

NORTHWESTERN UNIVERSITY

A Conductor's Examination of Three Concertos with Wind Ensemble

A RESEARCH DOCUMENT

SUBMITTED TO THE BIENEN SCHOOL OF MUSIC  
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS

for the degree

DOCTOR OF MUSIC

Program of Conducting

By

Travis J. Cross

EVANSTON, ILLINOIS

December 2012



## ABSTRACT

The history of the concerto has been marked by continual evolution in purpose, form, and reception. As the wind ensemble has emerged in the twentieth century as a serious medium for artistic expression, an increasing number of composers have contributed works for soloist with wind ensemble. Their works confront and sometimes confound the historical expectations of the concerto while extending the tradition of evolution that sustains the relevance and artistic vibrancy of the genre. The concerto for soloist and wind ensemble in the early twenty-first century exhibits considerable diversity in form, scope, and style; however, three common features figure prominently in the contemporary concerto for soloist with wind ensemble: flexibility in formal structure, an artistic approach in which virtuosity exists to enhance the composer's expressive intent, and collaborative and variable interaction between soloist and ensemble. This document investigates such developments in the contemporary concerto through selective analysis of three notable works by distinguished American composers: *Song Book* for Flute and Wind Ensemble by David Maslanka, *Illuminations* for Trombone and Wind Symphony by Joseph Turrin, and *Raise the Roof* for Timpani and Symphonic Band by Michael Daugherty. An introductory chapter briefly summarizes the development of the concerto over the past four centuries, with special attention to form, instrumentation, changing roles of soloist and ensemble, and critical reception. Individual analyses of the Maslanka, Turrin, and Daugherty works investigate formal structure, artistic approach to composition, and interaction between soloist and ensemble. Appendices include transcripts of interviews with David Maslanka and Joseph Turrin.

## ACKNOWLEDGMENTS

I wish to express appreciation to my colleagues in the graduate conducting studio at Northwestern University. Previous generations left strong examples to emulate, current students have been very helpful, and of course the fine musicians with whom I was privileged to share four years of graduate study have been and will continue to be great friends. Mr. Daniel J. Farris has been a trusted resource, Mr. James Sheppard provided invaluable logistical assistance, and Dr. Frederick Lowe generously shared formatting advice and templates. Thanks to Ian Weinberger for his keen eye and proofreading assistance.

My colleagues and students in the Department of Music at Virginia Tech have offered much support over the past five years, as I worked to complete this document alongside many other professional engagements and creative activities.

I consulted several other conductors and musicians during the research and writing process, both directly and by reading their scholarship. I feel honored to participate in such a vibrant and collegial profession, and I sincerely appreciate the many displays of encouragement I received from friends and mentors across the country.

I am especially indebted to David Maslanka, Joseph Turrin, and Michael Daugherty for taking the time to visit with me about their music. I hope they all continue writing for wind ensemble, and I look forward to studying and conducting their music for the rest of my career.

I wish to express gratitude to the members of my committee for sharing their immense wisdom and invaluable time to guide and shape this document. Dr. Ryan T. Nelson has been an important musical influence, and I have enjoyed many unforgettable opportunities as a result of our

friendship. Dr. Timothy Robblee brought focus and clarity to the structure of the project, and I believe this paper is much stronger as a result of his astute advice. I always looked forward to engaging lectures with Dr. Jesse Rosenberg, and I have attempted to emulate his practical, relevant approach to music history in my writing. For the past 15 years, Dr. Mallory Thompson has been a role model, teacher, mentor, and friend. She has challenged and encouraged me to become a better, deeper, and more meaningful musician, and I am enormously grateful for her commitment to my artistic and personal growth.

Finally, my deepest thanks to my parents, sister, and grandparents for their love and support.

Excerpts from David Maslanka's *Song Book* for Flute and Wind Ensemble are copyright © 2004 by Carl Fischer, LLC. International copyright secured. All rights reserved. Used with permission. Excerpts from Joseph Turrin's *Illuminations* for Solo Trombone and Wind Symphony are copyright © 2010 by C. Alan Publications. All rights reserved. Used with permission. Excerpts from Michael Daugherty's *Raise the Roof* for Timpani and Symphonic Band are copyright © 2007 by Hendon Music, Inc., a Boosey & Hawkes Company. Copyright for all countries. All rights reserved. Used with permission.

