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A Conductor's Insight Into Performance and Interpretive Issues in Give Us This Day by David Maslanka

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UNIVERSITY OF MIAMI

A CONDUCTOR'S INSIGHT INTO PERFORMANCE AND INTERPRETIVE ISSUES
IN *GIVE US THIS DAY* BY DAVID MASLANKA

By

Lauren Denney Wright

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2010

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A Conductor's Insight Into Performance and
Interpretive Issues in *Give Us This Day* by
David Maslanka

(May 2010)

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Gary D. Green.

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The purpose of this essay is to provide performance and interpretive background and suggestions for David Maslanka's *Give Us This Day*. This essay serves as the first significant research document on the work and is intended as a source for musicians seeking information about the work. The essay includes a biography of David Maslanka, as well as descriptions of the history and commissioning of *Give Us This Day*, its compositional process, and its performance and interpretive issues. Information was accumulated through interviews with David Maslanka, Gary D. Green, director of bands at the University of Miami, and the consortium head, Eric Weirather.

DEDICATION

This work is lovingly dedicated to my husband, parents and sister. Without your unconditional love and support I would not be the person I am today.

ACKNOWLEDGEMENTS

I would like to recognize a number of individuals who have made significant contributions to this project and have made the completion of this degree possible.

First of all, I would like to express my sincere appreciation to Dr. David Maslanka for his compassion during his visit to Miami and during the process of writing this essay. I am inspired by his passion and need for music in his life and am very fortunate to have been able to work with him on this project.

Special thanks to Eric Weirather for his time in sharing the details of the commission of *Give Us This Day*. His information was eye opening and provided a great deal of insight into the work.

To my mentor, Gary Green, for believing in me and continually pushing me to become the best musician and person I can possibly be. Your unconditional support and guidance throughout my studies is graciously appreciated.

I would like to thank the members of my committee – Professors Paul Wilson, Margaret Donaghue-Flavin and Luciano Magnanini for their time and efforts. Without your knowledge and skills, this document would not have been possible.

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CHAPTER 1

INTRODUCTION

David Maslanka has been writing for the wind ensemble since 1979 and has an established place in the repertoire for the wind ensemble. Although Maslanka has composed many works for wind ensemble, little research has been published on his works.

Maslanka's compositions for advanced wind ensemble began with *Concerto for Piano, Winds and Percussion*, which was premiered in 1979 by the Eastman Wind Ensemble, Frederick Fennell, conductor, William Dobbins, piano. One of Maslanka's best known works, *A Child's Garden of Dreams*, soon followed the *Concerto for Piano, Winds and Percussion*. John and Marietta Paynter commissioned *A Child's Garden of Dreams* for the Northwestern University Symphonic Wind Ensemble and premiered the work in 1982.

Maslanka wrote *Symphony No. 1* for orchestra but the work was never published or performed. He then began a series of compositions entitled *Symphony* for wind ensemble. Maslanka composed *Symphony No. 2* in 1987, which was premiered at the 1987 CBDNA convention in Evanston, Illinois. *Symphony No. 3* was commissioned by the University of Connecticut Symphonic Wind Ensemble, Gary Green, conductor, and was premiered in 1991. His next work was *Symphony No. 4*, which was premiered in 1993 by Jerry Junkin, and *Symphony No. 5* was premiered in 2000. The work *Song Book*

was premiered in 2001. The next significant work composed for the advanced wind ensemble is *Give Us This Day*, premiered in 2005 and commissioned by a consortium that was formed and led by Eric Weirather of Rancho Buena Vista High School in Oceanside, California.

Since 1990, David Maslanka has been a composer working exclusively by commission. He has been a guest conductor at over 100 universities, music festivals, and conferences. Conductors such as Eugene Corporon with the Cincinnati Wind Symphony at the Cincinnati College Conservatory of Music, Mallory Thompson with the Northwestern University Symphonic Wind Ensemble at Northwestern University, and Jerry Junkin with the Dallas Wind Symphony have all recorded albums with music of David Maslanka.¹ Maslanka is listed in the *Grove's Dictionary of Music and Musicians* as well as the *International Who's Who in Music*.

This essay serves as the first significant research document on David Maslanka's *Give Us This Day* and is intended as a source for musicians seeking information about the work. The essay includes a biography of David Maslanka, as well as the history and commissioning of the work, the compositional process and performance and interpretive considerations. Information was accumulated through interviews with David Maslanka, Gary Green and Eric Weirather.

Currently, no scholarly documents are available for *Give Us This Day*. Brief information can be found in previous dissertations on other compositions by Maslanka and from musical scores and recordings of his work. The literature review discusses these documents further and states clearly their significance.

¹ David Maslanka, *David Maslanka Online – Curriculum Vitae*, available from <http://davidmaslanka.com/CV.html> ; Internet, accessed October 5, 2009.

REVIEW OF RELATED LITERATURE

David Maslanka is obviously a significant composer, and that is why documentation of his works is available. This essay is the first scholarly document written on Maslanka's *Give Us This Day*. The available literature is discussed here in order to connect that literature to the research I have completed on the piece *Give Us This Day*.

I have used the musical score and sketches to the piece as primary sources, and they, along with my interactions with the composer, have guided the essay. In addition, these sources have served to trace the creative process and interpretive issues of the work, as well as being a source of reference for conversations held with Maslanka.

The composer's own article "David Maslanka," published in *Composers on Composing for Band, Volume Two*, edited by Mark Camphouse, has been a source of basic information. The article is broken into many sections, including biography, creative process, the approach to orchestration and the future of the wind band.² I have used this source for biographical information on Maslanka and to learn more about his creative and compositional process.

J. Patrick Brooks authored a D.M.A. essay in 1994 entitled "An Analysis of David Maslanka's Concerto for Piano, Winds, and Percussion." This essay primarily consists of an analysis of the *Concerto for Piano, Winds and Percussion*. I have used this

² Mark Camphouse, ed, *David Maslanka*, vol. 2 of *Composers on Composing for Band* (Chicago: GIA Publications, 2004), 197.

source for some background information and history of Maslanka's first large-scale work for winds.³

The 2001 D.M.A. essay by Robert Joseph Ambrose entitled "An Analytical Study of David Maslanka's 'Symphony No. 2'" contains a thorough analysis of that work. In addition, Ambrose provides useful chapters on topics such as Maslanka's personal influences and compositional style. Of particular interest is the chapter on Maslanka's works for wind band. Here Ambrose traces all the works for wind band and describes the circumstances surrounding the creation of the works and the primary musical material utilized in the construction of each piece, as well as providing musical analysis for a number of compositions.⁴ He makes comparisons between the other works and *Symphony No. 2*, and shows differences and similarities, which has been useful for background research. *Give Us This Day* is not included in Ambrose's comparison.

Stephen Paul Bolstad authored a D.M.A. essay entitled "David Maslanka's 'Symphony No. 4': A Conductor's Analysis with Performance Considerations" in 2002. This essay provides primarily an analysis of Maslanka's *Symphony No. 4*. Of particular interest in Bolstad's essay is Appendix B, which includes Maslanka's wind band works listed in chronological order. In addition to listing the works, Bolstad provides pertinent information about each work, such as the duration of the piece, the premiere date, commissioning information and the ensemble type the work was written for.⁵ Although

³ John Patrick Brooks, "An analysis of David Maslanka's *Concerto for Piano, Winds, and Percussion*" (D.M.A. essay, University of Cincinnati, 1995), abstract from <http://www.proquest.com>.

⁴ Robert Joseph Ambrose, "An analytical study of David Maslanka's *Symphony No. 2*." (D.M.A. essay, Northwestern University, 2001), abstract from <http://www.proquest.com>.

⁵ Stephen Paul Bolstad, "David Maslanka's *Symphony No. 4: A conductor's analysis with performance considerations*." (D.M.A. essay, The University of Texas at Austin, 2002), abstract from <http://www.proquest.com>.

not up to date (the listing stops with works completed in 2001), the list is an invaluable source. In addition to this Appendix, Bolstad discusses Maslanka's meditative approach, which has been studied and further explored in the present essay.

Brenton Franklin Alston's D.M.A. essay entitled "David Maslanka's Symphony Number 3: A Relational Treatise on Commissioning, Composition, and Performance" was completed in 2004. Dr. Alston's essay is based heavily on conversations with Maslanka and includes transcriptions of the interviews.⁶ These transcriptions allow familiarity with Maslanka as a composer and person. In addition, Dr. Alston goes into detail about the compositional process, a topic which is also included in the essay.

METHOD

History and Conception of Work

In this essay, the history and conception of the work comes primarily through conversation with David Maslanka and from other scholarly sources. Questions asked have included the following:

1. What contact was made regarding the request to compose *Give Us This Day* and by whom?
2. What is the compositional/creative process for this work?
3. What are the source materials and inspirations for *Give Us This Day*?

Further information was also gathered from Gary D. Green and the consortium head, Eric Weirather.

⁶ Brenton Franklin Alston, "David Maslanka's *Symphony Number Three*: A relational treatise on commissioning, composition, and performance." (D.M.A. essay, University of Miami, 2004), abstract from <http://www.proquest.com>.

Rehearsal/Performance Considerations

The essay also includes material on the rehearsal process as a result of observing rehearsals and working with Maslanka. In April of 2008, I observed the preparation and performance of *Give Us This Day* by the Frost Wind Ensemble under the direction of Gary D. Green. Maslanka was also present for the rehearsal and performance of *Give Us This Day* with the Frost Symphonic Band in November of 2009 under my direction.

Accessibility

The work *Give Us This Day* is very accessible to concert bands. Issues concerning its accessibility include its instrumentation, the work's length, and its level of difficulty. Important information here includes the number of times the work has been performed and by what level of ensemble (honor band, high school, college, and professional). My discussions will take place with Gary D. Green, David Maslanka, and others to shed more light on this topic.

Outline of Essay

The essay proceeds in the following manner. The second chapter presents a brief biography of David Maslanka and the relationship he has with Gary D. Green, conductor of the Frost Wind Ensemble. Information was gathered from various scholarly sources. The third chapter describes Maslanka's compositional process, concerning which information was gathered from Eric Weirather, consortium head for *Give Us This Day*, as well as from other scholarly sources. The fourth chapter presents the history and

conception of the work. Since no other scholarly research has been completed on *Give Us This Day*, interviews with Eric Weirather are the primary research source.

The fifth chapter presents discussion of rehearsal and performance considerations. Having personally gone through the rehearsal process as well as observing Gary D. Green's rehearsal process of the work, conversations on the topic with Green have provided much of the material for the chapter. David Maslanka was present for the author's rehearsal and aided in gaining further knowledge and insight on the topics of this chapter. The sixth chapter discusses the accessibility of the work. Information was gathered from the publisher of *Give Us This Day*, Carl Fischer, as well as from national distributor Shattinger Music. Further information was obtained through Eric Weirather. The seventh and final chapter draws conclusions based upon the research and summarizes my findings.

CHAPTER 2

BIOGRAPHY OF DAVID MASLANKA

David Maslanka was born in 1943 and was raised in New Bedford, Massachusetts. His father worked for Revere Copper and Brass and was a hobby gardener and beekeeper. His mother was a housewife who raised him and his two older brothers. She had musical talent, but no formal training.⁷

His mother had a modest collection of classical records which he would listen to growing up. Maslanka studied clarinet in public school, beginning at age nine, and played in bands throughout high school. Maslanka remembers that “the school music programs were not particularly distinguished; my best memories are of whacking away at Sousa and King marches in junior high. During my senior year, I went as clarinetist to All State Band, which Al Wright conducted, and was in the Greater Boston Youth Symphony Orchestra. These experiences pushed me toward music study in college.”⁸

Maslanka entered Oberlin Conservatory of Music, where he pursued a music education degree while studying composition with Joseph Wood. While there, he was an active composer and performer in the wind ensemble and orchestra. He studied abroad his Junior year at the Mozarteum in Salzburg, Austria. During his time in Salzburg, he composed a work for flute, voice, and piano, violin duos, and *Music for Clarinet and*

⁷ David Maslanka, “David Maslanka,” in *Composers on Composing for Band, Volume Two*, ed. Mark Camphouse (Chicago: GIA Publications, Inc., 2004), 197.

⁸ *Ibid.*, 198.

Piano. In the spring of 1964, upon completion of his program at the Mozarteum, Maslanka returned to Oberlin to complete his music education degree, although he did not feel strongly about pursuing a career in public school teaching. He felt that he “didn’t know a damn thing about music yet,” and also “had no desire to join the ‘real world’ at that time.”⁹

Maslanka applied and was accepted for graduate studies at both Michigan State University and Illinois State University. He decided to attend Michigan State University in a combined master’s and doctoral program. While at Michigan State, his primary teachers were H. Owen Reed in composition, Paul Harder in theory, and Elsa Ludwig in clarinet. Maslanka has likened his relationship to Reed as “fatherly.”

I was a very depressed and alone person at that point in my life. But Reed was the point of reference that finally was a solid one, where I could relate to a person that I could see both as a decent man and an accomplished professional. . . He was a consistent, good person.¹⁰

Maslanka began to understand that his musical gift was his ability to write music, and fairly easily.

It was my first real sense that there was something powerful that could happen. I was at that time learning my craft as a composer. As I entered the graduate school, I had a small collection of finished pieces and I did not consider myself a finished craftsman at all. So the five years of graduate school was a time of evolving as a composer. I began to have this experience of music showing up, coming out in kind of a torrent. It wasn’t finished stuff, but there was a sense of, oh my goodness, this happens.¹¹

⁹ Brenton Alston, “David Maslanka’s *Symphony No. 3: A Relational Treatise on Commissioning, Composition, and Performance*” (D.M.A essay, University of Miami, 2004), 12.

¹⁰ Ibid., 13.

¹¹ Ibid., 13.

For his final project Maslanka composed *Double Image* for orchestra and completed his master's degree in 1967. In 1968 he married his first wife, Suzanne. Maslanka continued his graduate studies and finished his doctorate in composition in 1971. His final project was his *Symphony Number One for Orchestra* and a work for string quartet. In conversation with Brenton Alston, Maslanka comments on his *Symphony Number One*:

It still sits waiting for me probably to revise it if I ever get there. It is not a piece that I would have performed in its current condition. What it turned out to be was a scrap pile of musical ideas. I have used any number of ideas from it for other things. But I have never. . .I wouldn't seriously now seek to have it performed, it just needs serious work.¹²

From 1970 to 1990 Maslanka taught at the State University of New York at Geneseo, Sarah Lawrence College, New York University and Kingsborough Community College of the City University of New York. While at Sarah Lawrence College from 1974 to 1980, Maslanka experienced a great deal of personal strife, when his marriage with Suzanne ended. From this heartache and pain came a support and love when he met and married his second wife, Alison Matthews. Alison and David were married in 1980 and had two children – Matthew and Kathryn.

In an interview about moving from New York to Montana Maslanka stated:

There was an evolution taking place. The difference between New York and [Missoula] is extreme. Because there is just so much energy, so many people, so much intensity that if you were to open the intensity of it all it would just burn you. Here the situation is almost the opposite. There is no real strong population pressure. . .It is very easy to leave town and be in the middle of nothing. Openness to a very big landscape happened. I began to come out of myself in a very particular way. I have had this strong sensation of the EARTH here. I will speak of it as the voice of the Earth. And that came through in a big way in the *Symphony Number 3* and the *Marimba Concerto*. When I was in New York

¹² Ibid., 13.

starting in 1975, I began my association with psychotherapy and with that an interest in psychology. From 1975 to 90 was an intense personal exploration of meditative imaging. A time of the beginning the evolution of my meditation process. . . Those energies showed up in music in New York. That same journey was brought to a very different level once here in Montana.¹³

Maslanka felt a need to move away from New York to a new part of the country. His wife Alison loves horses and was contemplating learning how to train horses as she and David began to look out west for a new place to live. David and Alison made a list of possible locations to move, and Missoula, Montana ended up on the list. In 1990, after a visit to Missoula with his daughter and wife, Maslanka decided to leave academia and move to Montana, where he still lives.

Gary D. Green was first introduced to the music of David Maslanka while teaching in the 1980's at University High School in Spokane, Washington. The then director of bands at Eastern Michigan University, William Hochkeppel, brought Green a tape of the world premiere of Maslanka's *A Child's Garden of Dreams* with the Northwestern University Wind Ensemble, John Paynter conducting. Although the quality of the recording was rough, the music sent Green into a new world of sound and possibility with a wind ensemble.¹⁴

Green left University High School for a position as Director of Bands at the University of Connecticut. The possibility for more mature music was now available. Green now believed it was time, in his and his students' development to perform *A Child's Garden of Dreams*. Green contacted David Maslanka and asked him to come to

¹³ David Martin Booth, "An Analytical Study of David Maslanka's *A Child's Garden of Dreams*" (D.M.A. essay, University of Oklahoma, 1994), 161.

¹⁴ Brenton Alston "David Maslanka's Symphony Number Three: A Relational Treatise on Commissioning, Composition, and Performance" (D.M.A., University of Miami, 2004), 17.

Storrs, Connecticut, in December of 1987 for rehearsals, master classes and a concert performance. During this time, Green and Maslanka shared many conversations about music, life and art.¹⁵

The two became close friends, and since then Gary Green has commissioned several works of Maslanka's, including *Symphony Number 3* and *Concerto for Trombone and Wind Ensemble*, and has been part of other consortium commissions for the composer.

¹⁵ Ibid., 18.

CHAPTER 3

COMPOSITIONAL INSPIRATIONS

Through the years, David Maslanka has developed a unique compositional process. It is completely intuitive and evolves from the very foundation of his emotional and musical development.

During the 1980's as Maslanka experienced a period of great personal difficulty, he became interested in psychology, psychotherapy and dreams.¹⁶ His life was in a dark period, and there was a need for Maslanka to rediscover and deal with issues in his own personal psyche. Upon entering psychotherapy and at the suggestion of his therapist, Maslanka began using self-hypnosis and reading the works of Carl Jung, specifically, *Man and His Symbols*. The therapist thought that using self-hypnosis would help Maslanka become more relaxed for his therapy sessions. Through this practice, he soon found that he could go inward into his mental landscape.

With his realization of his new-found skill of meditation, Maslanka began to notice specific symbols in his mental landscape that would allow him to journey further than he had ever imagined, and it was through this combination of meditation and personal discovery that he began to find his true compositional voice.

According to Maslanka his creative output has always been driven by his subconscious thoughts and energy.

¹⁶ Brenton Alston, "David Maslanka's *Symphony No. 3: A Relational Treatise on Commissioning, Composition, and Performance*" (D.M.A essay, University of Miami, 2004), 23.

The thing I can say about composing is that for me at least, and I can't speak for anybody else, I speak for me, that my experience of it is that there is a movement that goes beyond the conscious mind . . . And I discovered early on and had it confirmed again and again that what really happened to me was that somehow my conscious mindset would open, be put aside, would move through in some way and that I would perceive a place which had nothing to do with my personal psychology. . . I can say in looking backward that it happened to me from the very start of my composing.¹⁷

Early in his career, these subconscious images would rise to the conscious level sporadically. In an interview with Dr. Robert Ambrose, Maslanka stated:

I remember specifically now, this was in 1976 or 1977 that I wrote a piece. I remember this specifically because it was a bizarre feeling. I was writing a piece for voice and I had a poem that I was working with right in front of me and was concentrating on it in a particularly intense way. I have no idea why it should happen but suddenly it was if a circle opened in my forehead and I had the experience of seeing a place and a thing in a very real and live way that was different from what I was in. You might think of it as a dream, but it was a sudden sharp presentation of an image and that presentation was powerful and intense. It was a commonplace thing, it was some bushes with some red flowers on it, but it had that energy glow of being something articulate and powerful that I tapped into. So that experience was again, one like you said, where something happened to you, but you couldn't integrate it or make anything of it or do anything or cause it to happen again (laughter). So I just simply said "Oh" and I remembered it.¹⁸

Maslanka states that the meaning of these subconscious thoughts is never apparent to him while he is composing. It is only after the composition has been fully realized that the exact nature of the thoughts come to a conscious level.

I most often don't know what it is when it is happening to me. It is something that is working its way out and up and I don't know what it is. I'm simply responding to the thing that is trying to express itself and trying to allow it to come into being. And I get thrashed around by that pretty hard. It doesn't change.

¹⁷ Robert Joseph Ambrose, "An analytical study of David Maslanka's *Symphony No. 2*." (D.M.A. essay, Northwestern University, 2001), abstract from <http://www.proquest.com>: 25-6.

¹⁸Ibid., 26.

I've gotten a bit more stable over the years, but if you talk to my wife about creative process, she can still tell you how desperate it can make me at times. Just this feeling of despairing, of [thinking], "I don't know what it is, I don't know how to make it work, I don't know what's going on here. I'm ready to take a match to the whole thing and rip it up or do something desperate to it." The things come forward. This is part of my discovery process in composing and for my whole life. Things wanted to happen that I didn't know anything about and I was somehow an open enough channel for that to take place.¹⁹

The images that Maslanka sees do not carry sound with them; they come to his mental landscape and, once they are processed, become sound. He admits that each time he comes to face a new composition, it is like entering a new world. As a result, he is very consistent with his compositional regimen. He usually works on composing during the morning hours. His workspace is a small room with only a piano and desk. Gary Green describes his workspace in the following:

He has a home that is very ordinary as far as its wood, and it is a farmhouse basically. And David Maslanka works in a barn that the rest of us would tear down because we could build something that would be nicer. But David feels like it is very important for him to leave the house and go to a place where he composes. So he does that every day when he is home. And every day he goes to his office in the barn which is not connected to his home where there is a piano that is just awful. He has a lot of stuff in there that he has collected – he walks in the mountains and he does things that are particularly interesting in the Pacific Northwest.²⁰

In order to begin the compositional process he usually works with studies of Bach chorales. "What he will do is he will play a four-part chorale and he will leave out the tenor voice and he will sing the tenor voice while he plays the rest of them. So he really

¹⁹ Robert Joseph Ambrose, "An analytical study of David Maslanka's *Symphony No. 2*." (D.M.A. essay, Northwestern University, 2001), abstract from <http://www.proquest.com>: 27-8.

²⁰ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

studies Bach.”²¹ Maslanka is able to focus on composing through this daily study of Bach. On the other hand, if he pressures himself into composition he finds that nothing creative will happen. Maslanka comments, “The piece tells me what it wants to do only if I am open to it. If I get crazy about it and think I’ve got to write something, I’ve got to write something, then nothing happens.”²²

Typically, in an attempt to find a deep connection with the person he is writing for, Maslanka will ask for a personal object of theirs. The first composition for which Maslanka used this technique was *In Memoriam*, commissioned by Ray Lichtenwalter in memory of his wife Susan. Susan was an organist for twenty years and, as a result, Professor Lichtenwalter decided to send Maslanka her hymnal, which carried a print of her hand on the binding. Maslanka meditated on the hymnal while holding the hymnal on the same spot as her palm print. Out of those meditations came the hymn *Nur den lieben Gott last walten* (If you only trust in God to guide you).²³ When I asked Eric Weirather what personal item he had sent Maslanka for the compositional process for *Give Us This Day*, he replied that he didn’t send one. He believes this is because he had collaborated with Maslanka on numerous occasions before asking for the commission and further comments:

I asked him [David Maslanka - about the inspiration for *Give Us This Day*], it was actually probably at least a year afterwards and I said ‘How did you come up with the idea?’, something maybe I should have asked right when I got it, but. Because I saw the book [*For a Future to Be Possible* by Thich Nhat Hanh], I figured it must have been some of the reading he was doing and he just decided that that inspired him. But I asked him ‘How did you come up with, were you meditating

²¹ Ibid.

²² Brenton Alston, “David Maslanka’s *Symphony No. 3: A Relational Treatise on Commissioning, Composition, and Performance*” (D.M.A essay, University of Miami, 2004), 25.

²³ David Maslanka, available from <http://www.davidmaslanka.com>; accessed March 4, 2010.

and what were you meditating about?’ or ‘was it a dream?’, cause I have known a lot about his different books, he has a dream book, and a meditation. And it totally blew me away. He goes ‘Well, Eric, I meditated about you.’ I was like oh my god! You have to be kidding me. I didn’t even know what to say after that. So, he is such an intuitive guy that, he must have known I needed some of that Thich Nhat Hanh stuff, and it still something that I am pursuing, I am digging deeper and deeper into spirituality and stuff, so you know, he has 100% changed my life.²⁴

David Maslanka will start composing and allows himself to compose whatever comes to mind at the moment. He will not attempt to compose from start to finish, and typically has many rough sketches that are usually in three-part score form which later become the full score (See Example 1).

²⁴ Eric Weirather, phone interview with author, February 19, 2010.

Example 1. David Maslanka, *Give Us This Day*, sketch, Movement 1, mm. 1-25.

