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DAVID MASLANKA'S USE OF A CHORALE TUNE IN
IN MEMORIAM

by
Roy Edward Breiling

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A Document Submitted to the Faculty of the
SCHOOL OF MUSIC AND DANCE
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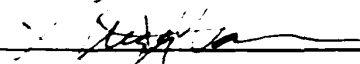
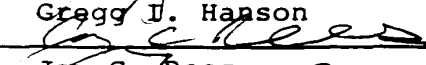
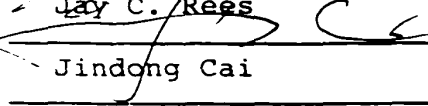
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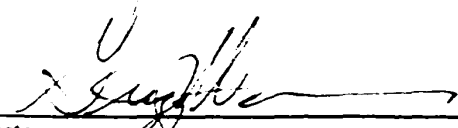
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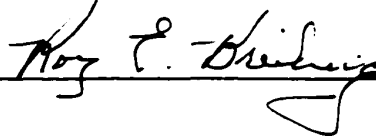
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ABSTRACT

David Maslanka's music has been widely performed in the United States, Canada, Europe, Australia, and Japan; however, to date, there are only two published documents that provide information about his music. J. Patrick Brooks presented a theoretical analysis of Maslanka's *Concerto for Piano, Winds and Percussion* in his D.M.A. dissertation, and in The College Band Director's Journal¹ Thomas Wubbenhorst published an article in which he discussed Maslanka's wind band piece, *A Child's Garden of Dreams*. This author's document will further contribute to what has already been written about David Maslanka and his music.

According to recent research, there are no studies that focus on Maslanka's use of chorale tunes in his wind band compositions. In addition to the composition selected for this document, Maslanka uses chorale tunes in numerous other wind band works, such as *A Tuning Piece: Songs of Fall and Winter* (1995), *Montana Music: Chorale Variations* (1993), and *Symphony No. 4* (1993).

The purpose of this document is to help musicians understand David Maslanka's use of a chorale tune in *In*

¹ Thomas Wubbenhorst. "A Child's Garden of Dreams: Conversations with David Maslanka" (*College Band Directors National Association Journal*, May 1992), 2-8.

Memoriam. Chapter 1 contains biographical information about David Maslanka, including an explanation of the influences of J. S. Bach and C. G. Jung, and a general commentary on Maslanka's compositional style. Chapter 2 contains a description of his use of a chorale tune in *In Memoriam* and the compositional techniques he uses with respect to the elements of music. Chapter 3 will give a summary of Maslanka's use of a chorale tune in *In Memoriam*.

Chapter 1

DAVID MASLANKA:

HIS LIFE, INFLUENCES, AND COMPOSITIONAL STYLE

His Life

David Maslanka is recognized as a significant composer of modern wind band music. Born in New Bedford, Massachusetts, in 1943, he was first exposed to music as a child in his home environment. He played clarinet in his elementary and high school bands and also studied clarinet at the New England Conservatory. After high school graduation, he attended Oberlin Conservatory and played in the Oberlin Wind Ensemble. After his graduation in 1965 with an instrumental music degree, he studied composition at the Mozarteum in Salzburg, Austria, for one year. When he returned to the United States, he continued his studies with Joseph Wood and H. Owen Reed at Michigan State University, where he earned Master's and Ph.D. degrees in music theory and composition. He spent twenty years as a theory and composition teacher at the following institutions: State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College at the City University of New York. In 1990 he left the world of academia to pursue a full-time career in composing, and currently resides in

Missoula, Montana. He has published a large number of works for orchestra, wind band, and chamber ensembles. His hobbies are reading, walking, and pastel chalk drawing.²

Among many influences upon Maslanka's work as a composer, two prominent ones are the music of J. S. Bach and the writings of the Swiss psychologist C. G. Jung. Therefore, it is important to include the following explanation of these two influences as part of Maslanka's biography.

² David Maslanka, interview by author, Tucson, AZ, 3 December 1999.

The Influence of J. S. Bach's Music

The music of J. S. Bach has always inspired Maslanka and continues to be a major influence in his life and work.

Maslanka describes his early association with Bach's music:

The central business with Bach is that I came on to him as a kid. My mother had some recordings of his organ music. I liked it back then, I went away from it, but I came back as a student and adult particularly when I studied Bach chorales as a compositional student in college.³

Maslanka regards Bach as the epitome of genius in crafting relationships between melody, harmony, and counterpoint into a four-part chorale setting that, together with the title, characterizes the chorale tune. He states:

I have come to recognize the combination of objective skill and the absolute mastery of harmony and the absolute mastery of counterpoint in traditional terms. The music of J. S. Bach is one of the grand monuments of Western art. It is a gathering point of all that came before and a root point for all subsequent musical development.⁴

In other words, the music of J. S. Bach is the foundation for traditional harmony, which the *Harvard Dictionary of Music* describes as having "full triads and inversions in four or more parts. The predominance of the first, fifth, and fourth degrees as the central chords (tonic, dominant, subdominant), leads to the establishment of the major and

³ J. Patrick Brooks, "An Analysis of David Maslanka's Concerto for Piano, Winds, and Percussion," DMA dissertation (University of Cincinnati, 1994), 90.

⁴ Ibid.

minor tonality. There are usually simple modulations, with some appearance of altered chords such as the diminished seventh and the Neapolitan sixth."⁵ The *Harvard Dictionary of Music* defines traditional counterpoint as "the combination of two or more melodic lines in which the consonances and dissonances consist of specific intervals."⁶

As part of his preparation for composing, Maslanka plays chorale settings from Bach's *371 Four-Part Chorales* on the piano. This warm-up routine provides his harmony and counterpoint lesson for the day.

I use the music of Bach daily for study and meditation. The four-part chorales, which have been used for generations by beginning music theory students, have become especially meaningful to me. They are passionate little studies in line and harmony.⁷

Maslanka admires Bach's chorale settings because of the strong chord progressions and the relationships between voice parts (soprano, alto, tenor, bass). Maslanka regards these voice parts as individual melodies, and wants to create the same type of relationships in his own music. At the piano he arranges his own settings of the chorales by creating other melodies in the different voice parts that fit with the original melodies.⁸

⁵ Willi Apel, *Harvard Dictionary of Music*, 2nd ed. (Cambridge, Massachusetts: Harvard University Press), 1974.

⁶ Ibid.

⁷ David Maslanka, *Montana Music: Chorale Variation for Symphonic Wind Ensemble* (copyright 1993, David Maslanka), Introductory notes.

⁸ David Maslanka, interview by author, telephone, 29 April 1997.

Maslanka finds that a chorale tune will come to mind or show up in his study, and it will "fit the material being generated" in his composition. He considers this a "meaningful coincidence."⁹

Just as Maslanka admired Bach's compositional techniques, he assimilated the philosophies of Swiss psychologist Carl Gustav Jung and applied them to his process of composing music.

⁹ David Maslanka, interview by author, telephone, 23 October 1999.

The Influence of C. G. Jung's Writings

Two of the books written by C. G. Jung that had an important influence on Maslanka are *Man and His Symbols* and *Memories, Dreams, Reflections*.¹⁰ The reader will better understand this influence by becoming acquainted with a few of Jung's philosophies of life:

Man becomes whole, integrated, calm, fertile, and happy when (and only when) the process of individualization is complete, when the conscious and the unconscious have learned to live at peace and to complement one another.¹¹

The "process of individualization" is the process by which the conscious mind and the unconscious mind within an individual learn to know, respect, and accommodate each other. The concept of the "unconscious" involves an awareness and examination of man's relationship to his own unconscious mind. C. G. Jung describes the unconscious state of mind:

The unconscious depicts an extremely fluid state of affairs: everything of which I know, but of which I am not at the moment thinking; everything of which I was once conscious but have now forgotten; everything perceived by my senses, but not noted by my conscious mind; everything which, involuntarily and without paying attention to it, I feel, think, remember, want, and do; all the future things that are taking shape in me and will sometime come to consciousness: all this is the content of the unconscious.¹²

¹⁰ David Maslanka, interview by author, telephone, 29 April 1997.

¹¹ Carl Jung, *Man and His Symbols* (Garden City, New York: Doubleday, 1964), 14.

