

THESIS

JAMES M. DAVID: THE COMPOSER, HIS COMPOSITIONAL STYLE,
AND A CONDUCTOR'S ANALYSIS OF *SYMPHONY NO. 1 - CODEX GIGAS*

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ABSTRACT

JAMES M. DAVID: THE COMPOSER, HIS COMPOSITIONAL STYLE, AND A CONDUCTOR'S ANALYSIS OF *SYMPHONY NO. 1 - CODEX GIGAS*

This thesis provides the first formal study of James M. David and analysis of his compositions. Through extensive interviews with the composer, the author provides a biographical account of the composer's musical development and approach to composition, as well as a thorough description of the elements that constitute David's unique compositional voice. His musical background cultivated an extensive knowledge of modernist and post-modernist compositional techniques. By applying these methods within a tonal landscape, David creates works that are enjoyable for both musicians and audience.

This document provides theoretical and rehearsal analyses of David's *Symphony No. 1 - Codex Gigas* (2019). This study is unique, in that interviews with David were conducted as he was composing the symphony, offering insight into his compositional approach throughout the experience. The author observed the duration of David's creative process, from initial sketches of the work to its completion in December 2019. David intended the work as a tribute to Czech-American composer Karel Husa, drawing inspiration from Husa's *Music for Prague 1968* (1968) and *Apotheosis of this Earth* (1970). *Music for Prague 1968* presents a message of protest and hope for the fate of the Czech people during a time of political uncertainty and fear. *Apotheosis of this Earth* warns of mankind's imminent destruction of the environment. David uses thematic, tonal, timbral, and rhythmic elements from both works as the foundation for his symphony.

A second layer to *Symphony No. 1 - Codex Gigas* is its historical inspiration from the *Codex Gigas*, a medieval manuscript shrouded in mystery. Considered an attempt to contain all of the world's knowledge in one location, the *Codex Gigas* represents for David a persistent search for truth and wisdom. The book contains two large drawings: a vivid depiction of the devil lies opposite a separate image of the city of heaven. The unclear motive behind the drawings resulted in the book's nickname, the "Devil's Bible." David creates a musical representation of these dualities: good and evil, darkness and light, even enlightenment and ignorance. He considers the *Codex Gigas* a metaphor for the preservation of knowledge, and how information can be used for the good of society as well as for individual gain. With modern technology, information is available at the push of a button. However, the increased accessibility of information creates the opportunity for misinformation, often obscuring truth. David uses rational rhythms and diatonicism to portray knowledge and reason, while irrational rhythms and chromaticism portray ignorance and poor intentions. Altogether, the symphony manifests a new work presented within a historical context to communicate the underlying message that, in the face of disinformation, truth and enlightenment will prevail.

Throughout *Symphony No. 1 - Codex Gigas*, David applies a contemporary approach to established compositional techniques from bygone musical eras, transforming them into innovative musical ideas. The work displays ingenuity in craftsmanship regarding David's treatment and variation of motives, meticulous creation of mathematical patterns, and detailed treatment of timbres and percussion voices. Although the basis for many of David's compositional techniques is very academic, their application within the work remains accessible to the listener. Through repetition and variation, David allows the listener to digest the alteration

of themes and rhythmic ideas over the course of the work. Together, the four movements create a memorable musical experience, sure to take performers and audiences alike on an emotional journey.

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CHAPTER ONE

JAMES M. DAVID: A BIOGRAPHICAL SKETCH

INTRODUCTION

Rationale and Purpose

James M. David is a contemporary American composer whose works have gained acclaim on the international stage. His compositions have been performed at over fifty prestigious conferences, including The Midwest Clinic International Band, Orchestra and Music Conference, the American Bandmasters Association Convention, and College Band Directors National Association Conferences. David has written for a variety of ensemble sizes and media. His compositional output includes works for solo and chamber ensembles as well as for band, orchestra, and choir. In particular, his works for winds have recently gained recognition and are widely performed by some of the nation's most distinguished ensembles, including: the United States Army Field Band in Washington, D.C.; the United States Army Europe Band in Sembach, Germany; the United States Air Force Band in Washington, D.C.; the Dallas Wind Symphony; Northwestern University Bands; and the University of North Texas Wind Symphony. A comprehensive list of David's works can be found in Appendix B.

Despite being an important composer of wind band repertoire, no formal research on David's output yet exists. Conductors must currently rely on program notes in the score or David's professional website as the sole sources of reference information about his works.¹ The purpose of this thesis is to contribute to scholarship in wind band literature and performance by

¹ James M. David, "James M. David, Composer," <http://www.jamesmdavid.com/>, accessed September 10, 2019.

providing the first formal introduction to James M. David and his compositions. The culmination of this study is a conductor's analysis of his most recent work for winds, *Symphony No. 1 - Codex Gigas*. The author initially met the composer through world premiere, American premiere, and other performances of his works, as both a clarinetist and conductor, and observed feedback by the composer during rehearsals. Upon this study's inception, the accessibility of David as a faculty member on campus at Colorado State University offered a means to provide a thorough representation of the composer's background, compositional voice, and process for composing the symphony. Information for the thesis was gained firsthand through extensive personal interviews with the composer about his life and music, as well as through a theoretical and rehearsal analysis of the symphony.

Chapter One, *James M. David: A Biographical Sketch*, presents information about David's introduction to music, development and career as a composer, and an overview of his awards and works. Chapter Two, *Compositional Approach, Process, and Style*, discusses David's method of finding inspiration for new works, his process for constructing a piece, and the distinctive elements of his unique compositional voice. Chapter Three, *Symphony No. 1 - Codex Gigas: Historical Background and External Influences*, outlines the historical framework and artistic influences for this work. Chapter Four, *Symphony No. 1 - Codex Gigas: Theoretical Analysis*, provides a conductor's analysis of the piece, breaking down each movement into its structural components. Chapter Five, *Symphony No. 1 - Codex Gigas: Rehearsal Analysis*, discusses potential challenges that may arise during the rehearsal process. This final chapter is based on the preparation of the work for performance with the Colorado State University Wind Symphony in the spring of 2020.

Data Collection

To fully understand his works, it is essential to first understand James M. David, musician and composer. Qualitative research presented in this document begins as a narrative study. This approach involves a series of interviews with the subject, identifying significant life events that become apparent when analyzing the holistic narrative.² This study implements a collaborative interview process, in which the set questions are predetermined but remained fluid, so dialogue can flow freely throughout the experience. Interview questions and discussion focus on aspects of David's musical life and personal history, as far as providing context for better understanding David's music.

Interview transcripts were then reorganized into a biographical narrative. Raw data was first coded. Coding functions to organize raw data into its emergent themes or ideas.³ This involves assigning a word or short phrase to a section of interview transcript that is "summative, salient, essence-capturing and/or evocative" of the text.⁴ Coding allows the researcher to discover trends, patterns, and connections in the data. This process systematizes and classifies the data into categories of significance, which may change throughout the research process. Codes are continually refined as the study progresses, and as further research reveals more patterns and connections in the data. In *The Coding Manual for Qualitative Researchers*, Johnny Saldaña writes that "coding is not a precise science; it's primarily an interpretive act."⁵ There are

² John W. Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, 3rd ed. (Los Angeles: Sage, 2013), 72.

³ John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 4th ed. (Los Angeles: Sage, 2014), 248.

⁴ Johnny Saldaña, *The Coding Manual for Qualitative Researchers* (Los Angeles: Sage, 2009), 3.

⁵ *Ibid.*, 4.

many varieties of coding. This study primarily utilizes values coding, which is “the application of codes on qualitative data that reflect a participant’s values, attitudes, and beliefs, representing his or her perspectives or worldview.”⁶ John Creswell writes that through narrative research, the stories that emerge can “shed light on the *identities* of individuals and how they see themselves.”⁷ This information is critical to create context regarding David’s musical outlook and approach to composition.

In addition to organizing and marking trends within the data, coding functions as a form of pre-analysis, allowing the interviewer to begin to discover meaning in the research. Saldaña stresses the importance of coding during the data collection phase, identifying organizational themes that can guide the study as it progresses.⁸ In this sense, coding functions as a transitional stage between data collection and analysis.⁹ While initial stages of coding involve breaking down qualitative data into elements, to determine how sections relate or vary, later stages of coding require the researcher to analyze for trends. In other words, the goal is to “develop a sense of categorical, thematic, conceptual, and/or theoretical organization” within the data.¹⁰ In their text, *Narrative Inquiry: Experience and Story in Qualitative Research*, D. Jean Clandinin and F. Michael Connelly describe the coding process as first moving data from field texts to interim research texts, before creating research texts.¹¹ Saldaña describes this process as analytic memo

⁶ Ibid., 89.

⁷ Creswell, *Qualitative Inquiry and Research Design*, 3rd ed., 71.

⁸ Saldaña, *The Coding Manual for Qualitative Researchers*, 17.

⁹ Ibid., 4.

¹⁰ Ibid., 149.

¹¹ D. Jean Clandinin and F. Michael Connelly, *Narrative Inquiry: Experience and Story in Qualitative Research* (San Francisco: Jossey-Bass, 2000), 133.

writing, a form of research journaling that organizes thoughts and ideas as data is gathered.

Writing in this manner becomes a reflection on the prevalence of themes, categories, and patterns in the data, beginning the process toward forming theories.¹² In either case, writing during this stage functions as a cyclical process. As the researcher constructs meaning through the organization of the data, this in turn affects what questions are asked in later interviews.

The next step after coding the data is reordering the information according to a chronological or thematic organizational framework. This process is frequently referred to as restorying. Annals and chronicles are identified within the data, to create the structure for the subject's oral history. Annals take the form of ordered sets of important events. Chronicles depict the “sequence of events in and around a particular topic or narrative thread of interest.”¹³ Together, these components assist with grouping interview data into logical sequences of information.

Another important element during this stage of narrative study is placing research within its larger context. Clandinin and Connelly describe the need for contextual associations, referring to this framework as a “three-dimensional narrative inquiry space.”¹⁴ This involves uncovering the context for ideas and events, and in the case of this study, musical works. For example, knowing at what age or critical stage of life a piece was written, or the motivations behind a specific work, can add useful meaning during analysis. Constructing an informative narrative backdrop for the origins and setting of the work gives the music more significance and prevents it from being misinterpreted.

¹² Saldaña, *The Coding Manual for Qualitative Researchers*, 32.

¹³ Clandinin and Connelly, *Narrative Inquiry*, 112.

¹⁴ *Ibid.*, 117.

Narrative research encompasses many forms of data, such as documents, pictures, observations, and other qualitative sources. These can supplement the interview process.¹⁵ For the purpose of this study, data will take the form of musical scores, musical sketches, recordings, and observations of David working with ensembles. Access to musical scores of David's works provides the opportunity to identify elements that comprise his distinct compositional voice. Listening to his other compositions reveals general stylistic patterns in his music, and offers insight into his overall approach to composition for wind band.

The purpose of these interviews is to provide information about David's formative years, determine sources of influence on his compositional approach, and illuminate the context of *Symphony No. 1 - Codex Gigas*. Interviewing David directly provides insight into experiences that have shaped his career and demeanor, and reveals sources of inspiration for his works, forming a foundational context for David's approach to composition. In addition, understanding the motivation behind his symphony, David's expressive goals for the piece, and his purposeful selection of compositional elements based on those two factors, offers performers and conductors alike a better holistic understanding of the piece. This project is unique, in that interviews with David were conducted as he was composing the symphony, allowing insight into his creative process each step of the way. This open dialogue explained structural elements of the work as they developed, including how each movement was composed and the relationship among movements.

While the first stage of research outlined above creates a foundational "picture" of James M. David as a composer, the second stage is a theoretical analysis of his *Symphony No. 1 - Codex*

¹⁵ Creswell, *Qualitative Inquiry and Research Design*, 3rd ed., 71.

Gigas. This section of the study investigates the formal design, tonality, melody, harmony, rhythm, texture, and orchestration of David's new symphony. Comprehension of the formal elements of a composition is imperative for understanding the work and for effectively teaching the piece to an ensemble. Although conductors do not follow a singular approach to score study and analysis, many would agree to its necessity. Entering a composer's point of view requires breaking down the work into its structural elements, analyzing each segment, synthesizing these components, and determining how each piece connects, all with the aim of creating a deeper holistic understanding of the music to share with musicians in rehearsal. In his *Musical Structure and Performance*, theorist Wallace Berry explores how one's awareness of the compositional "elements and processes of form and structure" affect performance as an art, concluding that "analysis is a necessary basis for enlightened, illuminating interpretation."¹⁶

Approaching a work with an analytical mindset allows the conductor to get as close as possible to entering the thought process of the composer, with the goal of understanding how a piece's compositional elements interact. Dissecting a piece from various perspectives brings different information to light. Conductor Catherine Comet explained that conductors should "analyze horizontally for the lines that are working together and vertically so that you can feel the tension."¹⁷ By separating the theoretical analysis into elements from both categories, these differing variables can be observed. When describing her experience studying with Nadia Boulanger, Comet explained that her teacher "would always put questions to you. She led you to find solutions. 'Why did the composer use that chord here? Is this particular chord important?"

¹⁶ Wallace Berry, *Musical Structure and Performance* (New Haven, CT: Yale University Press, 1989), x.

¹⁷ Jeannine Wagar, *Conductors in Conversation: Fifteen Contemporary Conductors Discuss Their Lives and Profession* (Boston: G.K. Hall, 1991), 30.

Why didn't [the composer] go somewhere else that would have made a standard solution according to the laws of harmony?"¹⁸ Conductors must continually ask these types of questions during the score study process, peeling back layers of the work to understand the underlying elements of the piece.

Completing a formal analysis cultivates an informed interpretation of a work. It is a continual goal in the conducting profession to create a moving performance of a work that remains consistent with the composer's intent. Comet described how "sometimes [Boulanger] would ask me to play a certain two measures and to try it in different ways. She'd ask me, 'Which way do you like the best? And how does it make sense to the performance of the whole?'"¹⁹ An informed interpretation must be founded in analysis to be genuine and effective. Berry writes that through "review and reflection, the interpreter derives in analysis a governing sense of what the piece is 'about,' its scope of potential utterance, its expressive message and character, beyond the understanding of objective materials of structure."²⁰ Eduardo Mata similarly believed that "being able to stand as an interpreter from within the score, rather than in front of it, made all the difference in the world" to his work as a conductor.²¹

The final element of this study is a rehearsal analysis of *Symphony No. 1 - Codex Gigas*. While the theoretical analysis of the work informs how to approach rehearsals with the ensemble, not all musical challenges presented in the piece can be anticipated before the work is heard live. Conductor Stanislaw Skrowaczewski describes the need to study a score from all

¹⁸ Ibid., 29.

¹⁹ Ibid.

²⁰ Berry, *Musical Structure and Performance*, 221.

²¹ Wagar, *Conductors in Conversation*, 176.

angles, to determine the natural pacing of dynamic changes and phrases based on the composer's notation. "You should know all these things before coming to the rehearsal. This prepares the conductor to react immediately when something is wrong."²² This chapter identifies challenges for both the performers and the conductor that become apparent in study and rehearsal, highlighting the underlying causes for specific issues and providing suggestions for navigating these sections of the piece.

BIOGRAPHICAL INFORMATION

James M. David was born in 1978 in Cairo, Georgia, a small town thirty miles north of Tallahassee, Florida.²³ He grew up in a musical family. His father, Joe David, was a band director, as well as a trombonist and percussionist. His mother, Lisa Thombs, taught at an elementary school and was a piano teacher as well. Joe and Lisa met at Georgia Southern College, now Georgia Southern University, known at the time for its strength in teacher education.²⁴ Both were studying music education and performed together in the jazz band. They eventually married and had three sons.

David's parents encouraged their children's involvement in music. His two older brothers, John and Andy, grew up playing percussion and trumpet, respectively. Both acted as musical mentors in David's youth, and continue to perform professionally today. John David is now the director of jazz and percussion studies at Berry College (Mount Berry, Georgia). Andy

²² Ibid., 246.

²³ Unless otherwise noted, all information presented in this biography was obtained through personal interviews with James M. David in 2019.

²⁴ The institution earned university status in 1990.

David taught public school music education and was a trumpet player in the army bands, including the United States Army Band Europe, the Army Ground Forces Band, and the 82nd Airborne Division Band, eventually becoming a professor of music at the University of North Georgia. With such strong musical role models growing up, David became immersed in music from an early age. Studying music was an encouraged and natural facet of everyday family life.

In sixth grade, David began playing trombone, following in his father's footsteps. He became enthralled with composing at the same time, explaining, "as I learned to read music, I was immediately fascinated by the physical process of how notes and symbols became sound."²⁵ Even in such a preliminary phase of his music education, David was intrigued by musical notation and felt compelled to create his own music. He initially composed for band, because that was the ensemble most familiar to him.

David's first serious venture into composition was arranging pieces for his middle school band. It took David two or three attempts to get an arrangement sounding the way he envisioned, each time writing out the score and parts completely by hand. He was encouraged in this endeavor by his middle school band director, Andy Bell. As a percussionist, Bell helped David further explore various percussion instrument timbres. Because David's father and brother were also percussionists, he had many resources for advice on percussion choices in his works. David later attended Cairo High School, where his father worked as the band director. This offered David opportunities to further explore the music world. He was fascinated by the various tone qualities of instruments in the band. He had access to even more instruments at the school,

²⁵ James M. David, interview by author, Fort Collins, CO, August 29, 2019.

including countless percussion instruments, and would often sneak into the auditorium to play on the Steinway.

David's interest in composition was self-motivated, and he continued independent study at home in his free time. Because his father served on the repertoire selection committee for Georgia bands, he owned an extensive score library, with numerous band scores dating from the 1960s to the 1990s. Each work came with a cassette recording, and David would listen to all of the different pieces, following along in the score. He reflects on how impactful this resource was at such an early stage of musical development. He quickly learned, "the more you know about repertoire, the better musician you will become."²⁶ This truth would continue to influence his compositional outlook throughout his life.

Living in a small town had its musical disadvantages at times. David did not always have access to quality private teachers for either trombone or composition. Despite being a trombone player himself, his father was busy with the high school band program and unable to teach David private lessons. As a high school senior, David briefly studied with Paul Vander Gheynst at Columbus State University but could not consistently drive the distance for lessons.²⁷ However, living without the distractions of a large city allowed David to focus on his pursuit of music. In the David household, "the thing to do was to play an instrument and learn as much as possible about music."²⁸ He became engrossed in musical scores and his brothers' college textbooks. In particular, Joseph Machlis's *Introduction to Contemporary Music* transformed his knowledge of

²⁶ Ibid.

²⁷ Paul Vander Gheynst was a professor at Columbus State University, as well as founder and director of the Columbus State University Jazz Band. He was a trombonist with the Columbus Symphony Orchestra and the Atlanta Symphony Orchestra and served as President of the Columbus Jazz Society.

²⁸ David, interview by author, August 29, 2019.

contemporary band literature.²⁹ The text contained lists of major works, as well as notational excerpts from each piece. The book also detailed the inspiration for each composition, including influential composers and significant art forms. After meticulously studying the main text and musical examples, David even researched the lesser-known composers in the textbook's appendix, to further his knowledge of modern music.

Although David primarily worked independently on trombone and composition during his childhood, in ninth grade he began studying piano privately with Ed Timmerman, choir director at Cairo High School and organist for the Baptist church the David family attended. Timmerman instilled in him an appreciation for classical piano repertoire, in addition to teaching harmony and counterpoint. He had an "old school" teaching style, swatting David on the back of the hand with a ruler if he used a wrong fingering. Formal piano instruction became the third main area of influence that shaped David's musical background. He reflects that "together, trombone, percussion, and piano inform many aspects of my current compositional approach."³⁰

David's father also had a significant impact on his musical development. He personally immersed himself in wind band repertoire, making a point to learn new pieces and continually increase his knowledge of music. David's father truly enjoyed the puzzle of programming repertoire for upcoming concerts and clinics. Unusual for the time and the region, he was more interested in performing contemporary music than transcriptions of orchestral works. David recalls that other bands in southern Georgia were performing works by Lucien Cailliet while their band was playing Fisher Tull and Vincent Persichetti. Performing pieces by contemporary

²⁹ Musicologist Joseph Machlis is best known for his 1955 book, *The Enjoyment of Music*. He was Professor of Music at Queens College of the City University of New York.

³⁰ David, interview by author, August 29, 2019.

composers really “steered his ears in a modernist direction.”³¹ His father’s desire to explore new music and learn more repertoire left an impression on David, and is something he cultivates in his own students’ education today.

David attended the University of Georgia from 1996 to 2000 for his undergraduate degree. He began as a composition and performance double major, studying trombone with Philip Jameson and composition with Lewis Nielson.³² Nielson’s approach to teaching composition was rigorous, emphasizing the importance of having an extensive and thorough knowledge of repertoire. Through diligent score study, Nielson believed students gained an invaluable understanding of compositional devices, and David was exposed to an even larger range of works.

Despite his enthusiasm for music performance and composition, David quickly realized the difficulty of pursuing both fields at once, changing his major multiple times before settling on music education. David’s father encouraged him on this path, explaining that completing a music education degree would provide access to a variety of musical careers. After changing his major, David continued to study both composition and trombone throughout his undergraduate degree.

³¹ Ibid.

³² Philip Jameson was Professor of Trombone and Music at the University of Georgia, and directed both the University of Georgia Brass Quintet and the University of Georgia Trombone Choir. Lewis Nielson was Professor of Music Composition at the University of Georgia for twenty-one years, and directed the University of Georgia Contemporary Chamber Ensemble.

During the summer of 1998, David participated in the American Wind Symphony Orchestra, a professional ensemble of young musicians that toured annually.³³ This experience spurred David's development as a trombonist, as he was playing six to seven hours each day. Participating in such an elite ensemble helped him better understand the physical nature of music. David learned how to write more effectively for specific wind instruments by listening to his peers in rehearsal and identifying the musical limitations and assets of each section of the band. In this setting, David was also exposed to many new works for band. In the 1998 season alone, the ensemble premiered three or four new works. David worked with several different composers, and observed how each approached music very differently using the same medium. This opportunity also came at a time when David was at a crossroads in his life. He had become frustrated with music and considered changing to a non-musical field of study. Performing in the American Wind Symphony Orchestra reinvigorated his passion for music, impelling him to become much more serious about trombone performance. Refining his personal musicianship exposed David to more skilled musicians, and he became a stronger composer in the process.

In the fall of 2000, David completed his student teaching with Mary Wilson at Shiloh Middle School, located in Gwinnett County in metropolitan Atlanta. Even now, he believes Wilson is one of the best band directors he ever observed. As a mentor to David, she helped him develop a strong presence in front of the ensemble and deepened his passion for teaching. However, David continued to feel pulled toward several different career paths. Ultimately

³³ The American Wind Symphony Orchestra performed on the waterways of the United States, Caribbean, and Northern Europe. Concerts were given from a floating concert stage, with audience members listening from the water's edge. The ensemble's instrumentation was an expanded version of the standard orchestral winds and percussion.

realizing composition was his primary interest, he turned down an open position at Shiloh Middle School the year after completing his student teaching.

In 2001 David began his master's degree in composition, also at the University of Georgia. He was on a graduate assistantship, teaching aural skills, undergraduate trombone lessons, and a trombone choir. He played trombone in the wind symphony, the orchestra, the university's contemporary music ensemble, and in The Georgia Brass, coached by W. Fred Mills.³⁴ Performing in The Georgia Brass reinforced his appreciation for chamber music and developed his understanding of effective writing for small ensembles.

Unfortunately, David's graduate experience was not entirely positive. The style of music in which he was interested was generally discouraged by the composition faculty. His professors were engrained in "die-hard modernist" styles of composition, having been trained in the period from the 1950s to the 1970s that emphasized serialist and other modernist approaches.³⁵ He initially studied with his undergraduate composition teacher, Lewis Nielson. Although he considered Nielson an accomplished composer, as a teacher he had "little tolerance for anything that lacked a completely rigorous modernist approach."³⁶ Nielson departed the University of Georgia for a position at Oberlin College and David became the student of William Davis, who had previously studied with Joseph Schwanter and Christopher Rouse, two composers who attracted David's interest.³⁷ Davis helped him with the more practical elements of compositional

³⁴ W. Fred Mills was one of the trumpet players and founding members of the Canadian Brass. The Georgia Brass was a collegiate ensemble at the University of Georgia.

³⁵ David, interview by author, August 29, 2019.

³⁶ Ibid.

³⁷ William Davis was Professor of Music at the University of Georgia, teaching lessons in composition and bassoon.

notation. David also had the opportunity to study with visiting professor Sammy Nestico for a year, learning about jazz harmony, composition, and arranging. Having arranged for the Count Basie Band, Nestico would bring scores from renowned albums like *Sinatra at the Sands* into his lessons with David, talking through their compositional construction. David's electronic music teacher, Leonard "Chick" Ball Jr., taught him to create electronic music using processes from the 70s, including splicing tape together and using analog synthesizers.³⁸ Despite the process being arduous at times, these exercises forced David to think about the physical nature of sound, acting as a reminder that composers are first and foremost manipulating sound when orchestrating music.

During David's time at the University of Georgia he met his future wife, Cary Dodson. Dodson was studying clarinet, and met David through the university's New Music Ensemble, for which he composed. He shared some of his other works with her, and they began spending more time together. Throughout his graduate experience, Dodson encouraged David to stay true to his compositional style, rather than cater to the interests of his teachers. David and Dodson left Georgia to attend The Florida State University (FSU) in 2003. David was working toward a Doctor of Music in composition, which he completed in 2006. He was initially interested in studying with Ellen Taaffe Zwilich, Pulitzer Prize winner and professor of composition at FSU.³⁹ However, he quickly learned that she was only in residence at the university several weeks of each semester, and he was assigned Ladislav Kubík as his primary teacher.⁴⁰ Kubík was from the

³⁸ Leonard Ball, Jr. taught acoustic and electronic composition, music technology, and theory at the University of Georgia.

³⁹ Ellen Taaffe Zwilich is the first woman to be awarded the Pulitzer Prize in Music, receiving the award in 1983 for her *Symphony No. 1 (Three Movements for Orchestra)*.

⁴⁰ Ladislav Kubík joined the faculty as Professor of Composition at The Florida State University in 1991.

Czech Republic and lived most of his life in Prague. He was a student of Leoš Janáček and friends with Krzysztof Penderecki, Karel Husa, and Witold Lutoslawski through his position as director of the Prague Radio Symphony. In this role, Kubík hand-selected the contemporary repertoire performed by the orchestra each season. As a composition teacher, Kubík had extensive knowledge of both sides of the musical spectrum; his understanding of classical form and tonal harmony was equal to his understanding of contemporary music. This was David's first interaction with a composer who valued both traditional and newer approaches to composition. At the time, many modernist composers and theorists asserted that the only way a composer could create music that was entirely modern was breaking completely from the ties of nineteenth-century music. Many of David's prior teachers believed that the only knowledge required to be a successful composer was familiarity with contemporary compositional methods. Kubík introduced a fresh perspective, pushing David to study and become proficient in a variety of compositional methods and styles, regardless of musical era. David also studied briefly with Clifton Callender, who had a strong connection to mid-twentieth-century Central European composers such as György Ligeti.⁴¹ He introduced David to the music of many of his greatest influences today, including Scandinavian composer Erkki-Sven Tüür and Estonian composer Magnus Lindberg. David admires the “mind-blowing” intelligence behind Callender's music and continues to correspond with him today.⁴²

As a doctoral student, David took advantage of a partnership between FSU and The Commission Project, a non-profit organization that placed composers in public schools

⁴¹ Clifton Callender holds the title of Professor of Music at The Florida State University. His compositions often encompass mathematical approaches.

⁴² David, interview by author, August 29, 2019.

throughout the country.⁴³ Composers worked with local music programs, mentoring young musicians and writing pieces catered to specific student ensembles. David collaborated with the Leon High School Band and its conductor, Josh Bula, in Tallahassee, Florida during the 2004–2005 academic year.⁴⁴ Several of the band’s prior directors were close friends and mentors to David’s father, making the relationship particularly rewarding. The collaboration was mutually beneficial, and further developed David’s positive outlook on composing for band.

After graduation, David found it difficult to compete for collegiate positions with candidates who had degrees in theory. Because most universities sought to hire theorists with PhDs, he became a finalist for several positions that ultimately wanted a theorist, not a composer. During the application process, he taught elementary music at Lamar County Elementary School in Barnesville, Georgia. This was a challenging time, because he did not consider elementary teaching his strength. He began targeting openings that emphasized composition and applied for a faculty position at Colorado State University in 2008. The administration specifically wanted a candidate who was both a composer and a strong theory pedagogue to lead a composition-based theory curriculum initiative. David was selected for the position and has since cultivated a substantial composition studio within the university.

⁴³ The Commission Project is a national, non-profit music education program based in Rochester, New York.

⁴⁴ The Leon High School Band was established in 1940. The organization has performed at The Midwest Clinic and won the Sudler Flag of Distinction from the Sousa Foundation in 2000, honoring the program’s high standard of excellence. Josh Bula was Director of Bands from 2002 to 2008.

AWARDS, COMMISSIONS, AND CONSORTIA

James M. David's compositions for various ensembles and media have garnered recognition throughout his career. In particular, many of David's works for clarinet have been performed on the national and international stage. During his sophomore year of college, David composed *E-Type Jag* for clarinet and piano (1998). The piece incorporated many jazz elements and was unlike anything he had attempted to that point. David considers the work a reflection of his true stylistic voice and a personal breakthrough in his compositional timeline. *E-Type Jag* was declared a National First Place Winner in the 2002 Music Teachers National Association Young Artists Composition Competition. That same year, the work was selected for performance at the 2002 International ClarinetFest (Stockholm, Sweden) and was performed at the festival again in 2009 (Porto, Portugal). According to the American Record Guide, *E-Type Jag* "deserves inclusion in the standard repertoire."⁴⁵ A commercial recording can be found on the MSR Classics label, entitled *Jag and Jersey*, featuring Linda Cionitti on solo clarinet.⁴⁶ David's professional relationship with Cionitti continued beyond this project. She commissioned his *Frames of Reference* for solo clarinet, which was selected for performance at the 2003 International ClarinetFest (Salt Lake City, UT). *Distrocto* (2007) for violin, clarinet, and piano was subsequently commissioned by Kelly Johnson.⁴⁷ The piece was performed at the 2007 Florida State University Festival of New Music (Tallahassee, FL) and again at the 2010 College Music Society National Conference (Minneapolis, MN). *Distrocto* was recorded on the album

⁴⁵ "E-Type Jag for Clarinet and Piano," Potenza Music, 2019, accessed October 20, 2019, <http://www.potenzamusic.com>.

⁴⁶ Linda Cionitti is a clarinetist who performs internationally, and is Professor of Clarinet at Georgia Southern University.

⁴⁷ Kelly Johnson is the principal clarinet for the Arkansas Symphony Orchestra and Associate Professor of Clarinet at the University of Central Arkansas.

Child's Play, produced by Potenza Music. In 2010 Sound de Trois commissioned David's *Fantasy Etudes, Book IV* for clarinet, piano, and pitched percussion, performing the work at the College Music Society Regional Conference (Denver, CO).⁴⁸ *Duke Front Five* for clarinet quartet was commissioned in 2008 for the 10th and Broadway Clarinet Quartet, which performed the work at the 2011 International ClarinetFest (Los Angeles, CA).⁴⁹ The piece was awarded the 2015 Colorado Composers Commission from The Playground Ensemble, and was performed on their ninth annual Colorado Composers Concert in Denver in 2015.⁵⁰ *The Deep Ones* was the result of this award, and is a chamber work for flute, clarinet, violin, cello, piano, and percussion, premiered by The Playground Ensemble in April 2016.

David's works for saxophone have been similarly celebrated. *The Locomotive Geryon* (2002) for alto saxophone and piano was selected for performance at the 2002 World Saxophone Congress, the 2005 Society of Composers National Conference (Greensboro, NC), and the 2008 North American Saxophone Alliance Regional Conference. Paul Vaillancourt's arrangement of this work for saxophone and percussion ensemble was recorded by the Columbus State University Percussion Ensemble featuring soloist Amy Griffiths for the album *Shifting Cells*, through Albany Records.⁵¹ *Sheets of Sound* (2009) for solo tenor saxophone and digital audio

⁴⁸ Sound de Trois is a professional trio based in the Colorado front range.

⁴⁹ 10th and Broadway is a professional clarinet ensemble formed in 2007 that is committed to the commissioning and performance of new chamber works for the clarinet.

⁵⁰ The Playground Ensemble is a premiere new music group in the Rocky Mountain region, consisting of professionals dedicated to performing chamber repertoire. The group performs an annual Colorado Composers Concert that features works written by composers residing in the state. The event was created by director Conrad Kehn in conjunction with Metro State University and the University of Denver.