Give Us This Day

1. 3 oct. / 2. b_1^{\flat} / 3. d b_2^{\flat} A_1^{\flat} d b_1^{\flat} / 5. b_1^{\flat} / 6. / 7. b_1^{\flat} a b_1^{\flat}

plus hells
P. piano

held
sustain
pedal

8. / 9. b_1^{\flat} b_2^{\flat} (10) d b_1^{\flat} b_2^{\flat} d b_1^{\flat} b_2^{\flat} / 11. d b_1^{\flat} b_2^{\flat} / 12. / 13. b_1^{\flat} b_2^{\flat}

in tempo plus Perci: plucked
Piano strings

14. b_1^{\flat} b_2^{\flat} d / 15. b_1^{\flat} b_2^{\flat} d / 16. b_1^{\flat} b_2^{\flat} d / 17. b_1^{\flat} b_2^{\flat} / 18. b_1^{\flat} b_2^{\flat} d / 19. b_1^{\flat} b_2^{\flat} d

20. / 21. / 22. / 23. / 24. / 25.

2 PP

plus hells

held
sustain
pedal

shimmer

add with

her... fortis

9. screws...

dis. + temp.

2 PP

4

4

2

4

2

4

2

CHAPTER 4
HISTORY OF *GIVE US THIS DAY*

Eric Weirather is currently the Director of Bands at Rancho Buena Vista High School in Oceanside, California. Mr. Weirather was the consortium head for David Maslanka's *Give Us This Day*. He attended the University of Illinois for his undergraduate degree, where he studied with James Keene, and the University of Arizona for his master's degree under Gregg Hanson. It was while at the University of Arizona that Weirather was first exposed to the music of David Maslanka.

While Mr. Weirather was at the University of Arizona, Maslanka's *Mass* was commissioned, and Weirather was there for the process and the premiere. He knew how difficult the work was, so when he landed his first job out of graduate school at Mount Miguel High School in San Diego, he did not think he would be able to perform any Maslanka works, especially those of such great difficulty as the *Mass* and *Symphony No. 4*. He moved to Rancho Buena Vista High School in 2000 and states, “. . . I think within three or four years I started playing David's music, and I used to have my professor (Gregg Hanson), I still do, come over from Arizona and one year he said, ‘I think you guys are ready to play some of his music.’ And I was like ‘Oh my gosh I can't believe it!’”²⁵

²⁵ Eric Weirather, phone interview with author, February 19, 2010.

Mr. Weirather began performing some of David Maslanka's works, including *Testament* and *Golden Light*. Weirather states, "[B]ut then I eventually, and it was actually ten years after the *Mass*, actually nine years, and I said I would like to think about doing a commission for David because I loved it and I thought how can we do this?"²⁶ He proceeded to contact David Maslanka. These conversations led to a few visits by Maslanka to Rancho Buena Vista High School for sessions with the students and Eric performing his works. "So, I had him out the first time, and I told him then that I really enjoyed when we did the commission of the *Mass* was there any way we could do a commission here. So he kind of laid it all out how we could do a commission."²⁷

Weirather continues, saying that his most difficult aspect of the commissioning process was coming up with the money needed to pay for the work:

And, so anyways, to be honest, I was actually trying for Midwest as well. But we didn't make it into Midwest, but we did make it into the state. But, here is the part that is the most challenging, is of course I didn't have fifteen grand in the bank to commission him. And that is about what it cost. I think it was ten thousand to David, and then two thousand to his son who does all the parts, Matt Maslanka, and then I think it was another thousand or whatever plus to fly him out for the premiere and all that stuff. So it ended up being around fifteen grand from what I remember. So I then started getting on the phone, and I started putting together, I didn't tell David this, but I put together a little CD with some of his music and I sent it out to a bunch of the high schools around here that could attempt his music and all the California colleges too, and I put together a consortium. It was hell trying to get them all in, because, I had to beg a few people. I had a couple people in Illinois some of my connections back there from my undergrad that joined in. . . . Steve Steele, I got him in on it, and the University of Arizona of course, and I had three or four high schools around here and a couple high schools back there, Oh, I had Green Valley High School. She is also a friend of mine and of Gregg Hanson and stuff like that. I eventually pulled together ten folks and nine other folks to raise the money, and basically I

²⁶ Ibid.

²⁷ Ibid.

told them that with this commission I will get you your own copy of the music, and the score.²⁸

Once the commission details were set, David Maslanka came out and visited Mr. Weirather and discussed what kind of piece he wanted. Weirather wanted to leave it pretty much wide open, but was hoping for a piece around eight minutes in length, so that he could perform the work at the Midwest Clinic if he was accepted. He said to Maslanka, “I don’t want to tie your hands in any way to any kind of a tune or thought at all.’ So, I think he likes that better than people to say I want this to be about you know great-grandma or something. (Laughs).”²⁹ Weirather gave Maslanka the instrumentation he wanted and that is what he followed. He told him who his great players were. “I said I had a great oboe, bassoon, clarinet, and he tried to write it kind of that way, where the principal players were a little more challenged, challenging stuff have solos, and that kind of stuff. From there on down it is a little more attainable to everybody else.”³⁰

Mr. Weirather would check in throughout the year with Maslanka, frequently receiving updates on the work. One of the challenges that Weirather was facing was having to perform at a state conference, but not knowing the difficulty of the work or how it would turn out. Unsure as to whether or not it would take a month or two months to prepare the work for the state conference, he would frequently check in with Maslanka, asking for more updates. Maslanka told Weirather that he was very pleased with the way the piece was coming.

²⁸ Ibid.

²⁹ Ibid.

³⁰ Ibid.

Then the work was completed and Mr. Weirather received it at his school. He recalls remembering “the day we got and the first day we played it, it was like having a baby I guess. (Laughs). Just that kind of a feeling, that this is the first time this music has ever been brought to life, was the first time we read it. I wanted to cry at the same time. It was one of those kinds of feelings.”³¹

Maslanka was unable to come to the official premiere of the work at the state convention, but was able to come out a week before and stayed a couple of days to work with the ensemble. They performed *Give Us This Day* in their own performing arts center at school. So, in essence, there were two premieres.

The work is through-composed and approximately fifteen minutes in length. The first movement, lasting approximately seven and a half minutes, begins slowly and full of angst and reflection, with much pulling and pushing of the tempo. The first movement then moves into a faster section – steady and at times full of hope – before returning to the same feeling as the opening of the movement.

The second movement, lasting approximately seven minutes, occurs *attacca*, but with a different character than the first movement. This movement is very fast in tempo (quarter note at 184) and is “at times both joyful and sternly sober.”³² The second movement ends with a setting of the choral *Vater Unser in Himmelreich* (Our Father in Heaven), no. 110 from the Riemenschneider edition of *371 Four-Part Chorales* by Johann Sebastian Bach.³³

³¹ Ibid.

³² See Program Notes, Appendix H.

³³ See Appendix I.

CHAPTER 5

PERFORMANCE AND INTERPRETIVE ISSUES IN *GIVE US THIS DAY*

This chapter will provide insight into interpretation that has been gained through intense study, observation and rehearsals, including rehearsals with David Maslanka on this particular work. I am aware this is not the only meaningful interpretation of the work, but offer this chapter with the extra knowledge I have gained, through rehearsals and conversations with David Maslanka. Any views not attributed to David Maslanka, Gary Green or Eric Weirather are my own.

While the interpretations stated are opinions, they are presented with knowledge and insight into the work that many conductors and performers may not have. Identifications of emotions and extra-musical images are my preferences and, I believe, provide the most accurate interpretation of the work, knowing David Maslanka personally and from information I have gathered from other scholarly sources.

TECHNICAL CONSIDERATIONS

Dynamically, *Give Us This Day* is provocative. The dynamics occur suddenly, or over a longer stretch of time. With so many different dynamic contrasts, it is important that both the conductor and players grasp each of them. The extreme range of dynamics is a principal consideration for this composer. Gary Green comments, “This man, I wish you could meet him. He is a gentle, kind man, but there has been a lot in his heart and his life that has caused this music to be what it is and we have to understand that. So that is why there are these extremes in dynamics and extremes in rhythm and extremes all over the place - that is who he is.”³⁴

Movement I of *Give Us This Day* opens with an open fifth between an Eb and a Bb. The orchestra bells, vibraphone, piano are marked at a *p* dynamic. The second and third clarinets are marked at a triple *p* dynamic. The only instrument marked above a *p* dynamic level is the hand bells, which are indicated at the *mp* dynamic level. When asked about the use of hand bells in *Give Us This Day*, Maslanka commented that

Bells have about them open air and a very strong heart sense. The hand bells particularly have that quality of immediate mental, spiritual focus coming awake to my thought is the Buddhist practice of bell ringing. In Buddhist practice the bell is the voice of the Buddha. So, when that bell sounds, there is a quieting of your person and the ability to move into a deeper space of meditative place and to have that bell sound be the focus from conscious mind to the deepest places of the universe.³⁵

³⁴ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

³⁵ David Maslanka, conversation with author, University of Miami, November 24, 2009.

This sound image must be present on the downbeat of this movement. The clarinet solo enters at a triple *p* level – signifying desolation and solitude, crying in the night. The solo must be played with emptiness and a sense of yearning. The blend of the prepared piano with this solo creates a unique color – adding angst to the soloistic moment. When asked by the author about the role of the prepared piano, Maslanka commented that “it is a sound quality that came to mind and I said I am going to do that. I am not going to use a harp. It is a bit of a hazard in performance, but they seem to be able to negotiate that.”³⁶

Of special note is the type of plucking instrument used for the prepared piano. After experimenting with different items, including a penny, a credit card, and a student id card, I found that the best sound was achieved using a medium strength guitar pick. Maslanka stated that his original intentions were for the percussionist assigned to plucking the piano strings to use his or her fingernail, but that you should experiment “until you come up with the thing that works best for you.”³⁷

Measure twenty must have a delicate, yet confident entrance at the *pp* dynamic. The solo entrances in measure twenty-one by the bassoon, euphonium, and horn should be led in color and dynamic by the bassoon. With both the bassoon and horn at the *pp* dynamic level, special care should be taken that the bassoon voice is heard.

The alto and tenor saxophones have *fp* indicated in measure thirty-two. These should be strong punctuations and should be heard clearly above the ensemble. Similarly, the trumpets also have a *fp* in measure thirty-six which should also be heard and brought out clearly. The cup mutes add a unique color to the *fp* which highlights the

³⁶ Ibid.

³⁷ Ibid.

effect. The melody which moves into measure thirty-three, played by the oboes, first clarinets and two first trumpets, should be stated strongly, as if representing a first attempt at something challenging that must be done which causes you heartache and pain, rather than simply played. The pick-up notes going into measure thirty-three should not be thought of as pick-up notes, but the beginning of the statement.

Measure twenty-six marks the beginning of a lengthy crescendo leading to measure forty. It is crucial that much care is taken with the pacing of the crescendo and the sustaining of intensity and dynamic throughout these measures. Maslanka clearly indicates *cresc. grad.* in measure twenty-six and *no dim.* in measure twenty-eight. Keeping the intensity through measure forty is difficult, and during a rehearsal with the author regarding this section of music, Maslanka stated, “I don’t want you to let anything go from the forte - it stays up there.”³⁸ Once the dynamic of forte is reached beginning with the statement with the pick-up notes into thirty-three, the intensity must remain. Maslanka noted “...There is a tendency to want to let that go in order to prepare a breath to go further, but you have to reach fortissimo at measure thirty-seven...”³⁹ The gradual diminuendo beginning on measure forty must be paced correctly. It is a release of sorts – all the music stated so far in the work has built up to this point. The author has found through rehearsal that players want to immediately lose intensity and power once they come to the downbeat of measure forty. The dynamic must gradually diminish. The length, dynamic and duration of the fermata in measure forty-four is very important. During rehearsal with the author, Maslanka commented on this section, stating

³⁸ David Maslanka, rehearsal with author, Fillmore Hall, University of Miami, November 21, 2009.

³⁹ Ibid.

Measure forty – full fortissimo and then come down to piano and I want you all to listen as a group. It is not only her (Lauren) responsibility, it is your group to listen at measure 44 to the sound you are making and the realization that it wants to go like this (shows a decrescendo) and you are going to sustain it until it wants to finish as opposed to saying I am going to finish it. Now, it will finish naturally. All right. And you are going to do your thing, but you will know when that instant happens.⁴⁰

The silence that occurs following the release is that of equal intensity of the note that precedes it. The conductor and musicians must not rush through the rest, as they must not rush through fermatas. As Pablo Casals reminds us, “the silences are also music.”⁴¹

The downbeat of measure fifty-five is marked *pp*. The crescendo marked in the bassoons, tenor saxophone and euphonium that takes the dynamic to *mf* is important. According to Maslanka at measure fifty-five, “Clarinet, saxophones, bassoon, euphonium, you move from initially on the downbeat from *pp* to *mf* by your entrance on the and of two or your entrance on three. That *mf* is bigger than you have been making it. I want you to go to a bigger sound immediately.”⁴² The entrance on the and of four in measure sixty must be a strong forte for the flutes, oboes, and alto saxophones. Maslanka states, “. . .when you come in at measure sixty, you are in traffic there because there are other people, and saxophone you come in at measure sixty, but you come in at *forte*, with a power.”⁴³ Maslanka was very insistent on these entrances being strong and to the front,

⁴⁰ Ibid.

⁴¹ David Blum, *Casals and the Art of Interpretation* (Berkeley: University of California Press, 1977), 98.

⁴² David Maslanka, rehearsal with author, Fillmore Hall, University of Miami, November 21, 2009.

⁴³ Ibid.

and with purpose. At one point while rehearsing the entrances at measure sixty Maslanka stated, “Bigger. Let your heart go through it. I don’t want louder, I want bigger. Bigger is different than louder.”⁴⁴ The saxophone and trombone entrance at measure seventy also must be strong – in the same vein as the entrances mentioned before. Maslanka compares the entrance almost to a declaration. “You are speaking in a way which you simply have to speak and you say (speaks loudly). Something comes through you and your voice just simply has to go “pow”. Now, do that for me. Once you hit that tone, you just simply stay in it.”⁴⁵

Strong entrances continue in a state of proclamation and then, in measure seventy-five, an extremely strong bass drum stroke occurs. This entrance must be both felt and heard. The *subito piano* before measure eighty must drop down in dynamic for an effective *fortissimo* at measure eighty. This is a moment where much energy has been accumulated and is now released. The dynamic level does not change from measure eighty into the release in measure ninety-seven. The energy begins to accumulate once again and builds through the fermata leading into ninety-seven. The fermata is not at a *forte piano* or *subito piano* dynamic; rather, the dynamic and intensity carries all the way through and the fermata allows for the final push of dynamic and intensity to occur – like the last ounce of pain from a scream being released. The release into measure ninety-seven is one more of dynamic. The intensity is held until the downbeat of measure ninety-eight, where a soft but equal intensity occurs.

⁴⁴ Ibid.

⁴⁵ Ibid.

Measure ninety-eight returns to a *pianissimo* dynamic. Maslanka warns regarding this section going into measure 109: “Don’t be too delicate with that (referring to measure 109); give enough sound – it is marked *pianissimo* but enough sound to be present.”⁴⁶

Movement II begins at the *fortissimo* dynamic, almost out of nowhere. If done correctly, the effect is startling, especially in contrast to the *pianissimo* ending of the first movement. Measure twenty-seven contains short and punctuated *p<sfz* by the tambourine (played on the table with snare drum sticks) and high temple block. This short repeated motive is crucial to the forward motion of the subsequent measures. The *sfz* release creates the momentum needed to carry through the unison eighth-note rest throughout the ensemble. Measure forty-one marks the strong punctuated notes of the trombones on the third beat. This note occurs over the next eight measures at the *ff* dynamic. This note to me is full of anger and pain and should be played accordingly. The note is marked fortissimo and should cut through the ensemble.

A *fortissimo* with a gradual diminuendo down to *piano* occurs beginning in measure sixty-eight. A true *piano* must be reached. The measures before are much stronger, full of energy and mostly marked at a *fortissimo*. This then, is a challenge to retreat to a true *piano* dynamic, although the tempo remains fast. The dynamic quickly returns to a *forte* by measure eighty-four and continues until an abrupt *sfz* occurs in measure ninety-five. This must be accented and brought out by the ensemble. Measure 107 marks a very important moment for the French horns. The *fp* dynamic marking with the enhancement of the stopped horn sounds creates great tension. Gary Green comments on the horn part at measure 107 by saying, “It just has to come above everything it is just

⁴⁶ Ibid.

this nasty sound. It is a Mahler-ish kind of sound.”⁴⁷ He further comments by saying, “It is like a scream that is coming from way down deep inside of something and it is coming out, and out, and out.”⁴⁸ It is crucial that the horn players pace the three-bar crescendo, as the intensity and momentum of these measures is mostly dependent on the pacing.

As Maslanka did earlier in the piece leading into measure ninety-seven of the first movement, once again intensity and dynamics increase leading to a climax and *grand pause* in measure 119. The entrance of the piano and percussion in 120, although at the *forte* dynamic, quickly diminishes to a *pianissimo*. During rehearsal Maslanka stated, “The issue for me now is going to be your understanding of your dynamic structure to be able to come down from that high energy *fortissimo*, down to a true *pianissimo/piano* level.”⁴⁹ Although at a soft dynamic, energy should still be sustained throughout, always cautious of the dynamic level. Maslanka comments, “You are going to go to *pianissimo*, that doesn’t mean deflate, it means your energy still stays up - it is simply softer.”⁵⁰

Following the energized *piano* middle section, the relentless energy quickly returns at measure 186. Here the woodwinds and percussion enter at *piano*. I feel that *mezzo piano* is more appropriate, and provides a little more confidence and stability for the solo woodwinds and xylophone. Once again the French horns play an important role with their *fortissimo piano* and crescendo leading through the 2/4 measure into the arrival

⁴⁷ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

⁴⁸ Ibid.

⁴⁹ David Maslanka, rehearsal with author, Fillmore Hall, University of Miami, November 21, 2009.

⁵⁰ Ibid.

point of measure 191. Dynamic intensity continues until the sudden drop in orchestration and to a *piano* dynamic in the medium toms and snare drum with a two measure crescendo leading into measure 202. Here the full *fortissimo* dynamic ensues and the work continues its forward push.

An important *fortissimo piano* occurs in measure 228, sort of breaking the dynamic intensity for a brief moment. Gary Green stated during rehearsal: “Everybody, 228 – that *ffp* is like a slap in the face. You have to hit it and get down and come right back up.”⁵¹ Prior to this, the work has been clipping along at a strong dynamic pace. This *fortissimo piano* re-introduces the intensity and pushes forward to the statement of the chorale at measure 261. The final eighteen measures of the work should be performed at full *fortissimo* volume and intensity. The percussion must pay special attention to their *piano* < *fortissimo* moments and pace them exactly right in order to not cover up the chords that are present in the woodwinds. The last three measures are especially crucial and will be covered in the interpretation section of the paper.

EXPRESSION AND INTERPRETATION

The first movement of *Give Us This Day* contains many wonderful opportunities for pacing and interpretation considerations. Although each individual will normally develop an interpretation of a specific work, I feel that, having worked with David Maslanka personally, I have a unique opportunity to provide other musicians with an

⁵¹ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 11, 2010.

insight into this work that one might not have otherwise. The amount of emotion and feeling that Maslanka portrays in his works is evident. Every note has a meaning, and a special meaning to him. In the book *Casals and the Art of Interpretation*, David Blum quotes Pablo Casals on this idea, ““You will see where to make the vibrato, the crescendo, the diminuendo of the notes – all those things you have to have present, but present more in your feelings. Not present only here’, he said, as he tapped on his head, ‘because it is not profound enough; but here’ – and he drew his hand to his heart.”⁵² It is the conductor’s and musicians’ responsibility to connect and interpret the music so that it serves the composer’s wishes.

The tempo is marked at quarter note equals ca. 72. Much more important than the tempo of the clarinet solo and the opening of the work is the expression and musicality. The solo must be played with depth and feeling. One might think of solitude and loneliness, possibly standing alone on top of a mountain (in Montana perhaps) and moaning or crying out this line. The solo cannot simply be played as written – what does the music actually *mean* to the soloist? The dynamic is marked at *pianissimo*, giving the feeling of solitude and loneliness. During a rehearsal with the University of Miami Honor Band, Gary Green commented on this particular section, specifically the grace notes in the clarinet solo, stating

These little grace notes in the clarinet solo, they are before the beat, that is technical part of it, but it is like he is trying to say something and his throat just will not let him say it. So he chokes on it. And that is what that is. It is like a vocal thing that just will not be clear. So don’t worry about the technique of it, just allow yourself to enter into the meaning of what he is trying to do.⁵³

⁵² David Blum, *Casals and the Art of Interpretation* (Berkeley: University of California Press, 1977), 14.

⁵³ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

Although the clarinet solo on the page does not look difficult, difficulties can arise for the player. The main challenge is playing in the upper register at the required dynamic of *ppp*. The soloist will often cease to provide air support and as a result no sound will occur. The other problem is that the soloist, in an attempt to play at the *ppp* dynamic, will bite or pinch the reed, not allowing for reed vibration and a squeak will occur. It is important that the conductor is aware of this situation and is encouraging as possible with gestures. In addition, the conductor should instruct the soloist to use fast air and not to back down on the air speed even at the required dynamic, as air speed does not control volume.

The piano entrance in measure six has the tempo fluctuation markings *holding back, faster, and slowing a lot*. These are clear indications of musicality by David Maslanka. Almost in comparison to walking into a room for an audition or to give a speech, there would be the fear or hesitation in one's step, then possibly a slight quickening of step as you enter the room, then a second thought. Knowing you must go on, you forge ahead. Maslanka does the same musically here. The solo clarinet enters again going into measure ten, this time accompanied by a plucked piano. The color and sound created by the two instruments is one of angst and fear. Leading into measure thirteen brings the addition of the muted solo trumpet. The use of a Harmon mute, as indicated by Maslanka, adds yet another color and sound combination to the plucked piano and solo clarinet. More angst and pain can be heard now. Once again Maslanka uses tempo fluctuations between measures sixteen and twenty to show musicality. These tempo fluctuations must be felt, not simply metronomically beat through.

The pacing going into measure twenty must not be rushed. I feel that the final Eb in the left hand of the piano really sets up the C minor chord at the downbeat of measure twenty, and care must be taken not to rush the last three eighth notes of measure nineteen. The French horn, bassoon and solo euphonium in measure twenty-one follow the lead of the solo clarinet line in the opening. Continuing with the angst and pain that has been heard, this measure must not be rushed. Special attention should be placed on the relationship between the first quarter note and the sixteenth note following. Although the two notes are not connected they should be played with the first note leading into the second. Green comments on this section by stating, “This is an expression of great sorrow in the bassoon, horn and euphonium at the beginning of this. Then it turns into an angry thing, it is an amazing thing, an amazing transition that it can turn into such sorrow from anger. But that often happens.”⁵⁴

Measure twenty-four also begins with the statement of two repeated notes. The first note should lean and move into the second note. The pain and angst return with the melodic statement in measure twenty-six. Special care should be given to the accent on the downbeat of measure twenty-seven. This is an accent that is felt, not attacked with the tongue. It should be felt with pain and agony. This line continues to intensify. Trumpets enter muted, along with clarinets and oboes with a strong and powerful statement leading into measure thirty-three. A breath mark placed on beat four after the dotted eighth note helps to place the thirty-second notes and prepare the whole note and continuation that is needed through the next several bars. It is very important that this section has forward motion, or else it will become heavy and vertical. Thinking west to east instead of north and south is one way to think of moving lines forward. The amount

⁵⁴ Ibid.

of intensity required is a challenge, but must be encouraged by the conductor. Not letting the intensity disappear is difficult. Measure forty marks a place in the music that may quickly lose momentum and intensity, especially since *dim. grad.* is indicated.

Performers typically start to decrease dynamic level and intensity immediately here.

During rehearsal with David Maslanka he commented on these measures, stating that “This is the hardest part of this whole piece. The fast stuff is easy (laughs). This is the hard stuff.”⁵⁵ The pacing of this *dim. grad.* can be a challenge to both the conductor and player. I prefer to add breath marks following the double-dotted eighth notes in measure thirty-nine, forty and forty-one. These breath marks can be used to pace these measures in both tempo and dynamics. The fermata is reached in measure forty-four and is a wonderful resting point – both musically and emotionally. David Maslanka wants the conductor and players to rest in the moment – not to cut off the fermata simply because there is a new measure waiting on the other side. Maslanka commented during the rehearsal, “All right Lauren, I want you to listen to measure forty-four very, very, very carefully. You want to manage it so you can get on to the next bar. I simply want you to rest in that bar until you feel it.”⁵⁶ Maslanka further commented on this moment in the music by stating, “. . . Listen at measure forty-four to the sound you are making and the realization that it wants to go like this (shows a decrescendo) and you are going to sustain it until it wants to finish as opposed to saying ‘I am going to finish it’. Now, it will finish naturally. All right. And you are going to do your thing, but you will know when that

⁵⁵ David Maslanka, rehearsal with author, Fillmore Hall, University of Miami, November 21, 2009.

⁵⁶ Ibid.

instant happens.”⁵⁷ Maslanka clearly wants the music to speak and to move in its own time. The music cannot be rushed or forced.

