

A STUDY OF DAVID MASLANKA'S "UNENDING STREAM OF LIFE"

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ABSTRACT

DISSERTATION: A Study of David Maslanka's "Unending Stream of Life"

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This study presents an overview of the compositional style of David Maslanka and an analysis of his piece for wind band *Unending Stream of Life*. The seven-movement work is based in part on the melody of the hymn tune "Lasst uns Erfreuen", which is commonly known as "All Creatures of Our God and King." David Maslanka has developed a unique compositional style that has been strongly influenced by the chorales of J.S. Bach and the writings of Swiss psychologist Carl Jung. Through the process of "active imagining" (Jung, 1964) Maslanka creates original works for wind band. The use of a hymn tune melody and short motives, both conventional and contemporary harmonic progressions, baroque and classical forms, tonal centricity, strong rhythmic drive, expanded instrumentation, and the theme of transformation are all essential to Maslanka's compositional style. The study is intended to inform scholars and conductors about the: (1) melodic material, (2) harmony and tonality, (3) form, rhythm and tempo relations, (4) orchestration, and (5) unifying elements and musical nuances of David Maslanka's *Unending Stream of Life*.

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CHAPTER 1

Introduction to the Study

“Composers are born; no amount of training makes a composer if that person is not one. There is something that moves in the direction of needing to organize sound, to have it make some truthful statement.” - David Maslanka

The original compositions of David Maslanka are becoming important works in the body of quality literature for wind band. Conductors need resources to help them develop informed interpretations. Study of the history of wind instruments and their use is essential for understanding the important link between winds and chorale use in wind literature. Although a few quality sources exist, the connection within modern wind literature between chorale style and the use of wind instrumentation is tentative. This paper will strengthen the connection between early wind instrument use and the current practice of chorale use in wind literature through the music of David Maslanka. Four areas of background knowledge serve as critical building blocks: the history of wind instruments and their use in chorales, working definitions of the terms chorale and hymn tune, important wind band works that use chorales, and a brief overview of the original works for wind band by David Maslanka.

Purpose of the Study

The purpose of this study is threefold: (a) to explore the compositional style of David Maslanka and his use of chorales as portrayed through his works for wind band, (b) to provide a scholarly analysis of *Unending Stream of Life* for wind band, and (c) to expand the body of research and writing about the original wind band compositions of David Maslanka. The study includes: (a) a definition of the terms chorale and hymn tune, (b) a brief history of the evolution of the use of chorales and hymn tunes and in wind literature, and (c) examples of quality wind literature from the most recent sixty years that use hymn tunes. An overview and explanation of David Maslanka's compositional style and important influences based on personal interviews, observations, and research will also be included in this document. Finally a scholarly analysis of *Unending Stream of Life* will provide additional insights for wind band conductors as they score study and prepare the works of David Maslanka.

Definition of Terms

Hymn tune

According to Randel (2003), a hymn is “a song in praise of God in Christian churches” (p. 399). St. Augustine distinguished hymns from psalms or spiritual songs by requiring the presence of three components: song, praise, and God. From the early church onward, hymns have been used in congregational worship. By the fourth century, hymns began to have consistent traits. Hymns were written in the Latin language, employed a strophic verse form, used some type of alternation, and began to favor the rhythm of medieval verse. Hymns were also sung at each canonical hour as part of the Divine

Office. Through the 14th century, hymns continued to develop, often serving as the cantus firmus of polyphonic cycles with a variety of strophes.

The transition in the Renaissance is marked by the emergence of Protestant hymns. Early Lutheran hymns were nearly indistinguishable from their Catholic counterparts aside from the use of the German language instead of Latin. The hymn tune is simply a sacred folk song. Many hymn tunes were compiled into Psalters, or books of Psalms set to meter and song. One of the most influential Protestant Psalters, the *Geneva Psalter*, was first published in 1539 with the supervision of John Calvin. The Psalms, which were sung by all people, served as public prayers. The early hymns typically have a melodic range of an octave, are based on a church mode, and contain no meter signature or bar lines.

Chorale

One of the most distinctive and innovative musical forms of the Lutheran Church was the strophic congregational hymn known as the chorale. Although it is now commonly known as a four-part harmonized work, the chorale originated much like the early plainsong with two basic elements, text and tune (Grout, 2005). Martin Luther (1480-1546) believed that the singing of sacred texts could: (a) help people understand God, (b) build piety, and (c) help spread God's word. He began to expand the body of German songs used in the celebration of the Mass through his creation of the congregational chorale (Buelow, 2004). The Lutheran church music of the Renaissance and Baroque grew from the chorales of the sixteenth century. The first collection of chorales was published in 1524 by Johann Walter entitled *Wittenberger Geystliche gesank Buchleyn*. The book contained thirty-eight German chorales for three to five

voices with the melody in the tenor. During the next two decades, early Protestant composers borrowed chorale melodies from several sources including: (a) liturgical melodies of the Catholic Church, (b) sacred songs in German of the Pre-Reformation period, (c) popular and folk songs, (d) sacred lieder, and (e) sacred songs from the Minnesinger and Meistersinger (Buelow, p. 205).

By 1544 volumes of chorales with polyphonic settings were being published. During the second half of the sixteenth century several hymn books featured chorales in cantional style. According to Buelow (2004), cantional style features “simple four-voice homophonic settings with the chorale melody in the top voice” (p. 206). One of the best early examples of cantional style can be found in the 1569 hymn book of Lucas Osiander *Fünffzig geistlicher Lieder und Psalmen mit der Stimmen auff contrapunctsweise*. The author published the hymn book for churches and schools with the intention that the entire congregation could sing along. Cantional style is common in the chorale settings by J. S. Bach and became the standard style for hymns and chorales for the next two hundred years.

At the turn of the seventeenth century, it was common for the choir to alternate stanzas with the congregation while wind instruments and organ accompanied the chorale. Organ chorales and chorale variations developed harmonization and contrapuntal elaborations on the chorale theme. Bach was famous for employing chorales in his cantatas and pieces for organ. The Lutheran chorales also influenced psalm settings or Psalters throughout Europe (Randel, 1986).

Active Imagining

Swiss psychologist Carl Jung (1875-1961) was a pioneer of dream analysis and wrote about the symbols of the human psyche or subconscious. His term ‘active imagining’ refers to a style of meditation where a person deliberately enters into contact with their own unconscious mind (Jung, 1964).

Augmentation

In musical terms, this is “the statement of a theme in uniformly longer note values” (Randel, 1986). It is common to double the note values of the melody.

Hemiola

The basic rhythmic pattern of two against three or as the Harvard Dictionary of Music suggests, “three notes of equal value in the time normally occupied by two notes of equal value” (Randel, 1986).

Ostinato

A musical pattern that is repeated persistently during piece is an *ostinato*.

Rubato

A term that applies to the tempo or speed of the beat, *rubato* is a means of providing expression by flexing the established pulse either slower or faster.

Tonal Centricity

The organization of tones with reference to a pitch center or tonic is tonality. When the tonal regions shift during a piece of music, they may not follow the traditional tonic-dominant patterns that help establish tonality. Music that does not use conventional harmonic relations to establish tonality yet is still focused around a particular pitch is tonally centric.

Transformation

Although the term is associated with change, transformation has two meanings in the context of this study. It is the alteration of a music theme that changes character yet still retains its essential identity. The hymn tune may be transformed without being developed into a completely new idea. The second meaning of transformation refers to the act of acquiring self-awareness of one's entire being – both the conscious and unconscious minds.

Wind Band Literature based on Hymn Tunes

Music has been associated with worship and ritual in the Judeo-Christian traditions for a long time. Much of the Hebrew culture of the Bible involved music with rituals. According to Sachs (1940), “singing, playing, and dancing” were everyday expressions of faith. The Bible mentions the wind instruments of the trumpet or horn family and pipe or oboe family as the most common found in temple ritual and worship.

The use of hymn tunes and chorales in wind band music can be traced from the Middle Ages. During the sixteenth century, there was a significant rise in the use of winds for church music in Europe and England (Whitwell, 1985). Not only were the instruments used for vocal reinforcement, but instrumentalists gradually began to perform on their own in a polyphonic style. In Italy, the choirmasters of St. Mark's cathedral Adrian Willaert and Giovanni Gabrieli composed *canzoni*. These were the first works to list specific instrumentation, typically combinations of cornets and trombones. Wind instruments became an accepted part of Christian worship by the early Renaissance. Tower music, or *Turmmusik*, was common throughout Germany from the late Renaissance through the late Baroque era. Town musicians, or *Stadt Pfeifer*, were

employed to perform chorales and spiritual songs from a church tower or town hall tower. The tower musicians were typically brass ensembles who performed on combinations of cornets, trumpets, and trombones (Rastall, 2011). Johann Pezel, a famous Leipzig Stadtpfeifer, composed a set of forty sonatas, *Hora Decima*, for tower music performances in the mid-1600's.

The Reformation placed emphasis on chorales and hymns of the Lutheran Church. From the late 1500's, chorales were commonly accompanied by wind instruments and organ. J. S. Bach was famous for employing chorales in his cantatas and pieces for organ. Since the Baroque era, wind instruments have been accepted into most forms of Protestant worship services.

Thompson (2001) traces the evolution of hymn tune based compositions for wind band in America through performances by the Moravian church, Salvation Army Band, and John Philip Sousa's Band. While his scholarship provides excellent background notes, Thompson only begins to scratch the surface of wind band music based on hymn tunes. Ronald Holz (1985) delves into a century of the use of hymn tunes by the Salvation Army Bands in Great Britain and North America. A musical form developed called the hymn tune meditation that was essentially a theme and variations on a chorale or hymn tune. John Philip Sousa composed and performed several arrangements of hymn tunes and even some marches that are based on a hymn tune (Bierley, 1984). The years following WWII saw an expansion of wind bands in public school and college. The founding of the College Band Director's National Association in 1941, the Eastman Wind Ensemble in 1952, and the commissioning of new works for wind bands by the Goldman Band strengthened the growth of original wind band music (Hansen, 2005). As

major American composers began to view the wind band as a viable ensemble for their composing efforts, many of them drew upon hymn tunes and chorales for inspiration. William Schuman, Aaron Copland, Vincent Persichetti, and Howard Hanson were among the first composers in the 1950s to use hymn tunes in their compositions (Thompson, 2001). There is a small body of literature dedicated to each of these composers and their works for wind band, however, their use of hymn tune in composition is limited to a brief mentioning of the hymn without significant analysis.

Four of Hanson's wind band compositions have connections with hymns: *Chorale and Alleluia*, *Dies Natalis*, *Laude*, and *Variations on an Ancient Hymn* (Miles, 2002). Aaron Copland quoted the hymn tune 'Amazing Grace' in his landmark original work for band, *Emblems*. Vincent Persichetti's *Symphony No. 6 for Band* remains one of the masterworks of original literature for wind band (Fennell, 2008). The second movement of this symphony is based on the hymn "Round Me Falls the Night" which was composed by Persichetti in his 1955 book, *Hymns and Responses for the Church Year* (Persichetti, 1964). In addition to the symphony, Persichetti wrote three chorale preludes for wind band that are based on hymns: *So Pure The Star*, *Turn Not Thy Face*, and *O God Unseen* (Carter, 1991). William Schuman transcribed three orchestral works for band from his orchestral trilogy *The New England Triptych: Three Pieces after William Billings*. Billings's hymn "Chester" was originally written for a church service, but became so popular during the American Revolution that it was played and sung by the Continental Army (Brown, 1989).

During the past fifty years, many prominent composers have written original works for wind band based on chorales and hymn tunes. While it is not the purpose of

this dissertation to compile a list of these works, they remain an important part of the wind band repertoire and provide influence for future pieces. Some of the most prominent composers and their works are included in Table 1, however, many other composers have written significant works for wind band based on chorales or hymn tunes.

Table 1

Significant composers and works for wind band based on hymn tunes

Composer	Title
Warren Benson	<i>The Leaves Are Falling</i>
Mark Camphouse	<i>O Watchman Tell us of the Night</i>
Reber Clark	<i>Hymn of St. James</i>
James Curnow	<i>Dublin Sketches</i>
	<i>Proclamation</i>
	<i>Rejouissance</i>
Calvin Custer	<i>Hymn Fantasy</i>
Elliot Del Borgo	<i>Do Not Go Gently Into That Goodnight</i>
Norman Dello Joio	<i>Variations on a Medieval Tune</i>
David Gillingham	<i>And Can It Be</i>
	<i>Apocalyptic Dreams</i>
	<i>Be Thou My Vision</i>
	<i>Cantus Laetus</i>
Donald Grantham	<i>Alabama Songbook</i>
	<i>Kentucky Harmony</i>
	<i>Southern Harmony</i>
David Holsinger	<i>On a Hymnsong of Lowell Mason</i>
	<i>On a Hymnsong of Philip Bliss</i>
	<i>On a Hymnsong of Robert Lowry</i>
	<i>On an American Spiritual</i>
Gordon Jacob	<i>Tribute to Canterbury</i>
Robert Jager	<i>Mystic Chords of Memory</i>
Eric Leidzen	<i>Doxology</i>
	<i>Abide With Me</i>
	<i>Rock of Ages</i>
Timothy Mahr	<i>Fantasia in G</i>
Vaclav Nelhybel	<i>Festive Adorations</i>
	<i>Praise To The Lord</i>
Martin Mailman	<i>Liturgical Music</i>
Francis McBeth	<i>Grace Praeludium</i>
	<i>The Seventh Seal</i>
Dwayne Milburn	<i>American Hymnsong Suite</i>
Ron Nelson	<i>The Mayflower Overture</i>
Robert Palmer	<i>Overture On A Southern Hymn</i>
Alfred Reed	<i>Hymn Variants</i>
Claude T. Smith	<i>Canticle: All Creatures of Our God And King</i>
	<i>Eternal Father Strong to Save</i>
	<i>God of Our Fathers</i>
John Philip Sousa	<i>The Power and The Glory</i>
	<i>The Salvation Army</i>
Jack Stamp	<i>Chorale Prelude: Be Thou My Vision</i>
Frank Ticheli	<i>Amazing Grace</i>
Fischer Tull	<i>Sketches On A Tudor Psalm</i>
Dan Welcher	<i>Zion</i>
Haydn Wood	<i>Mannin Veen</i>
John Zdechlik	<i>Chorale and Shaker Dance</i>

A broader survey of hymn tune use in the second half of the twentieth century would be a resourceful topic for further study. A study by Moore in 2001 surveyed over fifty institutions of higher learning that were members of the Council for Christian Colleges and Universities in order to identify what specific works of band literature they were performing. The results of the Moore study provide a short list of original works and transcriptions with a sacred theme, however, they include no analysis, historical data, or specific hymn tune connection.

Wind band composers' use of chorales and hymn tunes in band compositions is significant for several reasons. The use of pre-existing melodies is a means of paying tribute to our musical heritage that promotes and sustains the music of previous generations. Folk songs and hymns are a major source of music for band composers. Hymn tune melodies often provide inspiration to the listener based on their textual content and religious connotations. The melodies also allow composers a connection with the past while transforming old tunes into a new means of creative musical expression. These melodies speak to people and arouse emotions. Chorales and hymn tunes have been used in wind literature since the Middle Ages and have become an important source of inspiration for prominent composers of wind band music during the past century.

The Significance of David Maslanka and Wind Band Literature

The use of hymn tunes and Bach chorales has been extremely important in the wind band compositions of many prominent composers, but especially so for David Maslanka. Although the compositional style of Maslanka will be addressed in greater detail in Chapter 3, since his *Mass* (1996) he has incorporated a hymn tune or chorale in most of his works for wind band.

Maslanka's first serious work for band came into existence as a result of a connection with the Eastman School of Music. Maslanka was teaching at the State University of New York at Geneseo and through composer Sidney Hodkison met Donald Hunsberger, conductor of the Eastman Wind Ensemble. With the promise of an Eastman performance, Maslanka composed *Concerto for Piano, Winds and Percussion* (1974-76). The *Concerto* was well received and was soon performed at Northwestern University (Bolstad, 2002). John Paynter, the Director of Bands at Northwestern, commissioned *A Child's Garden of Dreams* in 1981. This commission proved to be a turning point for Maslanka. He gained a national reputation as a serious composer of wind band music and marked a fundamental change in the way he approached composition. His compositional style will be addressed in detail in Chapter 3.

A Child's Garden of Dreams also inspired an increase in commissions from college band conductors that resulted in his *Symphony No. 2* (1985) and *In Memorium* (1989). After his move to Montana in 1990, an explosion of works for wind band flooded the next decade with sixteen major works. The first decade of the twenty-first century has seen another fifteen major works for wind band from David Maslanka.

David Maslanka's works for wind band can be categorized in three broad areas: large-scale, multi-movement works (Symphonies, *A Child's Garden of Dreams*, and the *Mass*), works for soloist and wind band, and single movement band works. Of his total eight symphonies, six of them are original works for wind band. He is currently working on *Symphony No. 9*. He has written nine works that feature either a solo wind or percussion instrument with wind ensemble. Nearly all eight single movement wind band works are based on either a Bach chorale or hymn tune. Maslanka has written a wealth of

highly original works for wind band – all of which are worthy of further research, they are simply too deep and numerous to cover thoroughly in a single dissertation, hence this dissertation's focus on his compositional style and creative use of hymn tunes in *Unending Stream of Life*. In recent years, a few of the Maslanka's works have been the topic of dissertations that will be discussed in Chapter 2.

David Maslanka has become one of the prominent composers of original wind band and chamber wind literature during the last thirty years. He has earned three National Endowment for the Arts Composer Awards, five resident fellowships at the MacDowell Colony in New Hampshire, and ASCAP awards annually since 1980. His music is being performed internationally. Conductors and musicians need more quality resources to analyze and prepare for performances. It is the author's hope that this document will provide valuable information on the composer, his unique style of composition, and a scholarly analysis of *Unending Stream of Life*.

CHAPTER 2

Review of Related Literature

Dissertations

Until about seven years ago, nearly all of the resources regarding the music of David Maslanka could be found in the form of dissertations. Recently his interviews have been included in two books on wind band composers and he has updated his website to include new resources. There are two published journal articles about Maslanka and his music. The “Teaching Music through Performance in Band” series just released their seventh volume and now include overviews of five of Maslanka’s works for band. The discography has grown to include a recording of *Unending Stream of Life* by the Illinois State University Symphonic Winds from 2008. Due to the fact that most of Maslanka’s compositions for wind band have been written in that last twenty years, it is not surprising that there is limited scholarship about them at this time. One purpose of the proposed research is to expand the body of information about David Maslanka and his works for wind band.

Of the nine dissertations currently written about David Maslanka’s music, six pertain to his pieces for wind band, two to his chamber works, and one to a choral work. Although none of these scholarly writings specifically cover the music of this study, they are beneficial in explaining Maslanka’s compositional process, influences, and

background. Most of the information is presented as interview dialogue and is easily transferable to this study.

Two early dissertations analyzed the first major wind band works of David Maslanka. J. Patrick Brooks (1994) completed “An Analysis of David Maslanka’s Concerto for Piano, Winds, and Percussion.” The Concerto was his first large-scale work for band in 1976. This document provides a wealth of information about the musical influences and early compositional style of Maslanka based on interviews. Although much of the interview is focused on details of the Concerto, several valuable points about the composer’s technique and his reflection on how he has changed his style since then.

The analysis, although brief, provides quality insight and details about the piece including over twenty pages of score examples. The interview comprises over thirty pages of text. Brooks discloses many salient points in his extensive interview with Maslanka that have proven valuable to this study.

David Martin Booth wrote another early dissertation in 1994 entitled “An Analytical Study of David Maslanka’s *A Child’s Garden of Dreams*.” This composition is largely responsible for establishing David Maslanka as an important composer of serious music for wind band. Booth provides detailed background on the five-movement work and an analysis. The work was inspired by the dreams of an eight-year old girl as presented by Carl Jung in *Man and His Symbols*.

The musical analysis is very detailed with careful attention to the short motives that comprise each movement. The analysis of Maslanka’s use of thematic transformation in this work is similar to the style of analysis that will be used in this study. Booth provides interview narrative, a complete list of the composer’s works for wind band and a

thorough scholarly analysis of *A Child's Garden of Dreams*. Some compositional style characteristics that Booth identifies in his dissertation have direct application to this study: tonal centricity, contrasting sections, transformation through gradual augmentation and alteration of all musical elements, balance of overall architecture of movements, use of preexisting melodic material, and the extensive use of percussion and wind timbres.

In 2000 Roy Edward Breiling completed the study “David Maslanka’s use of chorale tune in ‘In Memorium’”. The piece was commissioned and dedicated to the memory of Susan Lichtenwalter, late wife of the Director of Bands at the University of Texas at Arlington, Ray Lichtenwalter. The author includes a brief biography of Maslanka and a short section that details two of the most important influences on his compositional style; composer J.S. Bach and psychologist Carl G. Jung – both of which are useful to this study.

Breiling supplies a basic overview of Maslanka’s compositional style before launching into his analysis of the work. One of the most important features of this study is the emphasis placed on the use of pre-existing musical material, in this case a Bach chorale, as a compositional device. Hymn tunes and chorales have become a prevalent inspiration in the wind band music of Maslanka. Although the analysis was not extensive, the author includes sections on form, melody, harmony, rhythm, and texture that serve as excellent reference material. This study was especially useful since the topic lies close to the one covered by this document.

David Maslanka composed *Symphony No. 4*, a large single-movement work, in 1993. In 2002 Stephen Paul Bolstad completed his research and analysis of the work entitled “David Maslanka’s *Symphony No. 4*: A Conductor’s Analysis with Performance

Considerations.” In addition to an informative biography, the author includes details on scoring and the compositional process. He also explains Maslanka’s compositional approach and defines style periods where his works for band may be categorized. He demonstrates the use of two Bach chorales and the hymn tune “Old Hundred” as well as four sections that “are based on hymn-like original tunes” (Bolstad, p. 24). His analysis confirms Maslanka’s inspiration for the work as Abraham Lincoln. Maslanka uses the hymn tunes to symbolize the transformation of Lincoln from an “individual to the universal” (Maslanka, 1993). The narrative style of analysis includes themes, forms, and textural connections in each of the six sections that comprise the *Symphony No. 4*. The author includes a long list of rehearsal notes and strongly urges all conductors to take ample time in score study to properly understand the imagination and emotion of the work before rehearsing or performing this work. This study is an excellent resource for conductors and scholars.

