Kingfishers Catch Fire

(2007)

John Mackey

I. Following falls and falls of rainII. Kingfishers catch Fire

Commissioned by Kentaro Hino (Hikarigaoka Girls' High School), Mamoru Nakata (Wind Ensemble du Nord), Masafumi Matsumoto (Okayama Sanyo High School), Kotai Yo (Wind Ensemble "KANADE"), Toshiya Iwata (Kawasaki University of Medical Welfare "Heartful Winds"), Taizo Okuyama (Wind Ensemble Soleil), and Shintaro Fukumoto (Community Band of Sagamihara).

Consortium organized by Mamoru Nakata.

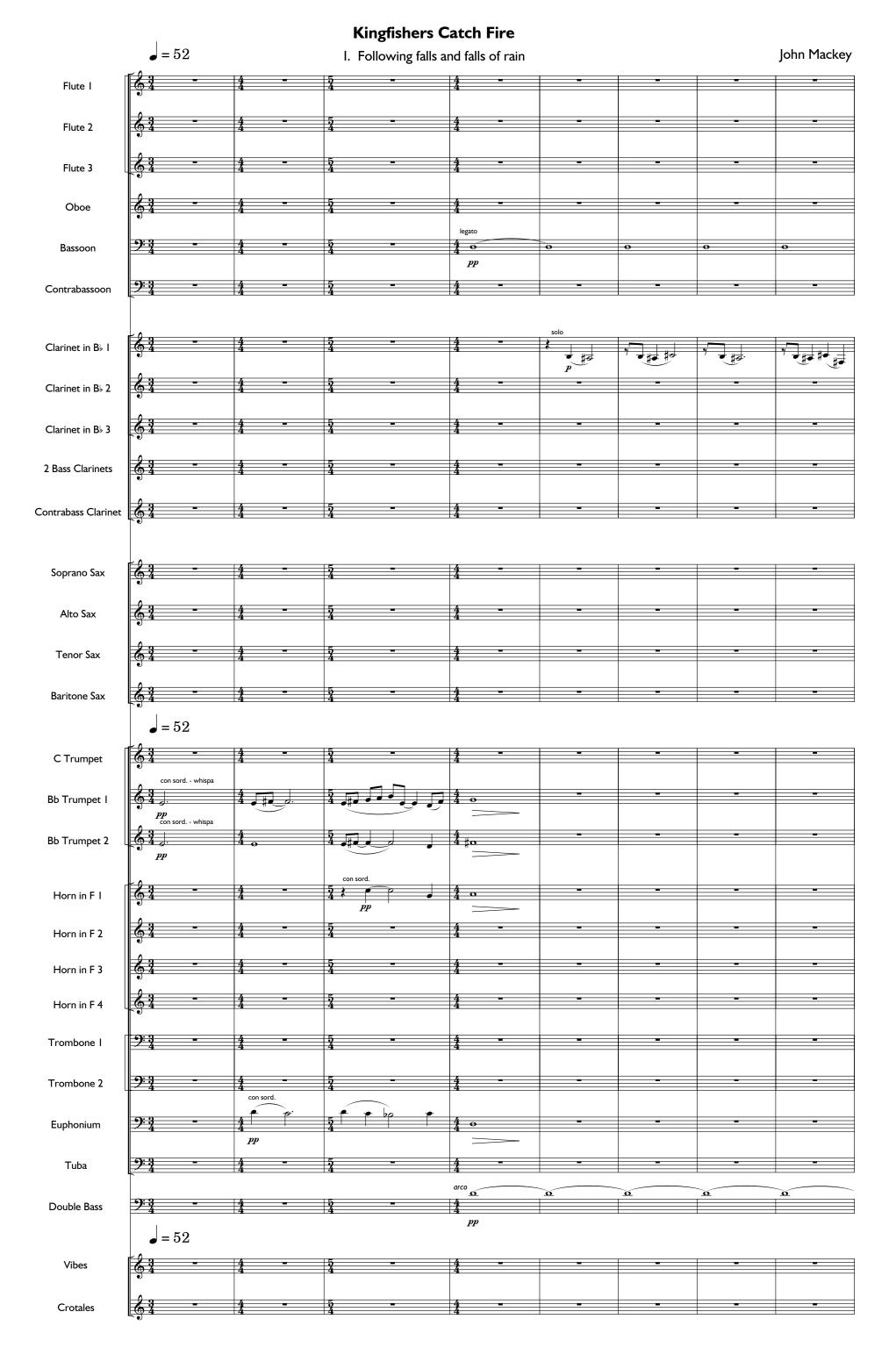
Instrumentation

Movement 1: Following falls and falls of rain Movement 2: Kingfishers Catch Fire Piccolo 3 Flutes 2 Flutes I Oboe Oboe (can be doubled) Bassoon (can be doubled) I Bassoon Contrabassoon Contrabassoon **Eb Clarinet** 3 Bb Clarinets 4 Bb Clarinets **Bass Clarinet Bass Clarinet** Contrabass Clarinet (Bb) Contrabass Clarinet