## TABLE OF CONTENTS

Copyright.....	2
Abstract.....	3
Acknowledgements .....	4
List of Figures .....	8
<b>Chapter One: Introduction .....</b>	<b>10</b>
Need for the Study.....	10
Purpose of the Study.....	12
Methods .....	13
<b>Chapter Two: A Brief History of the Concerto.....</b>	<b>15</b>
<i>Etymology and Early Appearances.....</i>	<i>15</i>
<i>The Baroque Concerto .....</i>	<i>16</i>
<i>The Classical and Romantic Concerto.....</i>	<i>17</i>
<i>The Twentieth-Century Concerto .....</i>	<i>22</i>
<i>The Concerto with Wind Ensemble.....</i>	<i>25</i>
<b>Chapter Three: Song Book for Flute and Wind Ensemble by David Maslanka .....</b>	<b>29</b>
Composer Biography .....	29
Previous Scholarship about the Composer and Work.....	31
Composition Background and Instrumentation .....	33
Formal Structure.....	35
<i>Title and Multi-Movement Organization .....</i>	<i>36</i>
<i>Tonal Architecture.....</i>	<i>38</i>
<i>Bach Chorales.....</i>	<i>39</i>
<i>Form within Movements .....</i>	<i>48</i>
Artistic Approach to Composition.....	51
Interaction between Soloist and Ensemble .....	53
Summary .....	59

<b>Chapter Four: Illuminations for Trombone and Wind Symphony by Joseph Turrin</b> .....	60
Composer Biography .....	60
<i>Compositional Style</i> .....	63
Previous Scholarship about the Composer and Work.....	65
Composition Background and Instrumentation .....	66
Formal Structure.....	67
<i>Title and Single-Movement Organization</i> .....	68
<i>Thematic Material</i> .....	70
<i>Sectional Form</i> .....	72
Artistic Approach to Composition.....	76
Interaction between Soloist and Ensemble .....	79
Summary .....	85
<b>Chapter Five: Raise the Roof for Timpani and Symphonic Band by Michael Daugherty</b> .....	86
Composer Biography .....	86
<i>Compositional Style</i> .....	88
Previous Scholarship about the Composer and Work.....	90
Composition Background and Instrumentation .....	91
Formal Structure.....	96
<i>Title and Single-Movement Organization</i> .....	97
<i>Thematic Material</i> .....	98
<i>Variation Techniques</i> .....	102
<i>Sectional Form</i> .....	104
Artistic Approach to Composition.....	106
Interaction between Soloist and Ensemble .....	109
Summary .....	116
<b>Chapter Six: Conclusions and Recommendations for Further Study</b> .....	117
Formal Structure.....	118
Artistic Approach to Composition.....	119
Interaction between Soloist and Ensemble .....	120
Recommendations for Further Study.....	121
<b>References</b> .....	123
<b>Appendix A: Transcript of Interview with David Maslanka</b> .....	128
<b>Appendix B: Transcript of Interview with Joseph Turrin</b> .....	148

## LIST OF FIGURES

3.1	Titles and number of movements in Maslanka concertos with wind ensemble.....	37
3.2	Movement-to-movement key relationships.....	39
3.3	<i>Christ ist erstanden</i> (Bach harmonization), BWV 276, first stanza .....	42
3.4	Solo flute embellished melodic line, mvt. 3, mm. 8–31 .....	43
3.5	<i>Von Gott will ich nicht lassen</i> (Bach harmonization), BWV 418 .....	44
3.6	<i>O Gott, du frommer Gott</i> (Bach harmonization), BWV 64.4.....	46
3.7	Maslanka harmonization reduction, mvt. 5, mm 1–16.....	47
3.8	Examples of mode changes.....	49
3.9	Formal graphs of each movement.....	50
3.10	Solo flute opening, mvt. 1, mm. 1–2.....	54
3.11	Bass accompaniment reduction, mvt. 4, mm. 133–40.....	56
3.12	Melody and homophonic accompaniment reduction, mvt. 4, mm. 154–58 .....	56
3.13	Horn 1, trumpet 1, trombone 1, solo flute, and harp, mvt. 1, mm. 150–58 .....	58
4.1	Titles and number of movements in Turrin concertos with wind ensemble .....	69
4.2	Opening pyramids reduction, mm. 1–3.....	70
4.3	Solo trombone motive based on opening pyramids, mm. 8–9 and 14.....	71
4.4	Theme A in solo trombone, mm. 23–29 .....	71
4.5	Theme B in solo trombone, mm. 70–75.....	72
4.6	Theme C in trombones and euphonium, mm. 143–49 .....	72
4.7	Theme D in flute with planing accompaniment reduction, mm. 262–69.....	74
4.8	Order of themes and transitions in the first and third sections.....	75
4.9	Formal graph of <i>Illuminations</i> .....	76
4.10	Dialogue between solo trombone and piccolo/flutes, mm. 52–64 .....	81



