THESIS

A CONDUCTOR'S ANALYSIS OF JAMES M. DAVID'S *SYMPHONY NO. 2 –"THE ROAD IS LIFE"*

Submitted by

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ABSTRACT

A CONDUCTOR'S ANALYSIS OF JAMES M. DAVID'S

SYMPHONY NO. 2 –"THE ROAD IS LIFE"

The purpose of this thesis is to analyze James M. David's *Symphony No. 2* – "*The Road Is Life"* (2024) to understand its literary influences, assist conductors in their performance of the piece, and introduce the work to a larger audience. James M. David (b. 1978) is a versatile American composer with a unique voice inspired by many creative and intellectual sources. David composes for a wide range of ensembles, and his works draw inspiration from countless musical, literary, historical, and artistic sources. He often combines complex contemporary harmonic and rhythmic language with the more accessible elements of jazz, funk, and other popular genres.

His *Symphony No. 2* forms a unique addition to the wind band repertoire in its use of jazz-like stylistic elements to explore the literary works of the Beat Generation. This well-known group of dissident American authors, notably Allen Ginsburg and Jack Kerouac, paved the way for the counterculture movement in post-World War II America, railing against the distractions of modern life. Each movement of David's *Symphony No. 2* musically depicts a literary work of the Beat Generation and a related geographical location. Thus, David explores the sounds of New York City, New Orleans, the rugged wilderness of Colorado, and the chaos of San Francisco in this road-trip-like work. This thesis will synthesize David's numerous intellectual and musical influences within the compositional structure of *Symphony No. 2*. It will also provide detailed musical information and explore the thematic elements of the work. This thesis will thus be both

a primary resource for conductors seeking to perform James M. David's *Symphony No. 2* and will add to the academic literature of the wind band genre.

ACKNOWLEDGMENTS

I would first like to thank Dr. James M. David for adding an excellent new piece to the wind band repertoire and for your constant support throughout the process. Your tireless work at honing your craft, extensive knowledge of music literature, and genuine kindness toward your students are inspirational. I am excited to see what new masterworks you add to the repertoire in the future.

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To my advisor and conducting mentor, Dr. Rebecca Phillips—you are the greatest teacher I have ever had. Your ability to bring out the best in people is inspiring, and you will serve as the model for what an exceptional band director looks like for the remainder of my career. Your support and drive for excellence have brought me further than I imagined possible during my

time at CSU, and I hope to be as generous to my students as you have been to me. You and Dr. Taylor are exceptional models for what a “band family” should be. You both bring a welcoming spirit to all your students, and I am honored to be a part of that lineage.

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To my parents and brother Andy—I know you might not always understand what I do, but that has never stopped you from supporting it. You have always helped me chase my dreams while ensuring that I do not get too far ahead of myself. To my partner Madeleine—I love you and cannot thank you enough for all you do to encourage and challenge me. You and Beasley keep me going every day, and I would not have had the courage to take this leap without you.

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CHAPTER ONE: INTRODUCTION AND COMPOSER INFORMATION

James M. David (b. 1978) has composed for a diverse range of ensembles, and his works draw inspiration from numerous musical, literary, historical, and artistic sources. His compositions are at the forefront of wind band music and has been performed by acclaimed ensembles such as the U.S. Air Force Band, the U.S. Army Band "Pershing's Own," the U.S. Navy Band, the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra (Japan), and the North Texas Wind Symphony. Among other awards David has won the 2022 William D. Revelli Composition Contest, an ASCAP Morton Gould Award, and several national awards presented by the Music Teachers National Association and the Nation Association of Composers.[1] His music has garnered significant critical recognition and is the subject of a growing body of scholarly writing and academic articles.[2]

This thesis analyzes James M. David's *Symphony No. 2 –* "*The Road Is Life"* to understand its literary influences, to assist conductors in their performance of the piece, and to introduce the work to a larger audience. Thus, chapters will discuss the literary influences for each movement, analyze the theoretical elements of the work, and outline rehearsal considerations.

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[1] James M. David, *Symphony No. 2 –* **"***The Road Is Life***"** (Fort Collins, CO: Oakdale Road Music, 2024).

[2] Sheridan Monroe Loyd and Myron Peterson have both contributed detailed academic work concerning James M. David's compositions. Loyd and Peterson have also both published articles concerning David in the *National Band Association Journal*. Scott Tobias and Matthew McCutchen have contributed articles analyzing David's music in the same publication.

Chapter 1 provides a brief biography of James M. David, including biographical information that details recent compositional activities. Much of this information is based on interviews with the composer, focusing on his career since 2019. Chapter 2 includes a background of *Symphony No. 2*, with a timeline of the work's creation and consortium details and information about the premiere. An analysis of the work's literary and musical influences follows, with an overview of its source material about the Beat Generation. Chapter 3, "Junkman's Obbligato*,"* analyzes the first movement of *Symphony No. 2*, including form, thematic material, harmonic language, rhythmic elements, orchestration, and rehearsal considerations. Chapter 4, "Intricate Shreds," examines the second movement, Chapter 5, "I Saw God in the Sky" analyzes the third movement, and Chapter 6, "The Machinery of the Night," focuses on the fourth and final movement. Chapter 7 concludes and synthesizes the overall findings, further discussing David's compositional voice, and exploring the musical significance of *Symphony No. 2*.

Methodology: A Conductor's Analysis

A conductor's analysis seeks to fully synthesize a composition's musical and cultural elements in service of an efficient rehearsal. Frank Battisti, in his *Guide to Score Study for the Wind Band Conductor*, describes the process a conductor undertakes to understand a musical score to the scientific method, arguing that those "wishing to understand its inner workings, [study] a living organism in minute detail under the laboratory microscope."[3] A conductor can better realize a composition's aesthetic and emotional value through detailed score study, thus

[3] Frank Battisti and Robert Garofalo, *Guide to Score Study for the Wind Band Conductor* (Ft. Lauderdale, FL: Meredith Music, 1990), 3.

enlightening the performers and audience. A conductor's analysis document serves as an extension of the score study process and one that helps not only the writer of such a document, but also performers and audiences. Scholars can analyze a musical work and explore the composer's ingenuity in more detail than might be apparent in a single performance. In her highly regarded textbook *The Modern Conductor*, Elizabeth Green describes the many hats a conductor must wear when internalizing a score, describing the conductor as a "musician, historian, stylist, orchestrator, and listener. He must study the score so that he 'hears' it in his mind."[4] A conductor must understand the composer's biography, the piece's historical context, the theoretical elements, and the rehearsal strategies needed to bring it to life.

When considering a composer's biographical information, a conductor generally seeks to understand their cultural and artistic influences. In reference to composer Anton Bruckner, German conductor Christoph von Dohnányi once wrote,

> You have to read a lot of Bruckner scores and study them. You also have to see how he was influenced by other composer's works and in turn find out how he influenced composers that followed him.[5]

A conductor should seek to understand the world into which the composer was born, how this world affected their musical training, and how the composer, in turn, influenced their musical surroundings. This process helps draw connections between the composer and their historical placement, allowing a conductor to know the composition to a fuller extent and interpret a piece within its historical context. A thorough understanding of a composer's life, the

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[4] Elizabeth A. H. Green and Mark Gibson, *The Modern Conductor* (Upper Saddle River, NJ: Pearson Prentice Hall, 2004), xi.

[5] Jeannine Wagner, *Conductors in Conversation: Fifteen Contemporary Conductors Discuss Their Lives and Profession* (Boston: G.K. Hall, 1991), 58.

history surrounding it, and the reasons a work was composed, helps a conductor conceptualize a piece in a more detailed way.

Much of the background information concerning David's *Symphony No. 2* and its influences was gathered through an in-depth interview with the composer. The author began with a broad set of questions regarding the work and interviewed David for about two hours on October 31, 2024. The composer delved into his literary and musical influences for the work and discussed its musical elements. A transcript of the full interview can be found in Appendix E of this document.

To fully understand the musical elements of a work, a conductor must also break the score into theoretical building blocks. This process includes a detailed harmonic analysis, and an analysis of its rhythmic elements, form, themes, and orchestration. These are crucial steps for any conductor and determine the depth of one's musical interpretation. Conductor and composer Karel Husa writes, "Dissecting the principal themes into smaller components during the score study phase can lead to a deeper understanding of the relationship between parts within the composition."[6] A breakdown of how the composer introduces and develops thematic material aids in understanding the overall form of the piece. Developing a large-scale interpretation of the form thus assists a conductor in understanding a work's minute details within the overall context of the work itself. Thus, the form and thematic material of *Symphony No. 2* was another major element of this author's interview with David. The composer broached the process of developing his main themes and discussed how they relate to the overall form.

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[6] Mark Camphouse, ed., *Composers on Composing for Band* (Chicago: GIA, 2002), 247.

Mallory Thompson, former Director of Bands at Northwestern University, describes a conductor's daily challenges as including "interpreting the composer's intentions through a notation system that is inherently inadequate, while at the same time managing the myriad of administrative challenges that exist within each unique situation."[7] A conductor must have a detailed plan of action when rehearsing a piece, informed by their deep knowledge of the score and prior experience working with an ensemble. Each ensemble has challenges that a conductor may navigate in the moment, but thorough planning will make rehearsals more effective. Chapters 3, 4, 5, and 6 of this thesis provide a detailed analysis of *Symphony No. 2* with rehearsal considerations embedded throughout.

Timothy Mahr, composer and retired conductor of the St. Olaf Band, says that detailed research and score study "can peel back layers to reveal information that truly anchors the compositions. In other words, the conductor should work to discern the composer's intent."[8] This thesis will serve as a tool for conductors wishing to perform David's *Symphony No. 2* by synthesizing the composer's biographical information, the theoretical building blocks of the work, and rehearsal considerations.

Academic Resources Related to James M. David

As of February 2025, there are limited resources related to David and his compositions. One of the earliest such resources is Sheridan Monroe Loyd's 2020 master's thesis, "James M. David: The Composer, His Compositional Style, and a Conductor's Analysis of *Symphony No. 1 – Codex Gigas.*" Loyd provides a detailed overview of David's life and influences, including an

[7] Camphouse, *Composers Composing for Band*, ix.

[8] Camphouse, *Composers Composing for Band,* 245.

overview of his composition teachers and David's early academic career. She also thoroughly analyzes his compositional voice, emphasizing his orchestration techniques and overall philosophy on writing for wind band. Loyd synthesizes many of David's standard practices of harmony, rhythm, and overall form in this thesis. The primary element of Loyd's research is a detailed overview of David's *Symphony No. 1*.

Myron Peterson's 2023 DMA dissertation, "Hope and Optimism: A Performer's Guide and Analysis of James M. David's *Swing Landscape: Rhapsody for Piano and Wind Orchestra*," also provides valuable information about the composer. Peterson's biographical sketch is similar to Loyd's, emphasizing the composer's influences and early career. His dissertation focuses on David's "metamodernist" tendencies, such as his purposeful approach to using cultural influences to improve his creative output. Peterson's in-depth analysis of *Swing Landscape* provides an overview of David's instrumentation practices and use of the harmonic overtone series in chord voicings. This resource also serves as a helpful model for a detailed analysis of David's compositions.

Loyd and Peterson have each contributed an article related to David's work in the *National Band Association Journal.* Both articles provide a more concise breakdown of their respective theses and aim to introduce David's work to a broader audience. Scott Tobias has also contributed an article to the *NBA Journal*; "An Overview of James M. David's *Urban Light*" provides another valuable introduction to David's music, focusing on David's complex use of overlapping rhythms that function separately from the overall meter, a common element found in the composer's works. Matthew McCutchen's recent article in the *NBA Journal,* titled "James David's *Flying Jewels* Wins the NBA's 2022 William D. Revelli Memorial Band Composition Contest," analyzes the musical and technical demands of David's *Flying Jewels.*

David's professional website also provides valuable resources, including biographical information and an in-depth introduction to each of his works. Mark J. Connor's *Everything Band Podcast* features a detailed interview with the composer, highlighting David's philosophy of music education and methods for writing wind literature. The above-mentioned sources are all high quality in their overviews of David's works, but gaps remain in academic literature that penetrates David's wind band music more deeply and analytically. Biographical writing concerning the composer tends to focus on his education and early influences, with much less emphasis on his career in recent years.

Composer Biographical Sketch

James M. David (b. 1978) grew up in a musical family in the small town of Cairo, Georgia. David's father, Joe A. David III was his high school band director, a jazz drummer, and his son's occasional trombone teacher. His mother, Lisa Thombs, was an elementary teacher and piano instructor. His two older brothers also pursued professional music careers, greatly influencing David's musical development. His father and percussion-playing older brother, John, instilled in David an appreciation for the timbres and rhythms of percussion instruments. Today, David still relies on his brother for help in selecting specific percussion instruments, and he noted that John helped inspire his love of Latin jazz grooves.[9] David also borrowed both of his older brothers' college textbooks to study music theory, becoming particularly engrossed with Joseph Machlis's *Introduction to Contemporary Music.*[10]

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[9] James M. David, interview by author, Fort Collins, CO, October 31, 2024.

[10] Sheridan Monroe Loyd, "James M. David: The Composer, His Compositional Style, and a Conductor's Analysis of *Symphony No. 1– Codex Gigas*" (MM Thesis, Colorado State University, 2020), 11.

David started playing trombone in sixth grade and immediately began composing for his middle school concert band. He has pointed out in several interviews that the process of translating music notation into sound has always fascinated him; this fascination was apparent in his early musical life. In high school, he studied various scores from his father's band library and began piano lessons. David's high school education was not limited to music, as the composer is well-versed in many academic areas. David remembers excellent high school teachers in many subjects, including his English teacher, Mrs. Fisher, who encouraged his love of poetry.[11]

David's collegiate career was musically diverse and provided a foundation for his life as a composer. He began his undergraduate studies at the University of Georgia (UGA) in 1996, initially studying composition and trombone performance. He studied composition under Lewis Nielson, who had his students study scores extensively to understand the compositional techniques employed. Nielson encouraged a thorough knowledge of the repertoire as crucial to the foundation of an accomplished composer.[12] David altered his major throughout his undergraduate studies; at his father's recommendation he eventually settled on music education.

David also performed with the American Wind Symphony Orchestra in the summer of 1998. Robert Austin Boudreau founded this organization in 1957 as a means of improving wind band repertoire, and the American Wind Symphony constituted a doubled orchestral wind section that primarily performed on a modified barge. As a member of the ensemble in 1998, David toured throughout the continental United States and Europe, giving him the experience of

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[11] Myron Peterson, "Hope and Optimism: A Performers Guide and Analysis of James M. David's *Swing Landscape: Rhapsody for Piano and Wind Orchestra*" (DMA diss., University of Iowa, 2023), 14.

[12] Loyd, "James M. David," 13.

regularly performing the cornerstone wind ensemble literature and a thorough knowledge of the capabilities of each instrument.[13]

David received his Bachelor of Music Education degree in 2000 and continued his studies at the University of Georgia, pursuing a Master of Composition degree. He studied under William Davis, who encouraged a modernist approach to composition that clashed somewhat with David's aesthetic preferences, but which gave the composer a strong foundation in mid-century styles. David also studied jazz composition and arranging under Sammy Nestico, who greatly influenced David's style and harmonic understanding. During this time, David met his future wife, Cary Dodson, a clarinet student at UGA. David notes that she has always encouraged him to pursue his own authentic compositional voice and regularly helps with woodwind writing.[14] David and Dodson began their further graduate studies at Florida State University (FSU) in 2003, where David received his Doctor of Musical Arts degree in Composition in 2006. He studied with Czech composer Ladislav Kubík, who encouraged David to master as many compositional styles as possible.[15] After David graduated from FSU he taught elementary music for two years at Lamar County Elementary School in Barnesville, Georgia. During this time David served as Adjunct Professor of Composition and Music Theory at Columbus State University in Columbus, Georgia. In 2008, he was hired as Assistant Professor of Composition and Music Theory at Colorado State University (CSU) and promoted to full professor in 2021.

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[13] Warren Dale Olfert, "The Development of a Wind Repertoire: A History of the American Wind Symphony" (PhD diss., Florida State University, 1992), 4.

[14] Loyd, "James M. David," 16.

[15] Peterson, "Hope and Optimism," 16.

Commissions and Acclaim

This section focuses on David's professional success as a composer and references much of Sheridan Monroe Loyd's master's thesis "James M. David: The Composer, His Compositional Style, and a Conductor's Analysis of *Symphony No. 1– Codex Gigas,"* as well as an October 31, 2024 interview with David, and subsequent conversations with the composer, the composer's social media, and his website.

David was quite prolific and received numerous commissions during his collegiate studies and early compositional career. He notes that *E-Type Jag* (1998)*,* a concerto for clarinet, was a compositional breakthrough and his first attempt at reconciling jazz and classical styles. He wrote *E-Type Jag* as a sophomore at UGA, and the piece won the 2002 Music Teachers National Association Young Artists Composition Competition. He completed his first commission for wind band, *Sinfonietta No. 1*, while still a graduate student at FSU, as part of a doctoral fellowship. *Bright Window,* for solo trombone and wind ensemble, was commissioned in 2005 by the Columbus State University Wind Ensemble. Joe Alessi, principal trombonist of the New York Philharmonic, premiered the work, which won the prestigious 2006 ASCAP Morton Gould Young Composer Award. In 2009, early in his career at CSU, David wrote *Octarine Spark* as a commission from the Atlantic Coast Conference Band Director Association. The piece was a finalist for the 2013 Ticheli Composition Contest and represents a more mature compositional style in which David reconciles much of his post-tonal language with the mid-century aesthetic favored by his early composition teachers. His clarinet concerto, *Auto '66* (2011), won the 2014 Global Music Award for Outstanding Achievement in Composition. He wrote the piece

originally for solo clarinet with piano and percussion accompaniment, but re-orchestrated it for wind band in 2012.

David's more recent works demonstrate a desire to continue developing his craft and hone his compositional voice. *Ghosts of the Old Year* (2017) was selected as runner-up in the National Band Association's William D. Revelli Composition Contest, and David regards it as a deeply personal work. It was written during his father's terminal struggle with cancer and seeks to reconcile the hatred and bigotry of the Southern United States with the region's pastoral beauty and deep cultural roots. The work has received wide acclaim, was recorded by the University of North Texas Wind Symphony, and was featured in Braswell High School Wind Symphony's 2023 performance at the Midwest International Band and Orchestra Clinic. *With Soul Serene* (2018) was inspired by an 1864 poem by John Worrell Northrop, a Union soldier during the American Civil War. The work was the 2018 National Band Association's Merrill Jones Composition Contest winner and a finalist for the 2019 American Band Association's Ostwald Award. *Swing Landscape: Rhapsody for Piano and Wind Orchestra* was premiered at the 2018 Iowa Bandmasters Association Conference, with piano soloist Karl Paulnack and the Des Moines Symphony, conducted by Rebecca Phillips. It explores the modernist culture of America in the 1930s and the paintings of Stuart Davis, specifically "Swing Landscape" and "Hot Still-Scape in Six Colors." David completed his first symphony for wind band, *Symphony No. 1 – Codex Gigas,* in 2019. The work is based on the thirteenth-century medieval *Codex Gigas* text, written in a Bohemian monastery (located in the modern-day Czech Republic). It demonstrates David's expansive academic and historical influences while showcasing his prodigious talent and craft in writing large-scale symphonic works. *Symphony No. 1* has been performed extensively in Japan, including a performance by the Osaka Shion Wind Orchestra in Symphony Hall in Osaka

and was included in the Ensemble Liberté's winning performance at the All-Japan Band Competition.

Starting in 2020, the mandatory isolation of the COVID-19 pandemic prompted many composers to create works for chamber ensembles and ensembles with flexible instrumentation. David wrote two such works during this time to help musicians and conductors continue to perform under COVID-19 restrictions. He wrote *March Tumbao* in 2020 for an ensemble with six-part flexible instrumentation. The work is an American-style march with Afro-Cuban influences. He composed *Lookfar: Chorale for Ursula* (2020), based on the works of science-fiction writer Ursula K. LeGuin, for an ensemble with five-part flexible instrumentation. David returned to the standard wind-band instrumentation in 2021 with his most performed composition to date, *Urban Light.* The work was commissioned by the National Band Association to celebrate its 60th anniversary and David notes he was inspired by the famous Los Angeles landmark of the same name. David won the 2022 National Band Association's William D. Revelli Composition Competition with his work for wind band *Flying Jewels.* The piece seeks to capture the hopeful atmosphere of Brian Doyle's essay "Joyas Voladores," and was commissioned by Don Schofield and the United States Air Force Band. *Message from Arecibo* (2022), inspired by the Arecibo Radio Telescope in Puerto Rico, was commissioned by the Rocky Mountain Commissioning Project.[16]

David's adopted home state of Colorado, with its vast mountainous landscapes, has also greatly influenced the composer's compositional voice in recent years. In *Troublesome Fire* (2022), David depicts the extremely destructive 2020 Colorado summer wildfires. *Atomic Time,*

[16] Throughout the piece, David focuses on how, in 1974, the Arecibo Radio Telescope was used to broadcast information about Earth and human culture to possible extraterrestrial intelligence.

premiered in 2023 by the Fossil Ridge High School Wind Ensemble (Fort Collins, Colorado), pays homage to the importance of WWVB, the government radio station that broadcasts the official U.S. time. This station is based in Fort Collins, Colorado, and the official U.S. atomic clock is housed at the National Institute of Standards and Technology in Boulder, Colorado.[17] *Fallingwater at Twilight* (2023) was commissioned for the North Hills High School Band, in Pittsburg, PA, and musically portrays Frank Lloyd Wright's architectural wonder, Fallingwater. David wrote his recent trombone concerto, *Three Summits* (2023) to depict the iconic Colorado "Fourteeners."[18] The work, for solo trombone with wind band, full orchestra, or piano accompaniment, was premiered by Drew Leslie at the 2023 International Trombone Festival in Salt Lake City.