Another dissertation on a Maslanka Symphony appeared in 2005. “Maslanka Symphony Number Five: Conducting via Lucid Analysis Technique”, by Christopher Werner, explains a special conducting method that the author developed that combines the ideas of Carl Jung, David Maslanka, Carolyn Barber, and Steven LaBerge. The goal of Lucid Analysis Technique, or LAT, is to establish a three-way connection between the score, the conscious, and the unconscious mind during performance as a means of discovering the composer’s voice through the context of the piece. To achieve LAT, conductors must progress through a six-step process that begins with an extensive study of the score and moves through active imagining while listening as a means of realizing the composer’s intent. The author provides an overall form, tonal center and thematic

analysis of the four-movement *Symphony No. 5* that includes the use of three chorales from J.S. Bach. Identification of themes such as transformation or conflict allows the conductor to enter their ‘dreamspace’ (what Maslanka and Jung call active imagining or meditation) and interact with the music on a subconscious level. Upon reawakening these experiences can be documented and used to enhance the performance. While LAT may not appeal to all conductors, the analysis of the musical elements of Maslanka’s *Symphony No. 5* are useful in providing consistency with themes that are common to the composer’s works for wind band and the piece that is the subject of this study.

Robert Joseph Ambrose analyzed the Second Symphony with precision and detail in his dissertation “An Analytical Study of David Maslanka’s *Symphony No. 2*”. The author provides a composer biography, an extensive section on his compositional style and process, in addition to a comprehensive list of Maslanka’s works for wind band with limited analysis as well. The author’s analysis of *Symphony No. 2* concludes that Maslanka uses melodic development, textural variety, alteration of classical forms, and a wide range of timbres to achieve cohesion between the different sections and the overarching theme of transformation in this large single-movement symphony. The analysis by Ambrose is beneficial to the subject of this study.

Three other dissertations include chamber music of David Maslanka. In 1999 Michael Varner’s “An Examination of David Maslanka’s marimba concerti: Arcadia II for Marimba and Percussion Ensemble and Concerto for Marimba and Band” expanded the writing on Maslanka by including an overview and minimal analysis for both marimba works mentioned in the title. Biographical information on the composer and interviews are included, however much of the data is replicated from the earlier

dissertations. Nathan Andrew Keedy completed his dissertation on chamber saxophone works in 2004. “An Analysis of David Maslanka’s Chamber Music for Saxophone” provides a similar biographical sketch to other writings and a in-depth study of three saxophone works: the *Sonata for Alto Saxophone and Piano*, *Song Book* for alto saxophone and marimba, and *Mountain Roads* for saxophone quartet. Although the works are on a much smaller scale from the wind ensemble pieces, the analysis of the form, harmonic elements, emotional intensity, melodic development, use of pre-existing material from J. S. Bach, textural variety, and rhythmic complexity are applicable to other Maslanka compositions and therefore relevant to the proposed study. A 2006 dissertation by Indiana University saxophone professor Otis Murphy, “A Performance Guide to David Maslanka’s *Concerto for Alto Saxophone and Wind Ensemble*”, offers additional insight in to the composer’s compositional style. Maslanka prefers to use the saxophone as a prominent voice in his works due to its broad range, dynamic control, and overall similarity to the human voice. He also supports the idea of different style periods that coincide with changes in the composer’s location. This is perhaps the most expansive study related to the actual performance of a chamber work by Maslanka and offers the reader many valuable insights for approaching the saxophone concerto.

A dissertation by Steven Bruce Thompson from 2001 entitled “The Evolution of Hymntune-based Wind Band Compositions as seen in the works based on *Lasst uns Erfreuen*” has a history of the hymn tune and its alterations through time. The author compares the compositional use of the hymn tune *Lasst uns Erfreuen* in three works for wind band: *Hymn Variants* by Alfred Reed, *Canticle: All Creatures of Our God and King* by Claude T. Smith, and *Festive Variations of “Lasst uns Erfreuen”* by Thomas Root.

The analysis of pre-existing thematic material, in this case the exact hymn tune of this subject of this study, provides valuable background and examples of quality wind band literature. Thompson's analysis is excellent and useful to this study.

A few dissertations exist that focus on specific composers with analysis of a selected original band works that use a chorale or hymn tune. Paul Davis (2006) methodically compares and contrasts the original hymns from the shape-note text "The Southern Harmony" with Donald Grantham's four-movement work for wind band "Southern Harmony". This direct connection with American hymnody is valuable to this study.

In a 1991 study, Robert Carter analyzes the three Chorale Preludes of Vincent Persichetti. These three pieces are based on original hymns composed by Persichetti. Persichetti was one of the first wind band composers to bring the percussion section into equal status with the winds. His use of variation, orchestration, and hymn tune informed this study.

The liturgical themes used in seven wind ensemble compositions by David Gillingham were carefully scrutinized in 2000 by Raydell Bradley. His use of programmatic ideas, hymn tunes, extensive percussion, motives, and augmentation have direct application to the music of this study. McRoy (2003) also researched three different works by David Gillingham. While their research is informative, these studies only represent a portion of the entire body of hymn tune-based band works.

Books

Mark Camphouse has published four volumes in a series entitled "Composers on Composing for Band." In the second volume, he has collected the thoughts of David

Maslanka on a variety of topics related to his musical influences and creative process. This is a valuable text due to the interview format and the specific questions related to Maslanka's top ten composers and top ten wind band works. The pieces Maslanka selects and the composers he cites whose music speaks to him in meaningful ways each relate to his compositional style in a unique manner. His choices reveal facets of his approach to orchestration and the creative process. The final section is a complete list of works for wind band with commission, premier, date, time and publisher details. This series is a valuable resource for directors and scholars of band composers.

Another quality multi-volume book series on wind band composers is "A Composer's Insight". In the second volume, Beth Antonopulos has written the most comprehensive collection of quotations and comments on Maslanka's compositional approach. She notes the increasing importance of Bach chorales and other hymn tunes on the music of Maslanka. The author provides insights about his style of writing and scoring for bands. There is a thematic overview of *Symphony No. 5* and *Morning Star*. Maslanka's views on conducting his own works urges conductors to be diligent and serious about score study as they approach his music with flexibility. Although these sources provide quality material about the compositional process of David Maslanka, they all fail to connect the general style characteristics with specific pieces of literature. The complete list of Maslanka's works and discography are excellent resources collected in this chapter.

The book series "Teaching Music Through Performance in Band" provides a wealth of information and articles analyzing over 300 pieces of band literature through volume seven. Five of Maslanka's wind band works are studied in volumes three through

seven. Each of the teacher resource guides follows the same nine-part format: composer background, details on the composition, historical perspective, technical considerations, stylistic considerations, musical elements, form and structure, suggested listening, and additional references and resources. Thomas Wubbenhorst submitted a lengthy analysis of *A Child's Garden of Dreams* in volume 3. A brief synopsis of *Symphony No. 4* is included in volume 4 as submitted by Patrick Dunnigan. Paul Davis provided concise notes on *Rollo Takes a Walk* in volume 5. Volume 6 includes a very informative analysis of *Symphony No. 7* by Angela Schroeder. The latest volume contains an analysis of *Give Us This Day* by Angela Schroeder. Although the format and basic composer biographies are similar in each of these Teacher Resource Guides, the details of each piece are well written and easy to read. The entire series is a tremendous resource for conductors and scholars.

Interviews and Articles

In addition to the interviews that exist in dissertations, Maslanka has granted two significant interviews that appear in print. The composer's own thoughts on his influences, compositional process, and music performance ideas are valuable to this study. Both interviews became public about the same time in 1998 and 1999.

Russell Peterson, professor of saxophone at Concordia College in Moorhead, Minnesota, and member of the Transcontinental Saxophone Quartet that commissioned Maslanka's *Mountain Roads*, interviewed Maslanka in late 1998. The extensive interview was published in the Fall 1999 issue of the *Saxophone Symposium* and also appears on David Maslanka's website (Keedy, 2004). Three pieces for saxophone are the main topic

of the interview, although Maslanka also speaks about his compositional process and commissions.

The second interview also took place in the fall of 1998 on the campus of the Lawrence Conservatory of Music in Appleton, Wisconsin. Saxophone student Paul Snyder asked many questions similar to the Paterson interview, however, Maslanka goes into deeper discussion of his own style periods, the influence of psychologist Carl Jung, and the influence of other composers in addition to questions about his saxophone literature. The interview may be accessed from the saxophone studio page of the Lawrence Conservatory of Music website.

One journal article concerning Maslanka was published in volume 10 of the *College Band Director's National Association Journal* in the Fall of 1994. Thomas M. Wubbenhorst of Georgia State University became intensely interested in *A Child's Garden of Dreams* after hearing its premier in February 1982. In the author's attempt to analyze the work, he enlisted the composer's responses in the form of an interview about his musical influences, compositional process, conducting, philosophy, psychology, and their relationship to his work. The article is titled "*A Child's Garden of Dreams: Conversations with David Maslanka*". The journal article was edited and approved by Maslanka and is foundational to all written documents concerning Maslanka that pertain to this study.

Website

David Maslanka's homepage provides a wealth of information to the reader. Links to specific categories of works include: solo and chamber, choral, percussion, wind ensemble, and orchestra. The website also includes a discography section of recorded

works by Maslanka. The interview page has links to eight short interviews or pre-concert talks given by Maslanka throughout his career. These interviews are very interesting and offer the reader valuable insight about the deep passion the composer has for music and the process of composition that he currently employs. Viewers will also find contact information for Maslanka through email, telephone or postal service.

Recordings

The recordings of his music are essential in transporting the listener on a journey through the multi-faceted world of compositions that connects with many aspects easily lost in score study alone. The only recording currently released of *Unending Stream of Life*, was captured during a performance by the Illinois State University Symphonic Winds under the direction of Stephen K. Steele. The compact disc was released in September 2009 under the Albany Record label TROY1130 and is titled “Unending Stream of Life”. This ensemble has the distinct advantage of working closely with the composer on many occasions with the premier of his works and numerous recording projects. This recording includes three other works by Maslanka: *Morning Star*, *Laudamus Te*, and *Give Us This Day*.

As the list of compositions by David Maslanka continues to grow so does the need for quality scholarship. The resources currently available are generally narrow in scope since they concentrate on a single work, yet rich in detail. Just as the writings mentioned in Chapter 2 have afforded knowledge of Maslanka’s compositional style, influences, thoughts about music, and detailed analysis of wind band works, it is the author’s intent to expand the body of scholarly research with the addition of a new piece from the repertoire, *Unending Stream of Life*.

CHAPTER 3

The Life, Influences, and Compositional Style of David Maslanka

David Maslanka Biography

David Maslanka was born in New Bedford, Massachusetts in 1943. After attending the New England Conservatory, he studied composition with Joseph Wood at Oberlin College Conservatory where he completed his Bachelor of Music degree in 1965. He spent one year studying conducting with Gerhard Wimberger at the Salzburg Mozarteum. Maslanka completed two graduate degrees at Michigan State University. He studied composition with H. Owen Reed and theory with Paul Harder. Dr. Maslanka has held collegiate teaching positions for a total of twenty years at Geneseo College, State University of New York, Sarah Lawrence College, New York University, Kingsborough College, and City University of New York. Among his many commissions are those from the Northwestern University Wind Ensemble for *A Child's Garden of Dreams* in 1981 and the University of Arizona Wind Ensemble and Symphonic Choir for the *Mass* in 1996. (Phillips, 2009). Since 1990, Maslanka and his family have resided in Missoula, Montana where he helps his wife with her horses, cooks, meditates, and composes daily. Additional biographical information may be found at David Maslanka's homepage.

Important Influences

David Maslanka's music reflects the variety of influences and experiences that have shaped his life and views about music. He draws from the immediate environment and the past through an understanding of how previous composers have created their art. Maslanka spoke about the value of influence in an interview:

"I think it's really important to acknowledge your roots and it's important to absorb them and regenerate them in your own way because no art exists without learning from example. Nothing exists in a vacuum, and those who try to deny these roots are making little lies about themselves." (Brooks, p. 13)

The most important influences on the compositional approach of Maslanka include; his love for wind bands, the music of Johann Sebastian Bach, the writings of Carl G. Jung, his surroundings, and the desire to express a powerful voice of the universe. Over one third of Maslanka's compositions are written for wind and percussion instruments. His affection for wind bands began early. In an interview for the *Saxophone Symposium* journal in 1999, Maslanka spoke about his choice to compose for winds.

"I was a wind player to start with, I played mostly in band when I was growing up. And the character of wind instruments struck me, especially when I went to Oberlin as an undergraduate. I got to play in the wind symphony there and the great pieces from the earlier parts of this century for winds, the Stravinsky Symphonies of Wind Instruments, Schoenberg the Chamber Symphonies, they also include strings. But the quality of wind sounds just struck me as sharply distinct and characterized and full of life. Part of the process of the 20th century has been the bringing forward of these individual wind, brass, and percussion sounds as equally useful and valid as string sounds."

Living composers face greater challenges in getting their new works performed by orchestras than bands. Typical audiences desire the older orchestral repertoire and often money is scarce for new music. In contrast to the orchestra, new music for wind bands is in high demand.

“Wind bands, on the other hand, don’t have a great historical repertoire. In fact, most of the good music for the wind band has been written since 1950. We’re now at the end of this century where it can kind of be seen as a golden age for wind band writing. When I was growing up as a composer, my esteemed teacher Owen Reed, who is known for his wind band music, he told us flat out, as a serious composer, you’re allowed to write one band piece. But if you write more than that, you’ll be tagged as a band composer and your life as a serious composer is over. You won’t be respected by the community of “serious” composers. That’s changed, the wind ensemble has developed an expressive medium of its own – it’s not an orchestra, it is a wind band and it has been evolved into a very capable, flexible thing.”

A complete list of David Maslanka’s published works for wind band at the time of this document are listed in chronological order as Appendix A.

Maslanka has developed a unique talent for composing and orchestrating music for wind bands. In a chapter in a 2004 book entitled *Composer’s on Composing*, Maslanka was asked to identify the composers whose music was most meaningful to him. His first response was J. S. Bach: a composer who has inspired him from his early years:

“The central business with Bach is that I came on to him as a kid. My mother had some recordings of his organ music. I liked it back then, I went away from it, but I came back as a student and adult particularly when I studied Bach chorales as a compositional student in college.” (Brooks, 90)

Maslanka regards the chorales of J. S. Bach as musical genius. His daily study and meditation includes singing and playing the parts at the piano from Bach’s *371 Four-part Chorales*. He pays special attention to the melody, harmony, and counterpoint of the four parts. Maslanka speaks of the influence of the Bach chorales:

“To take something like a four-part chorale and to study it again and again – that is to go over it and to sing through all the parts again and again. And to go through his whole book of chorales so many times. It has had a profound influence on how I hear phrases and how I make melody. The melodies that I make have become simple by far over the years.” (Bolstad, pp. 20-21)

The chorales represent many things to Maslanka: traditional harmony, efficiency, simple melodies, phrasing models, counterpoint, and a source of inspiration. Bach creates a universe in a few measures with a melody borrowed from a hymn tune. Maslanka marvels how Bach “then composed a fabric of four vocal lines, each of which is an independent melody and each of which works in cooperation with the other to produce the woven fabric of sound.” (Peterson, p. 9). The “fabric of sound” is derived from the solid chord progressions and the counterpoint, or relationships between the four voice parts. The traditional harmony of Bach is rooted in full triads with an emphasis on the tonic, subdominant, and dominant chords as crucial in establishing the major and minor tonality. Maslanka takes the chorales a step further by arranging his own settings of them or creating new melodies to the different voice parts. He also has been working on a project called “The Wind Book” that includes arrangements and settings for various instrument combinations of his own original chorales (Peterson).

While Bach’s chorale melodies are embedded within the musical structure of Maslanka’s works, the spirit and meanings of the chorales often serve to inspire the listener. The work *In Memorium* is dedicated to the memory of Susan Lichtenwalter. In addition to being one of her favorite hymns, “If you but trust in God to guide you” has a text that speaks of trust, hope, strength, and confidence that encourages faith. The work is a large fantasia of intricate variations on the hymn tune woven with related material.

Montana Music: Chorale Variations contains the hymn *O Haupt voll Blut und Wunden*. Although this title is often translated to *O Sacred Head Now Wounded*, a more correct version is actually *O Head Bloodied and Wounded*. Maslanka uses the hymn melody to stand for the blood of Christ and its power to transform lives. The blood breaks

down the barriers between mankind and God that allows for deep healing changes (Antonopulos, p. 110).

While it is certain that Bach's influence is strong on the wind band music of David Maslanka, he recognizes several other prominent composers that have had positive effects on his music. Maslanka states of Joseph Haydn:

“One of my favorite models in composing is Joseph Haydn, because he was music director for Prince Esterhazy for many years. His job was to have a certain amount of music prepared and rehearsed for specific events and specific days. So he had his calendar set up each year, this is what needs to be done, I need a symphony here, I need a concerto here, I need a fresh piece for the Prince here, I need this, I need an opera, I need that, I need a string quartet! He was working to that kind of demand and he was a tremendous craftsman, and he got it done, on time! Which I think is a very useful way about going about life. It brings the music into a space where it wants to be, with that cooperative kind of thing with all people concerned.” (Peterson, p. 4)

Haydn's ability to produce a quality product within specified boundaries in a timely manner intrigues Maslanka (Camphouse, 2004).

In an interview with Mark Camphouse (2004), Maslanka identified several influential composers. He admires Ludwig van Beethoven's ability to transcend personal problems and make a powerful musical statement. Franz Schubert's music has an effortless flow of beautiful melody and he uses a limited amount of development, two ideas Maslanka is prone to incorporate in his music as well. He likes Claude Debussy's musical flow and connection with the deep unconscious or dream space. The music of Arnold Schoenberg has formed a new voice while adhering to Classical roots and expressing the dark side of human nature. The music of Dimitri Shostakovich provides a model of pacing and power while using the larger forms of symphony and concerto. There is also a quiet patience to his music that Maslanka enjoys. Igor Stravinsky's

technical prowess and ability to craft works that transcend the daily struggles of life are central to the psychology of Maslanka's compositional style. He admires the courageous spirit of Charles Ives as a writer of works that reflected the chaos and conflict of life in America at the turn of the 20th century with small hope of being accepted. Johannes Brahms served as a model for Baroque and Classical forms as well as the use of theme and variations in his music. The music of Edgard Varese makes use of a variety of percussion instruments that opens a new and unique world of sound to the listener (Camphouse, 2004).

As a music professor, composer, and scholar, Maslanka has enjoyed exposure to the music of many great composers. Their influences permeate his compositional approach at the very deepest levels. The music of the composers mentioned above have spoken to Maslanka on "that level of awareness of the connection to the deeper power...each expanded an aspect of consciousness in their culture" (Camphouse, p. 25). On par with the art of the music masters are the writings of the Swiss psychologist Carl Jung.

Maslanka's interest in psychology is acute and has led him to become a well-read and avid scholar (Booth, p. 3). Carl Gustav Jung (1878-1961) was a contemporary of Sigmund Freud whose lifelong work was spent understanding the unconscious mind through the interpretation of dreams. His writings have also profoundly altered the creative process for Maslanka. Jung wrote two books that explain his theories; *Man and His Symbols* and *Memories, Dreams, Reflections*. In *Man and His Symbols*, Jung explains about life, "Man becomes whole, integrated, calm, fertile, and happy when (and only

when) the process of individualization is complete, when the conscious and the unconscious have learned to live at peace and to complement one another (p. 14).”

The conscious and unconscious minds learn to know and respect one another during the ‘process of individualization’. The unconscious mind contains memories, sensory perceptions that go unnoticed, feelings and emotions, and our future plans. Jung believed the inner self is a blending of the conscious and unconscious minds. Dreams are symbols or “archetypes” to Jung and he believed that dreams come from the inner self as messages to the conscious from the unconscious. Dreams are similar to motion pictures as they reveal the transformational experiences of life (Jung, 1964, p. 67). The process of finding our inner self by bringing forward thoughts and experiences from the unconscious mind is something Jung called “active imagining” (1964, p. 206).

This process of ‘active imagining’ has influenced Maslanka’s approach to composition. Similar to daydreaming, he is able to explore the ‘inner landscape’ of his subconscious mind. Creative expression in the form of musical sounds and ideas emerge from the depth of his human psyche. In an interview in 1998, Maslanka says:

Nearly twenty years ago I wrote a piece called *A Child’s Garden of Dreams* for wind ensemble. It had five movements based on the dreams of a child who was close to the end of her life. The dream material came from the book Man and His Symbols by Carl Jung. My composing process changed with this piece. There were twelve dreams discussed in the book. I typed these out and put them on the piano in front of me. I then stared at them until one caught and held my attention. I then set out to try to image the literal content of the dream as vividly as possible. Not only did living images come, but an eerie sense of their living power came as well. In other writing Jung describes the process as “active imagining.” I had just prior to this learned self-hypnosis, and became aware that the images I saw in hypnosis were qualitatively similar to the images of “active imagining.” This led to a persistent exploration of my “inner landscape” in a process I called meditation. I found that I could “descend” into my unconscious dream area while still awake. This exploration brought to light a dream space to which I could consistently return. In it were animal, human, and spirit forms, as well as the

representation of a natural landscape that I know to be a manifestation of the instinct level, as well as a direct connection at some level to powers on earth and beyond. I found that I could “travel” in this space and that I found that I could contact the life force of other people and feel what was moving them. In short, I had gained access to the deep unconscious and could interact with it. From this I became aware that the conscious mind was not in supreme control, but in partnership with a number of forces. The conscious mind was not the source of music but the receiver, the organizer, the “clother of sound” of the impulses coming through the unconscious. The forces experienced in these meditation journeys had the quality of being “numinous” – that is, having a heightened sense of spiritual power, and gave the feeling of being “right” or “true.” I was always, and remain to this day, shy about claiming anything absolute for these perceptions, but always took what was given with an open mind (Peterson, p. 6).