The fermatas in measures fifty-two, fifty-three and fifty-four must not be played in the same way. Measure fifty-two is marked *ad lib*. Although the chords are different, they should be connected musically – one leading into the next. Measure fifty-five should be played with simplicity yet not strictness. The tempo, although not indicated, should be pushed and pulled according to the line. A slight forward motion in the tempo leading into measure fifty-six with a relaxation of the tempo in measure in fifty-seven really helps to shape the line. Care must be taken not to make the line overly sentimental. The *forte* statement in the flute, oboe and alto saxophone beginning with the pick-up into measure sixty-one must be strong and proclaimed. The tempo remains very steady throughout the measures and must remain so, as there are many entrances layered throughout. These entrances must enter “with a power.”⁵⁸ There is a tendency for these measures to want to slow down for the vertical alignment of the music to dissipate. Therefore, the conductor must keep a very steady and clear ictus if the tempo is to remain steady. Making sure the players stay right with the beat and are moving together on the eighth notes is crucial to the success of this section from measure sixty-one to seventy-seven.

The music continues steadily and powerfully until the *slowing* begins in measure seventy-eight. Leading into this measure it is crucial that the timpani and piano are steady and locked in with the conductor, as the eighth notes must line up for the *slowing*

⁵⁷ Ibid.

⁵⁸ Ibid.

to occur smoothly and together. Beats one and two of measure seventy-nine are subdivided with melded beats three and four. Measure eighty is a huge impact point of the work. The timpani becomes the heartbeat, the pulse, of this section. It is almost as if the heart breaks open and has no other option but to push forward, regardless of the pain and isolation up until this moment. These strokes of the timpani must not be careless; every stroke must have purpose and meaning. As in the words of Pablo Casals, “Technique, wonderful sound. . .all of this is sometimes astonishing – but it is not enough.”⁵⁹

Phrasing and moving of the line across the bar lines is crucial to the pacing of this section. The intensity must carry through, even through points of breath for the instrumentalists. The 5/4 measure at eighty-nine is filled with eighth notes. This measure tends to want to slow down and become heavy and cumbersome. Encouraging movement through this measure and the following two measures containing half notes is vital to the flow of the work. Between measures ninety and ninety-two, no breath should be taken. The sound should carry through these measures and not die down. Gary Green describes these measures in the following:

You ever want to tell someone something so bad that you just can't find enough ways to say it? That is what he is doing here. So it turns from all that darker stuff at the beginning into this and now he has all this built up in him and he wants it to be so good, this is a moment of release for him, a time for him to say what he wants to say. It is not just about getting loud. And as you go further into that release, you have to go down deeper to find it. You can't go higher, you have to go lower.⁶⁰

⁵⁹ David Blum, *Casals and the Art of Interpretation* (Berkeley: University of California Press, 1977), 1.

⁶⁰ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

“Going lower” is especially hard to do for the players, as there really has been no true break in the intensity that began in measure sixty-one. The music continues moving forward and the *hold back* section works better starting at the beginning of measure ninety-five rather than waiting until the end. Special care must be taken to make sure the syncopated line in the lower woodwinds, horn, tuba and string bass does not rush. This line is actually more difficult to place during the *hold back* section than the dotted melodic figure. A few repetitions with the ensemble of measures ninety-two through ninety-seven will allow the students adequate time to feel the slowing of the music. The entire ensemble must feel and move at the same time. Considering conducting gestures, place each of the sixteenth notes in measure ninety-six for the ensemble. As Maslanka would point out, the fermata in measure ninety-six must be held as long as the music needs it. Do not rush through; just wait and it will tell you when it is finished. The release must be strong, clean and complete. No sound should carry over and, if conveyed correctly by the conductor, no one in the ensemble should move. The release should be frozen in time and held for as long as necessary for the sound to clear the room.

The remainder of the first movement is in the reflective mood of the opening of the first movement. Difficulties occur with the flute and solo oboe line in measure ninety-nine. Intonation is an issue, but of even more importance is the placement of the thirty-second notes at the end of measure 100. With Maslanka’s marking of *hesitate* above the notes, it is difficult to place the thirty-second notes in time along with the wishes of the composer in mind. Feeling the thirty-second notes on the downbeat of measure 101 will allow for a coordinated placement while *hesitating* the placement of the notes. Gary Green commented on this during rehearsal by instructing, “put it on the

downbeat, it is going to feel like it is on the downbeat, it's not, but it is going to feel like it. Don't count it. (sings thirty-second notes) Think of it being on the beat and it will be perfect."⁶¹ The *thoughtful pause* that occurs before measure 102 is just that, a thoughtful pause. Maslanka did not indicate a fermata, or a grand pause; he chose to write a *thoughtful pause*. This is not a specific indication of time; it is an amount of time that is unique to each conductor and should be felt, not counted.

A similar difficulty occurs with intonation between the flute and solo alto saxophone in measure 103. While rehearsing, Gary Green said, "so alone," in reference to the mood and feeling at measure 103. In addition, measure 106 is difficult for the clarinet, bass clarinet, contra alto clarinet, and string bass to change together on beat three. The conductor will need to encourage this change with clear gestures. Green commented on this section during rehearsal:

The reason I stopped earlier and said something about that 3/4 bar is because it is a difficult spot. I don't know why it is difficult, but I have conducted this thing I don't know how many times, a bunch, and every time I read it 106 is an issue. So you just have to know that that 3/4 bar is coming and you have that half note before it. I think part of the problem is just the way the beat happens, the clarity of the beat.⁶²

Maslanka again chooses a different way of indicating space between measures by placing a fermata on a bar line with *ad lib.* indicated above. This pause is also one that is individual to each conductor. If Maslanka had wanted a certain length of time, he would have indicated that in the score. Instead, *ad lib.* is marked, allowing the conductor to

⁶¹ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 11, 2010.

⁶² Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

hold the silence *ad libitum* – “according to a performer’s wishes.” Maslanka believes that -

. . . music which is played either by improvisation or other traditions, where people are not reading, produces a quality of individuality, not only from the music, but from the person playing or singing. That quality of individuality is very hard to bring across through a composed score. Because you look at the notation of the score and it doesn’t tell you anything about the voice of the piece. It tells you these are the notes to play.⁶³

The issue of physical endurance is one that must be considered when discussing the second movement of *Give Us This Day*. The tempo, quarter note at 184, is very physically demanding on the conductor, and conducting the entire second movement in a four pattern would be musically inappropriate and physically needlessly damaging. Therefore, it is crucial to have a plan as to when it is appropriate to conduct the half note versus the quarter note.

The opening two measures of the second movement quickly establish the tempo through the eighth notes played by the trumpets, horn, and marimba. These eighth notes must be dry – *secco* – in order for the tempo and clarity to come together. The eighth notes are the driving force of the tempo and essentially become a built-in metronome.

The entrance of the low brass and low reeds at measure five marks a wonderful opportunity to conduct the half note, in two. This entrance must be heavy in feel but not in time. The intensity of the accented notes brings slight separation, but an overall length of the musical line must still be felt. As with the first movement, the melodic lines and the harmonic progression are very long and the players must sustain a large amount of intensity throughout the movement. Maslanka marks *no dim.* and *cresc.* several times in

⁶³ David Maslanka, interview with the author, University of Miami, November 24, 2009.

long phrases as both a reminder and as encouragement to push the line and the intensity forward.

The melodic line heard in the low reeds and low brass beginning in measure thirteen needs special attention. This line typically will lose momentum, as the players like to breathe between the dotted quarter notes in measures fourteen and fifteen. Although stylistically, space is needed between the dotted quarter notes and the eighth notes, breathing should not be allowed at every break, as this tends to slow down the phrase movement and the intensity of where the line is heading. The upper woodwinds can assist in these measures by really encouraging their sustained notes across the bar lines. I like to think of spiraling the air for the upper winds, which teaches motion of a sustained pitch and gives the players something visual to grasp onto. Returning to conducting the quarter note at measure fifteen is helpful for the release of the staccato eighth note on beat four in the upper woodwinds, horn, xylophone and snare drum.

The C major chord played by the trumpets at measure twenty must be heard through the ensemble. Since the part is indicated to be played with a cup mute, it is recommended that the players raise their bells and not play into the music stand. Since the sound is muted, the true joy of the C major chord cannot - and is not intended to - be felt. Here Maslanka is struggling with the duality of the emotions *sternly sober* and *joy* that he mentions in his program notes. The sternly sober is still presiding at this point in the composition.

Conducting measure twenty-seven in a 4/4 pattern assists the percussion with their releases on beat four of measures twenty-seven, twenty-eight and twenty-nine. Returning to conducting the half note at measure thirty-three is appropriate to help propel

the motion of the quarter notes in the saxophones, low reeds and low brass. Gary Green comments that this section at thirty-three is like “some kind of demented march” and that it “needs to be played bigger and with an edge.”⁶⁴ The entrance of the upper woodwinds, piano, xylophone and marimba in measure thirty-seven with triplets requires a clear four pattern in order for the notes to line up properly throughout the measures. Continuous conducting in a two pattern could lead to a lack of clarity in this section. The performers place the notes more confidently when they are conducted in a four pattern.

Measure forty-one requires great emphasis on the trombone notes on the third beat. As a result, conducting measures forty-one through forty-eight in a two pattern works extremely well gesturally. Extra encouragement might be needed in order for the trombones to truly play with the emphasis and bite that is needed for the music to come across.

Momentum must move forward and be encouraged to do so by the conductor. One measure before sixty is a moment that can get heavy and slow in tempo. Conducting both the quarter note and the half-note can work for this section of the music, keeping in mind the forward motion of the music. The author prefers to conduct the quarter note for this reason. It is helpful for the players to think of a dialogue of the upper winds and brass with the lower winds and brass so that the line continues moving forward.

Another section requiring extra effort by the conductor is the section from measure sixty-five to sixty-eight. Due to the downward motion of the melodic line, the ensemble tends to want to slow down and momentum lags. Encouraging the performers to see the line continuing over many bars, regardless of when their own individual line

⁶⁴ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

stops, as well as conducting the quarter note throughout this section, is crucial to keeping the forward motion. Removing the flutter tonguing in the trumpets for several rehearsals at measure sixty-six for the purpose of vertical alignment is very helpful.

The transition occurring between measures sixty-eight and seventy-one is most comfortably conducted in a four pattern, as the tempo needs to be very precise and steady here - especially for the entrance in the bassoon and clarinets to be confident. It is almost as if the metronome has been turned on and is represented by the quarter-note accuracy in the piano and percussion. The quarter-note and triplet motive played by the first clarinets and bassoons is very comfortable when conducted in a two pattern. Care must be taken not to let the triplet roll forward metronomically nor the beat to be distorted between conducting in a four pattern and a two pattern. During the author's rehearsal, Maslanka had concern that the quarter-note pulse was ultimately changing when the author switched back and forth between conducting a four pattern and a two pattern, and he stated, "Lauren, you are moving back and forth between a half-note beat and a quarter-note beat. As long as you can maintain that as a steady pulse as opposed to the thing starting to roll forward, because it will have a tendency to do that with a backnote beat, so know exactly where you are."⁶⁵ Maslanka commented on the triplet and quarter-note motive heard in measure seventy-two: "Look at your articulations. It is simply fast – it is just fast and that is all, but there are all those other things to deal with as well and that is the attitude of the music which is soft, you have the line under the note, (sings measure seventy-two) so know that you are making those articulations and not simply skipping

⁶⁵ David Maslanka, rehearsal with author, Fillmore Hall, University of Miami, November 21, 2009.

past them even at that speed.”⁶⁶ Beginning in measure seventy-four, it is often useful to rehearse the percussion separately. The triplet motive is carried on throughout the woodwinds above the percussion line. With the almost disjunct feel of the percussion line, it is helpful for the players to know how their parts fit together. Of special importance is the intensity of the small piano crescendo moments by the snare drum. The releases into the eighth-note rests must be precise and played with purpose and intensity.

During the score-study process, there was discussion of what kind of “Sm. bell” should be used in the percussion section beginning in measure seventy-nine. Maslanka indicates a “small brass cup bell, resting on the hand or on a cushion.”⁶⁷ This ideally is a temple bowl. However, after email correspondence with Maslanka on the subject, he stated, “That little bell seems now to be more of a “head” idea than a practical sound idea. Given the texture there really isn’t any need for something exotic. You can use a crotale on A, or even orchestra bells.”⁶⁸ Maslanka has a keen interest in the percussion section and writing for the various percussion instruments. He comments:

I have for whatever reason been drawn to percussion instruments ever since the start of my composing. I remember many years ago as a student at Oberlin, which was in the early 1960’s, that I heard for the first time the performance of Varese’s piece *Deserts*, and so all the percussion stuff he was using in that piece, and I was like “Oh! You can even do that?” And that was my starting point to thinking of percussion as a value. So then that led to a lot of exploring in percussion in a lot of different ways.⁶⁹

⁶⁶ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

⁶⁷ David Maslanka, *Give Us This Day, Short Symphony for Wind Ensemble*, (Carl Fischer, 2007), p. 36.

⁶⁸ Email correspondence with David Maslanka, October 19, 2009.

⁶⁹ David Maslanka, interview with the author, University of Miami, November 24, 2009.

The tension continues and builds, with the ascending triplet line in the woodwinds leading to an arrival point at measure eighty-eight. The triplet motive heard carries forward, at times wanting to show joy, yet it is not completely coming through yet, and there is a reminder of the angst and pain when the *sfz* accent occurs in the low reeds, horns, and trombones in measure ninety-five. The joy has not arrived. The stopped horn line beginning in measure 107 and marked *ff* is yet another indicator of the mood. The sound created contains much tension and pain, and builds and builds until it is released at 110. Gary Green comments on this line in the horns by stating, “It is like a scream that is coming from way down deep inside of something and it is coming out, and out, and out.”⁷⁰ It is useful to rehearse the horns at measure 107 not stopped, so that the players can accurately hear the pitch and know what they are aiming for when they do add the stop. From the author’s experience and from watching Gary Green rehearse the work, extra encouragement is needed for the overall effect of the stopped horns to work. Usually the performers do not intensify the line across the bar lines and the line gradually diminuendos over time. This, of course, is the complete opposite to the effect Maslanka asks for: a gradual crescendo with increased intensity.

Another large build-up of intensity and power occurs following the release of the horn line into measure 110, this time occurring over a span of nine measures. The orchestration thickens and the dynamic intensity increases. The emotion seems to be swelling up from the bottom and continues fighting its way to the surface until it is released into the grand pause at measure 119. At measure 120, it seems as if all time

⁷⁰ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

stops, if only for a brief moment, and the piano and percussion transition into a new mood and atmosphere – one of hope.

A feeling of hope, set by the triplet figures in the piano and percussion, is accentuated by the orchestra bells and their persistent sounding on beats one and three. This section should be conducted in two for the flow of the music to occur most naturally. Musically, conducting this section in a 4/4 pattern would in no way enhance the line of the music.

The entrance of the upper woodwinds with a new melody in measure 122 continues the feeling of hope. The quarter notes in the orchestra bells at measure 127 and 128 should be brought out, as they add to the sense of joy to the atmosphere. The woodwind line seems to float above effortlessly and continuously through to measure 145. The orchestra bells have a syncopated line at measure 141 that should be brought out as much as possible. Maslanka clearly wanted this to happen, as indicated by the crescendo and decrescendo.

A solo oboe and horn line enter in measure 145 with a sense of innocence. The bassoon, string bass, and low clarinets pulse quarter notes on beats one and three. These quarter notes should have length to them, as indicated in the string bass part. The staccato markings in the low reeds should also include a tenuto marking under them in order for the correct note length to be achieved. The triplet line in the clarinets should be almost an afterthought – a reminiscence of something in the back of the mind. Gary Green explains in rehearsal to the clarinets, “I don’t want to draw any attention to it, it is just there.”⁷¹ The piano line at measure 149 should have a light feel, not heavy or

⁷¹ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 11, 2010.

cumbersome. During rehearsal, David Maslanka commented, “Piano, when you get to 150, take it more as a dance (sings rhythm) and the same for other folks here. Make it dance.”⁷²

A solo alto saxophone enters in measure 173, followed by a solo clarinet in measure 182. The sense of solitude returns to the music and the joy is slowly dissipating. An intimacy must occur between the solo instruments and the piano, essentially becoming chamber music. Maslanka commented on this section, stating:

I do need you to hear and I do need you to hear and be together. And that was intimate that time. It’s such a subtle difference. There is playing your part and her part and then there is intimacy. And that is what’s going on here – this is what really makes music interesting is when you come down to that truly intimate quality of hearing and listening. And intimacy can even be in the face of loud and fast music. It is about hearing - not simply playing your part, but you are allowing your heart to open up to all the people around you through the music that you are making. When that happens, a different sound comes into the room.⁷³

Maslanka indicates *slowing grad...* and *...slowing a lot...*. The piano line leads the “slowing” section into the fermata in measure 185. As Maslanka stated earlier, rest in the fermata until it is ready to finish on its own – do not rush the cut off. “The interest is always in fermatas. What happens at the fermatas - you need to listen deeply into that note to how far it really wants to go. Because there is your drama. And then suddenly – Boom.”⁷⁴

The “Boom” is the downbeat at measure 186. The tempo immediately returns to quarter note at 184, and the quarter note should be conducted. Although the initial

⁷² David Maslanka, rehearsal with author, Fillmore Hall, University of Miami, November 21, 2009.

⁷³ Ibid.

⁷⁴ Ibid.

dynamic is marked *piano*, the angst quickly returns by way of the downward spiraling triplet eighth notes. Maslanka commented during rehearsal, “What you are doing is moving from that really intimate sound into something that has teeth and claws. So know that you are going there by the time you get to the downbeat of measure 191 - it really is a kind of life and death struggle with some large critter that has teeth and claws. Ok. Go there. I am making a joke but go there.”⁷⁵

The horns in measure 191 have a tendency to be late on the changes on beats four and two. This motive must not drag and needs to propel the music forward. During a rehearsal with the author, Maslanka commented, “Horns, you are dragging the tempo back on your ends. So you need to be more present with your twos and your fours in each of those measures and flip it forward into measure 196.”⁷⁶

The upward spiraling of triplets and increased orchestration leads to a dramatic silence in the winds at the end of measure 200. The snare drum and toms break the silence in measure 201, entering at a *piano* dynamic with a strong and intense crescendo leading into measure 202. Maslanka commented: “I love this moment – I do. I do need all the low winds and all the low brass to come up to the percussion and not to be hanging back until you get to the downbeat of 202. So it’s an immediate thing on the and of three and on four in 201.”⁷⁷ As Maslanka stated, the entrance of the low reeds and low brass leading into 202 is very important. This is the return of the angst, pain and struggle, which continues, pushing forward until the trumpets sound the C major chord once again

⁷⁵ Ibid.

⁷⁶ Ibid.

⁷⁷ Ibid.

in measure 218. This time, however, the chord represents joy. The trumpets are not muted this time as they were in measure nineteen at the beginning of the second movement. The mood has changed and joy is prevalent at this moment with the non-muted statement of the chord. During rehearsal, Gary Green commented on this C major chord, stating “It is an absolute affirmation of everything David Maslanka finds joyful.”⁷⁸

Similar to the horn motive at 191, here, at measure 222, much of the ensemble has a similar motive that changes on beats two and four. These will want to drag and fall behind, so urgency must be conveyed by the conductor. Full orchestration continues the line forward and the intensity continues, with measure 235 and the return of this statement being conducted in two. “Even though the ensemble changes to a smaller one (at measure 235) and a lower one, there can be no change in your dynamic push and your tempo push.”⁷⁹ Intensity and drive is every present. Maslanka comments on this section by stating: “Every single time you strike it is going to be accented with power, accent with line, with power, power, power, power. No backing away here. It has to drive - clear through the end of the piece.”⁸⁰

The statement of the trumpets in measure 242 is “like a call to everything that is perfect in the world to show up right now.”⁸¹ The joy has returned and is echoed in the upper woodwinds. The struggle between joy and angst appears to be over, until the downward cascade of eighth notes throughout the ensemble occurs from measure 252 to

⁷⁸ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 11, 2010.

⁷⁹ David Maslanka, rehearsal with author, Fillmore Hall, University of Miami, November 21, 2009.

⁸⁰ Ibid.

⁸¹ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 11, 2010.

the resolution at measure 261. Measures 258 through 260 can be difficult for the conductor and ensemble to execute. The slowing down must occur smoothly and seem effortless - the pacing of is crucial. Since the eighth notes are barreling downward, the ensemble will want to create a snowball effect of sorts and crash into measure 261. This is what makes the slowing so difficult. Beginning the slowing process in measure 259 as indicated and subdividing beats four, five and six in measure 260 will allow for the line and phrase to be executed properly. The fermata at the end of measure 260 asks for a “big” crescendo. Although it seems all hope is lost at this point, measure 261 begins the statement of the J.S. Bach chorale *Vater Unser in Himmelreich* (Our Father in Heaven). The struggle continues, but there is hope. “What he is saying here at the end is that while there may be trouble, and we all know that, you all have been through enough stuff, you know what is going on in the world, yet we still try to find a way to right our ship individually and know the direction we are going is the correct direction.”⁸² The chorale should have an uplifting feeling and should be conducted as such - as if a door has been opened and you enter a new place full of hope. “So it is the attitude about how we play this Bach chorale that makes the piece work. If we play it “band-y” and just loud, it is just loud and it is impressive, but it is not well intended.”⁸³ Green further explains:

And so for him to use this particular chorale in this particular piece is not an accident. It wasn't just something he thought was kind of cool, and thought, “I think I will just put this in there”. It has specific meaning. What it means is that it is an explanation to people and to us that this idea, the fact that we live on this earth, is an important thing. That we need to treasure all the time we have. So, when we play, I want you to be mindful of that.⁸⁴

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Ibid.

When asked about why he chose that particular Bach chorale, Maslanka commented, “*Vater Unser in Himmelreich* translates as “Our Father in Heaven,” which is the beginning of the Lord’s Prayer: Our Father which art in heaven, hallowed be thy name. Thy kingdom come, thy will be done on earth as it is in heaven. *Give Us This Day...* It was a natural fit to use the *Vater Unser* chorale.”⁸⁵

The issue of interpretation strongly comes forward when discussing the chorale at the end of the work. The C major drone must be heard throughout the statement of *Vater Unser in Himmelrieich*. With this in mind, the conductor must make adjustments in order for the note to come through the texture. The problem arises when the percussion crescendos, as in measure 263 to 264. The release of the percussion at the end of measure 264 does not leave enough time for the C major to speak through, since the suspended cymbals, tam tam and bass drum are instructed to let the note ring. Therefore, the quarter-note rest in measure 264 must be lengthened in order to give the hall time to clear the sound of the percussion and let the C drone be heard. A similar issue occurs in measure 267. Here, the percussion should not crescendo until the second half of the measure, and the winds, that are indicated to take a breath, should stretch the timing of the breath in order for the C to be heard. The chorale continues, and in measure 270 Maslanka indicates *cresc. very grad.* The pacing of this is very important – the percussion cannot get too loud too quickly. *Holding back...* is indicated in measure 272. Here a sense of turmoil and struggle is sensed, but only for a few moments. The breath mark indicated in measure 273 should be stretched as well to allow the C to be heard. Measure

⁸⁵ Email correspondence with David Maslanka, March 22, 2010.

275 to the end contains issues with the percussion similar to what has been discussed earlier. The lower winds release on the last quarter note beat of each measure between measures 275 and 277. The upper winds sustain the C drone, along with the timpani, and must be heard *before* the crescendo in the percussion in each of those measures. Therefore, the percussion should not crescendo until the very last moment of each measure. This contradicts what is written in the percussion parts and score, but is absolutely necessary for the C drone to be heard, which is indicative of all that is good in the world prevailing. Each crescendo must be greater than the one before.

Of the final fermata, David Maslanka stated during rehearsal:

Let it go even further than that. Let it have its full power because you have accumulated so much, so much power over the course of the piece that is really your final chance to say WHOAH. Let everything just go forward. If you cut it too quick then you sort have cheated the musical situation that wants to happen at that particular moment. It's hard to express (pause) what it feels like to hear you play like that. Now these are loud and powerful moments and they do shake because that's their nature, that is what they are supposed to do. You are supposed to find everything that is there. Your playing is powerful there, it does not have to be overblown, you do not have to blow to be the whole responsibility yourself. You find yourself within the sound of the group by finding pitch, by finding the center of your full power tone, and then that projects itself out forward. But I am shaken every time I hear this music. (Pause) I am not sure exactly what I am trying to say here, but I just had this feeling come over me of what it is to be - what music making means to me. It means everything. It is the full power of not only human expression, but the expression of a bigger energy than myself which keeps pushing at me.... This is why I am now looking at Lauren and saying, allow the thing to do what it wants to do. Yes, you do all the technical specifications you do, it is very exacting that you do that, and then through that comes a power which is not that. And that's what we have the capacity to do.⁸⁶

⁸⁶ David Maslanka, rehearsal with author, Fillmore Hall, University of Miami, November 21, 2009.

CHAPTER 6

ACCESSIBILITY

What makes *Give Us This Day* such an accessible work for the wind band? There are many ways to answer this question. One answer is that in my opinion the music is simply a great piece of music, but that is not the full answer. *Give Us This Day* is of moderate difficulty and can be played by college ensembles, All-State and honor ensembles, as well as advanced high school ensembles. College ensembles may not find the work technically challenging (although there are definitely challenging moments), but the musical value is extraordinary. Good music is good music, no matter how technically challenging the work may be.