E Ala Ē: Arise and Awaken, a work for wind band commissioned by the Hawai'i Wind Band Consortium led by Rickey Hau'oli Badua, premiered on March 28, 2024 at the Western/Northwestern College Band Directors National Association Conference and was performed by the Cal Poly Pomona University Wind Ensemble. The piece seeks to depict Hawai'i's natural beauty, along with the rich and varied musical traditions of the Hawaiian people. *E Ala Ē* and *Fallingwater at Twilight* were both performed at the 2024 Midwest Conference, with *Flying Jewels, Ghosts of the Old Year,* and *Call to Commitment* performed the previous year. At the time of writing this thesis, the University of North Texas Wind Symphony is scheduled to perform David's *Symphony No. 2 –"The Road Is Life"* at the National

[17] National Institute of Science and Technology, "National Institute of Science and Technology: Official U.S. Time," accessed January 1, 2025, https://timegov.nist.gov.

[18] "Fourteeners" is the state's nickname for the mountain peaks that reach over 14,000 feet above sea level. Colorado boasts 58 such peaks. *Three Summits* seeks to depict the Mount of the Holy Cross, Mount Elbert, and Pikes Peak.

Conference of the College Band Director's National Association in March 2025. David's music continues to receive significant recognition with high-profile national and international performances that showcase his ever-developing compositional voice.

CHAPTER TWO: *SYMPHONY NO. 2* BACKGROUND INFORMATION

Consortium Information

David's *Symphony No. 2 –"The Road Is Life,"* is a four-movement composition for wind band, completed in August 2024, which pays homage to the Beat Generation writers and their works. A sizeable consortium of conductors and ensembles commissioned the work, all listed in Appendix C of this thesis. The lead commissioner for the project was Andrew Trachsel, Chair of the Division of Conducting and Ensembles at the University of North Texas, with Rebecca Phillips, Director of Bands at Colorado State University, serving as the co-lead commissioner. The University of North Texas Wind Orchestra premiered the work on October 24, 2024, under the direction of Trachsel. As of February 2025, The University of Southern Mississippi Wind Ensemble, the Whitworth University Wind Ensemble, the West Chester University Wind Ensemble, and the Ohio University Wind Symphony have since presented consortium premieres of *Symphony No. 2*. The Osaka Shion Wind Orchestra will perform the international premiere on May 6, 2025. The University of North Texas Wind Symphony (under the direction of Eugene Corporon) recently performed the work at the National Convention of the College Band Director's National Association (CBDNA) on March 27, 2025. Soon after, CBDNA announced that *Symphony No. 2* was named the winner of the College Band Director's National Association's Frederick Fennell Prize. [19]

[19] This information is synthesized from conversations with James M. David, the composer's social media, and each ensemble's website and social media.

Overall Influences

Much of the information from this chapter was drawn from the author's in-depth interview with David on October 31, 2024. David discussed the form and structure of his *Symphony No. 2* while delving into the work's numerous influences. He has dedicated the work to the memory of Sammy Nestico, who heavily influenced David's writing, and David Amram, whose close ties to the Beat Generation deeply affected *Symphony No. 2.* In a recent interview, David was very open about his sources of inspiration, showcasing his extensive experience as composer, performer, and intellectual. David emphasized that he approached this work with a mid-century postmodernist aesthetic in mind, mirroring the historical landscape of the subject matter that concerned members of the Beat Generation. The composer considers his *Symphony No.2* a "jazz and dance symphony" and tried to capture the mood of the large-scale dance scenes as seen in movie adaptations of *Singin' in the Rain* (1952) and *West Side Story* (1961). David stresses the cultural relevance of the Beat Generation literature and asserts that it "mirrors some of the anxieties felt today," adding that "the Beats saw modern America as beautiful, perplexing, and often frustrating, but still believed the future could be better."[20]

The core members of the Beat Generation began as a circle of friends living near Columbia University in the late 1940s, seemingly led by novelist Jack Kerouac.[21] The Beats represent a complex time in American history, when the country still reeled from the horrors of World War II. Beat poet Lawrence Ferlinghetti wrote that following his military service, "I came home feeling disconnected from American life, like multitudes of Americans uprooted by

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[20] James M. David, "Symphony No. 2 – 'The Road Is Life,'" accessed Sept. 10, 2024, https://jamesmdavid.com.

[21] Issac Gewirtx, *Beatific Soul: Jack Kerouac on the Road* (New York: New York Public Library, 2008), 11.

military service . . . many of us soon took off for parts unknown . . . there was a sense of great restlessness."[22] Kerouac wrote about this cultural landscape in his 1957 novel *On the Road,* describing his generation of writers as "rising from the underground, the sordid hipsters of America, a new beat generation that I was slowly joining."[23] This feeling of discontent led Kerouac and his contemporaries to rail against conformity, consumerism, and the emerging 1950s "American Dream" mainstream values. Allen Ginsberg, most famous for his poem *Howl*, wrote that the term "Beat" or Beatnik referred to those who were "exhausted, at the bottom of the world, looking up or out, sleepless, wide-eyed, perceptive, rejected by society."[24] These authors took the moniker "Beat" (as in 'tired') and chose to view it as a term of endearment, living their lives in a "counterculture" state.

Kerouac and his friends took to the road, leaving New York to hitchhike throughout North America, with many settling in San Francisco. Each movement of *Symphony No. 2* depicts a specific city or geographical location frequented by the Beats and pairs it with a literary work. Movement 1 is titled "Junkman's Obbligato," named after the 1958 poem by Lawrence Ferlinghetti and set in New York City. Bob Kaufman's poem "Believe, Believe," set in New Orleans, is the literary inspiration for the second movement. The third movement, "I Saw God in the Sky," is inspired by Kerouac's writings about Colorado in *On The Road*. This book also provided the inspiration for the subtitle of David's *Symphony No. 2 –"The Road Is Life."* As the fictional main character Sal Paradise faces hitchhiking difficulties, he says, "Our battered

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[22] Bill Morgan, and Nancy J. Peters, eds., *Howl on Trial: The Battle for Free Expression* (San Francisco, CA: City Lights Books, 2006), xi.

[23] Jack Kerouac, *On the Road* (New York: Penguin, 1976), 54.

[24] Steven Belletto, ed., *The Cambridge Companion to the Beats* (Cambridge, UK: Cambridge University Press, 2017), 1.

suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life."[25] The final movement of *Symphony No. 2*, "The Machinery of the Night," draws influence from Ginsberg's 1956 poem "Howl," set in San Francisco.

David notes that much of the original musical inspiration for *Symphony No. 2* came from the Cadets Drum and Bugle Corps 2022 Drum Corps International program, "Rear View Mirror."[26] This show featured spoken quotations from Jack Kerouac's *On the Road* and jazz-influenced musical accompaniment. David felt the Beat Generation subject material was still relevant to the national consciousness and would work well for a large-scale concert work. To better fit the scope of the composition, David expanded his literary influences to include works from several different Beat authors. David's familiarity with the works of Ferlinghetti, Kerouac, and Ginsberg made them his initial literary inspirations. David then chose to pair the literary works with geographical locations relevant to the writers, making New York, Colorado, and San Francisco the obvious choices, respectively. Since much of David's early life was spent in the southeastern United States, the idea of basing a movement on the writings of New Orleans-native poet Bob Kaufman fit David's plan well. The city's musical history and Kauffman's affinity for jazz allowed David to reference Sidney Bechet, for example, and also Jelly Roll Morton's Spanish tinge in the second movement. Many Beat Generation writers referenced jazz throughout their works, making the subject matter ideal for David's compositional voice.

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[25] Kerouac, *On the Road*, 212.

[26] David, interview by author.

Movement 1 Artistic Influences

The first movement of David's *Symphony No. 2* focuses on the repetitive and rhythmic nature of Ferlinghetti's poem, "Junkman's Obbligato." The poem was originally published in his 1958 collection of poems, *A Coney Island of the Mind*, which Ferlinghetti intended to be performed aloud with jazz combo accompaniment. Ferlinghetti heavily references New York City's downtrodden, expressing a desire to escape the city's modern entrapments. He encourages the reader to "speak wild songs; stagger befuddled into East River sunsets . . . arise and go now under the city where ashcans roll and reappear in putrid clothes as the uncrowned underground kinds of subway men's rooms."[27] "Junkman's Obbligato" conveys an optimistic longing for a simpler existence, free of societal attachments, with statements such as: "Goodbye I'm going. I'm selling everything and giving away the rest to the Good Will Industries."[28] The poem has many rhythmic and repetitive qualities, with most stanzas beginning with statements like "Let's go, Come on," or "Let us arise and go now," and ending with "Junk for sale! My country tears of thee."

David echoes these poetic elements, along with Ferlinghetti's overall sense of frustration, throughout the first movement of *Symphony No. 2* by creating rhythmically dense motives. For the purpose of this thesis, the first movement's initial theme is titled the "Come On" Theme because David has the ensemble yell, "Come On! Let's Go!" in mm. 101–102.[29] The composer also noted his desire to emulate these often-used lines of the poem through repetitive *leitmotifs*.

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[27] Lawrence Ferlinghetti, *A Coney Island of the Mind* (New York: New Directions Books, 1958), 55.

[28] Ferlinghetti. *A Coney Island of the Mind,* 57.

[29] See Appendix D for a collection of all musical examples found in this thesis.

David references the poem's jazz elements with brushes on the snare drum and swing-like figures in the suspended cymbal. He notes that snare drum played with brushes "immediately evokes a jazz sound, without having to use swing rhythms" and that using swing rhythms only on the suspended cymbal is more effective than the whole ensemble attempting to swing.[30] The composer's use of varying time signatures and subdivisions also conveys the rhythmic emphasis of the "Come On" Theme.

David calls the second main section of this movement the "Fanfare for the Common Beatnik" Theme (shortened to "Beatnik" Theme in subsequent chapters). David notes this theme's obvious similarity to Aaron Copland's *Fanfare for the Common Man*, which also conveys the hopeful qualities of Ferlinghetti's "Junkman's Obbligato." The first three notes of the "Beatnik" Theme form a quintal stack, very similar to the opening brass figures in *Fanfare for the Common Man,* thus both conveying a pastoral sound. David also uses quintal harmonies in the third movement of *Symphony No. 2* to convey the wide-open spaces of nature. The "Beatnik" Theme is also more lyrical and melodic than the "Come On" Theme and thus conveys more thoughtful and introspective elements. Different variations of the "Beatnik" Theme are used throughout subsequent movements and serve as connective tissue for *Symphony No. 2,* with David even basing the key centers of each movement on the opening quintal notes. The tonal centers of each movement are G minor, C minor, F major, and Bb major. When arranged in reverse order, Bb–F–C–G create a transposed version of the opening of the "Beatnik" Theme.[31]

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[30] David, interview by author.

[31] David, interview by author.

Movement 2 Artistic Influences

David notes that the second movement of *Symphony No. 2* is the most programmatic section of the work and is influenced by the keyboard preludes of Bach, Chopin, and Shostakovich in musical atmosphere.[32] Based on Bob Kaufman's short poem "Believe, Believe," it is heavily influenced by the jazz music of Kaufman's home of New Orleans and his nuclear-war-related anxieties. "Believe, Believe" was published in a posthumous collection of Kaufman poems, *Cranial Guitar*.[33] David uses Kaufman's description of the "swinging sounds of jazz, tearing the night into intricate shreds" as the inspiration for the second movement's title, "Intricate Shreds," and the opening musical material.[34] Kaufman was a well-known jazz aficionado and friends with Charlie Parker, Billie Holiday, and numerous lesser-known jazz musicians.[35] He was also clearly troubled by the development of the atomic bomb, stating in "Believe, Believe" to not follow "the sick controllers, Who created only the bomb . . . Listen to the music of the centuries, Rising above the mushroom time." David portrays this anxiety with the "Ticking Clock" motive in mm. 161–168, which the composer describes as counting the moments to humanity's possible destruction. When creating this motive, David was inspired by

[32] David, interview by author.

[33] Bob Kaufman, *Cranial Guitar: Selected Poems by Bob Kaufman* (Minneapolis, MN: Coffee House Press, 1996), 6.

[34] Kaufman, *Cranial Guitar,* 68.

[35] Kaufman, *Cranial Guitar,* 9.

similar “Ticking Clock” figures in Steven Bryant’s 2019 wind band composition, *The Automatic Earth,* which is are meant to depict the ever-approaching global climate crisis.

The opening soprano saxophone and clarinet figures of the second movement of *Symphony No. 2* emulate the soloistic playing of Sidney Bechet, an early figure of New Orleans jazz. Bechet played both soprano saxophone and clarinet and is considered one of the first great jazz soloists. The primary melody of David’s second movement is henceforth referred to as the “Bechet” Theme. David also notes the influences from Jelly Roll Morton’s term, the “Spanish Tinge,” appearing in the second movement’s commonly used *habanera* bass line. Morton lectured extensively about his music’s “Spanish Tinge” on the 1938 recording *The Saga of Mr. Jelly Lord: The Spanish Tinge,* claiming it as an essential element in all of jazz music.[36]

The “Bechet” Theme returns toward the end of the movement, with a direct quotation from the opening of Bach’s *St. John Passion.* This quotation also appears in Andrei Tarkovsky’s 1975 film *Mirror*. David was inspired to reference the film his second movement; he regards Tarkovsky as one of Russia’s greatest filmmakers, noting *Mirror*’s surrealist and enigmatic qualities. Tarkovsky uses Bach’s *St. John Passion* in the soundtrack for the film’s final minutes to build tension and create a sense of impending fate. David juxtaposes the “Bechet” Theme with the Bach quotation to revisit familiar melodic material altered by a depiction of existential nuclear anxieties.[37]

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[36] Smithsonian Institution, “Jelly Roll Morton, Vol. 4: The Spanish Tinge, National Museum of American History,” accessed Jan. 8, 2025, https://www.si.edu/object/jelly-roll-morton-volume-4-spanish-tinge%3Anmah_1061330.

[37] David, interview by author.

Movement 3 Artistic Influences

The wondrous natural vistas and road trip adventures described in Kerouac's *On the Road* provide the inspiration for much of David's third movement, "I Saw God in the Sky." The novel focuses on the cross-country adventures of the protagonist Sal Paradise and his chaotic friend, Dean Moriarty, as they seek to escape what they consider the ordinary life of most Americans.[38] David took the third movement's title from a passage in which the main characters cross the Colorado-Utah border, when Sal claims that, "I saw God in the sky in the form of huge gold sunburning clouds above the desert that seemed to point a finger at me and say, 'Pass here and go on, you're on the road to heaven.'"[39] David chose to depict the scenery found in the Grand Mesa area of Colorado and the "uncanny" qualities of Arches National Park and Goblin Valley State Park in Utah.[40] The composer sought to convey a visitor's first views of these grand vistas, the contemplative turn of the mind accompanying such sights, and how natural majesty draws one into a transcendent state. David credits John Luther Adams's orchestral work, *Become Desert,* as the atmospheric foundation of the third movement.[41] *Become Desert* (2017) is a large-scale, sound-mass-like composition that utilizes five chamber orchestras playing together at different

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[38] In *Jack's Book: An Oral Biography of Jack Kerouac*, 89. Barry Gilford and Lawrence Lee note that Sal Paradise is a fictional version of Kerouac and that Dean Moriarty is a fictional version of fellow Beat writer Neal Cassidy. They also note that *On the Road* is "a prolonged meditation on the [enigmatic] subject of Neal Cassidy."

[39] Kerouac, *On the Road*, 181.

[40] David uses the term "uncanny" specifically in an interview with the author.

[41] David, interview by author.

tempos.[42] The work features an overlaying texture of crotale and chime-like percussion hits that David repeats throughout the third movement, writing his own complementary melodic material.

David uses a soaring, child-like melody throughout the third movement, referred to as the "Desert" Theme in this document. David was inspired by Elmer Bernstein's soundtrack from the classic film *To Kill a Mockingbird*, with its simple melodies that a child could have improvised on the white keys of the piano. The "Desert" Theme is introduced in m. 205 of Movement 3 in the solo bassoon, echoing elements of the first movement's "Beatnik" Theme. David diatonically alters the "Desert" Theme melody throughout the movement, adding to its pastorale, wandering quality. The composer notes that the melodic counterpoint found through the movement is intended to depict the conversational elements of Sal and Dean's late-night debates in *On the Road.* Many of the novel's important narrative moments occur during these debates, and the dream-like quality of this writing becomes an important focus of *Symphony No. 2*. David first introduces this type of conversation melodic interplay between the flutes and the English horn soloist toward the beginning of the movement.

Movement 4 Artistic Influences

In his program notes for *Symphony No. 2,* David explains that the fourth movement revisits previous thematic material to depict the works of the Beat authors, who eventually settled in San Francisco.[43] Much of the fourth movement's musical material echoes the eclectic and chaotic nature of Alan Ginsberg's "Howl," published when he moved to San Francisco, in

[42] Seth Colter Walls, "A Pulitzer Sequel Filled with Drama in Microcosm: 'Become Desert,' by John Luther Adams," *New York Times,* Mar 31, 2018, https://www.nytimes.com/2018/03/30/arts/music/review-john-luther-adams-become-desert-seattle-symphony.html.

[43] David, *Symphony No. 2.*

1956. The work's popularity brought worldwide acclaim to Ginsberg and to Ferlinghetti's City Lights publishing house in San Francisco.[44] Ferlinghetti founded both the publishing company and City Lights bookstore in 1953, and published and distributed "Howl," and the works of other Beat writers. In "Howl," Ginsberg laments his own societal struggles, claiming to have seen "the best minds of [his] generation destroyed by madness."[45] Like many Beat authors, Ginsberg expressed the desire for a better life, free of the constraints of modern society, sympathizing with those who "wandered around and around at midnight . . . wondering where to go."[46] The title of David's fourth movement comes from the third stanza of "Howl," in which Ginsberg describes the "angelheaded hipster burning for the ancient heavenly connection to the starry dynamo in the machinery of the night."

In the beginning of the fourth movement, David introduces a *Malambo* theme in 6/8 time, which he notes is a reference to Alberto Ginastera**'**s *Malambo No. 1* for Solo Piano. This author has named this section the "Frisco" Theme in later chapters, as Kerouac referred to San Francisco as "Frisco" throughout *On the Road.* This theme, like Ginastera**'**s piano work, is influenced by the mostly-quartal harmonies created by the open strings of a guitar. David also notes the influence of composer David Amram in the *Samba Fúnebre* section beginning in m. 435. Amram worked with Kerouac during the author**'**s experimental theatre phase and has ties to other Beat Generation authors.[47] In a recent interview , David describes briefly meeting Amram

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[44] Gioia Woods, "Reinvent America and the World: How Lawrence Ferlinghetti and City Lights Books Cultivated an International Literature of Dissent," *European Journal of American Studies* 12, no. 2 (Summer 2017): 1-46. https://doi.org/10.4000/ejas.12041.

[45] Allen Ginsberg, *Howl and Other Poems* (San Francisco, CA: City Lights Books, 1959), 9.

[46] Ginsberg, *Howl and Other Poems*, 11.

[47] David, interview by author.

while playing with the American Wind Symphony in 1998. Amram was invited as a guest artist to play piano with the ensemble on a few of his compositions. Amram rehearsed with the ensemble for only a short time, and during the live performance unexpectedly brought out a tin whistle and improvised on it. Amram's "larger than life" personality and performance aura greatly influenced David, who included the *Samba Fúnebre* section in the fourth movement in homage to Amram's connection to the Beats.[48]

Much of the fourth movement is a *quodlibet*, referencing thematic material from previous movements. David used the term and noted that he uses *quodlibet*—the combination of multiple musical ideas into a complex counterpoint—throughout his works. The movement is a truncated Sonata Rondo form, with the "Frisco" Theme as the refrain, or A Section. Each subsequent episode reintroduces themes from previous movements before transitioning back to the "Frisco" Theme. David explains in the program note for *Symphony No. 2* that the fourth movement ends as "Kaufman's alarm bell now joyous as it strikes six in the morning of a new American age." David creates this effect by combining the repetitive "Ticking Clock" motive from the second movement with Bb quintal harmonies to create a more hopeful sounding version of the motive.

Instrumentation Considerations

In *Symphony No. 2 –"The Road Is Life,"* David slightly alters the standard wind band instrumentation to use a large pallet of timbral colors. Two flute parts and a piccolo part are orchestrated throughout the symphony, with second flute doubling piccolo for the third movement. There is only one oboe part, a somewhat unusual choice for a work of this complexity, although a second player is needed to cover the English horn part. David notes in the

[48] David, interview by author.

score that the contrabassoon and contrabass clarinet parts are interchangeable and leaves to the conductor's discretion the choice of using one timbre or including both parts. This preference indicates that David likely does not want limited personnel or equipment to prevent an ensemble from performing the work. The composer recommends at least two soprano clarinet players on each part to assist with balance. *Symphony No. 2* requires a soprano saxophone throughout and has only one alto saxophone part, making the instrumentation that of a standard saxophone quartet.