⁵¹ Paul Vaillancourt is Professor of Percussion at Columbus State University and has performed as a soloist with the St. Petersburg Chamber Philharmonic, the National Arts Center Orchestra, the Ottawa Symphony Orchestra, and at the Banff and Aspen Music Festivals. Amy Griffiths is a professional saxophonist on faculty at Columbus State University and has premiered many new works for saxophone. She has performed with the Phoenix Symphony, Columbus Symphony, Charleston Symphony, the Newt Hinton Ensemble, and the Atlanta Opera.

was performed at the 2009 World Saxophone Congress (Bangkok, Thailand), 2010 North American Saxophone Alliance Conference, Electronic Music Midwest 2011 (Kansas City, KS), 2011 Florida State University Festival of New Music, 2011 College Music Society Regional Conference (Denver, CO), and 2012 North American Saxophone Alliance Biennial Conference (Tempe, AZ). *KAFKA - Concerto for Saxophone* was commissioned by Peter Sommer and Walt Jones for the 2011 Aries Composers Festival and the 2012 Kennedy Center American College Theater Festival.⁵² The work is for solo tenor saxophone, chamber orchestra, and live electronics. *L'oiseau dans l'espace*, a concerto for alto saxophone and percussion ensemble, was commissioned by the 2012 International Saxophone Symposium and Competition (Fairfax, VA), receiving a Global Music Award for Outstanding Achievement in Composition in 2014.

David has written solo and chamber works for other instrumentation as well. His *Memento* for solo flute placed first runner-up in the southern division of the 1998 Music Teachers National Association Collegiate Composition Competition when David was still an undergraduate student. *Sonata for Three Players* (2003) for violin, piano, and percussion was performed at the 2005 Florida State University Festival of New Music. David also received first prize in the 2005 Eppes String Quartet Composition Competition for his *Quartet No. 1 - Watchmen*, and his *Quartet No. 2 - Found Objects* for flute, clarinet, alto saxophone, and percussion earned him the title of national first-place winner of the National Association of

⁵² Peter Sommer is Associate Professor of Jazz Studies and Saxophone at Colorado State University. He performs regularly with the Ken Walker Sextet, the Ben Markley Big Band, the New Third Stream Saxophone Quartet, the Wil Swindler Elevenet, the Dave Caffey Jazz Orchestra, the H2 Big Band, Ninth and Lincoln, the Fred Hess Big Band, and the Colorado Jazz Orchestra. He has performed with the Dallas Symphony Orchestra, the Colorado Symphony Orchestra, and the Colorado Music Festival Orchestra, and was a featured jazz soloist for the North American Saxophone Alliance Regional and Biennial Conferences. Walt Jones is Professor of Theatre at Colorado State University and has directed both on and off-Broadway. He has directed over sixty plays in regional theatres across North America and Europe, as well as productions in Russia and in Japan.

Composers / USA Young Composers' Competition (2005). *Pavillons en l'air* for large brass ensemble and percussion was selected as a winner of the 10th Annual Dallas Wind Symphony Brass Fanfare Competition in 2009 and was performed by the Dallas Wind Symphony the following spring. *Garden of the Gods* (2012) was commissioned by Bradley Palmer and the Columbus State University Trombone Choir, featuring Joseph Alessi on solo tenor trombone during the premiere.⁵³ David received a commission by BlueSHIFT Percussion to write *NOLA - BELA - SOWEGA* for percussion quartet in 2017.⁵⁴ The work was “inspired by the New Orleans brass band tradition and the rhythmically vibrant works of Béla Bartók.”⁵⁵

David received his first commission to write a work for wind band as a graduate student at the University of Georgia in 2005. The Columbus State University Wind Ensemble requested a work for tenor trombone and wind ensemble, and *Bright Window* was premiered by the same ensemble later that year, with Joseph Alessi on solo trombone. David was initially intimidated by the prospect of writing for such a virtuoso. He approached the work by focusing on how to make the instrument and soloist shine. David purposefully composed parts that complemented the instrument's timbre and range, while avoiding unnecessary instrument-specific technical challenges. In 2006, *Bright Window* earned David the prestigious Morton Gould Young Composer Award from the American Society of Composers, Authors, and Publishers Foundation. The work also appears on *Visions*, an album by Summit Records.

⁵³ Bradley Palmer is Professor of Trombone at Columbus State University. He performs regularly with symphony orchestras in the southeast and has appeared in performance at seven International Trombone Festivals. Joseph Alessi is the principal trombonist for the New York Philharmonic, and is active as a soloist, clinician, teacher, and recording artist.

⁵⁴ BlueSHIFT Percussion was founded in 2015, with the aim of giving engaging performances of modern pieces for percussion. The quartet consists of members Christopher Butler, Matthew Geiger, Jeremy Maytum, and Francisco Perez.

⁵⁵ David, “James M. David, Composer.”

In 2009, David won the Atlantic Coast Conference Band Director Association Grant for Young and Emerging Composers, receiving a commission that resulted in *Octarine Spark* for wind band. David considers the work representative of his personal compositional transition reconciling the post-tonal style of his earlier works with a new, broader tonal language. The piece was selected as a finalist for the 2013 International Frank Ticheli Composition Contest.

Sinfonietta No. 3: Strange and Mysterious Waters for wind ensemble was instigated by a consortium of university ensembles in 2010. David writes,

Sinfonietta No. 3 is a work inspired by the incomparable beauty of the Wakulla Springs and River in Florida, some fifty miles from my boyhood home. The subtitle “Strange and Mysterious Waters” is a translation of the Cherokee word “Wakulla.” The river has a wonderfully exotic and ancient quality that cannot be expressed in words. The piece describes a gradual progression from the tranquil dusk, followed by nocturnal sounds both real and imagined, to the final image of dawn light reflecting off the water... The individual movements utilize Baroque contrapuntal forms which I have always admired for both their internal logic and rambling, almost improvisatory structures. The movement subtitles are drawn from the works of Irish poet George William Russell (better known by his pseudonym AE). His poems frequently meditated upon his relationship with the natural world and the special qualities of light at dusk, midnight, and dawn.⁵⁶

In 2012, David re-orchestrated his *Auto '66: Concerto for Clarinet* for solo clarinet and band, originally written for clarinet, piano, and percussion in 2011. Composing this work helped David learn how to balance a soloist with a large ensemble. He reworked the piece into a version for solo clarinet and chamber ensemble in 2017. Through more judicious orchestration, this version does not require amplification, and better allows the clarinetist to shine. This work provided an opportunity to fuse elements of the jazz idiom with a fresh, modern sound, while remaining within a tonal landscape. *Auto '66* was recorded by Wesley Ferreira and the Colorado

⁵⁶ Ibid.

State University Wind Ensemble in 2014 for the album *Madison Avenue*, released by Potenza Music.⁵⁷ The piece earned David another 2014 Global Music Award for Outstanding Achievement in Composition.

David composed *Two-Lane Blacktop* for wind ensemble in 2013 as “an homage to the open road and the distant horizon. Inspired by Mary Heilmann’s abstract painting of the same name, this short work for wind ensemble is a similarly abstract etude about tempo, rhythm, and movement.”⁵⁸ The work was performed by the Wind Symphony of Clovis at The Midwest Clinic in 2018 (Chicago, IL). In 2014, David was approached by Richard Frey, Associate Director of Bands at Colorado State University, to compose a work for their new Director of Bands, Rebecca Phillips, and the Colorado State University Wind Symphony.⁵⁹ He composed *Big Four on the River* over the span of eight days. David was not used to having such limited time to mentally process the composition, or in other words, to “sit back with a cup of coffee and contemplate the meaning of the universe.”⁶⁰ The experience forced him to realize musical ideas extremely quickly to complete the project in time. Through this experience, David became more adept at creating quality music expeditiously. The work has since been performed at the 2015 Minnesota Music Educators Association Midwinter Clinic (Minneapolis, MN), the 2016 North Carolina All-

⁵⁷ Clarinetist Wesley Ferreira is Associate Professor of Music at Colorado State University. An active performer, he has been a featured soloist with numerous wind bands and orchestras in North America and Europe. Ferreira has performed in Austria, Brazil, Canada, China, Ecuador, France, Germany, Hungary, Italy, Poland, Portugal, Russia, Slovakia, and Spain.

⁵⁸ David, “James M. David, Composer.”

⁵⁹ Richard Frey is Associate Director of Bands at the University of Michigan and previously served on the faculty of Colorado State University as Associate Director of Bands. Rebecca Phillips is Professor of Music and Director of Bands at Colorado State University.

⁶⁰ David, interview by author, August 29, 2019.

State Senior High School Honor Band (Chapel Hill, NC), the 2017 Western International Band Conference (Seattle, WA), and The Midwest Clinic in 2019. David writes that the composition is

inspired by the historic riverfront cities of my native Southeastern United States. Cities like Savannah, Charleston, and New Orleans share a rich cultural heritage that reflects the diversity and conflict found within the region. Of course, jazz played a strong role in these towns and is on full display in this piece. The “big four” refers to the emphasis on the fourth beat of each bar in traditional jazz (particularly in second line drumming). The work moves through time beginning with a strong Dixieland flavor, moving to the swing era, followed by 70s fusion, and finally a touch of indie grunge.⁶¹

In 2016, David composed *Ghosts of the Old Year*, supported by a consortium led by Richard Mayne.⁶² During the work’s composition, David’s father was battling cancer, and he finished the piece just three weeks before his death. David worked to portray the impact his father had on his family by incorporating subtle musical reflections of his influence and including motivic references to works that his father loved best. The work pushed David in a way that never would have been possible, had it not been that particular emotional moment in his life. Through this work, David also portrayed conflicting feelings he held about growing up in the South. The music emulates the strength of the region’s deep cultural roots, while also communicating the frustration David harnessed regarding the South’s persistent refusal to acknowledge the darker moments of its past. The piece depicts David’s personal journey in coming to terms with both of these realities. Of the piece, David explains:

Ghosts of the Old Year is among the most personal and challenging works I have yet written. The genesis of the piece was my sense of unease about the state of the world and particularly the Southern US where I grew up. In particular, the last decade of Southern violence caused me to question the purpose and intent of my own music. The idea that the South could continue to foster such hatred and

⁶¹ David, “James M. David, Composer.”

⁶² Richard Mayne was Associate Director of Bands at the University of Northern Colorado and is Director Emeritus of the Fort Collins Wind Symphony.

ignorance more than fifty years after the civil rights era seemed like a call to action. So often the intellectual response of Southerners has been tepid and aloof, with an indifference to the seething stew of race and poverty around them. This work, then, is a raw and unvarnished response to these feelings...On a personal note, this piece was composed during my father's ultimately terminal struggle with cancer. He was always in my thoughts as I was composing and remains so as I write these words. He believed that it was more appropriate to ask for more, rather than expect less, from each other.⁶³

In 2017, *Ghosts of the Old Year* was selected as a runner-up in the National Band Association William D. Revelli Composition Contest. The work was performed at the 2019 American Bandmasters Association Convention (Loveland, CO) by the Colorado State University Wind Symphony and the 2019 Texas Music Educators Association Convention (San Antonio, TX) by the University of North Texas Wind Symphony. A recording of *Ghosts of the Old Year* by the UNT Wind Symphony, under the direction of Eugene Migliaro Corporon, will appear on an upcoming album by GIA Publications.

David composed *Swing Landscape: Rhapsody for Piano and Wind Orchestra* in 2018. The work was commissioned by the Iowa Bandmasters Association for its 2018 conference (Des Moines, IA) and was premiered by the Des Moines Symphony winds with soloist Karl Paulnack, conducted by Rebecca Phillips.⁶⁴ David describes the work as an “essay on the nature of modernism, postmodernism, and American musical culture in the 1930s. The paintings of early American modernist Stuart Davis were an important source of inspiration, most notably his 1938 mural *Swing Landscape* and the similarly themed *Hot Still-Scape in Six Colors*.”⁶⁵ David laments

⁶³ David, “James M. David, Composer.”

⁶⁴ Karl Paulnack is a professional pianist and Dean of Music at Ithaca College.

⁶⁵ David, “James M. David, Composer.”

he could not extend the twelve minute piece to a twenty minute length, to fully realize all of his ideas for the work.

With Soul Serene (2018) was commissioned by a consortium of various collegiate and high school bands, organized by lead commissioner Lee Newman, Director of Bands at Norcross High School (Norcross, GA). David's work was inspired by an 1864 poem written by John Worrell Northrop, a soldier in the Civil War who was captured and sent to prison. David writes that despite the harsh conditions, Northrop

remained optimistic in the face of adversity...My piece attempts to capture the indomitable spirit of Northrop's words, while reflecting on the harsh and conflicted past of the Southern United States...Ultimately, I hope my composition leaves listeners with a sense of optimism for the future, despite the many tensions that pester our present day.⁶⁶

The work won the 2018 National Band Association Merrill Jones Composition Contest and was premiered by the Georgia Music Educators Association All-State Band in March 2019 (Athens, GA). The piece was also performed by VanderCook College at The Midwest Clinic in 2019.

David's most recent works were composed for a variety of ensembles and media, all completed in 2019. He was commissioned by a consortium of ten university and high school bands in Iowa, organized by lead commissioner Myron Peterson, to write a lyrical, grade four work for wind band entitled *Heartland Verses* (2019).⁶⁷ The two-movement composition is based on poems by poet and Iowa native Ted Kooser: "Flow Blue China" and "Lobocraspis Griseifusa," both from his Pulitzer Prize-winning book *Delights & Shadows* (2004).⁶⁸ The first

⁶⁶ Ibid.

⁶⁷ Myron Peterson is the Immediate Past-President of the Iowa Bandmasters Association and was Director of Bands at Urbandale High School in Iowa.

⁶⁸ Ted Kooser served as Poet Laureate of the United States from 2004 to 2006. *Delights & Shadows* won the 2005 Pulitzer Prize for poetry.

poem describes intricate decorations on the china plates owned by his grandmother, and David's first movement, "Flow, blue," uses the "raspy sound of shakers and maracas...to portray the old woman who is both weathered and sweetened by her many years."⁶⁹ The second poem emulates a moth that drinks the tears of sleeping animals, depicting the two creatures "conversing through dreams and awakening renewed at the dawn."⁷⁰ David reworks this idea for the second movement, using the last line of the poem in its title, "the dust of his wings."

Song of the Valar (2019) was commissioned by the Aries Trombone Quartet, consisting of Joseph Alessi, Ian Bousfield, Jeremy Wilson, and James Markey. The work was premiered at Vanderbilt University. The title was inspired by characters from *The Silmarillion*, a published collection of fictional works written by J. R. R. Tolkien. *The Dandelion* (2019) is a percussion ensemble work commissioned by Eric Hollenbeck and the Colorado State University Percussion studio.⁷¹ The piece was premiered at the Percussive Arts Society International Convention in 2019 (Indianapolis, IN). Inspired by the Vachel Lindsay poem of the same name, *The Dandelion* is performed entirely with drums and non-pitched percussion.⁷² *Moonwatcher: Sonata for Trumpet* was commissioned by a consortium of university trumpeters, organized by lead commissioner Stanley Curtis. The piece was premiered at Colorado State University in 2019,

⁶⁹ James M. David, *Heartland Verses* (Fort Collins, CO: Oakdale Road Music, 2019).

⁷⁰ Ibid.

⁷¹ Eric Hollenbeck is Professor of Percussion at Colorado State University and performs professionally with various chamber ensembles and orchestras. He has performed recitals in England, Ecuador, Mexico, and Canada, and at more than thirty colleges and universities throughout the United States.

⁷² Nicholas Vachel Lindsay (1879–1931) was an American poet who strove to revive poetry as a performing art.

marking the 50th anniversary of Apollo 11's 1969 moon landing.⁷³ Clarinetists Wesley Ferreira and Jana Starling commissioned *Escape from Planet Cleave*, a work for two clarinets and electronics.⁷⁴ The piece was inspired by Brian K. Vaughan's science fiction comic series, *Saga*. *Escape from Planet Cleave* was premiered in 2019 and will be included on a produced album of clarinet duets with electronic accompaniment.

Zephyrus is a work for chamber winds and percussion, written with flexible instrumentation. David intended the piece to be effective for smaller collegiate programs that may have advanced players but less complete instrumentations. For this reason, either clarinet or soprano saxophone and bass clarinet can substitute for the oboe and bassoon parts, respectively. The work also features alto saxophone, euphonium, and tuba—instruments often neglected in wind chamber repertoire. David believes that all instrument sections should have the opportunity to experience quality chamber music. He writes that the term “zephyrus” alludes to the “western wind in Greek mythology,” and that his work “was inspired by the mercurial spring weather in Colorado...Peaceful spring days can be suddenly plunged into winter again or violent brooding thunderstorms that last minutes or hours. As the prevailing winds comes from the mountains in the west, the name *Zephyrus* seemed to capture this restless spirit.”⁷⁵ The work was premiered in 2019 as part of the Prague Multicultural Music Project Wind Ensemble in Prague, Czech Republic, conducted by Rebecca Phillips.

⁷³ Stanley Curtis is Assistant Professor of Music at Colorado State University. Prior to this appointment, he served in the United States Navy Band for twenty years. He previously served as assistant principal trumpet in the Orquesta Sinfónica de Galicia in Spain and principal trumpet with the Evansville Philharmonic in Indiana.

⁷⁴ Jana Starling is a Canadian clarinetist who performs nationally and internationally, including past performances with the Arizona Opera Company, the Paraguayan National Symphony, the Phoenix Symphony Orchestra, and ProMusica Chamber Orchestra. She serves as Associate Professor of Music at Western University in Ontario, Canada.

⁷⁵ James M. David, *Zephyrus* (Fort Collins, CO: Oakdale Road Music, 2019), ii.

Pradakshina is a sonata for alto saxophone and piano, commissioned by a consortium led by Peter Sommer in 2019. David will complete a band version of the work in 2020. The sonata was inspired by a visit to the “Great Stupa” erected in the mountains in the Red Feather Lakes region of Colorado, at which one walks around the structure in a form of meditation called circumambulation.⁷⁶ While circling the stupa, David began to think about the nature of improvisation and composition. *Pradakshina* resulted from the experience, and combines Renaissance era music with jazz styles.

⁷⁶ In Buddhism, a *stupa* is a hemispherical monument that functions as a place for meditation.

CHAPTER TWO

COMPOSITIONAL INFLUENCES, PROCESS, AND STYLE

James M. David combines his vast knowledge of repertoire with a wide range of compositional techniques, creating innovative musical processes in his works. He composes tonal compositions through a postmodernist lens. By intently studying interesting aspects of other works, he determines how composers execute those musical moments and why they are impactful for the audience, using these ideas as the structural foundation for his own works. While David's compositions are often inspired by external influences, such as art, politics, geography, or history, his music is not necessarily programmatic. Although there is a deeply intellectual element to how David manipulates musical details, he produces a final product that remains very accessible for both performers and listeners.

COMPOSITIONAL INFLUENCES

Influential Teachers and Composers

Ladislav Kubík had the greatest individual influence on David's development and maturation as a composer. At FSU, David made an effort to secure as many lessons with his teacher as possible. He was "completely altering the way I perceived music and its compositional possibilities."⁷⁷ When David was unsure of how to continue an unfinished piece, Kubík would often present three or four solutions to carry the piece forward.

Kubík's compositional approach did not align with the elitist attitude of many modernist composers. David believes this stemmed from his Central European heritage. Kubík's personal

⁷⁷ David, interview by author, August 29, 2019.

experiences demonstrated to David how people from that region “tend to embrace their past more readily than people from other parts of the world. The United States, on the other hand, is always trying to reinvent itself.”⁷⁸ Kubík had a comprehensive knowledge of music history and theory, as well as music outside his own cultural sphere. He valued more traditional approaches to structure and motivic development, while also incorporating aleatoricism and timbre music into his works.⁷⁹ He instilled in David the importance of having a broad understanding of musical styles and techniques.

Apart from Kubík, Béla Bartók, Olivier Messiaen, and György Ligeti were three of the main composers whose works directly impacted David’s personal style. David believes almost all of his pieces have some connection to one of those composers. Each approached composition with a unique intellectualism, offering insight regarding the treatment and development of rhythm and how to use mathematical ideas to influence musical methods.

For David, Béla Bartók's music provides a model for creating tonal works using mathematical procedures often associated with atonal composition.⁸⁰ David admires his perspective on counterpoint and rhythmic notation. Bartók searched for new approaches to tonal music, finding inspiration in Hungarian folk music, where the harmonic basis was not diatonic and did not follow traditional Western harmony. He “progressively transformed folk music sources into the more abstract principles of his compositions.”⁸¹ He believed in inculcating a

⁷⁸ Ibid.

⁷⁹ Jan Dehner, “Kubík, Ladislav,” in *Grove Music Online*, Oxford University Press, January 20, 2001, accessed January 10, 2020, www.oxfordmusiconline.com.

⁸⁰ Paul Frederick Wilson, “Atonality and Structure in Works of Béla Bartók’s Middle Period” (PhD diss., Yale University, 1982), i, 2.

⁸¹ Malcolm Gillies, “Bartók, Béla,” in *Grove Music Online*, Oxford University Press, January 20, 2001, accessed January 10, 2020, www.oxfordmusiconline.com.

knowledge and understanding of contemporary styles in the younger generations, merging the “heritage of the past [with] the revolution of the present.”⁸² He used the music of other composers, such as Arnold Schoenberg and Igor Stravinsky, as inspiration for his own creative endeavors. “Bartók himself was indifferent to charges of eclecticism or ‘borrowing.’ He considered the concept of artistic originality an outworn Romantic-era obsession, and openly acknowledged his liberal attitude to the use of materials.”⁸³ David also reflects on the importance of Bartók’s compositions regarding music that exists today. “It is almost impossible to listen to a composer and not hear his influence. All composers since the 1940s essentially have some little element of Bartók in their music.”⁸⁴

Olivier Messiaen’s works demonstrate how to transform older compositional techniques by implementing them in new and innovative ways. His modes of limited transposition and non-retrogradable rhythms through permutations of note lengths create interesting palindromic patterns throughout his works. He utilized complex isorhythmic techniques, often creating extensive patterns of prime numbers within the *talea* and *color*, or rhythmic and melodic elements. Messiaen’s experimentation with total serialism expanded the possibilities for composers to create detailed connections within their works. He frequently avoided regular meter, believing that because the natural world was not even or regular, his music should reflect the same lack of symmetry. He was synesthetic, using perceived combinations of colors to compose. He found connections among various styles of music, including raga, gamelan, medieval chant, and jazz, mixing and layering various stylistic elements within his own works.

⁸² János Kárpáti in Gillies, “Bartók, Béla.”

⁸³ Gillies, “Bartók, Béla.”

⁸⁴ David, interview by author, August 29, 2019.

He was extremely detailed in his notational approach, often including bowings, fingerings, and stickings for the performers. David believes Messiaen influenced most living contemporary composers in some way or another, having also taught such great composers as Karlheinz Stockhausen and Pierre Boulez. However, Messiaen frequently mixed tonal and atonal styles, earning him criticism from Boulez, who thought he should remain loyal to one particular style. In this sense, Messiaen “was postmodernist before we had the term postmodernism.”⁸⁵ David refers to him as the greatest and most influential twentieth-century composer after Igor Stravinsky and Béla Bartók.⁸⁶

György Ligeti’s works exemplify how to apply mathematical concepts to a composition without sacrificing the accessibility of the work. This resulted in unique textures and orchestration that was unlike other composers of his time. Music scholar Paul Griffiths describes Ligeti as having “steadily reintroduced—though in quite new ways, guided by an exact ear—things that serial orthodoxy had refused, such as simple harmonies, ostinatos and palpable melodies.”⁸⁷ David describes his own approach as very “anti-math” early on in his compositional career.⁸⁸ He was not immediately attracted to serialism or minimalism. But when exposed to Ligeti’s music during the final year of his doctorate program, David recognized his ability to “make an abstract concept actually listenable, and craft it into something the audience can

⁸⁵ Ibid.

⁸⁶ Information about Olivier Messiaen compiled from “Debussy, Messiaen, Mahler: Alan Gilbert and the New York Philharmonic,” New York Philharmonic, accessed January 26, 2020, <https://nyphil.org/~media/pdfs/watch-listen/commercial-recordings/1011/release8.pdf>; and Paul Griffiths, “Messiaen, Olivier (Eugène Prosper Charles),” in *Grove Music Online*, Oxford University Press, January 20, 2001, accessed January 26, 2020, www.oxfordmusiconline.com.

⁸⁷ Paul Griffiths, “Ligeti, György (Sándor),” in *Grove Music Online*, Oxford University Press, January 20, 2001, accessed January 26, 2020, www.oxfordmusiconline.com.

⁸⁸ David, interview by author, August 29, 2019.

understand immediately.”⁸⁹ Other composers of “complex music” like Pierre Boulez or Elliot Carter often created music that was much less accessible, unless the listener had access to the score. For David, it was difficult to determine what these composers were trying to accomplish through their musical approaches. In contrast, David found Ligeti’s music to be much less ambiguous in the sense that he could always identify the compositional goal. He describes Ligeti’s work as “direct, yet so sophisticated at the same time. That is something I aspire to achieve in my own music. I adopted many of his techniques into my writing.”⁹⁰ David recounts how Ligeti described his own music as being either clocks or clouds, and sometimes clouds made of clocks.⁹¹ Ligeti is also known for using micropolyphony, which involves the juxtaposition of small ideas against one another. An example of this technique can be found in Ligeti’s *Lux Aeterna*, where each individual line is performed in canon. However, the canon itself is based on very small units, resulting in many different rhythms acting against one another.

David also learned from the music of prominent composers for winds, such as Percy Grainger and Steven Bryant. David considers Grainger a model for wind band orchestration. He used combinations of instruments that had never before been paired in a work, and truly understood the unique construction of the wind band. He composed in a manner that required ensembles to perform with greater timbral dimension, often demanding an unrefined tone quality to create a particular effect. David finds that Bryant approaches orchestration very similarly, making subtle but deliberate instrumentation choices within his works, revealing a deep

⁸⁹ Ibid,

⁹⁰ Ibid.

⁹¹ James M. David, interview by author, Fort Collins, CO, October 8, 2019.

understanding of wind band instruments. His works have greatly influenced David's own perspective on orchestration.

Contemporary American composers such as Joseph Schwantner, Christopher Rouse, and George Crumb have also shaped David's compositional style. Schwantner uses extensive percussion in his works. He incorporates instruments like water gongs and glass crystals in performance, frequently utilizing aleatoric language. Tonal centers are formed, at times, through pitch emphasis rather than harmonic relationships. Schwantner also employs atonal techniques within his tonal pieces, frequently using pitch-class methods as the melodic foundation.⁹² His later works are greatly influenced by minimalism. Each of these influences can be detected in David's compositions.

Christopher Rouse employs stylistic juxtapositions in his works, combining jazz and rock with a more contemporary musical language. This intrigued David, particularly in his undergraduate years. A percussionist himself, Rouse often gives the section a prominent role in his music. Several of his works explore both diatonicism and chromatic atonality, alternating between the two melodic approaches.⁹³ David shares Rouse's value of both traditional and innovative compositional approaches, as well as creating music with a social message.⁹⁴

George Crumb characteristically uses combinations of smaller ideas to create larger gestures. By using pointillism in his works, he creates an "atmospheric chiaroscuro," or the effect

⁹² James Chute, "Schwantner, Joseph," in *Grove Music Online*, Oxford University Press, January 20, 2001, accessed January 10, 2020, www.oxfordmusiconline.com.

⁹³ Laurie Schulman, "Rouse, Christopher (Chapman)," in *Grove Music Online*, Oxford University Press, January 20, 2001, accessed January 26, 2020, www.oxfordmusiconline.com.

⁹⁴ *Ibid.*

of gradients of light and shadow.⁹⁵ Crumb also produces vibrant and theatrical imagery through extended performance techniques. David discovers colors present in Crumb's works that he models in his own. He also believes Crumb's extremely visual, avant garde notation communicates far more detail to the performer than traditional methods. He was astounded at "how much could be expressed through the notation alone."⁹⁶ David utilizes similar techniques, such as aleatoric notation, prepared piano, and use of harmonics.

Artistic Influences

When composing, music is David's main source of inspiration. He continually endeavors to seek out new musical experiences to expand his musical palette. He finds that many people often listen to the same music they enjoyed as a teenager for the rest of their lives. They never learn to be open to other genres. David laments this reality. He personally finds that the older he becomes, the more styles of music he enjoys, because he possesses more analytical tools to understand them. For example, he remembers initially disliking minimalism as a high school student. But when he learned about the additive techniques found in both African and Indian music, he gained the knowledge to effectively understand and appreciate minimalist approaches. He now makes an effort to learn something valuable from all new works, even those he does not initially enjoy or understand. He believes "if a composer makes music that is important to people, it is worth taking the time to understand and appreciate it."⁹⁷

⁹⁵ Richard Steinitz, "Crumb, George (Henry)," in *Grove Music Online*, Oxford University Press, January 20, 2001, accessed January 26, 2020, www.oxfordmusiconline.com.

⁹⁶ David, interview by author, August 29, 2019.

⁹⁷ James M. David, interview by author, Fort Collins, CO, September 20, 2019.

David frequently references other great musical works when embarking on his own. He believes all composers are original, yet derivative of others at the same time. Eventually each composer's experiences all coalesce into a unique voice.⁹⁸ David often reworks other composers' successful forms to frame his ideas. Before he begins writing, David analyzes other works that contain particular elements he envisions including, to see what was structurally impactful and why. For example, he modeled *Ghosts of the Old Year* on the form of David Maslanka's *Give Us this Day* (2006). Both works have two movements that create an overall slow-fast progression. Similarly, the two-movement form of *Heartland Verses* mimics John Mackey's *Kingfishers Catch Fire* (2007). In both pieces, the first movement is lyrical and reflective in nature, while the second movement is faster, more rhythmic, and ends triumphantly.

Outside of music, David primarily finds inspiration in poetry and literature, history, and geography. He frequently turns to nineteenth and twentieth-century poetry, because he connects with the accessibility of the writing and richness of the language. His works are also influenced by historical moments and current events. Through his music, David often feels compelled to respond to the current state of affairs, which can be pessimistic and even dark. Specific places incite musical ideas as well, such as in *Garden of the Gods* and *Sinfonietta No. 3 - Strange and Mysterious Waters*, the latter of which was named for a spring near his childhood home. Despite finding inspiration in various arenas, the goal is not always to tell a story. For example, when David discovered the two Ted Kooser poems that inspired *Heartland Verses*, the music did not parallel the poems themselves. Instead, they simply provided a "flavor" for the work.⁹⁹ David's

⁹⁸ Ibid.

⁹⁹ David, interview by author, August 29, 2019.

use and appreciation of external influences leads him to advocate for liberal arts education. He has experienced firsthand the benefits of understanding the connection between music and other domains.

David often uses existing media as inspiration for the titles of his works. He believes that professional writers can create better titles than he ever could, and is usually dissatisfied with the ones he comes up with himself. David typically selects one based on its connection to the music and alignment with the desired expression of the work. He aims for an evocative title that provides just enough information, without being so specific it confines the essence of the piece. Once a title is chosen, it frequently influences how the rest of the music is written, adding another dimension to the composition.

Other Logistical Considerations

While David's works always remain true to his compositional voice, he understands that there are certain practical elements necessary for a work to be performed frequently and enjoyed by the audience. He does not consider it worthwhile to put energy into a work with avoidable logistical challenges that will inhibit its accessibility to a wide range of ensembles. For this reason, he carefully considers the instrumentation, length, pacing, overall aesthetic, and how the work will be perceived by non-musicians. He also strives to stay current with other composers' recent works. This informs David's strategic mindset when outlining a new piece. For instance, David planned to write a clarinet and saxophone duo concerto with band for several years. However, he discovered another prominent composer working on a similar project at the same

time. David believes it does not make practical sense to solicit sponsorship from the same target audience, especially within the same region of the United States.

Approach to Teaching Composition

As a teacher, David helps his students become familiar with a variety of compositional techniques. Fundamentally, his students learn to write a logical melody that has “a strong sense of itself” because it is interesting and memorable.¹⁰⁰ In addition, his students develop a solid understanding of functional orchestration and can provide harmonies or other textures to accompany a melodic line. He teaches them to cultivate their own distinctive musical voices. David exposes his students to a large range of musical repertoire, helping them pinpoint their own compositional interests. In this manner, David compares himself to a psychiatrist. “I analyze the students in front of me, guiding them toward resources to uncover their own compositional paths.”¹⁰¹

David’s favorite part of teaching composition is the moment when a student is midway through a piece. At that point, they have begun to formulate the construction of the work’s second half, and can progress the piece in several different directions. David enjoys helping students move beyond compositional roadblocks by finding creative ways to navigate transitional challenges to realize the remainder of the work's form. He enjoys the puzzle, describing the process as similar to a chess game.

¹⁰⁰ Ibid.

¹⁰¹ Ibid.

David works to develop his students into active listeners. He believes it is essential for composers to be able to hear music analytically, while also having the capacity to separate themselves from the music, experiencing it more as a piece of art. He encourages students to internalize unfamiliar musical works, rather than simply listening to them once or twice. This deepens their understanding and fosters more informed critical thinking.

COMPOSITIONAL PROCESS

Unlike many other composers, David outlines the parameters of a work before beginning a commission. He typically already has a mental image of the composition's structure. David often has multiple works in different stages of development. However, he only notates one piece at a time. Otherwise, he finds that they bleed together and influence one another. Each work requires its own individual space to prevent it from interfering with other works and ideas. Most of his commissions are planned for completion six months to a year in the future, allowing time for the piece's overall concept to formulate in his mind.

