

Berkshire Symphony Orchestra

3 PREMIERES AND A CLASSIC

Ronald Feldman, conductor



Friday, February 29 • Chapin Hall 8:00 PM

David Kechley's
WAKEFUL VISION/MOONLESS DREAMS:
A Symphony In Four Movements

Felipe Lara's *Onda*

Kevin Kaska and John Debney's *Suite from Lair*

George Gershwin's *An American in Paris*



Williams College
Department of Music

****Program****

Kevin Kaska
(b. 1972)

Suite from *Lair*
“Diviner Battle Music”

John Debney
(b. 1956)

David Kechley
(b. 1947)

WAKEFUL VISIONS/MOONLESS DREAMS:
A Symphony in Four Movements

- I. Whirlwind
- II. Notari Notari
- III. Something Wicked
- IV. Moments

****Intermission****

Filipe Lara
(b. 1979)

Onda

George Gershwin
(1898-1937)

An American in Paris

Program Notes

Kevin Kaska: Suite from *Lair*

Lair, the Video Game takes place in a world that is being threatened by numerous emerging volcanoes, which are causing the whole land to be destroyed and the air to be polluted. Due to this incident, people have divided themselves into two kingdoms: the Mokai, whose lands are arid and depleted of resources, and the seemingly noble Asylians, who live in one of the last remaining bountiful, green areas. The Mokai are naturally angry against the Asylians and are completely desperate to gain their land. Aggressive Asylian leaders are leading in to the path of the inevitable after the Mokai launch a surprise attack from the rear. This video game was developed by Factor 5 and released by Sony Playstation in August of 2007.

-Kevin Kaska

David Kechley: *WAKEFUL VISIONS/MOONLESS DREAMS: A Symphony in Four Movements*

- I Whirlwind**
- II Notari Notari**
- III Something Wicked**
- IV Moments**

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 caldron. 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 call 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**

-David Kechley

Felipe Lara: *Onda*

“Onda” means wave in Portuguese, Spanish, and Italian. The work was composed in different periods between 2005 and 2007. One of the main ideas for the work was the desire to create movement in stillness, a metaphor for the ocean. There are long orchestral drones superimposed by various short “wave-like” sweeps comprising the entire range of the orchestra. The piece was commissioned by the Berkshire Symphony and dedicated to Ronald Feldman.

-Felipe Lara

George Gershwin: *An American in Paris* (1928)

George Gershwin (b. Jacob Gershwin New York, NY September 23, 1898; d. Beverly Hills CA July 11, 1937)

After the stunning successes of Gershwin’s *Rhapsody in Blue* (1924) and the Piano Concerto in F (1925), Walter Damrosch, then conductor of the New York Philharmonic, was anxious to capitalize on the young composer’s growing fame. He requested a work from Gershwin for a first performance in Carnegie Hall in mid-December of 1928. Gershwin had journeyed to Paris and was thoroughly immersed in the mood of the French capital. The piece is a true tone poem, inspired by extra-musical considerations — the sights, sounds, and moods of Paris. Deems Taylor, the 1920s composer and critic, furnished a blow-by-blow program for the piece from which I quote a brief excerpt: “You are to imagine an American visiting Paris, swinging down the Champs-Élysées on a mild sunny morning in May or June. Our American’s ears being open as well as his eyes, he notes with pleasure the sounds of the city. French taxicabs seem to amuse him particularly.”...Gershwin did sketch his own general scenario: “An opening section, in which an American visitor strolls about Paris and ‘absorbs the French atmosphere,’ is followed by a rich blues with a strong rhythmic undercurrent,” representing an episode of homesickness on the visitor’s part. But the American overcomes his spell of depression and once again revels in the sights and sounds of Paris. “At the conclusion,” according to the composer, “the street noises and French atmosphere are triumphant.”

A three-part form is discernible in the composition. The slow middle section includes the famous “homesickness blues” solo by the trumpet, later interrupted by a Charleston-like, highly rhythmic figure also played by the trumpet. The harmonies in this work are spiced with stacked-third sonorities: ninth, eleventh, and thirteenth chords. Gershwin admitted that some influence of Debussy bore on the work, and indeed impressionistic passages can be heard in the section before the unforgettable bluesy trumpet solo.