The work also has three trumpet parts, four horns, two tenor trombones, a bass trombone, a euphonium, and a tuba part. All horn parts require a mute and are divided into first/third and second/fourth parts from highest to lowest pitch. All trumpet parts require straight mute, Harmon mute without the stem, and cup mute. Trombone parts all include straight and cup mute as well. The first movement has verbal indications ("loudly speaking; on the verge of shouting") in mm. 101–102. French horn parts must remain in playing positions to transition quickly between playing and speaking; all other players should also do this, though they have more time to transition.

Table 2.1. Wind Instrumentation

Part (In Score Order)	Special Considerations
Piccolo Flute 1 Flute 2	 Changes to a Piccolo 2 part in the third movement only
Oboe English Horn Bassoon 1 Bassoon 2 Contrabassoon	 No Oboe 2 To be doubled or substituted with Bb Contrabass Clarinet
Bb Clarinet 1 Bb Clarinet 2 Bb Clarinet 3 Bb Bass Clarinet Bb Contrabass Clarinet	At least two players are required for each Bb Clarinet part To be doubled or substituted with Contrabassoon

Bb Soprano Saxophone Eb Alto Saxophone Bb Tenor Saxophone Eb Baritone Saxophone	No Eb Alto Saxophone 2
Bb Trumpet 1 Bb Trumpet 2 Bb Trumpet 3	Highest written pitch is a C natural above the staff All trumpet parts require straight, Harmon (with stem out), and cup mutes
F Horn 1 F Horn 3 F Horn 2 F Horn 4	All horn parts require straight mutes, arranged from highest to lowest voicing in this chart
Trombone 1 Trombone 2 Bass Trombone	All trombone parts require straight and cup mutes No B natural below the staff, lowest pitch is a Bb below the staff
Euphonium Tuba	Marked “one player” at times Marked “one player” at times

David is precise with his percussion requirements in *Symphony No. 2*, a trait common in his writing. He has specific timbres in mind when it comes to implements and instrument choice. There are seven percussion parts, including a separate timpani part, each with a plethora of instrument and mallet requirements. The timpani part includes an ocean drum and an inverted cymbal on the timpani head [to be played with?] with a soft mallet, both appearing in the third movement. Percussion 1 and Percussion 5 require a glockenspiel each, which David indicates are to be placed as far from each other on stage during the third movement to create a stereo effect. Percussion 1, 2, and 3 all use a shared vibraphone (with a motor), thus demanding these players to be stationed in close proximity. Percussion 5 includes a wind gong or small tam-tam on a table with a heavy chain laid across, played with nylon tip sticks, as well as an anvil or “found percussion,” making some experimentation necessary by both the player and conductor. Ice bell, Tambourim, two sets of crotales, Surdo (alternately playable on a small bass drum), China cymbal, sizzle cymbal, and splash cymbal are also necessary. The extensive array of percussion instruments needed for this work requires careful planning from the conductor and players.

Table 2.2. Percussion Instrumentation	
Part	**Instruments Needed and Special Considerations**
Timpani	Standard sizes (23, 26, 29, and 32”) Ocean Drum
Percussion 1 (Should be stationed as close to one side of the stage as possible)	Glockenspiel (Placed on opposite sides of the stage in the third movement) Vibraphone Chimes (Marked as “shared,” but not necessary) Crash Cymbals (can be shared with Percussion 2) Small Brake Drum Cabasa Ice Bell Anvil or Metal Pipe Bell Tree Bongos Tamborim
Percussion 2	Xylophone Marimba (5 8ve) Vibraphone (Shared with Percussion 3) Tambourine Medium Triangle Crash Cymbal (can be shared with Percussion 1)
Percussion 3	Crotales (2 8ve set) Vibraphone (shared with Percussion 2) Claves Suspended Cymbal Surdo or Small Bass Drum
Percussion 4	Splash Cymbal Suspended Cymbal Ride Cymbal China Cymbal Sizzle Cymbal 2 Woodblocks Agogo Bells
Percussion 5 (Should be stationed as close to one side of the stage as possible)	Glockenspiel (Placed on opposite sides of the stage in the third movement) Snare Drum Bongos Small Tam-Tam or Wind Gong (on a table with chains draped across) Hi-Hat Ocean Drum Sleighbells Medium Triangle Anvil or Found Metal
Percussion 6	Bass Drum Tam-Tam Sizzle Cymbal Tambourine Small Triangle Medium Woodblock

	Sand Blocks
Special Instrument Considerations	2 Ocean Drums (Timpani and Percussion 5, can be shared) 2 Suspended Cymbals (Percussion 3 and 4) 2 Anvils (Percussion 1 and 5, can be substituted for Metal Pipe and Found Metal) 2 Bongos (Percussion 1 and 5) 1–3 Vibraphones (Percussion 1, 2, and 3) 2 Tambourines (Percussion 2 and 6) 2 Medium Triangles and a Small Triangle Small Bass Drum (can be substituted for a Surdo) and Concert Bass Drum 2 Sizzle Cymbals (Percussion 4 and 6) 2 Woodblocks (pitched differently) and a Medium Woodblock 2 Tam-Tams (Percussion 5 and 6) Percussion 1 and 5 should set up as close to the side of the stage as possible for the third movement duo Glockenspiel

CHAPTER THREE: "JUNKMAN'S OBBLIGATO" ANALYSIS

The first movement of David's second symphony presents two contrasting themes, both heavily referenced in later movements. The title "Junkman's Obbligato" is initially marked "Steady, Angry." David utilizes a large selection of rhythmic effects to give this movement multiple "feels" even though it maintains a ♩ = 88 tempo throughout. This movement presents many chord voicings David uses frequently in his compositions, creating a diverse soundscape that hints at tonalities found in later movements. As is typical with other contemporary compositions, David does not offer key signature indications and writes in accidentals, which ultimately indicate the key centers. This symphony is primarily tonal and uses jazz-like extended tertiary harmonies, with some emphasis on quartal and quintal harmonic devices. Much of David's rhythmic and harmonic language has elements of jazz interspersed throughout.

The forceful and rhythmically intricate "Come On" Theme, centered in G Dorian mode, is introduced in mm. 1–30. This theme returns in mm. 55–69 and mm. 85–116. The more peaceful D harmonic minor for the "Beatnik" Theme is first introduced in mm. 31–54. Its melodic material initially presents as quintal melodic motion from D-A-E pitches, followed by a minor third chromatic motive down to C#. The Beatnik thematic material is developed further in subsequent movements and forms a catalyst for melodic material in the third movement. The "Beatnik" Theme returns in mm. 70–84 but this time centered in E-flat Mixolydian mode. The "Beatnik" Theme is superimposed over "Come On" rhythmic material in mm. 95–116, with a spoken-word quotation from the original Ferlinghetti poem in mm. 101–102.

Table 3.1. Form of Movement 1						
Section	Come On Theme	Beatnik Theme	Come On Theme	Beatnik Theme	Come On Theme	Closing Material (Juxtaposed Themes)
Measures	mm. 1–30	mm. 31–54	mm. 55–69	mm. 70–84	mm. 85-94	mm. 95–116
Tonality	G Dorian	D Harmonic Minor	G Dorian	Eb Mixolydian	G Dorian	G Minor
Tempo	♩=88					

The “Come On” Theme (mm. 1–30) emphasizes rhythmic variation and includes complex contrapuntal material meant to convey a cadence similar to the original Ferlinghetti poem. The “Introductory,” “Primary,” and “Transitionary” versions of this theme are all characterized by repeated rhythmic motives based on changing sixteenth-note groupings. The oboe, English horn, clarinets, saxophones, and piano state the “Come On” Introductory Theme (see Figure 3.1) in mm. 1–8. Contrasting with this theme are *tutti* strikes that separate the “Come On” Theme into two-measure phrases. Each *tutti* strike falls on a Gm^7 chord with tertiary extensions to the ninth and sharp eleventh. These chords are identical, except for first trombone, which moves from E-natural in m. 1 to F in m. 3. The second *tutti* strike in m. 7 outlines a Bb^7 chord with a sharp eleventh extension. This move from Gm^7 to Bb^7 occurs every time two *tutti* strikes appear within a measure. The horns and trombones state the “Come On” Primary Theme (see Figure 3.2) in mm. 9–20, featuring the same *tutti* strikes and more connective melodic motion in G minor.

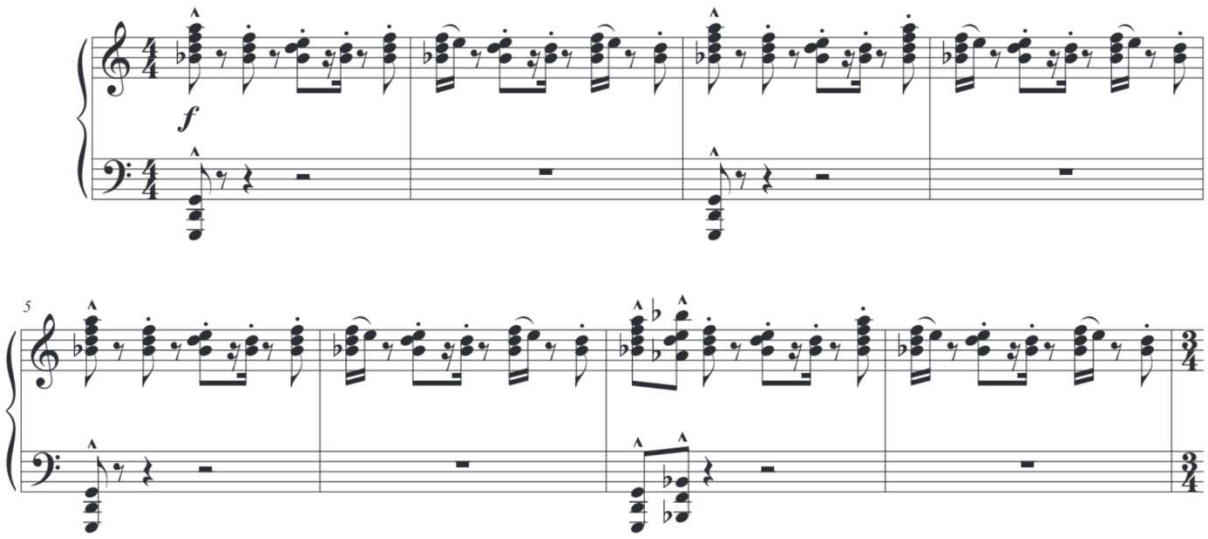

Figure 3.1. James M. David, *Symphony No. 2,* "Come On" Introductory Theme
Piano, mm. 1–8

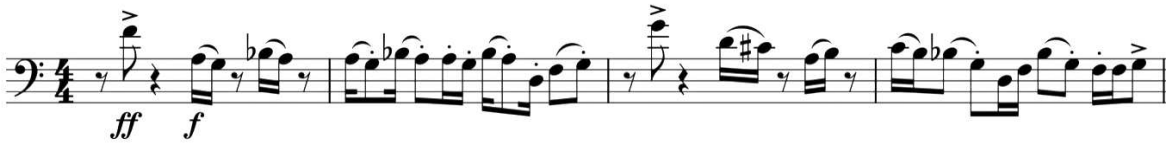

Figure 3.2. James M. David, *Symphony No. 2,* "Come On" Primary Theme
F Horn 1, concert pitch, mm. 11–14

Complex rhythmic accompaniments and contrapuntal lines further complicate and vary "Come On" thematic material. Dense rhythmic counterpoint appears often, a common element of David's compositional voice, and requires the ensemble to feel an accurate pulse with internal subdivisions. The conductor should emphasize these contrasting rhythms and clearly convey the time signature changes. The off-beat suspended cymbal pattern in mm. 1–8 creates rhythmic stability and a "back-beat" feel, common in jazz. The snare drum with brushes pattern in mm. 5–23 also provides rhythmic support and emphasizes hemiola groupings of two and three sixteenth notes. David uses snare drum with brushes to add jazz stylistic elements and to serve as a driving rhythmic force throughout *Symphony No. 2.* In m. 5, the bass clarinet, bassoon, and bass

trombone create a rising bass line that forms a rhythmic dissonance with the main motive. In m. 18, David writes a 9/16 measure, which requires the ensemble to feel groupings of three sixteenth notes. The conductor should conduct m. 18 in a three pattern and emphasize landing accurately on the downbeat of m. 19.

There are 3/8 measures interspersed throughout the "Come On" Theme, which require the conductor to change the height of their beat pattern to show these measures in "one." David adds thirty-second-note figures in m. 16, which become more prominent in mm. 20–23. The conductor should maintain the pulse and land accurately on downbeats. The four-over-three chromatic polyrhythm at m. 21 should be felt as an even subdivision of four within a 3/8 measure. The conductor should relate this subdivision to the "two-over-three" rhythm in m. 15, with the dotted-eighth notes divided in half. This is an excellent example of David's compositional emphasis on ever-changing subdivisions. Measure 21 has the added difficulty of eighth-note subdivisions included in the low winds and sixteenth-note figures in the flute, oboe, glockenspiel, and snare drum. These parts should be separated from the majority of figures with four-over-three before playing the *tutti* in m. 21. The brass figures in mm. 24–28 contain triplet subdivisions, which players may mistakenly compress if not subdivided properly. The thirty-second-note figures in mm. 26–28 complement these brass parts, and players must accurately subdivide the rests. The oboe, English horn, and clarinet state the "Come On" Transitionary Theme (see Figure 3.3) in mm. 29–30, used throughout the movement as a means of moving into a new section, and comprises a shortened version of the "Come On" Primary Theme.

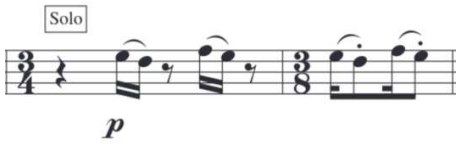

Figure 3.3. James M. David, *Symphony No. 2*, "Come On" Transitionary Theme
Oboe, mm. 29–30

A dramatic change in mood occurs in mm. 31–54, with the introduction of the D minor "Beatnik" Theme. The piano and mallet parts throughout this section serve as rhythmic reinforcement and arpeggiate each chord structure. A legato accompaniment based on eighth notes in the clarinets and low brass in mm. 31–34 serves a similar purpose. The staccato sixteenth-note figures in the flutes and English horn in mm. 39–52 imitate the previous "Come On" Theme, emphasizing harmonic minor motion from A to Bb and D to C#. Major seventh and ninth tertial extensions throughout echo David's jazz influences and create a more unsettled atmosphere. Light triangle hits in mm. 35–39, snare drum played with brushes in mm. 41–44, and suspended cymbal strikes in mm. 47–50 add timbral color to this section. The pizzicato string bass in mm. 35–44 also adds to the timbral changes and jazz elements.

The solo alto saxophone introduces the primary melody of the "Beatnik" Theme (see Figure 3.4) in mm. 35–40, with long-tone quintal accompaniment in the lower clarinet, trombones, and tuba parts. Interestingly, this accompaniment forms a vertical chord built of the melody's opening three notes that shows David's common use of open harmonic-series-based chord voicings. The "Beatnik" Theme also lacks major or minor thirds, which allows the composer to adapt it to numerous harmonic landscapes in future iterations. David also uses the melodic motion from a concert E-natural to C# (in m. 35) extensively throughout *Symphony No. 2* and he later embellishes this with a downward chromatic sweep in m. 39. The concert A natural in m. 38 functions as a sharp eleventh tertial extension compared to the Eb major chord in the

piano and marimba. The composer re-states the “Beatnik” Theme melody in mm. 47–52 in the saxophones, trumpets, and horns, with sixteenth-note counterpoint in the high woodwinds. Measures 53–54 feature a statement of the “Come On” Transitionary Theme, which marks the transition into a new section.

Figure 3.4. James M. David, *Symphony No. 2*, “Beatnik” Theme
Eb Alto Saxophone, concert pitch, mm. 35–40

The “Come On” Primary Theme returns in mm. 55–69 with slightly different instrumentation and harmonic changes. Trumpet, alto saxophone, and soprano saxophone parts take up the main motive in mm. 55–67, with ride cymbal and snare drum accompaniment, similar to the beginning. Prominent trombone *glissandi*, which imitate the clarinet thirty-second-note figures, appear in mm. 60–61 and add to the chaotic texture. Ascending similar trombone *glissandi* reinforce stopped horn parts in m. 64 as well. Measures 55–63 are tonally in G Dorian, with m. 64 marking a transition into Eb Mixolydian. Concert Db’s appear in trumpet, soprano saxophone, string bass, and tuba parts with bass line motion favoring Bb. Four-over-three polyrhythmic figures return in m. 65, but with ascending Eb Mixolydian counterpoint in the second clarinet and first trumpet parts. The “Come On” Transitionary Theme returns in the solo flute line in mm. 68–69, leading fully into an Eb Mixolydian tonality at m. 70.

The “Beatnik” Theme returns in mm. 70–84 and features prominent textural and tonal changes. The “Come On” transition material continues in mm. 70–74, with piccolo, flute, and oboe parts all offset and starting on different pitches. Similar rhythmic overlap in the glockenspiel and crotale parts in mm. 71–82 will require careful counting and may need to be

rehearsed separately. This type of juxtaposition continues with identical descending diatonic scale *stretto* in clarinet parts in mm. 75–82. David uses this form of counterpoint to create rhythmically controlled chaos. Players must emphasize the beginnings of each small segment to further convey rhythmic stability. The trumpet, horn, and trombone parts in mm. 71–74 are descending bell tones, another common feature of David's writing used to build complex timbral colors. The overall effect of this section is a sustained descending chord beginning with a concert F on beat one of m. 71, followed by Eb–Bb–A. The trombone then dramatically changes the color of this chord with a slow *glissando* from an F down to Eb, creating a clashing tritone interval. David repeats this effect in mm. 73–74 by moving it down one diatonic step and adding another trombone *glissando*. These chord voicings further emphasize the Eb Mixolydian tonality and lead to a more stable melodic section.

The horn and euphonium parts state an Eb Mixolydian "Beatnik" Theme in mm. 75–82, with the trumpets and saxophones echoing small melodic segments in mm. 80–82. As is typical with repeated thematic material, David rhythmically alters the Beatnik melody to emphasize a triplet subdivision and harmonically alters the theme slightly to fit into the new tonality. The third note of the theme descends a major third interval down, from concert F to Db, instead of the previous minor third interval established in mm. 35 and 47. The "Come On" Transitionary Theme is re-stated in mm. 83–84, once again leading into a new section.

The "Come On" Primary Theme returns in mm. 85–91, with familiar percussion accompaniment in mm. 85–86. The suspended cymbal part changes to a triplet-based rhythm in mm. 87–91, imitating a swing ride cymbal pattern. This further emphasizes the work's jazz influences and provides a contrasting accompaniment figure. David notes that large concert bands often have difficulty playing in a swing feel, thus he will often designate only one player

to swing.[49] This suspended cymbal pattern is broken in mm. 92–94 with the addition of a 9/16 time signature, but resumes until the end of the movement. The overall texture varies dramatically in m. 94, with all wind instruments dropping out for two beats, followed by chromatic woodwind lines leading into m. 95. It is important also to note the complex thirty-second-note rhythmic figures in the bongo and snare drum parts in m. 94 that contrast with the overall texture.

The instrumentation thickens drastically in mm. 95–100 as David juxtaposes the "Come On" Primary Theme with short "Beatnik" Theme statements in a *quodlibet* style. Through this section, the piano part serves as a harmonic foundation, though the harmonies are difficult to define. The left hand, doubled by low winds, remains stagnant throughout and hints at G Mixolydian mode with some chromatic leading tones. The piano's right hand, mirrored by the trombones (mm. 95–96 and mm. 99–100) and saxophones (mm. 97–98), serves as a chordal accompaniment. Three tone clusters are formed every two bars: A-B-E in the beginning, B-C#-F on the "and of two," and Bb-C-Eb in the second measure. The first tone cluster is a quintal harmony, with the ninth displaced by an octave. The second cluster is similar, with a tritone interval between B and F instead. The third cluster follows a similar pattern, creating a perfect fourth between Bb and Eb. These chords are essentially chromatic planing juxtaposed over a static bass line.

"Come On" Introductory Theme rhythmic material, voiced in multiple instruments in one-measure patterns, occurs throughout mm. 95–100. The last beat's sixteenth-note triplet subdivision in m. 100 mirrors the swing pattern in the suspended cymbal. Beatnik thematic material returns in mm. 97 and 99, stated first in the oboe, English horn, bass trombone, and

[49] David, interview by author.

euphonium. It is a shortened version with only the quintal motion, in the first three notes, and the chromatic downward motive. This material is re-stated later (m. 99) in the piccolo, flute, and clarinet parts. Because of the chaotic nature of mm. 95–100, it may be necessary to adjust the volume of the surrounding parts to better hear these Beatnik statements. It would work best to separate melodic and accompaniment material during rehearsal to clarify each part before combining and adjusting the balance. As noted earlier, the spoken "Come on! Come on! Let's Go!" in mm. 101–102 directly quotes Ferlinghetti's poem.