With each new work, David aims to accomplish something he has not yet attempted. He actively avoids repetition by continually seeking innovation in his own compositional approach. Utilizing fresh, new forms and ideas helps David remain original. Each genre demands different elements from the performer and audience. When working on a new piece, David first considers the basic requirements of the commission, such as length, grade level, and overall aesthetic. The next step offers David a "pie in the sky" opportunity to be creative and consider what the piece will ultimately sound like.¹⁰² David tends to imagine new works viscerally. He describes this

¹⁰² Ibid.

process as being “almost dreamlike.”¹⁰³ He can mentally picture what form or path the rest of the piece will follow. He determines gestural ideas rather than exact pitches for the work's melodic content. He often thinks through large sections of music while doing other activities, like riding a bicycle. The planning process varies from piece to piece. For *Ghosts of the Old Year*, he recalls thinking through and planning out 80% of the piece “in one caffeine-fueled session.”¹⁰⁴

Next, David puts his ideas on paper. He starts by writing broad sketches of the piece's structural elements. He then pinpoints how the beginning and end of the piece will work. David usually asks himself provoking questions to help the piece begin to take shape. He ponders, “What feeling do I want the audience to have at the end of the piece? Do I want them to feel refreshed? Invigorated? Horrified?”¹⁰⁵ David then composes thirty to forty seconds of the beginning, informing how the rest of the piece will continue. For David, there are many possible pathways for the middle of the piece, but often only one solution for the end of the work that conveys the correct emotional weight.

Next, David references other compositions that achieve effects similar to what he hopes to create. He typically analyzes several different models, dissecting how they are constructed and their effectiveness. Then he sets those references aside and begins forming his own vision for the piece. At that point, he begins making sketches, ranging from vague descriptions to detailed notes.¹⁰⁶ David also determines the emotion or concept for each section. Initially, he typically alternates between sketch paper and the piano to find the pitches to match his mental concept,

¹⁰³ Ibid.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ See Appendix C for David's preliminary sketches of *Symphony No. 1 - Codex Gigas*.

before notating his ideas on the computer. When pieces are more straightforward, he may not need to use the piano at all, particularly if he has written in a similar form, style, or medium before. However, he finds that his structural plan for a work never comes together exactly as he envisions, constantly evolving during the process.

Thoughts on Composing for Wind Band

David believes composers who have written great works in other media often fall short in their compositions for band because they do not fully understand the wind band genre. The ensemble cannot be approached like an orchestra without strings. To write successfully for band, the composer needs to understand the specific technical demands of all instruments and their roles in the wind band setting.

When David first attempted writing a band piece, he approached it like a large chamber ensemble. But he quickly learned that composers must embrace the unique structure of the wind band for players to be successful and achieve a balanced sound. Especially when composing for student musicians, specific technical limitations must be considered. Through his experience as a doctoral student, David learned to anticipate and compensate for the distinctive challenges of the wind band medium.

David has very strong opinions about transcriptions. He believes works must be transcribed carefully to translate across various media, particularly when orchestral works are transcribed for band, and vice versa. Because the two ensembles are built so differently, he finds the transformation difficult to achieve well. “A band cannot produce the same lightness as an orchestra, especially regarding the upper part of the frequency spectrum. Bands are unique in that

they contain many instrument groups that overlap with one another, in terms of their role within the ensemble. Their timbres naturally bond together. Wind bands have a unique mass to their sound. The composer must carefully engineer the orchestration to accommodate this challenge.”¹⁰⁷ For example, in middle school band pieces, composers will often double the melody using the glockenspiel to achieve higher frequencies with minimal technical difficulty. “Our ears naturally wants to hear a balanced set of sounds across the entire frequency spectrum.”¹⁰⁸ He asserts that composers can exploit the unique characteristics of all sections to their advantage. Similarly, he finds this difficulty persists when arranging piano works for larger ensembles. Using a different medium changes the essence of the work.

Another difference between wind bands and orchestras is the timbre and quality of sound in the upper registers. As a composer, David finds it tempting to write the clarinets in the altissimo register, while trying to mirror the intensity of high violin parts. However, it is much more difficult for a clarinet to achieve good intonation in the upper range than a violin. For this reason, he rarely writes for clarinets above high G. He would rather use flutes for that role, allowing the part to fall within a manageable range. Keeping sections within their comfortable registers creates a more balanced sound.

There are many unique benefits to the wind band genre. David believes composers can make demands of bands they cannot consistently request from orchestras. The medium is generally more welcoming toward electronics, compositions for seven or more percussionists, extended techniques, and nontraditional performance requests, such as playing from the hall

¹⁰⁷ David, interview by author, August 29, 2019.

¹⁰⁸ Ibid.

rather than on stage. In this capacity, orchestras can be less adaptive and flexible than the wind band. In David's experience, "calls for orchestral scores still maintain the instrumentation of Beethoven's orchestra. It can be extremely restricting."¹⁰⁹

David believes the future of the wind band is promising:

The wind band is being taken more seriously today than it ever has been. However, there are difficulties inherent in the genre. Because bands are so closely tied to schools and universities, they are often perceived as second class ensembles. For example, two of Karel Husa's works, *Apotheosis of this Earth* and *Music for Prague 1968*, were originally written for band, but he felt compelled to rewrite them for orchestra because he thought they would be taken more seriously. And he was right. Sadly, here we are fifty years later, and the problem persists. I feel the way to combat this issue is by writing the most serious, most important music for wind band, and treating each composition as powerfully as a work for orchestra...I just hope that band conductors continue to take risks and embrace music that presents creative challenges.¹¹⁰

David believes "great composers of wind band music like Karel Husa and David Maslanka made demands of bands that had not been made before, and the genre rose to the challenge. With my own music, I hope to address the same goal, and push the aesthetic limits of the wind band genre."¹¹¹

David also enjoys redefining traditional ensembles through his works. For example, he plans to write a saxophone concerto for "jazz wind symphony," which will contain elements from both the wind ensemble and jazz band mediums. The instrumentation will maintain the traditional jazz band setup, while also including flutes, clarinets, and pitched percussion. Customarily, jazz pieces featuring those instruments are doubled by players of another section, rather than by dedicated professionals on those instruments. Instead, David's approach

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ Ibid.

incorporates nontraditional colors while maintaining the feel, sound, and energy of a traditional jazz band, creating a complete symphonic experience. Other ideas David has for future works include a song cycle for vocal solo and chamber ensemble, and a concerto for amplified violin or cello with wind band accompaniment and electronics.

Conductor Interpretation

David is open to conductor interpretation, especially regarding the work's pacing. He admits that "composers can be bad at viewing their own work from an arm's length. Conductors typically have a better sense of what tempos work best for the ensemble."¹¹² He will notate when a section has a range of possible tempos and is more conducive to the conductor's interpretive perspective. If a conductor makes an adjustment to one of his pieces that he feels worked well, he will revise the indication in the score and parts, allowing for greater flexibility.

However, there are areas where David prefers the conductor not take liberties. One example is substituting another instrument for a missing solo part. David typically cues solos in another voice, to prevent conductors from making that choice themselves. For example, if an ensemble does not have an oboist, David would prefer providing a predetermined alternative, rather than hearing the melody on muted trumpet, as this changes the timbral essence of the line. In general, David strives to be as detailed as possible with his notation.

¹¹² Ibid.

COMPOSITIONAL STYLE

Form

David places a lot of value on the architecture of his works. He strives to have very structurally “tight, elegant forms.”¹¹³ He describes two types of form: the underlying structural form, and the “visceral form.”¹¹⁴ The former relates to a conventional understanding of the organization of sections within the piece. Regarding the latter, David aims for each specific musical moment to lead naturally into the next, sounding as if caused by an underlying or visceral need. David believes that because humans listen to music temporally, the manner in which musical elements connect plays a large role in the listener’s reception of a piece.

Form does not always need to be innovative to be effective. Rather, David places greater importance on how smaller elements join to form larger structures. He comments on how Dmitri Shostakovich used the same form repeatedly, particularly in the first movement of each of his symphonies. Despite this, each new work always sounded interesting and impactful. David notes that in Shostakovich’s *Symphony No. 5*, the music seamlessly leads from one element to the next, becoming a deeply emotional journey. This provides an inspirational model for the type of beginning-to-end experience David strives to communicate through his own music.

David molded his approach to form in part from Leonard Bernstein’s Harvard lecture series, *The Unanswered Question*. Bernstein presented a way of understanding music linguistically, where motives were related to words, and sentences were related to musical

¹¹³ Ibid.

¹¹⁴ Ibid.

phrases and periods.¹¹⁵ David approaches the form of all of his works with a similar analytical mindset.

Melody

David is a master of motivic development. Key motives recur throughout his works, often transforming with each subsequent iteration. David may alter the pitch, rhythm, phrasing, or metric accent to create a different feel every time the motive reappears. In other cases, he may extend the motive into a longer, transitional statement. David manipulates melodic and rhythmic motives to create interest and develop ideas. These frequently occur in multiple voices in a canonic effect. However, he typically alters each successive iteration through metric displacement or creative forms of augmentation or diminution. For example, he may implement a pattern to lengthen the rhythm of each note by a chosen duration, creating a mathematically-formed extension pattern. This technique layers the voices in a complex texture of repeated melodic patterns. The introduction of each new element within the thickly-woven lines attracts the listener's attention.

In many of David's works, the melody can be difficult to immediately identify. A melodic line often appears like a countermelody or subordinate part. At first, this poses a challenge for the players, especially when sight-reading. Musicians may not recognize their roles within the texture right away, unaware of whether to bring a part out or remain at a lower dynamic level. Furthermore, David frequently alters the function of a particular part as the piece develops. What

¹¹⁵ Leonard Bernstein, *The Unanswered Question: Musical Phonology*, video recording, Harvard Lecture Series, produced by Harry J. Kraut, Humphrey Burton, and Douglas Smith (Cambridge, MA: Sony Music Entertainment, 1973), accessed January 25, 2020, <https://www.youtube.com/watch?v=8fHi36dvTdE>.

initially may be presented as the main melodic statement could suddenly become subsidiary, as new material is introduced by another voice.

Harmony

While David's works are tonal, they often cannot be categorized neatly within a specific major or minor key. He typically selects a tonal center and builds shifting harmonic ideas around that particular pitch. Cluster chords, jazz chords, and blurred harmonies are staples of harmonic content in David's works. David builds cluster chords in an additive style, creating thick combinations of pitches. Instruments are frequently asked to sustain through note changes, embracing the dissonance in the frequencies before beginning a new phrase. A harmonic progression may begin simply before adding notes outside of the triad to create interest. Other times, David presents a complex chord that unwinds through a series of suspensions and resolutions.

David's approach to modulation is a more covert variation of common-tone modulation. Rather than using a shared note to make a sudden tonal shift, David subtly introduces new pitches into the texture over a period of time. This allows the new tonal palette to feel more natural before the key center shifts. Key areas frequently blur and overlap, as David transitions to a new set of pitches.

David discusses modulating out of necessity or boredom with a particular key area. Before embarking on a new work, he often maps out major tonal centers for pivotal moments. However, he will explore other tonalities on the way, creating brief diversions and areas of interest within a larger framework.

David also uses harmony to present existing elements in a new light. He introduces changing harmonic structures beneath recurring melodic ideas to change their mood. A mysterious oboe solo may be immediately reinvented into a broad, heroic horn line by altering the harmonic material. By changing the harmonic progression, David can better highlight variations within the melodic line.

Rhythm

David utilizes rhythm to create soundscapes by layering rhythmic patterns to form complex textures. His use of polyrhythm adds tension and highlights the dual nature of underlying rhythmic ideas. His percussion parts often juxtapose simple and compound rhythms. He sometimes writes woodwind runs that intentionally misalign, presenting groups of four, five, and six notes within the same beat. This provides the gesture with a thicker, more obscure textural quality. In other instances, David creates layers of simpler rhythms to construct a larger rhythmic picture. Although the overall effect may be a simple sixteenth-note grid, this technique causes the line to shift in depth and timbre throughout the system. David also creates “manufactured” tempo changes without actually changing the speed of the work. For example, he will write a duple pattern, followed by a triplet, then sixteenth notes, giving the impression that the music is becoming faster. David uses rhythm to create “doppler effects,” by quickly layering in subsequent instruments and building to a high point, before fading back into silence.

Orchestration

David refers to orchestration as the “timbral sonic quality of the music,” and believes it is the quality listeners first react to when hearing an unfamiliar piece.¹¹⁶ David describes the desired sound of his works as “ringing and resonant.”¹¹⁷ He wants his compositions to feel as if they are vibrating through the air, creating a sense of space and presence. For David, orchestration can make or break a piece. In his opinion, pieces with poor form, melody, or harmony can still be widely performed. However, he rarely hears a poorly orchestrated piece that gains traction. One aspect of a poorly orchestrated work is using the same timbral colors or instrument combinations throughout the piece, creating a dulled effect. David describes such band pieces as sounding “gray.”¹¹⁸ David advocates for varying and balancing the frequencies highlighted throughout the work. Certain sections of the piece should involve full ensemble moments, while others focus on a specific instrument or section, creating moments of transparency and contrast within the work.

David approaches orchestration very deliberately. He considers the clarinets, trombones, euphoniums, and tubas the ensemble’s center. Other instruments inform this core sound by adding brightness or darkness, depending on their unique timbres. Each instrument section maintains a specific role in the ensemble.

The flutes and piccolo form the top of the sound tessitura, but cannot be treated like violins, due to their inherent physical differences. Flutes cannot hold an endless, sustained pitch the way strings can, because of the need to breathe. David often uses the piccolo for sustained

¹¹⁶ David, interview by author, August 29, 2019.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

pitches at soft dynamics. On flute the same pitch would require much greater air velocity and effort. But on piccolo, the same pitch is much more stable and has a “string-like transparency to the sound.”¹¹⁹

Composers frequently utilize the saxophones as a doubling agent for other sections. David, however, orchestrates the saxophone family very uniquely. Because of the instruments’ bright timbres, David enjoys featuring the section alone as “its own little consort.”¹²⁰ The character variety among the soprano, alto, tenor, and baritone saxophones allows the instruments to shine in solo roles as well.

David considers the horn a less flexible instrument than the trombone, due to its more distinct and brighter sound. Because the horn is culturally associated with romantic, Germanic melodies in Western music, the instrument is perfect for dramatic moments. David avoids overusing the horn to save the instrument for more impactful moments. On the other hand, David believes the trombone has a more neutral sound, acting as a chameleon within the ensemble. He treats the trombones as his workhorse section.

Trumpets are utilized as a “special effects” section, because David feels they embody the versatility of strings. Stringed instruments have the unique ability to use bow techniques to create a “veil of beautiful sounds,” including effects like tremolos and harmonics.¹²¹ Trumpets can produce similar textures through the use of mutes and specialized articulations, such as flutter tonguing. With five to six trumpet players available, a composer can create a lot of variety within that section alone.

¹¹⁹ Ibid.

¹²⁰ Ibid.

¹²¹ Ibid.

David considers the euphonium the bridge among the various instrument sections. He frequently pairs the euphoniums and tubas with a clarinet choir. He describes this combination as working together like “spaghetti and meatballs,” almost sounding like a string ensemble.¹²² When composing for orchestra, David often finds that he misses having the euphonium sound available.

Together, David believes bassoon, bass clarinet, and baritone saxophone can provide a nice alternative to the tuba sound. A common scoring problem is writing the tuba part as the consistent bass voice. David feels that this misuses the instrument, because the tuba was only meant to function as the bass voice of the brass section, not the band as a whole. This role should be given to other voices, particularly if the lowest note is not a very low pitch. In addition, the intonation will improve and the section will have a greater sense of lightness. David sometimes only incorporates single oboe and English horn parts to incorporate those unique timbres without fighting an already flooded register of the band.

David’s percussion writing is a unique aspect of his work. David finds the percussion section to be the most important in the band, because so much of the piece’s impact and emotional content is informed by the percussion. David considers the piano an essential component of a quality wind band work. He enjoys pairing piano with pitched percussion instruments to create unique, percussive voices. He enjoys writing for harp as well, but understands that many bands do not include harpists, and including the instrument may require the performing ensemble to hire an outside musician. David treats the percussion, piano, and

¹²² Ibid.

harp as their own self-contained ensemble. They typically have unique, featured moments within David's works.

David's treatment of percussion is very precise. He characteristically incorporates detailed instructions for percussionists, regarding both equipment and performance practice. This stems from his own experience and experimentation with percussion timbres, as well as exposure to composers who take meticulous approaches to percussion writing. David has a clear picture of which instruments will work best in each section of the work. He has discovered that specific instrument combinations create interesting layers of harmonics, such as chimes and glockenspiel, or crotales and vibraphone. Instrument pairings such as these can add another dimension to the tonal palette.

Other orchestration considerations include solo writing and projection issues. David often writes solos in the upper woodwinds or euphonium, because other sections are typically carrying more taxing moments of the piece. For David, adding a solo on top of that responsibility is counterintuitive. It can also be challenging to write fast, technical soli passages in the low reeds that project through other layers of the band. The overtones interfere with one another and prevent the lines from resonating as a cello melody would. The greater the familiarity with the relationship between the various instruments of the band, the more a composer can highlight each section's assets rather than its limitations.

Nontraditional Approach

David utilizes traditional elements in nontraditional ways, applying a familiar technique differently to create something unexpected. Robert Jager's *Third Suite* was an early influence on

this approach, presenting a “deconstruction of existing genres.”¹²³ The work includes a march, a waltz, and a rondo, but each acts as a parody of that particular style by altering elements such as meter, phrase length, and harmonic progression. For example, the waltz movement is in 5/8 time, rather than the traditional triple meter. The piece provoked David to begin thinking about different styles in innovative ways.

Similarly, David uses mathematical patterns and theoretical approaches as the basis for many of his compositional ideas, but he presents them in a way that is accessible for the listener. At times, both the performers and listeners may be unaware of the complex foundation of the music. David asserts that he does not expect anyone to find these connections as interesting as he does. The techniques simply help him create music that is unique and has an element of unpredictability, while including enough familiar elements for the general listener to appreciate.

Detailed Notation

David invests a lot of care into his notation, especially regarding dynamics, phrasing, and articulation. He indicates very specific dynamics in the score, highlighting the most important line or instrument group that defines the color of that particular moment. He often staggers dynamic levels, causing various instrument parts to reach the peak of a phrase at different points, resulting in a shifting timbral gradient within the sound. A detailed and logical construction exists behind what may be perceived as a broad, even vague, gesture. David also implements educationally-minded notation in his works. For example, he can be very specific about how and when a phrase should release. He also uses articulation to provide clarity and diction within the

¹²³ Ibid.

ensemble's approach, often adding *tenuto* marks to help the performers identify which notes to stress within a larger phrase.

Development of Compositional Voice

The development of David's personal compositional voice to this point was an extensive process. In the 1980s and 90s, his personal aesthetic did not align with the main compositional approaches of the time, which were heavily focused on serialism and minimalism. He recalls that composers were expected to conform to one or the other.¹²⁴ Encountering elitist attitudes within the composition scene frustrated David, but he initially conformed to the expectations of his mentors and colleagues.¹²⁵ Several of his early works were very challenging and atonal. While the audiences and performers enjoyed them, they did not prompt a powerful reaction. Listeners found the pieces interesting, but were not emotionally moved by them. David recalls Kubík addressing this idea, telling him, "the best thing composers can hope for with any piece of music is that it takes on a life of its own, so they do not have to persistently promote the work to interest people."¹²⁶

David witnessed tonal composers within Kubík's studio experiencing success and changed his approach, writing in a tonal style that was more true to his personal aesthetic. He made a concentrated effort to study tonal works that did not sound like music from the nineteenth

¹²⁴ Ibid.

¹²⁵ Composers of art music were often isolated from the general public, a trend that originated around the time of Milton Babbitt's controversial article, "The Composer as Specialist," (1958) retitled "Who Cares if You Listen?" Because composers employed within academia typically did not rely on their compositions as the sole source of income, they had greater freedom to experiment without the need to please an audience, creating at times a rift between composers and listeners.

¹²⁶ David, interview by author, August 29, 2019.

century, to determine what created their unique presentation. “For me, it was important that band music did not sound like band music. That is, there needed to be an interesting, organic quality to the sound.”¹²⁷ One piece that first exposed David to this concept was Ron Nelson’s *Morning Alleluias* (1989), which depicted a slowly emerging sunrise through a gradual construction and layering of textures. In 2010, David completed his first true experiment with tonal music since beginning formal study in composition, resulting in his *Sinfonietta No. 3* for wind ensemble. He continued to grow in this direction over the next five years or so, fusing his compositional strengths with “a new [tonal] language.”¹²⁸

For David, composing a large ensemble piece requires building an intentional relationship with the audience. David tells his students that “big ensembles have big audiences. The larger the audience, the broader the piece needs to be to interest a wide range of people. If you want a piece to be successful, it needs to work for the conductor, the performers, and the audience. Conductors select pieces with more variables in mind than simply, is this a good piece of music or not?”¹²⁹ David considers performers and conductors to be his true consumers, and aims to compose music that is satisfying for them. He wants to create a partnership with the performers through his music, so they feel like he understands the technical demands of their instruments and can perform at their best artistically. This way of thinking informs David’s compositional approach. “By considering those elements, I began to understand why composers

¹²⁷ Ibid.

¹²⁸ Ibid.

¹²⁹ Ibid.

made the decision to lean toward certain languages of music over others. That helped me make personal stylistic changes over time.”¹³⁰

¹³⁰ Ibid.

CHAPTER THREE

SYMPHONY NO. 1 - CODEX GIGAS:

HISTORICAL BACKGROUND AND EXTERNAL INFLUENCES

HISTORICAL BACKGROUND

The *Codex Gigas* is a thirteenth-century manuscript originating from Bohemia. “Codex Gigas” translates to “giant book.” The artifact is considered the largest surviving manuscript from the Middle Ages. It was written sometime between 1204 and 1230, measures 89 by 49 centimeters, weighs 75 kilograms, and contains 310 double sided parchment pages written in Latin.¹³¹

Considered an attempt to record all of the world’s knowledge in a single text, the *Codex Gigas* includes: the Old and New Testaments from the Bible; *Etymologiae* by Saint Isidore of Seville, the most popular encyclopedia of the Middle Ages; two works by historian Josephus Flavius; *Ars Medicinae* (the Art of Medicine), a compilation of Medieval medical texts, incantations, and magical formulas; and the *Chronica Boëmorum* (Chronicle of Bohemia), written by priest and historian Cosmas of Prague in the twelfth century. The *Codex Gigas* also contained the *Rule of Saint Benedict*, which was written in the 500s, depicting rules and expectations for monastic life. This particular text was cut out of the manuscript at an undetermined time.

There are five total pictures in the book, including two full-page drawings situated opposite one another on subsequent pages. The text is nicknamed the “Devil’s Bible” because of

¹³¹ “Devil’s Bible,” U.S. Library of Congress World Digital Library, March 23, 2017, accessed January 26, 2020, <https://www.wdl.org/en/item/3042/>.

a large image of the devil on page 577.¹³² In addition, the book features a large picture of the holy city or kingdom of heaven, as described by John of Patmos in the Book of Revelation. The National Library of Sweden describes the position of the pictures as “highlight[ing] the difference between the symbol of hope and salvation on the one hand, and that of darkness and evil on the other.”¹³³

The first known location of the *Codex Gigas* was the Monastery of Podlažice, though some believe it could not have been written at such a small and humble monastery.¹³⁴ In the late thirteenth century, the book was sold to a monastery in Sedlak, outside of Prague.¹³⁵ Holy Roman Emperor Rudolph II acquired the *Codex Gigas* in 1594, and brought the manuscript back to his castle in Prague. The artwork intrigued him, inciting his interest in occultism. In 1648, after the Thirty Years’ War, the book was stolen by Swedish occupants as spoils of war, and added to

¹³² “Devil’s Bible,” U.S. Library of Congress World Digital Library.

¹³³ “Ornamentation in the Codex Gigas,” National Library of Sweden, accessed January 26, 2020, <https://www.kb.se/in-english/the-codex-gigas/appearance-of-the-codex-gigas/orna-men-ta-tion-in-the-codex-gigas.html>. Both images can be found in Appendix D of this document.

¹³⁴ This information is indicated on the first page of the *Codex Gigas*.

¹³⁵ Amanda Gronich, “Devil’s Bible,” *National Geographic* video recording, edited by Dee Watt, produced by Michael Hoff, Ashley Adams, and Julie Nelson, 2008, accessed January 27, 2020, <https://www.dailymotion.com/video/xyb17w>.

Queen Kristina's personal collections in Stockholm. The manuscript was placed in the Royal Library in Stockholm in 1878, where it remains today.¹³⁶

David first learned of the *Codex Gigas* through the *National Geographic* television special, “Devil’s Bible.”¹³⁷ The documentary delves into the mystery behind the artifact, investigating whether evidence points to the book’s authorship by a single individual or several scribes. Although common practice of the time period was for texts to be written by a group of monks in a scriptorium, this does not appear to be the case with the *Codex Gigas*. By studying the graphology of the text and completing a pigment analysis, researchers have determined that the book was copied by a single individual, likely in a Benedictine monastery.¹³⁸ The quality of the letters remains uniform from beginning to end, which would not be possible if the book was written by several people. Unusual for the time, the same author is believed to be responsible for the illustrations as well as the text.¹³⁹ Based on the quality of the ornamentation and drawings, the work appears to have been completed by a skilled amateur rather than a professional

¹³⁶ Information about the *Codex Gigas* was collated from the following sources: Helena Anderhag, *Codex Gigas: Myth and Reality about the Devil’s Bible*, video recording, produced by Åke Nyke, Mats Rohdin, and Mikael Uveskog, Stockholm, Sweden: National Library of Sweden, 2018, https://www.youtube.com/watch?time_continue=32&v=30VADVHeGr4&feature=emb_logo; “Appearance of the Codex Gigas,” National Library of Sweden, accessed January 26, 2020, <https://www.kb.se/in-english/the-codex-gigas/appearance-of-the-codex-gigas.html>; “Content of the Codex Gigas,” National Library of Sweden, accessed January 26, 2020, <https://www.kb.se/in-english/the-codex-gigas/content-of-the-codex-gigas.html>; “Devil’s Bible,” U.S. Library of Congress World Digital Library; “History and Medicine,” National Library of Sweden, accessed January 26, 2020, <https://www.kb.se/hitta-och-bestall/codex-gigas/codex-gigas-innehall/historia-och-medicin.html>; “History of the Codex Gigas,” National Library of Sweden, accessed January 26, 2020, <https://www.kb.se/in-english/the-codex-gigas/history-of-the-codex-gigas.html>; “Ornamentation in the Codex Gigas,” National Library of Sweden; and “The Codex Gigas,” National Library of Sweden, accessed January 26, 2020, <https://www.kb.se/in-english/the-codex-gigas.html>.

¹³⁷ Gronich, “Devil’s Bible.”

¹³⁸ Anderhag, *Codex Gigas: Myth and Reality about the Devil’s Bible*; National Library of Sweden, “Font in Codex Gigas,” accessed January 26, 2020, <https://www.kb.se/hitta-och-bestall/codex-gigas/codex-gigas-utseende/skrift.html>; and Gronich, “Devil’s Bible.”

¹³⁹ Anderhag, *Codex Gigas: Myth and Reality about the Devil’s Bible*.

scribe.¹⁴⁰ Researchers assert that a single monk completed the task, albeit over the course of several decades. A posthumous credit appears at the back of the manuscript, denoting “Hermann Inclusus.”¹⁴¹ While some have misinterpreted “inclusus” to indicate the author was kept in isolation for penance, researchers explain the term’s true meaning is similar to “recluse.” This more accurately describes a monk, Hermann, living a solitary life within an isolated room in the monastery for a year or more, for religious or penitent reasons.¹⁴²

The *Codex Gigas* is shrouded in myth. Legend accompanies the manuscript, describing a monk attempting to single-handedly record all of the world’s knowledge in one night, and asking the devil for help in achieving the task.¹⁴³ According to the tale, the devil agreed, but not before requiring a portrait of himself to be included in a prominent location of the book.¹⁴⁴

For David, the *Codex Gigas* was an inspiration. It is the product of a whole life’s dedication toward a singular achievement, and demonstrates monastic devotion to one’s craft. For “the monk who completed the *Codex Gigas*, it was likely a quest for enlightenment and the chance to create and finish the work of a lifetime.”¹⁴⁵ David was fascinated by the idea of an individual facing this undertaking, regardless of the time frame, describing the idea as “romantic, heroic, and insane.”¹⁴⁶ The story was an “amazing analogy for the value of knowledge, both

¹⁴⁰ Gronich, “Devil’s Bible.”

¹⁴¹ Ibid.

¹⁴² Ibid.

¹⁴³ “History of the Codex Gigas,” National Library of Sweden; and “An Unknown Scribe,” National Library of Sweden, accessed January 26, 2020, <https://www.kb.se/in-english/the-codex-gigas/history-of-the-codex-gigas/an-unknown-scri-be.html>.

¹⁴⁴ Anderhag, *Codex Gigas: Myth and Reality about the Devil’s Bible*.

¹⁴⁵ Gronich, “Devil’s Bible.”

¹⁴⁶ David, interview by author, August 29, 2019.

during the medieval era and in modern time, and the importance of keeping knowledge alive for future generations.”¹⁴⁷ For David, “consciousness is humanity.”¹⁴⁸ He relates this idea to reference of the current time period as the Information Age. Despite the accessibility and pervasiveness of information, it has become increasingly easy to manipulate the knowledge and opinions of others. He explains, “we are now entering an era of disinformation, and I feel that we have to combat that. We have to bring back rationality and logic to everyday life.”¹⁴⁹ This conflict serves as the motivation for *Symphony No. 1 - Codex Gigas*, with the central theme that knowledge can be used for good or for evil.

The mysterious history of the *Codex Gigas* served as inspiration for each of the symphonic movements. The first movement, “Light after Darkness - ‘Post Tenebras Lux’: Chant-Organum,” alludes to the *Codex Gigas* as an icon for the preservation of wisdom. “Post tenebras lux” translates to “light after darkness,” symbolizing the introduction of light and awareness into the darkness of ignorance. David considers the name intentionally ironic. Although the historical background of the *Codex Gigas* is Roman Catholic, this particular Latin saying became the motto of the Protestant Reformation, which became a key historical movement that ultimately made religious knowledge more accessible to the common person.

The second movement, “Hermann the Recluse - ‘Hermann Inclusus’: Chaconne,” refers to the monk believed to have singlehandedly copied the *Codex Gigas*. The style of the movement embodies David’s perception of his character, portraying a sense of determination, inner calm, and acceptance regarding his grandiose personal goals and aspirations. The music incorporates

¹⁴⁷ Ibid.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid.

chant-like themes that speak to the movement's inspiration and reflective nature. For David, this movement functions as "a place of restfulness and comfort within the form of the whole piece."¹⁵⁰ The overall idea centers on preserving knowledge far beyond a single lifetime, and creating something greater than one's individual self.

The title of the third movement, "The Great Red Dragon - 'Draco Magnus Rufus': Toccata," is derived from a reference in the Bible's Book of Revelation. The passage describes a magnificent red dragon, which has been interpreted as an almost mythological representation of the devil. The title evokes the intense, chaotic character of the movement, and ties into the *Codex Gigas's* most famous picture—a full-page, colored depiction of the devil, from which the book has earned the aforementioned nickname, the "Devil's Bible."

The final movement is "The Holy City - 'Sanctam Civitatem': Chorale," and is inspired by the other large image in the *Codex Gigas*. Opposite the picture of the devil is a picture of the holy city or kingdom of heaven, as referred to in the Book of Revelation. The movement unites the ideas from the prior three movements, leading into a climax that depicts an arrival in the city of heaven.

Symphony No. 1 - Codex Gigas is a work about the present, and even the future, displayed through the lens of the past. The larger subtext for the work as a whole is the existence of knowledge and consciousness on one side, and fear, ignorance, and hatred on the other. Together, the two represent "good and evil, facing off for eternity in the pages of the *Codex Gigas*."¹⁵¹ David uses icons of the devil and the holy city as central elements in his work. He

¹⁵⁰ David, interview by author, September 20, 2019.

¹⁵¹ Gronich, "Devil's Bible."

plays the concepts against one another, portraying the conflict between light and darkness, truth and deceit, knowledge and ignorance. The piece is a narrative on how those two forces interacted and coexisted in medieval times, and how they persist today. David stresses his awe for all knowledge that has come before him, and how important it is to treasure that wisdom. He hopes to communicate the same gravity through his work. His goal is for the listener's journey through the work to have a tangible weight, so they feel emotionally overwhelmed at the work's conclusion.¹⁵²

EXTERNAL INFLUENCES

2019 marks the approximate fiftieth anniversary of two of Karel Husa's monumental compositions for wind band: *Music for Prague 1968* (1968) and *Apotheosis of this Earth* (1970). Both pieces communicate ethical, political, and humanitarian messages through powerful scoring and symbolism.¹⁵³ David considers these works giant leaps forward in the wind band genre, elevating the quality of repertoire and pushing the artistic boundaries of the medium. Both pieces were also originally written for winds and later transcribed by Husa for orchestra. David utilized melodic material, compositional techniques, and pitch classes from the two works as the basis for his symphony.

Music for Prague 1968 was composed in response to the Soviet invasion and occupation of Czechoslovakia in the summer of 1968, following failed negotiations during the Prague Spring reform movement. Husa followed the tragic events from the United States on the

¹⁵² David, interview by author, September 20, 2019.