In Maslanka’s groundbreaking work for wind band in 1981, *A Child’s Garden of Dreams*, he interprets the dreams musically as a transformation from life to death. The five movements represent the psychic journey of an eight-year old girl who was about to die and the images drawn from meditations on these dreams by Maslanka. Since the early 1980’s, David Maslanka has used meditation to compose. Maslanka portrays his creative process as a way of channeling energy.

Music composition is the dreaming process made conscious. I think of myself not merely as the source, but as the channel – I am a kind of channeling structure. Energy comes through me, and produces something that surpasses even my own understanding. It is not uncommon for me to be surprised by my own music. (Booth, 1994, p.3)

“Active imagining” effects Maslanka’s composition both subconsciously and consciously through the music of J.S. Bach. As a child he heard the music of Bach and later studied his chorales formally in college. These chorale tunes he had experienced earlier in life became an important source as he began to compose. “I have thought for years to bring them (chorale tunes) forward in some way in my own music and now after much absorbing and reflections, the door is open and the way is clear (Maslanka, 1993).” Additionally Maslanka explains his use of Bach chorale melodies, “there is great power

in the continual return to the same time-honored words, or musical procedures, as in the case of the Bach Chorales. They are never ‘used up’ because they are the musical root points of what it is to be human” (1998, p. 4).

As Maslanka delves into his familiar “inner landscape”, he explains that he finds a consistent world and a feminine figure who guides his journey.

One of the really strong images that has come into me awareness over the past 15 years, that is just before we moved to Montana (1990), and then very vividly in Montana itself, is the image of what I would call the Holy Mother. In traditional terms, this is the “feminine creative”. In religious history you have the figures of Sophia and Mary, both profound images are identified with the unconscious, which is the source of the creative flow. I have been given a direct vision of what I now call “Holy Mother” and refer daily to this image for a sense of how to proceed with any creative task. My visualization is not always in the form of a human figure, because the power that drives the visualization is not limited to human form. The awareness of what I will call the “mother-creative” is an internal path that connects conscious mind with deep intuition. This opening leads to an awareness that is different from how you think of yourself, different from your daily emotions, different from your psychological construction. Personal psychology has nothing to do with it except in how it allows or blocks the possibility of perceiving such a thing. And it is a way of stepping beyond oneself into a different fundamental awareness of what’s happening at a given moment. I use it all the time. Not only for music-making, but for everything else that I do. It doesn’t instantly and magically make life simple. It allows for the motion into complex things that you cannot directly think your way into. So, getting back to the basic question of imagery associated with composing: well, the Holy Mother is one image which is associated with power that comes through, and it’s the focusing image of power from what I call “the other side.” Power moves through this particular path, which I call the Holy Mother, and becomes available to me as musical sound. It is not only very interesting, but (also) a fundamental point of understanding for me of how things work. (Antonopulos, 2003, p. 96)

One of the favorite themes that Maslanka returns to repeatedly is transformation.

He speaks to the power of transformation in his notes from the score of *Hell’s Gate*:

In the many years of composing, I have been drawn as if magnetically to the themes of loss, grief and transformation. They have been personal issues for me, but all along the way have touched something deeper as well. Folk music is powerful – and I include the (Bach) chorales in the folk tradition – because the same melodic impulse, touched and shaped by generations of minds, hearts, and

souls, moves beyond individual experience. Such melodies bear the weight of all human experience, and open a path for the deepest of all connections. (Maslanka, 1997)

Each person experiences transformation as they progress through life. One of the most powerful of these is the grace of God as seen in Christ's death and rebirth. Although Maslanka does not claim to be a practicing Christian, religious symbols and ideas are referenced often in his program notes and musical material. He calls these themes the 'big dreams' in a talk prior to a performance of *Symphony No. 5* in 2002:

Life force comes forward to us as mythic forms in dreams. Each of us has a mythic, timeless part, and in our mythology we are kings, queens, warriors, and sages. In a fundamental way, these mythic identifications are who we really are. Our religious traditions are filled with 'big dreams' of the prophets. Having a big dream is like swimming in the ocean far from shore; it is both frightening and exhilarating. Making a piece of music is about big dreams... (Maslanka, 2002)

The 'big dream' of transformation from death to a greater life is reflected in his music where he serves as a channel for "something that wants to come through from the other side" (Maslanka, 2002, p. 1). He hears very specific sound qualities when he meditates and works to find the right combination of instruments to portray the strength of his ideas. Maslanka's music reflects transformation both figuratively and literally through his use of continuous melody, shifting rhythms, progressive harmonies, orchestral colors, and variation form.

Compositional Style Characteristics

David Maslanka's significant output of wind band literature bears the mark of the previously mentioned influences. Some common compositional style characteristics have emerged through these thirty-six works from the past thirty years which will be broken into the same four categories that will be used in the analysis that follows in Chapter 5:

(1) Melodic Material; (2) Harmony and Tonality; (3) Form, Rhythm, and Tempo Relations; and (4) Orchestration.

Melodic Material

Melody is one of the most universal features of Maslanka's music. The power of his melodic line transcends whether in a simple or complex harmonic, rhythmic, and textural passage. He masterfully juxtaposes beautiful melodic lines supported by rich traditional harmonies with melodic fragments supported by intensely dissonant contemporary harmonies to create a deeply emotional and expressive music. Some common traits found in his melodic material are the use of: (a) hymn tunes, (b) short motives, (c) expansion through transformation and augmentation.

Maslanka draws inspiration from hymn tune melodies. About one third of Maslanka's works for wind band include a quote from a hymn tune, a Bach chorale or other hymn tune as noted in Table 2.

Table 2

Chorales used in David Maslanka's works for wind band

Date	Title	Chorale Name	(#) 371 chorales	Chorale Composer
1981	<i>Prelude on A Gregorian Hymn</i>	<i>Christe Fili Dei vivi, Miserere nobis</i>		<i>Liber Usualis</i>
1989	<i>In Memorium</i>	<i>Wer nur den lieben Gott lasst walten</i>	#146	J.S. Bach
1993	<i>Montana Music: Chorale Variations</i>	<i>O Haupt voll Blut und Wunden</i>	#98	J.S. Bach
1993	<i>Symphony No. 4</i>	<i>Christus, de runs selig macht</i> <i>Wer nur den leiben Gott lasst walten</i> <i>Old Hundred (Doxology)</i>	#307 #112	J.S. Bach Bourgeois
1995	<i>A Tuning Piece: Songs of Fall and Winter</i>	<i>Lobt Gott ihr Christen Allzugleich</i> <i>Jesu, Jesu, du bist Mein</i>	#54 #244	J.S. Bach
1996	<i>Hell's Gate</i>	<i>Christ, du bist der helle Tag</i>	#230	J.S. Bach
1997	<i>Heart Songs</i>	<i>Jesus Christus, unser Heiland</i> <i>Die Sonn' hat sich mit ihren Glanz</i>	#30 #232	J.S. Bach
2000	<i>Symphony No. 5</i>	<i>Durch Adam's Fall</i> <i>O Lamm Gottes, unschuldig</i> <i>Christ lag in Todesbanden</i>	#100 #165 #184	J.S. Bach
2004	<i>Symphony No. 7</i>	<i>Du Driedensfurst Herr Jesu Christ</i>	#42	J.S. Bach
2005	<i>Give Us This Day</i>	<i>Vater Unser Himmelreich</i>	#110	J.S. Bach
2007	<i>Unending Stream of Life</i>	<i>Lasst uns Erfreuen</i>		Brachel

In addition to these works for full band, some of Maslanka's works for soloist and wind band use Bach chorales; most notably the *Concerto for Alto Saxophone and Wind Ensemble*, *Song Book*, and *Concerto No. 2 for Piano, Winds, and Percussion*. Maslanka sometimes uses direct quotation from Bach chorales or hymn tunes that typically undergo a variation process. The melody of the chorales is most often used with new harmonization; however, in a few instances Maslanka chooses to maintain the entire chorale setting. Figure 3.1 displays the Bach chorale "O Sacred Head" in direct quotation as it appears in the opening five measures of *Montana Music: Chorale Variations*. All of the score examples in this document will be C score or non-transposing. The purpose of the C score is twofold: (1) to aid in harmonic analysis, and (2) Maslanka publishes all of his works with a C score.

Figure 3.1. Bach “O Sacred Head” in *Montana Music: Chorale Variations* (mm. 1-5)

The musical score for Figure 3.1 shows four staves: Flute 1, Flute 2, Clarinet 1 in Bb, and Clarinet 2 in Bb. The music is in 4/4 time. The first two measures contain multi-measure rests for all instruments. In the third measure, all instruments play a melodic line. The fourth measure continues the melody, and the fifth measure ends with a repeat sign.

Maslanka often arranges a Bach hymn melody with new and original harmonies. In the fourth section of *A Tuning Piece: Songs of Fall and Winter*, he adds a “medieval flavor by the consistent ‘open fifth’ harmonization” (Maslanka, 1995) to Bach chorale “Jesu, Jesu, du bist Mein.” The clarinets alone are scored with the hymn melody as shown in Figure 3.2.

Figure 3.2. Bach “Jesu, Jesu, du bist Mein” in *A Tuning Piece* (mm. 197-200)

The musical score for Figure 3.2 shows three staves: Clarinet 1 in Bb, Clarinet 2 in Bb, and Clarinet 3 in Bb. The music is in 4/4 time. The first two measures contain a melodic line for all instruments, marked with a *p* (piano) dynamic. The third measure continues the melody, and the fourth measure ends with a repeat sign. A box labeled '200' is present above the third measure.

Maslanka cleverly embeds another hymn tune in the beginning of *In Memorium*. The chorale was a favorite of Susan Lichtenwalter to whom the piece is dedicated. The

fortissimo brass and percussion perform dissonant harmonies beneath a rhythmically augmented version of the hymn tune melody (Figure 3.3).

Figure 3.3. Bach “Wer nur den lieben Gott lässt walten” from *In Memorium* (mm. 1-7)

The musical score for Figure 3.3 is written for nine instruments: Horn 1, Horn 2, Horn 3, Horn 4, Trumpet 1, Trumpet 2, Trumpet 3, Xylophone, and Vibraphone. The key signature is one sharp (F#) and the time signature is 2/4. The score shows the first seven measures of the piece. The mallet percussion (Xylophone and Vibraphone) and Trumpet 1 play a rhythmically augmented version of the hymn tune melody. The other brass parts (Horns and Trumpets 2 and 3) play dissonant harmonies. Dynamics include *f*, *ff*, and *no breath*.

In Figure 3.3, the Bach hymn tune appears in the mallet percussion and Trumpet 1, however, the intense dissonance of the other brass parts almost overshadow the listener’s recognition of the true melody.

Maslanka also uses folk melodies in two different compositions. The second movement of *A Child’s Garden of Dreams* contains melodic material from “Black Is The Color of My True Love’s Hair” (Booth, 1994). The American spiritual “Deep River” is both the title and prominent melody of the second movement of his *Symphony No. 2*. As

shown in Figure 3.4, he uses the saxophone choir with a contrabass clarinet to harmonize the folk tune.

Figure 3.4. “Deep River” in movement II (Deep River) of *Symphony No. 2* (mm. 1-6)

The musical score for Figure 3.4 shows five staves. The top staff is for the Soprano Saxophone, with a melodic line and the instruction "like a spiritual - soulful tone and vibrato". The second staff is for the Alto Saxophone, marked with a forte (f) dynamic. The third staff is for the Tenor Saxophone, also marked with a forte (f) dynamic. The fourth staff is for the Baritone Saxophone, marked with a forte (f) dynamic. The fifth staff is for the Contrabass Clarinet in Bb, marked with a forte (f) dynamic. The music is in 4/4 time and features a folk tune melody.

Booth (1994) states that “melodic gestures typically appear as motivic material that is reiterated in several different guises, and often transformed from an original appearance...derivations of melodic material are born out of the transformational process (p. 14).” Maslanka is a master of fluid yet simple melodic lines. Many of Maslanka’s works contain these flowing melodies that are built on short motives of five notes or less. The melodic fragments or motives tend to be generally simplistic to allow for creative growth. Examples of this compositional technique can literally be found in every work by Maslanka which is often employed several times within the same work. Maslanka (Booth, 1994) identified a significant two-note musical gesture as the “Here I Am” motive from *A Child’s Garden of Dreams*. The announcing brass chords say the words “Here I Am!” This is an announcement to the dreamer from the other side (i.e. beyond death) “drawing her on” (Wubbenhorst, 1994, p. 4). The composer returns to this motive

later in the work and uses the descending major second interval extensively. Notice in Figure 3.5 the only voice that changes is the upper voice while the rest of the C Major add 9 chord is static.

Figure 3.5 “Here I Am” motive in mvt. I of *A Child’s Garden of Dreams* (mm. 9-10)

The musical score for Figure 3.5 shows four staves for the instruments: Trumpet 1,2; Trumpet 3; Trombone 1,2; and Trombone 3. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features a descending major second interval in the upper voice (Trumpet 1,2 and Trombone 1,2) while the other voices remain static. The dynamic marking is *ff* (fortissimo).

Another interesting example of Maslanka’s use of melodic fragments appears in *Give Us This Day*. The third theme of the second movement is a four-note falling chromatic scale that echoes in direct sequence. The idea is expanded upward until it encompasses an octave. In Figure 3.6 the melodic fragment is simplified from its original form to show the interaction of two voices as represented by a higher voice (alto saxophone 1) and a lower voice (tenor saxophone).

Figure 3.6. Score reduction of Theme 3 from mvt. II of *Give Us This Day* (mm. 59-68)

The image displays a musical score reduction for two saxophone parts: Alto Saxophone and Tenor Saxophone. The score is divided into two systems. The first system, measures 59-63, shows the Alto Saxophone playing a melodic line with eighth and sixteenth notes, while the Tenor Saxophone provides a rhythmic accompaniment with eighth notes. A rehearsal mark is placed at measure 60. The second system, measures 64-68, continues the melodic line in the Alto Saxophone, which becomes more complex with sixteenth notes and ties. The Tenor Saxophone continues its rhythmic accompaniment. Dynamic markings like *sfz* (sforzando) are present in both systems.

Maslanka thrives on taking simple melodic gestures and altering them to create harmony through the counterpoint and layers of complexity. In his work *Golden Light*, two flutes and two clarinets play just three notes each over a pedal drone in the saxophone. By juxtaposing styles (the flutes are more articulate and the clarinets more *legato*), note length, rhythms, and offsetting the start by a half beat, he builds energy and interest into a simple three note motivic gesture as shown in Figure 3.7. Notice the repetitive *ostinato* figure in the clarinets. This type of short repeating gesture is common in the works of Maslanka and provides evidence of his minimalist style tendencies. Although Maslanka does not consider himself a minimalist, he does recognize that he shares an “easy acceptance of simple motives, triadic harmonies, and uncomplicated rhythms and repeated patterns which have a certain static quality” (Wubbenhorst, 1994, p. 3) with minimalist composers. Maslanka feels that his music pulls the listener through music space rather than hypnotizes them into a trance.

Figure 3.7. Three note motives in layers in *Golden Light* (mm. 279-284)

The image displays a musical score for three instruments: Flute 1,2, Clarinet 1,2, and Alto Sax. 1. The music is in 3/4 time and B-flat major. The Flute part (top staff) features a melodic line with eighth and sixteenth notes, marked *mp*. The Clarinet part (middle staff) plays a similar melodic line, also marked *mp*. The Alto Sax part (bottom staff) provides a harmonic foundation with a series of dotted half notes, marked *p*. Brackets connect the notes across the staves, highlighting the three-note motives in each layer.

Maslanka deliberately cultivates the simpler musical expression and speaks to his search to find his composing voice in an interview with Peterson in 1998:

“Many composers disregard simple ideas because they seem too simple... but if an idea strikes me hard it will have a particular glow to it. The notes and the rhythms may be simple, and the pitches unexceptional in any way, and yet they will have about them a glow, which says there is something here underneath all that. And when I get an idea like that that has a simple shape, simple contour, simple rhythm, but it has a glow, it is telling me that it has a whole world of feeling that that idea is covering. And then it’s my work to move into that idea, move down deeply into the simple thing and to find out what’s happening there” (pp. 3-4).

The use of simple musical gestures is a direct result of the composer opening his mind to the ideas that appear during his ‘active imagining’ and allowing the strength of each idea to speak.

His melodic ideas tend to be expanded over a long period, which is Maslanka’s means of symbolizing transformation. The theme of transformation is central to the ideology of Maslanka’s music. Although there are many layers of complexity in his music and each one can be used to symbolize transformation, he relies on three main compositional devices: (1) the development of musical elements through the process of variation, (2) the expansion of short motives, and (3) the use of hymn tunes.

Much of his music for wind band includes variations on a theme. In *Morning Star*, he presents a simple theme with thirty-two variations. The second movement of *Heart Songs* is based on his original harmonization of a Bach chorale followed by four variations. *Montana Music: Chorale Variations* and *Variants on a Hymn Tune* includes the variation form in both its title and structure.

Maslanka arrives at a Bach chorale after a period of extreme conflict or unrest in the music to represent the cleansing of the soul. His *Symphony No. 5* is a good example of this concept. In the composer's preface of the score, he talks about the power of transformation:

“In the many years of my composing, I have been drawn as if magnetically to the themes of loss, grief, and transformation. They have been personal issues for me, but all along the way have touched something deeper as well. Folk music is powerful – and I include the [Bach] Chorales in the Folk tradition – because the same melodic impulse, touched by generations of minds, hearts, and souls moves beyond individual experience. Such melodies bear the weight of all human experience, and open a path for the deepest of all connections. (2002).

The first two movements are each based on a separate Bach chorale yet move in a similar fashion. Both movements reflect the chorale and proceed through a period of turmoil that is represented by variations. Through the transformation of musical elements Maslanka reaches a rousing climax in the second movement with a statement of the chorale tune that symbolizes passing a barrier into the spiritual world (Antonopulos, 2003).

Transformation often represents awareness of the subconscious mind to Maslanka. In *A Child's Garden of Dreams* he represents the awakening of the young girl with a motive he calls “the ultimate metaphoric representation of the dreamer's emergence to fully transformed consciousness” (Wubbenhorst, 2000, p. 596). This

‘Epiphany’ motive (Figure 3.8) appears in multiple movements of the work as the girl becomes aware of life after death and the transformation represented by Christ.

Figure 3.8. “Epiphany” motive from mvt. I of *A Child’s Garden of Dreams* (mm. 47-8)



The melodic material of Maslanka’s music is vitally important to the overall musical fabric of his compositions. He deliberately weaves the music elements together with varying degrees of simplicity and complexity that represent the journey of life.

Harmony and Tonality

Maslanka’s compositions are typically tonal because he believes that a strong connection with the traditional musical language enhances his power of expression. Rooted in functional harmony, Maslanka’s music provides a sense of traditional movement combined with intense dissonance that is non-functional. In Figure 3.3 the harmony in measure 4 is a tone cluster of A-B-C-D that resolves to an E Major chord with an added 4th scale degree. The dissonance often represents strong emotion such as loss or inner turmoil (Breiling, 2000).

His harmonies have a tendency toward an ascending half-step resolution and a descending whole step resolution in addition to the traditional dominant-tonic resolutions. Counterpoint is common and is based on short motives with the added feature of Ives-like layers of complexity. He entertains a wide range of textures from the sparse to the dense. One of his favorite techniques is the sustained sonority underneath a building texture that rises to an intense climax. As shown in Figure 3.9, Maslanka is outlining a d minor triad

(mm. 18-21) which is the key region of this section when the chord suddenly takes an unexpected twist right at the big climax by landing on a B-flat MM7 chord in m. 23.

Figure 3.9. Harmonic progression in *Mother Earth Fanfare* (mm. 18-24)

The musical score for *Mother Earth Fanfare* (measures 18-24) is presented for a large orchestra. The key signature is one flat (B-flat major or D minor) and the time signature is 4/4. The score includes parts for the following instruments: Piccolo, Flute, Oboe, Clarinet 1,2, Clarinet 3, Bass Clar., Bassoon, Alto Sax., Tenor Sax., Bari. Sax., Trumpet 1,2, Trumpet 3, Horn in F, Trombone 1,2, Trombone 3, Baritone, Tuba, Timpani, Chimes, and Vibraphone. The score shows a complex harmonic progression with many accidentals and dynamic markings. A rehearsal mark '20' is placed above the Piccolo staff at measure 20.

Although the VI chord in the key of d minor would appear major, it is unusual that this chord includes that added seventh especially given that he goes right back to d minor in m. 24. Both the d minor and the B-flat MM7 chord share three pitches D-F-A such that the B-flat sounds like a dissonant note that resolves down by half step in measure 24. However, both chords are diatonic and function as a VI⁷ leading back to i in d minor. Maslanka creates harmonic interest through: (a) weak dissonance, (b) tonal ambiguity and (c) modal mixture (Schroeder, 2009).

Another harmonic device that Maslanka's includes in every work is a pedal point. In the first movement of *Give Us this Day* he moves into the tonal center of G Major in measure 55. The excerpt of mm. 60-64 is his way of establishing the key and using fragmented melodic material to build the music toward an arrival point twenty measures later. He continues to layer in voices as the pedal point sustains below. In Figure 3.10 notice the pedal point G beneath the two-part sequential melodic material.