The Coda begins at m. 103 with an ascending bass line in the low winds, similar to the one found in mm. 5–8. The shortened "Come On" Primary Theme returns in mm. 104–110. It serves as a rhythmic ostinato and is more triplet-based than the original. Rhythmically altered Beatnik statements return in m. 105, alternating between the flutes and the clarinets/saxophones. Descending piano and mallet sixteenth-note lines in m. 108 signal a transition into the ending. The flutes, oboes, and clarinets continue these lines in m. 112, leading into the last four measures of the movement. Heavy *marcato* sixteenth notes dominate mm. 113–116. David contrasts the sixteenth notes in Beats 2 and 3 of m. 114 with sixteenth-note triplet versions on Beats 5 and 6. Sixteenth-note and sextuplet chromatic lines in the high woodwinds lead into the final *sforzando* chord of the first movement. This final strike on a Gm^7 chord, with the ninth and sharp eleventh extensions, resembles the strikes at the beginning of the movement.

CHAPTER FOUR: "INTRICATE SHREDS" ANALYSIS

The second movement begins with a free-flowing and expressive section featuring solo soprano saxophone and solo first clarinet. These virtuosic features introduce the "Bechet" Theme, which David uses to harken back to early New Orleans jazz.[50] The trumpets develop the "Bechet" melody in mm. 133–140 with virtuosic woodwind interruptions. The "Spanish Tinge" section (mm. 141–152) features distorted *Habanera* rhythms and constantly changing subdivisions. The developmental section from mm. 153–160 uses the *Habanera* subdivided figures to transition into depictions of the ticking timer of an atomic bomb in mm. 161–168.[51] A short restatement of driving "Spanish Tinge" material in mm. 169–176 transitions into the "Bechet" Theme in mm. 177–188. This new section also quotes Bach's *St. John Passion* with familiar solo material in the soprano saxophone and first clarinet. The Coda follows in mm. 189–196 and features C-minor harmonic suspensions similar to Bach *St. John Passion* harmonic devices.

Table 4.1. Form of Movement 2

Section	Bechet Theme	Spanish Tinge	Development	Ticking Clock	Spanish Tinge	Bechet Theme/ *St. John Passion*	Coda
Measures	mm. 117–140	mm. 141–152	mm. 153–160	mm. 161–168	mm. 169–176	mm. 177–188	mm. 189–196
Tonality	C Minor						
Tempo	♩=54						♩=44

[50] David, *Symphony No. 2.*

[51] David, interview by author.

The first and second movements of *Symphony No. 2* both start in G minor, but the second movement transitions quickly into C minor. The first measure is harmonically ambiguous, with the notes G-D-Eb-G in piano and vibraphone. This chord resembles an Eb major seventh, or G minor with no third and a flat thirteenth. It becomes more harmonically obvious in the second measure, with the addition of a Bb, indicating G minor. The soprano saxophone solo also begins on concert G and introduces the "Bechet" Theme (see Figure 4.1) beginning on Beat 4 of m. 117. The concert F# in m. 119 functions as a major seventh in the first statement of the "Bechet" theme, and as a sharp eleventh in later iterations. The descent from concert A to F# in m. 119 is reminiscent of the downward chromatic motive in the "Beatnik" Theme. The clarinet solo in mm. 121–125 forms an improvisatory extension of the "Bechet" Theme. This duet continues into a passage (mm. 125–133) with a "Bechet" Theme statement in the clarinet solo (mm. 127–128) and improvisatory material for the remainder of this section. Both players must work to execute the constantly varying rhythmic subdivisions accurately. The clarinet, soprano saxophone, piano, and vibraphone players may well consider rehearsing separately from the main ensemble.

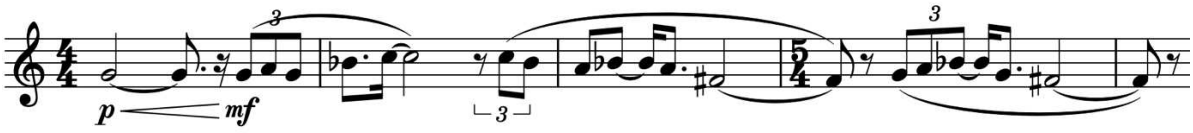

Figure 4.1. James M. David, *Symphony No. 2*, "Bechet" Theme
Bb Soprano Saxophone, concert pitch, mm. 117–121

Much of the second movement's beginning section features accompaniment material that hints at upcoming themes. The "Spanish Tinge" bass line (see Figure 4.2) occurs in m. 125-153 in the string bass and is altered slightly to F minor in m. 133. The piano prophetically presents material in C harmonic minor in m. 125–128, with the trombones continuing it in m. 129–132. The euphonium and horns continue this accompaniment in m. 133–140. Moreover, this

accompaniment material hints at the upcoming *St. John Passion* quote and the Coda. The trumpets begin a statement of the "Bechet" Theme in mm. 133–134, interrupted by downward cascading woodwind thirty-second-note scales. Similar woodwind figures occur in mm. 139–140 and require players to subdivide rests accurately, thus the conductor should first rehearse these figures slowly with an eighth-note pulse. These lines mainly consist of F-minor blues scale material, and players should be aware of the augmented-second jump from Ab to B. A shortened statement of the "Beatnik" Theme occurs in the flutes in m. 138, and with clarinets and saxophones added in m. 140.[52] This reminiscent quote leads into a new section in m. 141.

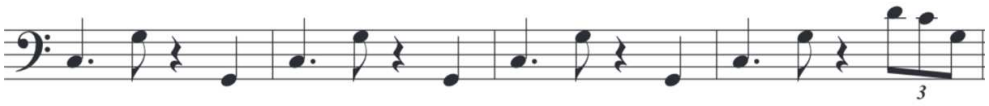

Figure 4.2. James M. David, *Symphony No. 2*, "Spanish Tinge" Bass Line
Contrabass, mm. 125–128

The "Spanish Tinge" section (mm. 141–160) features ascending lines with varying subdivisions. These figures begin with the English horn, tenor saxophone, and horns, moving from eighth notes to triplets to sixteenth notes, all within a C-minor tonality. The sixteenth subdivisions slow back to eighth notes, with the trumpet/alto saxophone taking over in m. 145. The tenor saxophones and trombones echo the original horn line in m. 146, with the horns and soprano saxophone transposing up a perfect fifth in m. 147. The overall effect is one of chaotic-sounding canonic entrances that build tension as the subdivision speed increases. The flute, oboe, and clarinet parts state the "Beatnik" Theme in m. 146–150. An upward-moving canon of varying subdivisions starts in the trombone part at Beat 4 of m. 150, moving through the horns

[52] See Appendix D for a collection of all musical examples found in this thesis.

and the trumpets in m. 151. These parts do not align until the final grouping of sixteenth-note triplets in m. 154. The brass pitches remain stagnant until m. 161, save for a half-step dissonance beginning in m. 157 to build tension. The woodwind section alternates between fast thirty-second-note figures and stationary long-note trills. These thirty-second-note ascending figures are juxtaposed rather than in alignment, stated in each instrument at a different time to create a similar sense of tension.

David describes mm. 161–168 as the ticking clock leading to the detonation of an atomic bomb.[53] The repeated C-natural figure in the piccolo, flute, piano, and mallet percussion parts creates this effect. The sixteenth-note triplets leading to trills in the woodwinds, horns, and euphonium increase tension, and function similarly to the thirty-second-note figures in mm. 151-160. The bass clarinet, bassoon, horn, and trombone lines in mm. 167–168 serve as a transitionary figure into the next section and move first from sixteenth notes to eighth-note triplets, then to eighth notes.

The "Spanish Tinge" section returns in mm. 169–176 with changes to the original motives. The waves of subdivision motion occur through this section, but this time start on off-beats. All high woodwind and brass parts echo this in C minor, with each beginning at a different rhythmic speed. Piano and mallet percussion notes accent the long-note accompaniment figures in the low winds and echo the "Ticking Clock" motive. This iteration is more augmented than the original "Ticking Clock" motive but maintains the same regularity and also frames the chaotic figures in the other instruments.

The *St. John Passion* section in mm. 177–188 alters the texture with driving sixteenth-note accompaniment figures in the clarinets and saxophones. These figures respond to harmonic

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[53] David, *Symphony No. 2.*

changes in the rest of the ensemble while keeping a static feel. The tuba and string bass parts serve as harmonic reinforcement, while percussion parts are thinned out significantly. The English horn, first clarinet, and horns have accompaniment figures based on an augmented version of the "Bechet" Theme in mm. 177–178. The Bach *St. John Passion* paraphrase is primarily in the flute and oboe parts and directly quotes the introduction to "Herr, unser Herrscher." The sixteenth note figures in the clarinets and alto saxophones are similar to the original Bach, with slight harmonic variations. Solo clarinet and soprano saxophone solo figures features begin again in m. 179 and continue until m. 188. This duet starts with a thirty-second note to a sixteenth-note quintuplet pickup in both instruments. It is important that the solo clarinet and soprano saxophone work to subdivide the rests accurately and move together through these lines. They may also need to rehearse these figures separately from the ensemble. Measure 188 serves a dominant harmonic function, leading into the C-minor cadence in m. 189. Instead of the typical G^7 chord in this type of cadence, David moves to the Db-major tritone substitution in m. 188, a device used extensively in jazz.

The Coda in mm. 189–196 comprises C-minor harmonic material, similar to mm. 125–134. This material also echoes the harmonic suspensions in the Bach *St. John Passion* quote. The Coda is a static C-minor chord with harmonic extensions and suspensions. The D to Eb half resolution appearing in the euphonium and piano (m. 189) functions as a 2-3 suspension, and the A to G (m. 190) function as a 6-5 suspension. The E natural in m. 190 is a modal-mixture-based natural third, and the F# is a sharp eleventh extension. This harmonic language continues throughout, with the final C-G-D chord functioning as a C^9 quintal stack, without a third. The "Ticking Clock" motive returns in mm. 193–196 with the C naturals in the timpani and chimes.

The final chime hit should not be dampened and serves as a transition into the third movement. David notes that the third movement should begin before the resonating chime goes silent.[54]

[54] David, interview by author.

CHAPTER FIVE: “I SAW GOD IN THE SKY” ANALYSIS

Much of the third movement of David’s second symphony is written to depict the meditative qualities of the high desert landscape of southwestern Colorado.[55] He creates this effect with static linear harmonic language, large melodic leaps that create a sense of space, echoing metallic percussion effects, and birdsong figures in the duo piccolo parts. The Introduction in mm. 197–204 is harmonically ambiguous and centered around a G-natural static pitch, similar to the openings of the previous two movements. The initial statement of the “Desert” Theme is in a bassoon solo in mm. 205–208, centered in C major. David introduces a conversational element to this theme in mm. 209–213, passed among several high, embellished woodwind parts. The euphonium takes up a G-major, modified “Desert” Theme A, in mm. 216–219, leading into an altered “Desert” Theme B in mm. 220–223, with the addition of the horn. A developmental “Climbing” section diatonically alters “Desert” Theme A in mm. 224–234 and leads into F major in mm. 231–234. Measures 235–255 mark a return to the Introduction with some statements of thematic material in the flute parts and the “Birdsong” material in the two piccolo parts. The “Desert” Theme A returns in mm. 255–263, with “Desert” Theme B in mm. 263–269. This recapitulation leads to a chromatic “Enlightenment” developmental section that sequences “Desert” Theme B material in mm. 270–281. This leads into a dramatic tutti “Inner Summit” in mm. 282–285, which fades into a two-measure “Placid” transition in mm. 286–287. The introductory material returns in mm. 289–303 with reminiscent statements of the initial “Desert” Theme material in oboe, English horn, soprano saxophone, and alto saxophone solo

[55] David, interview by author.

parts. A final “Desert” Theme clarinet statement in m. 304 leads to introductory Birdsong figures in the flutes that fade into a single glockenspiel and chime G-natural hit in m. 315.

Table 5.1. Form of Movement 3

Section	Intro	Desert Theme	Climbing Development	Intro	Desert Theme	Enlightenment Development	Placid Transition	Closing Material
Measures	mm. 197–204	mm. 205–223	mm. 224–234	mm. 235–254	mm. 255–269	mm. 270–281	mm. 286–287	mm. 289–315
Tonality	G Static Pitch	C Major	F Major	C Major	F major	Eb Mixolydian	G minor	F Major, G Static Pitch
Tempo	♩=58					♩=58, ♩=96, ♩=60	♩=44	♩.=60, ♩.=50

The introduction of the third movement features pastoral harmonies built upon a static G natural in mm. 197–200. The movement begins harmonically ambiguous, with quartal and quintal harmonies dominating the first few measures. The echoing first clarinet and oboe parts in mm. 201–204 provide a C-major underpinning while emphasizing the G-natural long tones. Percussion plays a crucial role in the introduction, with metallic ethereal sounds created by bowed crotales in the Percussion 3 part and glockenspiel hits in the Percussion 1 and 5 parts. The echo and decay of these instruments add to the open and spacious feel of the Introduction. The “Desert” Theme (see Figure 5.1) is first stated by a solo bassoon in mm. 205–208, and heavily related to the “Beatnik” Theme.[56] The “Desert” Theme also begins with quintal motion from F-C-G, with just the first note offset an octave up. The following G-F-E triplet figure is similar to the chromatic motive in the “Beatnik” Theme. Much of the remainder of the “Desert” Theme differs from previous movements with several larger intervallic leaps, adding to the sense of openness. Birdsong motives begin in mm. 206–207 in the duo piccolos, adding to this effect.

[56] See Appendix D for a collection of all musical examples found in this thesis.

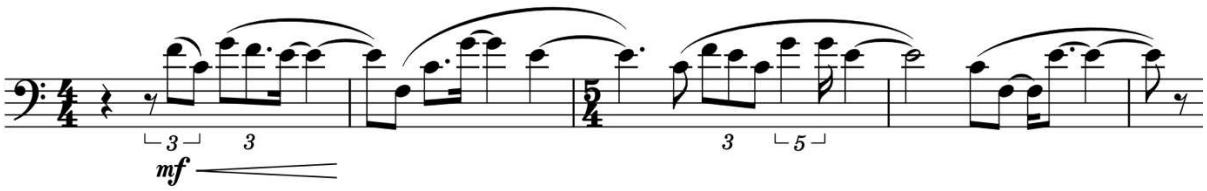

Figure 5.1. James M. David, *Symphony No. 2*, "Desert" Theme
Bassoon 1, mm. 205–209

In an interview, David notes the conversational elements of the third movement, comparing it to the late-night philosophical conversations between Sal Paradise and Dean Moriarty in Kerouac's *On the Road*.[57] David creates this effect with the overlapping melodic figures, beginning in mm. 209–213. The first flute introduces a quintal figure similar to the "Beatnik" Theme, only with a major third descent from B-G. The English horn alters this figure in the second half of the measure. This type of "call and response" continues in m. 211 with a descending major third in the English horn, followed by a minor third in the oboe, echoed by the soprano saxophone leading into m. 212. Similar conversational lines continue in mm. 212–213, with varying subdivisions. Unlike the second movement, these improvisational figures are not limited to solo voices and thus must be subdivided accurately to prevent phrasing issues, particularly the oboe and English horn parts in mm. 212–213. Measures 214–215 form a low woodwind/brass transitional section in D major, leading to the G-major tonal change in m. 216. The timpani, crotales, medium triangle, and small triangle parts continue the echoing landscape of the Introduction but are rhythmically offset. It is important that the triangle players are aware of this echoing and that their instruments are pitched differently enough for the audience to notice.

[57] David, interview by author.

A euphonium solo is introduced the "Desert" Theme A (see Figure 5.2) in mm. 216–219, and then embellished in later sections. The A-D-E in m. 216 is a lead-in that echoes the previous quintal material, while in m. 217 a restatement of the original "Desert" Theme occurs. The minor sixth leap from F# to D going into m. 218 is a new melodic element depicting the geographically rising Colorado landscape. The piano and vibraphone accompaniment in mm. 216–219 also echoes this feature and presents an interesting rehearsal consideration. In mm. 216–217, the vibraphone has the same first four notes as the piano line. The piano slows down arrhythmically while the vibraphone remains at a steady thirty-second-note subdivision. The players should accurately align the first note of these figures but then "pull apart," as indicated. Birdsong piccolo figures continue in m. 219, with the noticeable addition of a grace note in each part. Offset crotales, medium triangle, and small triangle echoing figures continue in mm. 219–220.

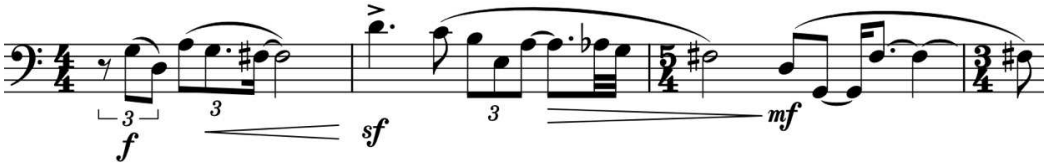

Figure 5.2. James M. David, *Symphony No. 2*, "Desert" Theme A
Euphonium, mm. 217–220

The euphonium and horn parts introduce "Desert" Theme B (see Figure 5.3) in mm. 220–223, heavily related to the pitch set of the melody in the last beat of m. 217 going into m. 218. "Desert" Theme B also contains the Beatnik downward minor third chromatic figure in m. 223. This section moves harmonically back and forth from a IV chord to a V chord in each measure, finally resolving to a G-major I chord in m. 228. This I chord contains the added sharp eleventh and natural thirteenth extensions, as found often in David's harmonic language.

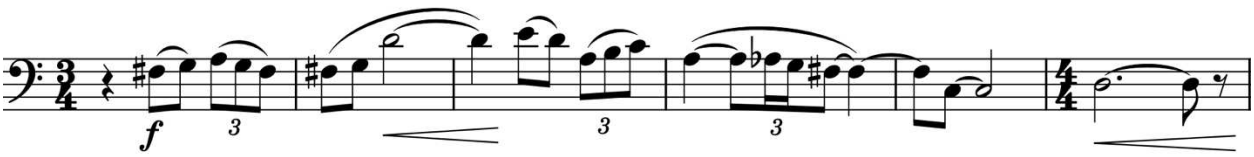

Figure 5.3. James M. David, *Symphony No. 2*, "Desert" Theme B
Euphonium, mm. 220–225

The composer notes that the Climbing section in mm. 224–234 depicts the natural beauty of a mountainous ascent, and (in the music) the summit lands at the beginning of m. 233. Here he expands upon "Desert" Theme A material and sequences diatonically in G major. This section changes harmonically in m. 229 when an E-major altered mediant chord leads to another altered mediant C-major chord, leading into F major. Measures 231–235 form a plagal cadence in F major with the fermata in m. 234, a I major-seventh chord with sharp eleventh and thirteenth extensions. The melody remains in the first trumpet throughout, with the first flute, oboe, first clarinet, soprano saxophone, and alto saxophone added in at m. 227. The dotted-quarter-note concert C in m. 225, followed by D-A-G-B-C in m. 226, forms a diatonically sequenced version of the horn melody in m. 222. The triplets in m. 224 leading to the descending G-F#-C figure in m. 225 is also diatonically sequenced on Beat 4 of m. 227, and again on Beat 4 of m. 229. This rising pattern adds to David's programmatic mountainous ascent. These figures thus lead to the "summit" in m. 233, which itself has a similar A-G-E descending figure in the middle wind voices.

The double-time *Doppio Movimento* in m. 235 marks a change in rhythmic feel and also forms a restatement of the Introduction. The piano, vibraphone, and marimba accompaniments in mm. 235–254 give this section a meditative feel, inspired by Indonesian Gamelan isorhythms.[58]

[58] David, interview by author.

The ocean drum that begins in m. 240 adds to this meditative feel, with the crescendo swells at the player's discretion marked "cresc./dim. ad lib." This section is harmonically similar to the original Introduction, based in C major, but emphasizing the movement between F and G natural. The saxophone figures that start in m. 239 are a triplet version of the original flute figures in m. 201. The trumpets also mimic these figures in mm. 249–250. The flute entrance in m. 244 is a somewhat altered version of the original first flute figure in mm. 209–210. The canonic eighth-note woodwind entrances in m. 247–251 add to the meditative feel and echo the piano accompaniment. It is important that the conductor emphasize the entrances of these figures to convey the canonic effect properly. The duo piccolo lines in mm. 251–254 represent conversational Birdsong figures. This effect continues through m. 259, and it is important that the piccolo players rehearse separately to convey these complex subdivisions accurately. David notes that moving the players to different sides of the stage during a performance might enhance the stereo effect, but he does not believe it would be as effective as the stereo double glockenspiel parts. Interestingly, the double glockenspiel echoes occur in the following measures. David insists in the work's program notes that the glockenspiel should be placed as far apart as possible on stage for Movement 3, as long as the players can maintain eye contact with the conductor.

Measures 255–262 comprise an augmented Lydian re-statement of "Desert" Theme A in the bassoon and trombone parts. Though this section is written with augmented rhythms, the audience likely would not notice the change because of the double-time feel established in m. 235. The clarinets continue the Gamelan figures in this section, with the duo glockenspiel adding to the meditative feel. The flute parts take up this accompaniment in mm. 263–269. The alto

saxophone, tenor saxophone, and horn parts state "Desert" Theme B in mm. 263–269. This theme is also augmented rhythmically to maintain a similar sound in the double-time section.