Today many associate the title *An American in Paris* with the Gene Kelly movie that swept the Academy Awards for 1951 rather than with a purely orchestral work by one of America’s most treasured composers. The movie won Oscars that year for best picture and the major technical categories, and a special Oscar for the choreography of its closing ballet extravaganza, with Kelly and Leslie Caron symbolizing the entire story of their courtship in dance. Like the Impressionist and post-Impressionist canvases from which it drew its inspiration, the ballet was full of light and movement, 18 minutes of screen magic, unsurpassed in the boldness of its design and the dazzle of its execution, all set to music composed by George Gershwin 30 years before.

Dr. Beth Flemming

Biography by All Media Guide

Composition Description by Norbert Carnovale

Bios

John Debney, composer - Academy award nominated John Debney is considered one of the most sought after composers in Hollywood. His unique ability to create memorable work across a variety of genres, as well as his reputation for being remarkably collaborative, have made him the first choice of top level producers and directors. Debney combines his classical training and a strong knowledge of contemporary sounds to easily adapt to any assignment.

Debney has proven his versatility with films ranging from blockbuster comedies such as “Elf,” “Liar Liar” and “Bruce Almighty,” action adventures like “The Scorpion King” and “Spy Kids (1 & 2)” to dramatic features including “I Know What You Did Last Summer” and “Sin City.” Although Debney had built an industry reputation as a talented composer, it was in 2004 that the rest of the world discovered him. Blending symphonic orchestra, a wide range of world instruments and the beauty of the human voice, Debney composed the landmark score for “The Passion of the Christ.” Strong in his faith, Debney was enticed by the idea of working on a project that held deep, spiritual meaning for him. “The Passion of the Christ” became one of the top ten box-office grossing films of all time, and his emotional score for the film connected with viewers and listeners and debuted on Billboard’s charts at #1 on the Soundtrack and Christian Album charts and #19 on the Billboard Top 200. The record was certified gold by the RIAA and won the Dove award for Best Instrumental Album. The score was nominated for an Oscar in 2005.

For his most recent scores, Debney has enlisted world-renowned musicians, including violin virtuoso Joshua Bell on Dreamworks’ score for “Dreamer” and trumpet legend Arturo Sandoval on the upcoming OutKast musical “Idlewild.” His upcoming projects include “Sin City (2) & (3)”starring female box-office powerhouses Jessica Alba and Rosario Dawson, “Evan Almighty,” starring Steve Carrel and Morgan Freeman and animated feature “Ant Bully.”

In the tradition of classical composers, John Debney enjoys conducting his own work. “A big part of the joy in what I do is that I consider it an honor to stand in front of live musicians and have the opportunity to hear my music played by these talented people.” In addition to conducting some of the world’s greatest orchestras performing his original works, Debney also conducted the Royal Scottish National Orchestra on a series of classic film scores for Varese Sarabande Records. He has been celebrated for incorporating a myriad of musical styles and techniques into his work, from contemporary beats to ancient instrumentation.

Kevin Kaska, composer-arranger, is one of America’s leading young musical talents. His orchestral compositions and arrangements have been played by many orchestras including John Williams, Ronald Feldman, and Keith Lockhart with the Boston Pops Orchestra, Saint Louis Symphony, London Symphony Orchestra (five CDs), Skitch Henderson and the New York Pops at Carnegie Hall, the Seattle Philharmonic, Port Angeles Symphony, Springfield Symphony, Berkshire Symphony, Cape Ann Symphony, Phoenix Symphony, New Mexico Symphony, Jacksonville Symphony, Wichita Symphony, Long Beach Symphony, Modesto Symphony, Buffalo Symphony, Glens Falls Symphony, Orchestra X in Houston, and the Boston Metropolitan Orchestra.

Earlier this year Kaska was asked to score the music to the film “Jump!” directed by Joshua Sinclair. Starring Patrick Swayze, this theatrical release will open April, 2008. He has been busy in Los Angeles composing and orchestrating for film and video games.

Kaska was commissioned in 1997 by Ronald Feldman and the Boston Pops Orchestra to write a twenty minute work for narrator and orchestra commemorating the 150th anniversary of Thomas Edison’s birth called The Wizard of Menlo Park. In 1996, the Boston Symphony Orchestra’s Campaign 2000 commissioned Mr. Kaska to compose a new fanfare; the result was BSO 2000 Fanfare.

A documentary on Kevin Kaska is currently being broadcast on PBS. The film, EROICA!, shows him composing a Triple Concerto for the award-winning, Grammy-nominated Eroica Trio. It was premiered with Hans Vonk and the Saint Louis Symphony Orchestra, November 2001.