4.11	Dialogue between solo trombone and woodwinds, mm. 213-19 .....	82
4.12	Dialogue between solo trombone and upper woodwinds, mm. 482-87 .....	83
4.13	Dialogue in full ensemble reduction, mm. 110-15 .....	84
5.1	Titles and number of movements in Daugherty concertos with wind ensemble .....	97
5.2	Theme A introduced by tuba 1, mm. 2-7 .....	99
5.3	Theme B introduced by flutes, mm. 7-21 .....	99
5.4	Theme B2 (extending a perfect fifth) introduced by flute, mm. 21-31 .....	100
5.5	Theme A2 (with a whole step between the first two notes) reduction, mm. 157-61 .....	101
5.6	<i>Guaguancó</i> rhythm in solo timpani, m. 355 .....	101
5.7	Trombone outline of theme B, mm. 188-94 .....	102
5.8	Piccolo and flute sequence based on theme A, mm. 333-40 .....	103
5.9	Flute and piano inversion of theme A, mm. 386-87 .....	103
5.10	Tempos and transitions between sections .....	105
5.11	Formal graph of <i>Raise the Roof</i> .....	106
5.12	Timpani and rhythmic accompaniment reduction, mm. 45-52 .....	111
5.13	Timpani and ascending bass voices reduction, mm. 317-18 .....	113
5.14	Timpani and full ensemble reduction, mm. 471-72 .....	114
5.15	Timpani, trumpet 1, and ensemble reduction, mm. 226-27 .....	115

## CHAPTER ONE

### INTRODUCTION

#### Need for the Study

As leading composers continue to contribute significant works for soloist with wind ensemble, the growth of concerto repertory presents a fertile opportunity for academic research to assist soloists, conductors, and ensembles in the programming, study, and performance of such compositions. There exists a need for both individual analysis of exemplary works and broader, more comprehensive examination of how contemporary composers and performers approach the form within the wind ensemble context.

While a wealth of literature investigates the concerto genre as a whole, relatively little has been written about concertos involving bands and wind ensembles. Several books surveying the history and development of the concerto at large were published between 1949 and 1968, at least six of which share the same title: *The Concerto*.<sup>1</sup> A more recent round of scholarship includes five books written between 1988 and present: *The Cambridge Companion to the Concerto* (Keefe, 2005), *A Companion to the Concerto* (Layton, 1988), *A History of the Concerto* (Roeder, 1994), *The Concerto: A Listener's Guide* (Steinberg, 1998), and *The Concerto: A Research and Information Guide* (Lindeman, 2006). The latter is an extensive bibliography of books, dictionaries, periodicals, and articles about the form. Many other books deal with orchestral concertos by specific composers, written for specific instruments, or from specific musical periods.

---

1. *The Baroque Concerto* (Hutchings, 1961), *The Concerto* (Culshaw, 1949), *The Concerto* (Demuth, 1950), *The Concerto* (Hill, 1952), *The Concerto* (Nelson, 1969), *The Concerto* (Veinus, 1964), and *Concerto* (Young, 1968)

Most of the contemporary scholarship about concertos pertains to the early development of the form and notable achievements in the Classical, Romantic, and early twentieth-century periods. These writings almost exclusively concern concertos with orchestral accompaniment and overwhelmingly focus on works featuring piano and violin soloists, reflecting the repertory most likely to be performed and recorded in professional settings and consistent with the contributions of the most famous composers throughout history. Concertos for woodwind soloists earn mention somewhat more than concertos for brass soloists, and concertos for percussion soloists are all but absent. *The Cambridge Companion* refers to the Rimsky-Korsakov trombone concerto, and most resources at least cite the Stravinsky piano concerto. Other wind-related works that appear include chamber concertos by neo-classical and expressionist composers, as well as Gershwin's *Rhapsody in Blue*, originally scored for jazz band and violins.

The *Teaching Music through Performance in Band* series edited by Richard Miles and published by GIA Publications represents the broadest collection of current scholarship on wind ensemble repertory; each of the nine volumes to date includes short chapters examining 100 compositions that range from short pieces for young band to masterworks. However, the series excludes concertos. An additional volume with an extensive list of solos with wind band accompaniment and short composer biographical entries was released in 2012 and may provoke additional investigation into the genre. A number of conductors and instrumentalists have contributed to the available scholarship through doctoral dissertations, most often examining single works for soloist with wind ensemble, but the concerto remains significantly underrepresented in the academic literature regarding band and wind ensemble.