¹² Carl Jung, *The Basic Writings of C. G. Jung* (New York: Modern Library, 1959), 55.

This philosophy, which involves bringing forward the thoughts and experiences recorded in the unconscious into the conscious mind, has influenced Maslanka's compositional process. For example, as a child, Maslanka heard the music of J. S. Bach on a regular basis. His formal education further enhanced his knowledge and appreciation of Bach's music. When Maslanka began to compose music, his experience with Bach's music contributed to his use of chorale tunes in his compositions.

I have thought for years to bring them [chorale tunes] forward in some way in my own music and now after much absorbing and reflections, the door is open and the way is clear.¹³

According to Jung, it is primarily through dreams that a person understands his unconscious and communicates with it in a two-way service:

The dream is an integral, important, and personal expression of the individual unconscious. The dreamer's individual unconscious is communicating with the dreamer alone and is selecting symbols for its purpose that have meaning to the dreamer and to nobody else.¹⁴

Maslanka believes that through dreams and meditation he is "in touch, closer to a higher power,"¹⁵ and possesses a spirituality that directs him to write music. Maslanka allows the contents of his dreams to provide inspiration

¹³ David Maslanka, *Montana Music: Chorale Variation for Symphonic Wind Ensemble* (copyright 1993, David Maslanka), Introductory notes.

¹⁴ Carl Jung, *Man and His Symbols* (Garden City, New York: Doubleday, 1964), 13.

¹⁵ David Maslanka, interview by author, telephone, 16 December 1996.

for his music, even if the ideas seem to be trivial, i.e., "stupid stuff,"¹⁶ and have no meaning to anyone else.

Maslanka feels that because "language uses the artist, there is a force that gives an intuitive push when something needs to be spoken." As a composer, he regards himself as "a channel and an organizer for a particular force that wants to come out."¹⁷

It is the combination of Maslanka's art as an experienced composer, his regular meditation, and his attention to the direction steered by his unconscious mind that enables him to produce astounding masterpieces. These masterpieces manifest unique characteristics of Maslanka's style of writing. The following general description of these characteristics will help the reader to apply these concepts to specific examples in the subsequent study of *In Memoriam* in Chapter 2.

¹⁶ David Maslanka, interview by author, telephone, 29 April 1997.

¹⁷ David Maslanka, interview by author, telephone, 23 October 1999.

His Compositional Style

The melodic material in Maslanka's music is generally simplistic in nature, often consisting of original tunes and sometimes incorporating chorale tunes. Sometimes the melodic ideas are either expanded over a long period of time or diminished in duration.

Although rooted in functional harmony, his music is a combination of traditional harmonic movement and intense dissonance that is non-functional. Some of his music seems to contain strong indications of the resolution of the half step upward and the whole step downward. The tonality of his music is usually centered in C Major, because "he feels C Major has this rooted vibrational energy that is universal."¹⁸

Maslanka's music often contains a steady rhythmic pulsation that keeps the music flowing, which provides a foundation for other more complex rhythmic activity. The meter is mostly in duple time, but continually fluctuates, because Maslanka frequently uses expanded or diminished meter changes to lengthen or shorten the melodic ideas. All the tempos and stylistic markings are specific and must be followed exactly. He uses only a few of the more common

¹⁸ Gregg Hanson, interview by author, Tucson, AZ, 24 September 1999.

foreign musical terms for tempo indications; most of his directions are in English terminology.

He does not consciously compose the music to fit a particular form. "As the music evolves during Maslanka's compositional process, it creates its own form."¹⁹ Sometimes a new section occurs when there are abrupt textural changes. For example, a delicate texture that suggests peace and serenity is suddenly disrupted and imposed upon by a strong, powerful texture.

He creates unique textures through innovative instrumentation. He uses instruments in their extreme tessituras and devises unusual combinations of instruments, such as scoring for low woodwinds and double bass, instead of the tuba, in the bass line. He often uses the saxophone as a solo instrument. The piano and harp are frequently integrated into the texture. His music commands an extensive use of mallet and keyboard percussion instruments, and he invents sounds by using non-traditional percussive objects.

In the piece selected for this study, namely, *In Memoriam*, Maslanka incorporates a chorale tune, and together with specific compositional techniques, creates a diversity of musical thoughts that will elicit various emotional responses.

¹⁹ Ibid.

Chapter 2

AN EXAMINATION OF *IN MEMORIAM*

Maslanka composed *In Memoriam* (1989) to fulfill a commission for a work dedicated to the memory of Susan Lichtenwalter. Susan's husband wrote the following Dedication notes in the conductor's score for *In Memoriam*:

On March 5, 1988, Susan Eck Lichtenwalter passed away at the age of 44 following a thirteen-month illness. Shortly after her premature death, the students of Kappa Kappa Psi and Tau Beta Sigma at the University of Texas at Arlington approached her husband, Director of Bands Ray C. Lichtenwalter, expressing their desire to honor her memory by commissioning a major work for the UTA Wind Ensemble and the wind band repertoire. This work by David Maslanka is the result of the students' expression of love and caring.

A graduate of Westminster Choir College and a life-long participant in church music as an organist and choir director, Susan's life exemplified her unswerving Christian faith and her commitment to music as a vehicle for that expression. As a motif for this work, Mr. Maslanka has chosen one of her favorite hymn tunes, "Wer nur den lieben Gott lasst walten" ("If you but trust in God to guide you"). The chorale prelude setting for organ by J. S. Bach was frequently used in Susan's musical programming.²⁰

²⁰ David Maslanka, *In Memoriam: Dedication notes by Ray Lichtenwalter* (New York: Carl Fischer), 1989.

Form

Maslanka's use of a chorale tune in *In Memoriam* contributes to the formal structure of the piece. Maslanka incorporated the entire chorale tune within each of three main sections. In the Introduction (measures 1-91), the chorale tune is stated in measures 33-61. In the Main Body (measures 92-309), the first two phrases appear three times before the entire chorale tune is stated at the end of this section in measures 265-309. The Conclusion (measures 310-387) contains the final complete statement of the chorale tune in measures 371-387.

Considering that this piece was commissioned as a memorial for Susan Lichtenwalter, this author will present an analogy that explores a possible correlation between the formal structure of the piece and the phases of grieving that a person might experience when mourning the death of a loved one. Maslanka agreed that this analogy "fits the scheme of the composition to a 'T'."

I think, intuitively and quite unconsciously, that my gestures in making this music did just that. I would agree it fits the plan. I didn't have it as a plan in advance. I rarely have a pre-plan. When I do try to do that, then the music always rebels and does something else that it wanted to do. So I have to release it, to catch the thing that wants to happen.²¹

Although everyone who listens to a performance of *In Memoriam* will experience different emotional responses and

²¹ David Maslanka, interview by author, telephone, 23 October 1999.

will make individual associations based upon personal experiences and perceptions, this analogy is presented in order to suggest a relevant association with the music. Following a brief explanation of the phases of grieving, there will be a description of how the formal structure of Maslanka's *In Memoriam* seems to portray these phases.

According to Mary K. Kouri, Ph.D., in her book *Keys to Dealing with the Loss of a Loved One*, there are three common phases of grieving. The first phase is one of shock and disbelief, which might be manifested in emotional outbursts, explosions of anger, hysterical sobbing or screaming, denial, or even quietness and numbness.²² During the second phase, the bereaved survivor experiences the full impact of intense pain and vacillating emotions during the process of accepting the stark reality of the loss. Symptoms include mood swings, confusion, the inability to concentrate, intense bursts or spasms of grief, and an urgency to make decisions concerning the loved one's belongings. The survivor is inclined to recollect the past and might even experience dreams and visions of the loved one.²³ The third phase is a time of resolution, during which

²² Mary K. Kouri, *Keys to Dealing with the Loss of a Loved One* (Hauppauge, New York: Barron's Educational Series, Inc., 1991), 1.

