

BANG!

David Kechley

Commissioned
by

Steven Bodner (Williams College)
John Carnahan, (Cal State, Long Beach Wind Symphony)
Jeffrey Emge (The University of Texas at Tyler)
Lois Ferrari (Southwestern University)
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Robert G. Southard (University of Michigan-Flint)
Jack Stamp (Indiana University of Pennsylvania)

Pine Valley Press
PO Box 582
Williamstown, MA 01267
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Instrumentation:

Flute I (Piccolo)

Flute II (Piccolo)

Flute III

Flute IV

Flute V (Alto Flute in G)

Flute VI (Bass Flute sounding 8vb)

Oboe I

Oboe II (English Horn in F)

E♭ Clarinet

B♭ Clarinet I (2 players)

B♭ Clarinet II (2 players)

B♭ Clarinet III (2 players)

B♭ Bass Clarinet

B♭ Contrabass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

2 Horns in F

5 Trumpets in B♭ (with optional parts in C)

2 Tenor Trombones

Bass Trombone

2 Euphoniums

Tuba

Piano

2 Harps (optional synthesizer included, but not preferred)

Celesta

Percussion I: 4 tom toms, snare drum, small suspended cymbal, splash cymbal, maraca

Percussion 2: marimba (5 octave preferred), larger cow bell, medium cow bell, brake drum, crash cymbals

Percussion 3: xylophone, small and large blocks, log drum, medium suspended cymbal

Percussion 4: bass drum, temple blocks, triangle, large suspended cymbal

Percussion 5: Timpani (4), tam tam, guerro

Program Notes:

BANG! begins with a musical statement that is clearly enough to explain its title. In fact, the entire first section of the piece is generated by repetitions of this opening cluster of drums as it continues to trigger the woodwinds into creating ever expanding and contracting lines before they finally begin to fragment as new explosions emerge. 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. It seems that like rubber band, it may also begin to contract some time in the distant future all the way back to that single point and even beyond! It is impossible to truly wrap one's mind around this, but it is quite fascinating to try.

Above all this is a piece of music with melodies, harmonies, timbres, and rhythms that will hopefully excite, delight, frighten, amuse, and perhaps even give comfort at times. It is not an attempt to represent such cosmic ideas as the "big bang". How futile would that be? However, these ideas do provide interesting musical analogies that can be heard in the outer sections of the piece. There are harmonic progressions, which begin as widely spaced chords and contract into tone clusters or move in the opposite way from the densest possible aggregate of notes expanded structures that are more sonorous due to the open spaces between the notes. Chords and melodies through out the piece are constantly moving toward or away from each other and similar rates. Even the opening lines which provide the thematic basis for much of the work are always presented as at least two lines in mirror images which continue to move both higher and lower simultaneously. Percussive explosions are often the impetus for the bursts of energy created by the winds and brass.

Although the work is continuous, there are clearly three primary sections. 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 same material that opens the work. However, even this tranquillity becomes more restless and as external forces continue to bombard and undermine it. The pent up emotion of the flute choir's plaintive song does reach full fruition however, before the 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.*

David Kechley Bio

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 commissioned and performed throughout the USA and abroad by the Minnesota Orchestra, Boston Pops, Cleveland Orchestra, Seattle Symphony, North Carolina Symphony, Colorado Symphony, United States Military Academy Band, Mistral Saxophone Quartet, Kronos String Quartet, Minneapolis Quartet among others. His music is recorded on the Liscio Recordings, Albany Records, and Reference Recording labels.

Kechley's work has been recognized by a Fellowship from the John Simon Guggenheim Foundation (1979), grants from the National Endowment for the Arts (1976, 1979), and commissions from 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* was an honorable mention in that same competition in 1998. Kechley received Artist Fellowships from the North Carolina Arts Council in 1985 and the Massachusetts Cultural Council in 1995 and 2005. *Restless Birds before the Dark Moon*, a work for alto saxophone and wind ensemble, was the winner of the 2000 National Band Association, William D. Revelli Memorial Band Composition Contest.

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

BANG!

David Kechley

Relentlessly $\text{♩} = 144$

This musical score is for the piece "BANG!" by David Kechley. It is written for a large symphony orchestra and includes a percussion section. The score is in 4/4 time and begins with a tempo marking of "Relentlessly" and a metronome marking of 144. The key signature is one flat (B-flat major or D minor). The score is divided into two systems. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The woodwind section includes Flute 1 (also Piccolo), Flute 2, Alto Flute (also C Flute), Bass Flute (also C Flute), Oboe 1 and 2, Eb Clarinet 1, Bb Clarinet 2 and 3, Bb Bass Clarinet, and Bb Contrabass Clarinet. The brass section includes Horn 1 and 2 (in F), Bb Trumpet 3 and 4, Trombone 1 and 2, Bass Trombone, Euphonium 1 and 2, and Tuba. The string section includes Piano, Harp I and II, and Celesta. The percussion section includes Tom Toms, Marimba, Xylophone, Bass Drum, and Timpani. The score features a variety of dynamics, including fortissimo (ff) and piano (f), and includes performance instructions such as "melodic line must always be continuous and be played with great energy" and "clear & precise".

7 **A**

Picc. 1/2

Flute 3/4

Alto Fl.

Bass Fl.

Oboe 1/2

E♭ Clar.

1

B♭ Cl. 2

3

B♭ Clar.

Sop.

Alto

Sax.

Tenor

Bari.

Hn. 1/2 (in F)

1/2

B♭ Tpt. 3

4/5

Tbn. 1/2

B♭ Tbn.

Euph. 1/2

Tuba

Pno.

Harp I

Harp II

Cel.

1

2 **A**

Marimba

Perc. 3

Xylophone

4

5

Timpani

13

B

Picc. 1/2

Flute 3/4

Alto Fl.

Bass Fl.

Oboe 1/2

Eb Clar.

1

Bb Cl. 2

3

Bs Clar.

Cb. Clar.

Sop.

Alto

Sax.

Tenor

Bari.

Hn. 1 (in F) 2

1

2

Bb Tpt. 3

4

5

Tbn. 1/2

Bs. Tbn.

Euph. 1/2

Tuba

Pno.

Harp I

Harp II

Cel.

Tom Toms

1

2

Perc. 3

4

5

Bass Drum

Temple Blocks

ff

mp