The Enlightenment development section occurs in mm. 270–285 and chromatically sequences "Desert" Theme B. This section begins in an Eb mixolydian tonality in mm. 270–272 with the English horn, horns, and trombones stating the "Desert" Theme B. It harmonically changes to a Bb-minor tonality in mm. 273–275 with Theme B statements in the same instruments. The rising woodwind accompaniment figures also add to this section's tension, while the decrease in tempo in m. 276 adds to the dramatic *crescendo* effect. Measures 276–278 change the soundscape to an A diminished tonality, with the same instruments stating the melody. The English horn, horns, trombones, and crotales state "Desert" Theme B in the an Eb mixolydian tonality again in mm. 279–280, with the saxophones and trumpets altering it rhythmically in m. 281. The timpani, tam-tam, and bass drum add to the *crescendo* effect with dramatic rolls that lead to the Inner Summit arrival point in m. 282. This arrival point slows to a ♩ = 60 tempo and features a canonic statement of "Desert" Theme B in the trumpet and saxophone, followed by a *decrescendo* echo in the bassoons, low saxophones, horns, and euphonium. The trombone *glissandi* in m. 282 and 285 also add to the *decrescendo* effect.

Measures 286–288 serve as a retransition into the "Desert" Theme opening material. David notes that these measures are reminiscent of Joseph Schwantner's 1979 composition, *Sparrows*. Schwantner wrote that *Sparrows* is a "series of dream states," and David very clearly creates this effect in mm. 286–288.[59] Measures 289–303 mark the return to "Desert" Theme material now in F major. The English horn states this theme in m. 291, followed by quintal harmonic

[59] Cynthia Folio, "The Synthesis of Traditional and Contemporary Elements in Joseph Schwantner's *Sparrows*," *Perspectives of New Music* 24, no. 1 (1985): 184–96, https://doi.org/10.2307/832768.

echoes in the clarinet parts in mm. 292–293. The alto saxophone states a "Beatnik" Theme motive in m. 294, with similar clarinet quintal echoes in mm. 295–296. The "Desert" Theme returns in the bassoon in m. 297, transposed down a perfect fourth, with quintal echoes in the clarinet in m. 298. The soprano saxophone alters the "Desert" Theme in m. 299 with an F-minor modal mixture, and the brass echo in a Bb fully-diminished tonality. The English horn states a similarly altered "Desert" Theme in m. 301, underneath an unaltered oboe statement of the same theme. The piano echoes this material in an F-Dorian modality, transitioning into the At Rest section that begins in m. 304.

Measures 304–315 are the Coda section of the third movement and return to harmonically ambiguous programmatic material, similar to the Introduction. The first and second clarinets state a harmonized "Beatnik" Theme in m. 304, with an altered major-third descent from G-F-Eb in the first part. Measure 305 centers in an F-major-seventh tonality but with an altered flat-seventh long tone in the first clarinet. The duo piccolos begin conversational Birdsong material in m. 305, continuing through the end of the movement. The tonality remains primarily in F major until m. 310, when an altered "Beatnik" Theme statement appears in the first piccolo, landing on G natural. This change in tonal emphasis continues through the end of the movement, with the duo glockenspiel adding to the effect with repeated G naturals. Interestingly, the first and third movements both begin and end in a G-centered tonality. In an interview concerning *Symphony No. 2,* David noted that he purposely designed each movement to begin in a similar tonality but changed the pattern somewhat for the ending of the second movement.

CHAPTER SIX: "MACHINERY OF THE NIGHT" ANALYSIS

The final movement of David's *Symphony No. 2* is structured in five-part Rondo form (ABACA), ending with an extended Coda section. David intended the movement to be a full Sonata Rondo (ABACABA), but "gave up halfway through" because it would make it too long.[60] The beginning of the work is marked *Malambo Meccanico*, which David notes is a reference to the music of composer Alberto Ginastera. A *Malambo* is an Argentinian dance style, typically in 6/8 time, emphasizing a driving eighth-note subdivision.[61] In interview, David noted that Ginastera's *Malambo No. 1* for solo piano uses harmonic devices based on a guitar's open strings. Thus David uses the same quartal harmonic elements in the fourth movement of *Symphony No. 2*. The "Frisco" Theme is introduced at the beginning of the movement and forms the basis for the first appearance of Section A in mm. 316–365. David uses repetitive eighth-note transitionary material in mm. 366–373 to create a rhythmic modulation to 4/4 time, with eighth notes keeping the same speed. This is a common rhythmic device that David employs, and one used throughout this movement to change time feels. Section B encompasses mm. 374–398 and consists of "Come On" Theme and "Beatnik" Theme statements, reminiscent of the first movement.[62] After more transitionary material in mm. 399–404, Section A returns with "Frisco" Theme statements in mm. 405–430. The *Samba Fúnebre* of Section C (mm. 431–504) comprises thematic material from all three previous movements. Measures 505–512 forms a transition into

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[60] David, interview by author.

[61] Francis Davis Pitman, "A Performer's Analytical Guide to Indigenous Dance Rhythms in the Solo Piano Works of Alberto Ginastera" (DMA diss., University of North Carolina at Greensboro, 2006), 10-11.

[62] See Appendix D for a collection of all musical examples found in this thesis.

another Section A in mm. 513–544, followed by similar transitionary material in mm. 545–553. The Coda section in mm. 553–598 juxtaposes themes from all previous movements within the context of new harmonic devices. The work ends with a quintal version of the "Ticking Clock" motive in mm. 594–598, leading into a final *crescendo*.

Table 6.1. Form of Movement 4						
Section	A	B	A	C	A	Coda
Measures	mm. 316–371	mm. 374–404	mm. 405–430	mm. 431–512	mm. 513–552	mm. 553–598
Tonality	G Minor, Octatonic	G Minor	G Minor, Octatonic	Eb Minor	G Minor, Octatonic	F Melodic Minor Modal
Tempo	♩.=116	♩=176	♩.=116	𝅗𝅥=88	♩.=116	♩=136, ♩=88

Each Section A comprises Introductory (see Figure 6.1), Transitional (see Figure 6.2), and Primary (see Figure 6.3) versions of the "Frisco" Theme, similar to the first movement's "Come On" Theme. All three "Frisco" versions consist of chordal strikes with octatonic scalar material serving as connective tissue in the Transitional and Primary versions. Like all three previous movements, Movement 4 begins in a G-based tonal center. The first chordal strike of the ensemble in m. 316 consists of the pitches G-C-F-Bb-D-G, a transposed version of a guitar's open-string notes (E-A-D-G-B-E). The second strike in that measure lies in the same guitar-based tonality, transposed a whole step down (F-Bb-Eb-Ab-C-F). These two chords alternate until the sixth eighth note of mm. 319, also identical to a guitar's open-string notes (E-A-D-G-B-E). This harmonic pattern mimics the effect of a guitarist barring across multiple frets. Measures 320–321 continue this effect, with quicker transitions, adding tritones and half steps to create more distortion. Measures 322–327 form another statement of the "Frisco" Introductory Theme in the saxophones and horns. This section features stronger chordal *tutti* strikes, similar to those

in the first movement's "Come On" Theme. Piano, cabasa, and claves serve as harmonic and rhythmic support in these initial measures.

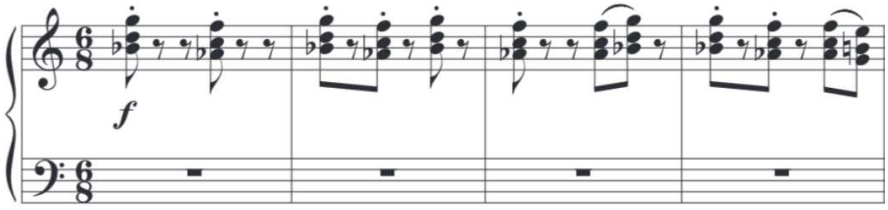

Figure 6.1. James M. David, *Symphony No. 2*, "Frisco" Introductory Theme
Piano, mm. 316–319

The "Frisco" Transitionary Theme ensues in mm. 328–339 and features octatonic scalar motion. The clarinets and alto saxophone begin the octatonic scalar material, aided by the English horn, soprano saxophone, and tenor saxophone in m. 332. Chordal *tutti* strikes continue every two measures, framing these figures, which repeat in m. 336, where David adds thicker woodwind orchestration. The "Frisco" Transitionary Theme is based on the Bb half-whole octatonic scale, composed of the pitches Bb-B-C#-D-E-F-G-Ab-Bb. There are some deviations (such as a C natural in m. 331 and Gb in m. 335), but the ascending and descending eighth-note motion primarily stays in the octatonic scale.

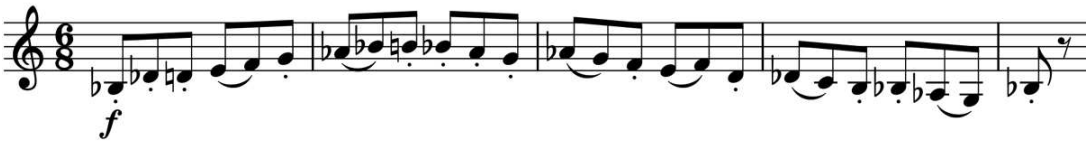

Figure 6.2. James M. David, *Symphony No. 2*, "Frisco" Transitionary Theme
Octatonic figures in the Bb Clarinet 1, concert pitch, mm. 328–332

The "Frisco" Primary Theme occurs in mm. 340–347, with the trumpets carrying the melody and upper woodwinds repeating the theme in mm. 348–355. This version of the theme repeats throughout the movement, with fewer statements of the Introductory and Transitionary

"Frisco" Theme versions. The *tutti* strikes continue through this section, with *sforzando* swells in the low wind instrument (m. 347). Percussion texture also thickens through this section, adding rhythmic support in the high hat and tambourine. The crotales feature ringing accompaniment figures similar to those in the third movement.

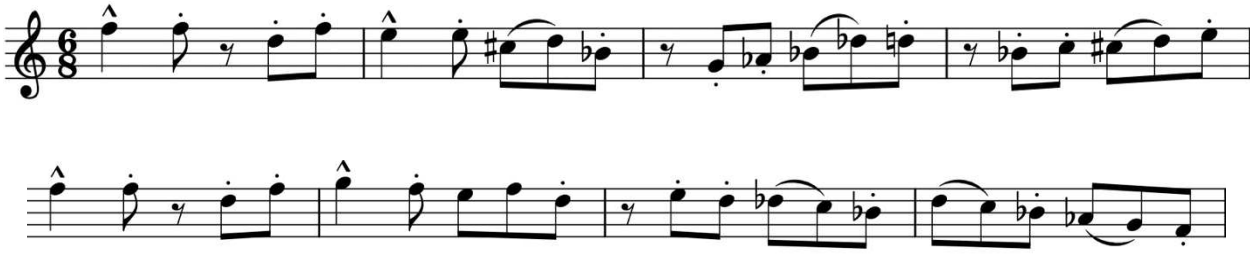

Figure 6.3. James M. David, *Symphony No. 2*, "Frisco" Primary Theme
Bb Trumpet 1, concert pitch, mm. 340–347

Measures 356–359 form a transitionary section featuring broken arpeggios spread across the ensemble. Measure 356 shows ascending quartal motion in Bb, followed by descending quartal motion in A the next measure. This pattern continues with ascending Ab quartal motion and descending G quartal motion in the following two measures. This section mimics the guitar barring technique of the "Frisco" Introductory Theme, but with a separated or detached fingerpicking effect common in guitar accompaniment. The "Frisco" Introductory Theme returns in mm. 360–365 in the clarinets, bassoons, and euphonium. Measures 366–373 feature a repetitive whole-step eighth-note motion that allows David to transition into 4/4 time in m. 372. He uses this type of rhythmic modulation throughout the movement to transition into new time signatures. David adds Bb half-whole octatonic material in the clarinets in mm. 372–373, while maintaining the alternating whole-step motion in other instruments. Conductors should lower their beat height in the 4/4 measures to effectively show the time signature change and ensure the ensemble feels a steady eighth-note subdivision through the transition.

The B Section begins in m. 374, bringing back thematic material from the first movement in a straight-eighths jazz style. The new tempo (♩ = 176), is significantly faster than the A Section's 6/8 meter; thus the ensemble should be reminded to play lighter and focus on rhythmic accuracy. The new tempo is twice the speed of the first movement's ♩ = 88 tempo. All thematic material sounds the same as in the first movement, but should look like a cut-time version to the performers. Measures 374–380 consist of accompaniment figures from the first movement with the addition of the jazz walking bass line in the tuba and string bass. The ascending woodwind eighth notes and triplets lead into a statement of an abbreviated "Beatnik" Theme (in the oboe, clarinets, and saxophones) in mm. 380–381. A shortened "Come On" Primary Theme occurs in mm. 382–383, with an inverted form of the "Beatnik" Theme in mm. 384–385. David alters the intervals of this statement to create more of a comic effect. The "Come On" Primary Theme returns in m. 386 in the soprano saxophone and trumpets, remaining until the end of the B Section. The saxophones, horns, and xylophone maintain a repetitive three-bar accompaniment in mm. 384–395, based on alternating groupings of two and three eighth notes. The saxophones and horns will likely need to be reminded to play this much shorter than the note lengths indicate. The sixteenth-note figures in the high woodwinds serve as counterpoint to the "Come On" Theme. The B Section ends with a *tutti* statement of this theme in mm. 396–398.

Measures 399–404 mark another transitionary section, similar to that of mm. 366–371, returning to 6/8 time. The conductor should support the Bb-minor arpeggio-based bass line hits in mm. 401–404. Half-whole octatonic scale fragments in Bb return in mm. 402–404, with an altered D natural. These figures lead to a new A Section and return of the "Frisco" Transitionary Theme in m. 405. The "Frisco" Primary Theme returns in mm. 411–426 and comprises a direct re-statement of mm. 340–355. Measures 427–430 form a dramatic finale to the A Section, similar

to mm. 141–160 in the second movement. The ascending lines remain in the Bb octatonic scale, creating rhythmic tension that resolves into transitionary figures in mm. 431–434. This transitionary section differs slightly from previous versions as it is based on a half-step interval.

The *Samba Fúnebre* C Section begins in m. 435 and combines thematic material from all three previous movements. As with the previous change to 4/4 time, the eighth-note speed remains the same when moving into cut time. The transitionary eighth notes from the previous section continue in the high woodwinds until m. 444 and can help with executing the time change. The snare drum, played with brushes, begins an accompaniment pattern in m. 445, a crucial rhythmic element in establishing the new *Samba* feel.[63] The C Section begins in an Eb Dorian mode, with the C naturals differentiating it from the natural minor. The rising figures in mm. 437–455 are the inverse of those found in mm. 71–75 of the first movement. The first-movement versions have the overall effect of sustained descending chords, while the fourth-movement versions ascend. As in the first movement, the trombone *glissandi* in mm. 440 and 444 are crucial to the overall effect. The conductor should emphasize each new entrance so the color change can be heard effectively. The flutes add to the overall texture in m. 450, an element that should also be emphasized.

The second movement's "Bechet" Theme returns in the clarinets and saxophones in mm. 456–465. Altered statements of the "Come On" Theme in the low brass, particularly the first and second trombones, are juxtaposed underneath in mm. 457–469. They are marked *mezzo forte* and should be softer than the melody, but still present. The flutes introduce a fragment of the third

[63] In an interview with the author, David notes that that conductors should familiarize themselves with Samba rhythms and performance practice, especially the *batucada* style and *bateria* instruments. A strongly syncopated fourth beat, which often ties to the next measure, is characteristic of samba melodies and used throughout this section. Performers should be careful to always hold these syncopations full value (such as in mm. 491–501).

movement's "Desert" Theme in mm. 459–460, which should be heard at the same dynamic level as the "Bechet" Theme. They also state the "Beatnik" Theme in mm. 465–468. Ascending figures in the clarinets and saxophones in mm. 467–468 lead to a dramatic texture change in mm. 469–473. The clarinet, saxophone, and crotales players must be together throughout this figure, and the triplets and grace notes executed accurately. This melody is a dramatic high point that also serves as a transition into a new portion of the C Section.

Measures 473–480 form a thickly orchestrated juxtaposition of both the "Spanish Tinge" Theme and the "Come On" Theme of the second movement. The bass trombone, euphonium, tuba, string bass, and piano parts reintroduce the "Spanish Tinge" *Habanera* bass line from the second movement in m. 473. The clarinets, saxophones, and horns also present "Come On" Theme-styled accompaniment figures through this section. The flute, trumpet, and trombone parts state a fragment of the "Come On" Theme in mm. 475–480. Percussion parts are heavily featured in this section, with the addition of a wind gong, placed on a trap table with chains draped across, in the Percussion 5 part. David originally intended for this to be played on a thundersheet with jingles, but decided the wind gong fit his timbral idea better. Early editions of the score and parts may still be marked "Thundersheet w/ jingles," but this is no longer the composer's intent.

The overall texture changes dramatically in mm. 481–490, with clarinets and piano maintaining the "Come On" and "Spanish Tinge" accompaniment figures. English horn, clarinet three, and horn parts state a slightly altered version of the "Desert" Theme beginning in m. 483. Measures 491–504 serve as dominant prolongation, emphasizing F major, which leads to a return to a more stable Bb tonal center in m. 505. Bass instruments show the dominant prolongation by emphasizing F natural. All upper voices present a homophonic melody, centered in Bb harmonic

minor, from mm. 491–500. This is similar to the C-harmonic-minor figures in mm. 169–176 of the second movement, save for a lack of rhythmic counterpoint in the example from the fourth movement. Measures 495–496 are diatonically sequenced in mm. 497–498 and extended through the *diminuendo* in mm. 499–500. A version of the second movement's "em" motive in long tones appears when it returns in mm. 501–502. The conductor should ensure that each entrance is heard equally to enhance the effect. The anvil, xylophone, and crotales parts in mm. 501–504 add to the overall effect of the ticking clock. The low bass instruments in mm. 503–504 play a triplet Bb-harmonic-minor transition into the new section, similar to m. 168 of the second movement. The dramatic *molto rallentando* adds to the effect, drawing out the transition even more.

Measures 505–513 acts as a slowed-down transitionary figure with an *accelerando* that leads into the next A Section, similar to the transition in mm. 366–373. All reed instruments state the "Frisco" Introductory Theme in mm. 513–518, with another finger-picking transitionary figure in mm. 519–526. The flutes have a short fragment of the "Frisco" Introductory Theme in mm. 527–528, which leads into saxophone and horn statements of the "Frisco" Primary Theme in mm. 529–536. The trumpets take over the melody in m. 537, stating it twice before moving into another transitionary section in mm. 545–552. The time signature change in m. 550 requires the conductor to maintain the same pulse (moving from dotted-eighth notes to quarter notes) and then *accelerando* to the ♩ = 136 tempo in m. 553.

The Coda section, which begins in m. 553, features new harmonic devices and a continued emphasis on previous thematic material. Measures 553–593 are based on modal variations of the F melodic minor scale. Musicians often practice melodic minor scales with sharp sixth and seventh scale degrees ascending, changing them to the natural minor form when descending. David maintains the sharp sixth and seventh scale degrees when descending

throughout this section and uses the low brass to alter the modal emphasis. The low brass long tones in mm. 553–560 emphasize Ab, making this section the Ab Phrygian mode of the F melodic minor scale. Measures 561–569 change to a Bb emphasis, expressing the Lydian mode of the scale. The low brass emphasizes C natural in mm. 570–58, creating the Mixolydian mode. Measures 582–593 return to the Bb emphasis before transitioning to now familiar Bb quintal harmonies for the remainder of the movement. David utilizes complex modal writing in other compositions, one prominent example being his chamber wind piece, *Zephyrus*.

As with the C Section, the Coda combines thematic material from all previous movements in a *quodlibet* style, juxtaposing this material in new ways. Every four measures, the bass line starts over with eighth-note pickups, similar to the bass line in m. 168 of the second movement. The flute parts have duple versions of the "Frisco" Introductory Theme in mm. 552–567, emphasizing the familiar whole-step motion. The trumpet parts state the "Come On" Theme in mm. 553–560, mm. 562–568, and mm. 571–573. The flute parts state the "Beatnik" Theme in mm. 570–577, with an altered tritone interval in m. 575. A rhythmically altered version of the "Come On" Theme in the trumpet parts occurs in mm. 574–577; a dense *tutti* counterpoint, composed of alternating eighth-note and triplet rhythms, occurs in mm. 578–581. This type of full-ensemble *stretto* creates a sense of rhythmically controlled chaos. The conductor should ensure the ensemble is aware of this structure and that all ensemble members play the *staccato* notes the same length.

The "Bechet" Theme occurs throughout the ensemble in mm. 583–589, serving as a strong *tutti* finale. The running sixteenth-note accompaniment in the flute parts moves to the clarinets and saxophones in mm. 590–593, recreating the sense chaos. The *stretto* eighth-note pairs throughout the rest of the ensemble add to this effect. At the final five measures (mm. 594–

598) David dramatically calms the ensemble using half-note Bb quintal chords, reminiscent of harmonies found throughout *Symphony No. 2.* In his program notes, David describes mm. 594–596 as "Kaufman's alarm bell joyous as it strikes six in the morning of a new American age." These chords must all maintain the same *fortississimo* energy throughout this section, with a sudden change to *piano* in m. 597. David marks this quintal chord *lunga* ("long"), giving the conductor license to *crescendo* back to *fortississimo* slowly. The conductor should cue the piccolo entrance on Beat 2 and the small triangle entrance on Beat 3. The glockenspiel and crash cymbal hits in the final measure provide a compelling end to the work, emphasizing the *fortississimo* conclusion.