²³ *Ibid.*, 2-4.

the survivor completes the process of letting go by accepting that the loss is permanent. The survivor is able to remember and reminisce without pain; his "emotional equilibrium is restored."²⁴

In preparation for composing this work, Maslanka asked Ray Lichtenwalter, Susan's husband, to send some of Susan's personal music books, because Maslanka felt it was important for him to touch and handle things that had belonged to her. "The opening came through things that Ray sent me."²⁵

The Introduction of *In Memoriam* seems to correlate to the first phase of grieving. The loudness and dissonance could portray the initial outbursts of shock and anger. In Maslanka's words:

The outset is as anguished as you can get. It has an angry, stuttering quality that instantly pushes you into extreme feelings. I attempted to make a highly charged dramatic opening. It was truly dramatic in its intent.²⁶

The Introduction itself is also divided into three sections (measures 1-32, measures 33-61, and measures 62-94). Within the first section of the Introduction the first phrase of the chorale tune is clearly stated and repeated. Maslanka reasoned:

²⁴ Ibid., 4.

²⁵ David Maslanka, interview by author, Tucson, AZ, 3 December 1999.

²⁶ Ibid.

This is a statement of stunning surprise and power. It wasn't enough to make that opening statement once. I had to do it again to confirm it.²⁷

According to Maslanka, the omission of the second phrase was "a purely instinctive gesture."²⁸ The softer volume and thin texture of the third phrase of the chorale tune creates a reflective atmosphere. The powerful statement of the fourth phrase of the chorale tune closes the first section of the Introduction.

Within the second section of the Introduction the complete chorale tune is presented with all the phrases used in sequential order. Each note of the chorale tune is heavily accented, augmented, and played at a very loud dynamic level. In the score Maslanka includes the words "unyielding, unvarying," so that the intensity is sustained, perhaps to give the impression of extreme anguish.

The third section of the Introduction has extensive melodic and rhythmic activity but does not include any phrases of the chorale tune.

According to the Dedication notes in the score of *In Memoriam*, the Main Body is a "fantasia."²⁹ A fantasia is "a composition in which the 'free flight of fancy' prevails

²⁷ David Maslanka, interview by author, telephone, 23 October 1999.

²⁸ Ibid.

²⁹ David Maslanka, *In Memoriam: Dedication notes* by Ray Lichtenwaller (New York: Carl Fischer), 1989.

over contemporary conventions of form, style, etc. In character pieces of the Romantic Era, the term "fantasia" is also one of the various titles used to indicate a dreamlike mood or some other fanciful whim.³⁰ A correlation can be made between the Main Body, which Maslanka describes as "a review of the energy of Susan Lichtenwalter's life,"³¹ and the second phase of grieving. As described earlier in this chapter, the process of grieving might include remembrances and dreams of the loved one. Therefore, an analogy can be made between the fragmented unconscious thoughts that often occur in dreams and the various fragmented motives in this section of the piece. The continual vacillation between joy and anguish that is common in the grieving process seems to be portrayed in this section by lively rhythmic motives that are repeatedly interspersed with harsh dissonances and jarring rhythmic figures. Toward the end of the Main Body (beginning in measure 265), the chorale tune is stated in its entirety, again extremely loud and accented. The climax of the Main Body occurs in measures 288-309 with a powerful statement of the fourth phrase played by the *tutti* ensemble. Maslanka's bold statement of the chorale tune seems to

³⁰ Willi Apel, *Harvard Dictionary of Music* (Cambridge: Harvard University Press, Belknap Press, 1969), 307.

³¹ David Maslanka, interview by author, telephone, 23 October 1999.

reinforce the text associated with this tune, which expresses a strong, bold, and confident trust in God.³²

The Conclusion, which begins in measure 310 and also includes a complete statement of the chorale tune, could be correlated to the acceptance of finality in the third phase of grieving, during which resolution is achieved. Maslanka creates a thin texture with his choice of instruments and use of soft dynamics, which seem to depict a sense of peace and tranquility. He describes this section as "a release, a reflective finish of the music," because "it [life] is over; it is done."³³

³² See page 26 for the text associated with the original chorale tune.

³³ David Maslanka, interview by author, telephone, 23 October 1999.

Melody

In the score of *In Memoriam*, the Dedication notes state that Maslanka selected the chorale tune *Wer nur den lieben Gott lasst walten* ("If you but trust in God to guide you") as a motive for the work.³⁴ According to Maslanka, Ray Lichtenwalter, Susan's husband, gave Maslanka a list of several of Susan's favorite chorales.³⁵

As I began writing the piece, this tune [*Wer nur den lieben Gott lasst walten*] began to permeate everything I was writing. This piece is a dream about the melody. It was not a pre-established decision to use this tune. My intuition grew around the melody and produced different manifestations of it.³⁶

During the process of composing this work, Maslanka pondered the words of the chorale tune's title and the relationship of these words with the corresponding tune. Maslanka admitted that he was not familiar with the text associated with this chorale tune.³⁷ Both the text and the tune were written around 1641, prior to Bach's time, at Kiel, Germany by Georg Neumark. The handbook to *Christian Worship*, a Lutheran hymnal, describes the origin of this text and tune:

³⁴ David Maslanka. *In Memoriam: Dedication notes* by Ray Lichtenwalter (New York: Carl Fischer), 1989.

³⁵ David Maslanka, interview by author, Tucson, AZ, 3 December 1999.

³⁶ Ibid.

³⁷ David Maslanka, interview by author, telephone, 29 April 1997.

On his way to study law at the University of Koenigsberg, Georg C. Neumark was robbed of his possessions and was subsequently forced to give up his plan to study. Nearly destitute, he wandered from town to town in search of employment. At his very darkest hour, he received an appointment as tutor in Judge Stephan Hennin's family at Kiel.³⁸

In his last published work, Neumark wrote:

This good fortune, which came so suddenly and, as if fallen from heaven, gladdened my heart so that on that very day I composed to the honor of my beloved Lord the here and there well-known hymn "Wer nur den lieben Gott lasst walten"; and had certainly cause enough to thank the divine compassion for such unexpected grace shown to me.³⁹

Therefore, it is meaningful to contemplate the text of stanza one, because the key words "trust," "confidence," "hope," "strength," and "rock" magnify the powerful character of the chorale tune.

If you but trust in God to guide you
And place your confidence in him.
You'll find him always there beside you,
To give you hope and strength within.
For those who trust God's changeless love
Build on the rock that will not move.⁴⁰

The following harmonization of this chorale tune is found in Johann Sebastian Bach's *371 Four-Part Chorales*, a source which Maslanka uses daily as musical meditation (See example 1).

³⁸ C. T. Aufdemberge, *Christian Worship: Handbook* (Milwaukee, Wisconsin: Northwestern Publishing House, 1997), 461.

³⁹ Ibid.

⁴⁰ Ibid., 444.

Example 1: *Wer nur den lieben Gott lasst walten*.
Bach's original chorale harmonization

The image displays three systems of musical notation for the chorale 'Wer nur den lieben Gott lasst walten'. Each system is a grand staff with a treble clef and a bass clef. The first system shows the beginning of the piece. The second system shows a phrase with a fermata over the final note. The third system shows another phrase with a fermata over the final note.

One of the melodic characteristics of Maslanka's *In Memoriam* is that the phrases of the chorale tune are very clear. In the original tune the melodic lines of the first two phrases revolve around the keytone (A). These two phrases are repeated in order to accommodate the first four of the six lines of the hymn text, as previously quoted. The third phrase ascends to a higher pitch level in the middle, and the fourth phrase descends diatonically back to the keytone. Although Maslanka remains true to the original chorale tune, he employs various compositional techniques

to enhance the importance of this melody in his work. In the following examples each of the four phrases of the original chorale tune are compared with excerpts from Maslanka's *In Memoriam* in order to show various ways in which Maslanka incorporates the chorale tune in his music (See examples 2-9).

Example 2: First phrase of original chorale tune *Wer nur den lieben Gott lasst walten*.



In measures 1-7 of *In Memoriam*, the first phrase of the melody might not be obvious to the listener. Each of the first four notes in the first full measure of the original first phrase is held for three beats in *In Memoriam*, and the last four main notes of the first phrase are compressed into less than one beat. This is an example of augmentation and diminution of note values. Maslanka also embellishes this melodic line with grace notes, which he uses as "an element of surprise, to give a rhythmic flip that adds power to the moment"⁴¹ (See example 3).

⁴¹ David Maslanka, interview by author, telephone, 8 August 1997.