Soprano Sax Soprano Sax Alto Sax Alto Sax Tenor Sax Tenor Sax Baritone Sax Baritone Sax I Trumpet in C* 4 Trumpets in C 2 Trumpets in Bb Additional trumpets in C * 4 Horns in F 4 Horns in F 2 Tenor Trombones 3 Tenor Trombones Bass Trombone Euphonium Euphonium Tuba (2 players preferred) Tuba **Double Bass Double Bass** Timpani Percussion, 2 players Percussion, 6 players Percussion 1: Vibes I: vibes, marimba, triangle 2: crotales, glockenspiel Percussion 2: Crotales 3: xylophone, chimes 4: bass drum 5: 3 suspended cymbals 6: crash cymbals, tam-tam * Place trumpet I offstage, behind audience if possible in movement I. If extra trumpets are available, place antiphonally behind audience in movement 2. Duration: Approximately 12 minutes Materials available for hire from the composer:

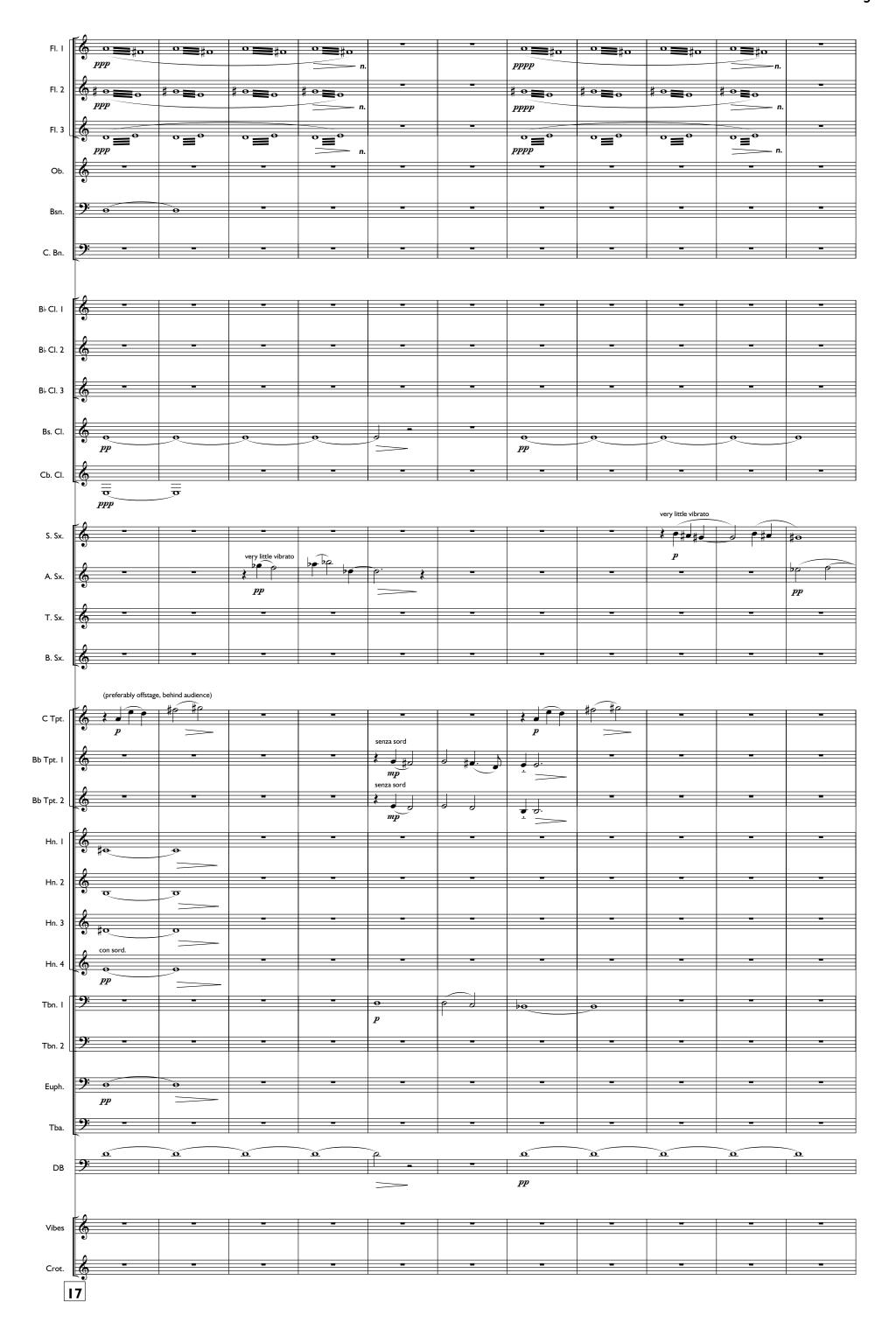
John Mackey 2106 Rockford Road Los Angeles, CA 90039