Figure 3.10. Pedal point in mvt. I of *Give Us This Day* (mm. 60-64)

This musical score illustrates a pedal point in the first movement of *Give Us This Day*, measures 60-64. The score is written for a full orchestra and includes the following instruments and parts:

- Flute:** Measures 60-64, starting with a rest in measure 60, then playing a melodic line with eighth and sixteenth notes.
- Oboe:** Measures 60-64, playing a melodic line with eighth and sixteenth notes, often in harmony with the flute.
- Clarinet in B \flat :** Measures 60-64, playing a melodic line with eighth and sixteenth notes.
- Bass Clarinet in B \flat :** Measures 60-64, playing a melodic line with eighth and sixteenth notes.
- Contrabass Clarinet in B \flat :** Measures 60-64, playing a melodic line with eighth and sixteenth notes.
- Alto Sax. 1,2:** Measures 60-64, playing a melodic line with eighth and sixteenth notes.
- Tenor Sax.:** Measures 60-64, playing a melodic line with eighth and sixteenth notes.
- Trumpet 1,2:** Measures 60-64, playing a melodic line with eighth and sixteenth notes.
- Euphonium:** Measures 60-64, playing a melodic line with eighth and sixteenth notes.
- Tuba:** Measures 60-64, playing a melodic line with eighth and sixteenth notes.
- Double Bass:** Measures 60-64, playing a melodic line with eighth and sixteenth notes.
- Timpani:** Measures 60-64, playing a melodic line with eighth and sixteenth notes.

The score is written in 4/4 time and features a key signature of one sharp (F#). The pedal point is a sustained low note (likely C2) that serves as a harmonic foundation for the melodic lines of the woodwinds and brass.

Much of his music has C as the tonal center. Maslanka “feels C Major has this rooted vibrational energy that is universal” (Breiling, 2000, p. 16). Although he does write in other keys, his works often gravitate to C major. One key tends to dominate an entire movement or piece. Maslanka’s music has a tonal centricity that includes modal mixture and allows room for a sense of tonal space and flexibility.

Form, Rhythm, and Tempo Relations

Maslanka’s works are often built on standard common practice forms that lend the music an architectural support (Antonopulos, 2003). He employs the use of both rhythmic and melodic *ostinati*, counterpoint, and often writes variations with fantasia-like passages. Sonata and rondo forms are often suggested, however without the standard key relations found in the Classical period. Although he clearly understands musical form, Maslanka chooses to reduce the importance of formal structure by avoiding strict adherence to particular formal models. “As the music evolves during Maslanka’s compositional process, it creates its own form” (Breiling, 2000, p. 17). New sections are often indicated with abrupt textural changes. He tends toward large-scale forms such as the concerto and symphony that often contain multiple movements. Appendix C displays the number of movements in each of his current thirty-nine compositions for wind band.

Rhythm is an important element in Maslanka’s music and often works in tandem with the melodic ideas. Both simple and compound meters are common. Although duple meter is found most often, metric fluctuation is a benchmark characteristic of Maslanka’s works. Rhythmic ideas are built in complex layers as the texture and musical ideas grow. *Ostinato* rhythms can be found in many of his pieces as the simple ideas transform the layers increase. As shown in Figure 3.11, there are three layers of rhythmic activity being

performed simultaneously. The melody has a sustained pitch while the triplets and bass line form *ostinato* patterns.

Figure 3.11. Movement II – *Give Us This Day* (mm. 41-44)

Upper WW & Tpt 1

Clarinet 3

Alto Saxophone

Trombone

Tuba

Tenor & Bari. Sax,
Bass and Piano

Marimba

Vibraphone

The dotted-eighth sixteenth rhythm appears prominently in every Maslanka composition.

Figure 3.12 shows a fanfare rhythm in the brass that uses an open fifth harmony.

Figure 3.12. Brass fanfare (dotted rhythms) *Traveler* (mm.25-26)

Trumpet

Trombone

A steady pulse helps maintain a flow to the music and provides a foundation for rhythmic and harmonic complexity. Maslanka frequently expands or diminishes meter to alter the melodic ideas.

Tempo markings are carefully specified by the composer and require strict adherence from conductors and performers. Tempo and style terms are usually in English with a few foreign terms. Maslanka suggests that conductors begin score study with a metronome to help internalize pulse and understand at what rate the composer intends the music to progress (Camphouse, 2004). Tempo has a strong effect on articulation and emotional response. He believes exact interpretation of his tempi “allows the whole musical shape to emerge” (Wubbenhorst, 2000, p. 596).

Orchestration

Maslanka is a master of orchestration for winds and percussion. The percussion is used in equal proportion with the winds as an integral voice of the wind ensemble. He enlists a broad palette of percussion sounds that includes both traditional and non-traditional instruments. His extensive use of mallet and keyboard percussion adds depth and clarity to melodic and harmonic structure. He tends to allow the clarinet section to speak as the primary soprano voice with the intermittent addition of flute, saxophone, and trumpet. Maslanka likes to add melodic percussion to the soprano line to add precision and improve ensemble blend. The bass voice is especially important and often receives a boost from additional low reeds; contra bassoon and contra alto or bass clarinet. Piano and harp are carefully integrated into the texture. He often features the saxophone as a solo instrument. He is aware of the various instrumental timbres and shares this insight:

Each musical instrument represents a very narrow set of specifications. By saying what it is, are also emphatically say what it is not. We love an oboe not because it can “do everything” but because its possibilities are severely restricted. Out of those particular restraints comes a unique and beautiful sound. In that absolute restriction of color values – in that oboe sound – the entire universe opens up and is created anew. A new and powerful music is formed out of the composer’s encounter with the restrictions of the medium, and the restrictions of the traditional language elements. (Maslanka, 1998)

Instrument combinations are used to create textural changes. Maslanka likes to connect the musical ideas with orchestra color. These musical ideas are then transformed in a carefully crafted journey through a process that interweaves melody, harmony, rhythm, texture, and orchestration. According to Brooks (1994), “Maslanka’s compositional style is one that appears comfortable applying classical principles of structure and counterpoint with an Ivesian environment of layers and seemingly unrelated musical material, a style that acknowledges the past while existing in the present” (p. 19).

These general style characteristics permeate his wind band compositions. Many of these same ideas appear in *Unending Stream of Life* as the analysis of Chapter 5 will bear witness.

Composition Periods

David Maslanka’s music reflects his personal journey and the changes of his life. Accordingly, two and possibly three style periods may be observed. According to Bolstad (2001), the first period ranges from his early student days through about 1978. Only a few chamber works and one large-scale work fall into this first period. These works are generally neo-tonal and dissonant. The next couple of years held significant turmoil in Maslanka’s personal life and he composed almost nothing for over a year. The second period begins in 1980 and coincides with a more tuneful and emotional approach to

composition. His works often borrow from chorales harmonized by Johann Sebastian Bach. The works are also mostly tonal and use simpler harmonies. The first major work in this period is *A Child's Garden of Dreams* (1981) and ends with the *Mass* (1996).

According to Maslanka, every work he has written since 1996 has been influenced by the *Mass*, which may be considered as a landmark ending his second style period. He explains his thoughts to Russell Peterson in a 1998 interview:

“I recognize several sound periods of composing, and came to a huge conclusion with my *Mass*, which was performed in 1996. Once the *Mass* was completed I just didn't know who I was musically for a while after that. This huge thing got done and I was exhausted and just couldn't think, musically. And then when I started up again... I've written a bunch of music since then but each piece has been hard to do and has started with far more sketching than I've had to do before... so it's been a groping for the past couple of years to find out who I am, now, at this point. And the results have a lot to do with the Bach Chorales, which have shown up in these new works.” (Peterson, 1998, p. 9)

It is an additional purpose of this paper to explore the music of this emerging third period of composition through the analysis of *Unending Stream of Life* (2007).

During Maslanka's first period, he wrote music any way he could with a variety of inspirations under the direction of his conscious mind. The second period is much different. As a result of his challenges during the late 1970's, Maslanka became interested in the writings of psychologist Carl Jung. Jung's book *Man and His Symbols* presents a concept called 'active imagining' that is a form of meditation. As a result of his meditation, Maslanka's music has changed dramatically. He views himself as a channel for music that needs to be expressed. His source material is generated in his subconscious mind and is simply organized by his conscious mind. The result is a very expressive and heartfelt style of music. The music composed by him since the *Mass*

represents more than half of his total output for wind band and is the direct result of his personal journey of discovery to find his musical voice.

This paper shows how Maslanka used his unique compositional style – one that includes hymn tunes, active imagining, and the theme of transformation – to create an original piece of music for wind band entitled *Unending Stream of Life*.

CHAPTER 4

History and Analysis of the Hymn Tune “Lasst uns Erfreuen”

Hymn History

The history of the hymn “All Creatures of Our God and King” is an interesting journey that involves both the hymn tune “Lasst uns Erfreuen” and the text. The first printed version of the hymn tune “Lasst uns Erfreuen” was found in 1623 in the German Catholic hymn collection *Geistliche Kirchengesäng* that was printed in Cologne (Figure 4.1). Peter von Brachel is listed as the editor and composer. (Bäumker, 1962).

Figure 4.1. “Lasst uns Erfreuen,” Brachel, 1623



Although Brachel printed the first version, several earlier hymns share common melodic material with “Lasst uns Erfreuen”. According to Routley (1957), the entire first phrase is derived from a melody composed by Matthaus Greiter in 1525, which was used in the *Genevan Psalter* for Psalm 68 (Figure 4.2).

Figure 4.2. Psalm 68, Greiter, 1525



Both Psalm 138 from the *Genevan Psalter* of 1551 and the Old 22nd from the *Days Psalter* of 1563 use the descending four-note alleluia motive (Figure 4.3).

Figure 4.3. Old 22nd, Day's Psalter, 1563



In 1566 a hymn was written by M.F. Bell that bears a strong resemblance to “Lasst uns Erfreuen”. The hymn tune is “Mit Freuden Zahrt” (Figure 4.4) from a songbook of the *Bohemian Brethren*, a Moravian church in Europe. The similarities are especially noticeable in the descending 4-note motive in measures 5 through 7 and the melody in measures 8 and 9.

Figure 4.4. “Mit Freuden Zahrt,” Bell, 1566



When comparing these earlier hymn melodies with “Lasst uns Erfreuen” of 1623, the phrases are simple extensions of a basic diatonic melody that belong to the same hymn family (Routley, 1957). Routley explains:

... The theory I wish to advance here of a genesis of this group of ancient tunes is that the vocabulary had formed itself and that the anonymous composers, Protestant and Catholic (for “Lasst uns Erfreuen” is from a Catholic source), Swiss, German, French, and English, helped themselves to what they required. (Routley, 1957, p. 59)

Hymn analyst John Wilson (1981) also believes that much of the melody was borrowed from various psalmtunes of Greiter and was popular in the German Catholic church during the early seventeenth century. For over 250 years the piece was all but forgotten until it reappeared in *Das Deutsche Geistliche Lied*: a hymnbook published in 1895 by Heinrich Reimann.

In 1906 the hymn tune first appeared in English in *The English Hymnal* as edited by Ralph Vaughan Williams (1872-1958)(Figure 4.5). According to Wilson (1981) Williams claims he took the melody from the *Geistliche Kirchengesäng*, however the pattern of verse and alleluias is different from the Bäumker version (see Figures 4.1 and 4.5).

Figure 4.5. “Ye Watchers and Ye Holy Ones,” English Hymnal



The Vaughan Williams version arrives from two important sources. After some careful study, it was discovered by Wilson that the small hymnbook from Cologne of 1623 was in fact part of a series that began in 1607 and printed editions in 1619, 1623, 1625, and 1634, all edited by Peter von Brachel. The Brachel version of 1625 (Figure 4.6) is a much stronger match to the familiar *English Hymnal* version.

Figure 4.6. “Lasst uns Erfreuen,” Brachel, 1625



It is evident that these two versions (Figure 4.1 and 4.6) were in circulation during the mid-1620's (Wilson, 1981). The 1625 version of Brachel was used by editor D. G. Corner in his 1631 collection of hymns *Gross Catholische Gesangbüch*. The 1625 version clearly follows the same verse and alleluia pattern of *The English Hymnal*, however the triple meter is not present. Wilson (1981) sites the 1895 version of Heinrich Reimann (1850-1906), as a possible source for the triple meter. Reimann was consulted for several melodies during the editing of *The English Hymnal* and it is Wilson's theory that Vaughan Williams was "working from the Corner version as transmitted by Reimann (Figure 4.7)" (Wilson, p. 199) when he completed "Ye Watchers and Ye Holy Ones".

Figure 4.7. “Lasst uns Erfreuen,” H. Reimann, 1895



Brachel set the hymn tune to a twelfth-century Easter text and it followed that seasonal path for many years. Vaughan Williams set the tune to “Ye Watchers and Ye Holy Ones” (Figure 4.5) by J. Athelstan Riley (1858-1945), who served on the committee that edited *The English Hymnal*. It was not until 1919 that the hymn tune was finally paired with the text that it is most commonly known as today, “All Creatures of Our God and King.” William H. Draper (1855-1933) translated the text from the writings of Saint Francis of Assisi for a children’s choir festival in Leeds, England sometime between 1899 and 1919 (Stulken, 1981). The words to “All Creatures of Our God and King” were published in 1926 in a small book containing just ten hymns entitled *Hymns of the Spirit*.

St. Francis of Assisi is known for his love of all nature. Giovanni Bernadone, more commonly known as Francesco, was born in Assisi in 1182 the son of a wealthy Italian cloth merchant. He studied at the Latin school near the church of St. George and learned to speak French and Provançal in addition to his native Italian. He was held as a prisoner of the war between Assisi and Perugia for about a year in 1202. On his way back

to join the war effort after recovering from illness, he had a vision urging him to return to Assisi. As he neared the ruined chapel of San Damiano outside Assisi he heard a voice from the crucifix commanding him to “repair my house” (Stulken, p. 528). Francis went to his father’s warehouse, gathered up much of the cloth, took it to market and sold it along with the horse to provide funds for the repair work. His father was furious and took Francis before the civil authorities and eventually the bishop where Francis renounced all material possessions and family ties to embrace a life of poverty. He repaired several churches and began preaching to the villagers as a layman by 1208. He gathered a small group of disciples who strove to follow the path of Christ and spread His teachings. He officially formed the Third Order of Brothers and Sisters of Penance with the blessing of Pope Innocent III in 1212. The Franciscan order grew as they sought to live in the world and help those around them. In 1224, Francis received a vision that left the mark of a cross on his hands. During the last two years of his life he was in constant pain and mostly blind from an eye disease he contracted on a pilgrimage into Egypt a few years earlier. In the summer of 1225, he took refuge in a straw hut near his beloved San Damiano chapel and wrote the words to his famous “Canticle of the Sun”. This work praised God for His Creation and became the basis for the current text of the hymn “All Creatures of Our God and King” as translated by William Henry Draper (Watson, 2002). St. Francis penned the words to nearly sixty hymns during his lifetime. Pope Gregory IX proclaimed him Saint Francis of Assisi two years after his death. It is William Henry Draper’s translation of St. Francis of Assisi’s 1225 text that has become the most widely accepted text that is currently used with the hymn tune.

Hymn Analysis

For the purpose of melodic analysis, “Lasst uns Erfreuen” may be broken into five basic motives with some closely related variations. The following list of motives will serve as a guide for the analysis of the hymn tune. Standard *solfege* symbols are included to help relate to thematic ideas as the movements change tonal centers (Figure 4.8).

Figure 4.8. Thematic motives “Lasst uns Erfreuen”

The figure displays five thematic motives for the hymn "Lasst uns Erfreuen" on a treble clef staff with a key signature of two flats (B-flat and E-flat). The notes are half notes, and the lyrics are written below the staff. The motives are separated by double bar lines.

- Theme 1:** do re mi
- Theme 1A:** do re mi do
- Theme 2:** do mi fa sol
- Theme 3 (Themes 1 & 2 combined):** do re mi do mi fa sol
- Theme 4 (Alleluia):** do ti la sol
- Theme 4A (Alleluia):** fa mi re do
- Theme 5:** do sol fa mi fa sol

Analysis in Chapter 6 references the themes and their connections as listed by theme number. The phrase structure is also related by number, as shown in Figure 4.9.

Figure 4.9. Phrase structure “Lasst uns Erfreuen”



The phrase structure of the hymn tune is 8.8.4.4.8.8. and alleluias (Vaughan Williams, 1963). The numbers refer to the number of beats as the meter for each phrase. The four phrases function in the original hymn tune as a sentence. According to Caplin (1998), a sentence is “an eight-measure theme built out of two four-measure phrases” (p. 35). Although the phrase structure of the hymn tune does not fit precisely into Caplin’s model, the theme still conveys the three formal functions of a sentence – presentation, continuation, and cadential. The presentation phrase introduces material in two-measure motives called the basic idea, establishes the tonic, and sets up the expectation of something new. The continuation phrase increases the momentum of the theme through: (1) theme fragmentation, (2) faster harmonic progression, (3) greater rhythmic activity, and (4) sequences. The continuation phrase also serves as a cadence point (p. 41).

Caplin concedes “the continuation phrase of the sentence frequently deviates from its four-measure norm” (p. 47). As shown in Table 3, the lengths of the continuation

phrases are compressed and expanded yet still include the cadential points of the sentence.

Table 3

Comparison of phrases and structure in “Lasst uns Erfreun”

	Sentence 1		Sentence 2	
	Phrase 1	Phrase 2	Phrase 3	Phrase 4
Phrase type	Presentation b.i. + b. i.	Compressed Continuation	Presentation b.i. + b.i.	Expanded Continuation
Cadence type	none	half	none	authentic
# of measures	4	2	4	6
Total measures	6		10	

The two-measure basic idea of each presentation phrase is an exact repetition. The duplication applies to both the melodic structure and harmonization. The continuation phrases utilize two step-wise descending tetra chords as the ‘alleluia’ theme. The combination of these two tetra chords is a complete major scale. The half cadence on beat two of measure 6 arrives quickly on the compressed version of the continuation phrase that is just two measures in length. The expanded continuation phrase in mm. 15 and 16 draw the melody to a powerful conclusion by increasing the phrase to six measures. The piece closes with a $V^7 - I$ authentic cadence that solidifies the tonal center in E- Flat and provides closure to the phrase. Figure 4.10 clarifies the sentence phrase structure.

Figure 4.10. “Lasst uns Erfreuen”, Vaughan Williams, sentence phrase structure

The figure displays a musical score for "Lasst uns Erfreuen" by Vaughan Williams, illustrating sentence phrase structure. The score is written in 3/2 time and E-flat major. It is divided into four systems, each with a measure number in a circle (1, 5, 9, 13) and a key signature change to E-flat major.

- System 1 (Measures 1-4):** Labeled "presentation". Measures 1-2 are marked "b.i." (beginning of phrase). Measures 3-4 are also marked "b.i.".
- System 2 (Measures 5-8):** Labeled "continuation" (measures 5-6) and "cadence" (measures 7-8). Measure 7 is marked "HC" (half cadence). Measure 8 is marked "b.i.".
- System 3 (Measures 9-12):** Labeled "b.i." (measures 9-10) and "fragmentation" (measures 11-12).
- System 4 (Measures 13-16):** Labeled "sequence" (measures 13-14) and "cadence" (measures 15-16). Measure 16 is marked "PAC" (perfect authentic cadence). The harmonic progression IV, V, V⁷, I is indicated below the final measure.

The harmonization of “Lasst uns Erfreuen” by Ralph Vaughan Williams that appeared in the 1906 edition of *The English Hymnal* served as Maslanka’s source for the hymn tune in *Unending Stream of Life* (Figure 4.11). The first movement is based on

both the melody and Vaughan Williams harmonization of the hymn tune that will be analyzed in Chapter 4.

Figure 4.11. “Lasst uns Erfreuen”, #519 *The English Hymnal*, 1906



CHAPTER 5

Background and Analysis of “Unending Stream of Life”

Background Information

Unending Stream of Life, for wind band, was commissioned by the Sacred Winds Ensemble to celebrate their 10th anniversary in 2007. The artistic director and conductor of the Sacred Winds Ensemble, Scott Bersaglia, founded the group in 1997 as a ministry outreach of his home church, Petrey Memorial Baptist, in Hazard, Kentucky. The Sacred Winds Commissioning Project began in 2000 and includes works for wind, string and choral ensembles. Bersaglia requested “the new work be a minimum of five minutes in duration and oriented around a sacred theme to be chosen by the composer” (Maslanka, 2007). The premier performance was given on June 10, 2007, at the First Federal Center on the campus of Hazard Community and Technical College in Hazard, Kentucky, with Dr. Bersaglia conducting (<http://www.sacredwinds.org>).

This work has two significant sources of inspiration. The first is the hymn tune “All Creatures of Our God and King”. This hymn tune stood out above the other selections offered by Bersaglia to the composer. Maslanka states that the hymn is “a grand tune and it inspired a whole lot of musical thought in me.” The writings of Thich Nhat Hanh, a Vietnamese Buddhist monk, inspired the title of the composition. In his program notes, Maslanka states that “One statement of his [Nhat Hanh] stayed with me

throughout the composition of this piece: “We are life. We are inextinguishable!” (Maslanka, 2007).

Unending Stream of Life is composed of seven movements or ‘songs’ all based on the hymn tune “Lasst uns Erfreuen”. Each of the movements is a unique variation with connective elements that is outlined in this study. The seven movements are titled:

- I. Overture: “All Creatures of Our God and King”
- II. Seeking
- III. Brooding march
- IV. As you proceed to your certain end, what is the point of being alive?
- V. A hard thought that turns out alright
- VI. A sweet tune
- VII. “All Creatures of Our God and King”

The large-scale work takes nearly twenty-five minutes to perform. These seven movements are arranged in an arch form with complete hymn statements at the beginning and ending. The second and sixth movements are slower, more reflective, with a chamber music feel. The third and fifth movements provide stylistic contrast with faster tempos, full ensemble sounds, greater use of dissonance, and a general feeling of tension that wants to find resolution. The central movement, steady and deliberate, rises to a climax and poses the question ‘what is the point of being alive?’. The theme of transformation is evident in the titles of the movements as the listener moves from “Seeking” to “A sweet tune”.

Instrumentation

The instrumentation of *Unending Stream of Life* follows the typical wind ensemble model with a few notable exceptions. The addition of an e-flat clarinet, contra-alto clarinet, a third bassoon that doubles on contrabassoon, soprano saxophone, double

bass, and piano expand the range of timbral colors beyond the typical wind ensemble (see Table 4).