Example 3: First phrase of *Wer nur den lieben Gott lasst walten* as used in *In Memoriam*
Measures 1-7

Example 3 shows the first phrase of the chorale tune *Wer nur den lieben Gott lasst walten* as used in *In Memoriam*, measures 1-7. The score is for three instruments: Tpt. 1 & 2, Xylophone, and Vibe. The Tpt. 1 & 2 staff has a melody starting with a half note, followed by quarter notes, and ending with a half note. The Xylophone and Vibe staves play chords corresponding to the melody. Dynamics include *ff*, *no dim.*, and *sf*. There are also markings for accents ($\wedge\wedge$) and slurs (VV, W, V).

Example 4: Second phrase of original chorale tune *Wer nur den lieben Gott lasst walten*

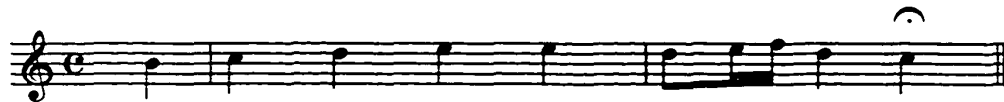
Example 4 shows the second phrase of the original chorale tune *Wer nur den lieben Gott lasst walten*. The score is a single staff with a melody starting with a half note, followed by quarter notes, and ending with a half note.

In measures 171-176, Maslanka embellishes the second phrase of the chorale tune with half-step trills on all the notes of the phrase (See example 5).

Example 5: Second phrase of *Wer nur den lieben Gott lasst walten* as used in *In Memoriam*
Measures 171-176

Example 5 shows the second phrase of the chorale tune *Wer nur den lieben Gott lasst walten* as used in *In Memoriam*, measures 171-176. The score is a single staff with a melody starting with a half note, followed by quarter notes, and ending with a half note. The melody is embellished with half-step trills, indicated by *tr* markings above the notes.

Example 6: Third phrase of original chorale tune *Wer nur den lieben Gott lasst walten*



The following example illustrates Maslanka's treatment of the third phrase. Beginning in measure 280, the brass accent each note of the phrase on beat one, and the upper woodwinds imitate and also accent the pitches of the chorale tune on the third beat, sustaining them for the same duration. This alternation reinforces the melody and creates a strong rhythmic pulsation (See example 7).

Example 7: Third phrase of *Wer nur den lieben Gott lasst walten* as used in *In Memoriam*
Measures 280-287

Example 8: Fourth phrase of original chorale tune *Wer nur den lieben Gott lasst walten*



The following example illustrates a homophonic treatment of the fourth phrase, in which the organ is featured and the vibraphone doubles the melody (See example 9).

Example 9: Fourth phrase of *Wer nur den lieben Gott lasst walten* as used in *In Memoriam*
Measures 27-32

The musical score consists of three staves. The top two staves are labeled 'Organ' and the bottom staff is labeled 'Vibe'. The music is in 4/4 time and G major. The Organ part features a melodic line in the right hand and a supporting bass line in the left hand. The Vibe part provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the Organ part, and a crescendo hairpin with a *f* (forte) marking is located below the Vibe staff.

Harmony

Maslanka has patterned the tonality of *In Memoriam* to be very similar to the original chorale tune. Both Bach's harmonization of *Wer nur den lieben Gott Lasst walten* and Maslanka's *In Memoriam* are centered mostly around A Minor. In Maslanka's *In Memoriam*, the Introduction and Conclusion are in A Minor and the Main Body of *In Memoriam* is in the relative major, C Major. The harmonic rhythm is slow and the chord progressions are functional with many dominant-tonic relationships. For harmonic purposes, Maslanka frequently uses both a sustained and repeated pedal tone (also called a pedal point), usually on the pitch A or C, as a tonal foundation for figures, motives and phrases. In the Introduction, for example, the pedal tone A in the lower register is played repeatedly by the piano and timpani, while the tenor and baritone saxophones, French horns, and euphonium play the first phrase of the chorale tune in alternation with the bass trombone, tuba, and string bass (See example 10).

Example 10: *In Memoriam*
Measures 33-41

The musical score for Example 10 consists of two staves. The top staff is for Euphonium, written in a bass clef with a 3/4 time signature. It features a series of slurred, descending notes with accents, creating a 'pulling effect'. The bottom staff is for Piano, written in a grand staff (treble and bass clefs). It features a complex, rhythmic accompaniment with slurred descending diatonic figures. A 'p' dynamic marking is present at the beginning of the piano part.

Maslanka creates a strong harmonic "pulling effect" with figures that resolve by a slurred descending diatonic whole-step or half-step. These figures might be used to suggest "sighing" or "lamenting," which could depict struggle and sorrow. The following set of examples contains several "sighing" figures (See example 11).

Example 11: *In Memoriam*.
Sighing figures

a. Flute, Measures 12-14

The musical score for Example 11a is for Flute, measures 12-14. It is written in a treble clef with a 3/4 time signature. The music features a slurred descending diatonic whole-step or half-step figure, characteristic of a 'sighing' figure.

b. Oboe, Measures 92-94

The musical score for Example 11b is for Oboe, measures 92-94. It is written in a treble clef with a 3/4 time signature. The music features a slurred descending diatonic whole-step or half-step figure, characteristic of a 'sighing' figure.

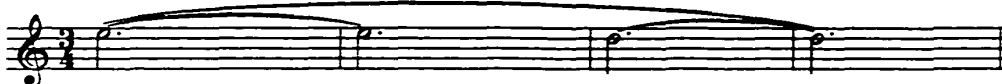
c. Flute, Measures 310-312

The musical score for Example 11c is for Flute, measures 310-312. It is written in a treble clef with a 3/4 time signature. The music features a slurred descending diatonic whole-step or half-step figure, characteristic of a 'sighing' figure.

d. Alto Saxophone, Measures 337-339



e. Flute & E-Flat Clarinet, Measures 359-362



Maslanka uses consonant and dissonant harmony in all three sections of *In Memoriam*. "Consonance" and "dissonance" are terms used to describe the effects produced by certain intervals. "Consonance and dissonance are the very foundation of harmonic music, in which the former represents the element of normalcy and repose, the latter the no less important element of disturbance and tension."⁴² The dramatic beginning of the Introduction, which contains clashing major-second intervals in the upper register of the trumpets, suggests emotional responses of shock and anguish, the most common initial reactions in the grieving process. In the following set of examples, the dissonance that is created between the final sustained notes of the figure in both trumpet parts seems to impose a jarring reminder of the pain and anguish that is felt at the loss of a loved one (See example 12).

⁴² Willi Apel, *Harvard Dictionary of Music* (Cambridge: Harvard University Press, Belknap Press, 1969), 201.

Example 12: *In Memoriam*
Measures 26-27

The image shows two musical staves for trumpets. The first staff, labeled "Trumpets m.26", shows two staves of music in 4/4 time. The notes are grouped with slurs and dynamic markings of *f* (forte) are present. The second staff, labeled "Trumpets m.41", shows two staves of music in 3/4 time. It features triplet markings (*j*) and dynamic markings of *ff* (fortissimo) and *sfp* (sforzando piano).

Maslanka inserts what he calls "crunch chords" to create harsh dissonances, and the sudden extreme dynamics give these tone clusters immediate aural impact (See example 13).⁴³

Example 13: *In Memoriam*
Measures 86-89

The image shows three staves of music for Trombone and Tuba. The top staff is labeled "1. 2. 3. Trombone" and the bottom staff is labeled "Tuba". The middle staff is labeled "Bass Trombone". All staves are in 3/4 time. The music consists of three measures. Each measure shows a dynamic shift from *sfz* (sforzando) to *p* (piano). The notes are grouped with slurs, and the dynamic markings are clearly visible.

⁴³David Maslanka, interview by author, telephone, 8 August 1997.

In measures 182-191 of the Main Body, the solid chorale tune played by the lower brass is overshadowed by the dissonant major-second intervals played by the trumpet in measure 182 and measures 186-189 (See example 14). This effect of confusion and unrest could be analogous to the conflict between pleasant and unpleasant memories that a bereaved person might recall.