Kevin Kaska’s music has been licensed by the Bose Corporation to demonstrate the quality of the company’s speakers.

His CDs are available at: www.kevinkaska.com

David Kechley, composer - 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 by major orchestras, chamber groups, as well as colleges and universities throughout the United States and abroad.

His music draws from a variety of sources including the “usual suspects” of twentieth century concert music, other concert composers from the past and present, and many forms of vernacular, popular, and ethnic musics. Although these influences are generally integrated into a consistent style, the resulting musical narratives often create sharp contrasts between lyricism, virtuosity, and dramatic gesture.

Kechley’s work has been recognized by the John Simon Guggenheim Foundation, National Endowment for the Arts, North Carolina Arts Council, Massachusetts Cultural Council, and the Barlow Foundation and many of his pieces have been awarded prizes including *Five Ancient Lyrics on Poems by Sappho*, *Concerto for Violin and Strings*, *In the Dragon’s Garden*, and *Restless Birds before the Dark Moon*. One of his most recent works, *BOUNCE: Inventions, Interludes, and Interjections*, for guitar and saxophone, was premiered at the World Saxophone Congress in July, 2006 in Ljubljana, Slovenia by the Ryoanji Duo.

Born in Seattle, Washington, March 16, 1947, Kechley was educated at the University of Washington, Cleveland Institute of Music, and Case Western Reserve University. His teachers include Paul Tufts, Robert Suderburg, William Bergsma, James Beale, and Donald Erb. His music has been recorded and released on the Liscio Recordings, Albany Records, Reference Recording, and others.

Felipe Lara, composer, was born in Brazil in 1979. His music has recently been performed by the Arditti Quartet, Kammerensemble Neue Musik Berlin, Le Nouvel Ensemble Modern, New York New Music Ensemble, Berkshire Symphony and others. He is currently a PhD candidate at New York University where he teaches Harmony and Counterpoint. Lara is currently composing his second string quartet with (live-) electronics to be premiered at Darmstadt by the Arditti Quartet and the EXPERIMENTALSTUDIO Freiburg. Recently Lara was commissioned by Donaueschingen (Germany), the world’s oldest festival for contemporary music (since 1921), for the creation of a work for the Radio Chamber Orchestra Hilversum with Peter Eötvös conducting. For more info please visit www.felipelara.com

Berkshire Symphony Personnel

Violin I

Joanna Kurkowicz, *concertmaster*
Hanna Na '08, *asst. concertmaster*
Sarah Briggs Cornelius*
Melanie Dexter
Caroline Kan '09
Teng Jian Khoo '09
Cindy Ogulnick
Sophia Vargas '10
Susan Yoon '10

Violin II

Joana Genova-Rudiakov, *principal*
Leo Brown '11*
Alicia Choi '09
Colleen Farrell '10
Oisa Fohrhaltz
Kate Reilly
Joshua Rim '11
Joseph Schor
Kaori Washiyama
Harriet Welther

Viola

Scott Woolweaver, *principal*
Ruth Aronoff '09*
Emily Baker-White
James Bergin
Noah Fields '11
Catharine Hall-Schor
Cindy Hom '09
Alex Letvin '08
Bing Liu
Shivon Ronsin '11
Delores Thayer

Cello

Nathaniel Parke, *principal*
Adam Lee '11*
Mim Lou '09
Richard K. Mickey
Katie Palmer '10
Xiao-Lan Wang

Double Bass

Robert Zimmerman, *principal*
Alex Johnson '10*
Larry Medsker
Charles Seeley

* *String players sitting behind
the stationary desks listed
alphabetically*

Flute

Floyd Hebert, *principal*

Flute/Piccolo

Annie Park '10
Norman Thibodeau

Oboe

Carl Jenkins, *principal*
Joanne Nelson-Unczur

Oboe/English Horn

Ian Jessen

Clarinet

Susan Martula, *principal*
Hannah Smith-Drelich '10
Alexander Taylor '10

Clarinet/Bass Clarinet

Ben Baron

Saxophone

Steven Bodner, alto, *principal*
Gordon Crabtree '08, baritone
Christopher Law '10, tenor

Bassoon

Stephen Walt, *principal*
Michelle Huddy

Contrabassoon

William Stoll

Horn

Orlando Pandolfi, *principal*
Peter Gottlieb '11
Elizabeth Irvin '10
Kris Shaffer