¹⁵³ Byron Adams, "Husa, Karel," in *Grove Music Online*, Oxford University Press, April 25, 2019, accessed January 30, 2020, www.oxfordmusiconline.com.

television and radio, fearing for his sister and remaining family still living in Prague. Having lived through the Nazi occupation of Czechoslovakia in 1939 and of Paris in 1948, Husa lamented the destruction occurring in the city of his birth, and despaired that the Hussites were once again the subjects of political and social oppression.¹⁵⁴ *Music for Prague 1968* was written as a tribute and commemoration of everything the city represented for the Czech people, in his own “personal gesture of defiance.”¹⁵⁵

In *Music for Prague 1968*, Husa symbolically weaves the melody of the Hussite war hymn, “Ye Warriors of God and His Law” into his work.¹⁵⁶ Also known as the “Hussite Chorale” or “Hussite Hymn,” the melody has become a political anthem of the Czech people and heritage. The chorale carries historical significance in the culture of the Czech people, embodying the essence of Czech nationalism.¹⁵⁷ Bohemian priest and reformer Jan Hus (1370–1415) was the leader of the Hussites. He was an outspoken critic of corruption within the Catholic church and promoted translating the Bible from Latin so it could be read by the common people. He gained a strong following, initiating the Bohemian Reformation. He was ultimately arrested on charges of heresy and burned at the stake, dying a martyr in the hands of his oppressors. His execution sparked an uprising among the Bohemian people, igniting the Hussite Wars. Although the Hussites were ultimately unsuccessful, Hus remained a symbol of Czech pride.

¹⁵⁴ The Hussites were Czech pre-Protestant Christian reformers who followed the teaching of Jan Hus, the leader of the Bohemian Reformation.

¹⁵⁵ Christopher Michael Neal, “Karel Husa’s ‘Music for Prague 1968’: An Exploration of Compositional Process and Historical Background,” (DMA diss., University of Oklahoma, 2002), 32.

¹⁵⁶ “Ye Warriors of God and His Law” can be found in Appendix E.

¹⁵⁷ Neal, “Karel Husa’s ‘Music for Prague 1968,’” 31.

Trumpets
1/3
2/4
Horns
1/2
3/4

Tpts.
1/3
2/4
Hns.
1/2
3/4

Figure 3.4. Karel Husa, *Music for Prague 1968*, Hussite Chorale Quotation in 6/8 in the first and third trumpets and the first and second horns, IV., m. 9 after M to m. 3 after N.

Trumpet 1

Figure 3.5. Karel Husa, *Music for Prague 1968*, Full Hussite Chorale Quotation in trumpet 1. Quotation is presented throughout the ensemble in several octaves. IV., mm. 1–7 after T.

Tpts.
2
3

Figure 3.6. Karel Husa, *Music for Prague 1968*, Final Hussite Chorale Quotation in the trumpets, IV., mm. 3–8 after V.

David manipulates the Hussite Chorale in similar ways throughout *Symphony No. 1 - Codex Gigas*. The double-neighbor motion at the beginning of the chorale becomes a major motive of the work, appearing in both diatonic and chromatic forms. He alters the rhythm of the chorale and frequently presents the melody in octaves. David utilizes fragments of the chorale

until the full quotation is stated in the fourth movement, incorporating the same piece of the Hussite Chorale as Husa.

Husa presents a variety of compositional techniques in *Music for Prague 1968* that David mimics and transforms throughout his symphony. Husa uses patterns and mathematical relationships to create interesting textures and effects. For instance, he creates rhythmic palindromes and symmetrical musical passages (see Figure 3.7). In this example, the entrances



Figure 3.7. Karel Husa, *Music for Prague 1968*, Rhythmic Palindrome in the trumpets, IV., mm. 5–9.

are staggered in equal durational intervals among the four trumpet voices. In another example, the third movement (“Interlude”), performed only by the percussion, is rhythmically organized around an axis of symmetry at rehearsal O.¹⁶¹ Husa utilizes additive techniques, often stating an idea in one voice before others layer in with similar ideas (see Figure 3.8). The composer frequently changes the pattern of pitches in the subsequent voices, creating a thick, incongruent texture. Husa’s canonic *ostinati*, manufactured tempo changes, and aleatoric writing influenced David as well. Each of these approaches will be discussed in greater detail in reference to *Apotheosis of this Earth*.

Husa creates symbolism throughout the piece in his portrayal of cultural staples of Prague and recognizable battle sounds. He incorporates serialism in varying degrees of complexity,

¹⁶¹ Neal, “Karel Husa’s ‘Music for Prague 1968’,” 3.

Figure 3.8. Karel Husa, *Music for Prague 1968*, Additive Writing in the upper woodwinds, IV., mm. 3–7 after R.

transforming serial technique over the course of the work as a metaphor for the events in Prague, the disorder, and the oppression of the Czech people.¹⁶² Husa uses non-pitched, metallic percussion to emulate the bells in the church towers throughout Prague.¹⁶³ He explains that the bells function both as “calls of distress as well as of victory.”¹⁶⁴ He recreates the sounds of the invasion. A lone atonal piccolo line at the beginning of the work acts as a bird’s song, representing hope and freedom. The *staccato* upper woodwind lines have similarities to Morse code, and trombone *glissandi* recreate the sounds of air raids over the city.

Apotheosis of this Earth communicates a message of environmentalism and social responsibility. Husa composed the work because of the “present desperate stage of mankind and its immense problems with everyday killings, war, hunger, extermination of fauna, huge forest

¹⁶² Ibid., 2–3.

¹⁶³ Prague is also known as the “City of a Hundred Spires.”

¹⁶⁴ Husa, *Music for Prague 1968*, 2.

fires, and critical contamination of the whole environment.”¹⁶⁵ Each of these issues is still relevant today, if not even more so. Through his work, Husa portrays the destruction he believes the planet faces if people do not change their destructive behavior. In the final movement, the earth “dies as a savagely, mortally wounded creature” as humankind questions how they allowed this fate to transpire.¹⁶⁶

Apotheosis of this Earth had the most impact on how David approached his own work. He considers it Husa’s finest work for band, although he believes many of the ideas in *Music for Prague 1968* are better executed and developed. *Apotheosis of this Earth* is atonal from beginning to end, making it less accessible for the general audience, and therefore less frequently performed. The work utilizes several innovative compositional techniques, including quarter tones, pitch bending, indefinitely high and low pitches, and aleatoric interpretation of performance speed. Husa devised unique notation for each of these elements.

David uses many elements from *Apotheosis of this Earth* as inspiration for his symphony. For example, Husa utilizes manufactured tempo changes through a progression of rhythms that become faster or slower in a particular voice (see Figure 3.9). This technique creates the feeling



Figure 3.9. Karel Husa, *Apotheosis of this Earth*, Manufactured *Ritardando* in the large gong, II., mm. 178–183.

¹⁶⁵ Karel Husa, *Apotheosis of this Earth* (New York: Associated Music Publishers, 1971), iii.

¹⁶⁶ *Ibid.*

of an *accelerando* or *ritardando* without actually affecting the overall tempo. Husa also generates similar rhythmic changes with aleatory notation, leaving the exact timing of the rhythm up to the performer (see Figure 3.10). Husa notates tiered entrances and trills, where instruments

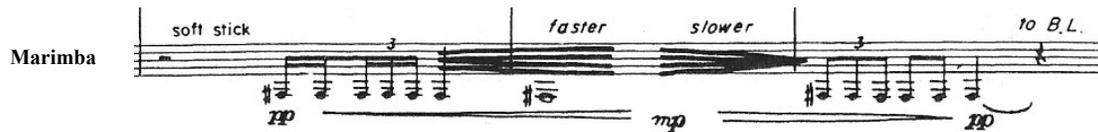


Figure 3.10. Karel Husa, *Apotheosis of this Earth*, Aleatory Notation in the marimba, I., mm. 31–33.

enter in quick succession (see Figure 3.11). Each of these approaches can be found in David's

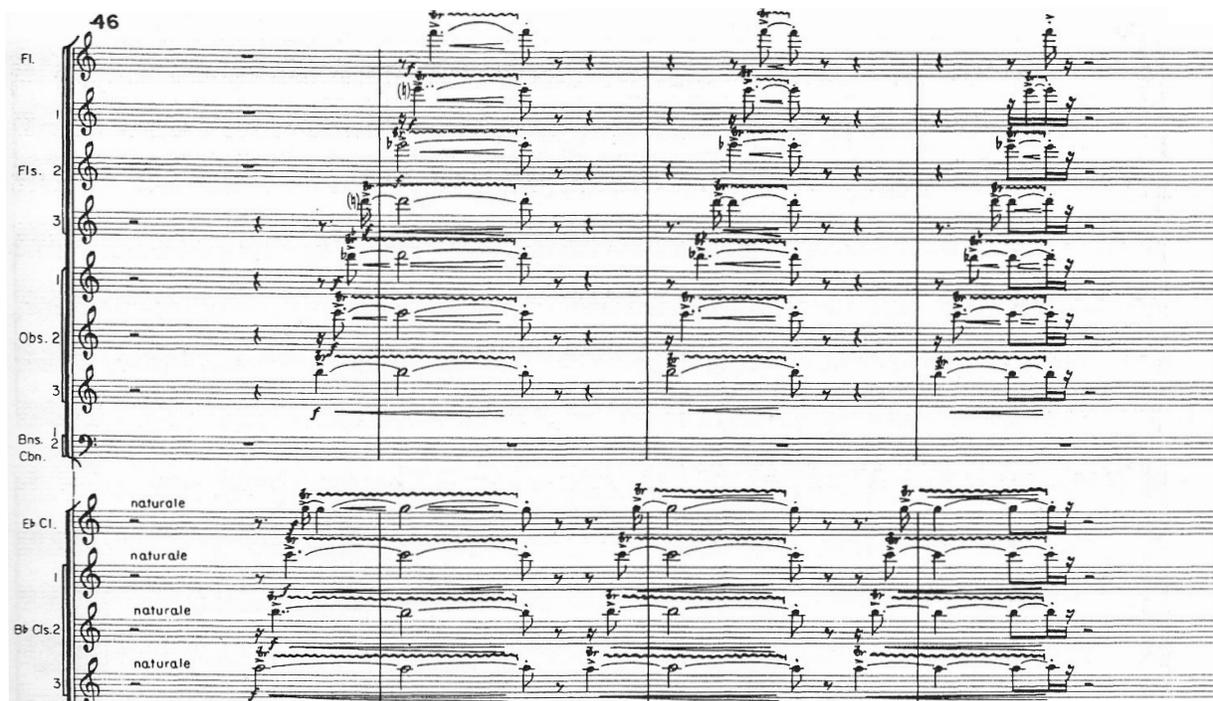


Figure 3.11. Karel Husa, *Apotheosis of this Earth*, Tiered Trills in the woodwinds, II., mm. 46–49.

symphony. Husa also uses the trombone section to achieve a long *glissando* that spans over two octaves (see Figure 3.12). David implements a similar effect. However, while Husa leaves the

neighbor (DDN) relationship of D, E, and C.¹⁶⁸ David found inspiration in the double-neighbor approach to both works. In *Apotheosis of this Earth*, Husa uses the chromatic upper and lower pitch neighbors of A (Bb and G#), while in *Music for Prague 1968*, Husa uses the diatonic upper and lower neighbors of D (E and C). David altered the pattern of pitches from the original Hussite Chorale statement (D, E, C) into a chromatic variation, D-Eb-C#, based on the [012] set from *Apotheosis of this Earth*. David combined both motives to form the tonal and melodic foundation of the symphony, creating a “chromatic universe and a diatonic universe.”¹⁶⁹

The characteristics of the two motives influence the piece’s larger structure as well. The first and third movements of *Symphony No. 1 - Codex Gigas* exist in the chromatic arena, incorporating a CDN figure. The second and fourth movements are more diatonic, presenting DDNs. By the end of the fourth movement, the two figures join together into a combination of the two idioms. The tonal centers for the movements in order follow a fusion of the chromatic and diatonic double-neighbor figures, presenting a Phrygian double-neighbor (PDN) pattern of the main tonal centers, progressing through D, Eb, C, and D.

Symphony No. 1 - Codex Gigas honored Husa’s works in several ways. “Ye Warriors of God and His Law” is partially quoted in several movements, and forms the basis for the motivic development and tonal construction of the work. Double-neighbor motion and the [012] and [024] pitch sets create the foundation for David’s major themes and motives. Antiphonal, offstage percussion performs on snare and field drums between the second and third movements,

¹⁶⁸ In this document, [024] refers to the prime form of three pitches that are each a whole step apart, with the Forte number 3-6.

¹⁶⁹ David, interview by author, September 20, 2019.

acting as a direct reference to a similar transition in *Music for Prague 1968*. Instead of two to three snare drums, David utilizes four snare and field drums.

David finds both Husa works compositionally fascinating for other reasons as well. He considers Husa extremely “skilled at creating maximum expression from few materials. That is something I strive to achieve in my own works.”¹⁷⁰ Within his symphony, chromatic statements represent misinformation and chaos, while diatonic passages portray rationality and reason. The insistent return of the initial D-Eb-C# CDN at the end of the first movement represents the idea that rationalism will rise up and then be fought back time and again, as it has been throughout history. The contrasting calmness of the [024] pitch set in movement two portrays the calm determination of the monk Hermann. The [012] pitch set returns in movement three, overtaking the [024] set and creating a sense of violence and fear.¹⁷¹ The fourth movement unites the [012] and [024] figures, displaying their inherent similarities and presenting both ideas in harmony. By constructing *Symphony No. 1 - Codex Gigas* utilizing some of the same symbolic tools as *Music for Prague 1968* and *Apotheosis of this Earth*, David hoped to communicate a similar message: that the fate of today’s world lies in our hands.

David used other composers’ successful works as inspiration for the form and impact moments in his symphony as well. David found that structurally, many successful symphonies have an intense third movement, followed by a long, extended cadence for the last movement. David’s third movement contains allusions to other works, including the “Infernal Dance” from Igor Stravinsky’s *Firebird Suite*, Camille Saint Saëns’s *Danse Macabre*, Silvestre Revueletas’s

¹⁷⁰ Ibid.

¹⁷¹ David, interview by author, October 8, 2019.

Sensemaya, and David Maslanka's *Symphony No. 7*. David modeled the fourth movement on the final movement of Steven Bryant's *Concert for Wind Ensemble*, giving it a similar slow-fast form to end with "intense energy."¹⁷² David worked to achieve a powerful reaction from the symphony's ending. He referenced Steven Bryant's *Concerto for Wind Ensemble* for this section, because the audience reaction to the "explosive" end of the work makes the piece memorable, and is something David strove to replicate.¹⁷³ The fourth movement also drew some harmonic motivation from Olivier Messiaen's *Colours of the Celestial City*, which similarly references biblical ideas in a portrayal of Messiaen's resolute Catholicism.

The offstage percussion performs on chimes as a transition into the fourth movement. This is an expansion of an effect David first heard during a performance of Ottorino Respighi's *Roman Festivals*, transcribed for band.¹⁷⁴ In *Roman Festivals*, the on-stage chimes, antiphonal chimes, and piano perform concurrently. David describes the sound from the audience like being inside a large bell.

¹⁷² David, interview by author, September 20, 2019.

¹⁷³ Ibid.

¹⁷⁴ *Roman Festivals* (1928) is a symphonic poem by Ottorino Respighi.

CHAPTER FOUR

SYMPHONY NO. 1 - CODEX GIGAS: THEORETICAL ANALYSIS

Symphony No. 1 - Codex Gigas is scored for wind symphony. The work utilizes two antiphonal percussionists that perform from the back of the hall, one on each side (see Table 4.1).

Table 4.1. Instrumentation				
Piccolo 4 Flutes Oboe English Horn 2 Bassoons Contrabassoon	2 Clarinets in B-flat 1 (divisi) 2 Clarinets in B-flat 2 (divisi) 2 Clarinets in B-flat 3 (divisi) Bass Clarinet Contrabass Clarinet in BB-flat	Soprano Saxophone Alto Saxophone Tenor Saxophone Baritone Saxophone	4 Trumpets in B-flat 4 Horns in F 2 Tenor Trombones Bass Trombone Euphonium 2 Tubas (divisi) Contrabass	Harp Piano 7 Percussion (see Table 5.1 for full instrumentation) 2 Antiphonal Percussion

The score is transposed, and parts are written without key signatures. The composition was written in 2019 and published by Oakdale Road Music. The Florida State University Wind Orchestra performed the premiere of the symphony on February 26, 2020, under the direction of Richard Clary.¹⁷⁵ The third movement of the work was also performed at College Band Directors National Association / National Band Association Southern Regional Conference by The University of Alabama Symphonic Band, conducted by Randall Coleman in February of the same year.¹⁷⁶ The symphony was written in memoriam of David's most influential teacher, Ladislav Kubík, who died in 2017, and is dedicated to both Kubík and Karel Husa.

In *Symphony No. 1 - Codex Gigas*, David utilizes a postmodern approach to compositional techniques from the Medieval, Renaissance, Baroque, and Classical eras,

¹⁷⁵ Richard Clary is Professor of Conducting, Senior Band Conductor, and Director of Wind Ensemble Studies at The Florida State University.

¹⁷⁶ Randall Coleman is Associate Director of Bands and Associate Professor of Music at The University of Alabama.

presenting older methods in a new light, and moving through the various musical periods as the piece progresses. David uses chant from the early Medieval period of notated music, organum from the middle Medieval period, and *ostinati* and polyphony from the late Medieval period. Techniques prevalent in the Renaissance era include canons, isorhythm, and writing for consorts of instruments. David uses techniques commonly found in Baroque music as well, such as counterpoint, fugue, quodlibet, and basing a theme and variations form on chaconne. Classical era ideas include sonata rondo form and simple ornamentations. Each of these approaches is transformed in a nontraditional manner, forming a complex tapestry of compositional approaches. Also present in the work are twentieth-century techniques, including aleatory, micropolyphony, non-retrogradable rhythms, and tempo fugue. See Appendix F for a Thematic and Motivic Reference Guide, which can be useful to have on hand while reading this chapter. Unless specifically indicated otherwise, all names of motives and themes were created by the author for the purposes of this document, to delineate among the various melodic elements.

David admits that, while he finds the manipulation of early compositional techniques interesting, he does not expect the audience to discern the finer details of the work's construction. Instead, the elements function to create an interesting overall shape for the work, which changes as techniques transform. Although these approaches can be viewed as extremely academic, David strives to implement them in a way that feels natural to the piece. He repeats motives and ideas, so the listener can latch onto patterns as they recur and change.

David believes a piece of this length requires careful pacing of techniques and ideas to accommodate the modern attention span. In multi-movement works, David purposefully restrains his conceptual ideas at first, so the introductory movement does not overwhelm or overshadow

the movements that follow. By looking at other successful wind band symphonies, he found that, for the piece to be readily programmed, the total length should ideally not exceed thirty minutes.

The first movement acts as an exposition for the symphony as a whole, introducing several main motives using a chromatic tonal palette. The movement, “Light after Darkness - ‘Post Tenebras Lux’: Chant-Organum” begins with the noise of the universe, introducing the “Pulse of Enlightenment” (POE). The movement is largely constructed using chromatic double-neighbor (CDN) figures, and introduces Phrygian double-neighbor (PDN) and diatonic double-neighbor (DDN) figures as well. David presents the “Chant Melody,” “Cantor Melody,” motive two, and the beginning of the Hussite Chorale. The other movements explore various characters, further developing these ideas. The second movement, “Hermann the Recluse - ‘Hermann Inclusus’: Chaconne,” evokes an introspective character and shifts to the diatonic realm, using DDN figures. The movement presents motive three and variations on a chaconne theme. Between the second and third movements, antiphonal and on-stage percussionists perform on snare and field drums. This changes the mood, shifting into the aggressive character of the next movement. The third movement, “The Great Red Dragon - ‘Draco Magnus Rufus’: Toccata,” returns to chromaticism and chaos, presenting motives four, five, and six, as well as the “Hemiola *Ostinato*” and “March of the Ignorant” motive. After the third movement, the antiphonal percussion performs the POE on chimes. The sound is reminiscent of church bells and acts as a segue into the fourth movement, “The Holy City - ‘Sanctam Civitatem’: Chorale.” This final movement brings all of these motives and patterns together, demonstrating their structural and tonal congruence. It also introduces “Infinity Gestures,” creating the feeling of endless

motion toward the holy city, and presents the complete Hussite Chorale quote. The snare drums return once more at the very end of the work, allowing for maximum volume in the final chords.

The second and third movements can both be performed as stand-alone works. David aimed to make the symphony more flexible, so it can be presented in a greater variety of settings. This idea was inspired by John Mackey's *This New Moon*, adapted from the second movement of *Wine-Dark Sea* to be performed as a stand-alone work.

For David, form and timbre are interconnected. He uses antiphonal percussion during transitions between movements and in climactic moments as a means to highlight changes and key moments within the form. Ladislav Kubík described form as “waves that come in as the tide comes in, creating a successive wave form.”¹⁷⁷ David believes that within a work's architecture, each climax needs to be more intense than the last, or have a different variation of intensity. To achieve this, he often reserves a particular timbre for use in the final moment. Although the antiphonal snare drums are used on their own in a transition into the fourth movement, they are only used with the full ensemble during the final climax, creating a massive, choral finale to the work.

THEORETICAL ANALYSIS

Movement I. Light after Darkness - “Post Tenebras Lux”: Chant-Organum

The first movement introduces several compositional devices to be explained in greater detail as they occur. The Pulse of Enlightenment (POE) is a mathematical pattern of ascending prime numbers. This concept is applied both to note durations and combinations of note

¹⁷⁷ David, interview by author, September 20, 2019.

groupings. The POE is manipulated in several ways, including through augmentation, diminution, and retrograde. David also utilizes double-neighbor figures in chromatic, diatonic, and Phrygian forms, which constitute the basis for motives and melodies. Throughout the movement, David incorporates chant, organum, canon, isorhythm, tempo fugue, non-retrogradable rhythms, micropolyphony, and aleatory music. He also manipulates rhythm to create manufactured tempo changes without altering the actual tempos.

The first movement is approximately 7 minutes 30 seconds in duration. Sections are structured in arch form, as ABCB'A' (see Table 4.2). David includes introductory and closing

Table 4.2. Form of Movement One							
Section	Intro.	A	B	C	B'	A'	Closing Material
Measures	mm. 1–7	mm. 8–38	mm. 39–76	mm. 77–99	mm. 100–130	mm. 131–149	mm. 150–155
Tonal Center	D		C (G) (C)		F Db Bb	D	
Tempo	Distant, Calm ♩ = 58 bpm		Steady (m. 66) ♩ = 58 bpm	(♩ = 87 bpm)		Anguished (m. 144) ♩ = 52 bpm	

material as bookends to this form. Although the piece has several tonal centers, melodic motion is mainly based on chromaticism. The movement begins with a chaotic introduction (mm. 1–7), incorporating layered rhythmic clusters occurring with what may initially appear to be a lack of regularity. David presents a transparent call and response between the percussion and winds. He gradually introduces key pitches and motives, both rhythmic and melodic. The work becomes more structured in the A section (mm. 8–38), which presents the Chant Melody in the brass. Section A also introduces two of David's major elements in the work: the POE and CDN figure.

In the B section (mm. 39–76), David presents a PDN that combines the diatonic and chromatic double-neighbor attributes. He also introduces a Cantor Melody that begins with motive one. The motive has a Lydian character and is a transposed segment from the Hussite Chorale (see Appendix E, m. 9). Motive two appears in section C (mm. 77–99) and contains CDN elements. Section C also briefly introduces the DDN, which is the fully diatonic version of the double-neighbor motive, and becomes more prevalent in movement two. Section B' (mm. 100–130) restates original ideas in new keys, progressing through the development of each much more quickly than the initial statements. Section A' (mm. 131–149) functions similarly to section A but returns to the original key of D. The movement loses its organization once again following section A', presenting closing material (mm. 150–155) that mirrors the free form introductory section that opened the movement. Although David did not specifically designate the transition between the first and second movements as *attacca*, he designed the transition to allow for this possibility based on the conductor's discretion and interpretation.¹⁷⁸ There are no instrument changes that require a pause.

David explores several tonal centers during the first movement, progressing from D through C, F, Db, Bb, and D. The modulation from F to Db to Bb creates a pattern of descending thirds. Descending third motion is also found in the Hussite Chorale, creating another connection to the hymn (see Appendix E, mm. 5–6 and 10–11). David approaches modulation to a different tonal center by introducing a new pitch or pitches into the texture, before moving into a modality in which those tones are present. The tonal shifts are more gradual than typical common tone modulation practice.

¹⁷⁸ Ibid.

Rather than a fixed major or minor tonality based on scales, the harmony is constructed using combinations of perfect fourths, perfect fifths, and octaves. This is an intentional reference to the first three intervals of the harmonic series, which begins with an octave, a perfect fifth, and a perfect fourth. For David, this parallel symbolizes naturally-occurring patterns in the world, in contrast to the irrational rhythmic patterns used at the beginning and end of the movement.

David implements historical compositional techniques intentionally during the first movement, moving the listener through the Medieval and Renaissance eras. The movement opens with music in the style of monophonic chant, containing many repeated notes and stepwise patterns. Plainchant then becomes organum, an advanced form of chant technique, creating homophonic harmony through consistent perfect fourths and fifths.¹⁷⁹ Utilizing these same intervals, David expands this idea from dyads to trichords, presenting key motivic material with open and closed chord construction.

The first movement is largely developed from a rhythmic pattern David has termed the “Pulse of Enlightenment.” The POE functions as a force of logic upon the disorder of the chaotic introduction. The work opens with complex polyrhythms that create the “background noise” for the work, which David asserts can also signify “radiation from space.”¹⁸⁰ Through discernible prime number patterns, the introduction of the POE creates a systematic pattern within the chaos. David admits that the idea for the POE was generated from the notion that, to communicate with another intelligence, extraterrestrial or otherwise, the most reasonable universal language would be mathematical. Scientists have speculated that alien species would choose to communicate

¹⁷⁹ Organum is an early method of harmonizing chant, adding up to three additional parts that typically moved in parallel motion. The technique was prevalent from c.900 to 1200. Michael Kennedy, *The Concise Oxford Dictionary of Music*, 3rd ed., (Oxford: Oxford University Press, 1980), 469.

¹⁸⁰ David, interview by author, September 20, 2019.

using prime numbers, because sequences of prime numbers do not frequently occur in nature.¹⁸¹ In this context, the POE symbolizes a transmission of enlightenment, or a projection of intelligence across time periods and even universes.

The POE also provided another avenue for David to quote the Hussite Chorale without exactly replicating Husa's approach in *Music for Prague 1968*. Husa incorporated the melody from the first four measures of the chorale in his work. He used only the first measure (four repeated iterations of D) during the first movement, creating a durational pattern of 1, 1, 2, 4 based on the unit of an eighth note (see Figure 3.1). The POE is a rhythmically-altered statement of this same introductory quote. David creates a more complex rhythmic pattern, using sequences of prime numbers that correspond to the duration of consecutive notes on a pitch. He presents four repeated iterations of D, but alters the duration of each successive note. He also changes the base durational unit of the pattern, utilizing an eighth note, an eighth-note triplet, or a quarter note at different times in the movement. David's intention is not for the audience to always immediately discern the exact pattern of the POE, but to recognize the pattern as an identifiable and recurring rhythmic idea by the end of the movement. The pattern of the rhythmic motive becomes more discernible to the listener as it is reiterated. Like Husa, David does not use the full four-measure quote until the last movement.

David uses mixed meter within the movement to elongate phrases and create rhythmic pauses. To accommodate the mathematical patterns that form the basis of the first movement, David changes meters fairly frequently. He also uses compound meters when necessary to

¹⁸¹ Daniel Ray Romesberg, "The Scientific Search for Extraterrestrial Intelligence: A Sociological Analysis" (PhD diss., University of Pittsburgh, 1992), 96. David was first introduced to this concept in Carl Sagan's 1985 hard science fiction novel, *Contact*.

complete sequences such as the POE or rhythmic palindromes. However, David often uses rests within or at the end of his patterns, to maintain a more consistent meter in general. This allows for combinations of prime numbers to more easily function within 3/4, 4/4 and 5/4 time.

Throughout the first movement, David creates contrasting timbral combinations by using metallic instruments for specific sections and all wooden instruments for others. David also utilizes the saxophone section as its own “consort” ensemble within the band, an idea stemming from Renaissance era practice.¹⁸² He requires several interesting percussion instruments, including ocean drum, sizzle cymbal, sandpaper blocks, and “found” metallic percussion instruments, creating a “dull metal clank.” Percussion instruments are also performed in nontraditional ways, such as playing rapid rhythmic patterns on the tam-tam with a stick, scraping the tam-tam with a triangle beater, bowing the tam-tam, scraping the chimes across the tubes with a xylophone mallet, and using knitting needles to play the crotales.

Introduction (mm. 1–7)

The opening of the first movement has a tonal center of D and begins in simple meter at 58 beats per minute (bpm). David utilizes rhythm to create textures and sound masses.¹⁸³ He layers various polyrhythms against one another in harp, piano, and metallic percussion to create a

¹⁸² The term consort originated in sixteenth- and seventeenth-century England and describes “an instrumental ensemble, usually of two to eight players, or a composition for such an ensemble.” It can also be used to refer to instruments from the same family performing together, as opposed to instruments of differing types. Don Michael Randel, ed. *The Harvard Dictionary of Music*, 4th ed. (Cambridge, MA: Harvard University Press, 2003), 210–11.

¹⁸³ Sound masses involve combining many smaller parts to form a larger texture. The term can be defined as “a type of auditory grouping that retains an impression of multiplicity even as it is perceived as a perceptual unit.” An example of this technique can be found in Ligeti’s *Atmospheres*. Ligeti used a large number of individual parts to create massive clouds of sound. Chelsea Douglas, Jason Noble, and Stephen McAdams, “Auditory Scene Analysis and the Perception of Sound Mass in Ligeti’s *Continuum*,” *Music Perception: An Interdisciplinary Journal* 33, no. 3 (Feb. 2016): 287.

sense of chaos, or the “noise of the universe.”¹⁸⁴ He utilizes several different irrational rhythms, or “tuplet” rhythms, such as quintuplets and septuplets. These incongruent rhythmic units are layered to create intentionally blurred gestures (see Figure 4.1). Overblown flute harmonics, muted piano strings, and harp harmonics “accentuate the sense of coming from space.”¹⁸⁵

The image displays four staves of musical notation, each in 4/4 time. The instruments are labeled on the left: Harp, Piano, Glockenspiel, and Crotales. The Harp staff features a sequence of notes with a '5va' marking above. The Piano staff shows a sequence of notes with a '5va' marking above and a '5' below the first note. The Glockenspiel staff has a '5' above the first note. The Crotales staff has a '3' above the first note. The notation illustrates complex polyrhythmic patterns across the different instruments.

Figure 4.1. James M. David, *Symphony No. 1 - Codex Gigas*, Polyrhythms in the harp, piano, glockenspiel, and crotales, I., m. 1.

The introduction begins with rhythmic variations of the pitch D in octaves. Gradually, its upper neighbor, Eb, is added. The lower neighbor, C#, is added into the texture during the A section (m. 12). Together, D-Eb-C# forms the first main idea of the work, the CDN figure. This can also be interpreted in pitch-class set theory as [012], and is a foundational element of melodic material in the movement. The same idea appears in the timpani at the beginning of *Music for Prague 1968* (see Figure 3.1, *Music for Prague 1968*, mm. 1–4).

¹⁸⁴ David, interview by author, October 8, 2019. *The Concise Oxford Dictionary of Music* defines polyrhythm as “several different rhythms performed simultaneously.” Kennedy, *The Concise Oxford Dictionary of Music*, 3rd ed., 500. *The Harvard Dictionary of Music* defines polyrhythm as “the simultaneous use of two or more rhythms that are not readily perceived as deriving from one another or as simple manifestations of the same meter; sometimes also cross-rhythm.” Randel, *The Harvard Dictionary of Music*, 4th ed., 669.

¹⁸⁵ David, interview by author, October 8, 2019.

The POE is utilized in the introduction in a subtle manner, foreshadowing section A. It begins to create a sense of organization and reason within the chaos, layered and staggered among various instruments. The rhythms allude to the idea of background noise in one’s daily life, or even radiation from space.¹⁸⁶ The POE is first introduced by the flutes, although it is not overtly discernible. The figure presents a pattern of prime numbers associated with the duration of the note, initially based on an eighth-note unit duration. The first and second flutes create a duration pattern of 3, 5, 7, 11, 7, 5, 3, 2. The third and fourth flutes present a pattern of 11, 7, 5, 3, 5, 7 (see Figure 4.2). As demonstrated here, the patterns frequently reverse direction, creating

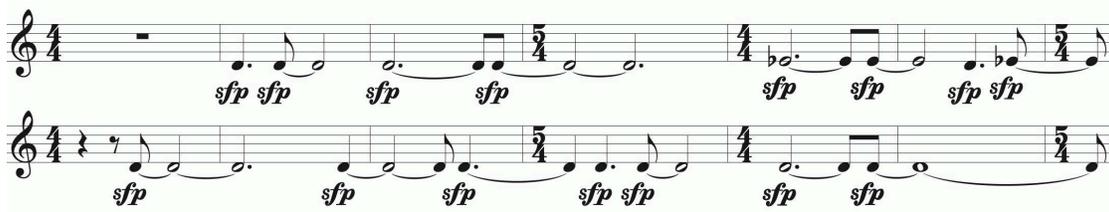


Figure 4.2. James M. David, *Symphony No. 1 - Codex Gigas*, Pulse of Enlightenment in the flutes, I., mm. 1–7.

non-retrogradable rhythms in a palindromic effect.¹⁸⁷ David utilizes overblown flute harmonics to add to this “other-worldly” quality.¹⁸⁸ The layers gradually coalesce into a discernible POE, creating a building block for the remainder of the movement. The English horn next presents a

¹⁸⁶ David, interview by author, September 20, 2019.