Example 14: *In Memoriam*
Measures 182-191

The musical score for Example 14, measures 182-191, is presented in four staves. The top two staves are for Trumpet I. 2 and Trumpet 3, both in treble clef. The bottom two staves are for Trombone I. 2, 3 and Bass Trombone, both in bass clef. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The lower brass parts (Trombone I. 2, 3 and Bass Trombone) play a solid chorale tune, marked *p* (piano). The trumpet parts (Trumpet I. 2 and Trumpet 3) play a melody, marked *mf* (mezzo-forte) and *no dim.* (no diminuendo). The score shows a dissonant major-second interval in measure 182 and measures 186-189.

In measures 271 and 273 the melody note on beat one is a G-natural, while the melody note in the original chorale

tune is a G-sharp. In order to create a dissonance Maslanka designates that the note be trilled from G-natural to A-flat, (which is enharmonic to G-sharp). This appears to be a unique and compromising technique for keeping the original melody line and creating a clashing dissonance at the same time (See example 15).

Example 15
Measures 265-273



The harmonic transition between the Introduction and the Main Body is a simple but hollow sounding perfect-fifth interval, which could portray emptiness and grief, and it is followed by the "sighing" figure in the oboe (Refer back to example 11-b).

All the excitement and rhythmic momentum generated by the unique dissonances and motives in the Main Body lead to the harmonically peaceful Conclusion. A sudden change occurs when a *fortissimo* A Major chord in measure 309 becomes a *pianissimo* A Minor chord in measure 310. This could depict the sudden mood swings that can occur during the process of accepting the stark reality of the loss of a loved one.

Another example of dissonance, beginning in measure 340, are the single notes of the approximate-pitched Japanese

temple gongs that punctuate, but do not harmonize with, the smooth chorale tune.

Rhythm

Two prominent rhythmic motives⁴⁴ are found throughout the Main Body of *In Memoriam*. Maslanka consciously borrowed the essence of these motives from one of J. S. Bach's most well known chorale preludes for organ based on *Wer nur den lieben Gott lasst walten*.⁴⁵ Therefore, the study of Maslanka's use of rhythmic motives in *In Memoriam* will be enhanced by a brief study of Bach's use of rhythmic motives in his chorale preludes.

Bach's use of motives as formulas of expression was prompted by the educational trends of the 17th and 18th centuries. The training of musicians was closely related to rhetorical education, which focused on rules that governed the art of eloquent speaking and literary composition. Writers discussed principles of musical rhetoric using specific terms in Latin and Greek. They equated music figures with classical figures of speech, creating a quasi-grammatical basis for composition. Therefore, the use of a particular motive became a rhetorical figure through the effect of its repetition throughout the prelude.⁴⁶ Bach's

⁴⁴ A motive is a short figure of characteristic design that recurs throughout a composition or a section as a unifying element (*Harvard Dictionary of Music*, 545).

⁴⁵ David Maslanka, interview with author, telephone, 8 August 1997.

⁴⁶ Robert Clark and John David Peterson, eds., *Johann Sebastian Bach: Orgelbuechlein* (St. Louis: Concordia, 1984), 16-18.

motives are labeled with descriptive terms because, whenever they occur in his chorale preludes or cantatas, they are used in conjunction with words in the texts that illustrate spiritual pictures or concepts.

The following excerpts from the book *J. S. Bach* by Dr. Albert Schweitzer explain the relationship between text and music that is characteristic of Bach's cantatas and choral preludes:

The relation of Bach's music to its text is the most intimate that can be imagined. The structure of his musical phrase does not merely fit more or less the structure of the poetic phrase, but is identical with it. Bach's music phrase [is] only the verbal phrase re-cast in tone. In Bach, the music seems to confer a higher vital power on the words (25-26).

Bach converts into tone not only the body but the soul of the verbal passage. The greatest masters of the chorale-piece harmonized the melody; Bach harmonized the words. For him the chorale-melody by itself is indefinite in character; it only acquires a personality when allied with a definite text (30).

Bach has reproduced in his music, with speaking fidelity, the salient [prominent] points of the text. A study of the text along with the chorale harmonizations will show how closely interdependent tone and word are in Bach (34).

His music expresses many degrees of joy and of sorrow. When he translates a feeling into tone, he voices it in its extreme form. Before he decides simply to write beautiful music to a text, he searches the words through and through to find an emotion which, after it has been intensified, is suitable for musical representation. He remodels his text to suit the way he means to express it in music. The words are finally no more than a shadow-picture of the music. Bach's relation to his text is active, not passive; it does not inspire him so much as he inspires it (36).

Bach expresses the characteristic emotional content, the word that seems to him vital for the mood of the whole, in an eloquent melodic motive. [In the chorale preludes] almost invariably the motive that appears in the first bar is maintained to the last, as if the composer were indifferent to the details of the text (38).⁴⁷

The Bach chorale prelude from which Maslanka borrowed two rhythmic motives, and which was most likely a standard in Susan Lichtenwalter's repertoire, is found in Bach's *Orgelbuechlein, The Liturgical Year* (See example 16).

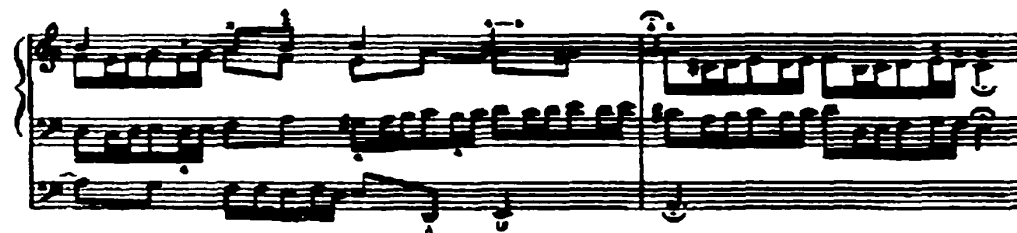
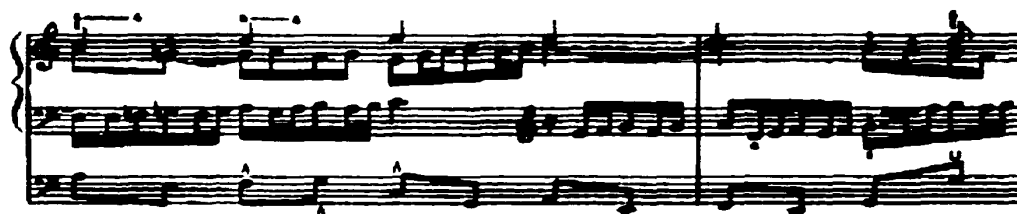
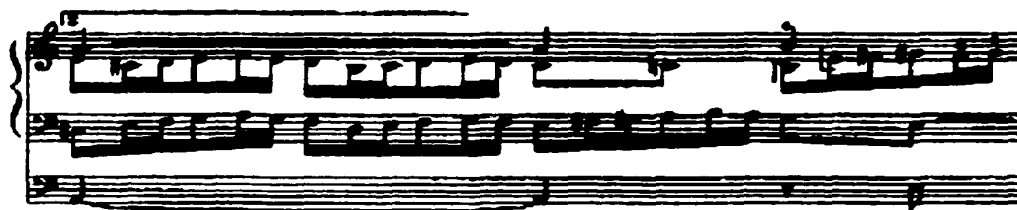
⁴⁷ Albert Schweitzer, *J. S. Bach*, vol. 2 (New York: Macmillan, 1905), 25-38.

Example 16: Chorale prelude on *Wer nur den lieben Gott
lasst walten* from *Orgelbuechlein* by J. S. Bach⁴⁸

**49. WER NUR DEN LIEBEN GOTT LÄSST WALTEN
HE WHO WILL SUFFER GOD TO GUIDE HIM**

FROM: THE LITURGICAL YEAR (ORGELBUCHLEIN)
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⁴⁸ Albert Riemenschneider, ed., *Johann Sebastian Bach: Orgelbuechlein* (Bryn Mawr, Pennsylvania: Theodore Presser Company, 1983), 131-132.