Table 4

Instrumentation listed in the full score

Piccolo	Percussion 1
Flute 1 & 2	Chimes
Oboe 1 & 2	Vibes
Clarinet 1, 2, 3 (one player double on E-flat clarinet)	Large Suspended Cymbal
Bass Clarinet	Marimba
Contra-Alto Clarinet	Percussion 2
Bassoon 1, 2, 3 (3 double Contrabassoon)	Orchestra Bells
Soprano Saxophone	Xylophone
Alto Saxophone 1 & 2	Percussion 3
Tenor Saxophone	Snare Drum
Baritone Saxophone	Tenor Drum
	Large Suspended Cymbal
	Percussion 4
Horn 1, 2, 3, 4	Bass Drum
Trumpet 1, 2, 3	Crash Cymbals
Trombone 1 & 2	Tom Toms
Bass Trombone	Large Suspended Cymbal
Euphonium	Percussion 5
Tuba	Tam Tam
Double Bass	Large Tom Tom
Piano	Timpani

The percussion section requires six players and a total of sixteen different instruments. The expansive use of keyboard percussion and a wide variety of percussion provides more timbral color. Important solos appear for the flute, clarinet, bassoon, soprano saxophone, alto saxophone, trumpet, double bass, and piano during each of the seven movements.

Analysis Methodology

The analysis includes a section on each movement that will be broken into four sections: (1) Melodic Material, (2) Harmony and Tonality, (3) Form, Rhythm and Tempo Relations, and (4) Orchestration. Two areas are also discussed that pertain to the entire work: (a) Performance Considerations for the Conductor, and (b) Unifying Elements. The analysis discusses primarily the musical elements of the piece, however, references to Maslanka's compositional style, use of hymn tune, and the theme of transformation are included as well. The analysis includes the composer's thoughts where appropriate, as well as the author's conclusions.

Multiple aspects of the piece are carefully analyzed, however, since melody is very important to Maslanka, it is given strong emphasis in this study. The role that the hymn tune "Lasst uns Erfreuen" plays in *Unending Stream of Life* is critical in the development of nearly every element of the musical fabric. Maslanka's use of the hymn tune melody in both complete statements and fragments are analyzed using the thematic motives as outlined in Ex. 8 earlier in this chapter. These thematic motives not only comprise significant portions of the melodic material, they also contribute to the harmonic structure, textural changes, and form as the melody continues to develop and transform throughout each movement and the entire work.

Maslanka's use of harmony involves both tonal and non-traditional harmonies. His music tends to be tonally centered around a specific key area and the harmonic movement is related to that particular tonal center. Although some harmonic analysis is included in this study, the focus of harmonic discussion is directed toward the way the composer uses harmony to create emotional effect.

Although most of this work is tonal and can be described with conventional harmonic language, Maslanka also includes sections that are not based on traditional harmonic progression. Maslanka prefers to highlight the melodic development over traditional harmony. Consonance and tonality are juxtaposed with striking dissonances. Brooks comments on Maslanka's music, "Because the music is a product of the composer's intuition, complex relationships of pitch class, if they even exist, occur as mere happenstance and only on an occasional basis" (1994, p. 10). The use of the hymn tune "Lasst uns Erfreuen" provides pre-existing melodic and harmonic material, however, Maslanka's treatment of this theme is often fragmented and continuously unfolding creating a problem for conventional analysis. Therefore, the analysis combines elements of tonal analysis with a descriptive narrative. This analytical format allows for greater clarity in identifying the essential elements and fundamental nature of Maslanka's composition.

Structure in Maslanka's music is often connected with changes in melody, texture, harmony and rhythm. The form and structure of each movement and their relation to the entire composition are analyzed in this study. Tempo and meter are critical rhythmic elements in Maslanka's music. Changes in tempo and meter are often connected with changes in texture, melody, and harmony as part of the overall structure of the work. Harmonic rhythm is often associated with structure and is included with the analysis of form and harmony.

Textural variety, or the differences in aspects of sound qualities, is intricately woven into Maslanka's music. This study analyzes the similarities and difference in texture that occur between sections within the same a movement, each separate

movement and how the movements work together to create a cohesive composition.

Maslanka's use of timbre, tessitura, orchestration, and dynamics create a wide range of tonal colors, moods, and emotions.

All score examples in this document are C score or non-transposing.¹

The analysis is focused on the facets of the music within each individual movement and illustrates the interaction of these various elements on both the small scale (phrases or phrase groups) and large scale (sections and the entire movement). Analysis of elements that unify multiple movements is also scrutinized. The theme of transformation is analyzed as it is embedded within the journey of this work.

The titles of each of the movements provide a descriptive statement or programmatic idea about the general mood and character. Maslanka invites the listener on a spiritual journey that is symbolized by his use of the hymn tune "Lasst uns Erfreuen" and the quest for self-awareness. As the hymn tune transforms with the various styles, so does the experience of the performer and audience.

Some of the analysis is a narrative description of the music that reveals an understanding of the emotional and intuitive approach to composition by Maslanka as a means of assisting conductors and performers in creating a meaningful interpretation of *Unending Stream of Life*. It is not the intent of this study to provide a comprehensive theoretical analysis that describes every aspect of the music in excruciating detail. Instead, the author's intent is to provide a scholarly analysis that explains the important elements of this piece and how they interact with each other to form a quality

¹ Special thanks to Carl Fischer Inc. for granting permission to use copyright material.

composition in a manner that is useful to conductors and performers who desire to understand and interpret his music.

Movement I: Overture – *All Creatures of Our God and King*

Melodic Material

The melody of the hymn tune “Lasst uns Erfreuen” is the basis for the first movement as well as the entire work. The melodic form of the first movement is allied with the phrases of the hymn tune. There are three complete statements of the hymn that function like three verses. Measures 1-15 complete the first verse, mm.16-30 the second verse, and mm. 30-47 the third verse.

Figure 5.1. Overture (unison bass line) *Unending Stream of Life* (mm. 1-13)



By stating the entire bass line of the hymn tune using Vaughan Williams’ harmony, Maslanka also draws attention to the creative and energetic flow of the bass line. The constantly moving scalar line provides not only an interesting bass to the hymn

but also a creative counterpoint to the melody. By presenting the bass line alone first instead of the melody, which would be more typical, Maslanka subtly shifts the focus to the melodic nature of the bass part.

In addition to emphasizing the melodic nature of the bass line, he delays the entrance of the hymn melody by a verse, which serves to create additional anticipation and interest. The first complete statement of the hymn melody with harmonization occurs in the second verse as the anacrusis to m. 16 (Figure 5.2).

Figure 5.2. Full score of “Overture” *Unending Stream of Life* (mm. 30-35)

This musical score is for the "Overture" of the piece "Unending Stream of Life," covering measures 30 through 35. The score is written for a large symphony orchestra and includes the following instruments and parts:

- Piccolo**: Silent throughout the passage.
- Flute 1 + 2**: Play a melodic line in the right hand, often with grace notes, and a sustained harmonic in the left hand.
- Oboe 1 + 2**: Similar to the flutes, playing a melodic line with grace notes and a sustained harmonic.
- Clarinet in E \flat** : Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Clarinet in B \flat 1 + 2**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Clarinet in B \flat 3**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Bass Clarinet**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- ContraAlto Clarinet**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Soprano Saxophone**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Bassoon 1 + 2 + 3**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Alto Saxophone 1 + 2**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Tenor Saxophone**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Baritone Saxophone**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Trumpet in B \flat 1 + 2**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Trumpet in B \flat 3**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Horn in F 1 + 2**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Horn in F 3 + 4**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Trombone 1 + 2**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Bass Trombone**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Euphonium**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Tuba**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Double Bass**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Piano**: Silent throughout the passage.
- Timpani**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Chimes**: Play a melodic line in the right hand and a sustained harmonic in the left hand.
- Percussion 2**: Silent throughout the passage.
- Percussion 3**: Silent throughout the passage.
- Percussion 4**: Silent throughout the passage.

The score is written in 3/4 time and features a key signature of two flats (B \flat and E \flat). The melodic lines are often characterized by grace notes and slurs, while the harmonic parts provide a steady accompaniment.

Harmony and Tonality

This entire movement is tonally centered in the key area of E-flat Major. Maslanka borrows the harmonization of Ralph Vaughan Williams for the overture. He openly recognizes Vaughan Williams as the source of the harmony in the program notes and the score where he refers to it as "full-bodied and wonderfully satisfying" (Maslanka, 2007). The harmony is clearly functional and tertian. The movement ends with a plagal (IV-I) cadence. The bass line descends from scale degree 4 to scale degree 1 in a scalar motion on the E-flat major scale. The 'amen' cadence serves to capture the spirit and flavor of traditional hymnody.

Form, Rhythm and Tempo Relations

The form of the first movement matches the three verses of the hymn tune in roughly three equal parts. The instrumentation, melody, harmony, and dynamics are all tied to the form. Maslanka establishes form through the transformation of the musical elements and not solely the melodic line.

This first verse employs some metrical variation. The hymn tune is typically in a simple-triple meter (usually 3/2). By writing the first measure in 4/2 instead of 3/2 with a pick-up beat, Maslanka adds weight to the first note by treating it metrically as the downbeat. The changes in meter in measures 5, 6, and 11 subtly shift the accent from a weak beat to a strong beat which creates a slightly varied feel to the bass line compared to the way it appears with the harmonized hymn tune in verses two and three.

The second and third verses appear completely in triple meter with traditional phrasing marking that follow the hymn tune.

Maslanka's tempo marking is clearly marked at the beginning of the movement as half note=ca 112 bpm (beats per minute). The composer does indicate a slight slowing at the end of the second verse and a longer slowing down as the final cadence arrives.

Orchestration

Each of the three verses has a unique instrumentation. The first verse uses only the bass line of the hymn played at a fortissimo dynamic (Figure 5.1). Of the thirty-nine separate parts in the full score, the bass line is scored for fourteen parts. The heavy weighting of the bass line scoring is typical of Maslanka's writing, as he explores the rich depth of the symphonic wind ensemble through his use of additional low woodwinds (contra-alto clarinet and contra bassoon), specified notation for bass trombone instead of simply trombone 3, the use of double bass and piano. By expanding the depth of bass color in each section of the band, Maslanka accentuates the bottom of the overall ensemble sound and the bass pitch of each sonority.

In the second verse, Maslanka voices the chorale sparsely yet in four parts with a select woodwind choir and horn. By leaving out the piccolo, flute, and E-flat clarinet, he achieves a rich and robust timbre. Although he uses just eleven voices, the balance of parts is 4 soprano, 1 alto, 2 tenor, and 4 bass. This imbalance of parts reinforces the importance of both the hymn melody and the bass line. It is not until the pick-up to m. 31 when the final verse begins that the composer opens the work with a nearly full complement of winds with bass, piano and chimes. The piccolo and bells join in the final alleluias to complete the rich and full ensemble sound.

Maslanka's treatment of instrumentation and melody within the three verses provide evidence of two of his favorite compositional techniques: the theme of

transformation and the use of a hymn tune. The melody of the hymn tune “Lasst uns Erfreuen” that is used in the chorale “All Creatures of our God and King” is not only the basis for the melody of the overture, but it is the main melodic material for all seven of the movements. The subtitle of the work “Variations on All Creatures of Our God and King” indicates very clearly the connection with the hymn tune. Even within the overture, he presents three aspects or minor variations of the hymn tune as a means of transformation. The movement progresses from simple to complex, soft to loud, low to high, monophonic texture to homophonic texture, and bass voice to fully harmonized ensemble. This transformation happens on many levels throughout the entire work.

Maslanka describes his central focus of the hymn tune

“When you have a single element such as this hymn tune which is at the center of everything in this piece, then it can be said that each of these separate songs is a different picture of this melody. All the pictures taken together produce a bigger impression. It’s like having seven dreams about the same subject.” (Maslanka, 2010)

Some primary concerns for the conductor are as follows: (a) ensemble balance, especially between chamber and full ensemble sections, (b) getting the bass voices to blend in the opening verse, and (c) interpretation of the two *ritardandi* that occur at the ends of each verse. Given the heavier scoring of the bass and soprano voices in the hymn, attention must be paid to the inner voice balance in the second and third verses. As the piccolo and mallet percussion are added in the last verse, their color must be heard on top of the full ensemble sonority. The mixture of brass, woodwind, string bass, and piano in the opening verse create a need for careful attention to overall style of articulations, attacks and releases, and phrasing. The timbral changes that result from dropping into the lower ranges of the instruments. There are also three kinds of articulations: accent,

staccato accent, and legato accent that may not have the required distinctions without the conductor's focus. Simply getting the ensemble to watch and feel the tempo relax at the end of each verse will draw emphasis to the cadences and strengthen the tonality.

Movement II: *Seeking*

The second movement begins quietly with only a brief pause following the first movement. Maslanka indicates in the score to “go right on” at the end of the overture. The serene second movement maintains a chamber music style throughout all 46 measures. As the title implies, the listener has the feeling of searching for something as the various instrumental lines wander in their separate directions.

Melodic Material

The primary melodic material is the hymn tune, however, Maslanka adopts a chamber ensemble texture. This movement is scored at a soft dynamic for only four instruments: flute, bassoon, alto saxophone, and piano. The flute and piano double the same musical line creating three-part counterpoint with the bassoon and saxophone (Figure 5.3). The saxophone performs Theme 3 of the hymn tune melody in a half-note augmented pattern and serves as the main melodic voice throughout the movement. The bassoon has a legato bass line that is comprised of walking eighth notes. This bass line, in High Baroque fashion, generally moves in a scalar pattern with some leaps and thirds that outline triadic harmonies. The flute and piano provide a countermelody that typically moves in contrary motion to the hymn tune melody and contains exactly seven notes like the melody. However, this line is moving in common time. The result is not simply a

three-part counterpoint of harmony, but three levels of rhythmic activity that support the hymn tune.

Figure 5.3. Movement II – *Seeking* (mm. 1 – 6)

The musical score for Movement II – *Seeking* (mm. 1 – 6) is written for five instruments: Flute, Oboe, Bassoon, Alto Saxophone, and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Flute and Piano parts play a melody with a 'hold back... in tempo' instruction. The Bassoon plays a rhythmic pattern labeled 'p Theme 3'. The Alto Saxophone plays a melody labeled 'p - serene'. The Oboe and Piano parts are mostly silent in this section.

Solo instruments are added at the ends of phrases to provide timbral variety and reinforce one of the musical lines. The oboe joins the flute in mm. 5 – 7 (Figure 5.3).

The saxophone switches to the alleluia motive or Themes 4 and 4a for the six-measure phrase from mm. 13 – 18 (Figure 5.4). As seen in previous compositions as highlighted in Chapter 4, the augmented melody is a common variation in the music of Maslanka. The double bass is added to support the bassoon line in mm. 11 and 12. The oboe replaces the flute with the countermelody in measures 13 – 20.

Figure 5.4. Movement II - *Seeking* (mm. 13 – 18)

The musical score for Movement II - *Seeking* (mm. 13-18) is presented for four instruments: Oboe, Bassoon, Alto Saxophone, and Piano. The score is in 4/4 time and E-flat major. The Oboe part begins with a melodic line marked 'in tempo' at measure 13, followed by a 'hold back...' section and then 'in tempo' again. The Bassoon part features a rhythmic pattern of eighth notes, with 'Theme 4' and 'Theme 4a' indicated. The Alto Saxophone part has a melodic line with 'Theme 4' and 'Theme 4a' indicated. The Piano part provides a harmonic foundation with a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The score is marked with 'in tempo' and 'hold back...' to indicate changes in tempo.

Harmony and Tonality

The entire second movement rests solidly in the key area of E-flat major. Maslanka connects each movement tonally to the movements before and after it with traditional harmonic relationships. As mentioned earlier, the composer uses the musical elements of melody, harmony, rhythm, and orchestration to accent the form. In “Seeking”, it is the phrases of the melody that shape the formal structure. Measures 19 – 23 serve as a transition between the two larger sections of this movement as shown in Figure 5.5. Two clarinets join in measure 20 with a tonic arpeggio that moves in descending sixths. The bass clarinet, contra-alto clarinet, and double bass complete the transition by standing on the dominant (B-flat). These five measures serve as both a cadence point (a half cadence) and a transition between the two larger sections of the second movement.

Figure 5.5. Movement II – *Seeking* (mm. 19 – 23)

hold back... 20 in tempo hold back...in tempo slowing...

Flute

Oboe

Clarinet 1

Clarinet 2

Bass Clarinet

Contra Alto Clarinet

Bassoon

Alto Saxophone

Double Bass

Piano

The melodic phrases are performed solely by the alto saxophone in the second movement. Each time the A and A¹ phrases appear they are statements of theme 3 (Figure 5.3). The B theme aligns with themes 4 and 4a, which complete the full octave descending E-flat major scale alleluia (Figure 5.4). The first transition is essentially a half cadence and the coda is an authentic cadence.

Form, Rhythm and Tempo Relations

The overall form of the second movement has two large sections that are very similar as shown in Table 5. Section one is mm. 1-23 and section two mm. 24 – 46. Both sections are twenty-three measures long and comprise four phrase components. In this movement, the melody is the prime factor in determining the form.

Table 5

Form of Movement II – *Seeking*

SECTION	1				2			
PHRASE	A	A ¹	B	transition	A	A ¹	B	coda
MEASURES	1-6	7-12	13-18	19-23	24-29	30-36	37-42	43-46
THEME	3	3	4 & 4a		3	3	4 & 4a	

The entire movement is in common time with the exception of two meter changes: in m. 22 with the addition of a 3/2 bar and the 2/4 measures at 36. Both metric variations are cadence points where the composer shifts time to draw focus upon the cadential harmony.

The tempo is marked at quarter note = ca 63 bpm. Maslanka encourages a *rubato* feel by inserting the term “hold back” on the score seven times and “slowing” three times in this movement. An “in tempo” marking that returns to the slow meter follows each tempo nuance. The fluid nature of the beat in this movement supports the title by making the listener feel as if the hesitations and pauses are moments of indecision during the journey as the music actually ‘stops to think’ while the listener is seeking their purpose in life.

Orchestration

Although section 2 starts almost identically to section 1 with similar voicing and the three-part counterpoint, Maslanka uses the piano and percussion to add color. The piano, vibraphone, and orchestra bells all play in octaves with the flute in section 2. The piano is written for both hands one octave above and below the flute while the keyboard percussion are in unison with the flute. There is also a timpani roll through the first three bars that reinforces the tonal center of E-flat. The B phrase of section two drops the piano and bells leaving only the vibes to reinforce the flute. The authentic cadence in the last three measures ends the movement solidly in the key of E-flat major (Figure 5.6).

Figure 5.6. Movement II – *Seeking* (mm. 43 – 46) (coda)

The musical score for Movement II – *Seeking* (mm. 43–46) (coda) is written for six instruments: Flute, Bass Clarinet, Bassoon, Alto Saxophone, Double Bass, and Vibraphone. The key signature is E-flat major (three flats) and the time signature is 4/4. The score is divided into four measures: (43) slowing..., (44) tempo ad lib., (45), and (46). The Flute plays a melodic line in all measures. The Bass Clarinet, Bassoon, and Alto Saxophone play a three-part counterpoint in measures 43 and 44, then drop out in measures 45 and 46. The Double Bass plays a pizzicato line in measures 43 and 44, then drops out in measures 45 and 46. The Vibraphone plays a line in all measures. The score ends with a double bar line in measure 46.

Despite the fact that a single instrument is performing the melody, he manages to create constant variety through his use of instrument colors, tempo *rubato*, and meter changes. The timbre changes are ideas or opportunities that appear along the way and

grab the listener's attention in a way that makes them pause to take notice, but continue to move on each time as if still looking for something. The overall mood of this movement is quietly reflective and hopeful.

Movement III: *Brooding March*

Maslanka builds each movement to contrast its neighbors as a way to heighten the emotional impact. The third movement is darker in mood than the first two movements. As the title suggests, an air of mysterious plotting and anticipation cloud the solemn opening as the music plods along a dark path leading the listener methodically toward an unknown danger. Maslanka describes the opening of the third movement in the following way:

“It has an aspect about it of an unrelenting pace and something coming in an almost sinister fashion. It is very soft and expectant; you don't know what is going to happen. You have a clear sense of a marching kind of quality in a somber way. Then not too far along, it takes on an extremely urgent kind of quality... a powerfully urgent quality in a not nice way” (2010).

As will be shown, the composer employs the music elements cleverly to create emotion in this powerful variation through the use of the minor mode, ostinato, steady pulse, melodic expansion, pedal point, and changing meter.

Melodic Material

The “brooding march” melody is a variation of the hymn tune melody that is in the minor mode and follows the pattern of scale degrees similar to the original theme 1A. Figure 5.7 compares the original theme of the hymn with the variation used in movement III. Maslanka uses the hymn tune melody in short motives that develop over time.

Figure 5.7. Melodic scale degree comparison between original hymn and movement III

Original Theme 1A (2x)

Movement III Variation

The first notes of the movement III variation substitute the minor mediant for the tonic and each time the mediant appears in the melody it is minor. The clarinets are forced to play only a portion of the melody (see Figure 5.8) due to the fact that the concert C is too low to physically play on the instrument.

Figure 5.8. Movement III - *Brooding March*, opening melodic material (mm. 1-2)

Clarinet a3

Tenor Saxophone

Trombone 1-2

p *very short staccato*

In addition to the strong melodic relationship with the hymn, the *Brooding March* themes are closely related. The two main motives of the A section are derived through a process of constant variation, development, and combination, which contributes to the thematic transformation of the short motive into a theme; a common device in many of Maslanka's compositions. The development of the melodic idea is often combined with rhythmic and harmonic development to create a sense of forward motion through the

building and interaction of the musical elements. A simple variation of the hymn melody in the minor mode is employed as motive *a* in Figure 5.9.