¹⁸⁷ The term non-retrogradable refers to a “mirroring process” applied to “a series of durations [causing them to have the] same reading either forwards or backwards. Messiaen applied the term ‘non-retrogradable’ to his rhythms that followed the same principle.” Heekyung Choi, “The Theme of God: A Musical and Theological Discussion of Olivier Messiaen’s *Vingt regards sur l’Enfant-Jésus*” (DMA diss., University of Kansas, 2017), 42, 10. Messiaen also used “nonreversible rhythms (that is to say, rhythmic series which exist as patterns apart from the pitches).” Joseph Machlis, *Introduction to Contemporary Music* (New York: W. W. Norton, 1961), 330.

¹⁸⁸ David, interview by author, October 8, 2019.

“preview statement” of the POE (m. 4), with the pattern 1, 2, 3, 5 (see Figure 4.3).¹⁸⁹ This time, the durational unit is an eighth-note triplet.



Figure 4.3. James M. David, *Symphony No. 1 - Codex Gigas*, Pulse of Enlightenment in the English horn, I., mm. 4–5.

Section A (mm. 8–38)

Section A continues in duple meter, with the exception of a 7/8 measure (m. 12). The first accented POE Chant Melody is made in the horns and first trombone (m. 9). The pattern begins 1, 2, 3, 5, and then 2, 3, 5, 7, based on an eighth-note durational unit (see Figure 4.4). This



Figure 4.4. James M. David, *Symphony No. 1 - Codex Gigas*, Pulse of Enlightenment Chant Melody in the brass and chimes in concert pitch, I., mm. 9–12.

pattern repeats, and then expands to 3, 5, 7, 11, 17, building to the first major cadential point at measure 26, emphasized by the first use of 17 in the POE pattern. David indicates very specific dynamics in this section, fading the saxophones while the brass continue to *crescendo* (mm. 26–27). A duration of 17 eighth notes occurs at the first large cadence (mm. 26–27). Here, David changes the timbre from bright and metallic to a new, darker sound. He utilizes reed instruments

¹⁸⁹ Ibid.

and wooden percussion, including two different woodblocks and a large log drum, creating an effect he describes as a “reed organ.”¹⁹⁰

Section A creates a call and response relationship between the tonal flourishes and the POE Chant Melody. The flourishes often mark the beginnings and ends of phrases. The POE begins as monophonic chant in the horns and first trombone, declamatory in nature and remaining in unison (m. 9). The statement intensifies, spreading outward into dissonant intervals, creating a cluster chord (m. 12). At measure 15, the statement becomes organum, presented in parallel motion on Ds and As in fourths and fifths.

After C# is introduced (m. 12), the tonal flourishes incorporate all of the CDN pitches. David creates cluster chords based on this figure as well. The brass and chimes state the POE in unison Ds, and then expand chromatically outward, performing discordant Ds and Ebs before forming the full D-Eb-C# cluster. This development is comparable to a section in *Music for Prague 1968*, in which the tonal center, also D, is introduced before adding chromatic upper and lower neighbors, creating the cluster chords (see Figures 4.5 and 4.6). David implements similarly dissonant cluster chords (mm. 11–12) that resolve to open fifths on D and A (m. 14). Here, the new harmonic foundation utilizes perfect fourths and fifths.



Figure 4.5. Karel Husa, *Music for Prague 1968*, Chromatic Development in the trumpets, I., mm. 1–4 after C.

¹⁹⁰ Ibid.

The image shows a page of a musical score for Karel Husa's *Music for Prague 1968*. It features multiple staves for brass instruments: Horns (Hns.), Trombones (Tbns.), and Baritone/Euphonium (Bar.). The notation includes various dynamics such as *ff* (fortissimo) and *brassy*, and performance instructions like *open*. The music is characterized by chromatic movement and complex rhythmic patterns.

Figure 4.6. Karel Husa, *Music for Prague 1968*, Chromatic Development in the horns, trombones, and euphoniums, I., mm. 5–9 after C.

The composer expands the POE even further through micropolyphonic techniques (mm. 14–26).¹⁹¹ For example, he introduces an idea in the second clarinet and alto saxophone, alternating between D and Eb in changing prime number rhythmic durations (see Figure 4.7).

The image shows a musical score for James M. David's *Symphony No. 1 - Codex Gigas*. It consists of three staves of music. The notation features a rhythmic palindrome in canon, with prime number rhythmic durations (3 and 5) alternating between D and Eb. The music is characterized by complex rhythmic patterns and a descending sequence of prime number durations.

Figure 4.7. James M. David, *Symphony No. 1 - Codex Gigas*, Rhythmic Palindrome in Canon in the clarinets and saxophones in concert pitch, I., mm. 14–21.

The alternations become faster, through descending prime number durations, before the prime numbers change to reflect “tuplets” rather than durations. The pattern then reverses, slowing in

¹⁹¹ Micropolyphony is a technique utilized by György Ligeti that involves small-scale rhythmic changes that result when canons are presented in close succession, creating vertical tone clusters. It is “a kind of counterpoint in which multiple musical lines are combined to form a dense polyphonic texture—which [Ligeti] called ‘micropolyphony.’” Clendinning identifies two types of micropolyphony. A microcanonic approach involves canonic iterations of a single melodic line. Pattern-meccanico techniques use counterpoint to combine repeated melodic patterns that have changes in pitch content. Jane Piper Clendinning, “Contrapuntal Techniques in the Music of György Ligeti” (PhD diss., Yale University, 1989), xix.

speed and returning to the original durations. The overall effect creates a rhythmic palindrome. David layers this palindromic idea among the other clarinet and saxophone voices, staggering their entrances to present the material canonically. The intricate rhythmic elements within each palindrome interact, creating small-scale moments of micropolyphony.

David gradually moves from the irrational rhythms of the introduction to more rational rhythms, or rhythms based on a common subdivision (such as an eighth-note subdivision). David draws a parallel between rational and irrational polyrhythmic techniques and rational and irrational numbers in mathematics.¹⁹² This connection could symbolize the shift away from disinformation toward reason.

However, the cosmic noise of the introduction persists in the background of the A section. David writes aleatoric notation in the flutes, using pitches from the original CDN (mm. 14–21).¹⁹³ The flutes use lip bends to move between three notated pitches in an intentionally uncoordinated gesture. Flutes 3 and 4 bend between D, Eb, and C#, while flutes 1 and 2 bend between A, Bb, and G#. This approach leaves the performance quality up to the individual musicians, rather than dictating the exact pacing of the gesture, thus perpetuating the blurred quality of the background voices. David uses aleatoric notation again in measure 32, indicating a roll in the percussion that gets increasingly faster (see Figure 4.8). The technique intentionally inhibits performance precision, and is similar to notation in *Apotheosis of this Earth* (see Figure 3.10).

¹⁹² David, interview by author, September 20, 2019.

¹⁹³ Aleatory music is defined as “music in which deliberate use is made of chance or indeterminacy...the indeterminate aspect may affect the act of composition, the performance, or both.” Randel, *The Harvard Dictionary of Music*, 4th ed., 32.

David uses the same manufactured tempo changes on a smaller scale as well, pushing and pulling the conception of time. For example, the flutes and oboes perform a series of irrational rhythms that combine to form polyrhythms (mm. 22–25). David speeds up and slows down the rhythmic motion very suddenly as new voices enter. Similar techniques are used throughout the larger work.

David also introduces non-retrogradable rhythms in section A. The woodwinds, woodblocks, and log drum perform a unison non-retrogradable rhythm (mm. 28–32) with an irrational number at its center (a quintuplet). The figure condenses into the quintuplet before expanding back out again (see Figure 4.11). David alters the duration of the last note, making the

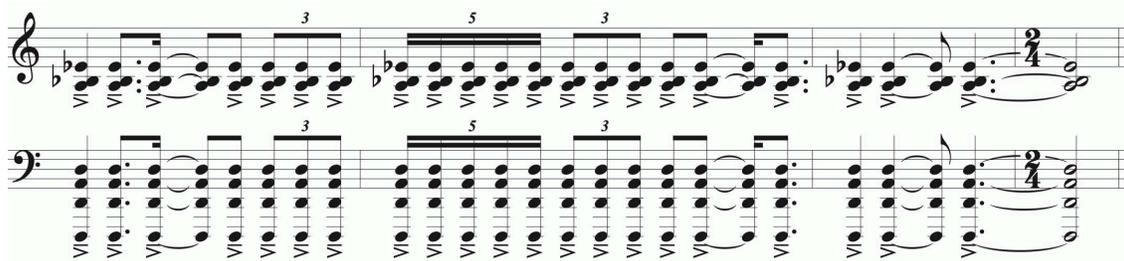


Figure 4.11. James M. David, *Symphony No. 1 - Codex Gigas*, Non-Retrogradable Rhythm in the woodwinds and percussion in concert pitch, I., mm. 28–32.

gesture slightly asymmetrical. The rhythm represents the fusion of rational and irrational rhythmic ideas, with an irrational rhythm intentionally placed at the pattern's center. Similar non-retrogradable rhythms appear throughout the first movement.

At the end of section A, a CDN is presented in fifths in the harp, piano, and crotales, stating A-Bb-G# (see Figure 4.12). This is the same CDN that pervades Husa's *Apotheosis of this Earth* (see Figure 3.13). David's CDN shifts to a PDN figure in the following measure, performed by the harp, piano, and glockenspiel. The PDN combines chromatic and diatonic

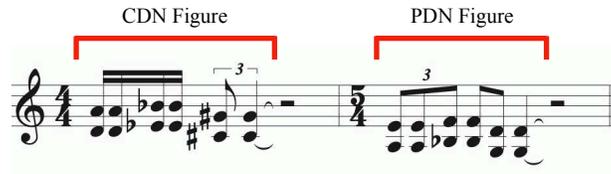


Figure 4.12. James M. David, *Symphony No. 1 - Codex Gigas*, Chromatic Double-Neighbor (CDN) Figure and Phrygian Double-Neighbor (PDN) Figure presented in fifths in the harp, piano, glockenspiel, and crotales, I., mm. 35–36.

elements. For example, the upper pitches of the PDN state E-F-D, using the chromatic upper neighbor of F, but the diatonic lower neighbor of D rather than D#.

Section B (mm. 39–76)

In the B section, the tonal center shifts to C. David introduces a Cantor Melody in the solo euphonium, which is a mostly stepwise melodic line reminiscent of chant (see Figure 4.13).



Figure 4.13. James M. David, *Symphony No. 1 - Codex Gigas*, Cantor Melody containing Motive One in the euphonium, I., mm. 40–49.

The first four notes of the line present another PDN, now centered around G. The first four notes of the second phrase form motive one, which appears in the solo euphonium and contains the notes C-E-F#-G (m. 44). The motive is derived from the Hussite Chorale (see Appendix E, mm. 9–10, F-A-B-C). The motive itself ascends to the fifth, again highlighting the importance of the

interval. The continuation of the euphonium melody incorporates elements of the CDN as well (m. 45). The tonal center briefly emphasizes G, while remaining primarily in C. Additional figures akin to the double neighbor are presented in the rest of the euphonium melody.

Similar figures to motive one are presented throughout the movement. After motive one is initially stated (m. 44), it is immediately transposed up a fourth with modified intervals, stating F-Ab-Bb-C (m. 47). Motive one appears in another altered form soon after, performed by the brass in stacked intervals above C-E-F-G (see Figure 4.14). David uses perfect fourths and fifths

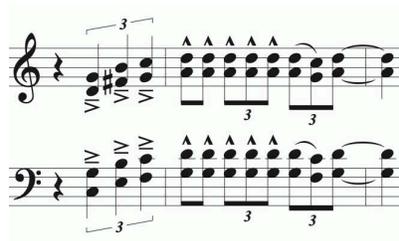


Figure 4.14. James M. David, *Symphony No. 1 - Codex Gigas*, Motive One harmonized in the brass in concert pitch, I., mm. 56–57.

in a new way, creating harmonies for motive one formed by stacking the intervals in open position. The major quality of this version of motive one, created by the lowered fourth scale degree, contrasts with the previous sections as well. By continually altering the third and fourth scale degrees. David prevents the melodic material from embodying any one particular scale or tonal flavor.

David builds textures by creating micropolyphony in the upper woodwinds (mm. 49–62). He presents a triplet figure followed by a quintuplet, and ends with a trill. The layered and staggered iterations of this figure create a sound mass with changing intensity as new voices enter and restart the figure. He uses micropolyphony on a smaller scale in an earlier section,

performed by the flutes (mm. 44–49). David also creates unique sounds in the B section using brass mutes. The trombones release and reinsert the stem of a harmon mute while sustaining a pitch, creating an effect that sounds almost electronic (mm. 39–44).

The transition at measure 62 creates metric and stylistic variation. David executes a tempo change through metric modulation, applying the pulse of prior duple passages to a meter with a compound framework. The piece transitions from quarter = 58 bpm to dotted quarter = 58 bpm, giving the illusion of going faster without actually increasing the tempo. The new meter dictates the phrase structure, which becomes more regular. David presents three five-bar phrases, each consisting of the following pattern: (6/8 + 5/8; 5/8 + 5/8 + 7/8). The POE reappears as a rhythmic *ostinato* in the piano, harp, crotales, and triangle (m. 62). The instruments state the patterns 1, 2, 3, 5, 7 and 2, 3, 5, 7 three times, based on an eighth note duration. On the second iteration, the sandpaper blocks join in the same pattern while adding the subdivision, accenting in alignment with the other POE voices. By using compound and complex time signatures, the POE assumes a different style than prior statements.

Section C (mm. 77–99)

During section C, David begins to introduce F as a new melodic pitch, although C remains the tonal center. The meter changes to 3/4 until the end of section A'. The tempo is faster at 87 bpm, because of the earlier tempo transition at measure 62.

Motive two appears in the saxophones and begins with arpeggiated material, either as a quintuplet or four sixteenth notes (see Figure 4.15). The alto and soprano saxophones present similar ideas before the motive is stated in harmony by the full saxophone family, beginning on



Figure 4.15. James M. David, *Symphony No. 1 - Codex Gigas*, motive two in the alto saxophone, I., mm. 95–100.

C and F with fourth and fifth interval relationships. The motive begins with a figure similar to an ornamental turn. The alto and baritone saxophones present the turn using the [012] pitch set, and the soprano and tenor saxophones use the [024] set.

In section C, the POE evolves again, becoming the basis for *ostinati* and isorhythm.¹⁹⁴ David creates an isorhythmic tempo fugue that begins at measure 77.¹⁹⁵ The subject of the fugue consists of an eighth-note pattern. It is built from sequences of notes, beginning with one pitch, then two different pitches, and then three, ultimately creating the POE pattern 1, 2, 3, 5, 7. The fugue first occurs in flutes one and two, then in flutes three and four, and finally in the piccolo (see Figure 4.16). The rhythmic pattern within the isorhythm repeats, functioning similarly to an *ostinato*. However, the rhythmic and pitch elements act independently, with irregular and less

¹⁹⁴ *The Concise Oxford Dictionary of Music* defines “isorhythmic” as “repeating the same rhythm although the notes are different—a music term for a principle applied in the melodic themes of some 15th-century motets by Dufay, Machaut, and others.” Kennedy, *The Concise Oxford Dictionary of Music*, 3rd ed., 322. *The Harvard Dictionary of Music* explains that “an isorhythmic voice normally contains two patterns that are repeated, a rhythmic pattern or *talea* and a melodic pattern or *color*. The two patterns need not be of the same length, however, with the result that successive statements of the rhythmic pattern may occur with different pitches... fully developed isorhythmic construction was first employed in the Ars nova.” Randel, *The Harvard Dictionary of Music*, 4th ed., 423.

¹⁹⁵ A tempo fugue is a concept termed by György Ligeti, defined as when a “subject appears in various rhythmic diminutions and augmentations.” Lawrence Quinnett, “Harmony and Counterpoint in the Ligeti Etudes, Book I: An Analysis and Performance Guide,” (DMA diss., The Florida State University, 2014), 53. This technique has roots in the mensuration canons of the Renaissance era. In a mensuration canon, the *dux* or main voice is presented concurrently in different mensurations or proportions. The “temporal relationship between the voices may shift because of the different interpretation of individual note-values.” Randel, *The Harvard Dictionary of Music*, 4th ed., 137–8.

upper voice and C-Bb-Db in the lower voice (m. 107). This also introduces a new pitch, Db, within the tonal palette. Db is highlighted by the chimes at measure 110 and the piece modulates to a Db tonal center at measure 111.

David transforms the POE again in a canonic *ostinato* (see Figure 4.17). He uses prime

The image shows three staves of musical notation for Clarinet 1, Clarinet 2, and Clarinet 3. Clarinet 1 is in the upper voice, starting with a rest in the first two measures, then playing a melodic line with slurs and accidentals (sharps and flats). Clarinet 2 and Clarinet 3 play rhythmic patterns with slurs, primarily consisting of eighth and sixteenth notes. The background of the score is light green.

Figure 4.17. James M. David, *Symphony No. 1 - Codex Gigas*, Canonic *Ostinato* with Pulse of Enlightenment Note Groups in the clarinets, I., mm. 100–106.

number combinations of notes, grouped by slurs (except for the vibraphone part, which excludes slurs). The motive begins with a similar pitch pattern to the subject of the tempo fugue, starting on C and F in the clarinets and vibraphone. This motive is stated in canon among three voice groups. At measure 110, the pitches within the pattern change, incorporating Bbs and Ebs, which foreshadow the modulation to a Bb tonal center later on (m. 123).

Small segments of the POE can be found in the percussion as well. The two triangle parts (percussion 5 and 6) perform a pattern that alternates between durations of three and five eighth notes. The two parts are offset, creating a unique atmospheric texture. Next, the sandpaper blocks perform an imperfect variation of the POE. The rhythm involves progressively faster patterns moving from duplets to triplets to sixteenth notes. However, the accents are mostly placed at intervals of odd or prime number combinations of eighth-note durations. For example, the

accents at one point create the pattern 1, 2, 3, 3, 5, 7, 9, 3, 5, 7, 3 (mm. 123–130). Interestingly, the base unit of the durational POE does not match the basis for the rhythmic pulse, which contains both duple and triple rhythms.

David creates another variation of motive one using stacked fourths and fifths (mm. 114–115). The trumpet and horn melody begins with an Fb11 chord spelled F-Bb-C-F. The new close-position chords are more dissonant, creating a major second relationship between the fourth and fifth intervals. The same melody states a new variation of motive one, with the lowest voices performing F-Ab-Bb-C. This time, the motive includes scale degrees of a lowered third and natural fourth. The melody is altered again, emphasizing C# (or Db), leading Db to become the established tonal center.

The tonal center modulates to Bb at measure 123. Here, David once again presents a new combination of stacked fourths and fifths in the POE melody, forming a Bb9 chord. This expands to a cluster chord in the next measure. The oboe, English horn, saxophone family and crotales perform a syncopated idea reminiscent of motive two (mm. 127–128). The melody follows a similar ornamental turn figure, with one voice creating a CDN using the pitches A-Bb-G#, and the other using creating a DDN with the pitches D-E-C.

Instrument sections state various types of *ostinati* in canon, creating sound masses. For example, the third and fourth flutes begin a five-measure pattern (m. 111) that is introduced by the first and second players in the following measure a perfect fifth above. The same pattern is stated by the piccolo in the next measure, an octave above the original statement. Each group presents the full canonic *ostinato* twice. In another example, the clarinets and percussion perform a rapid *staccato* pattern that includes odd-number groups of notes. This canonic *ostinato* is more

complex. The first clarinets and marimba present the original statement (m. 118), which the log drum restates in the next measure using the same rhythmic pattern and a similar melodic contour. The second clarinets join in the following measure, a fifth above the original statement and beginning on a different metric pulse. The third iteration begins less than a measure later, once again on the original pitches and with the same metric pulse. The pattern repeats but is not completed. The idea is cut off as all three clarinet voices perform scalar runs (m. 130), transitioning into the A' section.

Section A' (mm. 131–149)

In section A', the piece returns to a D tonal center for the remainder of the movement. The section begins with similar percussion flourishes and melodic statements as the beginning of the A section, but now at a faster tempo (maintaining 87 bpm from the B' section). The POE Chant Melody begins in unison at measure 133, presented similarly to the original statement. The chant becomes organum at measure 138, with the melody on D and A in intervals of fourths and fifths, before creating a cluster chord. The instrumentation and tempo broadens as well, with a two-measure *molto allargando*, transitioning to 4/4 time and leading into a slower, more “anguished” tempo of 52 bpm.

A new layer of complexity is added as the POE combines with the CDN figure (mm. 145–147). Here, the crotales, chimes, and timpani join the texture, performing a CDN in fifths and octaves, beginning on D and A. The rhythm follows the pattern 3, 5, 7, 9, based on an eighth-note duration. The POE durations increase again toward another statement of 17 eighth notes, returning to D and A at an arrival point mirroring an earlier cadence in the movement

(mm. 26–27), but with expanded instrumentation. David introduces antiphonal handbells at this moment, adding a new timbre and making the cadence brighter than its first iteration. As before, David decreases the dynamic of the woodwinds while increasing that of the brass, toward an impactful release at measure 150.

David creates another canonic *ostinato* in the flutes and piccolo at the beginning of the section (m. 131). Each voice presents combinations of four and seven *staccato* sixteenth notes. These can also be considered two groups of 2+2 and 2+2+3, based on their changes in contour. Flutes 1 and 2 present the first complete statement of the pattern, followed by flutes 3 and 4, then the piccolo, performed in canon. The rhythmic pattern repeats until measure 137. David uses isorhythmic techniques to create the three parts. Although the contours of the melodic components are similar among the three voices, this element remains distinct to each individual voice. At measure 137, woodwind runs begin to incorporate elements of D Phrygian.

David creates an aleatoric version of the POE, performed by two “found metal instruments” (mm. 144–145). Each percussionist performs the pattern 1, 2, 3, 5 based on a sixteenth-note subdivision. However, the parts are to be performed at different tempos, each uncoordinated with the other player. David intended the pulse to “come at the audience from all directions, overwhelming the listener.”¹⁹⁶

Closing Material (mm. 150–155)

The closing material remains in the tonal center of D, presenting ideas from the introduction that slowly deconstruct, allowing the work to devolve as it began. The bass clarinet

¹⁹⁶ David, interview by author, October 8, 2019.

presents a CDN (D, Eb, C#, D) while its inversion is simultaneously stated in the bassoon, although some of the pitch changes are rhythmically offset. The motive appears in smaller segments in the harp, piano, and pitched percussion, returning to the same “cosmic” background noise that opened the movement. Percussionists perform combinations of D and Eb or D and C# on glockenspiel and crotales, as well as antiphonal handbells from the back of the hall. Pieces of the motive are scattered throughout the ensemble in various forms as the motive unravels in the final measure. The aleatoric nature of the ending is inconclusive, and prevents the final notes from truly resolving back to D.

David utilizes antiphonal, offstage percussion as a dramatic, transitional device. At the end of the first movement, they play handbells (which can be substituted by crotales or glockenspiel if needed). One player has D and C#, while the other plays D and Eb. Initially, they perform in precise time. Their parts become aleatoric in the last three measures. David provides the rhythmic motive, but leaves the gradual slowing of the tempo and intentional incoordination up to the performers.

Aleatoric notation is also performed by the flutes and percussion. Although David designates a repeated pattern, he states that the parts should be intentionally uncoordinated with one another. The flutes perform a similar lip bend as was introduced earlier in the piece, now in a much lower octave (mm. 152–154). This time, all flutes bend between D, Eb, and C#. The glockenspiel, crotales, and handbells perform notated rhythmic variations using pitches from the CDN figure, softening toward the movement’s conclusion as the tempo becomes slower and fades in a final *fermata*.

Movement II. Hermann the Recluse - "Hermann Inclusus": Chaconne

The second movement is approximately 6 minutes 30 seconds in duration. It shifts in mood, establishing a greater sense of calm and peace within the work as a whole. While the first movement highlighted bright, metallic sounds, the timbre of the second movement is much warmer and darker. Harmonically, the music is more tonal and less chromatic. The movement can function as a stand-alone work as well, particularly because it does not heavily reference the material from the first movement. In this case, the snare drum roll bridging the second and third movements should be omitted, and the sustained *fermata* notes in the harp and crotales should be released.

One of the primary thematic elements is the DDN, which encompasses a stark tonal change from the chromaticism of the first movement. The figure can also be found in the first two measures of the Hussite Chorale (see Appendix E). This [024] trichord recurs throughout the movement, as the DDN is presented with various pitch centers. Similarly to the first movement, fifths play an important role once again.

The form of the second movement is rounded binary, or AB (see Table 4.3.). The A section (mm. 1–39) begins in Bb major and contains two main ideas: slowly-developing chord sequences and motive three, which is constructed from three DDNs. The B section (mm. 40–114) presents a chaconne theme with six variations. A chaconne is typically considered a continuous

Table 4.3. Form of Movement Two										
Section	A	B								
Sub-Section		Chaconne Theme	Variation One	Variation Two	Variation Three	Variation Four	Variation Five	Variation Six	Trans.	a'
Measures	mm. 1–39	mm. 40–49	mm. 50–58	mm. 59–66	mm. 67–74	mm. 75–82	mm. 83–90	mm. 91–98	mm. 99–102	mm. 103–114
Tonal Center	BbM gm C					EbM	modulate	...	EbM	
Tempo	Warmly, with introspection ♩ = 68 bpm		Slower, with anticipation ♩ = 52 bpm					<i>Meno Mosso</i> ♩ = 48 bpm		Expressive ♩ = 60 bpm

set of variations on a repeated *ostinato* theme in the bass, often in triple meter.¹⁹⁷ David does not remain as strict with his treatment of the chaconne. The chaconne theme functions as a melodic *ostinato* with a fixed melody, beginning in the bass voices before traveling throughout the ensemble. Although David remains in triple meter for most of the movement, he allows for variation in the instrumentation of the theme and the underlying harmonic progression. The B section ends with a brief reference to the opening of the movement, which will be called section a'. The tonality shifts to Eb major, restating a similar chord sequence to the opening that fades into a soft snare drum roll.

¹⁹⁷ The definition of chaconne has changed over the course of history, originating as an improvisatory dance form involving musical variations, and later becoming associated with ground-bass or *ostinato* variations, frequently in triple meter and a more serious style. Alexander Silbiger, "Chaconne," in *Grove Music Online*, Oxford University Press, January 20, 2001, accessed March 22, 2020, www.oxfordmusiconline.com. The terms chaconne and passacaglia are sometimes used interchangeably, because of inconsistencies in their definitions and applications within musical works since the 1800s. Often one is considered a set of variations on a fixed melody, while the other is defined as a set of variations on a fixed harmonic progression. In the context of *Symphony No. 1 - Codex Gigas*, David selected the designation chaconne over passacaglia due to his perception of an increased familiarity with the form among wind band conductors, because of its use in Gustav Holst's *First Suite in Eb for Military Band*.

Section A (mm. 1–39)

Section A begins in Bb major and presents two main ideas: slowly-developing chord sequences, and more transparent textures containing motive three. The movement begins at 68 bpm, in mixed simple meter. David opens with a lush Bb major chord in the clarinets, bassoons, and contrabass, using low, wooden timbres to create the warmest possible sound, and creating immediate contrast to the first movement. David describes the first two chords as the “thesis” for the movement.¹⁹⁸ He begins with a Bb major chord, establishing the initial tonal center. In the second measure, the chord changes to Ab9. The clarinet voices move from Bb to C and Ab, creating the new primary motion for the movement, a DDN or [024] pitch set. Within the block chords, David creates staggered note changes and suspensions among the voices. The harp performs arpeggiated lines that transition into new phrases.

The DDN appears again in the trumpets (m. 12), and in a similar figure in the clarinets and flutes (m. 18). The vibraphone presents three iterations of a DDN in octaves (mm. 12–14). The DDN also becomes the basis for motive three, the first melodic line of the movement, presented in the English horn (see Figure 4.18). The motive is built from three consecutive DDNs. The line is echoed by the harp (m. 18).



Figure 4.18. James M. David, *Symphony No. 1 - Codex Gigas*, Motive Three in the English horn, II., mm. 15–18.

¹⁹⁸ David, interview by author, November 21, 2019.

theme, the figures established by the saxophones extend to the other woodwind families, thickening the texture.

Variation one (mm. 50–58) is introduced by a cluster chord in the piccolo, flutes, glockenspiel, and crotales. The theme is presented in the low voices once again, with varied instrumentation. The theme is harmonized in counterpoint by the horns, first and second trombone, and euphonium.¹⁹⁹ In the second half of the theme, the horns and trombone 1 create dissonance through suspensions. The trumpets introduce a new line above the theme, which incorporates various double-neighbor elements (mm. 53–58). The clarinet section enters next, with a scalar sixteenth-note line, performed canonically.

For variation two (mm. 59–66), the theme moves to the first clarinet voice, harmonized by clarinets two and three and the bass clarinet. The harp, vibraphone, and marimba perform melodically-disjunct moving lines in eighth notes. The same group begins incorporating Ebs (m. 65), hinting at an oncoming tonal shift.

In variation three (mm. 67–74), the theme moves up another octave, performed by solo flute. The theme is ornamented by grace notes, also indicating a lip bend up to the final pitch. Moving the theme to the soprano voice allows David to more creatively manipulate the harmony below with each new variation. The theme is harmonized by the oboe and bassoon. The oboe countermelody presents double-neighbors during sustained notes in the theme. The English horn introduces the beginning of motive three below the theme (mm. 67–68). The harp continues the

¹⁹⁹ *The Harvard Dictionary of Music* defines counterpoint as “the combination of two or more melodic lines; the linear consideration of melodic lines sounding together.” Randel, *The Harvard Dictionary of Music*, 4th ed., 217.

eighth-note line, adding triplets to the duple rhythm. At the end of the variation, the English horn presents a picardy third on E natural, creating a C major triad.

In variation four (mm. 75–82), the key shifts to Eb major and the theme begins in the first and third horn and crotales above chordal harmony. It moves to the first and second trumpets and crotales for the second half of the statement. The underlying harp, vibraphone, and marimba parts present a rhythmic framework in triplets.

For variation five (mm. 83–90), the clarinets initiate sixteenth-note counterlines, creating more motion without changing the tempo. David creates an elision in the rhythm between variations four and five, layering in the new sixteenth-note line above the triplets (mm. 81–82). The flutes, oboe, English horn, and soprano saxophone have the theme, stated in thirds beginning on D and F and ornamented with grace notes. The snare drum is introduced for the first time in the work, subtly building tension along with the sizzle and china cymbals (m. 83).

The final variation, variation six (mm. 91–98), begins in fifths on Eb and Bb, in another nod to organum. The tempo is marked "*meno mosso*" at 48 bpm. This final statement is the most declamatory, with call and response elements that deepen the effectiveness of the moment. The chaconne theme is stated in the piccolo, flutes, oboe, English horn, trumpets, and horns. David creates an unexpected extension to the cadence in the middle of the theme by inserting a 4/4 measure. To keep momentum through the extension, David utilizes a manufactured *accelerando* in the tam-tam (m. 94). The low reeds and brass respond to the theme with displaced, accented entrances on beat two, adding a new layer of grandiosity to the last iteration of the theme. The climactic final cadence (mm. 97–98) begins on an Eb9 chord, scored primarily in the higher voices. In the next measure, David layers a Db major chord in the lower instruments, below the

sustained Eb chord. This descending chordal sequence parallels the opening chords of the movement. The clarinets and saxophones perform scalar passages in eighth notes, broadening the sense of time from the sixteenth notes in the previous section.

Following variation six is a short transition (mm. 99–102) that leads into section A'. The tonality remains in Eb major. The chimes emerge from the soft dynamic, presenting the opening two measures from the Hussite Chorale. The quote also uses the POE, based on the durational unit of an eighth-note triplet, presenting the pattern 1, 2, 3, 5 and 2, 3, 5, 7.

In section a' (mm. 103–114), the tempo increases slightly to 60 bpm. The section begins with slowly-developing chords, similar to the opening of the movement, now in Eb major. A DDN (Eb-F-Db) is embedded within the moving lines (mm. 103–104 and 106–107). At the end of the chordal statement, the tempo slows down with an *allargando* in the last three measures. The movement concludes with a flourish in the harp and crotales, sustaining an Eb9 chord in a *fermata*. Simultaneously, the snare drum reappears, with a soft roll transitioning into movement three.