CHAPTER SEVEN: CONCLUSION

James M. David has been a prominent force in compositions for wind band, with a unique voice, ideal for tackling complex subject matter. His work has garnered significant acclaim, with countless performances from world-class ensembles at the Midwest International Band and Orchestra Clinic, College Band Director's National Association conferences, American Bandmaster Association conventions, and numerous other prestigious venues. His works combine intellectual ideas with modern compositional techniques in ways pleasing to both performers and audience members. David is very open about his artistic influences, paying homage to film, literature, visual art, other musical compositions, and his mentors. He is a master of his craft, always seeking to improve his compositional process.

David's *Symphony No. 2 –"The Road Is Life"* constitutes a unique addition to the canon of wind band repertoire. It depicts the complexities of the Beat Generation, their ties to jazz music, and their cultural anxieties in post-World War II America. David explores their background with musical illustrations of the places they lived, their literary works, and their adventures that shaped these works.

The complex intellectual elements of David's compositional output offer a compelling way to promote the expansion of academic writing related to the wind band medium. Though the history and writings of the Beat Generation were not the primary focus of this thesis, a more interdisciplinary approach could be a way forward for wind conductors seeking to create profound research. Cross-curricular research that involves scholarship from outside disciplines would greatly benefit the study music while further justifying collegiate music's existence as an

academic discipline. David's status as a highly successful composer, who also serves as a college professor, is quite common throughout the wind band medium. The eclectic and intellectual nature of these teacher-artists allows for a greater degree of concrete academic research related to their works. Academic musicians seeking a thesis or dissertation topic should consider delving into a composer's intellectual influences. This type of research brings about a deeper understanding of a composer's unique voice while also expanding interdisciplinary connections, making such research significantly more impactful to a wider audience.

The programmatic scope of *Symphony No. 2* is vast and showcases David's compositional depth. David's symphony portrays the frustration the Beats felt in New York City, their fear of the atomic bomb, their awe at the majesty of the American West, and the wonderful chaos of their eventual home of San Francisco. For example, he emphasizes the large palette of timbral options available in a wind band. He uses the percussion family to convey open Colorado vistas with the ringing sounds of crotales, duo glockenspiel, chimes, and other metallic instruments. He uses snare drum and suspended cymbal to convey jazz-like elements and to further complement wind textures and dynamic changes.

David's writing for wind instruments demonstrates a deep understanding of their capabilities and the technical nuances of each instrument. He uses trombone *glissandi* to convey comic and dramatic elements, muted brass to provide timbral contrast, and duo piccolos to mimic birdsong. His solo writing is always idiomatic of the given instrument and often cued in other parts to accommodate personnel issues. David showcases a deep understanding of the wind band genre and the ability to manipulate the timbres of each instrument to fit a musical landscape.

The formal and thematic elements of *Symphony No. 2* demonstrate a large-scale structural plan and showcase David's ability to develop compelling melodic material. The "Beatnik"

Theme is introduced in the first movement and developed throughout the work.[64] The third movement's "Desert" Theme begins with an altered version of the "Beatnik" Theme, utilizing simple octave displacement. David inverts the "Beatnik" Theme in the fourth movement and alters its intervallic relationships to convey comic elements. The opening of the "Beatnik" Theme also mirrors the quintal relationship between each movement's primary key centers. All four movements begin in a G-centered tonality and quickly modulate to new key centers, conveying reminiscent elements that develop into new ideas. The first movement's "Come On" Theme is similar to the fourth movement's "Frisco" Theme in their rhythmic emphasis, G minor-based tonality, and initial whole-step motion. The symmetry between the beginning and end of the work demonstrates David's tendency to use an arch form and a pattern of revisiting previous thematic material. The composer creates large-scale forms throughout his catalog of works, showcasing a deep understanding of thematic development and a desire for organic unity.

David's harmonic language throughout *Symphony No. 2* showcases his frequent use of chord voicings based on the harmonic overtone series. The opening Gm^7 chord in the first movement begins with larger intervals in the bass voices (G-D-Bb) and smaller intervals stacked in higher instruments (Bb-D-E-F-G). This type of chord voicing mimics the spacing of the harmonic series, with interval distances shrinking with each new partial. David's use of sharp elevenths in extended chord voicings also demonstrates his tendency to explore the harmonic overtone series while also displaying his regular use of jazz harmonies. The second movement includes figures based on the blues scale with bebop-like chromatic motion in the high woodwinds and a tritone substitution towards the end of the movement. The Coda section of the

[64] See Appendix D for a collection of all musical examples found in this thesis.

fourth movement features complex jazz-like F melodic-minor modal interplay. David tends to pair complex harmonic language with familiar thematic material to make the changes more accessible to an audience.

David's use of complex *quodlibet* features prominently in his compositional voice. Most of his works combine and vary previously used thematic material in some form of *quodlibet*. *Urban Light,* one of his most popular works, features layered thematic material that increases in complexity on each repeat of the bass line. David uses a *quodlibet* in the first movement's ending, combining the "Come On" Theme and the "Beatnik" Theme, and again in the fourth movement's modal Coda. David use of *quodlibet* hints at an overarching compositional tendency to embrace rhythmic complexity and creative melodic development. This is evident in his treatment of the "Beatnik" Theme, which he revisits multiple times throughout the work with slight rhythmic changes each time. This demonstrates a desire to convey thematic unity while developing and exploring the musical possibilities of each melody.

David's growing body of music merits more scholarly exploration related to his compositions and creative processes. His works incorporate complex intellectual influences and demonstrate meticulously crafted musical elements. David's music fits well into numerous academic disciplines, while maintaining unique creative characteristics. For example, further research could explore the development of David's compositional voice through a comparison of his earlier works with more recent compositions. Applied instrumental performers could analyze David's solo instrumental writing, such as his recent trombone concerto *Three Summits,* to develop a more concrete performance practice. David has several large-scale wind band works, such as *Ghosts of the Old Year* and *Flying Jewels*, that would also benefit greatly from further research and analyses. Chapter 1 of this thesis features a literature review of the literature on and

related to David, and Appendix C offers a comprehensive list of his compositions to aid in future research.

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APPENDIX A

PERMISSION OF USE FOR MUSICAL EXAMPLES:

JAMES M. DAVID'S *SYMPHONY NO. 2 –"THE ROAD IS LIFE"*

School of Music, Theatre and Dance
University Center for the Arts
1400 Remington Street
1778 Campus Delivery
Fort Collins, CO 80523-1778
(970) 491-5529
uca.colostate.edu

To: James Mepham
Master's Candidate in Wind Conducting
Colorado State University

Dear Mr. Mepham

In accordance with your request, I hereby grant permission for the physical or digital reproduction of excerpts from the score of my work *Symphony No. 2 – "The Road Is Life"* as part of your graduate thesis entitled "A Conductor's Analysis of James M. David's *Symphony No. 2 – "The Road Is Life."* Copyright credits should be ascribed to my business entity Oakdale Road Music and the year of copyright is 2024.

Sincerely,

James M. David, D.M.
Professor of Composition and Music Theory
Colorado State University

APPENDIX B

CONSORTIUM MEMBERS AND PREMIERES OF JAMES M. DAVID'S *SYMPHONY NO. 2*

Name, Ensemble/School	**Premiere Information**
Andrew Trachsel, University of North Texas (UNT) *lead commissioner	World Premiere: Oct. 24, 2024 CBDNA National Conference UNT Wind Symphony Performance: March 27, 2025
Rebecca Phillips, Colorado State University *co-lead commissioner	Consortium Premiere: April 25, 2025
Rickey Badua, California State Polytechnic University, Pomona	
Daniel Belongia, Arkansas Tech University	Consortium Premiere: April 24, 2025
Cody Birdwell, University of Kentucky	
Wesley Broadnax, University of Northern Colorado	
Jim Daughters, Cincinnati Wind Band	
Shigero Genda, Osaka Shion Wind Orchestra	Japanese Premiere: May 8, 2025
Jay S. Gephart, Indiana Wind Symphony	
Christopher Knighten, University of Arkansas	
James Lambrecht, Augustana College	
Erik Leung, Oregon State University	
Matthew McCutchen, University of South Florida	
Myron Peterson, Boise State University	Consortium Premiere: April 20, 2025
Edward Protzman, Portland State University	Consortium Premiere: May 18, 2025
Catherine Rand, University of Southern Mississippi	Southeastern Premiere: Nov. 15, 2024
Robert Schwartz, Southeastern Louisiana University	
Richard Strauch, Whitworth University	Northwestern Premiere: Nov. 24, 2025
William Talley, Ohio University	Midwest Premiere: Nov. 12, 2024
Andrew Yozviak, West Chester University	Northeastern Premiere: Dec. 8, 2024

2025 Winner of the College Band Director's National Association's Frederick Fennell Prize

APPENDIX C

JAMES M. DAVID: LIST OF PUBLISHED WORKS AS OF FEBRUARY 2025

BAND/WIND ENSEMBLE

Title	Date	Instrumentation
My Lyre Within the Sky	2025	wind symphony
Celebration Scherzo	2024	concert band
Pulsing Onward	2024	wind symphony
Vuelo de Brujas	2024	solo clarinet, wind symphony
Symphony No. 2 –"The Road Is Life"	2024	wind symphony
E Ala Ē: Arise and Awaken	2024	symphonic band
Three Summits: Concerto for Trombone	2023	wind band and tenor trombone
Fallingwater at Twilight	2023	wind symphony
Atomic Time	2023	wind symphony
Troublesome Fire	2022	wind ensemble and electronics
Message from Arecibo	2022	symphonic band
Dymaxion	2022	wind ensemble
Tesseract: Scherzo for Madeleine	2022	young wind band
Call to Commitment	2021	symphonic band
Flying Jewels	2021	wind symphony
Urban Light	2021	wind ensemble
Lookfar: Chorale for Ursula	2020	wind band with flexible instrumentation, full band version available
March Tumbao	2020	wind band with flexible instrumentation, full band version available
Menlo Park, 1879	2020	wind band with flexible instrumentation
Symphony No. 1 – Codex Gigas	2019	wind symphony
Heartland Verses	2019	wind symphony
With Soul Serene	2018	wind symphony
Swing Landscape: Rhapsody for Piano and Wind Orchestra	2018	solo piano, wind orchestra
I Saw the Figure 5 in Gold	2017	wind ensemble
The Moorlands: Scherzo Fantastique for Wind Ensemble	2016	wind ensemble
Ghosts of the Old Year	2016	wind ensemble
Scala Enigmatica: Concerto for Solo Vibraphone	2016	solo vibraphone, wind ensemble or percussion ensemble
Temple's Grace	2015	wind ensemble
From the Shaken Tower: Symphony for Percussion and Winds	2014	wind ensemble

Big Four on the River	2014	wind ensemble
All Dark Is Now No More	2014	wind ensemble, electronics
Two-Lane Blacktop	2013	wind ensemble
Auto '66: Concerto for Clarinet	2012	solo clarinet, wind ensemble
Sinfonietta No. 3 – Strange and Mysterious Waters	2010	wind ensemble
Octarine Spark	2008–09	wind ensemble
Bright Window	2005	solo trombone, wind ensemble
Sinfonietta No. 1 – "In the blue of an electric dawn"	2004	wind ensemble
Motivations	2004	wind ensemble

ORCHESTRA

Title	Date	Instrumentation
Three Summits: Concerto for Trombone	2023	solo tenor trombone, orchestra
Ostinato Fantastico	2020	large orchestra
The Brightness Within Me	2018	large orchestra
Lascaux: Symphonic Poem for Large Orchestra	2013	large orchestra
KAFKA- Concerto for Saxophone	2011	solo saxophone, chamber orchestra, electronics
Sinfonietta No. 2 – "Stories"	2005–06	large orchestra

CHORUS

Title	Date	Instrumentation
Pilgrim Soul	2017–18	SATB chorus, clarinet, electronics
Kubla Khan	2013	SATB chorus, piano, percussion ensemble
Trinity	2011	SATB chorus, piano, percussion ensemble

CHAMBER ENSEMBLE

Title	Date	Instrumentation
Waves of Melody	2024	sitar, chamber winds
Landscape in Light	2024	trumpet, trombone, piano, percussion
Of Unsurpassed Heroes	2021	brass choir, percussion
Escape from Planet Cleave	2019	two clarinets, fixed media
Zephyrus	2019	15 winds, percussion
Song of the Valar	2019	trombone quartet
The Dandelion	2019	percussion ensemble
NOLA - BÉLA - SOWEGA	2017	mallet percussion quartet

Batuque	2017	clarinet, horn, piano
Auto '66: Concerto for Clarinet	2017	solo clarinet, chamber ensemble
The Deep Ones	2016	flute, clarinet, violin, cello, piano, percussion
Concerto for Solo Vibraphone	2016	solo vibraphone, wind ensemble or percussion ensemble
The Charm of Impossibilities	2015	clarinet, violin, cello, piano
Tumbao	2014	flute, clarinet, piano
Deliverator	2014	10 clarinets
Pictures of the Floating World	2013	saxophone quartet, percussion quartet
L'oiseau dans l'espace	2012	solo alto saxophone, percussion ensemble
Garden of the Gods	2012	solo trombone, trombone choir
Auto '66: Concerto for Clarinet	2011	solo clarinet, piano, percussion
Fantasy Etudes, Book IV	2010	flute, clarinet, pitched percussion
Pavillions en l'air	2009	large brass ensemble, percussion
Paraphrase	2009	trombone choir
Quartet No. 3 – "Yog-Sothoth"	2008–09	horn, piano, string bass, drumset
Shifting Cells	2008	percussion quartet
Duo Toccata	2008	piano, percussion
Duke Front Five	2008	clarinet quartet
Fantasy Etudes, Book II	2007	two clarinets, chamber ensemble
Distrocto	2007	violin, clarinet, piano
Straylight	2005	brass and percussion ensemble
Quartet No. 2 – Found Objects	2005	flute, clarinet, alto saxophone, percussion
Quartet No. 1 – Watchmen	2004–05	string quartet
Sonata for Three Players	2003	violin, piano, percussion
Prufrock Seven	2002	strings, winds, brass, piano
Spirituals	2001	violin, cello, string bass, percussion
Three Pieces for Winds and Piano	2000	flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, piano
Game of Pairs	1999	percussion ensemble

SOLO

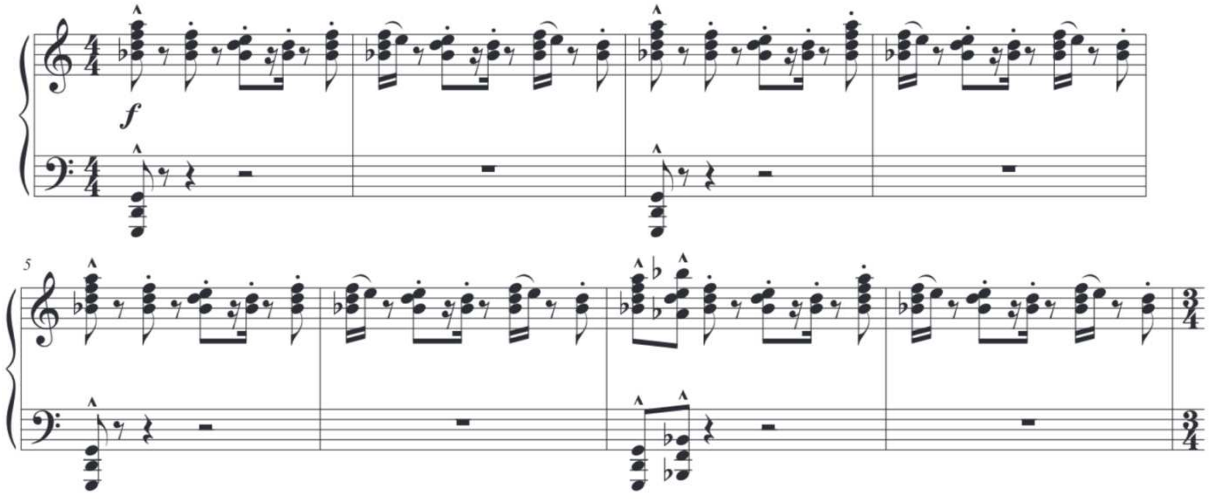
Title	**Date**	**Instrumentation**
Five American Dances	2021	two trombones, piano
Secure. Contain. Protect: Sonata for Trombone and Piano	2020	solo trombone, piano
Pradakshina	2019	solo alto saxophone, piano
Moonwatcher: Sonata for Trumpet	2019	solo trumpet, piano

Escape from Planet Cleave	2019	two clarinets, electronics
Southern Gothic from Three Imaginary Landscapes	2018	solo bass trombone or tuba, piano
Three Imaginary Landscapes: Sonata for Bass Trombone and Piano	2017–18	solo bass trombone, piano
The Phantom Ride	2016	solo saxophone, vibraphone, electronics
Partiels 2	2016	solo trombone, electronics
HOOZY/THINKY/IZ?	2014	solo violin, piano
Historias y Danzas	2014	solo clarinet, piano
Sheets of Sound	2009	solo tenor saxophone, digital audio
Fantasy Etudes, Book III	2009	MIDI-controlled piano
Fantasy Etudes, Book I	2006	solo trumpet, piano
Frames of Reverence	2003	solo clarinet
Sacraamundi's Report	2002	digital audio
The Locomotive Geryon	2002	solo alto saxophone, piano
Memento	1998	solo flute
E-Type Jag	1998	solo clarinet, piano

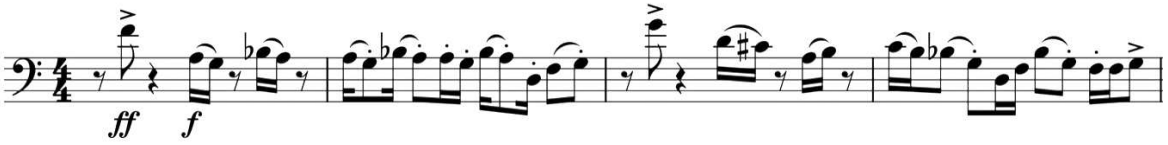
APPENDIX D

SYMPHONY NO. 2 THEMATIC REFERENCE GUIDE

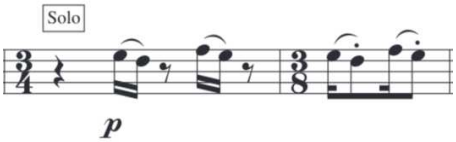
"Come On" Introductory Theme in the Piano, mm. 1–8



"Come On" Primary Theme in F Horn 1, concert pitch, mm. 11–14

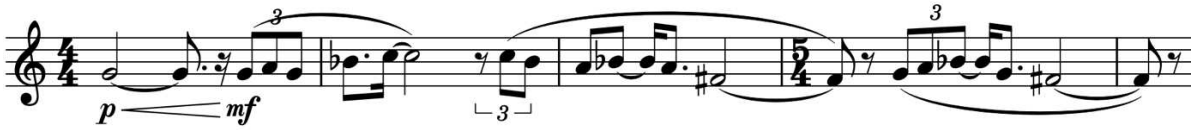


"Come On" Transitionary Theme in the Oboe, mm. 29–30

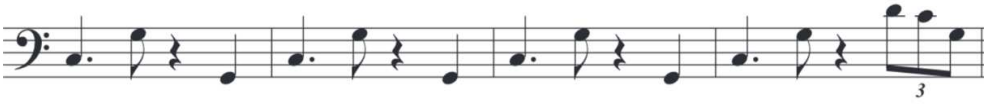


"Beatnik" Theme in the Eb Alto Saxophone, concert pitch, mm. 35–40

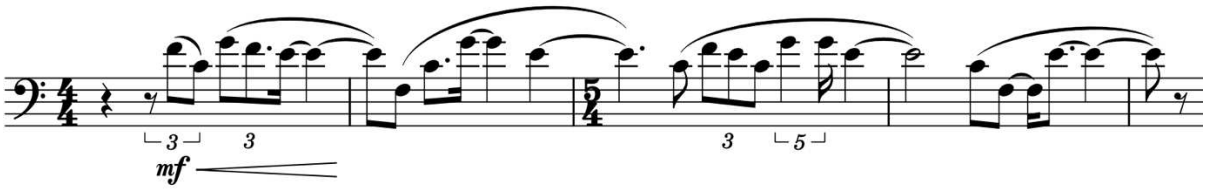
“Bechet” Theme in the Bb Soprano Saxophone, concert pitch, mm. 117–121



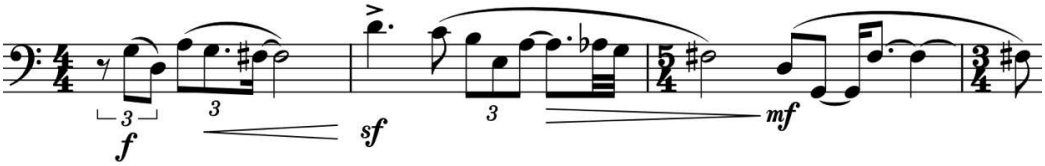
“Spanish Tinge” Bass Line in the Contrabass, mm. 125–128



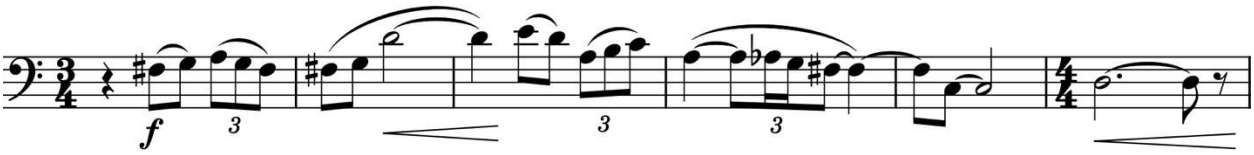
“Desert” Theme in the Bassoon 1, mm. 205–209



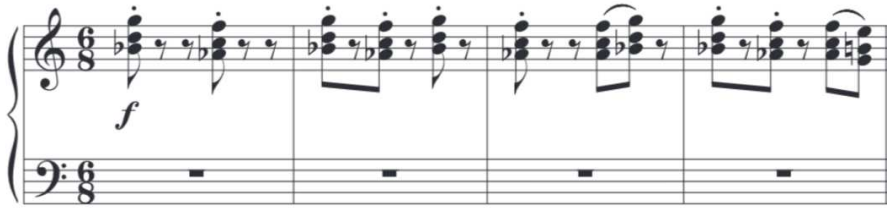
“Desert” Theme A in the Euphonium, mm. 217–220



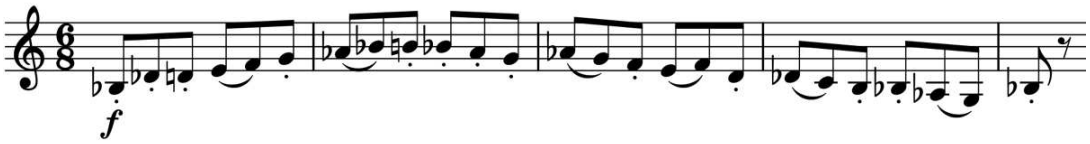
“Desert” Theme B in the Euphonium, mm. 220–225



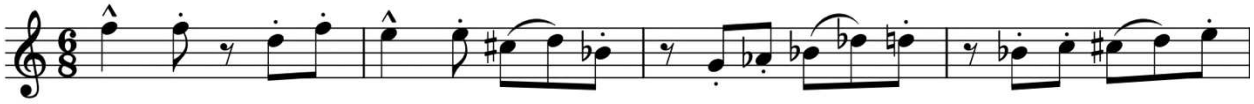
“Frisco” Introductory Theme in the Piano, mm. 316–319



“Frisco” Transitionary Theme octatonic figures in the Bb Clarinet 1, concert pitch, mm. 328–332



“Frisco” Primary Theme in the Bb Trumpet 1, concert pitch, mm. 340–347



APPENDIX E

SYMPHONY NO. 2–"THE ROAD IS LIFE" PROGRAM NOTES

"Our battered suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life …"
Jack Kerouac, On the Road

In the late 1940's and 1950's, the so-called Beat Generation of American writers challenged the perception of their nation and its people. They wrote on the joy of America's natural beauty and grandeur – its powerful music and poetry, but also the suffering and malaise of its citizens, weighed down by those who would exploit them. My second symphony ruminates on the words of four Beat Poets and how they might relate to our current mindset in the second quarter of the 21st century. In four movements, a musical road trip of the mind is cast as each one is built on a different author and American place.