### Purpose of the Study

The concerto for soloist and wind ensemble in the early twenty-first century exhibits considerable diversity in form, scope, and style – an inevitable continuation of the evolving genre and a natural consequence of the varied approaches and aesthetics of the highly accomplished and creative composers writing for the medium. Despite such a multifarious repertory, three common features figure prominently in the contemporary concerto for soloist with wind ensemble:

Flexibility in formal structure and number of movements

Artistic approach in which virtuosity exists to enhance the composer's expressive intent

Collaborative and variable interaction between soloist and ensemble

A broad definition of what constitutes a concerto affords composers almost unlimited flexibility in the structure of their works, and titles are just as likely to reflect artistic inspiration as formal convention. While contemporary composers create challenging parts to feature solo performers, their primary emphasis remains the artistic integrity of the work as a whole; they seek to create a complete piece of music, as opposed to a mere technical showpiece, and often approach writing a concerto much like any other composition. Interaction between soloist and ensemble is both collaborative and variable throughout the work; the ensemble at times accompanies, alternates with, comments on, creates conflict with, and doubles the soloist, and the relationship between them changes to support the dramatic shape of the composition.

## Methods

This document investigates such developments in the contemporary concerto through selective analysis of three notable works by distinguished American composers: *Song Book* for Flute and Wind Ensemble by David Maslanka, *Illuminations* for Trombone and Wind Symphony by Joseph Turrin, and *Raise the Roof* for Timpani and Symphonic Band by Michael Daugherty. The sample is designed to highlight the diversity of compositions in the genre over a short time period; all three works originated during a three-year period between 2001 and 2004, although the Daugherty was initially written for orchestra and transcribed by the composer for wind ensemble in 2007. The sample contains one work each for woodwind, brass, and percussion soloists. Two of the concertos are single-movement works with durations of 13 and 17 minutes, and one has five movements that last more than 50 minutes. As an external endorsement of their quality, all three works have been recorded commercially, and two have received major prizes: the Turrin won the National Band Association William D. Revelli Memorial Composition Contest in 2004, and the Daugherty won the American Bandmasters Association/Ostwald Award in 2007.<sup>2</sup>

Chapter two briefly summarizes the development of the concerto over the past four centuries, with special attention to form, instrumentation, changing roles of soloist and ensemble, and critical reception. Chapters three through five investigate the Maslanka, Turrin, and Daugherty compositions individually in the three areas identified in the thesis statement: formal structure, artistic approach to composition, and interaction between soloist and ensemble. Formal structure is determined through traditional analysis of harmonic areas and themes and represented

---

2. National Band Association, "Composition Contests," <http://www.nationalbandassociation.org/contests/revelli.asp> (accessed August 1, 2012); American Bandmasters Association, "Ostwald Award," <http://americanbandmasters.org/award> (accessed August 1, 2012).

graphically. Composer interviews provide insight into the artistic approach to composition and how each composer confronts the historic dichotomy between virtuosity and artistry in the concerto. Finally, the analyses explore different ways in which soloist and ensemble interact, highlighting distinctive examples and examining how the relationship develops over the course of the work. Each chapter also contains a concise composer biography, information about the background and instrumentation of the concerto, and an overview of previous scholarship about the composer and work. Chapter six highlights connections and contrasts between the works as representative examples of the contemporary concerto for soloist and wind ensemble and presents recommendations for further study.

## CHAPTER TWO

### A BRIEF HISTORY OF THE CONCERTO

For more than four centuries, the concerto has been marked by continual evolution in purpose, form, and reception. In his foreword to *The Cambridge Companion to the Concerto*, author Simon P. Keefe observes: “No musical genre has had a more checkered critical history than the concerto and yet simultaneously retained as consistently prominent a place in affections of the concert-going public.”<sup>3</sup> One reason for the sustained popularity of the concerto lies in its central premise of dramatic contrast, perhaps the only constant feature of the genre throughout its history.

#### *Etymology and Early Appearances*

The tension inherent in the concerto exists famously even in the term itself. In Latin, *concertare* means to contend or dispute; in Italian, the same word means to join together.<sup>4</sup> As Michael Thomas Roeder writes in *A History of the Concerto*:

The duality of cooperation and contention lies at the heart of the concerto principle. The great challenge faced by concerto composers through the centuries has been directly related to this dual nature, and the history of the concerto is very much the story, not only of the tension between contention and cooperation, but also their changing relationship.<sup>5</sup>

The earliest known musical use of the word, from Rome in 1519, refers to vocal music: *un concerto di voci in musica* — a joining together of voices in music. The first appearance of the word in

---

3. Simon P. Keefe, ed., *The Cambridge Companion to the Concerto* (Cambridge: Cambridge University Press, 2005), i.

4. Stephan D. Lindeman, *The Concerto: A Research and Information Guide* (New York: Routledge Music Bibliographies, 2006), ix. There is some confusion between references about the competing Latin and Italian meanings; Keefe reverses the meanings, whereas Hutchings and Roeder agree with Lindeman and Latin and Italian dictionary definitions.

