

STORM AND STRESS

In composing a work for this festival with which I have been privileged to have a long association, I wanted to recognize the history that runs so deep in both Charleston and Spoleto USA. Charleston and the festival have each seen their share of storm and stress – natural *and* social. In the case of the festival at least, storm and stress seem to be an important, perhaps even necessary component of the artistic process, giving urgency and beauty to what appears on our stages.

To be sure, in the *Sturm und Drang* literary movement of late 18th Century Europe from which I borrow this title, storm and stress was viewed as a beautiful and necessary part of life, and was advocated as a condition for personal and social transformation. The works of art influenced by this movement are many and include, among others, *Don Giovanni*. *Sturm und Drang* perhaps found its musical culmination in Beethoven's middle symphony. It is exciting to think that when Beethoven was revolutionizing the symphony 200 years ago, Charleston was a bustling city, led by people for whom the streets we walk today were named.

History has a way of moving in cycles, and I wonder if we aren't entering another period where the core qualities of *Sturm und Drang* inform our world. Unease in contemporary society. Fighting for individual liberties and creative freedom. Wanting to get back more in sync with nature and listen to what it tells us. Weariness with the prevalence of obsequious politeness in "successful" art. Craving art that is more than sophisticated bourgeois entertainment. And above all, a more direct quest for emotional intimacy and expression, and an open, even proud rejection of jaded postmodernism.

In my *Storm and Stress* I see these two periods of time as being closer together than we might think. I see the musical mélange which has sounded in this city over the years as unusually rich, with classical elegance, the stick man, hand jive, jazz, and the blues. I see a place and a people who have weathered storms and stress together come out stronger. For them, this work is a celebrative offering.

– John Kennedy
May, 2005

*Premiered June 5, 2005
Gailliard Muncipal Auditorium
Charleston, SC
Spoleto Festival Orchestra
Emmanuel Villaume, conductor*

STORM AND STRESS

3 Flutes (3rd doubling Piccolo)
3 Oboes (3rd doubling English Horn)
2 Clarinets in B-flat (2nd doubling E-flat)
Bass Clarinet
3 Bassoons

4 Horns
3 Trumpets
2 Trombones
Bass Trombone
Tuba

Timpani
3 Percussion
 chimes
 vibraphone
 bass drum,
 snare drum
 2 low tom toms
 crash cymbals
 suspended cymbal
 tam tam,
 ocean drum
 tambourine
 2 woodblocks
 pipe (ca. 1.5" dia.)
 ocean drum
 rainstick
 wind whistle
 hammer on wood 2x4
 2 wooden broom handles with broom cut off for "stick man"
 (played by striking base of sticks against floor or wooden surface)

Strings

NOTE: String Divisi marked in score are suggestions for pattern of distribution and should be adjusted for actual numbers of stands.

poco rit. A tempo ♩ = 48

very still

148

1. airy, like a ghost (Beethoven 9)
mp

2. airy, like a ghost
mp

1. like a little light
mp

Hns.

Tpts.

Tbns.

B. Tbn.

Tba.

Timp.

Perc.

poco rit. A tempo ♩ = 48

very still

Vln. I

Vln. II

Vla.

Vc.

Db.

M

Spiritual
Very slow, calm, and lingering, with hope ♩ = 48

158 *Fate turns Solo*

Fl. *mf* 3 3 3 3 3 3 3 3

Ob. *mp* 5 5

Eng. Hn. *mf* 3 3 3 3 3 3 3 3

Cl. *mp* 1. 5 5

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

B. Tbn.

Tba.

Timp.

Perc. WIND WHISTLE *p* < > < > < >

M

Spiritual
Very slow, calm, and lingering, with hope ♩ = 48

Vln. I

Vln. II *like a little bird - sparse, not too busy ad. lib. individually* *p*

Vla. *p*

Vc. *pp* *twelve bars, no blues Div.* *p*

Db. *pp* *Div.* *p*

165

Fl. *mp* *long!*

Ob. *mf* *mp*

Eng. Hn. *mf*

Cl. *mp*

B. Cl. *mp*

Bsn. *p*

Hns. *p*

Tpts. *p* 2.3.

Tbns. *p*

B. Tbn. *p*

Tba. *p*

Timp. *p* *f*

Perc. *p*

Vln. I *mf* *long!*

Vln. II *mp*

Vla. *mp* *like a little bird, ad. lib. individually sul tasto*

Vc. *mp*

Db. *mp*

N

Warmly - we come ashore

long fermati!

pulling back

the same

TO PICCOLO

TO OBOE

171

Fl.

Ob.

Eng. Hn.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

B. Tbn.

Tba.

Timp.

Perc.

OCEAN DRUM

CYMBALS

Tub. B.

N

Warmly - we come ashore

ad. lib. not together staggered entrances

Vln. I

Vln. II

Vla.

Vc.

Db.

* Seagull effect made by lightly touching fourth finger an octave above lower note and keeping the same spacing of hand through glissando (the interval thereby diminishing).



Con brio ♩ = 84
Not heavy, with clarity
Melange - Le bon temps roule

176

Picc.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

Tbns.

B. Tbn.

Tba.

Timp.

Perc.

Vib.



Con brio ♩ = 84
Not heavy, with clarity
Melange - Le bon temps roule

Vln. I

Vln. II

Vla.

Vc.

Db.