I. Junkman's Obbligato (New York City) - This fiery poem by Lawrence Ferlinghetti deals with the complex and testy emotions of Greenwich Village in the late 1940's and was distinctly influenced by jazz. Swing and bebop intermingle with mid-century modernism, with stabbing brass and percussion alongside swirling winds as Ferlinghetti begs us to "come on, let's go!"

II. Intricate Shreds (New Orleans) - Bob Kaufman's Believe, Believe references jazz alongside fears of nuclear war and the rise of authoritarianism. Here, a soulful clarinet and soprano saxophone duet recall Sidney Bechet alongside an ominous heartbeat of the second line "big four" rhythm. Jelly Roll Morton's "Spanish tinge" appears in the form of a brash habanera to give way to the ticking of an atom bomb. Finally, these "shreds" recombine alongside a paraphrase of Bach's St. John Passion to end with an ominous alarm bell.

III. I Saw God in the Sky (Colorado) - Jack Kerouac spent significant time in Colorado with his friend Neal Cassady, the inspiration for Dean Moriarty in On the Road . Here, I use my own musical language to express the beauty and transcendence of the high desert of the Rockies as described by Kerouac.

IV. The Machinery of Night (San Francisco) - Finally, Allen Ginsberg's immortal Howl was published shortly after his move to California. All of the earlier movements' themes find their way here, much as each author eventually came to this beautiful mess of a city. A psychedelic infernal dance utilizes malambo, bop, and samba rhythms as night clubs blare into the foggy San Francisco gloom. At last, we hear Kaufman's alarm bell now joyous as it strikes six in the morning of a new American age.

This work was commissioned by a consortium of wind conductors led by Dr. Andrew Trachsel, University of North Texas and Dr. Rebecca Phillips, Colorado State University. The symphony is dedicated to the memory of composers David Amram and Sammy Nestico.

-Notes by the composer, August 2024, Fort Collins, Colorado

APPENDIX F

JAMES M. DAVID INTERVIEW TRANSCRIPT

OCT. 31, 2024

JM: I want to update your biography. I know Sheridan Loyd would have left off in 2019, and I think Myron Peterson would have left off in 2021. I'm curious if there's anything specifically you would like included? I know there have been some awards. I know there have been some pieces, things like that. Are there any highlights that you'd like to include?

JD: I mean, yes. I guess so. I won the Revelli 2022. I did my trombone concerto. That's probably the biggest single thing I've done in that time frame. I had my Hawaii consortium, and I've had performances at Midwest that you could highlight.

JM: Jazz. You use a lot in this [*Symphony No. 2*], which makes sense when considering the Beat Generation. I love Kerouac's writing about bebop. How deliberate is that kind of influence, and do you consciously bring it out in other works? And what are your main jazz influences? Was it Sammy Nestico? Did you play a good amount, too?

JD: So there's kind of two questions in that. The first one would be related to how much it influences my own music, greatly. There's not a piece that I've written that doesn't have some degree of jazz influence in it. A big part of the way that I conceive of harmony is built around jazz practice. Over the years, I think of myself as kind of synthesizing a few different aspects of that. On the one hand, jazz performance practice and jazz theory, both of those things have an influence. And then sort of thinking about how different composers assimilate jazz into their own sound, too. Christopher Rouse and Joseph Schwantner are both good examples of people who have a very overt jazz influence, which is not immediately recognizable all the time. But if you know enough about jazz, you can immediately understand how that actually plays out, even if it's not super overt in the way that it is expressed. My specific influences, that was over a multi-year process too. Both my brothers are jazz musicians. My dad was a jazz musician. So that was kind of the earliest level there. And they exposed me to that while I was still in high school and even earlier than that. I really wanted to be involved with them as much as possible. I was friends with a lot of jazz musicians in college as well. And, you know, that eventually translated into studying with Sammy Nestico for as long as I could. And I continued to play jazz and learn how to improvise and did that all the way through. I played lead trombone in a big band at Florida State when I was a doctoral student. So I always wanted to be involved in jazz as much as I could. I never felt like it was going to be, from a performance side, my greatest strength. It was just too difficult for me to try to balance composing and trying to be a great jazz musician. That just seemed like too much. So I made my peace with, [the fact that] I'm going to get good enough at jazz to understand it as well as I could, both from playing trombone and for playing piano.

JM: Did you play piano in big bands or anything like that?

JD: I tried to do that as much as I could like playing in some combos and things like that as well. I learned how to comp and realize things on the fly. Again, I'm not great at it, but it helped a lot with the things I wanted to do from a composition standpoint. So I wouldn't say that I'm an expert jazz improviser, at any point in my career, but it definitely was something I wanted to participate in as much as I could.

JM: [In *Symphony No. 2*] I notice a lot of sharp elevenths and stacked fifths in your chord voicing. You talked about this in class, where a lot of your voicings are harmonic series based. I think a good amount of your music, the more I dig into it, has chord structures like that.

JD: Sure. A lot of that has to do with my own sensibilities as to what kinds of harmonies I want to use. On the other side of it, on the orchestration side of it, is finding things that naturally sound good with band. And that just has come through experience, as to the kinds of voicings that are more appropriate or less appropriate, given the situation. That was an evolution over time. Some of my older pieces for band actually have a lot of the same kinds of harmonies, but they sound not nearly as effective, in my opinion, because of the way that they're voiced. I just got a lot better understanding of that as I've worked with more bands over time.

JM: What came first? Did you read the Beat Generation writings beforehand?

JD: I'll be totally truthful about it, the basic idea started in 2022. I had it in mind that I need to write another symphony because the first symphony was just so massive and limits the number of groups that would be interested in playing that piece. It's thirty-five minutes long. You need nine percussionists, including two sets of chimes. It just goes on and on, all of the stuff that you need to play that piece. This really does limit the appeal of it. And at the same time, I felt good about that piece in the direction that it went. I liked the idea of doing something else that was similar, but I knew I wanted to do something that was a little more practical. I looked at some of the more successful symphonies in the last ten to twenty years or so for band, and they all had a similar length. Very few of them are more than twenty-five minutes long. They usually have relatively short individual movements. That's another thing I noticed. Most of them are four movements, most of them no more than about seven minutes long. Initially, just scope was the first thing that I had thought of. I was not exactly sure when I was going to do it. The idea with using the Beat Generation was actually inspired by, the Cadets in 2022. Their show was built around just Kerouac, and I just watched the show, thinking "oh this is cool." This is something that is pretty in the in the culture. Just generally, most people have been somewhat exposed to it, in America. And I thought, "okay that's kind of neat." And I like the road trip-type idea, it was a concept that also seemed appealing to me. But then I though that I can't just make it about *On the Road*. That was too narrow and on the nose to me. And then I though about what else could I do with that in mind? And how could I make it more personal to me? And so I looked at it in terms of what's a way I can really connect myself, to each of the places that might potentially be in the piece and then looking at different authors that might really be interesting to me there, too. My wife introduced me to Ferlinghetti, who was really great and somebody that I'd already been thinking about doing something with him just on his own. After seeing that Cadet show, I thought, "I can kind of pull several of these together." Bob Kaufman was the big one for me of finding somebody that was from the South, because I wanted to have something that would work there, given my own background. Once I found that, it was like the whole thing came together.

You know, New York and San Francisco, those are obvious places you would connect to. And then I thought about how I get from those two places and connect to the two places I am from, which is Colorado and the Southeast?

JM: The Kerouac makes a lot of sense because of his writings about Colorado are really cool. Bob Kaufman is a voice that I don't feel like a lot of people know when they think about the Beat Generation. His just writing about the atomic bomb is fascinating.

JD: And Kaufman also so directly references jazz, and jazz is clearly a big part of his life. That was the other thing to me, too, realizing that that there's this strong jazz quality to all of them. And it was just felt perfect. I can create this sort of jazz symphony from that.

JM: When did the commission come around, and how did that fit into the timeline? Who approached who?

JD: So I talked to Dr. Phillips about it. I want to say kind of spring of 2023. Sort of thinking, when would be the best time to start announcing something like this and who I could potentially talk to about it. Our schedules are always the thing that we're trying to align. When would she potentially be able to program the piece? And would that line up with when I would be able to write the piece? Also sort of looking at other things that would potentially be beneficial to the sort of lifetime of the piece. In this case, it was looking at the CBDNA conference and when that would fall. And hopefully, getting some sort of interest from a group that would be playing at CBDNA because that is sort of the gold standard in this field is having a performance there.

JM: And North Texas is definitely doing it at CBDNA?

JD: As far as I know, and I've gotten confirmation.

JM: Dr. Phillips said that Eugene Corporon was very impressed and wanted to do it. That's awesome!

JD: He was. He just did that while I was there. I'm super excited about that. It was kind of in mind from the get-go is to see if we can if we announce it at the beginning of, you know 2023 and then hopefully that will give enough people time to sort of think about that. So then that was just kind of on the back burner, and we were looking at a list of potential people that we would ask. That's what we've done with most of the pieces where it's me and her [Dr. Rebecca Phillips] collaborating. She doesn't like to do the big all-call consortium announcements as much because, and I agree with her, it's increasingly less effective to announce these things because there's so many out there. Working more directly with people that you know already know and that would already answer an email is a big factor to that. Then I would credit Sean Murphy, Murphy Music Press, for sending Andy Trachsel my way. He had played a couple of my pieces. He had done *Urban Light* and *Flying Jewels* with his band. So he was aware of my existence. I had told Sean that I was doing this and hoping to get some people on board. This was at Midwest 2023. Dr. Phillips, again to her credit and wisdom, said we should get him to be the lead for this because she'd [already] done a bunch of things with me. It is probably a good idea to kind of see some energy from a different part of the country. That's, more or less, how it came together. It was

another several months process. Then the problem is you get three really busy people who are all doing very different things all the time. Getting the three of us to talk and get our heads together was challenging.

JM: You talked about how the scope was kind of the first thing you thought about with the piece. I think I remember you saying “a la” Julie Giroux's symphonies, Frank Ticheli's symphonies. Were there any other works that initially inspired you?

JD: I really thought about the more popular symphonies. It's kind of based on my own experience seeing which ones get played a lot. Jim Stephenson's symphonies were the other ones. And of course, the more historically famous symphonies like the Hindemith or the Persichetti. Those are both under twenty minutes.

JM: Movement one. It feels like there are two sections. There's that beginning section, and then it changes mood dramatically at m. 31 where you kind of have that stacked fifths theme that comes back with the minor third descending figure. That theme is in a lot of this symphony. I'm curious which version of that theme kind of came first? I think a lot of the second movement stuff falls into that. A lot of the third movement falls into that sort of category. There are many chromatic descending minor thirds throughout the work as well. What version of that theme came first?

JD: So there's a lot to unpack there. You're right in the sense that the first moment does present those two main themes. You've got the sort of very beginning, which I continue to refer to it as the “Come on!” leitmotif.

JM: And then you put the words to it later.

JD: Yeah. And then, the saxophone thing. The stacked 5ths theme. I have ended up calling that one the “Fanfare for the Common Beatnik.” It's carries throughout the whole place.

JM: I sometimes wonder if it's connected to natural beauty a little bit too? There are elements of it here or there, especially in the third movement.

JD: Well, yes. But there's actually a theoretical reason behind it too. The first time you hear it was the first time that I composed it.

JM: It seems like that's kind of the original because the in third movement version, it’s just offset octaves.

JD: The order I wrote was first, third, second, and then fourth. And so I did that somewhat deliberately. I really thought that I got more and more concepts in mind for what the second movement was going to be, but I wanted to be able to reference some elements of the third movement in the second movement too. So that was my decision.

JM: They seem to be the most heavily connected [movements]. And there's the *attacca* you've added too.

JD: So that's a factor there too. I can show you. I did a presentation at North Texas, about some elements of the piece. But specifically, that first motive ties into this, bigger. So the order of the movements, it goes G minor, C minor, F major, and then B flat major. Which is a giant turnaround. 6, 2, 5, 1. So, trying to have this organicism, but if you think about that, then you've got, G as the first note in each movement. That became a thing for some reason I want to put G as the first. If you think about that, that the order becomes "do, sol, re, la." Okay? And then "do, sol, re" is the initial presentation of the theme. Now when I gave this [presentation] I put "Don't Sweat the Small Stuff" as the title because I don't want people to obsess about things like that. These are things that just helped me in writing the piece. I'm happy for people to realize that they're there, but they're not that essential to appreciating the piece from an aesthetic point of view. The first chord of the piece is Gm^7, and the last chord of the piece is Bb add 6, which is just an inversion of that. And then you have "BG," which stands for "Beat Generation." Again, it doesn't matter. It's just there for my own management, plus I need to write a band piece that ends in Bb. I've written so many band pieces that end in sharp keys. That's such a thing for me. I need to have one that's in Bb.

JM: That first motive, the "Come on, let's go" motive in the first movement, is there a way you divided [thematically]? I just call it the "G minor section" with all the sixteenth-note subdivisions. Are there smaller themes within that? There's that transitional theme that goes between the main sections of that movement. It's just kind of long, and there's a lot of parts of it. I don't want to just call it all "A."

JD: There definitely are different elements in it. One is that interruption thing that we'll have after a big moment. Kind of climax of a big texture, and then suddenly all that drops away and you have just that motive. That is kind of the way that the poem is structured, "Junkman's Obbligato," where it will kind of constantly interrupt its own flow. So that was the idea behind that. And then as that kind of became more and more of a thing as I was writing, it's like, okay, well that now needs to be like one of the main ideas of the whole piece. So it's presented first as its own melody in a traditional way with like phrase, period structure to it. But then it becomes more fragmented as it goes along. And then you have the second theme that kind of comes in there. Some elements are more important than others. Measure 24, that is just a transition.

JM: And then there's a transitionary kind of thing before 31, at 29. It's kind of using that theme to go into that next section. That's kind of what I thought. I just wanted to double-check.

JD: I mean, in general, I'm not trying to reinvent the wheel when it comes to form. I feel like form can work against you if you try to make it too complicated. That is just my personal feeling.

JM: I forget how exactly I wrote about that 95 section where you juxtapose things together towards the end. I was most interested in how those chord voicings happen. And I think I remember coming up with the idea that they're kind of quintal except that you have add a tritone.

You start with a quintal stack and then you have a tritone, and then you have a fourth in the next measure. I don't know if that's what you were thinking?

JD: Yeah. So those types of stacks, those are just this particular sound of the the harmony by itself. Then I will line them up to match the overall prevailing harmony. In those particular instances that's a McCoy Tyner voicing there. And you see that a lot. In this case, I condensed it a little bit to fit the range of the trombones a little better.

JM: Is there anything you want to add about the first movement?

JD: Yeah, there's a couple of things. This piece uses snare drum with brushes a lot. And that's another, little literary reference there for me. Do you know the short story, "The Secret Life of Walter Mitty?" Have you ever heard of that?

JM: I know of it, I haven't actually read it.

JD: There have been a couple of movies. But he's this businessman that kind of has these day dreams. And in each one, there's this sound, sometimes it's machinery, sometimes it's burbling brook or something. But they'd always written this "topakata," and I decided I needed that.

JM: So you wrote that out. That's cool. Okay.

JD: That works really well with the samba rhythm in the fourth movement. Because that's kind of a natural way to have that inflection in samba. So that kind of works out. I love the snare drum with brushes too, because it immediately evokes a jazz sound, without having to use swing rhythms. If you notice, I really despise large classical ensemble trying to swing because it never goes right.

JM: Although, I've noticed there is a swing pattern in the suspended cymbal later on, which is interesting.

JD: One person can swing. But I try to avoid anybody else doing it.

JM: Fair. And percussion-wise, there's a lot of interesting colors throughout, as you tend to do.

JD: tried to be a little more restrained with percussion on this. I don't know that I achieved that, but I tried to. I tried to get it down to less than six parts. It's seven not counting timpani. This piece, in some cases, it was just a matter of the practicality of it, of getting people to be in the different stations.

JM: And you don't have a lot of sharing. There's a shared vibraphone, I don't know if there's anything else that's really shared.

JD: A couple of smaller things. I try to avoid that as much as possible.

JM: There was a percussion change. Isn't it now a Tam tam lying on the table with a chain across it? Why did that change occur?

JD: I asked Dr. Hollenbeck to see if he could come up with the kind of sound I wanted. I asked my brother also. He's also a percussionist. What I wanted was a metallic snare drum sound. So this is kind of pulling that "tapakata" thing through the whole piece. And I wanted to be extra harsh and really penetrating. I just could not think what exactly that would be. So I gave the suggestion of the Thunder Sheet to see what that was like. It's okay, but it's not quite as intense as you'd want it to be. The best solution turned out to be the chains on the, with wind gong or really small sixteen-inch Tam-tam.

JM: It's a lot of metal sounds, like most of the symphony. That fits with the idea of "Junkman's Obbligato." I don't know if that was a deliberate thing?

JD: Yeah. I was going through this kind of mid-century modernist sort of sensibility. Plus, it's just metallic percussion I love how it just opens up that frequency spectrum for the band. The band tends to be so bottom-heavy. I really like to try to use metallic percussion to [even] that out.

JM: Bring some overtones in. That makes sense. Let's talk the second movement a little bit, if that's okay? I remember a couple of classes ago, you said to find Arch forms in your music. The closest I could come was in this movement because I get the sense that there's a bit of an A section, with the improvisation between the clarinet and the saxophone. At m. 134, trumpets take up the theme, but there's still improvisatory stuff in the woodwinds to interrupt it. Then I feel a B section at 141 when you add the ominous kind of building thing with the different subdivisions. At 161, where the clock strikes come in, it could be C section, but it's just a couple of measures. It then returns to B material at 169. Or am I just reading too much into this?

JD: Honestly, I have not thought about the form on this one much. This one is the closest to through composed. This one is sort of the most programmatic. I had the most specific ideas in mind, starting with the soprano sax. Sort of dialogue between those two parts. Then you have a repetition of that, and then it's sort of a dialogue between the clarinets and the saxophones as sections. And then sort of building towards the atom bomb.

JM: Right, the 141 section very much feels like that.

JD: And 141 is the Jelly Roll Morton "Spanish tinge."

JM: That's also what I thought too. I saw that written in your program notes and wondered if that was a jazz tune? It's just a recording of him talking about the "Spanish tinge" in his music and throughout jazz.

JD: You'll hear that Tango/Habanera rhythm in a lot of his pieces. The piano left-hand has that rhythm here, it's just massively slowed down.

JM: The bass line stuff. I sped it up for a second when I was studying it and got that.

JD: So it's almost this feeling that these motives get stretched to their most extreme, and has this sort of uncomfortable quality. That's what I'm trying for in this particular little section [m. 141]. And that finally collapses in on itself. And that was sort of the idea with the atom bomb ticking behind it. Again, I will freely admit I stole this from Steven Bryant. His piece, *The Automatic Earth*, has the ticking in there, and I thought "That is super cool. I'm going to find a way to do that."