5. Michael Thomas Roeder, *A History of the Concerto* (Portland, OR: Amadeus Press, 1994), 13-14.

a musical publication dates to 1587 in Venice: the *Concerti di Andrea, et di Gio. Gabrieli*, a collection of sacred music for voices and instruments similar to subsequent works for flexible instrumentation by Giovanni Gabrieli.<sup>6</sup>

### *The Baroque Concerto*

The instrumental concerto began to emerge with the evolution of the modern orchestra and advances in the design and development of musical instruments in the late seventeenth and early eighteenth centuries. Composers such as Arcangelo Corelli (1653–1713) in Rome and Giuseppe Torelli (1658–1709) in Bologna wrote works in the *concerto grosso* form, with a core *concertino* group complemented and contrasted by a larger *ripieno* group. Whereas Corelli’s five- and six-movement schemes follow the influence of Baroque dance suites, Torelli borrowed some formal features from the Italian opera *sinfonia*, including the three-movement slow-fast-slow pattern and rudimentary use of *ritornello* techniques, with recurring full-ensemble sections alternating with episodes in which the solo instrument plays to lighter accompaniment.<sup>7</sup> Tomaso Albinoni (1671–1750/51) published a series of concertos in 1700 and “was the first to employ, consistently, the fast-slow-fast plan,”<sup>8</sup> but his fellow Venetian Antonio Vivaldi (1678–1741) is credited with revolutionizing the Baroque solo concerto. Vivaldi formalized the regular use of *ritornello* in the outer fast movements, as well as virtuosic passage-work for the soloist.<sup>9</sup>

---

6. Arthur Hutchings, et al. “Concerto.” In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737> (accessed July 19, 2012).

7. Roeder, *A History of the Concerto*, 28–35, 38.

8. *Ibid.*, 42.

9. Hutchings, et al. “Concerto.”



Concerto composers overwhelmingly favored violin during the Baroque period. Roeder determines that Vivaldi wrote nearly 230 solo concertos for violin, compared to almost 40 for bassoon (despite the fact that the instrument had only two keys at the time), 28 for cello, 20 for oboe, 15 for flute, and a few isolated concertos for instruments such as viola d'amore, recorder, and mandolin. Concertos for two or more soloists show a similar predilection for the violin.<sup>10</sup> Because of their role as continuo instruments, keyboards were rarely featured in Baroque concertos, although George Frideric Handel (1685–1759) published a collection of Six Concertos for Harpsichord or Organ in 1738.<sup>11</sup>

In Germany, Johann Sebastian Bach (1685–1750) composed his six “Brandenburg” concertos over a period of several years leading up to 1721. While working within the *concerto grosso* tradition, Bach exercised considerable creativity by featuring unusual combinations of string, wind, and keyboard instruments in the *concertino* group and also experimenting with form; most of the concertos follow the three-movement, slow-fast-slow pattern, but the first concerto ends with a fourth-movement minuet and trio, and the third concerto reduces the second movement to only two chords within a single measure.<sup>12</sup>

### *The Classical and Romantic Concerto*

During the Classical period, the symphony matured into the leading form of instrumental composition, largely at the expense of the *concerto grosso*. However, the solo concerto maintained its importance, flourishing in the hands of the great Viennese masters; Franz Joseph Haydn (1732–

---

10. Roeder, *A History of the Concerto*, 46.

11. *Ibid.*, 67.

12. *Ibid.*, 82–96.

1809), Wolfgang Amadeus Mozart (1756–91), and Ludwig van Beethoven (1770–1827) all made significant contributions to the repertory. The mid-eighteenth-century development of the pianoforte led to a blossoming of composition for the instrument; in *New Grove Online*, Cliff Eisen notes:

The increase in the popularity of the keyboard concerto is documented by the Breitkopf thematic catalogs, which in 1762 included 177 violin concertos and 105 keyboard concertos; between 1766 and 1787, the number of newly listed concertos amounted to 270 for the violin but 393 for keyboard.<sup>13</sup>

Classical composers wrote relatively few concertos featuring wind instruments as soloists. Some of the most notable include a masterful clarinet concerto completed by Mozart just before his death in 1791, along with previous extant concertos for bassoon, flute, and three for horn.<sup>14</sup> Haydn wrote a trumpet concerto in 1796, and Johan Nepomuk Hummel (1778–1837) followed with another in 1803; Hummel also wrote a bassoon concerto in 1805. In 1811, Carl Maria von Weber (1786–1826) wrote two concertos and the well-known concertino for clarinet, and he also contributed a bassoon concerto (1811, revised 1822) and a concertino for horn (1806, revised 1815).<sup>15</sup> Louis Spohr (1784–1859) wrote four clarinet concertos between 1808 and 1828.<sup>16</sup>

The formal structure of most Classical and Romantic concertos follows the pre-existing three-movement model. In the same *New Grove* article, Michael Talbot argues that “the division between Baroque and Classical is invisible, structurally speaking, in the concerto.”<sup>17</sup> However,

---

13. Hutchings, et al. “Concerto.”

14. Cliff Eisen, et al. “Mozart.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3> (accessed September 24, 2012).

15. Philipp Spitta, et al. “Weber.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40313pg9> (accessed September 24, 2012).