requests@ostimusic.com

www.ostimusic.com





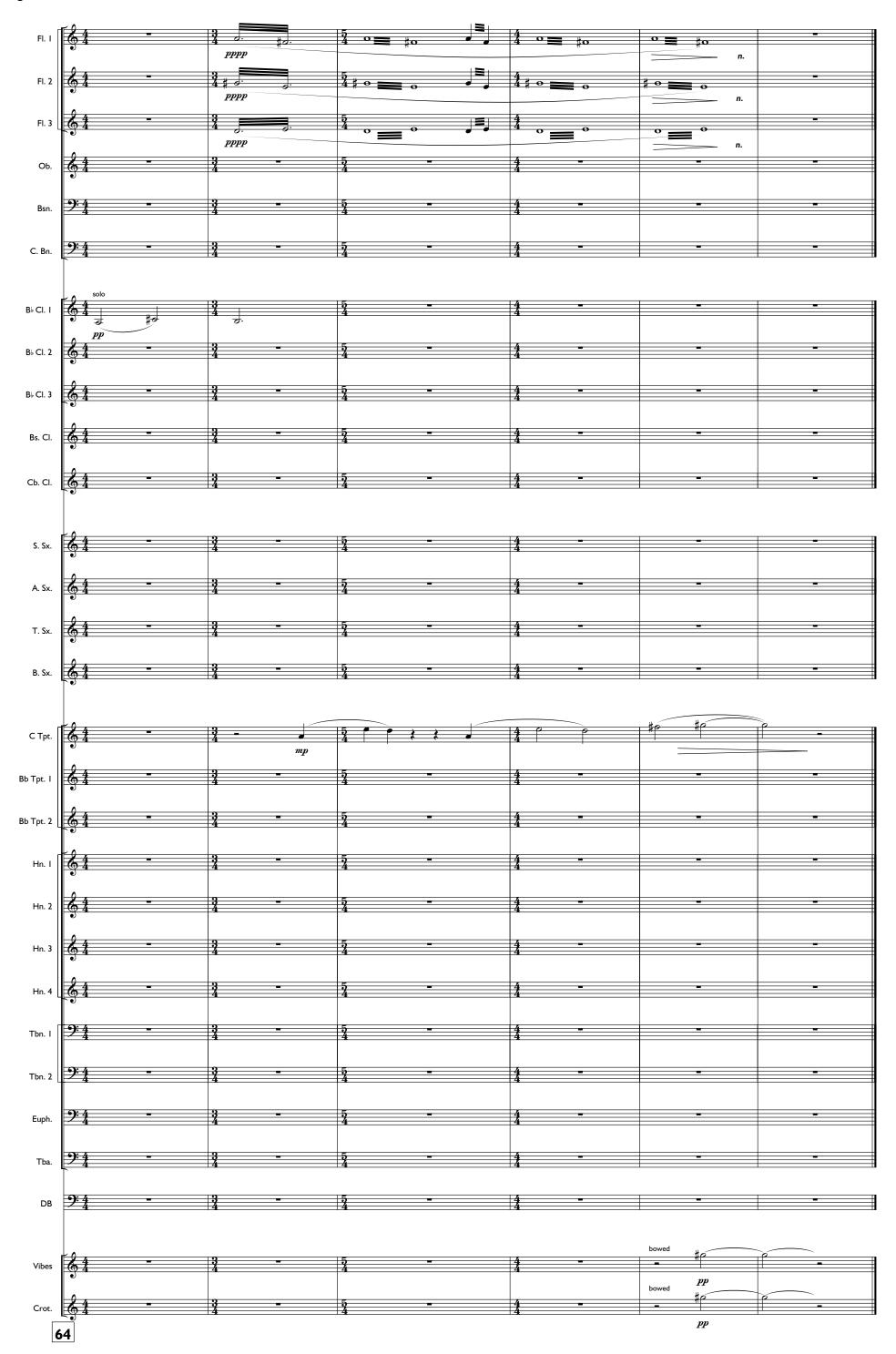




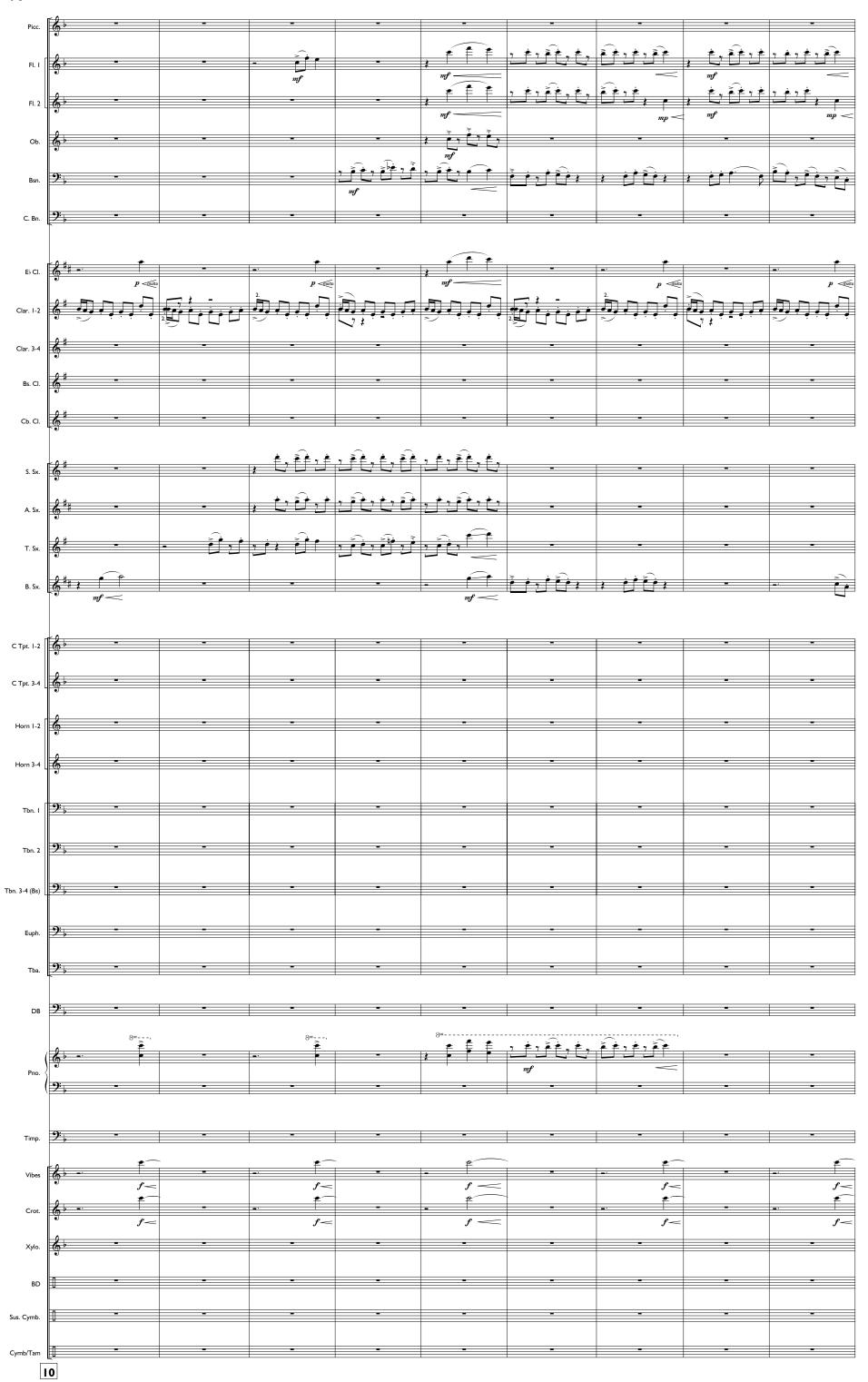










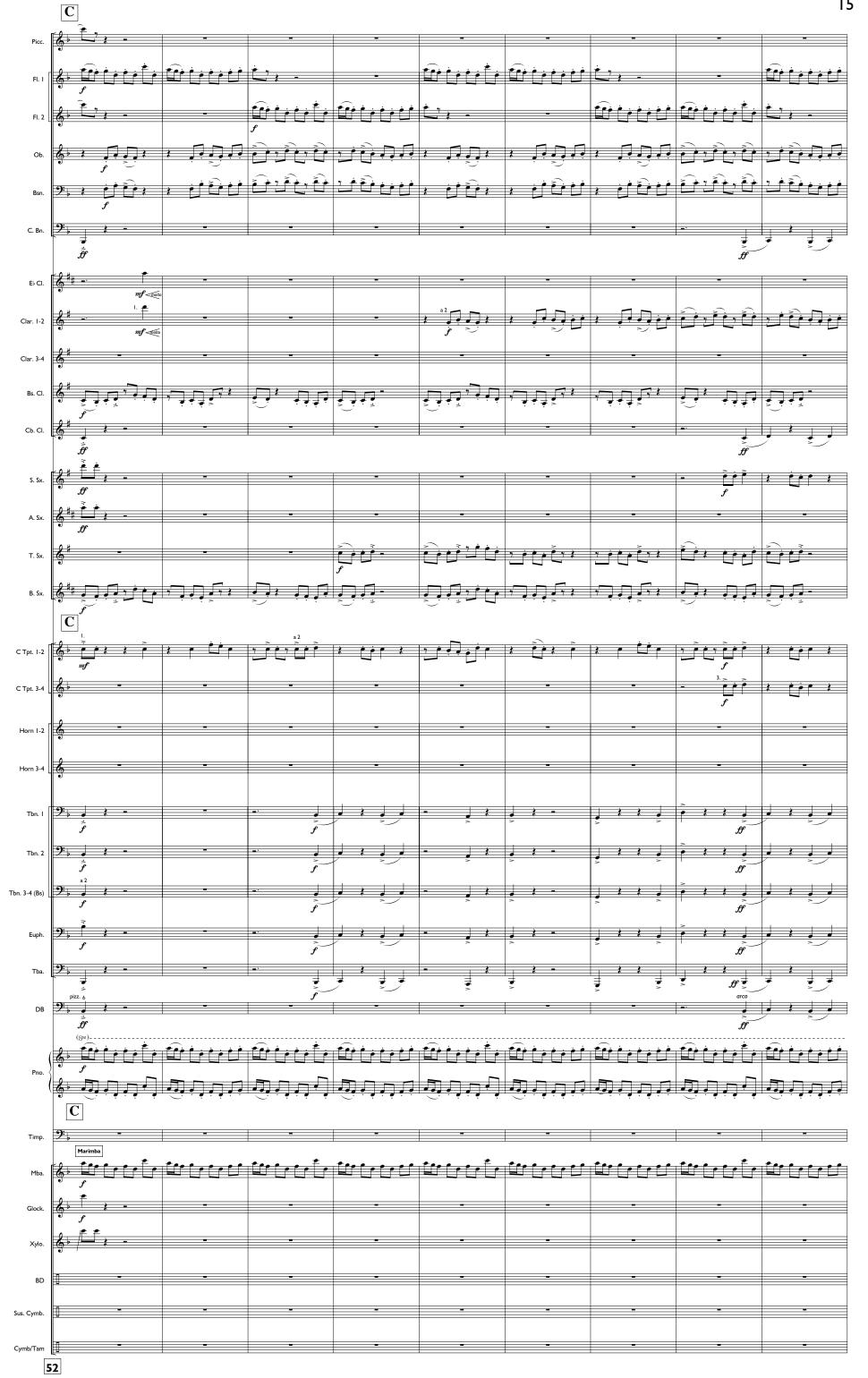


































^{*} From this point through the end, if extra trumpets are available, supplemental players can double the trumpet 3-4 parts from the back of the audience. Space far apart, such that trumpet 3 is on house left, and trumpet 4 on house right (or vice versa). Only use antiphonal players if the stage section (trumpets 1 through 4) can remain "full-sized" as well. Be careful of balance, so that the melody in trumpet 1 is still the dominant line, and is not covered by the antiphonal flourishes.