JM: Where did the *St. John Passion* quote come from?

JD: That that happened very serendipitously. As I was working on this piece, I saw the movie "Mirror" by Andrei Tarkovsky, one of the greatest Russian filmmakers of all time. And the whole last part of that movie, the last ten minutes or so, is set to the first movement of the *Saint John Passion.* I will not attempt to describe the plot of "Mirror." Even if there is a plot to Mirror, it is a very surrealist kind of thing. It's beautiful, though. It's one of those you watch it and I was in tears and I didn't even know why. It's beautiful. And I was just like, man, that is so great. I mean, I had heard *St. John Passion* decades ago, but I hearing it in that context completely blew my mind. And so I was like, I'm going to figure out a way to build that into the piece to sort of paraphrase it. So, the bass line is completely different, it kind of fits in with what I wrote for the first [section].

JM: But it's still a very direct quote [of the *St. John Passion*]? It's even in the same key.

JD: Exactly the same.

JM: I thought of this section as a recapitulation of that theme because the saxophone and the clarinet picked their duet during the *St. John Passion* quote. But you're saying that movement has less of a formal structure than I was probably giving it?

JD: I certainly don't think of it as any particular form. I think of it close to a prelude, like a Chopin prelude. It has just an expansion of harmonic ideas and thinking about how melody and harmony inform each other. The whole piece is just that. And then the poem is my favorite of the sources. I think I wanted to sort of give it the most literal depiction because of that.

JM: Had you read this poem before you started the project?

JD: No, I just got on the Kaufman, I read a couple of his books, and just centered on that one. It's perfect for a piece of music.

JM: Is there anything else you want to add about this movement? Anything that I may have missed?

JD: I don't think so, this one is straightforward. Once you know what you're looking out for. We ran into a couple things with just improving the orchestration slightly. We changed the mutes on the end for the trumpets. Harmon mutes instead of straight mutes.

JM: And your straight mute sound is kind of Dr. Phillips-esque, where you want a metallic or nasal kind of straight mute, right?

JD: Not necessarily.

JM: But do you want a covered sound at any point? The orchestral-covered kind of straight mute thing?

JD: No. No. A straight mute to me is kind of middle of the road. That's kind of its purpose is when you need that. And if you need the trumpet to blend in a little bit. It kind of helps with that. And you can have longer phrases with straight mute.

JM: Yeah. It's a mellowed-out Harmon. That makes sense. Okay.

JD: But if I really want color, I'm going to ask for Harmon instead.

JM: I'm not a brass player, so my knowledge of mute brands is terrible. I think Dr. Phillips always says to use Tom Crown straight mutes.

JD: Yeah. Tom Crowns are her favorite. They're a little bit old-fashioned. But people still play on them. They're still popular for sure. They have brighter sounds for straight mutes.

JM: So you're thinking toned down from that a little bit?

JD: I think more contemporary straight mutes tend to be slightly darker than that. Straight mutes nowadays tend to be more about playability as opposed to getting the absolute most timbre change that you can. People would rather it be in tune, basically.

JM: This m. 189 to the end section transitions into the third movement a bit. Like a Coda?

JD: Yeah, it is. So, we get the perfect authentic cadence, and then I wanted to bring the bell back in, the alarm bell, one more time. This sense of, "well we haven't blown ourselves up yet, but there's still a very real possibility that we will at some point in the future." If it's not this crisis, maybe it's a different crisis that will foretell the end of humanity. So that's essentially what the point was.

JM: Moodier kind of middle movements, both of them in their own way.

JD: Yeah. And I like the contrast of being very dark, but still having a bell timbre and then contrasting that immediately with a very light and bright timbre from the glockenspiel.

JM: In the third movement, it's just fascinating to me how long you waited to get to a third. It's just that open kind of that open sonority. And that makes sense for the subject matter. Was there a specific vista in mind?

JD: Yeah. In the passage that the title was taken from, he's talking specifically about the Colorado/Utah border.

JM: Yeah, the "God in the sky" quote.

JD: Yeah, he's no more specific than that, we don't exactly know where he's talking about. When I think of that area, I think of the Grand Mesa.

JM: Yeah the high desert kind of thing.

JD: Yeah, high desert. I could also think of the weird parts of that, like Arches National Park or Goblin Valley State Park in Utah. Just this kind of combination of being vast and powerful, but also kind of very strange, and even a somewhat uncanny quality. To me, this third movement is about moving between that feeling of pastoral and then sort of turning inward. This transcendent meditative state within it. I think the piece kind of goes through that journey. You start from experiencing the vista, then you move inward, and then the end of the piece is sort of like now you're a slightly different person coming out of that experience. You eventually awake from your sort of transcendent state in a slightly different cognitive space.

JM: I mean and that's a very common theme in Kerouac's writing. Any time he and his buddies are out at night that's the kind of mood that we get a lot. I feel a primary theme coming in kind of at 205 that you play with a little bit. That was the one that I just remember relating the most to Theme B in movement one. And I was like, "oh he just offset the octave on that."

JD: So that is I mean, it's just those notes. And that is sort of like you're playing around with this idea. I look at it like he's sort of remembering. That's my New York movement. Right? It's the first movement. Right? So, this is sort of like him remembering a little bit of his past and rolling that around in his hand a little bit. I think it's Elmer Bernstein. Double check me. I think it's Elmer Bernstein who wrote the music for *To Kill A Mockingbird*. He talks about how that opening theme is supposed to have this, like, childlike quality to it. Almost as if a kid just came in and started noodling notes on the piano. And that was kind of what I was going for here. Sort of noodling around on the on the white keys of the piano.

JM: That makes sense. When you come back to the theme in 216, with that euphonium melody, there's an addition to it that, and then I feel like you play with the addition that from then until fermata. It feels like an improvisational, using the second half of the Euphonium solo.

JD: Yeah and then that becomes kind of the other main idea. This is just sort of expanding, sort of reaching towards the summit of the mountain. Yeah. That kind of awe I was going sort of going forward there.

JM: It's interesting how it's orchestrated through different parts and how much things are kind of moving through there. And then 235, that feels like very much a return to the beginning, just twice the speed. But at 244, there's a more direct statement of that theme, more similar to the first movement.

JD: Both of those combine as one statement. Yeah. You have both the outer stack fifths. But then in the middle, you have the third movement. So a reordering of those same notes. There's two different transpositions happening simultaneously.

JM: I'm curious where the piano accompaniment comes from?

JD: So these are like these gamelan isorhythms that are happening. And this is, again, this idea of it being sort of this transcendent, meditative quality. You have these rhythms just sort of rolling in the background here. You know, initially you just have the bassoon. And so that's sort of Sal Paradise, but then you add in other voices to that.

JM: The other characters kind of?

JD: Yeah. I kind of look at this as Sal and Dean Moriarty talking back and forth to each other, kind of talking about the nature of existence. You get the duet there between bassoon and English horn. And then later you get the duet between soprano sax and alto sax. Just little conversations.

JM: That minor third chromatic drop thing. Is there a programmatic element to that because it happens a lot?

JD: Well, I do think that one came in and with that glissando effect. Yeah, it has this sort of a somewhat playful quality to it. You know, a glissando generally has this sort of uncanniness to it. It's either sort of a comic, grotesque sort of sound, or a deliberately unsettling effect.

JM: And you play with that with the trombone parts a bit here and there too. I think that's first movement material halfway through.

JD: And that, you know, that continues to play out several times in the end of this third movement. You get these that at m. 286, so this is sort of what I'm talking about here. You get the two big climaxes in the third movement. The first is sort of the natural, the physical environment and the second is this transcendent mental state.

JM: There's considerably more overlapping parts and sequencing in that 270 area. So, the first one is the summit of a mountain, the second one is an inner summit.

JD: And the first section is much more diatonic and then you get more chromaticism in the second one. A little more sort of romantic harmonic language. But then this 286 placid section is what I was mentioning earlier. That idea of moving from this euphoric state and then coming back to reality is essentially what happens in those three little bars there. This is another really overt reference that I will freely acknowledge. It's from Joseph Schwantner's *Sparrows*. If you listen to that piece, you'll find exactly where it sounds exactly like that. It’s for voice and chamber ensemble, but it's very much that. It has this glissando in the voice and so I use trombone to kind of imitate that. The trombone and the cymbal on the timpani are good ways to create that. And this also references the first movement of *Ghost of the Old Year.* That piece is also very pastoral and also about my own background. I look at this piece as a companion to the first movement of *Ghosts of the Old Year*.

JM: That stuff in the 6/8 section is also very similar.

JD: That little glissando type gesture that's in *Ghost of the Old Year*. And that's kind of one of the things that's referenced.

JM: I really like I like the bird chirping, at 247 in the piccolo.

JD: I would love to get it set up, I don't know that it would ever work in live performance, but so that you could have both of the piccolos on either side of the stage. That would be cool. I don't know that it would ever be possible.

JM: This the movement with the two glockenspiel in stereo, isn't it?

JD: I mean, that's much more apparent. You can immediately tell with glockenspiel, which side of the stage it's on. Piccolo probably wouldn't be as noticeable, but I would still appreciate it. I think audience would appreciate seeing just seeing that.

JM: Is there anything more you'd like to add on to this movement?

JD: The only other thing I'd say, is that a big inspiration for this piece is *Become Desert* by John Luther Adams. It similarly starts with just the single crotale at the very beginning. That piece kind of ends with that as well. It begins and ends with just the single crotale hit going out into the infinite. So I wanted to figure out a way to do something like that, but not be forty minutes long.

JM: Movement four feels kind of like a Rondo.

JD: It's a Sonata Rondo that I gave up on halfway through. That's the way I would describe it.

JM: You introduced a theme right at the very beginning. Is that related to the first movement?

JD: A little bit. I mean, I think it's some of the same pitches. It does still have the major second as kind of one of the main things. And, it also has the opposite of the "Come On" theme. So there is some degree of connection to it, but not super overt. "Malambo" is a reference to Ginastera. I use that dance form a lot. He wrote a piece just called *Malambo* for, piano, and that one opens with the open strings of the guitar played in order. And so, each of the harmonic slices is just the open strings of the guitar stacked on top of each other. It just moves up and down.

JM: Even in measures 320 and 321, there are like clashing tritone things through there?

JD: They do change.

JM: You're just altering that a little bit here or there? That makes sense. That answers a big question I had about how, harmonically, how you came up with all of this section. 328 is kind of second section of that theme. But it doesn't really come back, does it?

JD: Well, it does come back a little bit. A little bit. It's not super important. It's it is sort of a transitional idea.

JM: M. 356, those broken arpeggio things, I'm curious about that a little bit. It's not quite transitional.

JD: No it is. I just wanted a quick contrast to the original texture. That again uses the tuning of the guitar. So if you watch it, it goes up one, and then you're just kind of continually moving down. It'd be like as if you're just sort of gradually, barring all 4 or all 6 strings across. And that that idea does come back. It does come back later.

JM: You do have a transitionary thing at m. 366 with those eighth notes moving up and down. That's often used as a cue for the next section.

JD: Those make it really easy to do the metric modulation thing.

JM: So, at measure 380–381, you have a statement of that stacked 5ths with the descending third kind of thing. Was 384–385 meant to be a weird inversion?

JD: Yeah

JM: Okay, that makes sense to me. And then you have a statement of movement one stuff. Like, that's kind of where that stuff all comes in, and then 399 is the cue to go to the next thing. Then you return to the original movement four theme.

JD: I think I put this in the program notes that the idea is each of your previous authors kind of come back because they all eventually ended up in San Francisco.

JM: I was wondering that too. I think I remember that in the program notes, but it was one of my questions.

JD: Ferlinghetti even comes back first.

JM: 427 is like Movement two, but it's just a quick interruption, right?

JD: Yes. Okay, I am all about honesty. I needed a big appropriately "band" climax to this first section. Yeah. There you go. Bam.

JM: So basically, this a Rondo-type form, that is what you're thinking throughout, right?

JD: Yeah.

JM: Do you have anything else you want to add about the fourth movement? The guitar string-based harmonies opened up a lot for me.

JD: The samba was a big thing. This ties kind of again to my own sort of, background here. Do you know David Amram? Have you ever heard that name before at all?

JM: No.

JD: He's a composer, and a fascinating guy. He worked with Kerouac, several times because Kerouac had a period where he was doing kind of experimental theatre.

JM: Was Amram guy who helped him with the poetry readings with jazz accompaniment?

JD: That was Ferlinghetti who did that. There is a recording of "Junkman's Obbligato" performed like that.

JM: I thought Kerouac also went through a phase where he was doing that too?

JD: Yeah, he did. This was later, though, when it was more like a full-fledged, theatrical production. Anyway, Amram was a horn player and he played with all kinds of people, in New York. He played with Dizzy Gillespie at one point. I met David Amram when I was in the American Wind Symphony. He had been commissioned a couple times by Robert Boudreau, who was the conductor of the American Wind Symphony.

JM: Dr. Phillips and I just talked about him in my wind literature class.

JD: They apparently go way, way back to the earliest days of the American Wind Symphony. Anyway, when I was in the group, this was in 1998 when I was 18-19 years old, we knew we were supposed to do something with him. Robert Boudreau had told us this. We were rehearsing in upstate New York. Anyway, we were rehearsing something, I want to say it was *Fanfare for the Common Man* because we played that at every concert. All of a sudden, this person walks up onto the deck of the barge that we that we played on. He looks like he would work at a Jiffy Lube, like a service station attendant or something. Literally had on the coveralls with a little name tag that said "Dave" on it right there. But, sure enough, it was David Amram, the famous composer. He had retired from writing music decades earlier and opened an organic egg farm in upstate New York. Anyway, we were playing this piece in memoriam of Chano Pozo. And Chano Pozo was an amazing, conga player from Cuba. Amram had known it because he played with, Dizzy Gillespie and Chano Pozo also played with Dizzy Gillespie. It's all these connections together again. Anyway, this piece is fantastic and Amram solos on it and plays piano on it. He also plays some congas on it. In the actual performance, he pulls out a tin whistle and starts improvising on a tin whistle. Then he pulls out a second tin whistle and starts improvising on that one at the same time. He's an amazing person, and by the way, we didn't know any of that was going to happen. He's in the performance and he just started doing it. When we rehearsed it, he didn't do anything. He just played through it with us once. Incredible guy, just a larger-than-life personality. I wanted to find a way to honor him and his connection to the Beats in the piece. This Samba was kind of the way that I did that. The Samba tied into the use of the snare drum earlier in the piece. I thought I could pull all of these sorts of worlds together. Each one of the samba rhythms is represented as authentically as I possibly could, in this style of notation. And the Tamborim has this little sort of call, there's these quarter-note triplets that happen every time.

That's used almost like a drum major, signaling when different things are supposed to happen within the Samba. So, every time, the start of a new section will be indicated by that. The Subida climbing motive, that comes in there. So yeah, you'll see that happen every time. The timpani are like the smaller Surdos. And then I also use the larger bass Surdos in there too; I try to have all that. You bring back the Spanish tinge. You bring back the Habanero, through there. That was super fun coming up with all that. It was really interesting. Samba is something I've loved for my whole life, and I've never used it in a piece before. I've never found the perfect way to do it, and this was just like, "Yes, I can finally do something with that." The last section is a *quodlibet*, which is a technique I use a lot, in different pieces. *Quodlibet* is where you combine multiple themes being presented, simultaneously on top of each other. Its most famous use is the Mozart *Jupiter* and the Goldberg variations, the last variation from the Goldberg Variations. It's very difficult to do with tonal music. But with my music, it's really easy. It's a lot simpler when you're not as concerned about having perfect counterpoint all the time. It's a real it was a really fun way to kind of to combine all that. There's a couple different John Adams pieces that really inspired that section through there. And then I bring back the chimes one more time, through there. The very, very ending is absolutely supposed to be the Firebird finale.

JM: Do you purposely write out *ritardandos*, or do you purposely write out *accelerandos* by changing the subdivision to make things seem faster or slower? That first movement is interesting because you do that quite a bit, even though the tempo just stays at 88 beats-per-minute.

JD: I do that all the time. I feel like I can be very precise by doing that. I think it just speaks to my just wanting to control. It's a very efficient way of doing that, plus you can have multiple different tempos happening simultaneously by doing that. Having different things speeding up at different rates, relative to each other. I also very deliberately did not want to have anything aleatoric in this piece Because of my first symphony had a lot of that in it.

JM: But you do have written out aleatorics sometimes. Like in *Zephyrus*, you have continuous running sixteenth notes that are kind of the same thing just at different times. It's a logical and rehearsal-efficient way of doing that.

JD: It's often more about a texture or a gesture, as opposed to being able to delineate absolutely every single thing.

JM: Is there anything more you want to add?

JD: I talked about it as a jazz symphony. I also thought of it as a dance symphony, with maybe exception of the third movement. All movements trying to have a dance quality to them, and thinking about cinematic dance scenes from famous movies. I think specifically, like *West Side Story* or *Singing in the Rain*, where it's sort of orchestrated in technicolor. Within that, a couple of piece, like the Copeland *Dance Symphony* and his piano concerto, are both kind of fairly early pieces. I wouldn't say that's a direct reference. *Music for a Great City*, I really love that piece. I only recently kind of discovered that. Also, I use this picture because it has Kerouac, Ginsberg, and David Amram all together.

JM: They were all, I mean, they were all kind of weird friends. That was the sense I got when I was reading *On the Road*. I just remember thinking how they're living a crazy life, and that they all know each other somehow.

JD: Well yeah. And there's so much of that feeling that America is sort of a terrible place and a wonderful place all at the same time. There's a big element of them acknowledging that they want to be living these joyous lives, and yet they can't help but get in their own way.

JM: Bob Kaufman writes about it pretty directly, but there is no mention of World War II in *On the Road* at all. Sal gets GI checks every couple months or something like that, but that's it.

JD: To me, it's like the beginning of postmodernism. We really have not changed that much as a nation. We're still in this infantile way of thinking about a lot of our of ourselves, but also being self-aware enough to comment about it, and feel sort of guilty about it. That's sort of what a lot this piece is about.

APPENDIX G

AUTHOR BIOGRAPHY

James Mepham, originally from Great Falls (Montana), is pursuing a Master of Music in wind conducting from Colorado State University (CSU). As a graduate teaching assistant, he assists with the administrative duties of a comprehensive collegiate band program, including athletic bands (CSU Marching Band, Presidential Pep Band, and Rampage Basketball Pep Band), concert bands, recruiting activities, and the CSU Honor Band. He was recently honored as the Excellence in Creativity winner of the CSU 2024 Graduate Student Showcase, conducting James M. David's *Zephyrus* for chamber winds. Mr. Mepham is the manager of the CSU Wind Symphony and guest graduate conductor for the Wind Symphony, Symphonic Band, and Concert Band.

Mr. Mepham attended the University of Montana in Missoula (UM), graduating with high honors in 2014. While at UM, he earned bachelor's degrees in music education and saxophone performance. He played saxophone in the UM Symphonic Wind Ensemble, Jazz Ensemble 1, the UM Grizzly Marching Band, and in numerous saxophone quartets and jazz combos. While at UM, Mr. Mepham also performed in two North American Saxophone Alliance regional conferences. He was elected president of the University of Montana NAfME Collegiate chapter, where he organized professional development and service projects, and co-founded the UM Saxophone Studio student group.

Serving as a music educator for nine years in the Montana public schools, Mr. Mepham's first job was teaching K–12 music in a rural school district of about 200 students. He is currently on a two-year leave from his position as director of bands at Great Falls High School (GFHS), a position he held for six years. While at GFHS, he was the sole director of a large comprehensive

high school band program that included three concert bands, jazz ensemble, percussion ensemble, the Bison Pep Band, and the Thundering Herd Marching Band. At GFHS, he received three Golden Apple Awards, an Excellence in Education Award, and was featured in a student editorial in the Great Falls Tribune titled "GFHS Band Teacher Inspires a Love of Music." Throughout his career, Mr. Mepham has guest-conducted band festivals, adjudicated Montana High School Association (MHSA) large-group evaluations, and judged district music festival solo/ensemble competitions. He also served on the Montana Bandmasters State Board, presented at Montana Bandmasters professional development conferences, served as an MHSA District Music Festival Organizing Chair, and is a regular guest conductor for the Great Falls Municipal Band.

Mr. Mepham continues to perform as a saxophonist and deeply values the performance element of his musical life. He studied classical and jazz saxophone performance with Johan Eriksson at UM and with Peter Sommer and Dan Goble at CSU. He performed as a soloist with the Great Falls Symphony and in summer pops series with the Glacier Symphony and Helena Symphony. In addition, he played in jazz ensembles, funk bands, pit orchestras, and concert bands throughout his home state and taught private saxophone lessons.

Mr. Mepham has aspired to be a conductor since the age of ten, after attending his first Great Falls Symphony performance. His primary conducting teachers are Dr. Rebecca Phillips, Dr. Jayme Taylor, and Dr. James Smart. He has worked in master classes with Steven Davis, Allan McMurray, Craig Kirchhoff, Paula Holcomb, Jeffery Grogan, Kevin Sedatole, and Verena Mösenbichler-Bryant. Mr. Mepham is passionate about supporting young teachers and making music education accessible to all students, especially those in rural areas like Montana. He is proud of all the students he's helped throughout his career and happy to have inspired many to pursue careers in music.