16. Clive Brown. “Spohr, Louis.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/26446> (accessed September 24, 2012).

17. Hutchings, et al. “Concerto.”

noted twentieth-century scholar Donald Francis Tovey highlights new elements of sonata form in Mozart's concertos, and other writers find innovations in similarities with opera arias.<sup>18</sup> An increased adoption of cadenzas, already present in some Baroque concertos, represents another Classical evolution that would reach its zenith in the Romantic period.

As the scope and sophistication of orchestras advanced, so did the importance of the orchestra in the concerto. Eisen states:

Perhaps the most significant development, however, is Mozart's generous orchestral writing; the orchestra does not merely accompany *en masse* but also takes part in dialogue, sometimes corporately, sometimes individually – both as antagonist and co-protagonist – with the soloist... [Heinrich Christoph] Koch in 1793 described the concerto as “somewhat similar to the ancient tragedies, in which the actor expresses his feelings not to the audience, but to the chorus which, in turn, links itself intimately to the action, thus qualifying itself to take part in the expression of feelings.”<sup>19</sup>

Most modern authors identify solo-orchestra dialogue as the central innovation of the Classical concerto, an argument established firmly by an earlier generation of scholars. Famed twentieth-century musicologist Carl Dahlhaus called such dialogue “a *sine qua non* of the traditional concerto movement,”<sup>20</sup> and both Keefe and Robert Layton cite Tovey, from a 1903 essay on “The Classical Concerto:”

Nothing in human life and history is much more thrilling or of more ancient and universal experience than the antithesis of the individual and the crowd; an antithesis which is familiar in every degree, from flat opposition to harmonious reconciliation, and with every contrast and blending of emotion, and which has been of no less universal prominence in works of art than in life.<sup>21</sup>

Virtuosity remained important, especially for composers who wrote concertos to feature themselves as soloist; both Mozart and Beethoven premiered many of their concertos from the

---

18. Ibid.

19. Ibid.

20. Keefe, ed., *Cambridge Companion*, 9.

21. Ibid, p. 13; Robert Layton, ed., *A Companion to the Concerto* (New York: Schirmer Books, 1989), xiii.

piano. Writing in *New Grove*, Leon Botstein praises Beethoven for his ability to balance virtuosity and dialogue:

In Beethoven's piano concertos the balance between solo instrument and orchestra seemed ideal; the prominence given to the solo instrument as dramatic protagonist never detracted from the coherence and formal logic of the three-movement concerto structure with its convention of a sonata-form first movement, a slow song-form second movement, and either a fast rondo or modified sonata allegro final movement. Beethoven was a pioneer in controlling and integrating the dialogue between orchestra and soloist. The orchestra was not reduced to background accompaniment; the soloist was not primarily engaged in decorative elaboration and variation designed purely to show off technical proficiency.<sup>22</sup>

Despite the achievements and influence of Mozart and Beethoven, a generation of lesser composers in the early Romantic period built wildly successful careers performing concertos of their own design that often minimized the contribution of the orchestra in favor of showcasing the soloist. Botstein summarizes the inevitable reaction:

By the mid-1830s the popularity of the concerto as a vehicle of virtuosity had sparked a reaction (led by Schumann) against an anti-Beethovenian use of the concerto for the exhibition of empty and often predictable, patterned, and formulaic rhetoric designed to accommodate dazzling prowess, particularly on the violin and piano. Schumann made a distinction between mere passage-work and the "free and poetic" use of a solo instrument's potential to elaborate material when juxtaposed with an orchestra. Inspired improvisation and flights of fancy were the only justifications for what appeared to be bravura solo episodes and figuration; Chopin's two piano concertos from 1829–30 (in E Minor and F Minor) became the models of how virtuosity could be aesthetically legitimated. Furthermore, Schumann argued, the orchestra should function as more than an observer of virtuosity and should suffuse the music in an "artistic" manner, using its own complex and diverse sonic qualities.<sup>23</sup>

The "cult of the soloist" in nineteenth-century concertos disproportionately fascinates twentieth-century scholarship, even defining the genre to some extent; as previously mentioned, Keefe fixates on the "checkered critical history" in the very first line of his volume. Pursuit of solo

---

22. Hutchings, et al. "Concerto."

23. *Ibid.*

virtuosity at the expense of orchestral dialogue has remained a convenient criticism for concertos from the twentieth century through the present day. However, despite the pejorative effect that such lesser works have on broader perceptions of the concerto, they receive relatively few performances, especially compared to epitomes of artistic achievement in the genre. Modern concertgoers are much more likely to hear a piano concerto by Beethoven or a violin concerto by Mendelssohn than Ignaz Moscheles (1794–1870) or Nicolò Paganini (1782–1840), respectively.