Figure 5.9. Movement III – *Brooding March*, *a* motive with *ostinato* (mm. 1-3)

The musical score for Figure 5.9 is for Movement III – *Brooding March*, measures 1-3. The tempo is marked as $\text{♩} = 108$. The score is in 4/4 time. The instruments and their parts are as follows:

- Clarinet 1, 2, 3:** Play a melodic line in the right hand, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4.
- Bass Clarinet / Contra Alto Clar.:** Play a melodic line in the left hand, starting with a half note F4, followed by quarter notes G4, A4, and B4, then a half note A4.
- Bassoon 1 & 2:** Play a rhythmic ostinato in the left hand, consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4.
- Contrabassoon:** Play a rhythmic ostinato in the left hand, consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4.
- Tenor Saxophone:** Play a rhythmic ostinato in the left hand, consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4.
- Trombone 1 & 2:** Play a melodic line in the left hand, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. A bracket labeled 'a' is placed over the first four notes (G4, A4, B4, C5).
- Double Bass:** Play a rhythmic ostinato in the left hand, consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4.
- Piano:** Play a rhythmic ostinato in both hands, consisting of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4.

Figure 5.10 shows motive *b*, a five-note palindrome motive that follows the *a* motive each time. Motive *b* moves up and down in a step-wise manner with the peak of the idea falling on a strong beat giving it the greater emphasis (see mm. 5-6 in Figure 5.10). Notice how the melody builds from the motives and grows in length and complexity each time: first it is a three-bar phrase, (mm.1-3) as shown in Figure 5.9, and next a four-bar phrase, (mm. 4-7) as shown in Figure 5.10.

Figure 5.10. Movement III – *Brooding March*, *a* and *b* motives (mm. 4-7)

The musical score for measures 4-7 of Movement III – *Brooding March* features a full orchestra and piano. The instruments are arranged in a standard orchestral layout. The key signature is one flat (B-flat), and the time signature is 4/4. The score shows measures 4 through 7. Motive 'a' is marked in measures 4 and 5, and motive 'b' is marked in measures 6 and 7. The piano part plays a steady eighth-note accompaniment throughout.

Maslanka continues to develop the *b* motive over the next nine measures (mm. 8-16) into four additional motive variants *b1* – *b4* (Figure 5.11). The development of the *b* motive includes sequence and rhythmic variation. Additionally, motive variants *b2*, *b3*, and *b4* include triadic harmony in contrast to the unison of *a*, *b* and *b1*. This third phrase blossoms into nine measures in length and includes motives *a-b-b1-b2-b3-b4*. The pitch of the *b* motive variants also rises as the phrase reaches a climax and *crescendo* in mm. 15-16.

Figure 5.11. Movement III – *Brooding March*, *a* and *b* motives with variants (mm. 8-16)

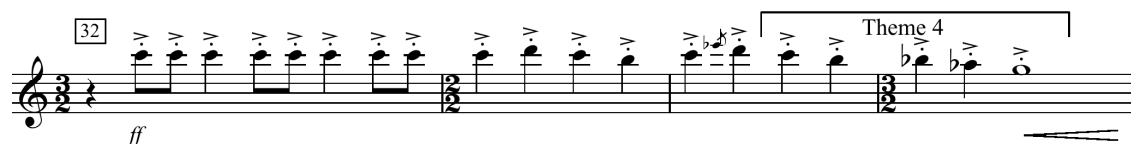
The musical score for Movement III – *Brooding March*, measures 8-16, is presented in two systems. The first system (measures 8-12) and the second system (measures 13-16) both feature the following instrumentation: Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Tenor Saxophone (Ten. Sax.), Trombone (Tbn.), Double Bass (Db.), and Piano (Pno.).

In the first system, measures 8-12, the Trombone part (Tbn.) contains motives *a* and *b*, along with their variants *b1* and *b2*. The Piano part (Pno.) provides a steady accompaniment. The second system, measures 13-16, continues the same instrumentation and accompaniment, with the Trombone part (Tbn.) featuring motives *b3* and *b4*.

The next eight-measure phrase is fashioned from short motives that are now conjoined to make new combinations. Motive *a* joins with *b3* and *a* also joins with *b4* and *b3*. This motivic development features the addition of alto and baritone saxophones, horns, and trumpets as clarinets and trombones are now silenced. The entire cadre of bass line instruments is now oscillating between the pitches D and C. At measure 25, the saxophones perform the *b3* motive twice while the *ostinato* continues to plod along. The final three measures of the A section (mm. 29-31) *crescendo* to a rising statement of the *b4* motive from the full ensemble. The *ostinato* gives way to a falling chromatic bass line that builds dramatically toward the B section.

The melodic motive for the B section is a variation of the falling four-note alleluia motive labeled as Theme 4. The melodic material repeats the pitch C and moves stepwise above and below it similar to a turn before completing the phrase with the descending alleluia motive, as shown in Figure 5.12.

Figure 5.12. Movement III – *Brooding March*, B section melody (mm. 32-35)



The A' section returns to the exact *ostinato* pattern of the opening, however, Maslanka adds a new melodic component. In m. 53 the flutes and muted trumpet play a rhythmically augmented version of the hymn tune theme 3 (Figure 5.13).

Figure 5.13. Movement III – *Brooding March*, augmented hymn melody (mm. 53-56)



Harmony and Tonality

The mode and key shift to c minor, although there is no written key signature.

Maslanka creates an *ostinato* pattern that provides both harmonic function and rhythmic energy. Figure 5.14 uses the piano part from measure one to display the *ostinato* that consists of two chords played by the bass line instruments.

Figure 5.14. Movement III – *Brooding March*, *ostinato* bass line chords (m. 1)



The chords are simply the notes DGC and CGC from lowest to highest. The lowest note is the only moving pitch that alternates between D and C with the dissonant pitch falling on the strong beats of the measure.

On top of the steady *ostinato* is a melody scored for all B-flat clarinets, tenor saxophone, and two tenor trombones with straight mutes. All parts start at a soft dynamic (piano) with the written direction to play “very short *staccato*” in the parts and score.

This *ostinato* dominates the first thirty measures of the *Brooding March* as it relentlessly drives the c minor tonality into the listener's mind. The entire B section rests solidly on a C pedal point with the exception of two brief statements of the dominant in measures 35 and 41. The effect of the constant c minor is to ground the movement tonally. When Maslanka returns to the A' at m. 51 he also brings back the original *ostinato* pattern that stays until the final cadence.

The first hint of a move away from c minor is the note f-sharp that sounds in the melody at m. 70. The sharp scale degree 4 serves as the leading tone for G Major: the key area that ends this movement and connects it tonally to the next.

Form, Rhythm and Tempo Relations

The overall form of this movement is ternary or ABA' as shown in Table 6.

Table 6

Form of Movement III – *Brooding March*

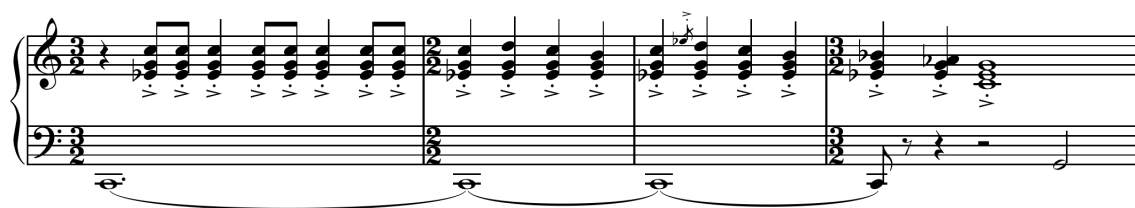
SECTION	A	B	A'
MEASURES	1 - 31	32 – 50	51 - 81

The meter changes to 4/2 with a marked tempo of quarter note = 108 bpm. Maslanka establishes a steady march feel through the use of tempo and staccato quarter notes on each beat. A two-beat *ostinato* pattern oscillates between two chords without change in tempo or style from the first beat of the opening measure through both A sections. This constant driving pulse propels the work forward toward an unknown destination with relentless energy. The B section includes both 3/2 and 2/2 time signatures that further alter the metric feel and adds to the emotional intensity. The meter

changes the pulse accent and broadens by one bar (m. 38) to mirror the expansion of the melodic phrase.

The rhythmic drive of the B section is propelled by the repeated c minor add9 chords and stepwise chromatic motion, as shown in the piano reduction of the full score as Figure 5.15.

Figure 5.15. Movement III - *Brooding March*, B section (mm. 32-35)



Orchestration

Because of the quiet beginning, a feeling of uncertainty, foreboding, and the anticipation of something looming on the horizon pervades the first A section of the piece. The A section is a simple homophonic structure of a bass line with block chords and a melody. The bass line is voiced in the bass clarinet, contra-alto clarinet, two bassoons, contrabassoon, double bass, and piano.

Maslanka allows the instrumental timbres of the low voices, muted trombones, low chalumeau range of the clarinet, and piano to deepen the mystery and anticipation of the *ostinato* sections. The B section features the percussion colors of bass drum and tam tam with dynamic rolls to heighten the emotion. The very end of the movement features the timpani with the root pitches of the V-I cadence in the new key of G.

well-known artists (historywired.si.edu). The text of the lyrics is based on a story from the Bible². Maslanka spoke about the use of two melodies in an interview:

“There are two melodies in the piece. One is the hymn-tune “All Creatures of Our God and King” and the other is my remembrance of a Gospel tune called “Jesus met the woman at the well.” I remembered it from hearing gospel recordings of male quartets years ago. It is a kind of music that I have always loved and this tune came up here in relationship to the original melody. If you wanted to go deeper in the story, if one exists here, you do have this powerful gospel story of the woman who Jesus sees for the first time and looks at her and says ‘you have had five husbands and the man you are living with now is not your husband.’ In essence he tells her to get a grip, figure your life out, and get it straightened out...figure out what you’re doing. I have no idea why that should have come to me to be put in this piece, but that’s what it is. So you can have that verbal story and you can also have what you described as an epiphany, in which a person does come to terms with themselves and does understand why they are here on this earth – what they are here for at this time. So, that quality is I think truly present in that piece of music” (Maslanka, 2010).

The appearance of both melodies is obviously symbolic to Maslanka. He is trying to encourage the listener to find self-awareness and through that discover their purpose in life by understanding that they cannot hide but must come to grips with who they are.

The alto saxophone, one of Maslanka’s favorite voices in the wind ensemble, presents the gospel song melody in a low register as shown in Figure 5.17.

Figure 5.17. Movement IV – “Jesus Met the Woman at the Well” (mm. 2-6)



² John 4:4-5, 4:15-19.

This gospel melody appears five times in the movement: once in the opening sections A1 and A2 and three at the end in section A4.

Harmony and Tonality

Maslanka connects the center movement tonally to G Major that ended the third movement. The opening four-note chord is a G add6 that is voiced for the marimba and clarinets. This chord serves as a pedal point through the first eleven measures and creates tonal stability for the melodic line. Interestingly, the chord could also be labeled an e^6_5 , which is tonal region that Maslanka explores at the end of this movement. He stays in G Major for thirty-two measures before changing to a C pedal point for section A3. The C major arpeggio in measure 28-29 serve as a IV chord that resolves to a tonic in bar 30. This plagal cadence helps (a) establish the tonality, (b) serves as an ‘amen’, and (c) launches the movement into a new idea. As the work builds to a climax, the harmonic progression moves more quickly. In the B section (mm. 47-61), he begins with circle of fifths chord progressions that are linked by major thirds (Table 7).

Table 7

Movement IV – Section B chord progression

Measure	47	48	49	50	51	52	53	54	55-6	57
Chord	Bb	F	c	G	Eb	Bb	f	C	Ab	Eb
	Circle of 5ths				Circle of 5ths					

The B section is a good example of how Maslanka combines the traditional harmonic idea of a circle of fifths progression into a non-traditional harmonic result. The final A4 section of the movement is in e minor, which connects to the G major opening. He uses the ambiguity of the chord spelling to move between relative major and minor keys.

Form, Rhythm and Tempo Relations

The form of movement IV, determined by the general phrase structure of the melody and the tonal design, can be represented as A1-A2-A3-B-A4 (Table 8).

Table 8

Form of Movement IV

Section	Measures
A1	1-16
A2	17-31
A3	32-46
B	47-61
A4	62-75

Each of the A sections contains the same basic melodic material that is a variation of the original hymn tune. The sustained chords of the opening twenty-eight measures create a timeless feeling from the lack of steady pulse or harmonic changes. The C Major arpeggio in mm. 28-29 starts the pulse moving with a steady eighth-note. This rhythm of the entrances of the melodic material becomes closer starting with A3. It starts at a two measure interval then increases at measure 42 where four-note fragments begin to overlap rhythmically in an echo style call and response format every two beats. This increase in rhythmic activity by starting entrances of the melody at narrower intervals creates a sense of urgency and energy that propels the piece toward the climax.

The big climax at the B section is marked by a dotted rhythm that drives the piece forward. There is great intensity, as the ensemble is playing fortissimo with nearly all voices. The final A4 section returns to the chamber sound and the *rubato* rhythmic feel of the opening.

The tempo at the opening is quarter note = 72 bpm. Maslanka moves the time forward with a gradual accelerando that takes about ten measures to build to 92 bpm at the B section. As the movement transitions out the B section, the tempo slows back down to 'a tempo'. The tempo push propels the piece into the climax with a sense of urgency and excitement that symbolically reflects the listener's search for purpose in life.

Orchestration

The choice of clarinet choir and marimba for the accompaniment works well to support the melodic lines of the flute and alto saxophone. The addition of voices such as the contra-alto clarinet, double bass, oboe, and piano provide a variety of colors that create interest. The contrast between the chamber ensemble scoring of the A sections and the full ensemble scoring of the B section support the dramatic emotional epiphany that is experienced in this important middle movement. The addition of piccolo, chimes, crash cymbal, and rolls on the tam tam expand the variety of timbres. As in each movement of this work, Maslanka combines the elements to create transformation through the use of two melodies, harmonic ambiguity, pedal point, timbral variety, tempo changes, rhythmic independence followed by unison rhythmic movement, and fluid orchestration.

Movement V: *A Hard Thought That Turns Out Alright*

After the deep reflection and epiphany of the last movement, the journey continues into more dangerous territory: the listener must face and conquer fear. The music of this movement is dark and mysterious as the inner turmoil rises to the surface and finds musical expression through various hymn tune fragments, minor keys,

chromaticism, dissonance, more complicated rhythmic devices, and even the unexpected arrival of a Bach chorale. The result is an exhilarating and perilous scherzo.

Melodic Materials

Of all the movements, the connection with the original hymn tune themes is most tenuous in movement V. Aside from melodic fragments that resemble Themes 1 and 1A, the opening seventy measures of this movement are based on scalar melodic ideas and rhythmic motives. At m. 71 an eight measure melodic idea begins that encompasses all five original hymn tune themes. Figure 5.18 shows the first statement of this idea in the soprano saxophone:

Figure 5.18. Movement V – canon motive (mm. 71-82)

The figure displays a musical score for two parts: Soprano Sax. and Sop. Sax. The Soprano Sax. part begins at measure 72, marked with a box containing the number 72. It features two themes: Theme 3, which appears in measures 72-75 and 76-79, and Theme 4, which appears in measures 80-82. The Sop. Sax. part begins at measure 7 and features three themes: Theme 5, which appears in measures 7-10; Theme 4a, which appears in measures 11-14; and Alleluia (4+4a), which appears in measures 15-18. The score is written in 3/4 time and uses a treble clef. The Soprano Sax. part is written in a higher register than the Sop. Sax. part.

Maslanka continues to use minor variations of these themes to layer various parts in canon over two countermelodies: one in the bass line and the other in the horn. These layers of staggered melody take on an Ivesian quality and add great energy to the music as it drives to a climax at m. 132. The trombones provide what Maslanka calls “a small slap in the face to make sure you are paying attention” (2010) in mm. 142-3 with a bold statement of the four-note alleluia theme in octaves (Figure 5.19).

Figure 5.19. Movement V – trombone alleluia motive (mm.142-3)



The B section is a very clever combination of the hymn tune melody and a Bach chorale. Maslanka states Bach chorale #26 “O Eternity, O Word of Thunder” with the clarinets and bass while the soprano saxophone performs the “All Creatures of Our God and King” melody as shown in Figure 5.20.

Figure 5.20. Movement V – B section Bach chorale with hymn tune (mm. 151-5)

Harmony and Tonality

This particular movement is the only one that does not begin in either the same key or a near-related key to the prior movement. Coming straight from a cadence in e minor, this movement starts with a rather ambiguous harmony that reflects the unknown

darkness from which the listener is emerging. Figure 5.21 represents the harmony in the first sixteen measures.

Figure 5.21. Movement V – opening harmonic statement (mm. 1-2)

The musical score for Movement V, measures 1-2, is presented for five instruments: Bassoon, Bass Trombone, Double Bass, Piano, and Timpani. The key signature is one flat (B-flat), and the time signature is 3/4. The score begins with a *pp* (pianissimo) dynamic marking. The Bassoon, Bass Trombone, and Double Bass parts feature a descending eighth-note scale starting on B-flat. The Piano part features a series of chords in the right hand, including B# and C#, and a descending eighth-note scale in the left hand. The Timpani part features a descending eighth-note scale starting on B-flat. The score concludes with a double bar line and a repeat sign.

Although b minor is suggested by most parts through the pitches b – d – f, the right hand of the piano includes the notes B# and C# which are included for percussive dissonance rather than harmonic structure.³ Although the harmonies are not traditional, the tonal region of d minor is suggested from mm. 42-147. Each of the three phrases at mm. 42, 49, and 56 begin with a d minor chord. The fugue section that starts at m.72 and continues until m.142 begins each statement on the note d and follows the hymn tune motive, however there is no b-flat, which results in a d dorian modal tonality to this section. The last three measures of the A section pause on the note E briefly suggesting the leading tone to F major.

³ David Maslanka. E-mail with author on April 03, 2011.

The B section is in the relative major, F. With the return of the A' theme, the b minor returns, however the music modulates before settling into d minor again at mm. 199. After a section in A-flat Major (mm. 224-238), the final twenty-four bars end the movement in E-flat Major.

The harmonic uncertainty reflects the inner turmoil of the person unsure what direction to turn. The F Major tonality and the Bach chorale melody suggest a hopeful inner peace. The movement ends with a tonal purpose in E-flat Major: the key region of the opening movement and the final movement.

Form, Rhythm and Tempo Relations

Movement V is in scherzo form: “a variant style of the minuet with a faster tempo and a livelier character” (Caplin, 1998, p. 219). Scherzo form is similar to small ternary form with the basic A-B-A' sections and the B section providing a contrasting theme and modulation. The formal structure of this movement is shown in Table 9.

Table 9

Form of “A Hard Thought That Turns Out Alright”

SECTION	A	B	A'
MEASURES	1 - 150	151 – 165	166 - 262
TOTAL	150	15	97

The three sections of the scherzo are far from equal in length, however, they do function like a scherzo. The A sections are in a fast three that needs to be taken in one beat to the bar. The B section does move to a nearly related key: the relative major. However, it changes to a moderate tempo in common time that is not expected in a scherzo.

The meter of the scherzo is a fast 3/4 with the exception of the B section that uses 4/4, 2/4, and 6/4. Maslanka moves the metric accent to all beats in the measure to create rhythmic tension. Many areas in this movement employ hemiola rhythms. At m. 42 the meter is simple triple, however the rhythmic figures are in two beat groupings (Figure 5.22).

Figure 5.22. Rhythmic hemiola in Movement V (mm.42-44)



The opening pattern in the low winds, bass, and piano oscillates between two notes in a meter of three.

At measure 72 there begins a section of canon that overlaps the eight-measure melody at one and two measure intervals. Additional countermelodies ensue to build a piece with complex layers similar to Ives.

The tempo of the A sections is marked dotted quarter note = 84 bpm. The steady pulse only slows three times for dramatic effect or to change sections. The B section is marked quarter note = 84 bpm so the beat does not change tempo between sections.

Orchestration

Maslanka allows the low voices to create a dark and dangerous mood from the onset. The piano in low register and keyboard percussion are prominent colors

throughout the scherzo. The piano often moves between the fluid woodwind lines and the lilting bass line. The creative voice doublings and sparing use of extreme instruments such as piccolo and E-flat clarinet display the deep understanding of instrumental writing by Maslanka.

In the B section, a chamber ensemble of three solo clarinets, bass clarinet, soprano saxophone, double bass, and piano combine the hymn tune melody with a Bach chorale. The clarinet and saxophone voices are clear favorites of Maslanka. The battery percussion and large tom tom bring a strong sense of resolution with *forte* rolls that *crescendo* to the final bars of the movement.

Movement VI: *A Sweet Tune*

The style of this movement is reminiscent of a 1950's popular rock and roll ballad. The steady eight-note beat, the chord progression (I – vi – IV – ii⁷ - V), the regular four-bar phrases, and the accompaniment figures in the piano part lend the song-like variation an air of familiarity. Maslanka wanted to maintain a simple tune and the classical style connection in this movement:

“This kind of accompaniment and the tune reminds me of an old ballad type rock and roll from the 1950's. That is my reference point, although you do have that Classically oriented little accompaniment pattern. One of the things I would say further about the idea of this being direct music, is that a movement like this is immediately comprehensible to both players and listeners. It is an old-fashioned type of music and it is immediately beautiful and effective because of that. It is also uniquely itself, so it a very interesting thing to have something that has so many elements which are pre-existing and at the same to have its own fresh character. The thing I find most interesting about using old tonal materials is that they will speak in their own fresh way” (Maslanka, 2010).

Melodic Materials

Maslanka builds the hymn tune melody into a common time and four-bar phrase structure. The three soprano clarinets in unison double the euphonium on Theme 3 of the hymn tune as shown in Figure 5.23.

Figure 5.23. Movement VI – hymn tune melody (mm. 5-8)

The musical score for measures 5-8 of Movement VI is presented for two instruments: Clarinets and Euphonium. The key signature is B-flat major (two flats) and the time signature is 4/4. The Clarinets part is written in treble clef, and the Euphonium part is written in bass clef. Both parts begin in measure 5 with a half note G3 (labeled 'a3' for alto clef) and a dynamic marking of *p* (piano). The melody is a step-wise ascending line: G3 (m. 5), A3 (m. 6), B3 (m. 7), and C4 (m. 8). The Euphonium part follows the same melody, with the Clarinets doubling it in unison. The notation includes a slur over the first two measures and another slur over the last two measures, indicating a four-bar phrase structure.