The *Orgelbuechlein* ("Little Organ Book") is a collection of 46 organ preludes based on chorale tunes. Bach's purpose for writing this music was to teach organists "how to set a chorale in various ways, and at the same time to become practiced in the study of pedaling, since in the chorales found therein the pedal is treated completely obbligato."⁴⁹ Dr. Albert Schweitzer described the chorale preludes of the *Orgelbuechlein*:

They originate in the simple melody itself, which is supported by a motive treated in thorough contrapuntal style. This motive is the poetic illustration of the melody. The sentiment of the words finds expression in a characteristic motive that plays around the *cantus firmus*.⁵⁰

The *cantus firmus* is an existing melody that becomes the basis of a polyphonic composition through the addition of contrapuntal voices. It usually appears in long notes that contrast with the more florid design of the other parts.⁵¹ In this chorale prelude, the "florid design" and "contrapuntal voices" are the rhythmic motives; one motive is in the two inner voices and another is in the bass. These motives provide both contrast and support to the even and sustained statement of the chorale tune in the uppermost voice.

⁴⁹ Russell Stinson, *Bach: The Orgelbuechlein* (New York: Schirmer Books, 1996), 30-31.

⁵⁰ Albert Schweitzer, *J. S. Bach*, vol. 2 (New York: Macmillan, 1905), 61.

⁵¹ Willi Apel, *Harvard Dictionary of Music* (Cambridge: Harvard University Press, Belknap Press, 1969), 130-131.

According to the editor of one of the editions of
Orgelbuechlein, Albert Riemenschneider:

The rhythmic figure expressing joy fills the two inner voices to the exclusion of everything else. The bass is dominated by the step motive expressing faith. It is one of the clearest and most definite examples portraying simultaneously two kinds of symbolism,⁵² [namely, "joy" and "faith"].

Dr. Schweitzer discussed Bach's motive of joy as follows:

Bach's musical language is simply based on the fact that for the representation of certain feelings he prefers certain definite rhythms.⁵³ In the chorale *Wer nur den lieben Gott lasst walten*, Bach employs the motive of joy to express the joyful feeling of confidence in God's goodness. Bach is very fond of this motive of joy, because the multiplicity of which the rhythm of it is capable allows him to depict joy in all possible nuances—the quiet and mystical as well as the most unrestrained.⁵⁴

The rhythmic motive that in Bach's music expresses joy consists of a series of figures consisting of one sixteenth note and two thirty-second notes that subdivide the beat (See example 17).

Example 17a: Bach's Joy Motive



⁵²Albert Riemenschneider, ed., *Johann Sebastian Bach: Orgelbuechlein* (Bryn Mawr, Pennsylvania: Theodore Presser Company, 1983), 131.

⁵³ Albert Schweitzer, *J. S. Bach*, vol. 2 (New York: Macmillan, 1905), 121.

⁵⁴ *Ibid.*, 66.

The rhythmic motive in Maslanka's *In Memoriam* that is similar to Bach's "joy" motive will subsequently be labeled as such. In the Main Body of *In Memoriam*, Maslanka's "joy" motive provides constant forward movement and rhythmic support each time the chorale tune is stated.

Example 17b: Maslanka's Joy Motive
Main Body, Measures 94-96



In measures 310-316 of the Conclusion, Maslanka uses the "joy" motive, this time in an even-triplet figure. While this motive, as used in this example, provides harmonic support to the melodic line, the ostinato rhythmic pattern creates a relaxed and peaceful resolution (See example 18). Again in measures 359-379, Maslanka uses this ostinato rhythm to accompany the sighing figure but disrupts it with rests, perhaps giving the impression of an irregular heartbeat that is slowing to a stop as life is failing.

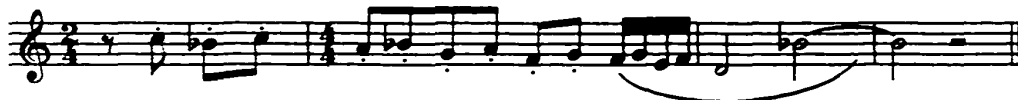
Example 18: *In Memoriam*
Conclusion, Measures 310-316

The "joy" motive is heard for the last time in measure 371. The soft entrances by the E-flat soprano clarinet, 1st and 2nd Bb clarinet, and 1st and 2nd flute and piccolo sustain the dominant triad. Maslanka adds dissonance, a pedal tone on the note F, which ends before the last three measures and the last three notes of the chorale tune. This might give the effect that a slight sense of grief is still present.

The second motive in Bach's chorale prelude is called the "step" motive, which consists of a series of notes of equal value at various intervals in a sequential pattern. The "step" motive represents confidence and faith (See example 19).

Example 19a: Bach's Step Motive

Example 19b: Maslanka's Step Motive
Measures 114-117



In measures 209-240 Maslanka uses the "step" motive as the main melodic material and in sequential patterns (See example 20).

Example 20: *In Memoriam*
Measures 232-235

A single staff of music for Alto Saxophone in 3/4 time. The melody consists of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The first two measures are marked *mf*. The melody is tied to the next measure.

In measures 116-119, the flutes play the "step" motive in eighth notes while the E-flat soprano clarinet and 2nd Bb clarinet play the same pitches augmented and in descending step-wise pattern (See example 21).

Example 21: *In Memoriam*
Measures 116-119

Three staves of music in 3/4 time. The top staff is for Flute I, the middle for Eb Clarinet, and the bottom for Bb Clarinet 2. The Flute I staff shows a descending step-wise pattern of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The Eb Clarinet and Bb Clarinet 2 staves show the same pitches augmented (lowered by one semitone) and in a descending step-wise pattern. The Flute I staff is marked *fp*.

Maslanka uses the "step" motive to provide contrast within this middle section by using the same motive in different registers. From measures 209 to 216, it is played in the low register by the saxophones, French horns, and euphonium, in contrast to having been played previously by the upper woodwinds in measures 98 through 110.

The complexity of Maslanka's music increases when he creates several layers of melodic and rhythmic motives that occur simultaneously. An example of Maslanka's technique in layering rhythmic activity begins in measure 133, where he has woven a new melodic line that provides harmonic support and is treated with a repetitive long-short rhythmic pattern. This diatonic progression of notes, played by the French horn and euphonium, is in the style of a "fanfare." (Dotted rhythmic patterns used by Bach in the *Orgelbuechlein* are labeled as the "majesty" rhythms).⁵⁵ This melodic line seems to be derived from the opening phrase of another chorale tune from the Bach's 371 *Chorales*, namely *Jesu Leiden, Pein und Tod* (Jesus, I Will Ponder Now), the text of which meditates on Christ's Passion (See example 22).

⁵⁵ Albert Riemenschneider, ed., *Johann Sebastian Bach: Orgelbuechlein* (Bryn Mawr, Pennsylvania: Theodore Presser Company, 1983), 13.

Example 22a: Original chorale tune of *Jesu Leiden, Pein und Tod* (transposed from the key of E-Flat Major)



Example 22b: Maslanka's statement of *Jesu Leiden, Pein und Tod*



In measures 133-139 this phrase is played in the key of F Major. Following the last note of the phrase, measure 140 contains a diatonic whole step upwards that modulates to another statement of that phrase in the key of C Major (measures 141-149). This phrase appears again in the key of D Major (measures 241-247) and is played by the saxophones. Likewise, it modulates using one passing tone to the key of A Major (measures 249-255). The repetition of this rhythmic pattern in related tonalities increases the intensity of this section.

Another example of layered rhythmic activity occurs when the trumpets play the rhythmic pattern of the "fanfare" figure while the trombones, bass clarinet, and bassoons play the chorale tune in half notes, and the clarinets and piano play the "joy" motive. The pulsating eighth notes in the 1st flute, oboe and xylophone give energy and forward motion to this phrase (See example 23).

Example 23: *In Memoriam*
 Measures 183-186

The different rhythmic figures heard at the same time contribute to both the reflective and joyful moods, and are similar to Bach's simultaneous "joy" and "step" motives in his organ prelude based on the same chorale tune.⁵⁶ Maslanka uses these rhythmic motives repeatedly throughout the piece, many times sequenced, to create continual energy and forward thrust.

An example of the relationship between melodic line and supporting rhythmic activity can be found in measures 162-175, where there seems to be a conflict between joy and agony. While the rhythmic "joy" motive supports the strong chorale tune, a recurring descending sustained melodic line in the upper register of the piccolo and E-flat soprano

⁵⁶ Ibid., 131.

clarinet is added that could depict sadness and pain (See example 24).

Example 24: *In Memoriam*
Measures 162-166

There is a rigorous rhythmic pattern, consisting of incessant pulsating eighth notes that could depict a continuous heartbeat and which might suggest life and energy⁵⁷ (See example 25).