Movement III. The Great Red Dragon - "Draco Magnus Rufus": Toccata

The third movement is approximately 8 minutes 20 seconds in duration. The movement's subtitle, "Toccata," is a reference from the "Toccata and Chorale" movement of *Music for Prague 1968*, and alludes to the improvisatory nature of the music.²⁰⁰ The movement is a modified sonata-rondo form consisting of an introduction, exposition, development,

²⁰⁰ The term *toccata* originated in the Renaissance era and became a prevalent style during the Baroque era. A *toccata* refers to "a virtuoso composition for keyboard or plucked string instrument featuring sections of brilliant passage work, with or without imitative or fugal interludes" or a "processional fanfare for trumpets and timpani for entrances and departures at coronations, royal weddings, state banquets, and the like." David's application utilizes elements from both definitions. Randel, *The Harvard Dictionary of Music*, 4th ed., 895–6.

recapitulation, and coda (see Table 4.4).²⁰¹ Altogether, this creates the form: [Intro.][Exposition: ABAB’A’][Development: C-trans.-DE-trans.][Recapitulation: B’A’BABA’’-trans.-A’’][Coda]. The overall form resembles those of the Classical era. However, for this movement David focuses on the construction and development of small motives, rather than large, expansive themes. Within the exposition and the recapitulation, the A sections alternate with more freely-

Table 4.4. Form of Movement Three											
Section	Intro.	Exposition					Development				
Sub-Section		A	B	A	B’	A’	C	Trans.	D	E	Trans.
Measures	mm. 1–5	mm. 6–11	mm. 12–34	mm. 35–40	mm. 41–82	mm. 83–95	mm. 96–197	mm. 198–207	mm. 208–220	mm. 221–255	mm. 256–260
Tonal Center		F				C	Bb G		C		
Tempo	Freely ♩ = ca. 60	Very Aggressive ♩ = 176					(♩ = ca. 117)		Brutal, Crushing ♩ = ca. 60		
Section	Recapitulation								Coda		
Sub-Section	B’	A’	B	A	B’	A’’	Trans.	A’’’			
Measures	mm. 261–280	mm. 281–293	mm. 294–316	mm. 317–324	mm. 325–345	mm. 346–353	mm. 354–360	mm. 361–363	mm. 364–370		
Tonal Center									D		
Tempo	Tempo I+ ♩ = ca. 184						♩ = ca. 88–92	Desperate ♩ = 48	Tempo I ♩ = 176		

²⁰¹ Sonata-rondo form originated in the Classical era, and is “a mixed form incorporating the sonata and rondo principles in varying degrees. Typical sonata-rondos follow an ABACAB’A plan in which the first A and B are treated as the primary and secondary themes of an exposition...the C section becomes a development, and the second A and B (AB’) are treated as a recapitulation...Nevertheless, sonata-rondos cover a broad range of structural types, from near-sonatas to near-rondos, and no single scheme can account for the many variants.” Randel, *The Harvard Dictionary of Music*, 4th ed., 742.

constructed B sections that are improvisatory in nature, reminiscent of Baroque-style episodes.²⁰² The development presents both existing motives and new ideas transformed from prior motives. The A'' and A''' sections function similarly to a cadenza.²⁰³

The movement begins with an aleatoric introduction (mm. 1–5), with a snare drum figure echoed throughout the hall in canon. The exposition (mm. 6–95) begins with section A (mm. 6–11), introducing an F tonal center and presenting the first statement of motive four. Motive four is a disjunct CDN figure with notes grouped in POE patterns. Section B (mm. 12–34) alludes to motives five and six, both of which are fully stated later on in the movement. Next, David writes an almost identical section A (mm. 35–40), followed by section B' (mm. 41–82). The motivic fragments from section B are performed more quickly and in inversion in section B'. The tonal center begins to shift toward C (m. 64). The woodwinds present more fragments of motive six. Section A' (mm. 83–95) fully commits to the C tonal center and presents an extended variation of motive four, stating the original motivic form in fifths before dividing into three independent rhythmic groups.

The development (mm. 96–260) begins with section C (mm. 96–197). The section introduces variations of motives four and five, and reintroduces motives and patterns from movements one and two. Section C acts as a quodlibet, layering and combining ideas into a thick texture.²⁰⁴ The tonal center moves to Bb (m. 104) and eventually G (m. 126). The Hemiola

²⁰² In a rondo, an episode is “a passage occurring between statements of the principal recurring theme.” Randel, *The Harvard Dictionary of Music*, 4th ed., 296.

²⁰³ In a concerto, the cadenza often appears at the end of the recapitulation, creating an extension of the section before the coda. In this case, the new variations of A similarly generate an expressive extension of the form.

²⁰⁴ Quodlibet is Latin for “what you please.” It is a section of a composition “in which well-known melodies or texts are presented simultaneously or successively, the result being humorous or displaying technical virtuosity. Examples date from the late Middle Ages to the present” but were prevalent in the Baroque era. The ideas would be united by a shared harmonization. Randel, *The Harvard Dictionary of Music*, 4th ed., 699.

Ostinato is introduced in the bassoon, piano, and marimba (mm. 126–141). The Cantor Melody and chaconne theme are reintroduced with variations. After an extensive initial development, David creates an elaborate transition (mm. 198–207), moving through a complex sequence of meters and presenting the first obvious iteration of motive six. The D section (mm. 208–220) is a continuation of the development. The tonality shifts to C, and the section presents motive six in various forms, often utilizing aleatory and emphasizing the tritone. David refers to section E (mm. 221–255) as the “March of the Ignorant.”²⁰⁵ He introduces the March of the Ignorant motive—a new, offbeat CDN variation. Combined with the eighth-note pattern in the harp and piano, this forms a unorthodox rendition of the “downbeat-upbeat” feel so commonly heard in marches. The Cantor Melody returns in measure 233. The section builds to another transition (mm. 256–260), functioning in reverse of the prior transition into section D and accelerating into the recapitulation.

The recapitulation (mm. 261–363) begins with section B’ (mm. 261–280), utilizing fragments of motive six. Section A’ remains in C, the same tonality as in the exposition (mm. 281–293). Section B (mm. 294–316) utilizes the same instrumentation and motives as its parallel sections, but with textural and rhythmic differences in the percussion parts. Section A (mm. 317–324) states the original motive four, now in C. Section B’ returns (mm. 325–345), also in C. Section A’’ (mm. 346–353) presents a new, detached variation of motive four, utilizing *fermatas* to create space between each note grouping. This leads into a transition (mm. 354–360) with several distinct layers, including tiered trills, aleatory with note groups in POE patterns, dissonances utilizing CDN figures, and an extended *glissando* in the trombone and timpani.

²⁰⁵ David, interview by author, November 21, 2019.

Section A''' (mm. 361–363) is an augmented variation of section A'', creating an even more dramatic presentation of motive four with full, sustained chords. The movement ends with a coda (mm. 364–370), involving woodwind runs and *staccato* POE diminutions in the high brass, driving toward a dyad on D and A (m. 369). The release initiates aleatory in the harp and piano, performing delicate, improvisatory gestures using the pitches from two CDNs centered around D and A. The transition from the second to the third movement is *attacca*, unless the movement is being performed individually.

The third movement reenters the chromatic universe and becomes increasingly chaotic. David first introduces motive four, a choppy and insistent variation of a CDN figure (see Figure 4.20). Stylistically, the motive contains elements of the opening statement from the “Toccatà and



Figure 4.20. James M. David, *Symphony No. 1 - Codex Gigas*, Motive Four presented in various octaves throughout the ensemble, III., mm. 6–12.

Chorale” movement of *Music for Prague 1968*, which is also pitched in F (see Figure 4.21). Both ideas present a disconnected, *staccato* approach in octaves.



Figure 4.21. Karel Husa, *Music for Prague 1968*, Part of the Opening Statement from “Toccatà and Chorale” in the euphonium, in various octaves throughout the ensemble, IV., mm. 1–6.

The melodic content in movement three is largely derived from set theory. David crafts motive five by fusing the [012] and [024] double-neighbor figures together (see Figure 4.22). Using the opening Hussite Chorale motive (D-E-C) as the structural basis, David ornamented



Figure 4.22. James M. David, *Symphony No. 1 - Codex Gigas*, Motive Five.

each pitch with the [012] CDN. Thus the D-E-C [024] framework expands into **D-Eb-C#-E-F-D#-C-Db-B**. David inverts the first and third [012] cells of this pattern to form the motive five “inversion” (see Figure 4.23). The motive five “inversion” is a nine-note pattern that forms the

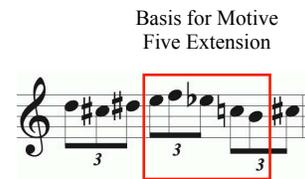


Figure 4.23. James M. David, *Symphony No. 1 - Codex Gigas*, Motive Five “Inversion.” The notes that form the basis for the Motive Five Extension are enclosed in the red box.

basis for most of the material in the movement. The motive has similarities in pitch and contour to a melodic idea in *Music for Prague 1968* (see Figure 4.24).



Figure 4.24. Karel Husa, *Music for Prague 1968*, Staccato Motive in the oboes, IV., mm. 10–12 after Q.

The origins of motive six lie in an extension of the motive five “inversion” (see Figure 4.22). David uses notes four through eight from the motive five “inversion” to form the first five notes of the motive five “extension” (see Figure 4.25). David creates a pattern using the first five notes, repeating the idea starting on the last note (B), and again on the last note of the following pattern (F#) to formulate the complete pattern. Motive six is formed by inserting repeated notes



Figure 4.25. James M. David, *Symphony No. 1 - Codex Gigas*, Motive Five Extension.

in between each iteration of the pattern (see Figure 4.26). David slightly alters the ending, to allow the pattern to end more conclusively on C.



Figure 4.26. James M. David, *Symphony No. 1 - Codex Gigas*, Motive Six.

The March of the Ignorant motive is a condensed variation of motive four, creating a CDN using offbeats (see Figure 4.27). David compares the entire March of the Ignorant section as emulating the way people cling to their opinions and beliefs. He finds that people often cannot escape their own ignorance, no matter whether they are faced with clear, contradictory evidence. David aimed for the section to feel unsettling, oppressive, and “triumphant in its stupidity.”²⁰⁶



Figure 4.27. James M. David, *Symphony No. 1 - Codex Gigas*, “March of the Ignorant” Motive in the trombones, III., mm. 225–228.

David uses tiered trill entrances throughout the movement. This gesture originates from *Apotheosis of this Earth*, and is used to create shifting timbres and increase intensity (see Figure 3.11). Like Husa, David uses staggered entrances to create a composite sixteenth-note rhythm.

²⁰⁶ Ibid.

Tritones can be found throughout the third movement as well. The dissonant interval was “nicknamed the diabolus in musica (the devil in music) and was the object of prohibitions by theorists.”²⁰⁷ The tritone’s extra-musical associations make it a fitting element for the portrayal of the dragon’s personification of the devil.

Introduction (mm. 1–5)

The movement begins “freely” at approximately 60 bpm. Two snare and two field drum soloists open the movement. The two antiphonal percussionists are located at the back corners of the hall, creating a “surround-sound” effect. Each performer is instructed to play the rhythm at an independent tempo between 60 and 80 bpm, creating a call and response effect. All of the solos end with a roll, building in a *fermata* leading into measure 6. The motive utilizes the same snare rhythm performed the end of the final movement of *Music for Prague 1968* (see Figure 4.28). The fifth *fermata* contains a snare roll that begins at piano and intensifies in a large *crescendo* to *fortississimo* over the course of ten to fifteen seconds.



Figure 4.28. Karel Husa, *Music for Prague 1968*, Rhythmic Motive in the snare drum, IV., mm. 4–5 after V.

²⁰⁷ Randel, *The Harvard Dictionary of Music*, 4th ed., 911.

Exposition (mm. 6–95)

The exposition begins with section A (mm. 6–11) and is marked “very aggressive.” The section establishes an F tonal center in triple meter at 176 bpm. The first main motive of the movement is motive four, a variation of the CDN figure (see Figure 4.18). Motive four begins on octave Fs, eventually adding Gb and E. The motive utilizes the POE pattern, now applied to the number of notes preceding each rest. The pattern states 1, 2, 3, 5, 7, 5, 3, 2, 1, creating a rhythmic palindrome.

Section B (mm. 12–34) opens with a hemiola between the timpani and log drums, layered above a manufactured *ritardando* in the tam-tam (mm. 12–15). The low reeds and brass present short, additive CDN fragments of the motive five “inversion” (mm. 16–34). F-E-F# is first stated in unison in the low reeds, bass trombone, and contrabass. The next idea adds B-C-Bb to the first statement. The first pitches of each fragment (F and B) are a tritone apart. The woodwinds perform the first five notes of motive six in call and response, beginning on E and B. The five-note figure foreshadows the holistic presentation of the motive later on. Fragments of the motive five “inversion” are then presented in fifths, alluding to organum. The eighth note and quarter-note triplet figure in measure 34 contains many elements of motive six.

Section A' (mm. 35–40) restates motive four, again on octave Fs with the exception of the resolution in third and fourth flute (m. 35). The presentation matches the initial iteration near the beginning of the movement. However, David adds a manufactured *accelerando* in the tam-tam (mm. 36–41).

Section B' (mm. 41–82) begins similarly to section B. However, the CDN fragments are presented twice as fast, both in its original form and in inversion. The brass builds a cluster chord

that resolves to F and C (mm. 49–51). The trumpets present POE note groupings in quick, *staccato* gestures (see Figure 4.29). These are similar to gestures in the trumpets used in *Music*



Figure 4.29. James M. David, *Symphony no. 1 - Codex Gigas*, Pulse of Enlightenment Note Groupings in the trumpets, III., mm. 57 and 61–62.

for Prague 1968 (see Figure 4.30). The scalar passages in the woodwinds create polyrhythms, driving into measure 64. The woodwinds present longer combinations of five notes with a similar pattern to the beginning of motive six (mm. 68–69). David manufactures another *ritardando* figure in the upper woodwinds and xylophone (mm. 76–78). The line begins with sixteenth notes, gradually slowing to quarter-note triplets. The woodwinds and xylophone present a scalar line, grouped into combinations of seven notes (mm. 80–82). The line is stated in canon, with six different voice parts. The piccolo part is more independent, beginning on a different pitch than the other voices.



Figure 4.30. Karel Husa, *Music for Prague 1968*, *Staccato* Note Groupings in the trumpets, I., mm. 3–5 after G.

Section A' (mm. 83–95) states motive four with variation and extension (see Figure 4.31). The POE pattern increases to 11 (rather than 7), accommodated by a 5/8 measure. Unlike the previous motive four stated in octaves, this new iteration begins in fifths on C and G. After the

Figure 4.31. James M. David, *Symphony No. 1 - Codex Gigas*, Transformation of Motive Four in Section A' in the woodwinds and brass in concert pitch, III., mm. 83–96.

first 1, 2, 3, 5, 7, 11 POE pattern, the ensemble splits into three different groups (which will be referred to as groups A, B, and C), creating a polyrhythm and beginning on C, Db, and G (m. 89). The Db to G interval emphasizes a tritone within the chord structure. Group A performs POE note groups in the following pattern: 7, 5, 3, 2, 1, 2, 3, 5, 7. Group B begins the pattern over again from 1, increasing to 11 once again before concluding the pattern on 7. Their pattern follows 1, 2, 3, 5, 7, 11, 7. Group C begins with a set of five notes, creating the pattern 5, 3, 2, 1, 2, 3, 5, 3, 2, 1, 2, 3. The combination of rhythmic patterns within the motive variation establishes a sense of chaos. Group C and part of group B maintain the pitches C and G throughout the new part of the sequence (mm. 89–96), while the rest of the ensemble continues in CDN patterns.

Development (mm. 96–260)

The development begins with section C (mm. 96–197), and the texture becomes more transparent. The clarinets perform repeated *tenuto* quarter notes with *sforzando* accents and note changes occurring every 5, 7, and 11 notes, creating the POE pattern. They begin on C, gradually adding D and E, forming a [024] pitch set. The piano part creates cluster chords using the three clarinet pitches. The crotale part presents a DDN on D-E-C in octaves, with the first two iterations lining up with the clarinet POE rhythm (mm. 98–100).

At measure 104, David initiates a quodlibet. The tonality shifts to B \flat and the meter changes from 3/4 to 6/8, maintaining the tempo of the eighth-note subdivision (m. 104). The harp plays an arpeggiated pattern that contains another example of manufactured tempo changes, playing rhythms that gradually become faster or slower in a cyclical process. The mood becomes increasingly frantic as the section progresses and more layers are added. David incorporates pieces of melodies that have been stated before and creates interesting cross-rhythms, combining various permutations of duple and triple patterns. The soprano and alto saxophones state the Chant Melody from movement one (mm. 109–111). The rhythm utilizes the POE based on an eighth-note duration. They begin on A and D in fourths, following the pattern 2, 3, 5, 7. Four measures later they create a DDN using the [024] set, stating 3, 5, 7, 13. The top part contains the two-measure motive from the beginning of the Hussite Chorale melody.

The flutes introduce the first full statement of the motive five “inversion” (mm. 115–116). The foundation of the motive is a DDN, or [024]. The full motive is formed by applying CDNs, or [012], to each pitch (see Figure 4.32). David initially presents the first three notes of the motive, then the first six, before presenting the full ten-note motive five “inversion”. He then

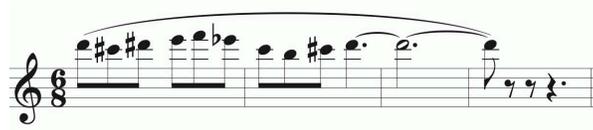


Figure 4.32. James M. David, *Symphony No. 1 - Codex Gigas*, Motive Five “Inversion” in flute 1, III., mm. 115–118.

reverses the process, returning to just the first six notes, then the first three, in a mirrored idea.

The flutes create micropolyphony by presenting fragments of the motive in strict canon, although the length of time between each successive iteration changes.

The style changes at measure 126. The tonal center shifts to G and the Hemiola *Ostinato* is introduced by the bassoon, baritone saxophone, piano, and marimba (see Figure 4.33). The



Figure 4.33. James M. David, *Symphony No. 1 - Codex Gigas*, Hemiola *Ostinato* in the bassoon, baritone saxophone, piano, and marimba in concert pitch, III., mm. 126–133.

first measure of the repeated pattern remains constant, but the second measure alternates between compound and simple rhythms, creating hemiola effects within the overall texture. A variation of the Cantor Melody is stated in the horns and first and second trombones, beginning on F and Bb (mm. 127–137). The bottom line presents motive one with a raised fourth, consistent with the motive’s original iteration. The remainder of the melody is rhythmically altered and includes CDNs. The flutes perform various double-neighbor figures with staggered entrances (mm. 136–142). The Cantor Melody is next presented by the trumpets on C and F with rhythmic alteration. The melody begins with a variation of motive one with lowered third and fourth scale degrees.

At measure 142, the bass trombone and euphonium join the Hemiola *Ostinato* group while the piano discontinues the figure. Double-neighbor figures appear in the trumpets and horns (mm. 142–146) as well as in a secondary *ostinato* figure introduced by trombones 1 and 2 (m. 146). The upper woodwinds build a CDN figure similar in style and contour to motive four (mm. 150–162). The line appears as a chord, following the beginning of the POE using one note, then two, then three, before repeating the three-measure sequence three more times. The second and fourth iterations are presented in inversion. The trumpets perform short bursts of repeated notes on G and D in prime number groups (mm. 150–151). The first half of the chaconne theme appears in the saxophone consort in harmony (mm. 152–160). The clarinets state fragments of the motive five “inversion” in canon (mm. 158–170), building up to the full ten-note motive before returning to its fragmented form. The composite eighth-note rhythm among all the parts creates a feeling of continual motion.

The trumpets then continue the POE pattern from the upper woodwinds, with note groups of 1, 2, and 3, forming a CDN (m. 163–179). The second half of the chaconne theme appears in the flutes and piccolo (mm. 169–176). The Cantor Melody is presented in the saxophones, horns, piano, and chimes in stacked fifths, containing a variation of motive one with a lowered third scale degree (mm. 172–182). The second half of the chaconne theme is presented in harmony by the clarinets (mm. 174–182).

The saxophone family and horns perform another CDN figure similar in style and contour to motive four (mm. 183–195). This time, the motive appears in retrograde, with notes grouped in a pattern of 3, 2, 1. The pattern is repeated three more times. New scalar ideas appear

in the oboe, English horn, and clarinet, creating 4:3 and 6:4 hemiola effects (mm. 182–197). The trumpets return to playing fast passages of repeated notes grouped in POE sets (mm. 183–197).

The transition (mm. 198–207) involves a complex series of meter changes. The eighth-note pulse is maintained during the shift from 6/8 to 9/8, 2/2, 5/8, and 3/2. The eighth notes in the 5/8 measures become the foundation for the tempo is the 3/2 measure. David indicates that the total duration of the 5/8 measure (quarter + a dotted quarter) should equal the duration of a half note in the 3/2 bar. The five eighth notes in the 5/8 measure match the speed of the first two quintuplets in the 3/2 bar. The final quintuplet slows down slightly in a *poco ritardando* leading into the tempo change at measure 208.

At the beginning of the transition, David presents motive five in the piccolo and the motive five “inversion” in the piano (m. 198). The motive travels through the oboe, clarinet, and saxophone sections, beginning on various pitches but maintaining the same overall structure. The motive is transformed in the 2/2 measures, becoming the motive five “extension.” David uses notes four through eight of the motive five “inversion” as the basis for this extension (see Figure 4.20). He repeats the pattern three times, using the last note of each unit as the beginning of the subsequent pattern (see Figure 4.25). The motive five extension is presented collectively by the brass in groups of four descending pitches (mm. 201–204).

When the meter changes to 5/8 (m. 204), the motive transforms once again, becoming motive six (see Figure 4.26). Motive six begins on E uses the same pitches as the motive five extension, but is presented as three groups of five notes. David repeats the fifth note in each group, using this pitch as the starting point for the next iteration of the same pattern.

Motive six is presented in the upper woodwinds and xylophone (mm. 204–206). The soprano saxophone and first and second trumpets create a motive six “extension” in the 3/2 measure, stated in quintuplets (see Figure 4.34). David alters the pattern of the third quintuplet,

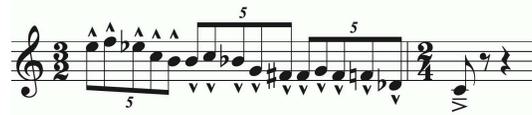


Figure 4.34. James M. David, *Symphony No. 1 - Codex Gigas*, Motive Six Extension in the soprano saxophone and trumpets 1 and 2 in concert pitch, III., mm. 207–208.

repeating a pitch so the pattern ends on C in the next measure. This sets up the new tonal center at measure 208. The figure is supported by the other saxophones, trumpets, and horns, which perform a similar figure beginning on B and F, creating stacked tritone intervals below the top voice. David pulls back the tempo slightly at the end of the statement.

The development continues in section D (mm. 208–220), denoted “brutal, crushing” at 60 bpm (m. 208). The tonality shifts to C. Stylistically, the section is heavier and contains many elements of march style, such as the inclusion of *ruffs* and grace notes in the bass drum part and the use of marching machine. David begins the D section with a timpani solo emphasizing tritone intervals, below accented tone clusters. David creates a motive six “variation” in the brass. He uses patterns from the original motive but alters the rhythm to create a manufactured *ritardando* (see Figure 4.35). The variation is layered over a manufactured *accelerando* in the tam-tam,



Figure 4.35. James M. David, *Symphony No. 1 - Codex Gigas*, Motive Six Variation in the bass trombone and contrabass, III., mm. 211–212.

performed concurrently. Both follow a POE pattern regarding the number of notes within each beat. The brass line follows the pattern 5, 3, 2, 1, while the tam-tam performs 3, 5, 7.

David continues to transform motive six in other ways, such as changing the contour (m. 215) and adding a group of seven to the beginning of the variation (mm. 219–220). He also introduces new aleatory material. He reorganizes notes from motive six in different permutations, to be performed “freely” and “non-coordinated.” This idea is first introduced in the clarinets (mm. 212–215) and then in the flutes (mm. 216–220). Each aleatoric section begins forte, changing suddenly to piano as the brass enters with the motive six variation.

Although section E (mm. 221–255) contains similarities to the B sections, it warrants its own designation as section E due to the stark style contrast and incorporation of new techniques. In this March of the Ignorant section, the harp and piano begin an arpeggiated bass line featuring several tritones. The trombones introduce the March of the Ignorant motive, a syncopated and rhythmically-altered variation of motive four (see Figure 4.27). It uses a CDN figure as its basis, stating C-Db-B. Using a stopped approach, the horns join in a tritone above (mm. 229–232). Together with the bass line, the March of the Ignorant motive creates the standard downbeat-upbeat combination traditionally found in marches. The harp performs an artificial scale of sixteenth notes containing many minor seconds and thirds (mm. 229–241). The role of the March of the Ignorant motive eventually shifts from primary to secondary material (m. 233). It functions as an *ostinato*, as variations of other returning motives are layered above.

The solo trumpet introduces an altered version of the Cantor Melody (mm. 233–236). David condensed the intervals in motive one to outline a tritone between notes one and four. The first and third horns, first trombone, and remainder of the first and second trumpets join with

staggered entrances after the solo trumpet begins. The group presents similar variations of the Cantor Melody, alternating between presentations of motive one outlining a perfect fifth and a tritone. The woodwinds present tiered trills, creating a composite rhythm of sixteenth notes (see Figure 4.36).

The image displays a musical score for the upper woodwinds section, specifically measures 240-241. The instruments listed are Piccolo, Flute 1, Flute 2, Flute 3, Flute 4 & Oboe, Clarinet 1, Clarinet 2, and Clarinet 3. The Piccolo part begins with a trill on a high note. The Flutes and Oboe parts follow with similar trills, each starting at a different pitch level. The Clarinet parts also feature trills, with Clarinet 2 and 3 starting lower than the others. The trills are composed of sixteenth notes, creating a complex polyrhythmic texture.

Figure 4.36. James M. David, *Symphony No. 1 - Codex Gigas*, Tiered Trills in the upper woodwinds, III., mm. 240–241.

The March of the Ignorant motive shifts to the upper woodwinds, xylophone, and castanets (m. 242). The brass players perform POE patterns on repeated pitches, based on the duration of a sixteenth note (see Figure 4.37). David uses a "dot and tie method," in which combinations of dots and ties are applied to a set of sixteenth or eighth notes, to transform rational rhythms into complex polyrhythms.²⁰⁸ This technique alters the rhythmic structure of the line. The method was also used by Husa in *Apotheosis of this Earth* (see Figure 4.38). In David's

²⁰⁸ David, interview by author, September 20, 2019. This method is used in the first movement as well, such as in the clarinets and soprano, alto, and tenor saxophones (I., mm. 14–20).

This musical score shows the brass section of James M. David's *Symphony No. 1 - Codex Gigas*, measures 243-249. The instruments are Tpt. 1/2, Tpt. 3/4, Hn. 1/3, Hn. 2/4, Tbn. 1, Tbn. 2, and B. Tbn. The notation features a complex rhythmic pattern with many dotted and tied notes, characteristic of the 'Dot and Tie Method'. The key signature has one flat, and the time signature is 4/4.

Figure 4.37. James M. David, *Symphony No. 1 - Codex Gigas*, “Dot and Tie Method” in the brass, III., mm. 243–249.

This musical score shows the trumpet section of Karel Husa's *Apotheosis of this Earth*, measures 75-81. The instruments are Tpts. 1, 2, 3, and 4. The notation features a complex rhythmic pattern with many dotted and tied notes, characteristic of the 'Dot and Tie Method'. The key signature has one sharp, and the time signature is 4/4. Performance instructions include 'Cup mute', 'Bells up', 'Harmon mute, stem in', 'Straight mute', and 'open'. Dynamics range from *ff* to *mf*.

Figure 4.38. Karel Husa, *Apotheosis of this Earth*, “Dot and Tie” Method in the trumpets, II., mm. 75–81.

symphony, CDNs are outlined within each brass instrument section. The contrabass performs arpeggiated sixteenths (mm. 242–249) using the same pitches from the bass line in measures 221 and 222. The snare drum performs an independent part, creating various polyrhythms (mm. 246–255). David presents a fanfare-style iteration of the Cantor Melody at measure 250. The motive is performed in rhythmic unison and harmonized, beginning on C, F#, and G. The unison line then splits into various CDNs, creating a descending waterfall effect (mm. 254–255).

During the next transition (mm. 256–260), the motive six variation reappears in rhythmic retrograde, this time presenting a POE pattern of 2, 3, 5 (mm. 256–258). Each iteration forms a manufactured *accelerando*, driving toward the next downbeat. The statements build in instrumentation, growing toward the arrival point at measure 259. The arrival forms a quasi-cadential resolution. David writes a cluster chord on beat one that immediately “resolves” to C, in transparent quintuplet figures performed by the first clarinet, xylophone, and marimba. Although the tonal center was C prior to this point, David creates the illusion of modulating by building dissonant chords above C that suddenly return to consonance.

The next tempo change creates the same metric shift as measures 206 to 207, only in reverse (mm. 260–261). David indicates that the duration of a quarter note in the 2/4 measure should equal the duration of an entire 5/8 measure (quarter + dotted quarter). David writes four quintuplet figures, and the latter two accelerate into the transition. The last quintuplet will establish the tempo for the five eighth notes in the 5/8 measure (m. 261). This will result in a tempo of 184 bpm at measure 261, beginning the recapitulation at a faster tempo than the exposition.

Recapitulation (mm. 261–363)

The recapitulation begins with section B'' (mm. 261–280) and remains in the tonal center of C. It begins with similar figures to the B section of the exposition, with five-note fragments of motive six and other scalar figures in the woodwinds, and *staccato* POE figures in the trombones. The trumpets, piano, and percussion create a driving pulse utilizing CDN elements (mm. 265–270). The pulse layers in additional instruments and creates an insistent tone cluster using the [012] pitch set. The piano and marimba split off with an independent rhythmic part (mm. 271–280). The bassoons, bass clarinet, baritone saxophone, and euphonium perform pieces of motive six (mm. 278–280).

Section A' (mm. 281–293) restates the material from the prior A' section, with an extended variation of motive four. Unlike the prior section, however, the tonal center remains in C.

Section B (mm. 294–316) is an almost exact replica of the first B section, with slight variations in the percussion and presented in a C tonal center. The ribbon crasher performs a rhythm previously stated in the guiro, and the bowed tam-tam effect is omitted. CDN fragments of the motive five “inversion” recur with the addition of crotales. The log drum rhythm is maintained but performed on lower pitches (mm. 309–316). The timpani part contains a rhythm with minor seconds, rather than octaves.

Section A (mm. 317–324) restates motive four from the original A section in a C tonal center. Section B' (mm. 325–345) is an almost exact restatement of the original B' section, transposed to C. However, David uses an additive cluster chord in the brass (mm. 331–332) to modulate to a D tonal center, “resolving” to a tone cluster that includes D, G#, and A. Other

changes include the omission of a suspended cymbal roll (m. 332), as well as one measure of the *staccato* POE figure in the trumpets (m. 339).

Section A'' (mm. 346–353) functions as the pseudo-climax of the movement. It presents a segmented statement of motive four beginning on D and A in several octaves (see Figure 4.39).

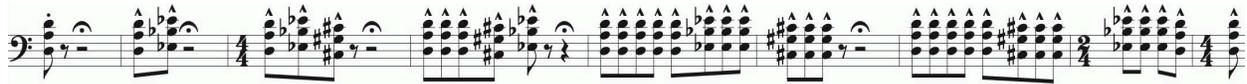


Figure 4.39. James M. David, *Symphony No. 1 - Codex Gigas*, Simplified Representation of Motive Four Transformation in Section A'', III., mm. 346–354.

With this variation, David develops the CDN figure much sooner. Notes are presented in POE combinations, stating the imperfect pattern 1, 2, 3, 5, 11, 13. David discussed selecting the number 13 for this moment because of its association with bad luck. The negative undertones of the number 13 make it symbolically appropriate for this pivotal moment in the movement.²⁰⁹ The composer also uses *fermatas* between each group of notes to build anticipation and create drama. He indicates each *fermata* should only last one to two seconds, describing the desired sound as “abrupt and chaotic.” The snare drums, field drums, and timpani quietly enter with rolls that build in a large *crescendo* to the release point (m. 354). The gesture includes antiphonal percussionists from the back of the hall, creating a “surround sound” effect. This can be compared to a similar transformation in *Music for Prague 1968* (see Figure 4.40). Husa similarly applies space to an ensemble statement of the movement’s main motive to create contrast. However, while David begins with a short iteration that expands, Husa uses the approach to allow the motive to slow its progression.

²⁰⁹ David was inspired by George Crumb’s *Black Angels* to incorporate numerology within *Symphony No. 1 - Codex Gigas*.



Figure 4.40. Karel Husa, *Music for Prague 1968*, Variation of Main Motive in Movement Four in the euphonium, IV., mm. 11–20 after R.

Section A'' moves directly into a transition (mm. 354–360) without pause. The tempo of the half note becomes the tempo of the quarter note, moving twice as slowly at 88–92 bpm. David refers to this transition as an “aleatoric explosion.”²¹⁰ The upper woodwinds perform tiered trill gestures, layering in with staggered entrances. The trumpets enter with aleatoric statements of *staccato* POE figures of 1, 2, 3, 5, creating an uncoordinated sound cloud on A, Bb, D, and Eb (mm. 356–360). The piccolo, flutes, oboe, clarinets, soprano saxophone, and xylophone enter with similar but faster aleatoric figures, building a CDN with POE note groupings of 1, 2, 3, 5 (mm. 357–360). The English horn, alto and tenor saxophones, and horn section perform descending chromatic lines (mm. 357–358). The trombones and timpani perform descending *glissandi* (see Figure 4.41). This idea originated from similar gestures used in *Apotheosis of this Earth* (see Figure 3.12). The notation of the trombone section *glissandi* exemplifies David’s detailed writing with the players in mind. He indicates where the players should trade off entrances to achieve a seamless *glissando* effect. The tempo pulls back in the final transitional measure before the movement’s major climax (m. 360).

The true climax arrives in section A''' (mm. 361–363) with another segmented version of motive four. This time, however, motive four is transformed through augmentation, and each

²¹⁰ David, interview by author, November 21, 2019.