The instrumentation found in *Give Us This Day* allows the work to be played by virtually any ensemble. Upon looking at the instrumentation list, the only instrument that may not be included in any high school, college, All-State, or Intercollegiate band is the hand bells (See Figure 2). The University of Miami does not own a set of hand bells, so when I conducted the work I reached out to a local church in the area through a contact with a Community Band that rehearses at the University of Miami, and was able to borrow the two hand bells that are needed for *Give Us This Day* – the Eb5 and Bb5. I have heard the work performed without the use of hand bells and the effect is definitely not the same. The hand bells act as a summon for all to listen. In addition, the pure tone and sound quality of the hand bell is something that immediately is drawn to the ear.

Although the orchestra bells double the pitches played by the hand bells, the hand-bell sound is marked a stronger dynamic in the score – *mp* – and therefore Maslanka’s clear intention of the hand-bell sound dominating the chord is apparent.

Figure 1. Instrumentation as listed in the score of *Give Us This Day*.

INSTRUMENTATION
Piccolo
Flute 1-2
Oboe 1-2
Clarinet in Bb 1-3
Bass Clarinet in Bb
Contra Alto Clarinet in Eb
Bassoon
Alto Saxophone in Eb 1-2
Tenor Saxophone in Bb
Baritone Saxophone in Eb
Trumpet in Bb 1-2
Horn in F 1-4
Trombone 1-3
Euphonium
Tuba
String Bass
Piano
Timpani
Percussion 1
Vibraphone, Xylophone
Percussion 2
Orchestra Bells, Bass Drum, Marimba, Vibraphone, Claves, Small Bell, Large Suspended Cymbal
Percussion 3
Hand Bells, Metal Wind Chimes, Snare Drum, Tambourine, Large Suspended Cymbal, Tom-toms, Bass Drum, Castanets
Percussion 4
Tam-tam, Temple Blocks, Medium Tom, Cabasa

The remainder of the instruments used in the ensemble are considered standard. The work does not use contrabassoon or piccolo trumpets, further adding to the accessibility of the work. The fact that there are only two trumpet parts, in comparison to the usual three or four, also adds to the accessibility of the work.

The length of the work is appealing to many. Being a “short symphony,” the duration of approximately sixteen minutes makes the work easily programmable on a concert. The work can easily become the center piece of a concert and is often used to close a concert due to its powerful ending. Due to the length of the work, endurance is not a factor for the players - they are able to perform the work throughout and brass assistants are not needed.

The work is in two movements, contrasting in nature. The first is more lyrical, and the second more technically challenging. The work takes you on a journey – a journey with the composer. Through the angst and joy, the musicians are taken on a journey with David Maslanka and experience a gamut of emotions as they rehearse or perform the work. The work is real, the emotions experienced are not superficial. This is one of the aspects of the work that makes it so accessible: the emotions. Everyone experiences emotions and *Give Us This Day* allows the performers and listeners to experience these emotions together. Although the work may mean something different to each person, everyone involved is moved in some way or another.

When I performed the work on February 24, 2010, there was an audience member who was not a part of the music school that attended the concert. She came up to me after the concert, tears in her eyes, saying “Thank you for performing this work this evening. Today is my father’s birthday and I could not be in Venezuela for the

celebration. This piece touched me and reminded me of my father.” Whether the music reminds you of a person or not, there is no question the music moves you emotionally regardless.

Eric Weirather commented on what makes *Give Us This Day* accessible:

I think his music in general, you can be not as proficient at playing all the notes, but because his music is so literal, not literal, what is the word, because there is meaning in everything he writes, at least my kids – they get it right away. They understand what it is supposed to be. Even though they may not be the best players, they may not be college players, I don’t know, they can get it. And I have heard some other bands do *Testament* and all that kind of stuff that are quite a bit under mine (in ability), but overall, the musicality comes out, even if they do not have all the notes and stuff. So, I am not sure why that is other than that his music for me is real.⁸⁷

Performers have frequently commented on the piece – stating how much they enjoy rehearsing and performing the work. I have asked several of them why this is and they commonly say that the music speaks to them and that they can relate to it. Gary Green frequently uses the work with All-State and Honor Bands across the country, as he believes that it is worthwhile and a significant work in the repertoire. Recently, at the University of Miami Honor Band weekend (2010), Mr. Green was the guest conductor of the Wind Ensemble. He chose to perform *Give Us This Day* and began the very first rehearsal with the work. By demanding great musicality, students are quickly taught about creating musical lines and emotions that are then conveyed to the audience.

Performers tend to quickly attach themselves to the work. I feel that the piece contains emotions that everyone can relate to: pain, angst, struggle, triumph, solitude, and joy - emotions that everyone experiences at some point in their life. It is easy to become

⁸⁷ Eric Weirather, phone interview with author, February 19, 2010.

caught up in the moment during the piece. Maslanka's music touches your heart and reaches your soul – you have to go there as a musician and conductor. Although this at times can be difficult, the struggles are well worth it. The journey the music takes you on and the emotions you experience leave you wanting more and emotionally and physically exhausted at the same time.

The work is mostly tonal in nature, allowing more performers and audience members an immediate attraction to the work. The work is “easy” on the listener and performer, making the work accessible. Many ensembles struggle with non-tonal music. The difficulties are apparent in that in many cases, non-tonal music does not leave the listener or performer a melody to “sing” – there isn't a melody that is appealing to the ear. *Give Us This Day* contains many melodies that are “singable” due to the tonality, and as a result, high school, college, and honor bands find the work accessible.

Dynamic contrast is another trait that supports the accessibility of the work. *Give Us This Day* contains a wide range of dynamics, from *ppp* to *fff*. As indicated in the dynamic range graphs (See Figures 2 and 3), both movements contain high points and low points dynamically. As compared to a work that remains *piano* the entire length, *Give Us This Day* takes the performer and the listener on a roller coaster ride of dynamics, leading to great build-ups in intensity, immediate drop points from *forte* to *piano*, long and intense crescendos, and soft and gentle moments. In my opinion, the work contains everything to attract performers and listeners alike.

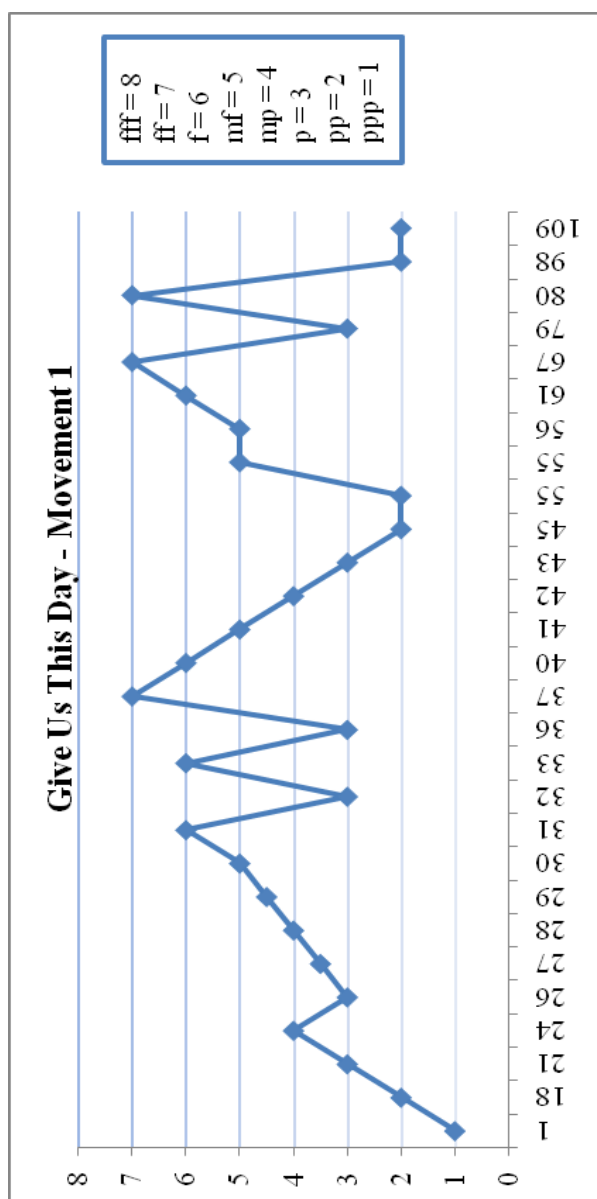
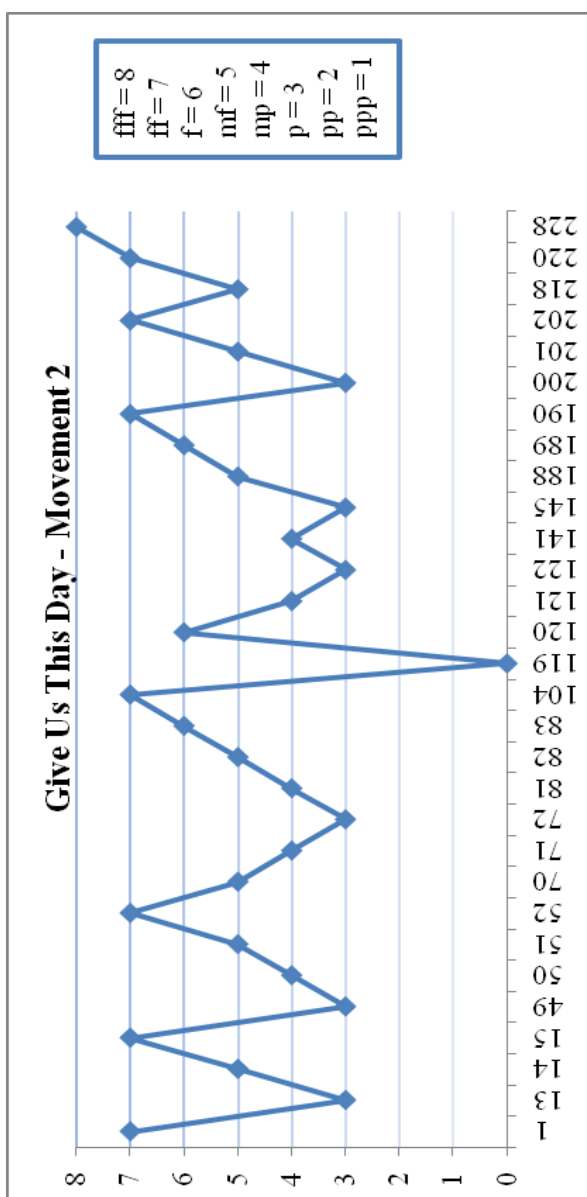
Figure 2. Dynamic Range Graph of Movement I of *Give Us This Day*.

Figure 3. Dynamic Range Graph of Movement II of *Give Us This Day*.

Eric Weirather, consortium head for *Give Us This Day*, commented on how frequently the work is played:

...and then just from what I have heard, it has been played all over the world, which is just crazy. I guess it is a real hit over in Asia and stuff, and all the bands in Japan and so it has been interesting. Every once in a while I just type in the name in YouTube and then see all these different performances from all around

the world. So it's pretty cool. It is pretty humbling to think that this piece actually went somewhere...not to say others haven't. It definitely gets a lot of play.⁸⁸

Give Us This Day does not use contrabassoon or piccolo trumpet, allowing more ensembles the opportunity to be able to perform the work. All of the other instruments required to perform the work should be readily available to most ensembles, with the exception of the hand bells, as in Chapter 5. Most ensembles can look at the instrumentation list (See Figure 1) and immediately know they are able to perform the work, allowing great accessibility. In addition to the inviting instrumentation, the range of the instruments is also appealing and adds to the accessibility (See Figure 4).

⁸⁸ Eric Weirather, phone interview with author, February 19, 2010.

Figure 4. Instrument Ranges as researched from the score of *Give Us This Day*.

INSTRUMENT RANGES IN <i>GIVE US THIS DAY</i> (Written Pitches)	
Piccolo:	A4 – C7
Flute 1:	G4 – C7
Flute 2:	G4 – Ab6
Oboe 1:	C4 – Eb6
Oboe 2:	C4 – Eb6
Bassoon:	C2 – G4
Clarinet 1 in Bb:	E3 – A6
Clarinet 2 in Bb:	E3 – E6
Clarinet 3 in Bb:	E3 – C6
Bass Clarinet in Bb:	Eb3 – D5
Contra Alto Clarinet in Eb:	E3 – D5
Contrabass Clarinet in Bb:	Bb3 – C5
Alto Sax 1 in Eb:	B3 – F#6
Alto Sax 2 in Eb:	B3 – F#6
Tenor Sax in Bb:	B3 – A5
Bari Sax in Eb:	A3 – A5
Trumpet 1 in Bb:	A3 – Bb5
Trumpet 2 in Bb:	A3 – G#5
Horn 1 in F:	G#3 – Bb5
Horn 2 in F:	G#3 – Ab5
Horn 3 in F:	G#3 – G5
Horn 4 in F:	G#3 – G5
Trombone 1:	Gb2 – Ab4
Trombone 2:	Gb2 – F4
Trombone 3:	F#2 – F4
Euphonium B.C.:	Gb2 – Ab4
Tuba:	F1(C1) – C4
String Bass:	E2 – Ab3

Accessibility is shown automatically by the number of different ensembles across the country and the world that have played or are playing *Give Us This Day*. After doing research on the internet and working with the publishing house Carl Fischer and

distributor Shattinger Music in Missouri, I was able to come up with a survey of schools that have recently performed the work.

As Eric Weirather mentioned, the work has been played all over the world, from Slovenia at Ljubjana University to Australia with the Queensland Wind Symphony in 2009. The Sinfonisches Jugendlasorchester from Baden-Württemberg Germany has performed the work, as well as various college ensembles across the United States including the South Carolina Collegiate Honor Band (2009), Louisiana CBDNA Intercollegiate Band with Gary Green conducting (2010), the University of Minnesota – Duluth, and the University of Miami with Gary Green conducting (2008). Various high schools and All-State ensembles have recently performed the work included Hillgrove High School in Georgia, Northern California High School Honor Band (2010), All-Northwest Honor Band, Hillcrest High School in South Carolina (2009) and the Broward County Honor Band in Florida with Gary Green conducting (2009).

Carl Fischer has sold 450 sets of *Give Us This Day* since June of 2007, with most sales to dealers. Rebekah Allen, Affiliated Publishers Associate with Carl Fischer noted that overseas sales went to Norway, Singapore and Japan, and that these sales went to local dealers. Carl Fischer has sold to individual performing groups including River Falls High School in River Falls, Wisconsin, Mundelein High School in Mundelein, Illinois, Montgomery High School in Skillman, New Jersey, and Florida International University in Miami, Florida.

There have been 103 sets sold by the nationally recognized Shattinger Music, with the first set being sold in June of 2007, according to Butch Mespemacher, associate in the Wind Band department at Shattinger. His records indicate that a variety of schools

have bought the work, with colleges including the University of Florida in Gainesville, Florida, Georgia Tech in Atlanta, Georgia, San Jose State University in California, and Lawrence University in Wisconsin. Other schools include the Interlochen Center for the Arts, Langham Creek High School in Houston, Texas and Grafton High School in Virginia.

CHAPTER 7

CONCLUSIONS

The music that flows from David Maslanka is completely honest because it is deeply personal. In many ways what he composes is involuntary, something that must come out of him, “Because that is the expression coming through me. . . it doesn’t stop.”⁸⁹ The work *Give Us This Day* was composed in the same manner as the works that came prior to this one – through meditation and a lot of times, pain and life reflection.

What Maslanka has written on the page, including dynamics and pacing, is in direct correlation to who he is and what struggles he has gone through in his personal life. Gary Green comments to the University of Miami Honor Band during rehearsal of *Give Us This Day* that “. . .as we get through this and I have a chance to talk to you about Maslanka you will be very clear as to why the dynamics are what they are, and not what we might assume them to be.”⁹⁰ The markings on the page are much more than simple dynamic instructions; they have a deeper meaning and connection to them. As the music is taught and conducted, the performers become aware of this and are able to relate to the work in a much more personal way.

The tempo and pacing indications are personal as well. Indications found throughout a score such as *holding back*, *faster*, and *slowing a lot* might not mean very

⁸⁹ David Maslanka, conversation with author, University of Miami, November 24, 2009.

⁹⁰ Gary Green, rehearsing *Give Us This Day* with the University of Miami Honor Band, Gusman Hall, University of Miami, February 10, 2010.

much when presented separately in a work. For Maslanka, and in *Give Us This Day*, when such indications are presented consecutively over three or four measures, it has a much deeper and personal meaning. These nuances found throughout the work are indicators of Maslanka's personality and life – every note and marking truly has a reason. The music is filled with the experiences he has had and the fears he has.

It is the hope of the writer that this document will be helpful and a valuable source for other conductors and musicians preparing *Give Us This Day*. Although the work is played and performed on a consistent basis, it is the hope that this document will bring more attention to the work, as well as David Maslanka and his other works. I truly believe that Maslanka's music is special and personal and that people should experience it, whether through performing or listening. Notation on a page is not simply ink printed – everything has a meaning, and a personal meaning in David Maslanka's case. David Blum, in *Casals and the Art of Interpretation*, writes, “Above all Casals hated that which was sterile, cold and lifeless. A ‘correct’ performance held no interest for him if it failed to communicate the essential glory of music, its ability, through the beauty of its contours, the depth and range of its expression, to move us to the heart.”⁹¹ I think Maslanka would agree.

⁹¹David Blum, *Casals and the Art of Interpretation* (Berkeley: University of California Press, 1977), 49.

APPENDIX A:

WIND ENSEMBLE WORKS BY DAVID MASLANKA

A Carl Sandburg Reader (2007) – 40 minutes

Commissioned by the Illinois State University Office of Advancement, Illinois State University College of Fine Arts, Illinois State University School of Music, and the Illinois State University Band honoring the Illinois State University Sesquicentennial Celebration. Premiered in 2006, Illinois State University Wind Symphony, Stephen K. Steele, conductor.

A Child's Garden of Dreams (1981) – 35 minutes

Commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. Premiered in February of 1982 at Northwestern University, Evanston, Illinois, Northwestern University Wind Ensemble, John P. Paynter, conductor.

A Tuning Piece: Songs of Fall and Winter (1995) – 18 minutes

For Wind Ensemble. Commissioned by Kappa Kappa Psi and Tau Beta Sigma, National Band Sorority. Premiered in July of 1995, at the Kappa Kappa Psi National Convention by the Intercollegiate Honor Band, James Croft, conductor.

Alex and The Phantom Band (2001) – 10 minutes

For Narrator and Band. Commissioned by the Lansing, Michigan, Community Band. Premiered in 2002, Lansing, Michigan, Community Band.

Concerto for Alto Saxophone and Wind Ensemble (1999) – 42 minutes

For Solo Alto Saxophone and Wind Ensemble. Commissioned by a consortium headed by the University of Texas at Austin, Jerry Junkin conductor, and the University of Arizona, Gregg Hanson, conductor. Premiered in March of 2000, by the University of Arizona Symphonic Wind Ensemble, Gregg Hanson, conductor, Joseph Luloff, solo saxophone.

Concerto for Marimba and Band (1990) – 18 minutes

For Marimba soloist and Band. Commissioned by the U.S. Air Force Band. Premiered in November of 1990, at the Percussive Arts Society International Convention, Philadelphia, Pennsylvania, by the U.S. Air Force Band, Steven Grimo, conductor, Randall Eyles, marimba.

Concerto for Piano, Winds and Percussion (1976) – 20 minutes

For Solo Piano and Wind Ensemble. Premiered in February of 1979, by the Eastman Wind Ensemble, Frederick Fennell, conductor, William Dobbins, piano.

Concerto for Trombone and Wind Ensemble (2007) – 36 minutes

For Solo Trombone and Wind Ensemble. Commissioned by Gary Green for the trombonist Timothy Conner, and the University of Miami Frost Wind Ensemble, Gary Green, conductor. Premiered in 2007, University of Miami Frost Wind Ensemble, Gary Green, conductor.

Concerto No. 2 for Piano, Winds, and Percussion (2003) – 27 minutes

For Solo Piano and Wind Ensemble. Commissioned and dedicated to pianist Steven Hesla. Premiered in 2002, Hellgate High School Wind Ensemble, Missoula, Montana, John Combs, conductor.

David's Book: Concerto for Solo Percussionist and Wind Ensemble (2006) – 42 minutes

Commissioned by a consortium headed by Steven K. Steele, Illinois State University, for Dr. David Collier, professor of percussion at Illinois State University. Premiered in 2006 by Dr. Collier and the Illinois State University Wind Ensemble, Steven K. Steele, conductor.

Desert Roads: Four Songs for Clarinet and Wind Ensemble (2004) – 27 minutes

For Solo Clarinet and Wind Ensemble. Commissioned by a consortium headed by clarinetist Peggy Dees. Premiered in 2004 by Peggy Dees and the Dallas Wind Symphony, Jerry Junkin, conductor.

Give Us This Day: Short Symphony for Wind Ensemble (2005) – 16 minutes

Commissioned by a consortium headed by Eric Weirather of Rancho Beuna Vista High School in Oceanside, California, Eric Weirather, conductor. Premiered by Rancho Beuna Vista High School, Eric Weirather, conductor.

Golden Light – A Celebration Piece (1990) – 8 minutes

For Wind Ensemble. Commissioned by the South Shore Conservatory. Premiered in August of 1990, at the Cohasset Music Circus, Cohasset, Massachusetts, Senior Wind Ensemble of the South Shore Conservatory, Malcolm W. Rowell, Jr., conductor.

Heart Songs (1997) – 12 minutes

Commissioned by the Harwood Junior High School Symphonic Band, Joe Green, conductor. Premiered in April of 1998, by the Harwood Junior High School Symphonic Band, Bedford, Texas, Christopher Ferrell, conductor.

Hell's Gate (1997) – 17 minutes

For Three Saxophones and Symphonic Wind Ensemble. Commissioned by the Hellgate High School Symphonic Band, John Combs, conductor. Premiered in March of 1997, by the Hellgate High School Symphonic Band, Missoula, Montana, John Combs, conductor.

In Memoriam (1989) – 13 minutes

Commissioned by the University of Texas at Arlington Wind Ensemble, Ray C. Lichtenwalter, conductor. Composed for Ray Lichtenwalter in memory of his wife

Susan; embraces the hymn “Nur den lieben Gott last walten” – (“If you only trust in God to guide you”). Premiered in February of 1990, at the Texas Music Educators Association annual conference, San Antonio, Texas, by the University of Texas at Arlington Wind Ensemble, Ray C. Lichtenwalter, conductor.

Laudamus Te (1994) – 12 minutes

Commissioned by the Mount St. Charles Academy Symphonic Band, Marc Blanchette, conductor. Premiered in April of 1995 by the Mount St. Charles Academy Symphonic Band, Woonsocket, Rhode Island, Marc Blanchette, conductor.

Mass revised 2005 (1996) – 105 minutes

For SATB Chorus, Boys Chorus, Soprano and Baritone soli, Organ, and Symphonic Wind Ensemble. Commissioned by a consortium headed by the University of Arizona Wind Ensemble, Gregg Hanson, conductor. Premiered in April of 1996, at St. Thomas the Apostle Church in Tucson, Arizona, by the University of Arizona Wind Ensemble, Gregg Hanson, conductor.

Montana Music: Chorale Variations (1993) – 16 minutes

Commissioned by the Bishop Ireton High School Band, Alexandria, Virginia, Garwood Whaley, conductor. Premiered in May of 1993, by the Bishop Ireton School Band, Alexandria, Virginia, Garwood Whaley, conductor.

Morning Star (1997) – 8 minutes

Commissioned by the Grand Ledge High School Wind Symphony. Premiered in May of 1997 by the Grand Ledge High School Wind Symphony, Grand Ledge, Michigan, Michael Kaufman, conductor

Mother Earth: A Fanfare (2003) – 3 minutes

Commissioned by the South Dearborn High School Band, Brian Silvey, conductor. Premiered by the South Dearborn High School Band, Aurora, Indiana, at the Cincinnati Conservatory of Music, Brian Silvey, conductor.

Prelude on a Gregorian Tune (1981) – 4 minutes

For Young Band. A non-commissioned work.

Procession of the Academics (2007) – 5 minutes

Commissioned by Illinois State University. Composed in honor of the students, faculty, and administration of Illinois State University. Premiered in 2006, Illinois State University, Stephen K. Steele, conductor.

Rollo Takes a Walk (1980) – 5 minutes

A non-commissioned work for Young Band.

Sea Dreams: Concerto for two Horns and Wind Ensemble (1997) – 32 minutes
Commissioned by a consortium headed by Thomas Bacon. Premiered in April of 1998 by the Arizona State University Wind Ensemble, Richard Strange, conductor, Thomas Bacon and James Graves, horns.

Song Book (2001) – 45 minutes

The composition of *Song Book* was supported by a consortium of universities headed by Larry Gookin, Director of Bands and Hal Ott, Professor of Flute at Central Washington University, Ellensburg, Washington. Premiered in 2001, Texas Wind Symphony at the National Flute Association, Dallas, Texas, Ray Lichtenwalter, conductor.