Some of the most beloved and celebrated concertos date from the peak of Romanticism in the late nineteenth and early twentieth centuries, including violin concertos by Johannes Brahms (1878), Pyotr Ill'yich Tchaikovsky (1878), and Jean Sibelius (1904); cello concertos by Camille Saint-Saëns (1872 and 1902) and Antonín Dvořák (1895); and piano concertos by Brahms (1859 and 1881), Edvard Grieg (1868), and Tchaikovsky (1874, 1880, and 1893).

Again, relatively few Romantic composers provided concertos for wind instruments. Notable exceptions include the Schumann *Konzertstück* for four horns (1849) and the Op. 11 horn concerto composed by a 19-year old Richard Strauss in 1883.<sup>24</sup> As R. Larry Todd concludes in *The Cambridge Companion*:

Indeed, throughout the century surprisingly few composers produced concerted works of lasting quality for woodwinds or brass. To take two examples, no significant new flute concertos endured into twentieth-century concert life, and of the meager repertory for trombone, only two examples of concertini, by Ferdinand David (1837, for Carl Traugott Queisser, principal trombonist of the Leipzig Gewandhaus) and Rimsky-Korsakov (1877) remained in print beyond 1900. Of these, the latter, a festive work for trombone and military band, is now occasionally heard.<sup>25</sup>

---

24. Bryan Gilliam and Charles Youmans. "Strauss, Richard." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117pg9> (accessed September 24, 2012).

25. R. Larry Todd, "Nineteenth-Century Concertos for Strings and Winds," in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 135.

### *The Twentieth-Century Concerto*

Despite rapid and frequent changes in style and prevailing aesthetic movements during the twentieth century, the concerto remained a vibrant genre for composers and performers. However, the concept and even the term itself demonstrated increasing flexibility. Concertos for piano, violin, and cello persisted in popularity, but works featuring other solo wind, brass, keyboard, string, and even percussion instruments appeared more regularly. The three-movement fast-slow-fast format endured, but the number of alternative schemes and frequency of their use far outpaced the negligible exceptions during the Classical and Romantic periods. The generic concerto title continued to appear on new works for soloist with ensemble, but descriptive and programmatic titles became much more common. Composers representing nearly every musical innovation brought their techniques and approaches to the concerto, from the neo-classicism of Igor Stravinsky (1882–1971) to the expressionism of Arnold Schoenberg (1874–1951) and Alban Berg (1885–1935), from the jazz of George Gershwin (1898–1937) to the modernism of Elliott Carter (b. 1908), from the *avant-garde* of György Ligeti (1923–2006) to the minimalism of John Adams (b. 1947). As Paul Griffiths writes in *New Grove*:

The essence of the concerto – that of a soloist playing with an ensemble – was one of the twentieth century’s most inexpugnable inheritances, and the term is even a title in the catalogues of many of the century’s most radical composers, including [John] Cage. There must be many reasons for this longevity of the genre, and they would have to include the wish of virtuosos to play new works, the enthusiasm of audiences, the relative looseness of “concerto” as a formal definition, and the continuing challenge of a musical type which models what happens in music generally: the one communicates with the many.<sup>26</sup>

Michael Steinberg’s *The Concerto: A Listener’s Guide* provides an excellent means to survey formal changes in the twentieth-century concerto. The book, which is essentially a collection of

---

26. Hutchings, et al. “Concerto.”

program notes for works with soloist performed frequently by American orchestras, contains 122 listings, if the “Brandenburg” concertos are counted separately. Of those works, 69 were written in or before 1910, and 53 were written after. All but 10 of the Baroque, Classical, and Romantic concertos have three movements; notable exceptions include the first “Brandenburg” concerto and piano concertos by Johannes Brahms (second), Franz Liszt (first and second), and Camille Saint-Saëns (fourth). By comparison, just fewer than half of the works written after 1910 adhere to the three-movement format. Only seven of the Baroque, Classical, and Romantic works have titles other than Concerto, whereas eight of the later works – a slightly greater percentage – eschew the traditional title. Of those combined 15 works, only three have the traditional three movements, demonstrating some correlation between descriptive title and alternative form.<sup>27</sup> Griffiths observes: “By this stage, the word ‘concerto’ has lost any residual formal meaning; it could therefore be used simply to indicate a work with one or more soloists.”<sup>28</sup> In his *Cambridge Companion* essay on the early twentieth-century concerto, David E. Schneider suggests that “the lack of generic designation in its title is telling. Works for solo instrument and orchestra that go by other names usually have a smaller range of expression than concertos proper.”<sup>29</sup> While the existence of many lighter solo works with descriptive titles supports Schneider’s assertion, avoidance of the concerto title does not always signify lesser expressive content. For example, Benjamin Britten composed his *Symphony for Cello and Orchestra* (1964) with the intent of employing sonata principles and elevating the role of the orchestra, expanding the expressive possibilities of the work. Writing in the very next