In addition to Theme 3, he uses both four-note alleluia motives (Themes 4 and 4A) to create an entire descending major scale in the opening section of this movement.

The B section changes style from the lyrical song to articulate and soft. The staccato melody on the muted brass moves in a step-wise scalar pattern (Figure 5.24). The range of the melody is small and only spans a perfect fifth, much like the hymn tune melody.

Figure 5.24. Movement VI – B section transitory melody (mm. 32-36)

Figure 5.24 shows the musical score for Movement VI – B section transitory melody (mm. 32-36). The score is for five instruments: Trumpet, Trombone 1,2, Bass Trombone, Piano, and Timpani. The music is in 4/4 time and consists of five measures. The Trumpet part is marked 'all - mute' and 'pp'. The Trombone 1,2 part is marked 'pp' and 'mute'. The Bass Trombone part is marked 'pp'. The Piano part is marked 'pp' and '8vb'. The Timpani part is marked 'pp'. The melody is a transitory melody in the key of E minor, moving from a staccato chord in measure 32 to a sustained melody in measure 36.

The pitch B sounded in the bells at m. 37 is the dominant of e minor. The B serves to punctuate the end of the brass phrase with a simple tone, reinforce the tonality, and provide interesting timbre as the movement is in transition from a woodwind texture. In the second phrase of the transition, the brass is joined on the same staccato chords by the double reeds to expand the tonal color and build momentum.

At measure 43, the movement changes abruptly. With the addition of a steady pulse, the music gains a rhythmic drive and sense of forward purpose. A long sustained melodic line moves stepwise around the pitch B. At measure 51 the melody is a variation of Theme 2 or the rising pitches mi-fa-sol in the new key of G Major. As the movement gains volume and intensity, Maslanka adopts a melodic line that is based on a G major arpeggio in sixteenth notes. Figure 5.24 shows this melody and the G Major arrival point.

The steady quarter note and eighth note pulse in this section clearly establish rhythmic energy and a new tonal center.

Figure 5.25. Movement VI – B section G Major (mm. 54-57)

The musical score for Movement VI – B section G Major (mm. 54-57) is presented in 4/4 time. The score includes the following instruments and their parts:

- Flute:** Enters in measure 54 with a melodic line, continuing through measure 57.
- Oboe:** Enters in measure 54 with a melodic line, continuing through measure 57.
- Clarinet:** Plays a steady eighth-note pulse throughout the section.
- Bass Clar.:** Plays a steady eighth-note pulse throughout the section.
- CA Clarinet:** Plays a steady eighth-note pulse throughout the section.
- Bassoon:** Plays a steady eighth-note pulse throughout the section.
- Soprano Sax.:** Enters in measure 54 with a melodic line, continuing through measure 57.
- Alto Sax.:** Enters in measure 54 with a melodic line, continuing through measure 57.
- Tenor Sax.:** Plays a steady eighth-note pulse throughout the section.
- Bari. Sax.:** Enters in measure 54 with a melodic line, continuing through measure 57.
- Horn:** Plays a steady eighth-note pulse throughout the section.
- Trombone:** Plays a steady eighth-note pulse throughout the section.
- Euph.:** Plays a steady eighth-note pulse throughout the section.
- Double Bass:** Plays a steady eighth-note pulse throughout the section.
- Piano:** Plays a steady eighth-note pulse throughout the section.

The music is characterized by a steady quarter note and eighth note pulse, establishing a new tonal center in G Major.

Measure 73 starts a new lyrical and joyous melody in the low winds and bass that contrasts well with the steady, articulated pulsing chords. The expressive melody line, steady beat, and four measure phrases (see Figure 5.26) move the piece forward, have a familiar sound to the listener, and function to establish harmony.

Figure 5.26. Movement VI – Joyous melody in B section (mm. 73-77)

Maslanka reduces the rhythmic drive to a sustained line as the melody descends stepwise to take the harmony back to E-flat Major and the return of the A section. In the A' the melody is performed by the saxophone. The movement ends with four measures of solo piano that slows to an authentic cadence.

Harmony and Tonality

The penultimate movement progresses through three tonal regions. The basic form of the movement is ternary and each section is separated by key. Both A sections are in the home key for this composition: E-flat Major. This movement does have a key signature unlike most movements. The B section explores two tonal areas: e minor and G Major, that are closely related to each other but distantly related to the A section keys. He has used the keys of e minor and G Major in previous movements. This atypical use of

key relations is common to Maslanka. His music loosely conforms to a Classical form; however, the key relations do not follow the traditional model. He returns to the classic rock progression (I – vi – IV – ii⁷ - V) at the end.

Form, Rhythm and Tempo Relations

The form of *A Sweet Tune* is ternary as shown in Table 10.

Table 10

Form of “A Sweet Tune”

SECTION	A	B	A'
MEASURES	1 - 31	32 – 93	94 - 126
TOTAL	31	61	33

The A sections are nearly equal in length and structure, however, the B section is nearly twice as long. Maslanka develops his ideas over a broader expanse, especially in the section in G Major.

There is an immense contrast in rhythmic energy between the A and B sections. The ballad rock bass style of broken chord accompaniment in the A sections is steady at about a tempo of quarter note = 108 bpm. The B section is just a little faster at quarter note = 116 bpm. Just that little increase in tempo adds energy and a sense of forward direction that carries the listener to a new place musically. Once the steady eighth note pulse arrives in measure 43, it drives the piece onward relentlessly until the last eight measures of the B section that help transition back to a slightly slower tempo, key, and style.

Orchestration

Maslanka allows the instrumental timbres to signal form, melodic and harmonic function, style changes and mood. The use of woodwinds, bass, piano, and marimba in the A sections create a light yet lyrical mood. The use of the piano is particularly fitting to create the ballad style. The muted brass on articulated yet soft block chords sets up the faster B section. As the ensemble swells to full wind instrumentation at m. 60, the increased rhythmic drive mirrors the *fortissimo* dynamic. Once again the contrast between chamber and full ensemble is used to provide emotional impact and dynamic range enhancement. The variety of tone colors truly enhances the listener experience.

Movement VII – All Creatures of Our God and King

The final movement is like a bookend to the first: they are very similar in structure and content. There are three statements of the hymn tune that function like verses. Maslanka makes each one unique through harmonization, instrumentation, and inspiration.

Melodic Material

Maslanka follows the hymn tune very closely. Each of the three verses follows the format of the melody as it appears in *The English Hymnal* (1963). Instead of starting the first verse with the bass voices, he begins with a full woodwind choir minus the piccolo. He also adds the horns, double bass and piano.

The second verse is scored for full ensemble, except for piano and bass. He adds some ornamentation to the melodic line while maintaining a homophonic texture. The vibrant energy of this second verse is a statement of celebration and praise that builds to

the climax of the movement at m. 31. The next twelve measures are a transition that is based on the alleluia motive of two descending tetra chords (Themes 4 and 4A) that comprise a major scale (Figure 5.27).

Figure 5.27. Movement VII – Alleluia motive (mm. 31-34)

The musical score for Movement VII – Alleluia motive (mm. 31-34) is written for a large orchestra. The score is in 4/4 time and features a prominent Alleluia motive in the woodwinds and brass. The instruments and their parts are as follows:

- Piccolo:** Plays a melodic line in the first staff, with a key signature of two flats and a time signature of 4/4.
- Flute:** Plays a melodic line in the second staff, with a key signature of two flats and a time signature of 4/4.
- Oboe:** Plays a melodic line in the third staff, with a key signature of two flats and a time signature of 4/4.
- Clarinet in Bb:** Plays a melodic line in the fourth staff, with a key signature of two flats and a time signature of 4/4.
- Bass Clarinet in Bb:** Plays a melodic line in the fifth staff, with a key signature of two flats and a time signature of 4/4.
- Contrabass Clarinet in Bb:** Plays a melodic line in the sixth staff, with a key signature of two flats and a time signature of 4/4.
- Soprano Saxophone:** Plays a melodic line in the seventh staff, with a key signature of two flats and a time signature of 4/4.
- Alto Saxophone:** Plays a melodic line in the eighth staff, with a key signature of two flats and a time signature of 4/4.
- Tenor Saxophone:** Plays a melodic line in the ninth staff, with a key signature of two flats and a time signature of 4/4.
- Baritone Saxophone:** Plays a melodic line in the tenth staff, with a key signature of two flats and a time signature of 4/4.
- Bassoon:** Plays a melodic line in the eleventh staff, with a key signature of two flats and a time signature of 4/4.
- Horn in F:** Plays a melodic line in the twelfth staff, with a key signature of two flats and a time signature of 4/4.
- Trumpet in Bb:** Plays a melodic line in the thirteenth staff, with a key signature of two flats and a time signature of 4/4.
- Trombone:** Plays a melodic line in the fourteenth staff, with a key signature of two flats and a time signature of 4/4.
- Bass Trombone:** Plays a melodic line in the fifteenth staff, with a key signature of two flats and a time signature of 4/4.
- Euphonium:** Plays a melodic line in the sixteenth staff, with a key signature of two flats and a time signature of 4/4.
- Tuba:** Plays a melodic line in the seventeenth staff, with a key signature of two flats and a time signature of 4/4.
- Timpani:** Plays a melodic line in the eighteenth staff, with a key signature of two flats and a time signature of 4/4.
- Chimes:** Plays a melodic line in the nineteenth staff, with a key signature of two flats and a time signature of 4/4.
- Orchestral Bells:** Plays a melodic line in the twentieth staff, with a key signature of two flats and a time signature of 4/4.
- Piano:** Plays a melodic line in the twenty-first staff, with a key signature of two flats and a time signature of 4/4.
- Double Bass:** Plays a melodic line in the twenty-second staff, with a key signature of two flats and a time signature of 4/4.

The alleluia motive repeats in each of the twelve measures that connect the second and third verses. Each measure reduces volume and players until the last measure is solo clarinet.

The third verse begins at measure 43. The wind ensemble has been reduced to a chamber quintet at a soft dynamic. The soprano saxophone performs the hymn tune melody while the other four voices provide harmonic support. This final statement of the hymn tune melody is quiet and reflective, drawing the entire work to a peaceful resolution.

Harmony and Tonality

The entire last movement rests solidly in the key of E-flat Major. Maslanka harmonizes the hymn tune with his own tonal plan instead of following the harmonization of Vaughan Williams. A counter melody is voiced in the tenor saxophone, horn, and euphonium at the end of the first verse. This scalar counter melody adds rhythmic drive and provides interesting harmonies (Figure 5.28).

Figure 5.28. Movement VII – Verse one countermelody (mm.12-13)



The alleluia motive transition between verses two and three (mm. 31-42), are based on a descending E-flat Major scale over a pedal point.

The final two measures are a clear ii – V – V7 – I chord progression with an authentic cadence in E-flat Major. The clear resolution of tonal center with a traditional

harmonic function extends the feeling of peace both with the world and within the listener.

Form, Rhythm, and Tempo Relations

The form of this movement may be represented as A – A' – transition – A''.

Table 11

Form of Movement VII – “All Creatures of Our God and King”

SECTION	A	A'	Transition	A''
MEASURES	1 - 15	15 – 30	31-42	43 - 57

The variations A' and A'' are achieved through changes in harmony, instrumentation, dynamics and rhythm. The first two verses appear in the original triple meter, however, the alleluia transition moves to a 4/2 time signature. The steady falling scales and pedal point create the illusion of a less rigid time structure where the music ‘floats’ for a few measures after the big climactic musical moment. The final verse is slightly slower and softer when compared to the rest of the movement.

The tempo is marked as quarter note = 96 bpm with the word ‘smoothly’ added to indicate style. The cadence of each verse and the transition is preceded by a measure or two of ‘slowing’ before returning to ‘in tempo’ at the new verse. This expressive stretching of the beat at crucial phrase endings really punctuates these points effectively.

Orchestration

Maslanka creates the form of the movement through changes in many elements, however, instrumentation is a leading source of contrast. As mentioned earlier, the changes in voicing between the verses in this movement help the listener recognize the structure more easily, create timbral variety, and provide a unique sound for each new

section. Maslanka's use of the chimes in this movement provides a sound similar to church bells that fade into the distance. The woodwind quintet that performs the last verse is far from typical. The soprano saxophone carries the melodic line while a clarinet, bass clarinet, alto saxophone, and bassoon provide harmonic support. The softer ending reflects the transformation of the listener toward self-awareness.

CHAPTER 6

Summary and Conclusions

The original composition *Unending Stream of Life* for wind band by David Maslanka provides exciting challenges for performers and conductors. This paper has examined the history of the hymn tune “Lasst uns Erfreuen” and its significant use as the primary melodic material within *Unending Stream of Life*. Nuances related to melodic material, tonality, harmony, form, rhythm, tempo, and orchestration have been analyzed as they effect each of the seven movements. The final chapter of this document is intended to: (a) draw conclusions about the composer’s overall compositional style and unifying elements evident in *Unending Stream of Life*, (b) provide suggestions for further research, and (c) offer performance considerations for conductors.

Overall Compositional Style and Unifying Elements of David Maslanka’s Music

Chapter 3 provided evidence of certain style traits that have emerged during the composing process of nearly forty works for wind band. Many of those traits are also present in *Unending Stream of Life*.

Maslanka based much of the melodic material for this piece on the hymn tune “Lasst uns Erfreuen”. However, he also included a Bach chorale and a gospel song in the work. Similar to the results of Bolstad (2002) and Breiling (2000), this study found the use of preexisting melodic material, especially a hymn tune and Bach chorale, to be

essential to the composition. The creative development of short melodic motives and fragments of the hymn tune, one of his favorite compositional devices, is prominent in every movement. Booth (1994) and Schroeder (2009) also found that Maslanka often employs short motivic gestures. Both the hymn tune and the melodic fragments are transformed as the piece progresses.

The combination of functional and non-traditional harmonies lends uniqueness to the style of Maslanka. Although most of this work is rooted in traditional harmony, there is evidence of distantly related key transitions and intense dissonance. E-flat major serves as the home key for *Unending Stream of Life* and the movements are nearly related by tonal centers. This tonal centricity had been noted in the work of Booth (1994) and Antonopulos (2003). His use of a pedal point with sustained sonorities may be found in every movement.

Variations, ternary, and scherzo forms bear resemblance to the Classical model without the standard key relations. Booth's (1994) results match the author's conclusions that Maslanka displays balance and unity through an overall architecture in his multi-movement works. He creates the form as a transformation of all musical elements without strict adherence to any formal model. This study found that the presence of a steady pulse helps maintain the musical flow and provides support for the expansion of melodic material, much like the findings of Keedy (2004). The meter changes often relate to the melody and phrasing. Complex layers of rhythm drive the energy forward and provide depth. In accordance with Dunnigan (2003), much of the work's energy is created by the rhythmic accompaniment through repeated and broken chords. Clear

tempo markings are given for each movement with metronome markings instead of tempo terms.

Maslanka emphasizes the bass voice by expanding the number of low instruments. He also features the saxophone voice prominently in nearly every movement; a conclusion also reached by Murphy (2006). The creative use of orchestral color is a trademark of his compositional style. The extensive percussion section and addition of the piano, double bass, soprano sax, and contra-bass clarinet are frequent timbral variants found in many works of Maslanka as noted by Wubbenhorst (2000).

The theme of transformation is clearly evident in this work. The listener embarks on a spiritual journey to gain self-awareness and understand their purpose in life.

Although the path is treacherous, hope prevails.

Suggestions for Further Research

Although a body of research is beginning to emerge concerning the music of David Maslanka, more study needs to be done on his works for wind band, chamber ensembles, chorus, and orchestra. Conductors and scholars need an abundance of quality resources to aid in their score study, preparation, and research of Maslanka's music. More study should be done to compile a list of works for wind band that use hymn tunes as their main themes. The use of meditation or 'active imagining' is not unique to Maslanka. Additional research should be conducted to locate other artists who allow meditation to influence their artwork.

Performance Suggestions for Conductors

Conductors should be aware that *Unending Stream of Life* is only available from the rental library at Carl Fischer Music and will take a few weeks to procure. It is

important for conductors to take time to complete some research about the compositional style of David Maslanka. Although the music is able to stand alone, a deeper understanding of Maslanka's style can greatly enhance the focus of score study and rehearsal time. As with any worthwhile pursuit, gaining that understanding takes time and effort on the part of the conductor. It is the author's hope that this document will provide insight for conductors.

Melody is one of the most critical elements in Maslanka's works for wind band. It is likely that a Bach chorale, hymn tune, or folk song will contribute to the melodic material somewhere in the composition. Melodic material is often simple and short motives are often developed over longer sections of the music.

The harmonic vocabulary of Maslanka's music is vast. He is comfortable using both traditional and non-traditional types of harmonic progression, however, his music is rooted in functional harmony. He often includes a section of pedal point. Intense dissonance is often contrasted with functional chord progressions. Most pieces contain some areas of counterpoint with complex layers of activity. A tonal center is typically present, however, key relations are not always traditional and tonal regions may shift to distant keys quickly.

The forms he uses are often standard common practice, however they appear without strict balance of sections or traditional key relations. New sections are often signaled by abrupt textural changes. He likes to use variations with fantasia-like passages so it is especially important for the conductor to know the main themes. Rhythmic, harmonic, and melodic *ostinato* is often present. Maslanka likes to employ a variety of time signatures in both simple and compound meters. These changes in meter and accent

usually signal a shift that leads to a contrasting section. His music usually maintains a steady pulse that helps keep a flow while providing a foundation for more complexity. Maslanka is very exact in his tempo markings and typically includes a specific metronome marking. He advises conductors to follow his *tempi* very closely.

Conductors must pay careful attention to the scoring of each piece. Maslanka favors an expansion of the standard wind band timbres to include piano, harp, bass, contrabassoon, contra-alto clarinet, and soprano saxophone. His use of percussion holds them in equal regard with the winds. He likes to use a wide variety of percussion sounds so conductors should expect a large set-up. Maslanka often uses changes in texture and instrumentation to signal formal structure. The voice of the saxophone and clarinet sections is often featured in the wind band selections of Maslanka.

The overall theme of transformation is evident in many of Maslanka's works. He strives to portray the power of the human spirit to overcome adversity. The transformation of all musical elements may be used to represent the symbolic changes. The very nature of Maslanka's creative process and use of 'active imagining' allows the music to go in directions that are not always traditional, but are emotionally charged and purposeful. His music is full of hope despite the challenges of life's journey.

Maslanka urges conductors to adhere to the instrument specifications of the score (Camphouse, 2004). Taking time to develop an understanding of the entire score and hear the music internally before rehearsal is Maslanka's desire for conductors. This deeper understanding can involve meditation or simply score study and listening. The goal for conductors is to connect with the creative flow of the composer and discover the passion of the music through sound quality. It is essential for the conductor to remain patient

during rehearsal while taking time to bring forth solo colors, achieve blend and balance, explore the full range of dynamics, and allow the players to internalize the music so they may take ownership in the music-making flow. Maslanka challenges conductors to strive to find a release point where the conductor is no longer in charge but participating with the ensemble and allowing the power of the music to openly speak. Taking time to develop a working relationship with composers such as David Maslanka can benefit both the conductor and performers through a better understanding of the mind behind the music.

It is the author's hope that more bands will program the works of David Maslanka as conductors gain a better understanding of the compositional style and scope of his pieces for wind band. *Unending Stream of Life* is a quality original work that is accessible to exceptional high school bands and college bands everywhere.

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Appendix A

The Wind Band Works of David Maslanka

Works are listed in chronological order

Concerto for Piano, Winds, and Percussion (1976)	20 minutes
- Solo piano and wind ensemble	
- Carl Fischer – rental	
Rollo Takes A Walk (1980)	5 minutes
- Concert band	
- Kjos	
A Child's Garden of Dreams (1981)	35 minutes
- Wind ensemble	
- Carl Fisher – rental	
Prelude on A Gregorian Tune (1981)	4 minutes
- Young Band	
- Kjos	
Symphony No. 2 (1985)	30 minutes
- Concert Band	
- Carl Fisher – rental	
In Memorium (1989)	13 minutes
- Wind Ensemble	
- Carl Fisher – rental	
Golden Light – A Celebration Piece (1990)	8 minutes
- Wind Ensemble	
- Carl Fischer	
Concerto for Marimba and Band (1990)	18 minutes
- Solo marimba and Band	
- Carl Fischer – rental	
Symphony No. 3 (1991)	49 minutes
- Symphonic wind ensemble	
- Carl Fischer – rental	
Montana Music: Chorale Variations (1993)	16 minutes
- Symphonic wind ensemble	
- Carl Fischer – rental	

Symphony No. 4 (1993)	29 minutes
- Symphonic wind ensemble	
- Carl Fischer – rental	
Tears (1994)	12 minutes
- Wind ensemble	
- Carl Fischer – rental	
Variants on A Hymn Tune (1994)	6 minutes
- Euphonium solo and young wind ensemble	
- unpublished	
Laudamus Te (1994)	12 minutes
- Wind Ensemble	
- Carl Fischer – rental	
A Tuning Piece: Songs of Fall and Winter (1995)	18 minutes
- Wind Ensemble	
- Carl Fischer – rental	
Mass (1996)	105 minutes
- SATB Chorus, Boys Chorus, Soprano & Baritone Soli, Organ, and Wind Ensemble	
- Carl Fischer – rental	
Hell's Gate (1997)	17 minutes
- Three Saxophones and Symphonic Wind Ensemble	
- Carl Fischer – rental	
Sea Dreams (1997)	32 minutes
- Two Horns and Wind Orchestra	
- Carl Fischer – rental	
Morning Star (1997)	8 minutes
- Symphonic Wind Ensemble	
- Carl Fischer	
Heart Songs (1997)	12 minutes
- Young Band	
- Carl Fischer	
ufo Dreams: Concerto for euphonium and Wind Ensemble (1998)	17 minutes
- Euphonium solo and Wind Ensemble	
- Carl Fischer – rental	

Concerto for Alto Saxophone and Wind Ensemble (1999)	42 minutes
- Alto Saxophone solo and Wind Ensemble	
- Carl Fischer – rental	
Symphony No. 5 (2000)	40 minutes
- Symphonic Wind Ensemble	
- Carl Fischer – rental	
Song Book (2001)	45 minutes
- Flute solo and Wind Ensemble	
- Carl Fischer – rental	
Testament (2001)	15 minutes
- Symphonic Wind Ensemble	
- Carl Fischer – rental	
Alex and the Phantom Band (2001)	10 minutes
- Young Band	
- Carl Fischer	
Concerto No. 2 for Piano, Winds, and Percussion (2003)	27 minutes
- Piano solo and Wind Ensemble	
- Carl Fischer – rental	
Mother Earth: A Fanfare (2003)	3 minutes
- Wind Ensemble	
- Carl Fischer	
Traveler (2003)	14 minutes
- Wind Ensemble	
- Carl Fischer	
Desert Roads: Four Songs for Clarinet and Wind Ensemble (2004)	27 minutes
- Clarinet Solo and Wind Ensemble	
- Carl Fischer – rental	
Symphony No. 7 (2004)	
- Wind Ensemble	
- Carl Fischer – rental	
Give Us This Day: Short Symphony for Wind Ensemble (2005)	16 minutes
- Wind Ensemble	
- Carl Fischer	

- David's Book: Concerto for Solo Percussionist and Wind Ensemble (2006) 42 minutes
- Percussionist solo and Wind Ensemble
 - Carl Fischer – rental
- A Carl Sandburg Reader (2007) 40 minutes
- Soprano and Baritone soloists, Wind Ensemble
 - Carl Fischer – rental
- Concerto for Trombone and Wind Ensemble (2007) 36 minutes
- Trombone solo and Wind Ensemble
 - Carl Fischer – rental
- Procession of the Academics (2007) 5 minutes
- Wind Ensemble
 - Carl Fischer
- Unending Stream of Life (2007) 22 minutes
- Wind Ensemble
 - Carl Fischer – rental
- Symphony No. 8 (2008) 28 minutes
- Wind Ensemble
 - Carl Fischer - rental

Appendix B

Transcript of a cell phone conversation between David Maslanka (DM) and Scott Hippensteel (SH) that took place on April 15, 2010 at about 9:00 p.m. EST.