⁵⁷ David Maslanka, interview by author, telephone, 8 August 1997.

Example 25: *In Memoriam*.
Eighth note pulse beginning in measure 133



Maslanka describes it further:

There is an underlying impulse, manifested in a number of ways, that propels the piece. The quarter notes and eighth notes act as propelling agents in the piece. Once the fast tempo starts, there is a constant sense of pulse. The impulse toward a steady eighth note pattern starts already in the other motives. I specifically took that rhythm [from the Bach chorale prelude]. If you take that one step back from it and extract from it, you come up with a steady eighth note pulse. It's continually in a Baroque fashion at measure 101; it's in the air at measure 106--the descending underlying push of the piece prepares for bursting out in repeated eighth notes at measure 133. Everything is organized around that eighth note pulse.⁵⁸

Throughout the score of *In Memoriam*, Maslanka indicates very specific tempo markings, especially for each of the three main sections. The tempo marking for the Introduction indicates that the quarter note equals M.M. 84; for the Main Body the quarter note equals M.M. 168; and, for the Conclusion the quarter note equals M.M. 72. There are few internal variations or changes of tempo; but when they do occur, Maslanka indicates tempo changes by using common words and phrases such as "hold back _ _ _," "in tempo, " "slowing _ _ _," and "hold back a lot."

⁵⁸ David Maslanka, interview by author, telephone, 23 October 1999.

Maslanka gives the following insight into his use of the *fermata*:

The reason for placing a *fermata* at the end of each section is to allow an indefinite space for the music to become itself, to resolve itself. *Fermatas* present an opportunity for conductors and performers to receive an energy they wouldn't receive by beating time. Beating time gets in the way of an intuitive sense of what the music is about. The *fermata* allows the performer an opportunity to enter a space of feeling. The performer has to make a choice and a decision completely intuitively. That's the difference between playing the notes and having a relationship with the music.⁵⁹

In Memoriam is in simple meter throughout, with large sections in $\frac{3}{4}$ and $\frac{4}{4}$ time. Maslanka uses metric expansions and contractions, which elongate and shorten the melodic activity, perhaps in order to emphasize a particular dissonance or to shape the phrase (See example 26).

Example 26: *In Memoriam*
Measures 18-22

The musical score for Example 26, measures 18-22 of *In Memoriam*, is presented in four staves. The top two staves are for Horns 1 & 2 and Horns 3 & 4, and the bottom two are for Trumpets 1 & 2 and Trumpet 3. The music is in 3/4 time and features a dynamic marking of fortissimo (ff). The score shows a melodic line in the horns and trumpets, with a fermata at the end of the phrase. The notation includes various articulations such as accents and slurs.

⁵⁹ Ibid.

On only one occasion does Maslanka use a time signature other than $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time, and that is found in measure 85 where he uses an asymmetrical $\frac{5}{8}$ time signature. It seems to have the effect of propelling the listener into the final cadential section of the Introduction (See example 27).

Example 27: *In Memoriam*
Measures 84-87

The musical score for Example 27, measures 84-87, is presented for 1. 2. 3 Trombone and Bass Trombone. The score is in 3/4 time and consists of four measures. The first measure (measure 84) is marked *ff* and features a melodic line with four accents (marked with triangles) and a *sim. -* (sustained) marking. The second measure (measure 85) is marked *sim. -*. The third and fourth measures (measures 86 and 87) are marked *sfz p* and feature a melodic line with a *sfz p* marking and a *sfz p* marking with a wedge-shaped dynamic marking.

Texture

Most of the Introduction, from the beginning until measure 62, is homophonic in texture. All of the parts have nearly identical and simultaneous rhythms. From measure 62 until measure 264 in the Main Body, the texture is primarily polyphonic, consisting of two or more independent melodic strands between or among which juxtapositions of pitch and rhythm occur. Within this large polyphonic section there are three short monophonic sections (measures 92-97, 111-113, 157-161), which feature the "joy" motive, each serving as a transition to the polyphonic section that follows. Beginning at measure 265 there is another homophonic section in which the complete chorale tune is stated. The Conclusion (measures 310-387) contains a single melodic line with simple rhythmic and chordal accompaniment.

As with all the elements of musical sound, texture possesses the potential for constant change and variety. Just as a person's dream might contain sudden fluctuations in mood or content, Maslanka drastically changes the texture often to create powerful and dramatic emotional effects. What follows are descriptions of a few examples in which Maslanka seems to create or enhance the mood of a section by alternating between combinations of different instruments at different dynamic levels and in different tessituras.

The use of the trumpet in its high register is a common element in Maslanka's music, and its extreme brilliance produces a loud dynamic level. In the Introduction, Maslanka uses the brassy and piercing characteristics of the trumpets along with the percussive qualities of the glockenspiel and vibraphone, all in their upper ranges, which seem to depict pain and anguish. Another example of Maslanka's use of trumpets is found in measure 177, where the trumpets enter softly and then gradually increase in volume and rhythmic activity by playing the rhythmic pattern of the fanfare figure. This builds momentum and eventually the trumpets even overshadow the chorale tune because of their sheer volume and range.

In contrast to the brilliance of the high trumpets, a mellow sound created by the flutes in their middle register suggests a somber reminder of the loved one. At the end of the Introduction, the third phrase of the chorale tune (measures 22-26) is simply stated in half notes by the 1st flutes, which are accompanied by dissonant harmony in the 2nd flutes, clarinets, vibraphone, and organ in their lower registers. The organ, the instrument that Susan Lichtenwalter played, is always present in this section, reinforcing the chorale tune and adding harmonic interest.

The sudden return of the trumpets' jarring rhythmic figure in measures 41 and 48 interrupts the strong, bold, and confident chorale tune played by the tenor and baritone

saxophones and French horns. This figure is strategically placed at the end of each chorale tune phrase, perhaps so that the listener will not forget the pain and anguish that occurs at the loss of the loved one.

In the Main Body (measures 106-110), the flutes and trumpets play an ascending stepwise melodic line that is similar to the chorale tune. The trumpets' use of Harmon mutes (with stem in) and the fast, intense *crescendo* on each note produces a brassy, edgy timbre. The piccolo accentuates each pitch of this phrase by alternating between the unison and the octave. The playful "step" motive in the 1st flute and clarinets provides textural contrast.

An example of Maslanka's use of keyboard percussion instruments is found in measures 193-209. The grandiose statement of the first and second phrases of the chorale tune by the bass and contrabass clarinets, bassoon, and bass trombone is energized by an *ostinato* in the piano, vibraphone, and glockenspiel, which seems to imitate the sound of festive pealing church bells (See example 28).

Example 28: *In Memoriam*
Measures 196-200

The musical score for measures 196-200 of *In Memoriam* features the following parts:

- B. Cl. (Bass Clarinet):** Plays a rhythmic pattern of eighth notes with accents and dynamic markings like *f*.
- CB. Cl. (C Bass Clarinet):** Plays a similar rhythmic pattern to the B. Cl.
- Bsn. 1, 2 (Bassoon):** Plays a rhythmic pattern of eighth notes with accents and dynamic markings like *f*.
- B. Tbn. (Baritone Trombone):** Plays a rhythmic pattern of eighth notes with accents and dynamic markings like *f* and *(mute)*.
- Pno. (Piano):** Features a complex, percussive texture with many sixteenth notes and accents.
- Vibe 2 (Vibraphone):** Plays a steady eighth-note accompaniment.
- Glock. (Glockenspiel):** Plays a steady eighth-note accompaniment.

At the Conclusion, beginning in measure 310, the plucking of piano strings adds a unique sound effect (see example 29). Maslanka's reason for using this technique is:

To give a moment's sparkle that adds coloration to the flute solo. It also emphasizes the percussive nature of the piano and correlates with the other softer percussion instruments used in the piece, namely, the glockenspiel and Japanese tuned gongs. They are in the same category of sound quality, which give a "ping" percussion sound.⁶⁰

⁶⁰David Maslanka, interview by author, telephone, 8 August 1997.

