

SYMPHONY NO. 2 – THE ROAD IS LIFE

for wind ensemble

Instrumentation:

Piccolo
2 Flutes (2nd flute doubling piccolo, Mvmt. III.)
Oboe
English Horn
2 Bassoons
Contrabassoon*
Clarinet in B-flat 1**
Clarinet in B-flat 2**
Clarinet in B-flat 3**
Bass Clarinet
Contrabass Clarinet in BB-flat*

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

3 Trumpets in B-flat
4 Horns in F
2 Tenor Trombones
Bass Trombone
Euphonium
Tubas
Contrabass

Piano
Timpani (with Ocean Drum)

Percussion 1: Glockenspiel, Vibraphone, Chimes (shared), Crash Cymbals, Small Brake Drum, Cabasa, Ice Bell, Anvil or Metal Pipe, Bell Tree, Bongos, Tamborim

Percussion 2: Xylophone, Marimba (5 8ve), Vibraphone (shared), Tambourine, Medium Triangle, Crash Cymbals (shared if needed)

Percussion 3: Crotales (2 8ve set), Vibraphone (shared), Claves, Suspended Cymbal, Surdo or Small Bass Drum

Percussion 4: Splash Cymbal, Suspended Cymbal, Ride Cymbal, China Cymbal, Sizzle Cymbal, 2 Woodblocks, Agogo Bells

Percussion 5: Glockenspiel, Snare Drum, Bongos, Small Tam-Tam or Wind Gong (on table with chains draped across), Hi-Hat, Ocean Drum, Sleighbells, Med. Triangle, Anvil or Found Metal

Percussion 6: Bass Drum, Tam-Tam, Sizzle Cymbal, Tambourine, Small Triangle, Medium Woodblock, Sand Blocks

Instrumentation Notes:

*-Either contrabassoon or contrabass clarinet may be used or doubled if desired by the conductor.

** -At least two players are required for each B-flat clarinet part.

*** - Two glockenspiels are required for Movement III. The two instruments should be placed as far apart from each other as allows to create a stereo effect.

Duration:

- I. Junkman's Obligato – 4'45"
- II. Intricate Shreds – 5'
- III. I Saw God in the Sky – 6'
- IV. The Machinery of Night – 6'15"

Total: 22 minutes

Composer Biography:

Dr. James M. David (b. 1978) is an American composer and professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles including the U.S. Air Force, Army and Navy Bands (Washington, DC), the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than sixty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner of the 2022 William D. Revelli Composition Contest, three-time finalist for the Sousa-ABA Ostwald Award, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelcia Music.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

Program Notes:

Symphony No. 2 - The Road Is Life (2024)

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

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

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

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

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

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

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

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

I. Junkman's Obligation

Steady, Angry (♩ = 88)

4/4

Vocal

Flute 1

Flute 2

Oboe

English Horn

Clarinet in Bb 1

Clarinet in Bb 2

Clarinet in Bb 3

Bass Clarinet

Bassoon 1-2

Contrabassoon or Bb Contrabass Clar. (opt.)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Horn in F 1/3

Horn in F 2/4

Trombone 1-2

Bass Trombone

Euphonium

Tuba

Contrabass

Piano

Timpani

Force 1

Force 2

Force 3

Force 4

Force 5

Force 6

1 2 3 4 5 6 7

Picc. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Fl. 1 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Fl. 2 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Ob. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 E. Fla. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Bn. Cl. 1 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Bn. Cl. 2 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Bn. Cl. 3 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 B. Cl. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Bbn. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Chmn. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 S. Str. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 A. Str. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 T. Str. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 B. Str. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 B. Tpt. 1 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 B. Tpt. 2 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 B. Tpt. 3 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 F. Hn. 1/2 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 F. Hn. 2/4 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Tbn. 1-2 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 B. Tbn. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Euph. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Tuba $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Ch. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Pcn. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Timp. $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 1 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 2 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 3 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 4 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 5 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$
 Perc. 6 $\frac{3}{8}$ $\frac{4}{4}$ $\frac{9}{16}$ $\frac{4}{4}$ $\frac{3}{4}$