Trumpet

Eric Latini, *principal*
Eva Breitenbach '10
Doug Myers

Trombone

David Wampler, *principal*
Tim Atherton

Bass Trombone

William Carr

Tuba

Cassi Stewart

Percussion

Matthew Gold, *principal*
Peter Coutsouridis
Nick Gleason
Ian Hale

Percussion/Timpani

Nathan Brewster

Harp

Jennifer Hoult

Celesta

Noah Lindquist '08

Ronald Feldman, conductor, is artist in residence in orchestral/instrumental music, and coordinator of student string chamber music here at Williams College. After a long career in the Boston Symphony Orchestra's cello section starting in 1967 at the age of nineteen, Mr. Feldman has gone on to receive critical acclaim for a wide variety of musical achievements. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Ronald Feldman was also music director and conductor of the New England Philharmonic for five seasons. In 1991 he and the Berkshire Symphony were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. He continues to be an active cellist, conductor, and a member of the Williams Chamber Players.

Special thanks to:

Thanks to the Custodial and Department of Music staff; Mimi Lou '08 librarian; Mary Haas '09, Nick Williams '11, Sydney Pitts-Adeyinka '11, Henry Burton '08, and David Schwab '08, stage managers; and Dan Czernecki, recording engineer, for assisting with tonight's performance.

NEXT EVENTS:

3/2: David Porter – *Concord* Sonata, Brooks-Rogers Recital Hall, 3:00 p.m.

3/5: MIDWEEKMUSIC, Chapin Hall, 12:15 p.m.

3/5: Williams Chamber Players, Brooks-Rogers Recital Hall, 8:00 p.m.

3/7: Williams Jazz Ensemble, Chapin Hall, 8:00 p.m.

3/8: Williams Concert Choir, Thompson Memorial Chapel, 8:00 p.m.

3/11: Jon Nakamatsu Bösendorfer Concert, Chapin Hall, 8:00 p.m.

3/12: MIDWEEKMUSIC, Chapin Hall, 12:15 p.m.

3/12: Jon Nakamatsu Master Class, Brooks-Rogers Recital Hall, 4:15 p.m.

NEXT BERKSHIRE SYMPHONY CONCERT:

4/11: Featuring winners of the annual Student Soloist Competition.

Macdowell, Lalo, Saint-Saens, Brahms, as well as Maurice Ravel's Second Suite from *Daphnis and Chloe*, Chapin Hall, 8:00 P.M.

Music program funding is provided by the

Starr Danforth Fund

M. C. Thompson Fund

Delta Upsilon Fund

Sutton Family Music Fund

Lyell B. Clay 1946 Artist in Residence in Jazz

F. C. Cardillo Memorial Fund

L. Antony Fisher 1956 Endowment for Music

Lester Martin Fund for Music Instrument Maintenance

Lyell B. Clay 1946 Artist in Residence in Piano Voice
& Violin

Arthur Foote Music Collection

Lester Martin Fund for Music Lesson Scholarships

R. Ramsey Music Fund, Spring Street Stompers

Alice Oakes Dunn Music Lessons or Alice Oakes Dunn
Musical Scholarship Fund

Willem Willeke Music Collection

Frank A. Willison 1970 Fund for Music Lessons, and

The Roselie and Louis Kurtzman Fund

Music Ensembles Fund



Friends of the Music Program

Ting Barrow

Karen Daigle

Lyell B. Clay 1946

L. Antony Fisher 1956

Arthur Foote II

R. Allan Martin

Laurence Pomerance 1955

Danforth W. Starr 1961

Craig R. and Patricia M. Smith 1970

Harry L. Sutton, Jr. 1950

Sally Willeke



Music Ensembles Fund

This fund has been established in support of the following ensembles at Williams: Berkshire Symphony, Concert & Chamber Choir, Jazz Ensemble, Symphonic Winds, and Kusika and the Zambezi Marimba Band.

We thank the following individuals for their annual support:

Angel

Anonymous (in honor of retired music professors
Irwin Shainman and Kenneth Roberts)

Patron

Kristen and Robert Buckwalter
Irwin and Dorothy Sklar
Jeremy and Helen Davis

Sponsor

Alcenith V. Green
Ronnie and Lawrence Levin
Jane and David Perth
Mr. and Mrs. Stephen Olenek