Symphony No. 2 (1985) – 30 minutes

For Symphonic Wind Ensemble. Commissioned by the Big Ten Band Directors Association. Premiered in February of 1987 at the College Band Directors National Association National Convention in Evanston, Illinois, Northwestern University Symphonic Band and Wind Ensemble, John P. Paynter, conductor.

Symphony No. 3 (1991) – 49 minutes

Commissioned by the University of Connecticut Research Council and Gary Green. Premiered in November of 1991, at the University of Connecticut (Storrs) by the University of Connecticut Wind Ensemble, Gary Green, conductor.

Symphony No. 4 (1993) – 29 minutes

For Symphonic Wind Ensemble. Commissioned by a consortium headed by the University of Texas at Austin Symphonic Wind Ensemble, Jerry Junkin, conductor. Premiered in February of 1994, at the 1994 Texas Music Educators Association convention, San Antonio, Texas, by the University of Texas at Austin symphonic Wind Ensemble, Jerry Junkin, conductor.

Symphony No. 5 (2000) – 40 minutes

Commissioned by a consortium headed by the Illinois State University Wind Ensemble, Stephen K. Steele, conductor. Premiered in 2000 by the Illinois State University Wind Ensemble, Stephen K. Steele, conductor.

Symphony No. 7 (2004) – 36 minutes

Commissioned by a consortium headed by the Illinois State University Wind Ensemble, Stephen K. Steele, conductor. Premiered in March of 2005 by the Illinois State University Wind Ensemble, Stephen K. Steele, conductor.

Symphony No. 8 (2008) – 42 minutes

Commissioned by a consortium headed by the Illinois State University Wind Ensemble, Stephen K. Steele, conductor. Premiered in November of 2008, at the Illinois State University Center for Performing Arts, Normal, Illinois, by the Illinois State University Wind Symphony, Stephen K. Steele, conductor.

Tears (1994) – 12 minutes

For Wind Ensemble. Commissioned by the Wisconsin Music Educators Association, Madison, Wisconsin by the Intercollegiate Honor Band, Allan McMurray, conductor. Premiered in 1994 at the Music Educators Association in Madison Wisconsin, Allan McMurray, conductor.

Testament (2001) – 15 minutes

For Symphonic Wind Ensemble. Commissioned by a consortium of high schools and universities headed by Joseph Grzybowski, Director of bands at L.D. Bell High School Band and consortium, Hurst, Texas. Premiered in 2001 by Texas Christian University, Bobby Francis, conductor.

Traveler (2003) – 14 minutes

Written to celebrate Ray Lichtenwalter's retirement from the position of Director of Bands at the University of Texas at Arlington. Premiered in 2004 by the University of Texas at Arlington Wind Ensemble, Ray C. Lichtenwalter, conductor.

ufo Dreams: Concerto for Euphonium and Wind Ensemble (1998) – 17 minutes

Commissioned by the Hellgate High School Wind Ensemble/John H. Combs. Premiered in March of 1999 by the Hellgate High School Wind Ensemble, Missoula, Montana, John H. Combs, conductor, Matthew Maslanka, solo euphonium.

Unending Stream of Life: Variations on "All Creatures of Our God and King" (2007) – 22 minutes

Commissioned by the Sacred Winds Ensemble, Scott Bersaglia, conductor. Premiered in 2007, in Hazzard, Kentucky, Scott Bersaglia, conductor.

Variants on a Hymn Tune (1994) – 6 minutes

For Euphonium solo and Young Wind Ensemble. Commissioned by the Missoula All-City Winds. Premiered in February of 1995 at the Music Educators National Conference Northwestern Convention, Spokane, Washington, by the Missoula All-City Winds, John Schuberg, conductor, Matthew Maslanka, euphonium solo.

APPENDIX B:

PHONE INTERVIEW WITH ERIC WEIRATHER

LAUREN DENNEY WRIGHT: Do I have permission to record and use this information in my document?

ERIC WEIRATHER: Yes.

LAUREN DENNEY WRIGHT: I am trying to get more background information on the work from somebody that knows it really well and has been through the process, the commissioning process. A question would be, how did you decide to contact David Maslanka to commission a work? Was it because you had heard his music before or did you seek him out as a composer, or how did you come about that?

ERIC WEIRATHER: Please let me know if I am being too lengthy in my explanation but I am going to give you the whole story. I went to the University of Illinois was my undergrad and we actually never did any of David's stuff, so I had never heard it. I mean, of course, I am not sure when *Child's Garden* was, it was his first big hit, but I think it was right around that time. But I ended up going to the University of Arizona for my Master's degree to study under Greg Hanson for conducting, and my roommate at the time, he had just done *Symphony No. 4* right before I had gotten there, the year before, and he played me a recording and I was like Oh my God that is just phenomenal. I think he had maybe done the *Symphony No. 3* the year before that, maybe, so this was...let's see, '94 I was in grad school '94-'96. And that first year I was there the only thing we had done Maslanka wise was *Tears*, one of his pieces. And I loved playing it, it was a great experience and all that. At that time, speaking with Greg Hanson the director there, they were planning on doing a commission with David for the *Mass*. And so it was always this big kind of luminous thing – we are going to spend an entire semester which would have been my last semester there, working on this one piece, the *Mass*. And sure enough, that is what we did. They had David out, which Greg does a lot. They are kind of friends. I am sure he is friends with Gary too. And they had him out and talked a lot about it. He was out there several rehearsals before we actually did the *Mass*. Unfortunately, and this is underground stuff, but the choral guy at the time thought it was a joke or something, and didn't spend any time working on the choral parts. And when the choir came in, just bombed. It was horrendous. There is a recording out there too – I think you can even get it online – through iTunes. The *Mass* with Arizona – with me doing it. So anyways, that is neither here nor there. It was just an amazing thing, we actually performed it in a church with a big pipe organ and choir and boys choir and two soloists and all that. So it is a pretty amazing work. He actually ended up rewriting parts

of it for Gary, I don't know if he paid him or not but he always wanted to do some rewrites on it. I have a recording of Gary doing it and it sounded great. I think also that the choir parts were in some instances very, very difficult. So I kinda got to sit through that process. And my first job out of grad school was a band closer to San Diego than I am now called Mt. McGill High School and I never had a band at that point, and I never thought I could have a band that could play David's music. I thought it was for college only kind of thing. Especially doing the *Mass* and hearing *Symphony No. 4* and *3*, and some other things I finally got my hands on. And then I started in 2000 at Rancho Beuna Vista High School where I am now and I think within three or four years I started playing David's music, and I used to have my professor, I still do, come over from Arizona and one year he said, 'I think you guys are ready to play some of his music.' And I was like Oh my gosh I can't believe it! So I started off with *Testament*, I don't know if you have heard that, but if you have a really good high school group it is pretty challenging, but from then on, I played one of his pieces, one or two, every year. So I am a little bit of a Maslanka freak. And so, yeah, I don't know if it is a good thing or a bad thing because... what's fun is that my kids start to really understand how to play his music from year to year. And when we sit down to play it the first time, it is not that bad, you know what I mean? It is always challenging of course, but I can't remember all the different pieces I have done. *Testament*, *Ladaumus Te*, um, *Golden Light*, I should have broke out some of my old programs. But then I eventually, and it was actually ten years after the *Mass*, actually nine years, and I said I would like to think about doing a commission for David because I loved it and I thought how can we do this. And I even flew David out once, I think it was twice, before I actually commissioned him. And just because I was playing his music, and I think he is just a phenomenal guy. I love his compositional process, and I always say there is no BS in his music. Every note means something it is never just written like, Oh, I need to do something here, so I will just, whatever. It is just so passionate. So, I had him out the first time, and I told him then that I really enjoyed when we did the commission of the *Mass* was there any way we could do a commission here. So he kind of laid it all out how we could do a commission. And then at that time I also said well, what if we could do, I'll try out for the state conference and all that, and what if we can get accepted and then we can do the premiere at the state conference here in California. And, so anyways, to be honest, I was actually trying for Midwest as well. But we didn't make it into Midwest, but we did make it into the state. But, here is the part that is the most challenging, is of course I didn't have fifteen grand in the bank to commission him. And that is about what it cost. I think it was ten thousand to David, and then two thousand to his son who does all the parts, Matt Maslanka, and then I think it was another thousand or whatever plus to fly him out for the premiere and all that stuff. So it ended up being around fifteen grand from what I remember. So I then started getting on the phone, and I started putting together, I didn't tell David this, but I put together a little CD with some of his music and I sent it out to a bunch of the high schools around here that could attempt his music and all the California colleges too, and I put together a consortium. It was hell trying to get them all in, because, I had to beg a few people. I had a couple people in Illinois some of my connections back there from my undergrad that joined in. Of course, I don't know if you have heard of Illinois State, he does like probably 50% of David's commissions, Steve Steele, I don't know if you have heard that name or not. I know he commissioned *Symphony No. 7*, and I can't remember

all the other ones he has done, but he has done just a ton of them. A lot of the solo stuff I think he has even done. Anyway, I got him in on it and the University of Arizona of course, and I had three or four high schools around here and a couple high schools back there, Oh, I had Green Valley High School. She is also a friend of mine and of Greg Hanson and stuff like that. I eventually pulled together ten folks and nine other folks to raise the money, and basically I told them that with this commission I will get you your own copy of the music, and the score. And in the score will be who was in consortium will be printed in the score. Which actually didn't happen until a couple of years after it was released because I finally saw it at one of the conventions I was at and I was like there is nothing about – I don't really care about myself, it is just that I told all these other people that your school's name would be in the program that you helped commission. But, anyway, so I guess that has been fixed. I haven't seen a new copy in a while. Does yours have it in it?

LAUREN DENNEY WRIGHT: Yes it does, it does.

ERIC WEIRATHER: Right on, that's cool. And then, we just kinda stayed in touch. He actually came out the year before, and he basically said, when we sat down to talk about what kind of piece I wanted. I told him, I said, so far as I am concerned, it is wide open. I don't want to tie your hands in any way to any kind of a tune or thought at all. So, I think he likes that better than people to say I want this to be about you know great-grandma or something. (Laughs). I don't know, you can let me know if this is all good stuff or not.

LAUREN DENNEY WRIGHT: Sounds good to me.

ERIC WEIRATHER: Alright. We sat down, and like I said I said whatever, and we were kind of shooting for a shorter piece cause if I had made it into Midwest of course, they only allow, gosh, something ridiculously short; eight minutes can be your longest piece or something. So anyways, I was kind of think it was a blessing, I think it is what, a fourteen minute piece, or sixteen, it depends on how fast you take it. (Laughs). And basically gave him my instrumentation, and that is what he followed. I told him who my great players were, and I said I had a great oboe, bassoon, clarinet, and he tried to write it kind of that way, where the principal players were a little more challenged, challenging stuff have solos, and that kind of stuff. From there on down it is a little more attainable to everybody else. And, then the following year I would keep checking in on him and he would give me an idea when he thought it would be done. And I just remember the day we got and the first day we played it, it was like having a baby I guess. (Laughs). Just that kind of a feeling, that this is the first time this music has ever been brought to life, was the first time we read it. I wanted to cry at the same time. It was one of those kinds of feelings. The first time through. And it was all a pretty emotional process for me. We started early on it because we were playing at the state conference, which is actually going on right now. I am actually not at it this year. But it is early to have, I think we had five or six tunes for that concert, one of them being *Profanation*, so it wasn't easy stuff, plus *Give Us This Day*, so we had to start during marching season, which, I'd like to not be doing marching anyway, but that is what you got to do. Then we flew him out and actually it turned out, oh gosh, this is interesting, I would have to look back and see if

that is true, but I am wanting to say, which is kind of weird, is that he couldn't make it to the state conference to do the premiere, I swear it was because he was in Miami, but I could be wrong. It might be. It might be because of the *Mass*. I think that is true.

LAUREN DENNEY WRIGHT: So when was the premiere, so when was that first, concert, do you remember?

ERIC WEIRATHER: I do. Whatever year he finished it, well I guess it would have been the year after because he wrote it in the fall and I played it in the spring. I'm looking here right quick. I am looking at my pictures of the marching band seasons to see if I can remember. Um...so it was the year, it would have been 2006. So it was commissioned in 2005 and we played it in 2006.

LAUREN DENNEY WRIGHT: So was it in February 2006?

ERIC WEIRATHER: The date?

LAUREN DENNEY WRIGHT: Yeah, do you have a date?

ERIC WEIRATHER: Actually, that is what I was going to tell you. He couldn't come to the premiere. We ended up having a. The real premiere ended up being a week before that probably in February, probably a week ago. So yeah, it was a week before, we had him out, which was really nice, he stayed a couple days working with the band on the piece, and then we played it in our own performing arts center, and kind of really ready, a whole lot further, than if he had met us the state convention, and done a quick rehearsal and be done with it. So it was actually great. Anyway, then we performed at the state convention, we called it the premiere even though it really was a week before that. I actually had Professor Hanson come out and he conducted one piece. Anyway, and then just from what I have heard, it has been played all over the world, which is just crazy. I guess it is a real hit over in Asia and stuff, and all the bands in Japan and so it has been interesting. Every once in a while I just type in the name in Google, not Google, YouTube and then see all these different performances from all around the world. So it is, it's pretty cool. It is pretty humbling to think that this piece actually went somewhere...not to say others haven't. It definitely gets a lot of play.

LAUREN DENNEY WRIGHT: What do you think makes it so accessible?

ERIC WEIRATHER: Well, I think. I don't know. I think his music in general, you can be not as proficient at playing all the notes, but because his music is so literal, not literal, what is the word, because there is meaning in everything he writes, at least my kids – they get it right away. They understand what it is supposed to be. Even though they may not be the best players, they may not be college players, I don't know, they can get it. And I have heard some other bands do *Testament* and all that kind of stuff that are quite a bit under mine, but overall, the musicality comes out, even if they do not have all the notes and stuff. So, I am not sure why that is other than that his music for me is real. (Laughs). I could mention some unreal composers, but I probably shouldn't. (Laughs).

LAUREN DENNEY WRIGHT: How often were you contacted by David Maslanka during the process and what were the things he wanted to talk to you about?

ERIC WEIRATHER: You know what, he didn't really, I think he just sent me, I can't remember much, I remember a few times him letting me know how things are going, and I remember he towards , I think it was in the summer, he wrote me and said you know, this is going to be a pretty neat piece. I am very happy the way it is turning out, blah, blah, blah. And as we kept going, I just kept kinda bugging him because I had this state conference to play at and it was going to take me some time to get it ready so of course, not knowing at all how hard it was going to be, I didn't have any way to gauge if my band could do it in two months, or a month or whatever. So there wasn't a ton, but there was some. I guess the difference is that, because, I met him when we did the *Mass* and I think he might have even come out for *Tears*, but that was a long time ago. He had remembered me and then of course I had started with the first number *Testament*, which was probably three years before this commission. We had been staying in contact all along, I mean, we, it's interesting, I, myself, have explored different things sort of spiritual stuff, and he is so deep of a guy, and he is so nice too. If you ever have a question about no matter what it is you can absolutely ask him so I have students that still email back and forth you know about whatever. It doesn't even have to do with music. (Laughs). He is very approachable. I don't know if you have had an opportunity to talk to him.

LAUREN DENNEY WRIGHT: I did. The whole reason I did it in November was because he came to town because they were premiering, well, our school was doing *Symphony No. 8* and Mr. Green said Lauren, I know that were weren't going to do this until February for your recital, but since he is coming down I would like for you to be able to work with him and perform it with him in town. Because the second band's concert was the night before Mr. Green's concert. So, with the timing of everything I was able to spend a lot of time with him, including rehearsing with him in my ensemble, and having him at the concert and having interview time with him on *Give Us This Day* and *Symphony No. 8* for, I think he was here for three days, so needless to say I was a little bit overwhelmed. After I went through that weekend, I couldn't listen to any Maslanka for like a month. I was like, I just can't, it took so much out of me you know, I just can't do it right now! So, now that things are pushing forward, and, well, the concert went amazingly in November. It was one of the highlights of my life so far. I had a great recording of it, I was just overcome with emotion and it was amazing. The students, I think what was even more amazing was that the students appreciated it so much. And that they were coming up and telling me 'Thank you for conducting this piece' and I said 'You guys make the piece, I had nothing to do with it.' They said 'No really', and I said 'No really, you were the ones that played it – you brought it to life, you know. I worked on it with you.' They were very touched by it, and of course getting to meet David Maslanka was huge for them too. So that was a huge experience for me in November. And then, I think I Facebooked you and told you I was getting ready to go downstairs and just rehearse, Wednesday, two days ago, that was the first time we had brought it back since November, and I had a thirty minute rehearsal and it was amazing. It was as if,

everyone was raring to go, the oboe player came up to me, bless his heart, and said 'Lauren, I am so excited about this rehearsal. I just got new reeds and they are so good. I am saving them for your rehearsal tomorrow.' He was just so excited. You know? It is just really cool to be able to inspire students that way, and I think, I know Mr. Green does this piece of music, he actually just did it last weekend. We have a UM Honor Band thing, that the neighboring high schools come to and Mr. Green conducted it this year. And he said 'Lauren, would you mind if I did *Give Us This Day*' and I said 'No Mr. Green, you don't really have to ask my permission.' He said 'No, this is really important to you right now.' I said 'Mr. Green, please just go ahead.' So I got some great footage of him and recordings of him rehearsing this past weekend and it is just amazing. He does it all the time with honor bands because he feels, and he always starts with it at these honor bands, the first piece he rehearses cause he really believes in it and the power that it can, and to help people understand music for what music is worth, you know what I mean?

ERIC WEIRATHER: How cool

LAUREN DENNEY WRIGHT: So, um

ERIC WEIRATHER: I should be recording you right now. (Laughs).

LAUREN DENNEY WRIGHT: Oh, no!

ERIC WEIRATHER: No, this is great stuff.

LAUREN DENNEY WRIGHT: He is so passionate about it, and he is very close to David Maslanka. So, I have a lot of learning I have done from him by watching him rehearse. But I just know personally from him, and from what little experience I have with the piece it is just such an amazing, it just gets people, and it really moves people. And I am very thankful that you were involved in that and were able to have this finished product that is available for everyone to have because it is really amazing. It is an amazing piece.

ERIC WEIRATHER: Have you, this will be the penultimate of course, I had to go do it, did you get a chance to read *Thich Nhat Hanh*?

LAUREN DENNEY WRIGHT: You know, I have it. I also have *Black Elk Speaks* that Mr. Green recommended. Um, but no, I have not read it yet. I have perused it. I just, it is very difficult, and it is hard. It just takes thinking and time. I spend a little bit of time with it when I can. I would love to just sit down and devote a whole week to it. You know, but the way life is and the things life throws at you, there is just not enough time in the day to do all that. So, are there specific parts in that that you recommend or that you found interesting?

ERIC WEIRATHER: Well, man, it is more of the whole idea of the whole entire thing. It really did change my life a little bit. I started thinking a little more Buddhist anyway,

and there is, as Buddhist would tell you, you can still be Christian and still be a practicing Buddhist. It is not something that has to be, there are a lot of practices that you put in your life. So I would say that is probably where the book touched me, not what chapter or anything like that. It has been a while since I have read it. It is definitely inspiring to read and a lot of it makes a lot of sense. Since then I have actually, the Dali Lama has a couple of books out and one is called *Universe in an Atom*, or something like that. And that is very, very interesting. It is kind of putting all, kind of explains science and stuff through the eyes of a Buddhist. It all makes a lot of sense too. It is interesting you know, I am forty years old and I am trying to, I think that is what we all end up doing the rest of our lives, figuring out what thing, why things are the way they are and what you can do about it.

LAUREN DENNEY WRIGHT: Did David Maslanka, that was just what he was reading at the time, that inspired, or how did that work? Do you know?

ERIC WEIRATHER: That is interesting. I asked him, it was actually probably at least a year afterwards and I said ‘What, how did you come up with the idea’, something maybe I should have asked right when I got it, but. Because I saw the book, and I figured it must have been some of the reading he was doing and he just decided that that inspired him. But I asked him ‘How did you come up with, were you meditating and what were you meditating about?’ or ‘was it a dream, cause I have known a lot about, a lot about his different, he has a dream book, and a meditation, and I asked him. And it totally blew me away. He goes ‘Well, Eric, I meditated about you.’ I was like oh my god! You have to be kidding me. Alright, I didn’t even know what to say after that. So, he is such an intuitive guy that, he must have known I needed some of that Thich Nhat Hanh stuff, and it still something that I am pursuing, I am digging deeper and deeper into spirituality and stuff, so you know, he has 100% changed my life. You know. So anyway, I didn’t know we were going to get so deep.

LAUREN DENNEY WRIGHT: Oh, sorry.

ERIC WEIRATHER: (Laughs). David’s music and himself makes you kinda go there.

LAUREN DENNEY WRIGHT: Yeah, it does, it does. So I know that, well, Mr. Green has told me how when he commissioned *Symphony No. 3*, David Maslanka asked well, what do you want, and Mr. Green said, because at the time he was at the University of Connecticut and he said I want a piece of moderate difficulty about thirty minutes in length. And he got something you know, insanely difficult that is over an hour in length. One, I am curious, you did mention earlier that you asked for something I guess around fifteen minutes and it ended up fifteen minutes? Is that correct?

ERIC WEIRATHER: No, I actually asked for something much shorter.

LAUREN DENNEY WRIGHT: Oh, you wanted under eight minutes, that’s right.

ERIC WEIRATHER: Yeah, There is something to do, I don't know what the rule is for the Midwest thing, I thought it would be neat to premiere a piece if I got chosen. So, I was trying to tell him that I would like, to keep, I think it was eight minutes, I don't know what it was. It's really ridiculous and that is what kind of ticks me off, and I haven't tried for Midwest since. How can, I don't know, it's difficult to say something with meaning in eight minutes or whatever it is that they have for their little rule. We talk about cutting music down, I mean, who made this rule? I know they are trying to get a lot of music exposed to a lot of people at Midwest, and I understand that.

LAUREN DENNEY WRIGHT: So it ended up being longer, but it wasn't that much longer?

ERIC WEIRATHER: Well, like double (Laughs).

LAUREN DENNEY WRIGHT: Well, I guess that is true. Mr. Green's was doubled too. And he (Maslanka) jokes about it. He joked about it openly in our rehearsal you know. He is like, 'I don't tend to write things too short. My things, (we were talking about phrasing I think it was), and my phrasing, and my pieces, they have breadth to them.' He is like, 'It takes me awhile to get something going.' He does joke about it, or however you want to put that. Another interesting thing was Mr. Green was telling me was that when he was commissioning the work, David Maslanka asked him to send him something of himself, or from him, so he could meditate from it. And Mr. Green sent him one of his batons. So apparently he spent a lot of time with that and meditating on it. Did he ask you to send anything, or did he just think of you in general?

ERIC WEIRATHER: I am wondering if the difference is, I am wondering how much time David had spent with Gary, because I had already had him out a couple times before, so he already knew me quite a bit I think because, I hung out with him in Arizona, and here, I always liked picking him up from the airport because I got alone time with David (laughs).

LAUREN DENNEY WRIGHT: Yeah I know, right?

ERIC WEIRATHER: So, I think he knew me enough, and I am curious is Gary knew him very well when he commissioned him or if it was, and maybe that is why he had to send him something, I don't know.

LAUREN DENNEY WRIGHT: So how long was the process, like from first contact, like when you said David Maslanka I would like for you to write me a piece, until the premiere, I guess the first or second premiere, either one, within that week.

ERIC WEIRATHER: Man, that is an interesting question. I really think that it could have been only a year, that doesn't seem possible, but I think I got extremely lucky because I think he had a slot of time that was open. I think right now I couldn't do that with him. It would probably be two to three years out before I could expect something.

Because he gets booked up with stuff. So I don't know how I, I don't have a good memory (laughs).

LAUREN DENNEY WRIGHT: That's ok. So you think it was about a year?

ERIC WEIRATHER: Yeah, I am not sure of the first time I had him out. I don't know if I dropped a hint on it or not. I don't know I can't remember. But. Shoot. Sorry, I can't remember.

LAUREN DENNEY WRIGHT: That's OK.

ERIC WEIRATHER: I would like to say that it is two years but I don't remember having that kind of time to raise the money. I remember it being kind of pretty, trying to think about getting these people on board, semester and then summertime. And then I was, yeah, it was only a year and then I said yes lets do it. And then to the performance.

LAUREN DENNEY WRIGHT: So I just want to clarify. You had the idea. Did you approach David Maslanka before you had the money, or...so it took you a year to get the money? Or?

ERIC WEIRATHER: Well, we got the ball rolling before we got the money. Maybe not the best idea, but.

LAUREN DENNEY WRIGHT: The whole thing with getting the money and the whole composition process took about a year.

ERIC WEIRATHER: Yes.

LAUREN DENNEY WRIGHT: Ok, do you have any insight, I don't know how to approach this, let me think. As you are, I am very interested in his compositional process, because I think it is fascinating. And I think all compositional processes are unique and interesting but I think the way David Maslanka goes about it just makes it a little more interesting to me. I don't know do you have any thoughts to share about that? Or opinions or ideas? Or just how you feel about it?