Figure 4.41. James M. David, *Symphony No. 1 - Codex Gigas*, *Glissandi* in the trombones and timpani, III., mm. 357–360.

note is sustained in a *fermata*. David designates the section as “desperate,” with the half note at 48 bpm. A CDN is stated on A-Bb-G#. The harmony acts as a dominant cadence on A, building to a cluster chord that resolves to D in the following measure.

Coda (mm. 364–370)

The cadence resolves to D in the coda, establishing the final tonal center (m. 364). The tempo returns to 176 bpm, ending in the same tempo as the beginning of the work. The woodwinds perform scalar patterns of 5, 7, 9, 11, and 13 notes. The brass and xylophone perform three iterations of a *staccato* POE figure, with note groupings following the pattern 3, 5, 7. The large brake drum joins for the last two statements of the pattern. A manufactured *accelerando* in the tam-tam creates an increased sense of motion (mm. 365–368). The movement ends with a *fortississimo* chord on D and A that David indicates should be sustained for four to five seconds. This is the only moment in the work that utilizes wind chimes. The chord releases with a tubular chime scrape and aleatoric material in the harp and piano (m. 370). The aleatory incorporates notes from CDNs centered around D and A. David indicates the part should be “delicate,” and

improvised on the given pitches, continuing for seven to eight seconds before beginning the fourth movement in an *attacca*-style transition. If the third movement is being performed alone, the aleatory in the harp and piano should be omitted.

Movement IV. The Holy City - “Sanctam Civitatem”: Chorale

The last movement is shorter than the other movements, at 4 minutes and 30 seconds in duration. It retains the tonal flavor of movement two, remaining in the diatonic realm while also incorporating motives from the other movements within a unified harmonic structure. The majority of the movement is a slow chorale section, inspired by the “Tocatta and Chorale” movement in *Music for Prague 1968*. For David, the inclusion of the Lutheran-style chorale symbolizes the moment in history marking the beginning of the Protestant Reformation, eventually moving toward independent, enlightened thought.²¹¹ This reinforces David’s message that people can rise above fear, ignorance, and prejudice and develop an informed perception of the world. He uses this portion of the movement to demonstrate the compatibility and interconnectedness among the themes and motives that have appeared in the work thus far. The movement transitions into a fast coda, creating a surprise ending not revealed by the movement’s title.

Elements of the visual depiction of the holy city in the *Codex Gigas* are present within the movement. Intrigued by the artwork’s lack of linear perspective and absence of any portrayal of depth, David wanted to emulate this characteristic in the music, resulting in overlapping layers

²¹¹ A chorale in this context refers to a “congregational song or hymn of the German Protestant (Evangelical) Church” which was developed in the sixteenth century, and further developed in the Baroque era to include four-part writing. Randel, *The Harvard Dictionary of Music*, 4th ed., 168–9.

and melodic ideas. He also uses scalar patterns or Infinity Gestures that sound like they continue ascending or descending without ever reaching a destination.²¹² David describes these compositional techniques as symbolizing an ascent toward the towers that can be seen in the distance in the image of the holy city.

David describes the function of the fourth movement as a recapitulation for the other three movements, creating a new context for ideas already heard up to this point. For this reason, the movement remains primarily in D, uniting motives and themes from the rest of the work underneath the same tonal umbrella. Any new techniques are still very closely linked to motives that have already been presented in the work. David strives to unite the chromatic [012] and diatonic [024] trichords. He brings these ideas together using the original transpositions of the two key motives in Husa's *Apotheosis of this Earth* (A-Bb-G#) and *Music for Prague 1968* (D-E-C).

The overall form of the movement can be described as Transition-ABC-Coda (see Table 4.5). Within each major section, David uses sub-sections that relate to one another. Section A is broken up into [introduction-a-b-a'], and section B consists of [interlude-c-d-c'], creating quasi-arch forms within the first two sections. There are three elements within section C as well, consisting of two phrases and a codetta. The coda consists of an interlude followed by three additional sections, presenting [interlude-e-f-g]. Thus the holistic form can be described as

²¹² This technique was inspired by György Ligeti's *Etude No. 9, "Vertige" (Vertigo)*, which uses continuous, overlapping scalar patterns throughout the work.

Table 4.5. Form of Movement Four									
Section	Trans.	A				B			
Sub-Section		intro.	a	b	a'	interlude	c	d	c'
Measures	mm. 1–3	mm. 4–18	mm. 19–32	mm. 33–40	mm. 41–50	mm. 51–71	mm. 72–85	mm. 86–111	mm. 112–126
Tonal Center		D	(Bb) D	G	D			mod...	D
Tempo		At Rest ♩ = 58			Slower (m. 45) ♩ = 48	Building ♩ = 80	<i>Doppio Movimento</i> ♩ = 160		
Section	C				Coda				
Sub-Section	chaconne theme			codetta	interlude		e	f	g
Measures	mm. 127–132			mm. 133–138	mm. 139–155		mm. 156–166	mm. 167–176	mm. 177–180
Tonal Center									
Tempo	Joyous, Massive ♩ = 50				As Before (m. 142) ♩ = 80	<i>Doppio Movimento</i> ♩ = 160			Weighted ♩ = 52

Transition, A [introduction-a-b-a'], B [interlude-c-d-c'], C [phrase 1-phrase 2-codetta], Coda [interlude-e-f-g].²¹³

The transition (mm. 1–3) presents aleatory in the harp, piano, and metallic percussion, formed from CDN pitches around D and A. Section A (mm. 4–50) begins with an introduction followed by sub-sections a, b, and a'. The introduction (mm. 4–18) begins in a D tonality at 58

²¹³ An interlude is defined as “music played between sections of a composition... In purely instrumental music, it may serve to connect larger movements or sections.” Its use here underlines its primary function of connecting diverse sections of music. Randel, *The Harvard Dictionary of Music*, 4th ed., 412.

bpm, and includes both the Hussite Chorale and CDN figures. Section a (mm. 19–32) has a transparent texture and reintroduces motive three, DDNs, and the Cantor Melody. These are presented over a slowly-moving chord structure, combining elements from movements one and two. The tonal emphasis shifts briefly to B \flat before returning to D at measure 25. In the b section (mm. 33–40) the texture becomes more complex as David creates another quodlibet using the Cantor Melody and chaconne theme. The tonality shifts temporarily to G (m. 33). Section a' (mm. 41–50), returns to a D tonal center and presents a simpler texture. David uses the Cantor Melody again and the tempo slows to 48 bpm at measure 45. The Hussite Chorale appears in another POE statement. Together sections a, b, and a' create a loose arch form.

The B section (mm. 51–126) presents both existing content and new ideas, consisting of an interlude followed by sub-sections c, d, and c'. The interlude (mm. 51–71) is marked at 80 bpm and begins with an Infinity Gesture, which will be detailed later in the chapter. David also presents a “completed” version of motive one, adding the second scale degree. The tempo doubles in section c (mm. 72–85). David introduces an idea similar to motive four, with a strong sense of pulse. In section d (mm. 86–111), David creates another quodlibet using motive three, the Cantor Melody, and motive four, combining elements from movements one, two, and three. The piece becomes modulatory until measure 112. Section c' (mm. 112–126) is an almost exact restatement of section c, now in the tonality of D major. The piece slows down toward the chorale section of the piece.

Section C (mm. 127–138) is the first major climax of the movement. The character is described as “joyous, massive” and marked at 50 bpm. This section could symbolize an arrival at the holy city. David presents both phrases of the chaconne theme, reiterating the final chord in an

extension. This elides with a codetta (mm. 133–138), which reintroduces the CDNs from earlier in the movement.

The coda (mm. 139–180) contains a second interlude, followed by three sections: e, f, and g. The interlude (mm. 139–155) begins with Infinity Gestures similar to the first interlude, but begins to accelerate almost immediately. The tempo stabilizes at 160 bpm (m. 145). David presents the full four-measure Hussite Chorale quote, adding the second phrase onto the prior two-measure statement (see Figure 3.1). Section e (mm. 156–166) combines ideas from movements one and three. David presents motive one and CDNs above a pulse that is reminiscent of motive four. He utilizes a transition involving metric modulation from 4/4 to 9/8 and 3/2, then back to 4/4, maintaining the prior tempo (mm. 163–167). Section f (mm. 167–176) includes more Infinity Gestures, as well as another “completed” variation of motive one with the second scale degree. David also incorporates isorhythm and other patterns involving the POE. The tempo slows in a *molto rallentando* to 52 bpm. Section g (mm. 177–180) is “weighted” and contains closing material. David presents a grand PDN statement above POE patterns. Together, sections f and g unite elements from movements four and one, fusing the beginning and the end of the work. The final chord of the piece is D major.

Transition (mm. 1–3)

The introduction opens with aleatory material in the harp, piano, glockenspiel, crotales, and chimes. David refers to each aleatoric idea as a separate “cloud” of pitches.²¹⁴ He indicates the pitches in a descending scale, based on two CDN transpositions at the fifth. The performers

²¹⁴ James M. David, interview by author, Fort Collins, CO, January 13, 2020.

are asked to improvise on the given pitches in random order, creating a nebulous effect. The harp and piano parts indicate to use both hands for the improvisation. The first aleatoric statement is performed by the harp, piano, and glockenspiel, lasting for ten to twelve seconds. The crotales join in the second measure, continuing the gesture using pitches from a scale in a lower tessitura. The chimes are added in the third measure, and the aleatory changes to patterns of D and Eb, performed as broken minor second intervals in several octaves for seven to nine seconds.

Section A (mm. 4–50)

The introduction (mm. 4–18) of section A begins “at rest,” at 58 bpm. The harp, piano, and metallic mallet percussion begin the section with a strong POE statement of the first two measures of the Hussite Chorale in octaves, establishing a D tonality (mm. 4–8). The POE pattern is based on the duration of an eighth note, presenting 1, 2, 3, 5 and 2, 3, 5, 7. The antiphonal percussionists perform on chimes for this statement, stating D in two octaves.²¹⁵ The mixed meter presentation is similar to a section in the first movement (I., mm. 62–76). The clarinets and bassoons enter with a C9 chord (m. 9). The statement changes suddenly to a CDN on A-Bb-G# (mm. 13–14). Following the motive, the second measure of the Hussite Chorale is stated once more, now with chordal harmony. Together, these two ideas follow POE patterns of 1, 2, 3, 5 and 2, 3, 5, 7 (the duration of 7 is implied because David does not actually indicate the release point of that note).

Section a (mm. 19–32) unites elements from movements one and two. At measure 19, the tonal center changes briefly to Bb. David reintroduces motive three from the second movement

²¹⁵ David was inspired to use antiphonal chimes after hearing Ottorino Respighi’s *Roman Festivals*.

beginning on D-Bb-C, utilizing the [024] pitch set (mm. 19–20). The trumpets present a DDN using the same pitches (m. 21). At measure 25, the tonality returns to D and David introduces slowly moving chords reminiscent of the second movement. The bass line emulates the [024] set as well, presenting two iterations of D, C, D, Bb as harmonic foundation (mm. 25–28). The Cantor Melody appears in the also saxophone (mm. 29–33). This iteration transforms motive one by raising the third, stating D-F#-G#-A.

In section b (mm. 33–40), David initiates a quodlibet and moves to the subdominant tonal center of G. The first and second trumpets perform the Cantor Melody, this time presenting G-Bb-C-D (m. 32–36). A rhythmically altered variation of the first half of the chaconne theme appears in the flutes and horns (mm. 36–40). The piccolo enters with the second half of the chaconne theme while the first half is still being stated. Motive three is presented in fifths in the oboe, English horn, and first and second clarinets, beginning on G and D (mm. 38–40).

In section a' (mm. 41–50), David ends the quodlibet and creates a more transparent texture. The tonality returns to D. The soprano and alto saxophones perform the second half of the Cantor Melody in canon, beginning with motive one (mm. 41–45). The soprano saxophone line uses the original motivic structure, while the alto saxophone motive contains a lowered third and fourth. The tempo pulls back in a *ritardando* to 58 bpm, marked “slower” (mm. 44–45). The POE presentation of the Hussite Chorale and the CDN returns in the harp, piano, glockenspiel, and chimes (mm. 46–50). The Hussite Chorale motive is stated first, beginning on octave D's. The second figure is a CDN around A. Together, sections a, b, and a' create a loose arch form.

Section B (mm. 51–126)

The B section begins with an interlude (mm. 51–71), marked “building” at 80 bpm. David considers this section the beginning of the ascent to the city of heaven. The clarinets present ascending scalar patterns in an Infinity Gesture (see Figure 4.42). Through overlapping



Figure 4.42. James M. David, *Symphony No. 1 - Codex Gigas*, Infinity Gestures in the clarinets, IV., mm. 51–55.

the lines and staggered entrances, this technique creates a sense of continual ascension without ever reaching a goal. For example, after the first scalar statement, the clarinet one part reenters on a lower note while clarinets two and three continue ascending, creating the perception of a never-ending pattern. The illusion is similar to a Penrose Staircase, creating an endless aural loop.²¹⁶ The initial gesture incorporates slurred note groupings in a POE pattern that begins 2, 3, 5, 7. The flutes and piccolo join the clarinet texture and David begins varying the contour, creating descending lines as well. The rhythms change in speed, becoming faster at the melodic peaks and slowing through the descents. The overlapping nature of the lines creates polyrhythms.

²¹⁶ The Penrose staircase is an optical illusion developed by Lionel Sharples Penrose. The impossible structure depicts a staircase built in a square with no top or bottom, which cannot exist in reality. One of the most famous examples of the Penrose staircase is featured in the lithograph *Klimmen en dalen (Ascending and Descending)* by Dutch artist Maurits Cornelis Escher.

The trumpets perform a “completed” variation of motive one with an added second scale degree, presenting G, A, Bb, C, D (mm. 55–57). Manufactured tempo changes occur in the percussion throughout the interlude. At measure 61, the harp and marimba enter with scalar sixteenth-note passages. The upper woodwinds create additional motion by incorporating sextuplets. At measure 65, the piano and marimba change the rhythmic foundation to eighth-note triplets and the saxophones join with Infinity Gestures. At measure 69 the woodwinds begin presenting Infinity Gestures with conflicting contours. The piccolo, flutes, oboe, and clarinets descend while the saxophones ascend. The harp performs ascending *glissandi*, creating motion toward the arrival at section c.

Section c (mm. 72–85) is marked “*doppio movimento*,” and continues at 160 bpm, twice as fast as the prior section. The style changes as a driving pulse is added below the legato scalar passages in the woodwinds. David reintroduces the rhythm from motive four, stated in cluster chords. The motive uses a similar POE pattern of eighth-note groupings to motive four, creating two iterations of 1, 2, 3, 5, 7 before presenting a complete rhythmic palindrome of 1, 2, 3, 5, 7, 5, 3, 2, 1. The cluster chords change over the course of the pattern, growing in instrumentation and adding various pitches before resolving on a D major chord (m. 86). Hemiolas are created through the juxtaposition of duple patterns over quarter-note triplets (mm. 79 and 85).

Section d (mm. 86–111) begins in a D tonal center, then becomes modulatory until measure 112, where the tonality returns to D once again. David creates a second quodlibet, incorporating motives from movements one, two, and three. The clarinets perform another cluster variation of motive four, in continual palindromic POE patterns (mm. 86–98). The piccolo and flutes perform slurred figures reminiscent of motive six fragments from the third

movement (mm. 87–88). The horns present the Cantor Melody in fifths (mm. 89–98). The melody includes the original motive one form with a raised fourth. Before the Cantor Melody is completed, motive three is introduced in the flutes and piccolo, beginning on G and Bb (mm. 93–98). The trumpets perform repeated cluster chords in groups of prime numbers. The harp, piano, and glockenspiel present a descending Infinity Gesture.

The saxophone consort continues the variation of motive four from the clarinets (mm. 99–112). The trumpets present the Cantor Melody, beginning in unison before dividing and building chords beneath the main line (mm. 100–108). The piccolo, flutes, oboe, first clarinets, and marimba present a melodic line with similarities to motive two (mm. 104–111). The staggered entrances in the brass (mm. 109–110) recall a similar waterfall effect from movement three (III., mm. 201–202), using double-neighbor figures.

Section c' (mm. 112–138) is an almost exact replication of section c, now presented in D major. At measure 124, David indicates a *molto allargando*, slowing and broadening toward the climax of the chorale section of the movement.

Section C (mm. 127–138)

Section C presents the first major climax of the fourth movement. David indicates the mood of “joyous, massive” at 50 bpm. The chaconne theme returns in a grand statement (mm. 127–136). David extends the first half of the theme by using a 5/4 measure (m. 130). This is an even more drastic extension than was used in the final chaconne variation of the second movement. The second half of the theme is extended as well, stating the last resolution chord three times. Below the chords, the harp, piano, marimba, and chimes perform CDNs in a POE

pattern based on an eighth-note duration. The pattern of 1, 2, 3, 5 (if an eighth rest is assumed before the next entrance, similar to other points in the work) is stated twice, before changing to 2, 3, 5, 7 (mm 133–139). The final chords of the chaconne theme and the CDNs elide in a codetta (mm. 133–138), and are performed in call and response. Part of the theme merges with the POE, creating a strong CDN statement in fifths (mm. 137–138). The final six measures move to G major, forming a plagal cadence. David describes the effect as an “amen” moment when the ensemble resolves to D in measure 139. A manufactured *accelerando* in the tam-tam (m. 138) drives into the coda.

Coda (mm. 139–180)

The coda begins with an interlude (mm. 139–155), presenting Infinity Gestures in the clarinets, euphoniums, and flutes. David develops similar figures as the prior interlude over a shorter period of time, progressing more quickly as the tempo accelerates to 160 bpm.

David presents a full four-measure statement of the Hussite Chorale, quoting two additional measures from the hymn that have been unheard up to this point in the work (mm. 143–156). The harp, piano, and glockenspiel present the first measure of the chorale using a POE pattern of 1, 2, 3, 5 based on an eighth-note duration (the duration of 5 is implied). The next measure of the chorale is stated using the pattern 2, 3, 5, 7 (assuming a quarter rest before the next phrase), based on a quarter-note duration. The quarter note remains the durational foundation for the following phrase. The pattern for this portion of the quote is 1, 2, 3, 5, 7, 11 (with 11 implied). This final phrase presents E-C-C-B-A, which matches the melodic line in measures 3 and 4 of the Hussite Chorale (see Appendix E). David wanted to delay the

presentation of the full statement for as long as possible, making its final appearance more dramatic by building anticipation throughout the course of the work.

Using the same scale basis as the Infinity Gestures, the English horn, horns, and first trombone present a slowly ascending line (mm. 148–152). Each note utilizes a prime number duration, based on an eighth-note unit. The trumpets state *staccato* POE diminutions in cluster chords (mm. 150 and 156). Motive one returns to its original form and pitches, on C-E-F#-G in the English horn, first and third horn, and first trombone (m. 153).

Section e (mm. 156–166) fuses elements from movements one and three. Motive one is stated in fourths beginning on A and D, before transitioning into a CDN. David creates another Infinity Gesture in the woodwinds, this time using five-note fragments. The trumpets continue their rapid, *staccato* bursts in POE patterns (mm. 158–163). The small woodblock and suspended cymbal establish the underlying pulse, creating cross-rhythms.

David creates a mixed transition using 9/8 measures that shift into 3/2, then into 4/4 (mm. 164–167). He writes a figure combining the first six notes of motive five with notes seven through nine of the motive five “inversion,” beginning on D in the first measure before dividing into D and A for the next two measures. The figure becomes slower in the 3/2 measure, changing from eighth notes to quarter note triplets. This ultimately creates the feeling of deceleration without actually creating a tempo change. Below the figure, David writes interjections in the rest of the winds and string bass using the [024] pitch set, highlighting the fusion of chromatic and diatonic elements inherent within the motive. The eighth-note pulse remains constant through the transition.

Section f (mm. 167–176) reemphasizes D major. David creates isorhythm in the piccolo and flutes. Each voice follows an independent scalar pattern linked by slurs and divided by the placement of rests into POE note groupings repeating 3, 5, 7. The rhythmic pattern is stated in canon. The oboes, clarinets, and alto and tenor saxophones present similar isorhythmic figures (mm. 167–176). However, their statements are in rhythmic retrograde, presenting 7, 5, 3 and moving from larger to smaller groupings. The isorhythm in the second and third clarinets and the saxophones creates ascending Infinity Gestures. At the same time, the harp and piano perform Infinity Gestures with descending scalar passages. The trumpets state *staccato* POE diminutions (mm. 168–177). Although the soprano saxophone line in this section is visually similar to the isorhythmic passages in the woodwinds, the rhythm vertically aligns with the trumpets. The soprano saxophone, first trumpet, and crotales present an ascending line (D-E-F#-G#-A), forming a “completed” motive one with an added second scale degree. The anacruses to measures 171, 173, and 175 expand in a POE pattern of 1, 2, 3. The last two measures slow down drastically through a *molto rallentando*.

Section g (mm. 177–180) contains closing material. The tempo relaxes to 52 bpm, and is performed “weighted.” A PDN figure appears in fifths and octaves (m. 177–178). The soprano saxophone and trumpets present a POE statement of 2, 3, 5 based on a quarter-note duration, using notes from the [024] pitch set. David utilizes a tuned gong (specifically tuned to D) to add a new timbre in this final moment. The timpani, tuned gong, on-stage chimes, and antiphonal chimes present a faster POE statement of 1, 2, 3, 5 in tandem, based on an eighth-note duration (m. 178). The upper woodwinds enter with tiered trills, executed with descending pitches and staggered entrances (m. 178). In the second to last measure, the tempo pulls back and broadens

even more through an *allargando*. David heavily scores the third of the last chord, which has an organ-like quality to the release. The antiphonal percussionists move to snare and field drums for the last two measures, driving the piece into its final release from the back corners of the hall.

CHAPTER FIVE

SYMPHONY NO. 1 - CODEX GIGAS: REHEARSAL ANALYSIS

Due to the contextual and structural complexity of *Symphony No. 1 - Codex Gigas*, several concepts arise during the rehearsal preparation process that lay the foundation for anticipating problematic technical considerations. Understanding the compositional techniques that pervade the work inform decisions regarding balance, articulation, and style. Technical considerations include rhythmic precision, vertical alignment, and percussion staging. The work utilizes a large amount of percussion equipment, although several of the instruments may be shared (see Table 5.1 for a full list of required percussion instruments). A suggested setup chart for percussionists can be found in Appendix G.

Discussing the general historical background of the *Codex Gigas*, and outlining the motivations behind Husa's *Music for Prague 1968* and *Apotheosis of this Earth*, will establish important context for how David structured *Symphony No. 1 - Codex Gigas*. Although it is not necessary to explain the specific compositional elements that pervade the work, providing a basic vocabulary for the performers could prove beneficial. Offering a brief overview of compositional elements such as chant, organum, isorhythm, chaconne, and quodlibet, as well as newer techniques like micropolyphony, non-retrogradable rhythms, and tempo fugue, may help the players better understand the desired intent and style. Similarly, using names of elements such as manufactured tempo changes, the Hussite Chorale, the Pulse of Enlightenment, and key motives can aid discussion as performers work through the piece. Creating a context for the work will enrich the performers' experiences and enable them to build connections to the piece's external

Table 5.1. Percussion Instrumentation

Listed in Order of Occurrence

	Movement I	Movement II	Movement III	Movement IV
Percussion 1	Timpani Sus. Cymbal Med. Woodblock	Timpani (with Inverted Cymbal) Large Triangle	Timpani Med. Woodblock Mark Tree	Timpani
Percussion 2	Glockenspiel Sus. Bell Plate or Anvil Splash Cymbal Vibraphone Found Metal Instrument	Vibraphone Glockenspiel	Xylophone Small Woodblock	Glockenspiel Vibraphone Crash Cymbals Xylophone
Percussion 3	Crotales Sus. Cymbal	Crotales	Guiro Crotales Sus. Cymbal Bongos Sus. Bell Plate or Anvil Snare Drum	Crotales Glockenspiel Marimba Small Woodblock Tuned Gong (D3, opt.)
Percussion 4	Chimes Marimba	Marimba Chimes	Chimes Marimba Tambourine Marching Machine, opt. Cantanets	Chimes Tambourine Tam-Tam
Percussion 5	China Cymbal Large Sus. Cymbal Large Woodblock Sizzle Cymbal Splash Cymbal* Medium Triangle Ribbon Crasher	Sizzle Cymbal China Cymbal Crash Cymbals Field Drum	Field Drum Tam-Tam Vibraphone China Cymbal Large Sus. Cymbal Tam-Tam Ribbon Crasher	Large Sus. Cymbal Sizzle Cymbal China Cymbal Splash Cymbal Tam-Tam
Percussion 6	Medium and Small Triangles Tom-Toms (4) Ocean Drum Log Drum (3 pitches) Found Metal Instrument	Large Sus. Cymbal Medium Triangle Snare Drum Small Tam-Tam Snare Drum	Snare Drum Log Drum Large Sus. Cymbal Tom-Toms Splash Cymbal Small Anvil or Brake Drum Large Brake Drum Medium Triangle Guiro or Ribbon Crasher Ocean Drum Crash Cymbals Slapstick	Ocean Drum Medium Woodblock Bongos Sus. Cymbal Toms Crash Cymbals
Percussion 7	Medium Tam-Tam Bass Drum Sandpaper Blocks or Cabasa	Small Triangle Bass Drum Medium Tam-Tam Sus. Cymbal	Small Tam-Tam Bass Drum Cabasa	Tam-Tam Cabasa or Sandpaper Blocks Bass Drum
Antiphonal Percussion 1	Handbells**	Snare Drum		Chimes Field Drum
Antiphonal Percussion 2	Handbells**	Field Drum		Chimes Field Drum
Substitutions	* can use a china stack or a ribbon crasher ** can use crotales or glockenspiel if handbells are unavailable			

influences, allowing them to better understand and communicate the symphony's underlying themes.

The symphony demands a high level of rhythmic independence from all players. Musicians are often required to count large periods of rests before entering independently with a very precise rhythmic idea. The polyrhythmic and micropolyphonic techniques that pervade the work necessitate a strong sense of internal pulse and confidence in the rhythmic approach. David incorporates many irrational rhythms, frequently performed in rhythmic unison among several parts. The work also contains sections of metric dissonance, layering rational and irrational rhythms.

REHEARSAL ANALYSIS

Movement I. Light after Darkness - "Post Tenebras Lux": Chant-Organum

The first movement presents several timbral, rhythmic, and metric challenges. In general, David writes parts that are independent and require attention to detail. He composes with very specific timbral combinations in mind. Careful consideration should be given to balancing the harp, piano, and percussion flourishes to ensure all colors are present. David writes very specific dynamics that often identify which timbre should be prominent in the texture. For example, in measure 131 David indicates *fortissimo* in the octave rhythms in the harp, piano, and metallic percussion. However, the timpani and splash cymbal are only notated at *forte*. In this particular moment, the flourishes should slightly overbalance the underlying rhythmic parts. David also creates unique timbres in the percussion section with nontraditional performance approaches. For example, the percussion 4 part indicates a chime scrape with a xylophone mallet (mm. 26–28),

and the percussion 3 part requires using knitting needles to play the crotales (mm. 90–92). The tam-tam is played in various ways, including with a mallet, stick, triangle beater, and bowed.

Several sections of the ensemble are required to perform extended techniques, which the director may need to address. The flutes have overblown harmonics on low Ds and Ebs (mm. 1–8). The result should feature a variety of harmonics above those two pitches. They also perform chromatic lip bends (mm. 14–20 and 152–155). Although these sections are intentionally “non-coordinated,” the interval of the lip bends should match across the section. In particular, the lip bends at the end of the movement are in a very low range and difficult to achieve (mm. 152–155). David intentionally marked the part *mezzo forte* so the players use enough air to produce a buzzy, airy sound. Note that in the aleatoric section at the end, the flutes resolve to D in a *fermata* (m. 154) while percussion 2 and 3 and antiphonal percussion 1 and 2 continue their aleatoric patterns until the *fermata*'s release (mm. 154–155).

Other sections perform extended techniques as well. The piano part requires muting the strings near the pins with the player's fingertips (mm. 6 and 153–154). The harp part contains harmonics (mm. 6–9 and 153). David indicates each harmonic at the pitch performed by the hands, which will sound an octave above. The trombone section sustains a pitch with hairpin dynamics while slowly opening and closing harmon mutes with the stem (mm. 39–44). The result should be an electronic-sounding effect.

To maintain the integrity of the POE statements, large chords are frequently tied into the next measure, to release on the “and” of one. Because composers often use the same notation as a device to help the ensemble sustain to a beat one release, explaining the relevance of the POE and discussing performance practice in these key moment can be beneficial. Explaining when it

is appropriate to release tied notes on beat one versus on the “and” of one can aid ensemble consistency.

Throughout the movement, the harp, piano, and percussion have both rhythmically aligned and misaligned parts. Encouraging discussion regarding specific technical moments can help the performing focus their listening for pulse. For example, in measure 13 the harp and piano play polyrhythmic flourishes, but the timpani and toms enter in rhythmic unison at the end of the measure. In addition, aleatoric sections are indicated to be performed without coordination, often at free tempo.

Another challenge of the movement is maintaining a consistent approach. David writes several sections of unison rhythm with thick orchestration throughout the movement (for example, mm. 28–32, 51–54, 56–62, and 140–150). In these sections, the rhythm can become muddled and lose diction if players do not approach the notes with enough front. Players can also add short lifts between notes to enhance clarity. Similarly, lifts can create space to aid the listener in identifying patterns within various *ostinati*. For example, the clarinets perform a canonic figure with slurs affecting various POE note groupings (mm. 100–120). By adding just enough space for clarity at the end of each slur, the POE can become more identifiable within the line.

The metric transition into measure 62 presents a unique challenge, because the tempo remains the same but the subdivision changes. David indicates that the pulse of a quarter notes in the prior 4/4 measure should equal the pulse of a dotted quarter note in the 6/8 measure. Subdividing triplets in the prior measure establishes the correct eighth-note pulse at the beginning of the 6/8 measure.

Movement II. Hermann the Recluse - “Hermann Inclusus”: Chaconne

Although the second movement presents the fewest technical challenges, its transparent textures and suspensions can create balance and intonation problems. For this movement in particular, David suggests amplifying the harp to help with projection through the rest of the ensemble. He intends the opening chords to change almost as if “melting,” with different pitches resolving at different times.²¹⁷ Moving lines can be brought out to highlight this effect. The chords can sound muddy if careful balance is not maintained. Another potential balance issue exists in the snare entrance at the beginning of variation five (m. 83). In addition, outlining the movement’s form can provide players with greater agency to bring out melodic lines and variations of the chaconne theme.

Movement III. The Great Red Dragon - “Draco Magnus Rufus”: Toccata

The third movement is the most rhythmically challenging and technically demanding. Breaking down the large composite rhythm in the first A’ section (mm. 83–95) into its three rhythmic component groups can assist with vertical alignment. Matching the quality of articulation throughout the ensemble prevents this section from becoming too heavy. Explaining the composite rhythm of David’s tiered trill gestures can enhance precision (mm. 240–241, 256–258, and 354–355). David also creates intentional rhythmic inconsistencies to create polyrhythms. Pointing out specific moments (such as mm. 249 and 253) can help the players avoid mistakenly aligning their rhythms with a similar part.

²¹⁷ James M. David, interview by author, Fort Collins, CO, March 1, 2020.

Hemiolas create unique rhythmic challenges throughout the movement. The 6/8 section beginning at measure 104 contains hemiolas on two levels: within the measure and within each beat. This can create a technical challenge for players to shift between duple and triple subdivisions while maintaining strict tempo. Another example is during the transition into the recapitulation (mm. 256–258). David uses a 3:5 hemiola in beat three of each measure. The piccolo is the only instrument with a triplet subdivision while the rest of the ensemble performs a quintuplet. When the horns and trombones enter with a rhythmically altered statement of motive one against the Hemiola *Ostinato* below, this creates a similar timing challenge (m. 127). Because the 6/8 transformation of the motives throughout this section establishes a new style at this point in the work, maintaining a 6/8 pattern (rather than 3/4) can assist with encouraging a more buoyant approach.

The third movement presents two transitions with complex metric modulation (mm. 198–208 and 256–265). In both instances, isolating the moving lines across the ensemble can help players determine which section establishes the subdivision and where to direct their ears. In addition, the *fermatas* at the end of the movement may create confusion in the ensemble. Although most players have a single *fermata* in the second to last measure, percussion 6 enters with a suspended cymbal roll in a *fermata* on beat three. Awareness of this potential extra cue can prevent musicians from releasing or continuing on to measure 370 too soon.

David occasionally layers phrases so the peak of one instrument group's phrase may not match the peak for another group. For example, in measures 70 and 71 the trumpets and horns reach their dynamic apex on beat three, while the low brass enters in the same moment at *piano*, not reaching their loudest point until the next measure. Discussing these dynamic differences

helps the players understand the intended phrasing and balance. In another example, the clarinets have periodic accents followed by *diminuendos* while the piano performs the composite part at a consistent *forte* (m. 96).

There are several key moments in the work that are open to conductor interpretation. In the introduction to movement three, the snare and field drum solo parts are marked between 60 and 80 bpm. David suggests having the first percussionist perform on the slower end of the tempo range, with each subsequent part entering at a faster tempo than the last.²¹⁸ David also explains that in section A” (mm. 346–353), the *fermatas* should be executed like breath marks, with only one to two seconds of space in between each idea.²¹⁹ The snare and field drums enter on the last note of each figure, with the exception of the first snare entrance (m. 347).