DM: Hello?

SH: Hello, is this David Maslanka?

DM: Yes it is.

SH This is Scott Hippensteel. We had a beautiful day here in Indiana.

DM: Same here. We are finally beginning to have spring. A couple of days ago we had snow.

SH: (chuckles) Nice. I thank you for being willing to talk with me tonight on the phone.

DM: Sure.

SH: I would like to ask you some questions about your composition “Unending Stream of Life”. If there are any questions that you would like to think about and answer later or some that you would rather pass on that is perfectly fine. I have you on speaker-phone which I am recording so I may write a transcript later.

DM: Sure that is fine.

SH: I am writing my dissertation on your composition “Unending Stream of Life” and we are currently rehearsing this piece with the Ball State Wind Ensemble.

DM: How are rehearsals going for the piece?

SH: Really well. The group is really enjoying the piece. I have been able to rehearse the ensemble on each movement and I am performing with the group.

DM: Ah, ok. So you are getting the full picture here.

SH: Yes, I am fortunate to have the opportunity to experience this piece. I have a list of a few questions here and I am sure that they will lead us in other directions if you are ready to begin.

DM: Sure. Let's just pop in and see what happens.

SH: Great. I have read most of the literature that has been published about you and your music in the form of dissertations, books, articles, and online. I am aware that you have several influences on your compositional process including active imagining and Bach chorales.

DM: Right.

SH: Are there particular influences that effected your composition of “Unending Stream of Life”?

DM: Well, first off the request that the piece be based on a hymn tune and the music was commissioned by a group called the Sacred Winds whose orientation is a Christian religious one obviously. They offered me 3 or 4 tunes to choose from. I don’t remember the other ones right now, but this one stood out to me immediately as the most powerful and probably the best known of the tunes. It is a melody that I found very satisfying and the harmonization that was given to me was the one from Vaughan Williams. It was a requirement to write a piece of music that could be performed with only a few days rehearsal. I was asked initially to write a five-minute piece and I guess I could do that if I tried. What happened here was that the music began to turn into this set of songs. Now, I think that the fundamental influence here is my real interest in the variation process that has gone on for years. I have thought about theme and variations as a method of work a lot and I have also done a lot of study in themes and variations that already exist. What has happened with these pieces is that they turned into individual songs that each bears the stamp of the original tune and yet they are independent movements that can be thought of as independent pieces rather than simply as a variation of a melody. So, those old processes and procedures of hymn melodies arranged is a large influence here. I also had to write a piece that was extremely familiar and was technically not all that difficult, although you might disagree with me on that point.

SH: Well, the challenge of this work may not all be technical, but musical as well.

DM: That’s correct. The actual technical challenges in the piece are not excessive. You can point to aspects of any one of these pieces and say that there are technical difficulties, yes, but this is music in my estimation, that could be played by a very good high school band. That is where I would put it. So, I had that requirement to write a music that was immediately recognizable and not all that difficult to play. The initial performance took place after just three days of rehearsal with this group that collects every year in Hazard, Kentucky around the beginning of June to produce a concert of music and have a good time. The piece fit very well and I think that under the three-day limit it was still a challenge for them to do as well as they needed to do. I think the piece has been performed better since purely from a technical standpoint. Those are at least my foundational thoughts.

SH: Good. Why do you call the separate movements songs? You answered that somewhat by saying that each movement could stand on its own.

DM: Yes, each movement is a separate piece which when you put them all together produce the entire composition, but each one is a separate thing. I don't mind using the word song to describe this music.

SH: Is there any other way besides the hymn tune in which these movements are related?

DM: That is a very good question and one which you would have to work at yourself, I think. I could probably give you a way to think about it.

SH: Okay.

DM: When you have a single element such as this hymn tune which is at the center of everything in this piece, then it can be said that each of these separate songs is a different picture of this melody. All the pictures taken together produce a bigger impression. It's like having seven dreams about the same subject.

SH: Wow. That is excellent.

DM: Yeah, and the same way with meditation. If I go and do a meditation, let's say on this piece of music and I ask a question "show me what I need to know in order to begin to write this composition" and I get a set of images, maybe one, two or three images that might be quite different from one another. If I do this again, I get another set of images, but they are all surrounding the same theme. As I see all the images together, they tell me a different thing... they tell me the unifying factor that underlies them all. Now there may not be the words you can actually produce that tell you what the underlying unity is here, but you have seven different dreams, if you want to think of it that way, that all are aspects of the same fundamental issue. The question is "what is that fundamental issue"? That would be the one that you would have to speculate what you think that might be.

SH: That is excellent. Thank you for that answer. I feel like the theme of transformation is one that appears in several of your works.

DM: Probably.

SH: I would say that playing through this work is almost like a spiritual journey. Each movement has its own unique character something like the different aspects of turning a kaleidoscope.

DM: Yes.

SH: As you progress through each movement there is a sameness with the melodic fragments or whole statements at times, yet they have their own unique flavor.

DM: Yes, that is correct.

SH: You mention in your program notes that certain movements portray the elements of lightness and darkness and even the human mystery. What musical elements do you use to portray light and darkness.

DM: Ah. It is a good question, yet the answer is elusive. We have certain elements that have specific qualities. Take for instance, the third movement called the “brooding march.”

SH: Yes.

DM: First off, it is in a minor key. It has an aspect about it of an unrelenting pace and something coming in an almost sinister fashion. It is very soft and expectant; you don’t know what is going to happen. You have a clear sense of a marching kind of quality in a somber way. Then not too far along, it takes on an extremely urgent kind of quality... a powerfully urgent quality in a not nice way.

SH: Yes.

DM: When it reaches the climactic point, which is in measure 32, it simply pushes at you in a very fierce kind of way. So, I think that the word fierce is a correct one for this passage. Something that starts in a mysterious and somber way and then blossoms into something which is fierce, could probably be described as having a darker quality, rather than a light quality. With that particular piece I would say that is part of it.

SH: Good. As I have been analyzing the movements, I find they have interesting key relations. E-flat Major and it’s closely related key, for the most part.

DM: Yeah...sort of. (chuckles).

SH: I understand that’s not something you get too hung up on.

DM: That’s right.

SH: The music goes where it wants go. There are areas that defy traditional theoretical analysis which I find enjoyable. As I look at the music I wonder if there is a thread that connects E-flat Major to c minor and others.

DM: Well, the “brooding march” cadences in the key of G Major, which has immediate relation to the original key of E-flat Major and the next movement relates itself in it’s tonality to G major and it’s relative minor of e. E minor is nobody’s idea of a closely-related key to E-flat Major.

SH: Right. I was thinking about the connection from movement to movement. Is there something that led you to the total of seven movements?

DM: No. There will be a whole lot of material that shows up. In fact, generally when I am writing a piece there will be sometimes twice or even three times as much in terms of basic idea material that will show up than will get in the piece. So, I may have started as many as a dozen movements here.

SH: And it sort of pared itself down to seven?

DM: Yes. As I get into it I realize which ones are the strongest and some of them might be redundant. I begin the sorting out process and these are the ones that revealed themselves as wanting to be in the piece so it turned out that I have this many movements. There was no preconceived idea to write seven.

SH: I see. The fourth movement is really a question. The title of the work poses a question.

DM: Yes.

SH: “As you proceed to your certain end what is the point of being alive?”

DM: (laughter)

SH: This is a fantastic title for a song. It struck me as I listen to this, does the question get answered? Do you feel like the question is answered?

DM: Let me throw that back at you, what do you think?

SH: I think that as I listen to this movement, the piece builds up to a wonderful climax that feels like an epiphany around measure 55. The tension in the music continues to build and then releases very quickly and leaves one with a sense of peace. The person comes to a point of decision and they are comfortable with that.

DM: Right. One thing that may not be apparent at all and I don’t know if you have read anything that refers to this, but there are two melodies in the piece. One is the hymn-tune “All Creatures of Our God and King” and the other is my remembrance of a Gospel tune called “Jesus met the woman at the well.”

SH: I thought that the saxophone melody might be from a different source but I did not know where it came from.

DM: Yes, so that’s what it is... a specific reference to that melody. I remembered it from hearing gospel recordings of male quartets years ago. It is a kind of music that I have always loved and this tune came up here in relationship to the original melody. If you wanted to go deeper in the story, if one exists here, you do have this powerful gospel story of the woman who Jesus sees for the first time and looks at her and says ‘you have had five husbands and the man you are living with now is not your husband.’” In essence

he tells her to get a grip, figure your life out, and get it straightened out...figure out what you're doing. I have no idea why that should have come to me to be put in this piece, but that's what it is.

SH: It makes sense in the place where it is musically.

DM: Right. So you can have that verbal story and you can also have what you described as an epiphany, in which a person does come to terms with themselves and does understand why they are here on this earth – what they are here for at this time. So, that quality is I think truly present in that piece of music.

SH: I would agree with you and I think it carries into the fifth movement. The “hard thought” is that oh, my maybe I have not done everything I should be doing and how am I going to reconcile that and deal with that? The disturbances that you create rhythmically with the hemiola and faster tempo, plus the tonal tension with cadences that are deceptive and plagal and the harmonic dissonances. The music finally arrives at the major mode in measure 43 where the piece really picks up energy.

DM: Right. One of the things about this movement and why I would call it an easy movement... technically it requires a lot from the players, sure, and yet it is in $\frac{3}{4}$ and it is a scherzo movement in the old-fashioned way. All of its harmonic and rhythmic character is built around that old idea of a quick scherzo in $\frac{3}{4}$. You are aware not only of the fundamental pulse but of the variations that can be brought to it by the various accent structures, such as the hemiola and things that play with your basic perception. So it is very much an old-fashioned movement.

SH: One of the things I like about this movement is how you break it up in the middle with this chamber ensemble and then back to the original idea with a powerful ending sonority that again leads directly to the next movement.

DM: Just one other thought. When the meter changes to $\frac{4}{4}$ at measure 51, I was rather proud of this moment because I have a harmonization here of a Bach chorale and at the same time was able to integrate the basic hymn tune “All Creatures of Our God and King” over and throughout this foundational chorale. That was a nice little technical accomplishment for me to be able to do that so I am just patting myself on the back for that one.

SH: It is really neat. Is that chorale in the Bach Chorale book?

DM: The tune will be, yes, but the harmonization is my own.

SH: Good. I will seek that out and add it to my notes. One interesting spot to me is the trombone entrant in measure. The character is very strong against the flowing melody with the four-note falling alleluia theme.

DM: Yes, it is a small slap in the face to make sure you are paying attention.

SH: Not to oversimplify or put labels on things, but the sixth movement has a Classical flavor to it with the steady pulse and the arpeggiated Alberti-bass line.

DM: Yes, it is very unabashedly that with a very simple accompaniment. To my thought this kind of accompaniment and the tune reminds me of an old ballad type rock and roll from the 1950's.

SH: Exactly. The harmonic progression I-vi-IV-ii-V-I fits that era.

DM: That is my reference point, although you do have that Classically oriented little accompaniment pattern.

SH: That is interesting. I had never made the connection with 50's rock and roll.

DM: One of the things I would say further about the idea of this being direct music, is that a movement like this is immediately comprehensible to both players and listeners. It is an old-fashioned type of music and it is immediately beautiful and effective because of that. It is also uniquely itself, so it a very interesting thing to have something that has so many elements which are pre-existing and at the same to have its own fresh character. The thing I find most interesting about using old tonal materials is that they will speak in their own fresh way.

SH: Certainly this is new and fresh material. The last movement is your own harmonization, correct?

DM: That is correct.

SH: You end the movement down with a saxophone soloist and a chamber group. Does that represent a reflective thought after the big moment?

DM: Yes, I would say that is true.

SH: That makes sense to me. In the score you mention the Vietnamese author Thich Nhat Hanh as an influence on your work through his writing "We are life. We are inextinguishable!"

DM: That's right.

SH: Could you speak to that for a moment. How did that phrase influence your thought process and composition?

DM: This idea is which curiously runs counter to Western thoughts on the subject. We've got all of our Christian traditions, which suggest that there is life after death that is eternal life and so on. We have become somewhat cynical in our age, I think, and also in the way

in which we have understood life over the last any number of years and years that we are born and that there is no preceding life, that we are simply born and at a certain point we will die. Many people believe that you are born without any say in the matter, you become yourself, you have a certain life, there is nothing else besides that, besides the life you are living and person you are, and when you die that's the end of it. In the Buddhist tradition, the idea is almost reversed. Which is to say that the manifestation of life in any given form is just that... it is a manifestation of the living force. Thich Nhat Hanh often uses the illustration of the ocean and the waves on the ocean. He says the ocean is life and the waves are the specific manifestation of that life. The wave is a separate thing and yet the wave is the ocean. So in our understanding of it, life is in the human body and each one of them is a manifestation of that human life. Not only do you not die, as it were, you simply do release this manifestation... you come to a certain point when life no longer sustains itself, but the energy which pushes it does not go away... it can't. It moves onto whatever else it goes to and becomes over time something else and many, many more things more than likely. We don't know what that is and yet that is the fundamental idea here that there is finally, no death as such... we do simply continue. We all have the idea that we should continue as ourselves. The Christian idea is that when you are finished with this life, there is a judgment and you are either brought to heaven or condemned to hell, but in either case, you remain yourself. Identifiably yourself for eternity. I think that is very bad idea. (chuckles). I don't think I want this for the eternity. I've had enough problems and I don't want to carry all that around anymore. My personality has a certain breadth to it, but it is limited and does not encompass everything that is. I would like the option for something bigger and more complete to have and I do believe we are all moving along such a path as compared to some fixed destiny that each personality has. I think that personalities dissolve but the fundamental energy that drives every organism and drives the earth itself and drives the universe does not. So this is the thought that Thich Nhat Hanh was expressing. When you get that as the underlying thought, it is fundamentally hopefully and uplifting, as opposed to depressing and disastrous. Our world is in a depression and in disaster mode these days and it is extremely useful to do whatever you can to help people understand that this is not necessarily reality.

SH: Your thoughts are very helpful. Thanks you for explaining that. This idea lends support to the idea that each movement is a song that represents a choice as part of one's personal spiritual journey.

DM: Yes, that is very true.

SH: What advise would you offer to conductors as they prepare "Unending Stream of Life"?

DM: It is the same fundamental advise I offer for any piece of music and that is to pay really close attention to what is on the page. The fundamentals are pitch, rhythm, dynamics, and tempo. Did I miss anything? I don't think so (laughter).

SH: That pretty much covers it.

DM: I know it seems rather silly to put that way, and yet most conductors wind up guessing at a lot of stuff and do not do the kind of study required to be solid in what they are doing. Many, many conductors will let their bands tell THEM how the band thinks it ought to play the tune.

SH: That is very unfortunate.

DM: Well, it is unfortunate, but that is the nature of what happens. You put the music in front of the group and they play it a certain way and in order to teach it, you slow it down and then it stays there. You've come to an agreement, sort of unconsciously with your players, well this is how we are going to do this movement. We haven't really brought forward what the composer wants; this is how we have agreed unconsciously that we are going to do this. That goes for everything... how rhythms are played, how articulations are done, what the tempo is, what the dynamic structure is. I go back to fundamentals at all times. We have had the philosophy foundation for the piece; yes it is very useful to know these things and to think about them, but nothing will replace the objective look at the music initially with a metronome, so you can understand what has to happen and that you orient yourself physically to be able to help the players. There is always breathing in music and there is no such thing as an absolute tempo. I have my tempo markings, but I am alright with adjustments, sometimes up and sometimes down, but they have to be thoughtful. We tried this and it works best under our circumstances as opposed to 'it just happened that way'.

I was just thinking of the most recent thing that came to me... I heard a performance of my Fourth Symphony by a Norwegian Band and they did it for the national competition. They meticulously prepared every section of the piece, but when they got to the really difficult technical stuff, they slowed down. At the end of the symphony, the whole ending is at a tempo from about 172 to the quarter; I think that's where it's marked. When they got to that spot they were at 130. Now they were playing it very nicely, that is they played all the notes right, but they had allowed themselves to do that because they said essentially we can't play that and the question is why not? There is no good answer to that except that they agreed that they couldn't therefore they didn't. This is exactly what happens in band, after band, after band... they agree that they can't so they can't.

SH: That is a sad fact. If the band can't perform what the composer intends, then they shouldn't play that piece.

DM: What they should do though is allow themselves the imagination that it is possible to what the composer asks. You're getting me on a nice little soapbox here, particularly the whole idea of graded band music. We have all the grades, say all the grade 2's, grade 3's and so on... what that does in effect is lock bands into a certain mode and a certain place. A conductor will think 'well I've got a grade 3 band here, I can not possibly consider playing a grade 5 piece' and that is foolishness.

SH: The grading of band pieces is such a subjective process anyhow.

DM: That is exactly right. So the attempt to help conductors has really put an unnecessary straight jacket on things and what is required is something which people are often short of and that is adventure. The conductor really does have to look for the things that inspire him or her to want to make music and then to find a way to bring the ensemble to play. I have found so many times even with twenty minutes work, that I could bring a band to playing 100% better than it was 20 minutes ago by simply asking them to play.

SH: They believed they could make it sound better.

DM: That's correct and not resting with it until some quality of the capacity to play shows up. What I would tell conductors is to pay very careful attention to the technical details of the piece. That is the foundation and anything called interpretation will arise out of that, but it must have that firm technical foundation, otherwise you're not playing the music... you will something but you won't get the music.

SH: That's an excellent piece of advice there. I appreciate your time and your thoughts about this piece.

DM: Oh sure. I am glad that you have taken it up and are so interested in it.

SH: When I started this I had a very wide scope, but I am thankful now that I have narrowed my focus to just this piece and I am finding more than enough to study.

DM: Isn't that something? I know exactly what that's all about.

SH: I am glad you suggested I keep my focus very narrow and specific to allow for greater depth.

DM: The interesting thing is that when do go deeply into this it will lead you to the capacity to generalize about some larger thoughts about a lot of other things. It is a kind of ironic and even paradoxical thing, but the more specific you can be about your work on this piece the more powerful will be the generalization that you can bring to other things.

SH: Thank you. I would like to write down a transcript of tonight's conversation to include in my dissertation. I will send it to you to make sure things are accurate before I print anything.

DM: Yes. I would be very happy to do that, in fact I want to do that because speaking like this doesn't always read well. I would like to allow the thoughts to be clear and to read well so I would be happy to do that.

SH: Thanks. Have a great evening.

DM: Thanks you too. bye

Appendix C

Number of Movements in David Maslanka's compositions for wind band

COMPOSITION TITLE	NUMBER of MOVEMENTS
A Carl Sandburg Reader	1
A Child's Garden of Dreams	5
A Tuning Piece: Songs of Fall and Winter	5
Alex and the Phantom Band	1
Concerto for Alto Saxophone and Wind Ensemble	5
Concerto for Marimba and Band	1
Concerto for Piano, Winds, and Percussion	3
Concerto for Trombone and Winds Ensemble	3
Concerto No. 2 for Piano, Winds, and Percussion	5
David's Book: Concerto for Solo Percussionist and Wind Ensemble	5
Desert Roads: Four Songs for Clarinet and Wind Ensemble	4
Give Us This Day: A Short Symphony for Wind Ensemble	2
Golden Light – A Celebration Piece	1
Heart Songs	3
Hell's Gate	1
In Memorium	1
Laudamus Te	1
Mass (Revised 2005)	
Montana Music: Chorale Variations	1
Morning Star	1
Mother Earth: A Fanfare	1
Prelude on a Gregorian Tune	1
Procession of the Academics	1
Rollo Takes A Walk	1
Sea Dreams: Concerto for Two Horns and Wind Ensemble	3
Song Book for Flute and Wind Ensemble	5
Symphony No. 2	3
Symphony No. 3	5
Symphony No. 4	1
Symphony No. 5	4
Symphony No. 7	4
Symphony No. 8	3
Tears	1
Testament	1
Traveler	1
Ufo Dreams: Concerto for Euphonium and Wind Ensemble	3
Unending Stream of Life	7
Variants on a Hymn Tune	1