Example 29: *In Memoriam*
 Conclusion, Measures 310-315

m. 310

Fl. 1
mp 3 3 3 3 3 3 3 3

Cl. 1
mp 3 3 3 3 3 3 3 3

Cl. 2
mp 3 3 3 3 3 3 3 3

Piano
 Pluck string with finger nail. + + + +

Maslanka's use of dynamics is another important aspect of texture. Maslanka includes very specific, detailed, and thorough dynamic markings in the score. His dynamics range from *ppp* to *ff*, and in order to ensure that the dynamic levels are sustained, he adds other terminology to the various levels of loudness, such as "*mf no dim.*" and "*f no dim.*"

Maslanka uses terraced dynamics, which create certain timbres and tone colors. He "took the impulse [to use terraced dynamics] from the Bach chorale, the chorale prelude [for organ], and basic knowledge of Baroque music."⁶¹ Terraced dynamics, a characteristic feature of the Baroque style, is used to create shifts from one level of sonority to another. For greater volume of tone, Baroque composers wrote for a larger number of players rather than

⁶¹ David Maslanka, interview by author, telephone, 23 October 1999.

directing each instrument to play louder. As a means of expression within a passage they found their main source of dynamic expression in the contrast between a soft passage and a loud - that is, between the two terraces of sound rather than in the *crescendos* of later styles. Each passage became an area of solid color set off against the next. This conception shapes the structure of the music, endowing it with a monumental simplicity.⁶²

Maslanka uses terraced dynamics in measures 1-16. In the first eight measures the French horns, trumpets and keyboard percussion instruments are to be played at a *fortissimo* level. Then beginning in measure 9, the flutes, double bass, organ and vibes at a *pianissimo* level produce a contrasting sonority. Also in measures 309-310 there is a great contrast in both the number of instruments and their dynamics.

Maslanka indicates tapered or gradual dynamics, such as in measures 106-113, which subtly raise or lower the intensity of a section that contains numerous sequences. All of these devices contribute to the overall shape and direction of a particular section. Just as Maslanka does not use long melodic lines or themes of six or more measures, all the gradual or immediate changes of dynamics are within the phrase (See example 30).

⁶² Joseph Machlis, *The Enjoyment of Music*, 6th ed. (New York: W. W. Norton, 1990), 136.

Example 30: *In Memoriam*
Measures 106-110

The musical score for Example 30, measures 106-110, is arranged for a woodwind and brass ensemble. The score consists of seven staves:

- Picc.** (Piccolo): Treble clef, 4/4 time. Dynamics: *p cresc.* (measures 106-108), *f* (measure 109), *p* (measure 110), *f* (measure 111).
- Fl. 1** (Flute 1): Treble clef, 4/4 time. Dynamics: *p cresc.* (measures 106-108), *f* (measure 109), *p* (measure 110), *f* (measure 111).
- Fl. 2** (Flute 2): Treble clef, 4/4 time. Dynamics: *p cresc.* (measures 106-108), *f* (measure 109), *p* (measure 110), *f* (measure 111).
- Cl. 1** (Clarinet 1): Treble clef, 4/4 time. Dynamics: *mp cresc.* (measures 106-108), *f* (measure 109), *mp* (measure 110), *f* (measure 111).
- Cl. 2** (Clarinet 2): Treble clef, 4/4 time. Dynamics: *mp cresc.* (measures 106-108), *f* (measure 109), *mp* (measure 110), *f* (measure 111).
- B. Cl.** (Bass Clarinet): Bass clef, 4/4 time. Dynamics: *mp cresc.* (measures 106-108), *f* (measure 109), *mp* (measure 110), *f* (measure 111).
- Tpt. 1, 2** (Trumpets 1 and 2): Treble clef, 4/4 time. Dynamics: *p* (measure 106), *ff* (measure 107), *p* (measure 108), *ff* (measure 109), *p* (measure 110), *f* (measure 111). A note in measure 106 includes the instruction "Harmon mute stem in".

Maslanka also varies the frequency of dynamic contrast. An example of immediate rapid succession of sharply contrasted dynamics is found in measures 86-91. This contrast creates the effect of intensity and energy at the end of the Introduction (See example 31).

Example 31: In Memoriam
Measures 86-91

The musical score shows two staves of music. The first staff has dynamics: *sfz p < ff*, *sfz p < ff*, *p cresc.*, and *ff*. The second staff has dynamics: *sfz p < ff*, *sfz p < ff*, *p cresc.*, and *ff*. There are also some markings like *>* and *<* above and below the notes.

The quiet Conclusion begins in measure 310. An original melody is first presented and then in measure 342 a new melody evolves from fragments of the different phrases of the chorale tune. This melody is played by the French horns and organ and is embellished by the trumpet. What seems to add an extra degree of sorrow, sadness and strain is that the embellished fragments of the chorale tune are played by the trumpet in its upper and somewhat shrill and piercing range, just as the trumpets did in the beginning of this work.

It is not until measure 349 that the third phrase of the chorale tune is presented in two contrasting ways at the same time. The oboe and glockenspiel have a half-note-quarter-note pattern and the 1st flute, Eb and Bb Clarinets have triplets. From measure 371 to the end of the piece the mood becomes more relaxing and restful. At the end of the piece, the complete chorale tune is heard one last time at a very soft dynamic level, in contrast to the dramatic,

forceful beginning (See example 32). The first two phrases are played by the organ and vibraphone, and the last two phrases are played by just the organ, the instrument that Susan Lichtenwalter had played. The composition closes in a peaceful, meditative manner perhaps so that the listener can reflect on the memory of the loved one.

Example 32: Final statement of chorale tune
Measures 371-387

The image displays a musical score for a chorale, specifically the final statement of a tune from measures 371 to 387. The score is arranged in two systems, each containing ten staves. The instruments are labeled on the left side of each system: Flute (Fl.), Clarinet (Cl.), Oboe (Ob.), Bassoon (Fg.), Trumpet (Tr.), Trombone (Tbn.), Horn (Hr.), Violin (Vn.), Viola (Vla.), and Cello/Double Bass (Cb./Db.). The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *ppp* (pianissimo) and *pp* (piano). The score is presented in a standard musical notation format, with each staff representing a different instrument's part.

Chapter 3

Summary and Conclusion

This document has examined David Maslanka's use of a chorale tune in *In Memoriam*. A biography of the composer has described his extensive musical training and professional experience in music education, which preceded his full-time career in composing. His vast experience in performing, teaching, and composing music included the study of J. S. Bach's music, especially the four-part chorale harmonizations. Interviews with the composer, together with research into the writings of Carl Gustav Jung, have provided greater insights into Maslanka's compositional process and his general philosophy towards creating music. Maslanka does not approach a composition with a pre-conceived plan for a formal structure. The ideas for his compositions originate in his unconscious mind, and through his meditation and his intuition, these ideas are brought forward and become incorporated into his compositions. It seems that Maslanka's use of a chorale tune often occurs spontaneously, after a specific melody has emerged from his unconscious to the conscious level of his mind.

The influence of J. S. Bach's music on Maslanka's compositions is especially evident in *In Memoriam*, in which

the chorale tune *Wer nur den lieben Gott lasst walten* is used so prominently. The study of *In Memoriam* has been further enhanced by information about the origins of the chorale tune and its corresponding text. A comparison between the rhythmic motives that Bach used in one of his organ preludes based on the same chorale tune, and the rhythmic motives that Maslanka used in *In Memoriam*, give further evidence of Bach's influence on Maslanka. An examination of Maslanka's compositional techniques has shown how he incorporates and enhances the chorale tune with respect to the basic elements of music, i.e., form, melody, harmony, rhythm, and texture. Numerous examples have further supported and illustrated descriptions of these techniques.

Therefore, it is important to understand David Maslanka's use of a chorale tune in *In Memoriam*, because Maslanka uses various compositional techniques to state the chorale tune, through which he expresses a diversity of musical thoughts and ideas. Maslanka feels that, in order to understand the "central functional meaning of the music," the listener or musician must be able to identify his or her feelings at any particular moment in the music and to determine what it was that allowed him or her to feel that way.⁶³ Just as an individual person reacts or responds differently from

⁶³ David Maslanka, interview by author, Tucson, AZ, 3 December 1999.

anyone else toward circumstances in life, each individual who performs or hears Maslanka's *In Memoriam* will have different emotional responses and will find significance in the piece based upon his or her personal experiences and perceptions.

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