ERIC WEIRATHER: Um. I don't know. I am of course Maslanka biased. I have yet to find a composer that is a live that touches me in a way that David's music does. So I am, I believe in his process. I know he talks about how it is not even him writing the music. (Laughs). So that is very intriguing to me. And I think he talks about his head opening and just music flows through. It is all very interesting and I believe in him (Laughs).

LAUREN DENNEY WRIGHT: Have you ever visited him in Montana?

ERIC WEIRATHER: You know he invites me, but I have never gone. I wish it was driving distance from here. You think, oh Montana, I am out west, I am not too far. Well, it is probably going to take me a day and a half to drive there.

LAUREN DENNEY WRIGHT: Mr. Green has been there, but from what he tells me. And he shares this with the ensembles before, that Maslanka lives in very humble and modest conditions and he composes in a barn that is on the back of his property and I don't know if you know any of this, so stop me if you know about it, and there are holes in the barn and it is really cold. And that his piano is falling apart. And Mr. Green said that the piano is something that we would think of as garbage. He said it is out of tune and just in terrible shape. And he has all these things sitting around his little composing barn that he has picked up from the wilderness, he didn't really say what, but I am guessing little knick-knacks that he has picked up from his walks, because I know he walks a lot to think and that sort of thing.

ERIC WEIRATHER: Meditation

LAUREN DENNEY WRIGHT: Yes, exactly. So, I thought that was all very interesting as well. And how he can bring music out of that type of environment.

ERIC WEIRATHER: Wow. I didn't know there were holes in the barn and stuff like that.

LAUREN DENNEY WRIGHT: Yes, that is what Mr. Green told me.

ERIC WEIRATHER: What I have done in the past, if I can't afford to fly him out, I will do a phone conference call with the whole band.

LAUREN DENNEY WRIGHT: Oh, that is so cool!

EW: And, yeah, actually my very first one, I still have a recording of, which is pretty neat. And I, what I will usually do is have him introduce himself and tell them a little about himself and all that and then I will have the kids have already written down some questions ahead of time and they will just kinda come up one at a time and ask him questions. Like, I think the last time we did it someone asked "Are you a Buddhist?" (Laughs).

LAUREN DENNEY WRIGHT: That is great.

ERIC WEIRATHER: So I have learned a lot just from that, and sometime I will throw them something like, ask him about the compositional process, or something, or how did you get the idea for this, or what does this section mean. Or, and it is just kinda cool to listen to them talk to him and for him to explain it, and I think that part is where I learn a lot of things because the kids come up with interesting questions and then he will talk about them. It is interesting to hear him talk about story about when he was in college

playing the clarinet, in New York and his wife and him meditating and finding where they were supposed to live, and all that kind of stuff. So.

LAUREN DENNEY WRIGHT: It is fascinating, it is fascinating.

ERIC WEIRATHER: What a neat guy. I do need to take it up on him and go out, what is he 66 or 67. I always worry about. He is in really good health. But I do worry about him being able to compose or whatever. He is the same age as my professor in Arizona. How old is Gary?

LAUREN DENNEY WRIGHT: I think they are right around the same age.

ERIC WEIRATHER: Do you know how much Gary paid for the *Symphony No. 3*?

LAUREN DENNEY WRIGHT: No. I don't. (Laughs).

ERIC WEIRATHER: Kinda curious. I mean it was a while back, wondering if his rates have been always the same or...

LAUREN DENNEY WRIGHT: I don't know. I have no idea. I have been very thankful that he has brought some amazing people to school while I have been there. And David Maslanka is definitely, has been amazing to talk to. And he is very gracious with his time and his thoughts and always tells me, please let me know if you need anything with your document, if you need any questions answered or whatever. He has just been really great about everything so.

ERIC WEIRATHER: Unfortunately, I feel like I end up getting into this hole. I am always trying to find composers that are on his same level, and it is difficult. Have you played, or heard any of John Mackey's stuff?

LAUREN DENNEY WRIGHT: Yes, I did Kingfisher's Catch Fire last year.

ERIC WEIRATHER: I think his stuff is pretty inspiring too, but Colgrass is another one I really like. I end up trying like, right now I am doing Grainger which is like, I am not a huge Grainger fan even though I am doing Lincolnshire, but it is like, it is not on the level of David, as far as the depth of the music.

LAUREN DENNEY WRIGHT: No, it's not.

ERIC WEIRATHER: May be brilliant stuff, but it is not that.

LAUREN DENNEY WRIGHT: Once you have been exposed to David Maslanka's music it touches you in such a way that other pieces do not feel the same. Well, you think, why don't they work like that? And, well they are different, and that is really frustrating sometimes. So. I struggle with that.

ERIC WEIRATHER: We are actually flying David out again – I'm doing *Traveler*, I don't know if you have heard that one.

LAUREN DENNEY WRIGHT: Yes, I have heard it.

ERIC WEIRATHER: Have you heard it live, or just a recording?

LAUREN DENNEY WRIGHT: No, I wasn't exposed to very much Maslanka growing up. The only piece I have played personally, I have a Bachelor and Master in clarinet performance, so I have done a lot of playing, but the only piece I have played myself by Maslanka is *Symphony No. 4*. So everything else I have just heard.

ERIC WEIRATHER: The guy at San Diego State did *Give Us This Day* this year. Unfortunately I missed it but that was on his first concert he programmed *Give Us This Day* (laughs).

LAUREN DENNEY WRIGHT: There you go! How many times have you conducted it?

ERIC WEIRATHER: I only have done it twice. I did it whenever it was, four or five years ago, and then this summer, the two guys that are also doing a Maslanka piece, we put together kind of like a summer, almost like an honor band, for the three schools. We took the top players from each one of our schools and formed a band and met one day a week over the summer and then gave a concert at the end of the summer. And we did *Give Us This Day* there. So I have only done it twice. And that wasn't ideal, but it was ok. We are going to work on doing it better for this next summer. I am actually also involved with we just started a professional wind ensemble called the San Diego Winds. I am not sure if you have heard of it...

LAUREN DENNEY WRIGHT: No sorry.

ERIC WEIRATHER: Yeah, we are on opposite sides of the earth. (Laughs). Anyways, we had our first concert. We were almost going to conduct it. Greg Hanson is the conductor of the group, artistic director, and I am one of the founders and on the board but we were going to do David's music, but we decided to keep it a little bit lighter for that first concert. We were thinking about pulling out *Symphony No. 4*, rent the pipe organ and go, but thought it may be a little heavy. We did it in two rehearsals and even though we have the top musicians in the area, that is a little heavy for two rehearsals. That has been an interesting thing. My goal for that group has been once it is finally fully functional and actually bringing in money is to commission one piece a year, and I would like to make it David's every other year, so that is one of my goals. Actually, one of my original goals when I did this commission was to every other year just try to commission somebody, whether being David or not, not because the process, well the process is pretty difficult, but begging people for money (laughs). Yeah, but that was my goal to do this every other year. So, that is what I am involved with.

APPENDIX C:

AUTHOR'S REHEARSAL WITH DAVID MASLANKA ON *GIVE US THIS DAY* NOVEMBER 21, 2009, FILLMORE HALL

LAUREN DENNEY WRIGHT: Do I have permission to record this session?

DAVID MASLANKA: Yes.

DAVID MASLANKA: Written for young players, for a high school band in San Diego, California. I think that what it says about them, about music making is that if you have the idea you can do something, you can do it. If you don't have the idea you can do something, than you can't do it. Pretty axiomatic, pretty simple. So this music has its challenges, but it is, its, amazing, I love it! (laugh).

(Ensemble Plays from beginning of *Give Us This Day*)

DAVID MASLANKA: A little bit less in the piano – just announce it. Just put there. Let the vibe has its place. Once he begins you don't have to wait a whole long time. So, Let him begin and then you place her.

LAUREN DENNEY WRIGHT: The clarinet solo you're saying?

DAVID MASLANKA: Right. So you don't have to let the vibe go all the way. Get him started and then you can lead him in.

LAUREN DENNEY WRIGHT: OK, here we go.

DAVID MASLANKA: Measure forty – would you play for me a good *fortissimo* – hold and sustain the downbeat of measure forty, what you think is a *fortissimo*. Here it goes. (Ensemble Plays). Give me a bigger one. (Ensemble Plays). Staying in the center of your sound, and, without over blowing, without trying to be the whole thing yourself, give me a bigger sound. Listen to everybody else. Give me a bigger sound than you just did. Take big breathes give me big air; give me everything you've got. Here it is. (Ensemble Plays). Now put an edge on it as you give that. (Ensemble Plays). I'm feeling from you this (sings) and I want from you (sings louder and fuller). Ok. My voice is not working today, I've been doing too much. Give me the whole thing, right here, here it is. (Ensemble Plays). Now, I want you to stay in that area of sound once you start and let's pick it up from twenty-six, 4/4 bar, you start with the piano crescendo and you are going to reach *forte* by the time you get to measure thirty-one. And I don't want you to let

anything go from the *forte* it stays up there. You are doing a pretty good job. But the thing that breaks for you is the second beat of measure thirty-six (sings) there is a tendency to want to let that go in order to prepare a breath to go further, but you have to reach fortissimo at measure thirty-seven, those who have that have that mark, brass and low instruments marked at *forte* and you get bigger later on. Ok. Will you do that for me now. This is measure twenty-six.

(Ensemble plays)

DAVID MASLANKA: (Referring to pick-ups into measure thirty-three) You are playing like so (sings) and I want (sings louder with more conviction). All right. I need the power immediately not sort of easing into it. What you are doing is kind of hiding behind each other. All right. And I want you to be present powerfully, immediately. (sings). Sing like that - like you are singing because your heart will break if you don't sing. Ok. Alright. Try that for me would you? Know that you are going there and I will help you as you get to that spot.

LAUREN DENNEY WRIGHT: Twenty-six again?

DAVID MASLANKA: Twenty-six, Ok..(laughs)

(Ensemble Plays)

DAVID MASLANKA: Alright Lauren, I want you to listen to measure forty-four very, very, very carefully. You want to manage it so you can get on to the next bar. I simply want you to rest in that bar until you feel it. Ok. Alright. Beautiful (pause) beautiful sound (to the ensemble). Would you play measure forty-three? I'll have you come up from measure forty going down so you can make the going down. This is the hardest part of this whole piece. The fast stuff is easy. (laughs). This is the hard stuff. Measure forty – full *fortissimo* and then come down to *piano* and I want you all to listen as a group. Is it not only her (Lauren) responsibility, it is your group to listen at measure forty-four to the sound you are making and the realization that it wants to go like this (shows a decrescendo) and you are going to sustain it until it wants to finish as opposed to saying I am going to finish it. Now, it will finish naturally. Alright. And you are going to do your thing, but you will know when that instant happens. Forty.

(Ensemble Plays)

DAVID MASLANKA: Yes (in a soft voice – speaking of transition between measures forty-four and forty-five). In time. Ok. So these things will get funny. But just put it in time. (sings) So everybody knows exactly where you are going to be with your pulse. What is the basic tempo here.....seventy-two. It is not all that slow. So stay in it. Beautiful sound you are making in forty-five. Stay in it in time so they know where you are.

LAUREN DENNEY WRIGHT: Forty-five?

DAVID MASLANKA: Right there.

(Ensemble Plays)

DAVID MASLANKA: (While ensemble plays) Nice articulations even though it is soft (referring to measure forty-six).

(Ensemble Continues Playing)

DAVID MASLANKA: (While ensemble plays) Don't be too delicate with that (referring to measure 109) give enough sound – it is marked *pianissimo* but enough sound to be present. Do right there, 109, right on it.

LAUREN DENNEY WRIGHT: 109

(Ensemble Plays)

DAVID MASLANKA: You have to have enough air and enough support for a very soft sound. More air through your instrument and be prepared to make a firm presence on the downbeat. Don't sort of creep into it. Be there right now. Ok – go ahead.

(Ensemble Plays)

DAVID MASLANKA: A bit more, Ok. Who have we got? Play for me a *forte* right there, those people that are playing. Ready, and.... (Ensemble Plays). Ok, no contra clarinet?

LAUREN DENNEY WRIGHT: No, sorry.

DAVID MASLANKA: Ok, fine. Now, bring it back to a *mezzo forte*. Ready, and. (Ensemble Plays). Ok. Not too soon – *mezzo piano* down. (Ensemble Plays). That's too soft – more like a *piano*

(Ensemble Plays). Ok, piano. (Ensemble Plays). That is a bit too soft for what you are going to be doing here. Bring it up a tiny bit. Put it at what you might call a *piano* level. Here it is. Nice sound. (Ensemble Plays). No, that is too soft. You are going (sings small voice). LA – sing it out. (sings). (Ensemble plays). There you go. (to Lauren) Would you do that and then make the transition and then we will go back a little bit?

LAUREN DENNEY WRIGHT: Sure, so 109?

(Ensemble Plays)

DAVID MASLANKA: Yes (referring to 109 – while ensemble plays).

DAVID MASLANKA: What do you think that tempo is?

LAUREN DENNEY WRIGHT: It is probably too fast.

DAVID MASLANKA: Well, what do you think it is? What do you think you just did?

LAUREN DENNEY WRIGHT: Ummmm, Closer to 188 I think?

DAVID MASLANKA: I am thinking you are doing closer to 160...

LAUREN DENNEY WRIGHT: 160? Ok.

DAVID MASLANKA: Yeah, (laughs).

LAUREN DENNEY WRIGHT: So, faster?

DAVID MASLANKA: Yeah. Do you have a metronome handy?

LAUREN DENNEY WRIGHT: Yes I do.

DAVID MASLANKA: I like this moment (laughs).

LAUREN DENNEY WRIGHT: Ok, that is 184 (plays metronome).

DAVID MASLANKA: Yes it is.

LAUREN DENNEY WRIGHT: So I definitely was not going that fast.

DAVID MASLANKA: Ok, here is 184. I want you to go there. Jump on it and go there.

(Ensemble Plays from beginning of Movement II).

DAVID MASLANKA: You are capable of playing this at that speed so there is no reason to drop back. Really important to have that mental concept that this is the tempo of this music and lesser is ok, but it is not really what the music is. I would like you to think at measure seventy-two – Lauren, you are moving back and forth between a half note beat and a quarter note beat. As long as you can maintain that as a steady pulse as opposed to the thing starting to roll forward because it will have a tendency to do that with a backnote beat so that you know exactly where you are. Ok, people starting at measure seventy-two, the triplet is going to start to make you roll forward in terms of your tempo at this speed. And so be very, very deliberate where you place your beat. (sings) so that you are careful with it. Also, it is marked *piano* and you are playing it roughly *mezzo forte* – with the energy of trying to get this thing going. So bring it back down. Look at your articulations. It is simply fast – it is just fast and that is all, but there are all those other things to deal with as well and that is the attitude of the music which is soft, you have the line under the note, (sings measure seventy-two) so know that you are

making those articulations and not simply skipping past them even at that speed. Ok. So, be quieter. Can we start immediately from measure sixty-eight.

LAUREN DENNEY WRIGHT: Sure (David Maslanka provides tempo through finger snaps – ensemble plays).

DAVID MASLANKA: It is....you guys can play. It's ok. You guys can play. Start at measure 120. The issue for me now is going to be your understanding of your dynamic structure to be able to come down from that high energy *fortissimo*, down to a true *pianissimo/piano* level. So, let us go right at measure 120. Piano, you will be softer at measure 122. Flute and clarinet and piccolo, you will be softer at measure 122 as well. Right at 120.

(Ensemble Plays)

DAVID MASLANKA: But, that slow – that kinda went bleh. All the air went out of the balloon. (Snaps Tempo) You are going to go to *pianissimo* that doesn't mean deflate it means your energy still stays up it is simply softer. Ok?

(Ensemble Plays)

DAVID MASLANKA: Stay clearly in your tempo, don't let it roll forward. Piano when you get to 150, take it more as a dance (sings rhythm) as opposed to... and the same for other folks here. Make it dance. That is having a nice sound to it. Let's do that again from the 120 area.

(Ensemble Plays)

DAVID MASLANKA: Lauren, let me just stop for a second. Timpani you only have a single stroke at 125, it is not a roll, it is just one, OK? And each of those along the way the same deal. So, same thing.

(Ensemble Plays)

DAVID MASLANKA: Ok, lets stop there for a moment. Lauren, your slowing a lot starting at 183, needs, to literally be that. So, starting in measure 180 if you have (sings rhythm), so slowing gradually beginning in 180 – by the time you get to 183 you have (sings rhythm). Like that. Can we pick it up – where the saxophone soloist is, so that would be measure 173. Um, you can bring your solo forward a bit more, so mark it up another dynamic level so you are and you are hearing saxophone there. I know you are at a distance but you are the sound together. And I want you to play together as opposed to you playing the piano and you playing the saxophone. So right there – 173.

(Ensemble Plays)

DAVID MASLANKA: The interest is always in fermatas. What happens at the fermatas, so you need to listen deeply into that note to how far it really wants to go. And then. Because there is your drama. And then suddenly – Boom.

LAUREN DENNEY WRIGHT: Was that better (referring to the gradual slowing)?

DAVID MASLANKA: It is, but you are kinda uncertain as to how you want to do that. So, do try that one more time. I like that. Even if it doesn't sound – I don't really care if all the notes are there, I really don't. What I am interested in is how the thing feels and how you hear. And so I do need you to hear and I do need you to hear and be together. And that was intimate that time. It's such a subtle difference. There is playing your part and her part and then there is intimacy. And that is what's going on here – this is what really makes music interesting is when you come down to that truly intimate quality of hearing and listening. And intimacy can even be in the face of loud and fast music. It is about hearing not simply playing your part, but you are allowing your heart to open up to all the people around you through the music that you are making. When that happens, a different sound comes into the room. And we are finding that. Very interesting. Ok. Go. This is 173.

LAUREN DENNEY WRIGHT: 173 again. (Ensemble Plays)

DAVID MASLANKA: Rest in it (referring to fermata in ms 185). Clarinet, stay, stay, stay, stay. Right there in measure 185 – stay on your tone until she is ready to release. Right there 185.

(Ensemble Plays).

DAVID MASLANKA: I want to – just clue you in one more time dynamically. Piano, at measure 186, it's a *mezzo forte*, not a *forte*. Ok, so it's a ping, but not so hard. What you are doing is moving from that really intimate sound into something that has teeth and claws. So know that you are going there by the time you get to the downbeat of measure 191 it really is a kind of life and death struggle with some large critter that has teeth and claws. Ok. Go there. I am making a joke but go there.

LAUREN DENNEY WRIGHT: 186

(Ensemble Plays)

DAVID MASLANKA: I love this moment – I do. Horns, this is measure 191. You are dragging the tempo back on your ands. So you need to be more present with your twos and your fours in each of those measures and flip it forward into measure 196. Percussion, nice...nice, nice. You lead it and don't back off – just go straight forward. I do need all the low winds and all the low brass to come up to the percussion and not to be hanging back until you get to the downbeat of 202. So it's an immediate thing on the and of three and on four in 201. Can you start up again – 186.

LAUREN DENNEY WRIGHT: Sure. 186. (Ensemble Plays)

DAVID MASLANKA: You are doing well. At 235 it can be, even though the ensemble changes to a smaller one and a lower one there can be no change in your dynamic push and your tempo push. Your tempo is good, your dynamic push backed off. You kinda go, Ok its kinda sitting in this thing now and its OK we can kinda cruise along with it, but no. Every single time you strike it is going to be accented with power, accent with line, with power, power, power, power. No backing away here. So can you bring it forward from, I really like how you play going through these passages. Can we start at 228. You're driving this thing. It has to drive. Clear through the end of the piece until it is just like this. Alright. Go. 228.

(Ensemble Plays)

DAVID MASLANKA: And allow that last fermata to have its full size as well.

LAUREN DENNEY WRIGHT: OK

DAVID MASLANKA: You want to get rid of it too fast. You are playing exceptionally well through these passages, and Lauren the slowing at 259, the moving into drastically slowing at 260. I want you to go deeper into that slowing. I can't tell you how to do it, but you are going to find out how to do it. And I would like you to go through the end of the piece again and find what you can of the power of the fermata at the very end – see what it speaks to you.

LAUREN DENNEY WRIGHT: OK

DAVID MASLANKA: Would you start please, and you are doing these passages well, and I'm really very, very interested that 252 works as well as it does. Pick it up at 249, is that possible to start up point?

LAUREN DENNEY WRIGHT: 249, sure.

(Ensemble Plays)

DAVID MASLANKA: Let it go even further than that. Let it have its full power because you have accumulated so much, so much power over the course of the piece that is really your final chance to say WHOAH. Let everything just go forward. If you cut it too quick then you sort have cheated the musical situation that wants to happen at that particular moment. It's hard to express (pause) what it feels like to hear you play like that. Now these are loud and powerful moments and they do shake because that's their nature, that is what they are supposed to do. You are supposed to find everything that is there. Your playing is powerful there, it does not have to be overblown, you do not have to blow to be the whole responsibility yourself. You find yourself within the sound of the group by finding pitch, by finding the center of your full power tone, and then that projects itself out forward. But I am shaken every time I hear this music. (Pause) I am

not sure exactly what I am trying to say here, but I just had this feeling come over me of what it is to be , what music making means to me. It means everything. It is the full power of not only human expression, but the expression of a bigger energy than myself which keeps pushing at me. I make a little joke when I talk to Gary because I write large pieces and I say I just do what the voices in my head tell me to. But it is different than that. It is the voices are not only here (points to head) they are here (points to being) they are here. And what does that connect to? Well we think of our human bodies as being separate and isolated but they are not. They are the focal point for energy and you use all of your bodies to gather the resonance of the universal energy and it comes through you every day. It is a special thing in music making because you can feel it come through you. You can feel yourself open up and to receive a power of capacity to move this sound. You receive it, you don't make it. We don't make music, we receive music. And that is what you are starting to do here. You are prepared technically and now the idea, with the technical preparation, you receive the music. And it moves you to do what you want it to do. This is why I am now looking at Lauren and saying, allow the thing to do what it wants to do. Yes, you do all the technical specifications you do, it is very exacting that you do that, and then through that comes a power which is not that. And that's what we have the capacity to do. Ok, how much time do we have?

GARY GREEN: About 10 minutes.

DAVID MASLANKA: Ok, I would like to go back and look at first movement. And this is going to be starting from measure fifty-five. I'd like to go through that and say something now. Here is a different attitude and you understand it, you are beginning to find it. But the music is written in such a way that it allows you to think in a kind of creeping into dynamic. At measure fifty-five, clarinets, saxophones, bassoon, euphonium, you move from initially on the downbeat from *pianissimo* to *mezzo forte* by your entrance on the and of two or your entrance on three. That *mezzo forte* is bigger than you have been making it. I want you to go to a bigger sound immediately. Flutes, oboe, when you come in at measure sixty, you are in traffic there because there are other people, and saxophone you come in at measure sixty, but you come in at *forte*, with a power. Trumpets, euphonium, measure sixty-one you come in *forte* with a power, rather than kind of sneaking in because it kind of sounds like that. So you make an assertive statement rather than a passive one. Let's start right there and see what it feels like.

LAUREN DENNEY WRIGHT: Fifty-five.

(Ensemble Plays)

DAVID MASLANKA: You need to place your tone with them they need to know who you are. Listen, and just gently enter.

(Ensemble Plays)

DAVID MASLANKA: Let's see what that feels like, play louder there, so it will be flute, oboe and saxophone. Can I just hear you as a unit. I'll conduct you here. Measure

sixty. Saxophone, flute, oboe. One, two, three, and now (they play). With purpose. Right, you are coming in like this (sings weak). With purpose (sings full). One, and two, and three, and now (plays). Bigger. Let your heart go through it. I don't want louder, I want bigger. Bigger is different than louder. One and two, and three, and (plays). Just play. Pick-up to sixty-one. I'm sorry if I have confused you here. One, and two, and three, and now. I will give you four and you come in. Three, four (plays). Again. Make it bigger. Three, four (plays). Make it a *fortissimo*, see what it feels like. Three, four (plays). Ok. There is your *forte*. Ok? Starting from fifty-five. Trumpets and euphonium, you emulate that sound when you come in, ok?

(Ensemble Plays)

DAVID MASLANKA: Yes!

(Ensemble continues playing)

DAVID MASLANKA: It's a much better sound. Saxophones, let me here you at measure seventy. Saxophones alone. Here it is. No Bari Sax, just the eighth notes. Here it is. And one (plays). Ok, that is sort of somewhere between *mezzo forte* and *forte*. I want a big sound from you. Here it is. Give me everything you got here, right now. And one (plays). You are speaking in a way which you simply have to speak and you say (speaks loudly). Something comes through you and your voice just simply has to go pow. Now, do that for me. And one (plays) (singing along). Same spot, measure seventy. Trombones. Measure seventy, are you ready. *Forte*. Nice big sound to support what the saxophones do here. And one (plays). Alright, and no diminuendo. Once you hit that tone, you just simply stay in it. Ok. Saxophones and trombones there. You have to push your way through this section. Right now, in the full texture I did not hear you before. You were just some stuff happening. Make your voice heard here. And 1 (plays). Yes. Ok, add all parts now. And lets go from, there is never any good place to start in this music ever. So, lets do fifty-five again. I won't stop you this time, I will let you go forward. I am going to stop you before I stop you – and this is going to be at measure seventy-three, trombones you have a special responsibility here of going down into this lower area and when you are joined by tuba and euphonium in measure seventy-four, special responsibility for power. It just simply has to be there. You cannot let it go. And when you get to your tied note in seventy-seven that whole note has to be, instead of letting it go. And you have to continue that sound – continuous, continuous, continuous. There you go. Fifty-five, and I will let you go right on through this time.

