crossover” orchestral works that combine various popular styles and musical ideas with classical methods of development and orchestral techniques. The word, *Tuahku*, is an attempt to spell in English the Native American, Lushootseed name [x^wˈaq^w] for the place that most of us know as Mt. Rainier. This 14,000 majestic peak is probably the best known symbol of the Pacific Northwest where the composer was living at the time he conceived and completed most of the piece. *Tuahku*, the “(sky) wiper” must have been an inspiration for people living near it for hundreds if not thousands of years. As a dormant (not dead) volcano, this deceptively peaceful snow capped landmark has its dark and threatening side as it conceals tremendous power and energy far below. The subtitle, *Dark Samba*, refers to the “double-time” rhythmic pattern, underlying the entire piece from the crashing opening throughout the more reflective and somewhat foreboding sections. Recorded on compact disc, *The Skylark Sings: Music by David Kechley*, Liscio 97892 (lisciorecordings.com)

Available on rental - please email inquiries to info@pinevalleypress.com

Lightning Images

*1994 ASCAP Rudolf Nissim Competition
Honorable Mention*

Large Orchestra - Duration: 16:15

Received Honorable Mention, 1994 ASCAP Rudolf Nissim Competition. Stravinsky said he “saw” the entire *Rite of Spring* in a dream in the same way one sees a scene at night during a flash of lightning, only for a few seconds, but in great detail. *Images* opens with a crash of brake drums against a “black” background and goes on to explore its basic material in both textural and intensely lyrical ways.

Available on rental - please email inquiries to info@pinevalleypress.com

For Young People, Family, or Pops Concerts

Stegostomp

Harp, flute, and cello or viola - Duration: c. 4:30

Written for young people's concerts and performed many times in San Francisco public schools

Price \$25.00 (+S&H)

Sorrysaurus

Harp, flute, and cello or viola - Duration: c. 1:50

Subsequently written for young people's concerts in San Francisco public schools and performed several hundred times.

Price \$15.00 (+S&H)

Alexander and the Windup Mouse

Narrator and Orchestra - Duration: 17:00.

Based on the children's book by Leo Lionni and dedicated to the composer's son, Benjamin, this narrated work has been performed successfully by a number of orchestras including the Seattle Symphony, Minnesota Orchestra, North Carolina Symphony, Syracuse Symphony, Johnson City Symphony, Charlotte Symphony and Baton Rouge Symphony. Alexander is a real mouse, but would like to be a toy mouse like Willy. In the end when Willy is found in a box of old discarded toys, Alexander asks the magic lizard to turn Willy into a real mouse and they "dance until dawn." This wonderful story is delightfully illustrated by the music with each character clearly portrayed. The music is sophisticated yet accessible to both children and adults alike.

Available on rental - please email inquiries to info@pinevalleypress.com

Clocks and More Clocks

Narrator and Orchestra - Duration: 12:50.

Based on the book by Pat Hutchins and dedicated to the composer's son, Aaron, this work tells the story of Mr. Higgins who cannot understand why his clocks do not all tell the same time. As he runs from the living room to the bedroom to the attic, each clock is a minute faster than the last one! Finally, the clock maker shows him that the clocks are all just right. Each clock is musically represented by a different set of percussion sounds and at the end all the clocks sound together in a percussion extravaganza!

Available on rental - please email inquiries to info@pinevalleypress.com

Mama Don't Allow

Narrator and alto saxophone, trumpet, string bass, percussion/traps, bassoon/contrabassoon, trombone, harp, violin, cello - Duration: c. 10:30.

Commissioned by the Women's Association of the Minnesota Orchestra and based on the children's book by Thacher Hurd, *Mama* was performed with great success more than 100 times during the 94-95 and 1999-2000 season. Miles receives a saxophone for his birthday and he and his friends form the "Swamp Band." They play so loud that the townspeople throw them out, but the alligators "like it loud" and the band is hired to play for the alligator ball. Miles and his friends are almost eaten, but narrowly escape as they put the alligators to sleep asking the audience to sing with them a "Lullaby of Swampland." The musicians play the parts of the characters and are called upon to join the narrator in telling the story with brief dialogue. The names of the actual musicians can be substituted for the story's characters to personalize each performance.

Available on rental - please email inquiries to info@pinevalleypress.com

The Funky Chicken for String Orchestra

String Orchestra - Duration: 3:45.

Described by Andrew Pincus of the Berkshire Eagle as "a jazzy fugue which [works] its way up through the strings to the accompaniment of a jazz figure in the bass fiddle," this piece has received more than 200 performances by such varied groups as the Cleveland Orchestra, Colorado Symphony, St. Paul Chamber Orchestra, Charlotte Symphony, Northwest Chamber Orchestra, Winston-Salem Symphony, Virginia Symphony, Buffalo Symphony, and the Louisville Orchestra.

Available on rental - please email inquiries to info@pinevalleypress.com

Wind Ensemble

BANG!

Wind Ensemble - Duration: c. 15:00

Commissioned by a consortium of colleges and premiered by Steven Bodner and the Williams College Symphonic Winds, *Bang!* begins with just that, with a musical statement that clearly enough to explains its title. Beyond this literal reference, the musical ideas and structure of this work are, in fact, inspired by the concept of the "big bang" theory in which the universe is constantly expanding having started from a single point and which some day will begin to contract again. The middle section is perhaps more humanly inspired as it features a full flute choir with bass and alto flutes playing a modal chorale interspersed with various solo instruments which play more expressive versions of the material that opens the work. However, even this tranquility is eventually overtaken by external forces which continue to bombard it. The pent up emotion of the flute choir's plaintive song does reach full fruition however, before the opening drum cluster once again triggers an explosion, which this time expands even further in displays of musical fireworks and intensity. The final seconds of the work bring new meaning to its title if one considers it in the context of a slightly different theory postulated by T. S Elliot in his poem, *The Hollow Men: This is the way the world ends, Not with a bang but a whimper.*

Fanfares and Reflections

Wind Ensemble - Duration: c. 12:30

Selected for performance at the Symposium IX for New Band Music at Virginia Commonwealth University in 1984, this exciting work has audience appeal and emotional depth. Rhythmic precision and independence of parts make this music challenging, but not technically out of reach for college and good high school bands.

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With Silent Delight: Four Madrigals on Poems by William Blake

SATB -Duration: 9:25

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Carpe Diem

SAB and Piano -Duration: 2:50

A lively setting of Horace, Odes 1.11.7-8 written for Williams College 1996 Commencement and dedicated to the composer's graduating son. The piano part is moderately difficult as it creates the sense of urgency express by Horace's words.

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*Where practical, alternates are provided for alto and bass flute parts.

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