AUTO '66
Concerto for Clarinet

for solo clarinet and wind ensemble

commissioned by a consortium of university wind ensembles:

Arizona State University, Colorado State University, Columbus State University, Eastern New Mexico University, Georgia Southern University, Northwestern State University, South Dakota State University, Troy University, University of Alabama, University of Central Arkansas, University of Western Ontario, Valdosta State University, Western Michigan University, Western Carolina University

James M. David (2011)
AUTO ’66: Concerto for Clarinet

I. Lamborghini Miura
II. Mini Cooper S
III. G.T.O.

for solo clarinet and wind ensemble

Instrumentation:

Piccolo
2 Flutes
2 Oboes
2 Bassoons
Contrabassoon
4 Clarinets in B-flat
Bass Clarinet
B-flat Contrabass Clarinet*
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
3 Trumpets in B-flat
4 Horns in F
2 Tenor Trombones
Bass Trombone
Euphonium
2 Tubas

Percussion I: Marimba (4.3 8ve), Crotales (low octave), Small and Medium Cowbells, Large Tambourine

Percussion II: Vibraphone, Xylophone, Medium Tam-Tam, Slapstick

Percussion III: Chimes, Glockenspiel, Tambourine, Small Brake Drum, Very Small Tom (6”)

Percussion IV: Bongos, Small Bass Drum, Snare Drum, China Cymbal, Splash Cymbal, Ride Cymbal, Small Suspended Cymbal, Piccolo Woodblock

Percussion V: Timbales, Piccolo Snare Drum, Concert Bass Drum, Small and Medium Jam Blocks or Woodblocks, Sizzle Cymbal, Hi Hat

* - Substitute part for contrabassoon

Duration:

I. Lamborghini Miura – 5’30”
II. Mini Cooper S – 3’
III. G.T.O. – 4’30”

Total – ca. 13 minutes
Commissioned by a consortium of universities (listed alphabetically):

- Arizona State University: Robert Spring, soloist; Gary Hill, conductor
- Colorado State University: Wesley Ferreira, soloist; Christopher Nicholas, conductor
- Columbus State University: Lisa Oberlander, soloist; Jamie Nix, conductor
- Eastern New Mexico University: Jennifer Laubenthal, soloist; Dustin Seifert, conductor
- Georgia Southern University: Linda Cionitti, soloist; Robert Dunham, conductor
- Northwestern State University: Malena McLaren, soloist; William Brent, conductor
- South Dakota State University: Michael Walsh, soloist; Eric Peterson, conductor
- Troy University: Tim Phillips, soloist; Mark Walker, conductor
- University of Alabama: Osiris Molina, soloist; Randall Coleman, conductor
- University of Central Arkansas: Kelly Johnson, soloist; Ricky Brooks, conductor
- University of Western Ontario: Jana Starling, soloist; Colleen Richardson, conductor
- Valdosta State University: Jeffery Olson, soloist; Joe Brashear, conductor
- Western Carolina University: Shannon Thompson, soloist; John West, conductor
- Western Michigan University: Bradley Wong, soloist; Robert Spradling, conductor

Composer Biography

James M. David (b. 1978) is assistant professor of composition and music theory at Colorado State University. Among the distinctions David has earned as a composer are an ASCAP Morton Gould Young Composer Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the NACUSA Young Composers Competition. Commissions include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Dr. Robert Rumbelow, and the Atlantic Coast Conference Band Directors Association. His recent works for wind ensemble have been commissioned or performed by many of the nation’s most prominent band programs including the Ohio State University, the University of Washington, Arizona State University, the University of North Texas, and the University of Illinois. His works have been performed at more than thirty conferences and festivals throughout the United States, Canada, Guatemala, Thailand, and Japan. These events include SCI National Conferences, CMS National and Regional Conferences, the MTNA National Conference, the World Saxophone Congress, the Percussive Arts Society International Convention, and six International Clarinet Fests. Dr. David graduated with honors from the University of Georgia and completed his doctorate in composition at Florida State University. His music is available through Pebblehill Music Publishers, C. Alan Publications, Potenza Music, and Lovebird Music and has been recorded for the Naxos, Albany, Summit, Luminescence, and MSR Classics labels.

Program Notes

The automobile, perhaps more than any other piece of technology, inspires strong emotional reactions in people, and certain cars seem to transcend their role as means of transportation to become works of art. My clarinet concerto is about three such vehicles that were built in 1966. They were chosen for their historical significance, physical beauty, and ability to inspire their owners. Further, all three cars have different national origins, which allowed me to draw from the native music for each.

First up is the Lamborghini Miura, the original mid-engine “super-car.” In this movement, the opening “coloratura” cadenza quickly leads into a breathless Italian tarantella. This is then morphed into an Afro-Cuban rhumba, a similarly energetic Latin dance in a compound meter. Finally, a brief slow section depicts the racer headed far into the distance only to suddenly and violently meet its end.

Since all cars should be fast, the usually slow middle movement is replaced with a brief scherzo that depicts the tiny British rally car known as the Mini Cooper S. Two works of Gustav Holst serve as source material: the intermezzo from his First Suite in E-flat and “Mercury” from The Planets. Motives from both pieces swirl around constantly with occasional bits of Morse code that spell out the name of the car.

Last, but never least, is the Pontiac G.T.O., the first true muscle car. Many forms of American music are on display from funk to metal to hard bop with a special nod to the legendary Artie Shaw. Percussion plays a crucial role as the famous “Amen Break” takes on several different guises. This work is dedicated to my father who taught me to love cars and bands, and to my wife who taught me to love the clarinet.

-Notes by the composer, December 2011
A. Sx. 1-2

B. Tuba 1-2

C. Bn.

Tbn. 1-2

Ob. 1-2

Hn. 1,3

Hn. 2,4

Tpt. 2-3

Fl. 1-2

Cl. 1-2

Solo

A. Sx. 1-2

T. Sa.

B. Sx.

B. Tpt. 1

B. Tpt. 2-3

Hs. 1,3

Hs. 2,4

Tbn. 1-2

B. Tbn.

Euph.

Tuba 1-2

I

II

Parc. III

IV

V
AUTO '66 - p. 27
Dampen immediately!!
Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
C. Bn.
B. Cl. 1-2
B. Cl. 3-4
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Solo
B-Tpt. 1
B-Tpt. 2-3
Hn. 1-3
Hn. 2-4
Tbn. 1-2
B. Tbn.
Euph.
Tuba 1-2

I

II

Perc. III

IV

V

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Medium Funk (J = 108)

III. G.T.O.
Picc.
Fl. 1-2
Ob. 1-2
Bsn. 1-2
Clan.
B-Cl. 1-2
B-Cl. 3-4
B-Cl.
A. Sx. 1-2
T. Sx.
B. Sx.
Solo
B-Tpt. 1
B-Tpt. 2-3
Hn. 1-3
Hn. 2-4
Tbn. 1-2
B. Tbn.
Euph.
Tuba 1-2
I
II
Perc. Ⅲ
IV
V
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Very Fast, Relentless (\( J = 170 \))