(Ensemble Plays)

DAVID MASLANKA: (Sings along) More sound!

DAVID MASLANKA: Now that is another one of those moments where you have accumulated a lot of energy and you can let it go. Now. Your tempo at eighty is bright, it's on the fast side you are around ninety somewhere. And I didn't want to stop that

because it is saying what it wants to say. But you have to know how to get through ninety-four, ninety-five, and ninety-six to the end. OK.

GARY GREEN: David, we are out of time.

DAVID MASLANKA: Ok, Thank you.

Applause.

APPENDIX D:

AUTHOR'S INTERVIEW WITH DAVID MASLANKA – NOVEMBER 24, 2009

LAUREN DENNEY WRIGHT: Do I have permission to record our conversation?

DAVID MASLANKA: Yes.

LAUREN DENNEY WRIGHT: The role of the piano in your writing. I love the piano writing and I am curious as to how you think of the piano and how you fit it in the ensemble so well. How at times it will seem, it just always fits in and it comes out at what seems the most wonderful moments and just shines out, and I just I was curious.

DAVID MASLANKA: OK, for me the piano is one other color. It is an important one and sometimes has a foundational quality to it for textures. I think I wanted to be a concert pianist, I have never had the training, and probably never had the level of skill to do that but I have always wanted and have always seen myself in that position although it never did. Right from the beginning I have been trying to write for the piano and have now written two piano concertos and I have written a huge amount of music for instrument plus piano. So I have become very familiar with the instrument. Writing the first piano concerto I became in performance quickly very aware of how that instrument works with wind instruments and with wind and brass instruments can without any trouble at all cover the piano sound, obliterate it. And that is what happened with the first piano concerto. It can't succeed in performance without amplifying the piano. So we can make a recording of a piece that sounds with a balance in place, but we can't do a live performance without mechanical help. My second concerto, I was strongly aware of that, my piano voice I have learned how to, where to put the piano in relative to the rest of the ensemble so that it can sound. So I have learned a lot about that. I simply like the color of the instrument and it shows up. I do all my composing at the keyboard, so those sounds are constantly there and they just simply show up. So, in a few words, that is what happens. There is no.... I am just making this stuff up (laughs).

LAUREN DENNEY WRIGHT: Better you than me! (laughs).

DAVID MASLANKA: As far as the (inaudible) stuff goes, I sometimes feel like I ought to be able to explain this stuff, to have some rationale for it. And I don't. I simply like the colors of the instruments and hear it when it happens and use it that way.

LAUREN DENNEY WRIGHT: What about the use of the bells in *Give Us This Day*?

DAVID MASLANKA: What specifically do you mean?

LAUREN DENNEY WRIGHT: I guess the hand bells at the beginning or orchestra bells, the combination of.

DAVID MASLANKA: Again...

LAUREN DENNEY WRIGHT: Color?

DAVID MASLANKA: Beautiful sound. I have for whatever reason been drawn to percussion instruments ever since the start of my composing. I remember many years ago as a student at Oberlin, which was in the early 1960's, that I heard for the first time the performance of Verese's piece *Desert*, and so all the percussion stuff he was using in that piece, and I was like "Oh! You can even do that?" And that was my starting point to thinking of percussion as a value. So then a lot of exploring in percussion in a lot of different ways. I have written half a dozen percussion ensemble pieces and then all the percussion in ensemble things and so that the exploration of the bell sounds. Bells have about them open air and a very strong heart sense. The hand bells particularly have that quality of immediate mental, spiritual focus coming awake to my thought is the Buddhist practice of bell ringing. In Buddhist practice the bell is the voice of the Buddha. So, when that bell sounds, there is a quieting of your person and the ability to move into a deeper space of meditative place and to have that bell sound be the focus from conscious mind to the deepest places of the universe. So bells have that connotation for me and they play out in various ways, in any number of ways including using the piano as a bell instrument.

LAUREN DENNEY WRIGHT: So I want to ask you this thought, *Symphony No. 8*. I was talking to my friend, I don't know if you met Ben, he used to go here, and now he is teaching at Auburn, he was a trumpet student here. We are close friends.

DAVID MASLANKA: Wasn't he at lunch yesterday?

LAUREN DENNEY WRIGHT: Yes, he was! He was the one asking you questions. So, he was at rehearsal yesterday and I was sitting next to him and we were listening to rehearsal of *Symphony No. 8*. I look at Ben and say "Ben, these trumpet players all have assistants. They all have another person to play. Do they really need another person?" So I wanted to ask you if with your other performances of this piece if you remember or recall brass players, I mean, I know there is a lot playing and it is very intense on the face a lot. Is that something that you have seen and does it bother you?

DAVID MASLANKA: It doesn't concern me.

LAUREN DENNEY WRIGHT: You don't care?

DAVID MASLANKA: No. Are you saying that you don't care that they use assistants?

LAUREN DENNEY WRIGHT: Yes, that they use assistants does it bother you?

DAVID MASLANKA: Hardly. If they find that that is what needed, the players are good, then there is no issue at all. So what did Ben say?

LAUREN DENNEY WRIGHT: Well, Ben said...I said "because the horn players do not have any assistants. They are playing the whole time too." And then he was telling me about how it is harder on the face to play a trumpet and how it hurts. He said it hurts. It just hurts. Ben said "I don't know, if I would need an assistant or not because I am not playing". But, whatever. He is so funny, a typical trumpet player. It was just interesting.

DAVID MASLANKA: Typically conductors do use assistants for the first trumpet and often first horn. They just found that it works the best. As far as composing goes, I am thinking, yes, when I am writing something I am feeling it physically. I have never played the trumpet or horn but I have a physical sensation of what that is like. So I am understanding the kind of effort it is taking to produce that sound. So, the fact that there does need to be rest. Sometimes I see in scores by younger composers, say the saxophone section has been asked to play for forty straight measures without a breath, ok, look at that. Number one, that may not happen. Number two, what are my color values in relation, do you want to break that up, maybe you want the trumpet and saxes to give it off to somebody else or something. So those issues of physicality don't seem to come up for composers, especially if they are using computers to play it. I have had a long experience of hearing how people do play and what the effort is. It hasn't stopped me in the least from writing really difficult music. Because that is the expression coming through me. It's not – it doesn't stop.

LAUREN DENNEY WRIGHT: I am curious about the piano in Give Us This Day – plucking of the piano, or the prepared piano, however you want to call it. How did that – was that just another color? The blending of the clarinet.

DAVID MASLANKA: It is a sound quality that came to mind and I said I am going to do that. I am not going to use a harp. So, ok. It is a bit of a hazard in performance, but they seem to be able to negotiate that.

LAUREN DENNEY WRIGHT: And, it doesn't specify in the score what to pluck it with. So we experimented with lots of different things actually.

DAVID MASLANKA: I was thinking fingernail. What did you finally use?

LAUREN DENNEY WRIGHT: Guitar pick. (Laugh) We tried a penny, too harsh sounding. We tried a credit card, we tried lots of different things.

DAVID MASLANKA: Well, that experiment is useful. Until you come up with the thing that works best for you. The thing that comes up through that question is that music which is played either by improvisation or other traditions, where people are not reading produces a quality of individuality, not only from the music, but from the person playing

or singing. That quality of individuality is very hard to bring across through a composed score. Because you look at the notation of the score and it doesn't tell you anything about the voice of the piece. It tells you these are the notes to play.

LAUREN DENNEY WRIGHT: And where to play them.

DAVID MASLANKA: Our long cultural process with notating music has been to have a parallel learning process about what the voice of that piece might be. One of the problems with playing different pieces or going from new piece, to new piece, to new piece is that there is no time to find the true voice of the piece. So, you can understand how *Give Us This Day* sounded before I came to work, and what I was able to bring by being present saying this is the voice of this piece and this is how it sounds. Same notation. Dramatically different effect. So the thing that is required by a conductor that is serious about this is to find a way to go deeply into imagining what the sound quality is supposed to be. That is your imaginative task, which is comparable to a composer's task. When you start out as a young conductor, the tendency is to really want people to tell you what to do. By illustration, with the saxophone quartet today. They were starting out fairly new, learning the saxophone quartet. This one opens with a chorale. Four part writing. They don't know who they are individually and they don't know who they are as a group. So you have a very tentative people playing the notes. And we spent a fair amount of time on a very simple chorale phrase saying alright, let me hear your line. Hear the shape, see how it flows. Tenor, hear the shape see how that flows, alto, soprano, so that each of the lines became an individual singing voice. Then we reached the fermata, I asked them to extend the fermata and simply each person, listen to every other person in that sound. With that little process, their sound changed dramatically. From not knowing to knowing. And that is the thing you are doing with teaching is to bring the quality of knowing to the sound that means you have to be there too, first. Yes, you are right there hearing sounds and learning sounds too but your imagination, bit by bit, with each individual instance that you work with music opens to the full quality of the sound that wants to be released. I have worked with years with Steve Steele and Illinois State University, and he says "well, you can't really go there in rehearsal all the time because you have mechanics to deal with and such." He is a very good rehearsal technician in that he can bring things to their basic shape, but he is always reliant on..... (interrupted at lunch – introductions were made)

LAUREN DENNEY WRIGHT: So it is all about listening.

DAVID MASLANKA: Listening, and creating the space in yourself so you can listen. I offered a thought to the saxophone quartet because one of them asked a question he said "what do you think of bad music?" So I asked, "What do you think of bad music?" He said "Well, I don't know..." So we got into uses of music. As opposed to saying this is good and this bad. Music is used in our society in a very casual way. We have speakers, some American Music, and we have the extreme easy availability of any music you want. You have got Ipods, you have 10,000 pieces of music at your fingertips – any style, anything. So your relationship to it is jaded, frankly, it is distanced. This is a thing that is used for our amusement instead of something that is utterly necessary in your

existence. Bring back to the idea that Brahms, when he wanted to have a piece of music performed he had to actually play it or have someone else play it. When it was over it was over. And he went home it was quiet. So the idea came up, I offered to them - try putting yourself on a strict musical diet – use no music that you did not either produce yourself or you went to hear live. So you do not touch any other mechanical means of producing music. As a result of such a thing you begin to clear your mental space. And you get to hear a lot more clearly. I am offering not a rule, but an idea of becoming conscious of how you hear sound. Becoming conscious of all the sounds in your space. Actually listening to your space as opposed to simply living in it without awareness in it. When that kind of listening begins to be your norm, you find yourself listening with that intensity and then to the music you are responsible for making. So your hearing becomes clearer, and your capacity to know a true sound becomes clearer. So, that is what I am offering.

APPENDIX E:

GARY GREEN REHEARSING *GIVE US THIS DAY* – UNIVERSITY OF MIAMI HONOR BAND – FEBRUARY 10, 2010

GARY GREEN: I think that we will play some and then I will go back and talk some about David Maslanka to you and about this piece. It is a very important piece to me. In the vibes in the second cue he wants you to start fairly loud. It is like a bouncing ball – it is very separated and moves faster and faster and softer and softer. Let's give it a try.

(Ensemble Plays)

GARY GREEN: Ok. What happens here (to clarinet solo) is there is a down beat and it lasts for a while. And the second cue is for the vibes and then I will cue you in. I will conduct lightly, but I am not going to be overly dictative of how that solo works, and I will tell you why later. I think right now we need to get through some music. Ok, once again beginning.

(Ensemble Plays)

GARY GREEN: Percussion, you will always know where that is because it is at the end of the piano episode and I will always be looking at you. Basically, what I want you to do is move the mallets across the bars both ways and when I release it on the third beat, just let it ring. Don't go past that. It will take us a couple of times through that for that to sink in, but that is basically how it works. Once again, beginning.

(Ensemble Plays)

GARY GREEN: (While playing) Softer on the whole notes please. One-Two-Three. so we hang onto that until the third beat, and then we let it go (referring to the percussion in measure eight). And what is left is the essence of the percussion, ok. On the wind chimes, instead of using the whole instrument, let's use the top third, so the bottom third of the instrument as the tendency to get kind of heavy, so let's use like the top third. Ok, here is bar nine.

(Ensemble Plays)

GARY GREEN: So that you guys know, bar eighteen will be pretty much in tempo. The first part of bar nine will be slow, a bit quicker at the end, and then the last part of the 7/8

will be Six-Seven-Eight. On the trumpet I think I would like for you to pull the stem out about $\frac{1}{2}$ way out – it gives it a little bit darker kind of a sound. Here is measure nine.

(Ensemble Plays)

GARY GREEN: He has asked us to take a breath before going into twenty-six. See that? Ok, cool. Bar twenty.

(Ensemble Plays)

GARY GREEN: (While playing – not so fast on the sixteenth notes (referring to measure twenty-four)).

GARY GREEN: Cool, don't take a breath in two before forty between the dotted quarter note and the eighths. Measure twenty-six.

GARY GREEN: (while playing) – you can feel the intensity inside of this music. So how much is the crescendo? He says no diminuendo. Saxes, hit it (measure thirty-two). Softer and darker – series of fermatas before fifty-five. So what happens at bar fifty-five in the bassoons and euphonium? Mark the *pianissimo*. It has to be softer it crescendos out of that. Let's go two before fifty. Very good.

(Ensemble Plays)

GARY GREEN: All those big notes, like the dotted quarter note and the half note tied to an eighth-note, no breath there. And it is going to be very rubato until measure sixty you guys, and flutes when you come in at bar sixty, very measured. And it is almost like the trumpet sound that I want there. Bassoons great. I want more crescendo from the *pianissimo*. Here is the third bar after fifty.

(Ensemble Plays)

GARY GREEN: (Sings beginning at measure fifty-five) No hesitation between measure fifty-six and fifty-seven. Measure fifty-five is good.

(Ensemble Plays)

GARY GREEN: For me, I just want that note not to relinquish as it goes into measure sixty. Everything has to connect and it wants to let go too quickly. Ok, fifty-five.

(Ensemble Plays)

GG: (Sings) It is two different ideas - it is one idea that David is trying to make (referring to measures fifty-five through fifty-seven). The name of this song – *The Song of Golden Light* came out of the Third Symphony. Measure fifty-five. I will tell you more about that later.

(Ensemble Plays)

GARY GREEN: The reason this has to change to such a metric dynamic when we get to bar sixty is because all these eighth-notes and if someone goes too slowly it is going to be late going in. Horns you have to make sure you are ready to go at sixty-six. So all this beautiful music can lull you back but the tempo has to be solid. Here is sixty.

(Ensemble Plays)

GARY GREEN: Two before eighty he says “slowing a lot” so that means you had better watch. And the longer that the note becomes the more time it is going to take to move from one note to another. I will explain that in more detail later. The timpani part needs a fairly strong mallet through this section. Bass drum, I need that thing smacked really hard at bar seventy-five. Nobody else has that so it needs to be really, really loud. Trombones, a bit more pressure and a bit more presence at bar seventy and at bar seventy-three it can be very strong. Yeah, he wants that to be...when I’ve worked with him on this thing he always...that is one of the places he wants that trombone part to really come through. Here is bar sixty. Check this out, look at bar eighty. You see *subito piano*, be ready. Bar sixty.

(Ensemble Plays)

GARY GREEN: After bar eighty, it is absolute heart beat. And the winds have this sound of the heart breaking actually, which we will talk about some more as well. Here is bar sixty.

(Ensemble Plays)

GARY GREEN: Six before ninety, those are ‘no kidding’ crescendos percussion. Max it. I mean, loud, really loud. If he had wanted it like inside the sound he would have said. Everybody else make sure you can hear percussion, everybody down, because that is all he wants – straight out. Great. Just awesome guys. Here is eighty.

(Ensemble Plays)

GARY GREEN: He has the *hold back* in the next bar, but I am going start slowing down in bar ninety-five, quite a bit. And the sixteenth notes at ninety-six will be clearly subdivided and conducted. Then a massive crescendo. And percussion you have to be ready to cut exactly at the release. It can’t be late. I still want more from you guys, percussion, in eighty-four and eighty-five. Look at one bar before ninety, I will always give you a cue at that 5/4 bar. I don’t know why it is a tough spot, but it is. I will be clear about where that 5/4 bar is. Bar ninety. Big sound, from the bottom.

(Ensemble Plays)

GARY GREEN: All the music is about connection and how things connect one thing to the next. So the half notes can't be played (sings them with lots of separation). It is all one thing, it is an organic idea, so don't use the tongue to destroy the connection. Makes sure it enhances the connection, ok? Measure ninety. Big sound, from the bottom of your heart.

(Ensemble Plays)

GARY GREEN: We will practice it enough so that is not any other sound that comes out of that, just absolute silence. Cool. So those of you guys that have upbeats four bars before ninety-eight, those need to get stronger. Bar ninety. Really good guys for a reading.

(Ensemble Plays)

GARY GREEN: Those whole notes can get lost in all that. I will always look at you clarinets and contra at bar 106 so you know where that 3/4 bar is so we don't miss it. It is easy to miss. Measure 102.

(Ensemble Plays)

GARY GREEN: Two bars before measure ten if David asks for a crescendo he means it quite a bit. Cool. Good, measure 102 of first movement.

(Ensemble Plays)

GARY GREEN: The reason I stopped earlier and said something about that 3/4 bar is because it is a difficult spot. I don't know why it is difficult, but I have conducted this thing I don't know how many times, a bunch, and every time I read it 106 is an issue. So you just have to know that that 3/4 bar is coming and you have that half note before it. I think part of the problem is just the way the beat happens, the clarity of the beat. Ok, 102 everybody please.

(Ensemble Plays)

GARY GREEN: I want people to gasp at how loud this is after that really quiet moment. Here is the beginning of the second movement.

(Ensemble Plays)

GARY GREEN: Watch out horns on the concert E natural. Listen guys, in the low brass, low reeds where you have the melody at five, there is a tendency for that to drag. I don't want to conduct that in four, it is too much work. I want it to be in two and it feels better in two. You just have to know it is going to drag. Beginning of second movement. Good.

(Ensemble Plays)

GARY GREEN: In the second bar of ten, no breath after the dotted half note. Stagger the breathing – there are enough people in the ensemble that we can do that, so stagger it so that you don't have to take a breath there. In the trumpets two before eighteen you guys are in cup mutes, right? I want the bells above the stands at bar eighteen until bar twenty-one. Then at twenty-one they can go back otherwise I won't hear that C major at all. Second movement, beginning.

(Ensemble Plays)

GARY GREEN: Watch the note euphonium at the top. Also trumpets, make sure you have instructions to yourself two before twenty bells up. I don't want it two bars into it, I need to have it right at two bars before twenty. Trombones, check out bar thirteen that eighth note on the end of four tends to be late. And the reason why is that it is going along so quickly that it can get behind you, especially if I'm in two. Beginning of second movement.

(Ensemble Plays)

GARY GREEN: It gets just a little bit ahead of me at bar twenty-four. The tendency is to play the dotted half note a little bit short. Just be aware of it. Trumpets, Euphoniums in bar twenty-four, I need to have better clarity in the eighth notes. I tell you if David Maslanka was standing right here next to me he would be telling me more clarity in the eighth notes. Percussion on these eighth-notes, hammer them. Here is one before twenty.

(Ensemble Plays)

GARY GREEN: Tenor and Bari in bar thirty-three play bigger, with an edge. It's like some sort of tormented kind of a march there, I don't know, as we get through this and I have a chance to talk to you about Maslanka you will be very clear as to why the dynamics are what they are, and not what we might assume them to be. Three before thirty in the percussion, watch the tap on the fourth beat, that needs to be a clear release on the fourth beat. A big sound at those release points. Could I hear percussion at one before twenty. Just the eighth notes percussion.

(Percussion Plays)

GARY GREEN: Ok, everyone let's go one before twenty.

(Ensemble Plays)

GARY GREEN: Clarinets, at three before forty, I need more of the second part. Because the ear is going to hear the downbeat (sings) so you just need to bring the second part out. Percussion good, you play well, but I would like the attack to be stronger. He

says *sforzando*, so I would like to have that stronger. Same spot, this is one bar before twenty.

(Ensemble Plays)

GARY GREEN: That is what I want, that much (referring to the trombone notes on beat three beginning in measure forty-one). It doesn't seem like it should be, but that is what I want. This man, I wish you could meet him. He is a gentle, kind man, but there has been a lot in his heart and his life that has caused this music to be what it is and we have to understand that. So that is why these extremes in dynamics and extremes in rhythm and extremes all over the place that is who is he. Awesome saxophones, I love it. In the percussion in the tom part, at bar forty-two, it could be more. Let's go one bar before twenty.

(Ensemble Plays)

GARY GREEN: Cool! Wow – excellent playing. First of all, at bar fifty-two, if you have quarter notes they need to be more separated – they are too legato. I can't believe I am saying that this early in rehearsal. The same thing is true at bar fifty-three. Also notice the *fp* and the *subito piano* the bar before fifty. Circle all that stuff. In the trumpet at bar sixty-six, leave the flutter tongue out now, we will put it back in later. Very good. Excellent. Measure thirty-three. This is four bars after thirty.

(Ensemble Plays)

GARY GREEN: Ok, one before fifty, the woodwinds continues (sings triplet rhythm) and it keeps going at *ff*. The rest of us go down to *subito piano*. See it? And then it comes back fairly quickly, but you have to get down. The woodwinds just carry right along. Ok, same spot thirty-three.

(Ensemble Plays)

GARY GREEN: Those few bars sixty-five and sixty-six will take a few tries to line up. But no question with you guys that that will not be huge issue. In the woodwinds, fifty-three, whole note, can we have a stronger *fp* Like a bee sting – hit it and get way down and then come right back at it again. So let's go one before fifty.

(Ensemble Plays)

GARY GREEN: One bar before fifty is like a great uprising – coming up from the bottom of the ensemble. From forty-nine all the way to the resolution which is fifty-six. So it just never quits. You can't give all you have too soon because then fifty-six will be spoiled. Except for the top woodwinds this is *p*. Bar forty-nine.

(Ensemble Plays)

GARY GREEN: Be careful, that is going to want to slow down (referring to measure sixty-eight). It is just a natural feel, I want it, if anything, to push along. I will conduct sixty-eight and sixty-nine in four, but in seventy I am going to go into two. Ok. Awesome you guys. Here is fifty-nine.

(Ensemble Plays)

GARY GREEN: Don't make it such a long line that it drags (referring to line beginning at measure seventy-two). I would rather have it short than have it long and drag. Ok. Here we go at fifty-nine.

(Ensemble Plays)

GARY GREEN: Much more good than not so good. Horns, since we stopped there at bar ninety-five, see that *sfz*, trombones as well, really over do that. Kind of nasty. Ok, woodwinds that have the triplets. Beginning in measure eighty-four all the way to the resolution which occurs in measure eighty-eight, that is a crescendo. Ok, percussion, do we have a small bell? It would be on percussion two. In the meantime, you play on the dome of the cymbal. Anything to get it so the sound is there. Svet, that sound is like a ship bell kind of, that kind of sound. Let's go fifty-nine.

(Ensemble Plays)

GARY GREEN: Horn, play it open for now at 107. It is all about the horn. He says *fp*, but he wants you to crescendo really fast and I want the horn above the entire ensemble at 108 and 109. Could we start at fifty-nine.

(Ensemble Plays)

GARY GREEN: (While playing) – it must be happy, up in the air. (Referring to measure seventy-two.)

(Ensemble Plays)

GARY GREEN: (Referring to the horns at measure 107) Triple that sound. I got the crescendo, I heard it, but when you stop it, it is going to have to be twelve or 100 times that. It just has to come above everything it is just this nasty sound. It is a Mahler-ish kind of sound. Let's start three before 100.

(Ensemble Plays)

GARY GREEN: (Referring to the horns at measure 107) It is like a scream that is coming from way down deep inside of something and it is coming out, and out, and out. Ok? So that by the time you get to measure 110, it's like Whoah!

(Ensemble Plays)

GARY GREEN: It just has to be deathly silent (measure 119). Great horns! 110, woodwinds, triplets, move the fingers and crescendo like crazy. Three before 100.

(Ensemble Plays)

GARY GREEN: Good. I think with that, we will go on ahead and take a break.

-BREAK-

GARY GREEN: I want to start three before 100.

(Ensemble Plays)

GARY GREEN: Horn solo at 145 right? Here is how you will know that is coming. At 143 I will look at you – two bars before you come in. Because it is kind of a difficult place, and odd phrase and it doesn't sound natural. So I will cue you and the oboe – actually it's a duet with the oboe. In the bells, that little "bing" needs to be quite a bit stronger (referring to the half notes) the little theme you have at 127 needs to come out as much as possible. Let's try it at 120.

(Ensemble Plays)

GARY GREEN: In the bells, this needs to be stronger to the ictus. You actually have more command of the time than I do through this section. Here is 120.