Understanding the construction of the *fermata* measures helps percussionists enter with confidence, regardless of how the measures are interpreted. In addition, David insists that the snare and field drum *crescendo* into measure 354 should “obliterate the ensemble” dynamically.²²⁰ According to David, the *fermatas* in section A”” (mm. 361–363) should be held longer than in section A”, creating an even more dramatic moment. He also prefers a brief *caesura* before continuing into the coda at 176 bpm.

Movement IV. The Holy City - “Sanctam Civitatem”: Chorale

The final movement presents challenges of rhythmic accuracy across the ensemble, unpredictable transitions, and issues related to projection of key themes and motives. The

²¹⁸ Ibid.

²¹⁹ Ibid.

²²⁰ Ibid.

introduction of section A is difficult to vertically align. The POE is initially stated with two syncopated entrances (m. 4), which must be performed in unison from the players on stage and the antiphonal percussionists at the back of the hall. This issue is exacerbated by the tempo (58 bpm). As the POE continues, many entrances fall on ictus points, making alignment easier to achieve. However, additional occurrences of syncopated motion (mm. 12–17) may require extra attention.

The *molto allargando* leading up to measure 127 creates a challenging tempo transition. Allowing the lower voices lead the transition can help the upper voices unwind and pace the slowing tempo. The mixed meter transitions between measure 163 and measure 167 could pose another challenge. David presents a constant eighth-note pulse that remains consistent throughout the metric modulation, of which players should be made aware.

Phrase endings often occur after a tied eighth note. This can create potential difficulty with vertical alignment. For example, when the tempo changes to 48 bpm (mm. 45–50), the woodwinds have notated releases at the ends of phrases, indicated by eighth-note rests. Below, the harp and piano perform POE figures, including on the last beat of the measure. The woodwind chords should be held beyond the entrance of the POE figures, and truly released on the “and” of the beat (mm. 46 and 48).

Awareness of the Hussite Chorale and POE as key motives can help players bring these motives forward when the texture thickens. For example, the full statement of the Hussite Chorale quote appears in the harp, piano, and glockenspiel beneath several layers of other motivic and rhythmic ideas (mm. 143–156). Informing players of the importance of the motive, particularly at this point in the work, may assist with projection and balance. In another example,

David presents one last POE statement in the piece's final chords. He pulls back the dynamic of the saxophones and brass to prevent covering up this final motive (m. 178). However, attention to balance in this section, particularly regarding the dynamic of the upper woodwinds, xylophone, and suspended cymbal, will allow the motive to pierce through the thick texture.

CONCLUSION

James M. David's music has become established in the wind band arena, earning recognition through awards and praise by esteemed conductors in the genre. Matthew McCutchen states that David's music is "colorful, thoughtful, and a wonderful blend of traditional and progressive. It is difficult to write artistic music that is also pleasing to a large audience, but he manages to do so time and time again."²²¹ Gary P. Gilroy praises David as a "refreshing young composer offering very exciting music to the wind band world. His dramatic use of dynamics and textures is wildly appealing to everyone who gets a chance to witness his music."²²² Catherine Rand considers David an innovator of wind band timbres. She describes David's "wide use of color options in percussion [as] truly exceptional [in *I Saw the Figure 5 in Gold*]. He develops motives throughout the ensemble, engaging the full ensemble in unison rhythmic patterns that move in and out of smaller chamber sections. James David's music has a

²²¹ Matthew McCutchen, email to author, April 8, 2020. McCutchen is Director of Bands at the University of South Florida.

²²² Gary P. Gilroy, email to author, April 9, 2020. Gilroy is Director of Bands and Professor of Music at California State University, Fresno and also directs the Wind Symphony of Clovis. He is part of the consortium that commissioned James M. David's *Symphony No. 1 - Codex Gigas*.

unique voice that uses the colors of the instruments to tell his story.”²²³ Both Gilroy and Rand expressed their excitement at the prospect of performing new works by David, and Rand looks forward to exploring “where [David’s] compositional voice may lead him [next].”²²⁴

James M. David’s *Symphony No. 1 - Codex Gigas* is a unique conglomeration of historical, societal, and symbolic elements, which combine to provide an enriched performance experience for both musicians and audience. Just as Karel Husa composed *Music for Prague 1968* as a political anthem for the Czech people and *Apotheosis of this Earth* as a warning of the effects of human waste and destruction, so David presents a message of social consciousness. *Symphony No. 1 - Codex Gigas* honors the past while remaining relevant in the present. In a time where information is more accessible than ever, the truth can become obscured by falsehoods and veiled intentions. Through his symphony, David communicates the importance of remaining vigilant and prudently seeking out the truth to overcome misinformation and ignorance. By presenting older compositional techniques with a modernist twist, David demonstrates how patterns and cycles recur throughout history, although they may not appear exactly the same.

Symphony No. 1 - Codex Gigas exemplifies David’s compositional voice, with its interesting percussion timbres, complex rhythmic notation, and captivating motivic development. Rhythm is a central component of the work, which David manipulates to create a variety of polyrhythms, *ostinati*, and other recurring patterns. By incorporating nontraditional approaches like aleatory, non-retrogradable rhythms, and tempo fugue, David creates interesting textural

²²³ Catherine Rand, email to author, April 9, 2020. Rand is Director of Bands and Associate Professor of Music at The University of Southern Mississippi. She was part of the consortium that commissioned *I Saw the Figure 5 in Gold*, and the University of Southern Mississippi Wind Ensemble performed the work at the CBDNA National Conference in Tempe, Arizona in 2019. She is also part of the consortium that commissioned James M. David’s *Symphony No. 1 - Codex Gigas*.

²²⁴ Ibid.

combinations. He draws attention to the form of the work by linking new ideas to timbral changes, such as implementing stark contrasts between wooden and metallic instruments. Arguably most impressive is David's creative approach to motivic development, using pitch sets to create opposing themes and ideas that unite in the final movement of the work.

David has a distinctive approach to composition, applying the mathematic foundations of atonal composition to a tonal work. He develops complex compositional processes within an accessible sonic landscape. Through constant transformation and repetition of key ideas, David interweaves intricate techniques through the work in a way that is enjoyable for the performers and the audience.

David's originality allows his compositions to remain important contributions to the wind band literature. Research on James M. David can be furthered through study of his other major works, such as *Ghosts of the Old Year* and *Swing Landscape: Rhapsody for Piano and Wind Orchestra*. Additional analysis of David's compositional output can provide insight into how his compositional style has changed and matured over time.

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March 5, 2020

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APPENDIX B

JAMES M. DAVID: LIST OF PUBLISHED COMPOSITIONS

BAND/WIND ENSEMBLE

Title	Date of Composition	Instrumentation
<i>Motivations</i>	2004	wind ensemble
<i>Sinfonietta No. 1 - "In the blue of an electric dawn"</i>	2004	wind ensemble
<i>Bright Window</i>	2005	solo trombone and wind ensemble
<i>Ocarine Spark</i>	2008–09	wind ensemble
<i>Sinfonietta No. 3: Strange and Mysterious Waters</i>	2010	wind ensemble
<i>Auto '66: Concerto for Clarinet</i>	2012	solo clarinet and wind ensemble
<i>Two-Lane Blacktop</i>	2013	wind ensemble
<i>All Dark Is Now No More</i>	2014	wind ensemble and electronics
<i>Big Four on the River</i>	2014	wind ensemble
<i>From the Shaken Tower: Symphony for Percussion and Winds</i>	2014	wind ensemble
<i>Temple's Grace</i>	2015	wind ensemble
<i>Concerto for Solo Vibraphone</i>	2016	wind ensemble or percussion ensemble
<i>Ghosts of the Old Year</i>	2016	wind ensemble
<i>The Moorlands: Scherzo Fantastique for Wind Ensemble</i>	2016	wind ensemble
<i>I Saw the Figure 5 in Gold</i>	2017	wind ensemble
<i>Swing Landscape: Rhapsody for Piano and Wind Orchestra</i>	2018	wind orchestra and solo piano
<i>With Soul Serene</i>	2018	wind symphony
<i>Heartland Verses</i>	2019	wind symphony
<i>Symphony No. 1 - Codex Gigas</i>	2019	wind symphony

ORCHESTRA

Title	Date of Composition	Instrumentation
<i>Sinfonietta No. 2 - "Stories"</i>	2005–06	large orchestra

<i>KAFKA - Concerto for Saxophone</i>	2011	solo saxophone, chamber orchestra, and live electronics
<i>Lascaux: Symphonic Poem for Large Orchestra</i>	2013	large orchestra
<i>The Brightness Within Me</i>	2018	large orchestra

CHORUS

Title	Date of Composition	Instrumentation
<i>Trinity</i>	2011	SATB chorus, piano, and percussion ensemble
<i>Kubla Khan</i>	2013	SATB chorus, piano, and percussion ensemble
<i>Pilgrim Soul</i>	2017–18	clarinet, SATB chorus, and live electronics

INSTRUMENTAL CHAMBER ENSEMBLE

Title	Date of Composition	Instrumentation
<i>Game of Pairs</i>	1999	percussion ensemble
<i>Three Pieces for Winds and Piano</i>	2000	flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, and piano
<i>Spirituals</i>	2001	violin, cello, contrabass, and percussion
<i>Prufrock Seven</i>	2002	strings, winds, brass, and piano
<i>Sonata for Three Players</i>	2003	violin, piano, and percussion
<i>Quartet No. 1: Watchmen</i>	2004–05	string quartet
<i>Quartet No. 2: Found Objects</i>	2005	flute, clarinet, alto saxophone, and percussion
<i>Straylight</i>	2005	large brass and percussion ensemble
<i>Distrocto</i>	2007	violin, clarinet, and piano
<i>Fantasy Etudes, Book II</i>	2007	two clarinets and chamber ensemble
<i>Duke Front Five</i>	2008	clarinet quartet
<i>Duo Toccata</i>	2008	piano and percussion
<i>Shifting Cells</i>	2008	percussion quartet

<i>Quartet No. 3, “Yog-Sothoth”</i>	2008–09	horn, piano, contrabass, and drum set
<i>Paraphrase</i>	2009	trombone choir
<i>Pavillons en l'air</i>	2009	large brass ensemble and percussion
<i>Fantasy Etudes, Book IV</i>	2010	flute, clarinet, and pitched percussion
<i>Auto '66: Concerto for Clarinet</i>	2011	clarinet, piano, and percussion
<i>Garden of the Gods</i>	2012	solo tenor trombone and trombone choir
<i>L'oiseau dans l'espace</i>	2012	solo alto saxophone and percussion ensemble
<i>Pictures of the Floating World</i>	2013	saxophone quartet and percussion quartet
<i>Deliverator</i>	2014	ten clarinets
<i>Tumbao</i>	2014	flute, clarinet, and piano
<i>The Charm of Impossibilities</i>	2015	clarinet, violin, cello, and piano
<i>Concerto for Solo Vibraphone</i>	2016	wind ensemble or percussion ensemble
<i>The Deep Ones</i>	2016	flute, clarinet, violin, cello, piano, and percussion
<i>Auto '66: Concerto for Clarinet</i>	2017	solo clarinet and chamber ensemble
<i>Batuque</i>	2017	clarinet, horn, and piano
<i>NOLA - BÉLA - SOWEGA</i>	2017	mallet quartet
<i>The Dandelion</i>	2019	percussion ensemble
<i>Song of the Valar</i>	2019	trombone quartet
<i>Zephyrus</i>	2019	15 winds and percussion

SOLO / ELECTROACOUSTIC

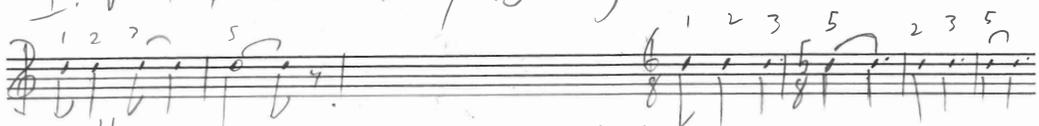
Title	Date of Composition	Instrumentation
<i>E-type Jag</i>	1998	clarinet and piano
<i>Memento</i>	1998	solo flute
<i>The Locomotive Geryon</i>	2002	alto saxophone and piano
<i>Sacramundi's Report</i>	2002	digital audio

<i>Frames of Reference</i>	2003	solo clarinet
<i>Fantasy Etudes, Book I</i>	2006	trumpet and piano
<i>Fantasy Etudes, Book III</i>	2009	MIDI controlled piano
<i>Sheets of Sound</i>	2009	tenor saxophone and digital audio
<i>Historias y Danzas</i>	2014	clarinet and piano
<i>HOOZY/THINKY/IZ?</i>	2014	violin and piano
<i>Partiels 2</i>	2016	solo trombone and live electronics
<i>The Phantom Ride</i>	2016	saxophone, vibraphone, and live electronics
<i>Three Imaginary Landscapes: Sonata for Bass Trombone and Piano</i>	2017–18	bass trombone and piano
<i>Escape from Planet Cleave</i>	2019	two clarinets and electronics
<i>Five American Dances</i>	2020	two trombones and piano
<i>Moonwatcher: Sonata for Trumpet</i>	2019	trumpet and piano
<i>Pradakshina</i>	2019	alto saxophone and piano

APPENDIX C

PRELIMINARY SKETCHES: SYMPHONY NO. 1 - CODEX GIGAS

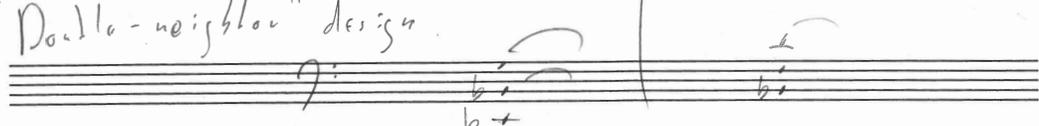
I. Post teacher lex... / D Maj



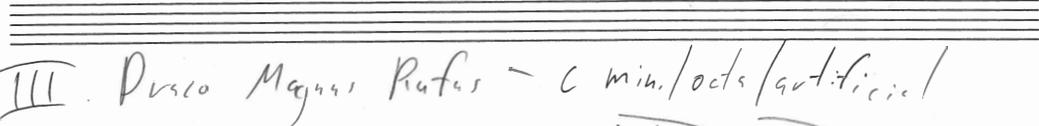
II. Heumann Inclusion / E♭ Maj. - B♭ lyd.



"Doublo-neighbor" design



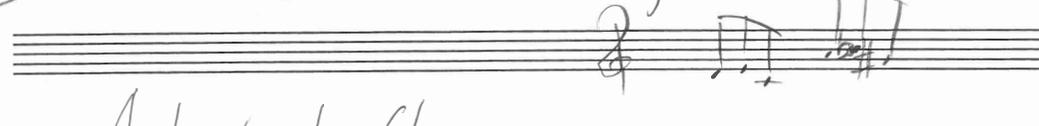
III. Puro Magna Rufus - C min./octs/artificial



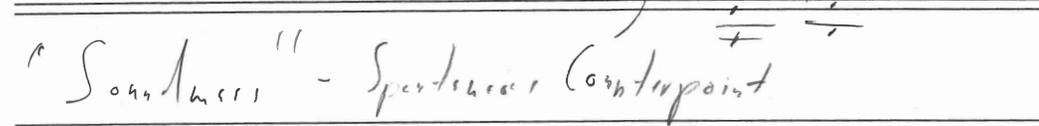
IV. Sanctam Civitatem - D Maj.



Antiphonal Chimes



"Sonderness" - Spectacular Counterpoint



Warsaw School -

"The pulse of enlightenment..."

Handwritten musical notation on a single staff. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The piece is titled "The pulse of enlightenment...". The notation consists of a main line of music with fingerings (1, 2, 3, 5, 2, 3, 5, 7, 7) and a second ending marked with a double bar line and a repeat sign. The second ending has fingerings 1, 2, 3, 5 etc. Below the first staff are seven empty staves.

PRELIMINARY SKETCHES: MOVEMENT ONE

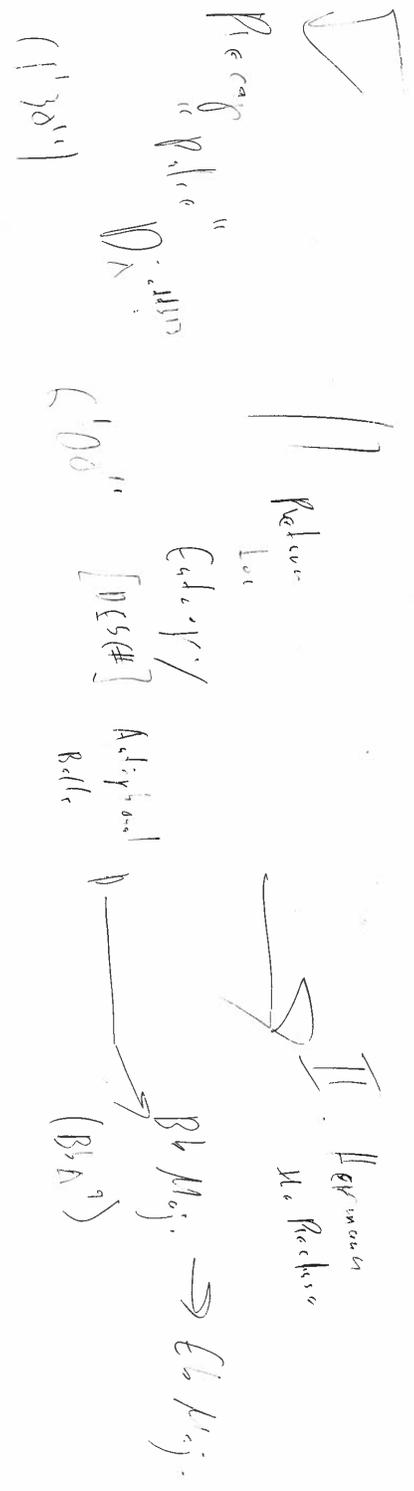
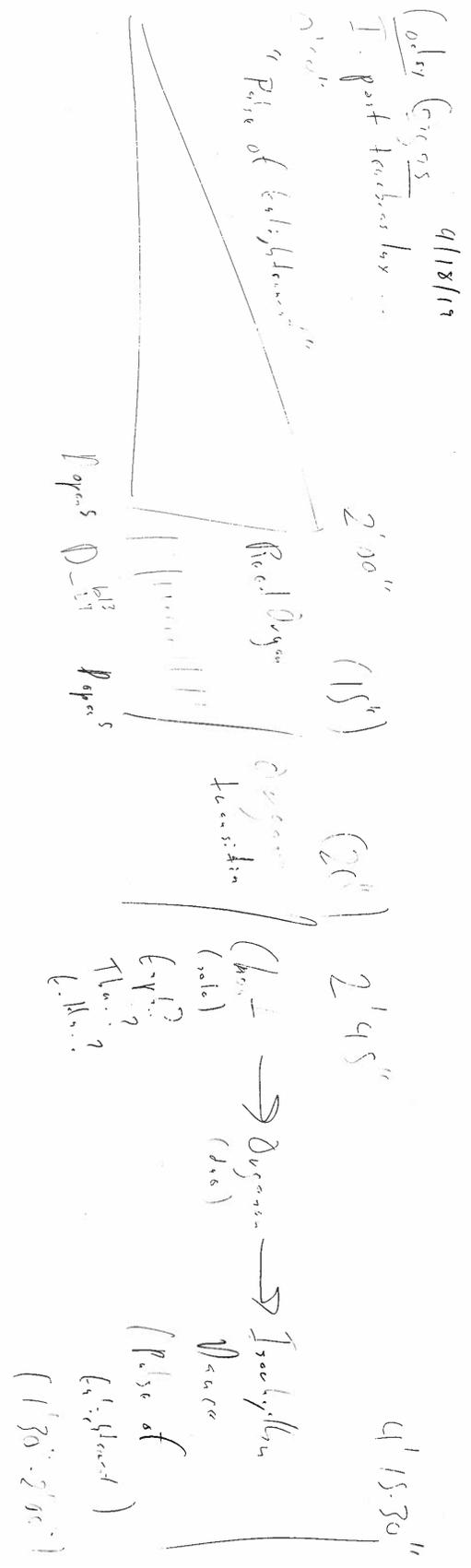
Overture
Coda
Giselle, I. 9/18/19

8.6 →

Bell's Sings Chant

Fo''

D - (G) C - F - D^b - B^b - D



4 bars

D add 9
no 3rd

Bb 9

repeat it well

G add 4

F add #11

D.C.

Zion, Celestial City

6/8 add #11

Cody Giger, IV - Final Chorus/Chorus

Handwritten musical notation for the first system, including guitar and bass staves with chord diagrams and notes.

Chords: C^{13} , $D^{\Delta add4}$, $B^{\flat add4}$, $G^{\Delta add4}$, $E^{\Delta 9}$, $B^{\flat \Delta 13}$ (or C^{11}), $A^{\flat \Delta 13}$.

Tempo: *allarg.*

Handwritten musical notation for the second system, including guitar and bass staves with notes and chord diagrams.

Chords: $F^{\Delta add4}$ or $F^{\Delta 9}$, $B^{\flat \Delta 9/D?}$, G^{Δ} .

Tempo: *allarg.*

Section: Coda

Notes: $\dot{=} / \text{S} \text{D} +$

Tempo: *[half-time]*

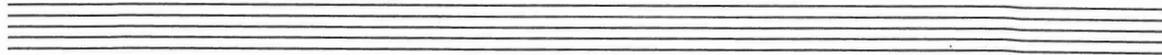
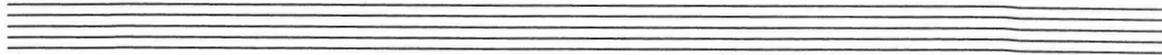
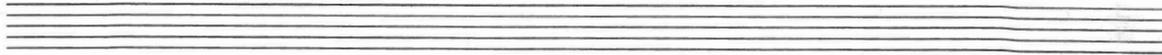
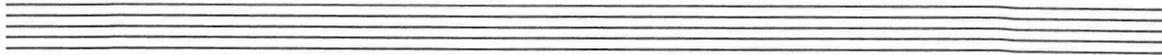
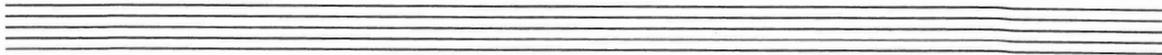
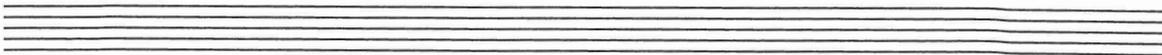
Chords: $D^{\text{mixo } \flat 6}$, $C^{\text{Lyd. Dom.}}$, $B^{\flat} \text{Lydian}$.

Handwritten musical notation for the third system, including guitar and bass staves with notes and chord diagrams.

Chords: $D^{\text{mixo } \flat 6}$.

Tempo: *[half-time]*

Handwritten musical notation on a staff. The first staff contains a treble clef, a 2/4 time signature, and a sequence of notes with a triplet of eighth notes above the first measure. The second staff contains a bass clef, a 2/4 time signature, and a sequence of chords: D_Δ, E_Δ, C_Δ, B_Δ, C_Δ, A_b, etc., and D_Δ. The notes are written as quarter notes with stems pointing down.



APPENDIX D

IMAGES FROM THE *CODEX GIGAS*: THE DEVIL

Page 577 from the *Codex Gigas*, Zoomed In. Accessed from “Featured Photos” on National Library of Sweden on January 26, 2020.

<https://www.kb.se/hitta-och-bestall/codex-gigas/utvalda-bilder.html>.



IMAGES FROM THE *CODEX GIGAS*: THE CITY OF HEAVEN

Page 576 from the *Codex Gigas*. Accessed from “Featured Photos” on National Library of Sweden on January 26, 2020.

<https://www.kb.se/hitta-och-bestall/codex-gigas/utvalda-bilder.html>.



APPENDIX E

HUSSITE CHORALE: "YE WARRIORS OF OUR GOD AND HIS LAW"

Choral realization of "Ktož jsú boží bojovníci" ("Ye Warriors of our God and His Law")
excerpted from *Music of Bohemia* by Ladislav Urban, 1919.²²⁵

HUSSITE WAR SONG
FIRST HALF OF XV CENTURY

Warrriors who for God are fighting, and for His di-
vine law. Pray that His help be vouchsafed you;
With trust un - to Him draw; With Him you
con - quer, in your foes in - spire awe; with Him you
con - quer, in your foes in - spire awe.

The musical score is written in 2/2 time and consists of five systems of piano accompaniment. Each system includes a treble and bass staff. The lyrics are placed between the staves. Dynamics include *f*, *p*, and *mf*. The piece is titled "Hussite War Song" and is noted as being from the first half of the 15th century.

²²⁵ James M. David, *Symphony No. 1 - Codex Gigas* (Fort Collins, CO: Oakdale Road Music, 2019), 3.

APPENDIX F

THEMATIC AND MOTIVIC REFERENCE GUIDE

Chromatic Double Neighbor
(CDN)



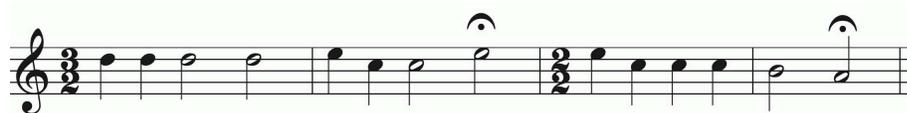
Diatonic Double Neighbor
(DDN)



Phrygian Double Neighbor
(PDN)



Quote from the Hussite Chorale, “Ye Warriors of Our God and His Law” (mm. 1–4)



Chaconne Theme (horns, bass trombone, and euphonium in concert pitch, II., mm. 42–50)



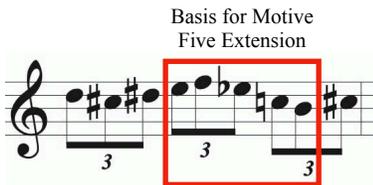
Motive Four (various octaves, III., mm. 6–12)



Motive Five (CDNs built on a DDN)



Motive Five “Inversion”



Motive Five Extension



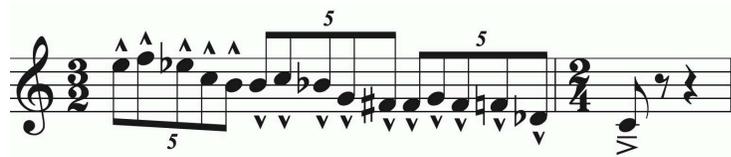
Hemiola *Ostinato* (bassoon, baritone saxophone, piano, and marimba in concert pitch, III., mm. 126–133)



Motive Six



Motive Six Extension (soprano saxophone and first and second trumpets in concert pitch, III., m. 207–208)

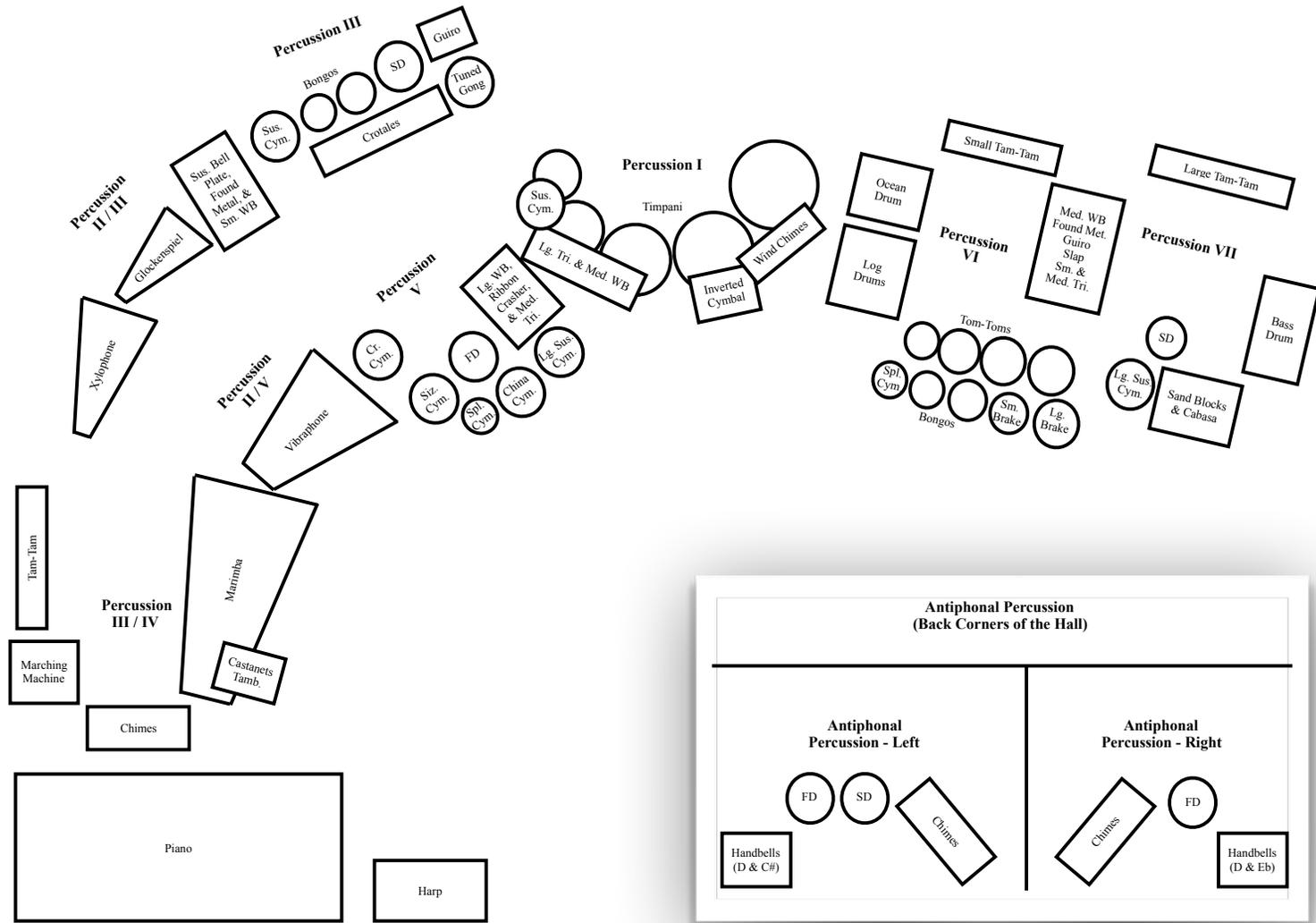


March of the Ignorant Motive (trombones, III., mm. 225–228)



APPENDIX G

PERCUSSION SETUP CHART



APPENDIX H

AUTHOR BIOGRAPHY

Sheridan Monroe Loyd is a conductor, educator, and clarinetist from Castle Rock, Colorado. She is currently completing a Master of Music degree in wind conducting at Colorado State University, where she serves as a graduate assistant with the concert ensembles and athletic bands. In addition, she performed as a clarinetist in the CSU Wind Symphony from 2018–19. Her conducting teachers include Dr. Rebecca L. Phillips, Professor Wes Kenney, and Professor Gary Speck.

A graduate of Miami University (Oxford, Ohio), Ms. Loyd received a Bachelor of Music in music education and clarinet performance. She completed the University Honors Program with distinction, graduating *summa cum laude*, and was named the Presser Scholar, the university's most prestigious award in music. As drum major for the Miami University Marching Band, Ms. Loyd led the band's nationally televised performance in the 2013 Presidential Inauguration Parade. She also performed in the Macy's Thanksgiving Day Parade in 2011.

Before attending Colorado State University, Ms. Loyd was the Director of Bands for the Estes Park School District in Estes Park, Colorado. She instructed the 5th through 12th grade concert bands, jazz band, and marching band. The EPHS Marching Band won the Colorado Bandmasters Association 1A State Marching Band Competition in 2015, 2016, and 2017. In 2017, the EPHS jazz band performed alongside the Metropolitan Jazz Orchestra at the famous *Dazzle* jazz club in Denver. Ms. Loyd was selected by her colleagues as the 2018 Estes Park School District Teacher of the Year.

Ms. Loyd's conducting career has included several international, national, and regional performances. In 2019, she conducted the world premiere of Kevin Poelking's *By the Hands that Reach Us* and the American premiere of James M. David's *Zephyrus*, both with the Colorado State University Wind Symphony. She also served as a conductor and tour manager for the Prague Multicultural Music Project Wind Ensemble's tour to Prague the same year. From 2014 to 2018, Ms. Loyd was a conductor for the Estes Park Village Band and the Estes Park Jazz Big Band. As an undergraduate student in 2013, she conducted the Miami University Wind Ensemble in a performance of Darius Milhaud's *La Creation du Monde*.

As a clarinetist, Ms. Loyd has performed internationally in the Czech Republic and Argentina, and at major venues across the United States, including Carnegie Hall (New York City) and Boettcher Hall (Denver). As a soloist, she won Miami University's Concerto Competition in 2013, performing the American premiere of Ondřej Kukul's *Clarinetino* with the Miami University Symphony Orchestra. Her teachers include Professor Michele Gingras, Dr. Wesley Ferreira, and Dr. Ramon Kireilis.

Ms. Loyd is currently the Colorado State Chair for the National Band Association, is a member of the Colorado Bandmasters Association (CBA) State Board, and served for three years on the CBA State Marching Band Committee. In 2019, she presented at the CBA Summer Convention on *Clarinet Tips and Tricks for the Band Director*. She is also a member of the National Association for Music Education, the College Band Directors National Association, and the Colorado Music Educators Association.