(Ensemble Plays)

GARY GREEN: I will more or less follow you (referring to piano in 185). So let's go back through this section. Let's start at 120.

(Ensemble Plays)

GARY GREEN: We get to this cadence point at 184 and 185 and then it is right back in time at 186. Let's start at 182.

(Ensemble Plays)

GARY GREEN: Xylophone, we will have plenty of breaks, so put a little time into the measures beginning at 186. I know how difficult it is, but very important. Let's go 182.

(Ensemble Plays)

GARY GREEN: Good. Percussion, can you start softer at 200, then that will give you more space to move out. I will have to wait until tomorrow morning to check the level in the hall. That wall behind you tends to push the sound out. But for now I would rather

have it over played than under played. Trombones and low brass at 202 and at the beginning, this is basically a recapitulation, always remember that David Maslanka's music is always a song. It will never be just marcato. (Sings) Imply the connection, it is still marcato, but do not allow it to be (sings separated and choppy notes). Never that, never. Ok, here is 186.

(Ensemble Plays)

GARY GREEN: Same as the last time, (referring to the trumpets in measure 218), only this time it is open. I want it to be very bright. It is an absolute affirmation of everything David Maslanka finds joyful. And it happens in that C major stuff right there. Trombones, euphoniums and low reeds at 210, be careful not to take too big of a breath after the half note – it will slow you down. 186.

(Ensemble Plays)

GARY GREEN: Careful in the timpani at bar 210, it is dragging a little bit. 186.

(Ensemble Plays)

GARY GREEN: That is what I want trumpets, that's it (referring to 218). The other thing I want you to do is at 213, those eighth notes sound a little bit lazy to me, they need to be on top of their game. So let's start 202. Good percussion.

(Ensemble Plays)

GARY GREEN: Bar 225, trumpets, the divided part I need to hear those eighth notes. That would be a strong request from David I am sure. Never under estimate the power of those eighth notes. Everybody, 228 – that *ffp* is like a slap in the face. You have to hit it and get down and come right back up. Circle it, or whatever you have to do to make that happen. Let's start at 220.

(Ensemble Play)

GARY GREEN: I don't want these quarters to be too lethargic. (Sings measure 231). Some space, not staccato, not necessarily marcato, but not legato. A good front edge and back side to them. Here is 220.

(Ensemble Plays)

GARY GREEN: Trumpets (sings measure 242), that is like a call to everything that is perfect in the world to show up right now. And the flutes have that echo. Let's do this at 239.

(Ensemble Plays)

GARY GREEN: Measure 258, I am going to slow down quite a bit. 258 is slow, 259 is slower, 260 is slowest. So you are going along (sings), you get to 258 it is this (sings). So basically the fourth beat of 260, which is in six, the fourth beat is subdivided, four and, five and six and, downbeat. But it slows down to that. No flutter tongue now. Here is 258.

(Ensemble Plays)

GARY GREEN: Percussion, we are going to have to work together. Because what he has written on the part causes the stuff above it to not be hearable. I want what he has written only slightly different times. There will be no question about what I want, but when you get to bar 260 and we are going five and six and, you will see me ask for a crescendo and a downbeat. But I don't want where he has it indicated it is too soon. Everyone, 258.

(Ensemble Plays)

GARY GREEN: Now, I have to let that much sound clear out of this hall before I move (referring to downbeat of measure 261). Everyone in the ensemble at 261, put a line on the first beat. If you have a half note rest just realize that is going to be a long first beat so I can get that C in the bass to be heard and I can get that big sound in the percussion out of this room so it will sound natural. Everybody 258.

(Ensemble Plays)

GARY GREEN: Percussion, when you see me ask for the big crescendo in the 263, bring it on. Ok. All this percussion writing here is effective, it is what he wants, but it is very difficult to follow. It is very difficult because of the accents and the things that happen other than percussion. Here we go, one more time 258.

(Ensemble Plays)

GARY GREEN: When I ask for that, percussion bring it on. It is all soft until the instance I ask for it. The very last one I am going to ask for a lot. So let's go please measure 270. I want everyone at 273 to take a breath, on the beat. Here is 270.

(Ensemble Plays)

GARY GREEN: Once it gets to the top of the hit, then it has to come back down. So you hit it and it will ring, let that ring, but then it starts up each time getting louder than it did the one before. Ok, I'll go back in a minute once I get the concept done and we will work on some quality things as well. Here is 270, everybody please.

(Ensemble Plays)

GARY GREEN: OK, everybody except percussion last note.

(Ensemble Plays)

GARY GREEN: To play the dynamic I am going to ask you for is going to take all the commitment to tone you have and air. Last note.

(Ensemble Plays)

GARY GREEN: Never get to a point with your tone where it sounds like you have to stop the air with your tongue. Listen to this, it is important you know this now. Many of you do, some of you, these are David Maslanka's words. (reads program notes from *Give Us This Day*). What he is saying here at the end is that while there may be trouble, and we all know that, you all have been through enough stuff, you know what is going on in the world, yet we still try to find a way to right our ship individually and know the direction we are going is the correct direction. Our Father in Heaven, regardless, David is non-denominational actually, but let me just read what he says about the beginning (reads program notes to *Give Us This Day*). Being mindful of who we are – each person as an individual. This is one of the reasons I love David Maslanka, and it is one of the reasons why I like this piece and I love this piece so much, because it is remindful of and it is respectful of people and who they are and the struggle we go through to be better people. He says “For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music makes a connection to reality...” And for you it does. Maybe not for the whole world, but for you it does because you have something you do every day of your lives that you do at your school or you think about it that is extraordinary, it is not ordinary. If it was ordinary, everybody in the school would play a musical instrument. But when everybody else on a Friday night is out going to the movies and having a good time, which is a cool thing to do, you guys are here. Doing this. So musicians think just a little bit differently, which is ok. (reads program notes to *Give Us This Day*). So it is the attitude about how we play this Bach chorale that makes the piece work. If we play it “band-y” and just loud, it is just loud and it is impressive, but it is not well intended. David Maslanka lives in Montana. I have been to his home. His son, Matthew, when I met Matthew, he was younger than you. Matthew now is a calligrapher. He works and does manuscript. I can remember going to David's house and Matthew was seven or eight. There is a big tree in David's yard and on that tree was two ropes and a tire. And Matthew was swinging back and forth on this tire and that was what he played with. That is the social or the environment in which David Maslanka lives. He has no money. He writes music. So he would have to write a tune every couple of months to make a living. But nobody can do that. Nobody can put out six or seven of these in a year. Emotionally you couldn't do it and intellectually you couldn't do it. So he lives a very Spartan existence. He has a home that is very ordinary as far as it's wood, and it is a farmhouse basically. And David Maslanka works in a barn. That the rest of us would tear down. Because we could build something that would be nicer. But David feels like it is very important for him to leave the house and go to a place where he composes. So he does that every day when he is home. And every day he goes to his office where there is a piano that is just awful. It is an old upright that is out of tune. He has a lot of stuff in there that he has collected – he walks in the mountains and

he does things that are particularly interesting in the Pacific Northwest. But every day he studies Bach. What he will do is he will play a four-part chorale and he will leave out the tenor voice and he will sing the tenor voice while he plays the rest of them. So he really studies Bach. And so for him to use this particular chorale in this particular piece is not an accident. It wasn't just something he thought was kind of cool, I think I will just put this in there. It has specific meaning. What it means is that it is an explanation to people and to us that this idea, the fact that we live on this earth is an important thing. That we need to treasure all the time we have. So, when we play, I want you to be mindful of that and I don't want you to play. . .the tendency is that because it is marked *ff* and that it is so big, is to get overbearing with it. That cannot happen. Ok, so with little bit of an explanation, can we start at 261. Everyone except percussion.

(Ensemble Plays)

GARY GREEN: You guys ever been to a place that has a huge pipe organ? There are some here in Miami. There is nothing in the world like going and listening to that pipe. Just like rocks your joints. That is what I want. It is an idea that it is a Bach kind of idea. It is the opening of a chord. You have to play with a ton of air. You can't play this music and be wimpy about it. Here is 261.

(Ensemble Plays)

GARY GREEN: It is all that low C that continues throughout. You have to be listening down to it. Just be careful that as you move note to note to note that everything has a singing quality. I think too often in music, especially band, we don't think about singing with the instruments enough. Think about impressing people with volume. Here is 261.

(Ensemble Plays)

GARY GREEN: In that particular place, measure 267, in the low reeds I believe he has your half note tied into a quarter note so he does want that released. So the pickup notes into the next bar are isolated and separate from it. One more time 261. No matter how loud this is, you have the ending to come. 261.

(Ensemble Plays)

GARY GREEN: 275, everybody releases except the flutes, oboes, and clarinet. All the upper register stuff has the C major at the top, which has to be heard. Pick up to 274. Tubas and bass clarinet be very careful about where you are in the measure. There is a breath at 273 that has to be observed. Basically what it is a release on one at 273, and then a rearticulation on beat two, so you can't play through there. Sometimes he has you play through it and sometimes not. I think if I had written it I would have had you guys play through the whole time. But I didn't write it, he did. Here is 274.

(Ensemble Plays)

GARY GREEN: And the moment in performance, believe me it will be all you got. So you just have to know what you are hearing. Now we will add the percussion to that. Here is 274. Percussion basically all you have to do is watch me. Each crescendo is bigger than the one that went before. The first one goes like this, it is a crescendo and a resolution and a release, and then it comes up slower, but bigger and down and release, and this time it is a long time up and it just keeps going. Here is 274.

(Ensemble Plays)

GARY GREEN: Now all brass and woodwinds have to be mindful of what is going on in the front. Don't be led in by all that high stuff in the percussion because then your tone will change. Beginning of the piece please.

(Ensemble Plays)

GARY GREEN: I want that to be slower (referring to the vibraphone, measure 1 of first movement). So bring attention to it and then it will slowly go inside the texture. Good. Now, this clarinet solo at the beginning, David is a tall thin guy and he doesn't look like he has this kind of power in him, but he does. He is a sad kind of guy often, I don't think there is any reason, you just have to trust me on that one. But this music right here is filled with the memories he has had and fears he has. And that is where this song comes from. So it is timid, it is not aggressive; it is almost a plea of some sort. Beginning.

(Ensemble Plays)

GARY GREEN: That could be louder you guys (referring to the wind chimes). These little grace notes in the clarinet solo, they are before the beat, that is technical part of it, but it is like he is trying to say something and his throat just will not let him say it. So he chokes on it. And that is what that is. It is like a vocal thing that just will not be clear. So don't worry about the technique of it, just allow yourself to enjoy the meaning of what he is trying to do. Here is bar nine everybody.

(Ensemble Plays)

GARY GREEN: Faster grace notes. It is not a note at all – it is almost a squeak. Measure nine.

(Ensemble Plays – while playing – this is another dimension of loneliness – referring to addition of muted trumpet in measure thirteen)

GARY GREEN: Think about that sixteenth note going this tempo. (referring to measure twenty-one). Make it almost an eighth note. Same thing is true in the euphonium. Ok, eighteen. This is an expression of great sorrow in the bassoon, horn and euphonium at the beginning of this. Then it turns into an angry thing, it is an amazing thing, an amazing transition that it can turn into such sorrow from anger. But that often happens. Here is eighteen.

(Ensemble Plays)

GARY GREEN: Look at bar twenty-four, you see the tenuto marking on the quarter note and the line of the dotted quarter note that follows? That means something extraordinary is going to happen. (Sings) So don't let them be the same. Same thing in twenty-six and twenty-seven. Ok, twenty.

(Ensemble Plays)

GARY GREEN: Check out bar forty. He says diminuendo gradually. We diminuendo too quickly at bar forty. He wouldn't want that, I know he wouldn't want that, because he got all over me about it. Measure forty-five.

(Ensemble Plays)

GARY GREEN: It is the C flat, so there is some kind of angst in that dotted half note in measure fifty. Try to make a point. So put pressure on it but then let it go. It is not a big thing, but I just want you to hear it and feel it as much as possible. Two before fifty.

(Ensemble Plays)

GARY GREEN: This is the pay off for all the slow stuff. All through these chords you have to go through, and the pacing and the time, the payoff is fifty-five. It is the first time in the tune where you can really say "wow that is so beautiful." I was a high school band director for twenty years and I have been here for seventeen, and was at the University of Connecticut before that for ten, so that is what forty-seven years? Oooh, I'm old. So when I was at Connecticut, we did a piece called *A Child's Garden of Dreams*, and it was a piece that changed everything the first time for me. And I asked him to write a piece of moderated difficulty for my ensemble, about twenty minutes long. David wrote an hour long symphony that no one can play. (Ensemble laughs). And when I commissioned it, I remembered to get his commissioning fee, but I forgot, or I didn't know actually, that you had to have copy fees too. So I wrote all the parts. It took me eight months to write all the parts to the third symphony. Every day for eight months for about three or four hours a day I would write parts. My hand hurt. I used to have those parts; I think they are gone now. They have since been put on Finale, so all is well with the world. This song is a song that came out of the Third Symphony. I recognize it, I wait for it, I anticipate it, and it is one of my favorite times in the whole symphony, these moments at fifty-five. I could tell you more, but that is enough for now. So let's go at fifty-two.

(Ensemble Plays)

GARY GREEN: I want the end of four in bar fifty-nine to be slightly longer than what we are playing it. We are rushing just a bit.

(Ensemble Plays)

GARY GREEN: It was so dark and so slow before, now it has to be more energetic and more on top of the tempo. It simply is dragging. I believe that bar sixty needs to show more joy, and then it turns dark for just a second before eighty, and then eighty is an amazing moment. Bar fifty-nine.

(Ensemble Plays)

GARY GREEN: So, when we arrive at ninety, it is a push to the resolution. Rely on the deepest part of who you are and the most important part. Here is ninety.

(Ensemble Plays)

GARY GREEN: You ever want to tell someone something so bad that you just can't find enough ways to say it? That is what he is doing here. So it turns from all that darker stuff at the beginning into this and now he has all this built up in him and he wants it to be so good, this is a moment of release for him, a time for him to say what he wants to say. It is not just about getting loud. Here is ninety. And as you go further into that release, you have to go down deeper to find it. You can't go higher, you have to go lower. Here is ninety.

(Ensemble Plays)

GARY GREEN: But the reality is (music continues on).

(Ensemble Plays)

GG: Everybody 102. One heart, one voice.

(Ensemble Plays)

-BREAK-

APPENDIX F:

**GARY GREEN REHEARSING *GIVE US THIS DAY* – UNIVERSITY OF MIAMI
HONOR BAND – FEBRUARY 11, 2010**

GARY GREEN: Beginning.

(Ensemble Plays)

GARY GREEN: I think percussion at bar eight and also the piano, let that ring until it stops. No dampening at all. Measure six please.

(Ensemble Plays)

GARY GREEN: I would like for that transition through the 7/8 bar to be as seamless as possible. I know it is kind of scary, but I will always look at you and help you make that release. Here is eighteen.

(Ensemble Plays)

GARY GREEN: Long phrases. Don't think about the notes at all, think about the breadth of this thing. Here is bar ninety.

(Ensemble Plays)

GARY GREEN: Make sure you move the air across ninety-two, no breath, it must move across. Here is ninety.

(Ensemble Plays)

GARY GREEN: Great intensity – holy smoke. Really good. Let's go three before forty.

(Ensemble Plays)

GARY GREEN: Eighty-one through eighty-two must crescendo. If you miss a note you miss a note, but it must crescendo. Two before seventy.

(Ensemble Plays)

GARY GREEN: Good. Bassoons at 146, can I hear you guys. (Bassoons play) Here is what I want. You are playing it exactly the way he has indicated, put a line with the dot. The dot has a length to it. So it has an actual duration. Bass clarinet has this as well. Just be careful, the second note has a tendency to get a little short. I need the triplets at measure 146 to be softer. I don't want to draw any attention to it, it is just there. Here is bar 120. Everyone please.

(Ensemble Plays)

GARY GREEN: That's good. I have always had trouble hearing that (referring to the bells at measure 141) and it is such an important part. So I want to start it at *forte* and go up to *fortissimo*. And then I think it will come through. It is just another layer of complexity that I think, I know he wants to have it heard or else he would not have written it. Here is 120.

(Ensemble Plays)

GARY GREEN: Be careful you guys trombones – never take a breath after the dotted half note in measure 202. Try to take it somewhere else, in the middle of a whole note or something, but not after a dotted half note. More timpani at measure 205 – it is so hot, I mean, the music is so hot that we can use that. Guys, tempo at 186 is going to burn. You have to be on your “A” game – you have to be on the edge. Measure 186.

(Ensemble Plays)

GARY GREEN: At measure 260 I need the notes to be longer on four, and five, and six and, and don't use all the steam before you get to the resolution at 261. It has to crescendo into that. Great job. At 258, that is just so difficult and you are so on top of it. It was terrific. 210.

(Ensemble Plays)

GARY GREEN: Whoah – you guys are good. I am going to go from the beginning to the end and work a couple of details and then we are going to run it. Great playing. Beginning. He says *ppp* for the clarinet solo, just watch the pitch.

(Ensemble Plays)

GARY GREEN: This is just the loneliest music in the whole world. You guys know about that. You know what that's about when you feel all alone and nobody understands what in the world you want. That is what this is about. Beginning.

(Ensemble Plays)

GARY GREEN: At bar twenty it doesn't have to all be out on three, it has to dissolve on three. Get way down – sotto voce. It just disappears into the low sounds. It is like it gets so far away you can't see it or hear it anymore. Bar twenty.

(Ensemble Plays)

GARY GREEN: Watch those releases, but the effort is worth it with you guys. Bar twenty.

(Ensemble Plays – While playing - only slightly louder, dark, there is hope. Referring to measure twenty-four.)

GARY GREEN: (referring to measure 100) Play the thirty-second notes with me – ready – once again (oboe and flutes play). Put it on the downbeat, it is going to feel like it is on the downbeat, it's not, but it is going to feel like it. (Oboe and flutes play) That's it. Don't count it. (sings) Think of it being on the beat and it will be perfect. Ninety-eight.

(Ensemble Plays) While playing - So alone (referring to measure 103).

GARY GREEN: That is good. I want to go to one bar before fifty.

(Ensemble Plays)

GARY GREEN: All that is good. Tenor sax, bari sax, bassoon and clarinets at bar 108, write in a crescendo all the way into 110. 109 is the critical area. Better. Three before 100.

(Ensemble Plays)

GARY GREEN: Good. All you got in the Bari in 109. Five after 100.

(Ensemble Plays)

-BREAK-

(Run through of work)

GARY GREEN: If David were here he would like it a lot. So the music that is here is inside you every day. When you walk down the halls of that school it is inside you. You just have to know it is there. It may manifest itself in a form of music or it may be a tree, or whatever, but it is there. You just have to know that. I am personally grateful for your work. I have conducted this a lot of times. And the heat you bring to it, the spirit, and the understanding in such a short period of time is remarkable. I am inspired by your open hearts and your willingness to work this hard. So I guess the thing I would want most now is for you to understand that the passion and the understanding, beginning of understanding what makes all great things work is deeply inside of you, I can feel that.

And each of you will take something different from it than the other. I told you yesterday it is not about the concert, and it isn't. The concert is a gift. I want you to play well. But it is not about just that, it is all the stuff before it. It is about what you will become that is really important. It is like a kid who calls from New York City and wants to have breakfast, and the person that is going to be doctor, and the person that is going to be a lawyer. That power, passion, that deep understanding, you can never take that for granted. Things are never going to be easy for any of us. But, you know what, last night while we were rehearsing, I have two grandchildren, and they are very cool. One is three and one is five. So last night, when I got home, was their first night to sleep over. So I snuck back there, they had gone to Outdoor World and each one of them had a cot and a sleeping bag. And I snuck back there and there were just zonked out. I thought how great is this. So the depth of difficulty is only relative to the rewards that will come with an open heart and solid hard work. Just so you know, I believe that because I grew up in a really small town in Oklahoma. Oklahoma is a light year away from here. And I just wanted to be a high school band director somehow. But life has brought me to where I am right now, to feel this. And that is extraordinary to me. And to hear great people and to work at this great school. And to work with my great students, none of which I understand that I deserve but I will take it because I have got it. My point is, there is nothing special about me or who I am except that in my heart and mind I had a dream. You have dreams, I know you do, period. And I am telling you right now you can reach them if you are willing to. Do whatever you have to do – work that hard. You just have to be smart enough to know what that is, whether a Lawyer, or Doctor, or whatever, that doesn't matter to me. So take from this experience, and any experience you have that is artful and causes your intellect and your heart to work so closely together, take from that all the joy that life will give you. That is important, especially now. Ok.

-End of rehearsal-

APPENDIX G:

CONSORTIUM MEMBERS FOR *GIVE US THIS DAY*

Give Us This Day – Short Symphony for Wind Ensemble was commissioned by the following schools and conductors, and is gratefully dedicated to them. The consortium was formed and led by Eric Weirather of Rancho Bueno Vista High School in Oceanside, California.

University of Arizona – Gregg I. Hanson
California State University Fresno – Gary P. Gilroy
California State University Fullerton – Mitch Fennell
Illinois State University – Stephen K. Steele
California State University Los Angeles – Abel Ramirez
Sonoma State University – Brian Wilson
Canyon Crest Academy High School, California – Any Villanova
Central High School, Champaign, Illinois – John Currey
Central High School, LaCrosse, Wisconsin – Christopher Werner
Diamond Bar High School, California – Rick Lorenz
Green Valley High School, Nevada – Diane Koutsulis
Grossmont High School, California – John Borodach
Helix Charter High School – Matt Quiroz

APPENDIX H:
PROGRAM NOTES FOR *GIVE US THIS DAY*

The words “Give us this day” are, of course, from the Lord’s Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced “Tick Not Hahn”) entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness.

Music makes the connection to reality, and by reality I mean a true awakesness and awareness. *Give Us This Day* gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of the most dangerous and difficult time.

I chose the subtitle “Short Symphony for Wind Ensemble” because the music isn’t programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the choral melody *Vater Unser in Himmelreich* (Our Father in Heaven), no. 110 from the 371 Four-part chorales by Johann Sebastian Bach.

APPENDIX I:

Johann Sebastian Bach, *Vater unser im Himmelreich*, Number 110 from 371 Four-Part Chorales

Vater unser im Himmelreich

5

9

APPENDIX J:

Example 2. David Maslanka, Manuscript copy of *Give Us This Day*, Movement II, mm 1-5.

Handwritten musical score for the first five measures of Movement II. The score is written on a grand staff system with multiple staves for various instruments. The tempo marking is *very fast* (♩ = ca. 104). The score includes the following parts and markings:

- Woodwinds:** Piccolo (Pic), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in B-flat (Cl. Bb), Clarinet in A (Cl. A), Bassoon (Bsn), Alto Saxophone (As), Tenor Saxophone (Ts), Bass Saxophone (Bs).
- Brass:** Trumpets (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium (Eup), Tuba (Tuba), Double Bass (DB).
- Other:** Percussion (Perc), Timpani (Timp), Snare Drum (Sn), Cymbals (Cym).

The score features complex rhythmic patterns, including triplets and sixteenth-note passages. Dynamic markings such as *sfz*, *ff*, *f*, *ffz*, and *ffz* are used throughout. Performance instructions include *no mutes*, *sim.*, and *ffz*. The score is divided into four systems, with measure numbers 1 through 5 indicated at the beginning of each staff.

APPENDIX K:

Example 3. David Maslanka, *Give Us This Day*, Movement II, mm 1-4.

22 Very fast (♩ = ca. 184) II.

Piccolo
 Flute 1 2
 Oboe 1 2
 Clarinet in B \flat 1 2
 Clarinet in B \flat 3
 Bass Clarinet in B \flat
 Contra Alto Clarinet in E \flat
 Bassoon
 Alto Saxophone in E \flat 1 2
 Tenor Saxophone in B \flat
 Baritone Saxophone in E \flat
 Trumpet in B \flat 1 2
 Horn in F 1, 2 3, 4
 Trombone 1 2 3
 Euphonium
 Tuba
 String Bass
 Piano
 Timpani
 Percussion 1
 Percussion 2
 Percussion 3 4
 J757F

1 2 3 4

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VITA

Lauren Denney Wright was born in Decatur, Georgia, on June 13, 1978. Her parents are Terry and Beth Denney. She received her elementary education at Mt. Bethel Elementary School, her middle education at Dodgen Middle School, and her secondary education at Alan C. Pope High School, all in Marietta, GA. In August of 1996, she was admitted to Vanderbilt University in Nashville, Tennessee, from which she graduated with a BM degree in clarinet performance in May of 2000. In August of 2000, she was admitted to the Graduate School at the University of North Carolina at Greensboro, in Greensboro, North Carolina, and graduated with a MM degree in clarinet performance in May of 2002. Following her graduation from UNCG, she returned to the Metro-Atlanta area, where she was a freelance clarinetist and woodwind specialist. In August of 2005, she was admitted to Kennesaw State University in Kennesaw, Georgia, where she graduated in 2007 with a second BM in Music Education. In August of 2007, she was admitted to the Graduate School at the University of Miami in Coral Gables, Florida, where she was granted the degree of Doctor of Musical Arts in Instrumental Conducting in May of 2010.

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