---

27. Michael Steinberg, *The Concerto: A Listener’s Guide* (New York: Oxford University Press, 1998).

28. Hutchings, et al. “Concerto.”

29. David E. Schneider, “Contrasts and Common Concerns in the Concerto 1900–1945,” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 146.

chapter of the *Cambridge Companion* about the concerto after 1945, Arnold Whittall states more generally:

As in earlier times, concerto composition was not confined to works called concertos; one of the most interesting consequences of the modernist aesthetic is the play of expectation that the use – or avoidance – of a generic title can create.<sup>30</sup>

The concerto term also expanded in the twentieth century to describe works demanding virtuosic contributions from an entire ensemble, rather than a separate soloist. Dozens of composers, including Paul Hindemith, Zoltán Kodály, Witold Lutosławski, Michael Tippett, Elliott Carter, and, most famously, Béla Bartók, wrote works bearing the title Concerto for Orchestra. Few similar works have been produced for band, and only one has achieved repertory status: the Concerto for Wind Ensemble by Karel Husa, which won the inaugural Louis Sudler International Wind Band Competition in 1983.<sup>31</sup>

Roeder summarizes the state of the concerto at the end of the twentieth century:

Nearly 400 years later the concerto is thriving in the hands of creative composers who remain fascinated with the possibilities for juxtaposing a solo instrument or group of solo instruments against an orchestra. Virtuosity, too, remains a vital element in our contemporary musical world, and its place in the music of the future seems assured. After all, gifted performers still wish to display their talents in new works composed for them. Audiences will continue to be thrilled by virtuosic display, and the best composers will continue to work such passages into their concertos in musically meaningful ways. And as composers discover new ways to write concertos, the fundamental duality of opposition and cooperation between soloist and orchestra will continue to lie at the heart of the form.<sup>32</sup>

---

30. Arnold Whittall, “The Concerto Since 1945,” in *The Cambridge Companion to the Concerto*, ed. Simon P. Keefe (Cambridge: Cambridge University Press, 2005), 161.

31. “Karel Husa,” [http://www.schirmer.com/default.aspx?TabId=2419&State\\_2872=2&ComposerId\\_2872=749](http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&ComposerId_2872=749) (accessed September 25, 2012).

32. Roeder, *A History of the Concerto*, 441.



### *The Concerto with Wind Ensemble*

During the twentieth century, the wind ensemble emerged as both a serious medium for artistic expression and a highly hospitable environment for the commissioning and performance of new music. Works for soloist have always occupied an important place in the wind ensemble repertory, if not the scholarship on the genre. In the introduction to a new compendium of more than 2,400 compositions for soloist with wind band accompaniment in the *Teaching Music through Performance in Band* book series, Eugene Migliaro Corporon concedes:

I have to admit that I was pleasantly surprised by those numbers but also struck by the general lack of specific information and significant research pertaining to our findings. The abundant number of exceptional examples along with the sheer quantity of eminent composers and skillful transcribers who have contributed throughout history is astonishing! It became apparent that presenting this information in a collated format would assist conductors and performers in the research, selection, and performance of this remarkable repertoire.<sup>33</sup>

Even in the nineteenth century, bands regularly featured soloists, with a variety of repertory ranging from the aforementioned Rimsky-Korsakov trombone concerto to a plethora of light novelty pieces written for American bands in the tradition of Patrick Gilmore and John Philip Sousa by composers such as Herbert L. Clarke (1867–1945) and Arthur Pryor (1870–1942). Many of the finest concertos written originally for orchestra were transcribed for band, several of which still appear on programs today. Although he never intended to write an early wind ensemble work, Igor Stravinsky made a monumental contribution nonetheless with his neo-classical Concerto for Piano and Wind Instruments (1924, revised 1950). Olivier Messiaen's *Oiseaux exotiques* (1956), written for piano, 11 wind instruments, and percussion, fills a similar niche. As the saxophone

---

33. Eugene Migliaro Corporon, *Teaching Music through Performance in Band: Solos with Wind Band Accompaniment* (Chicago, GIA Publications, Inc., 2012), xxi.

found a home in the band, concertos pairing the instrument with wind ensemble became just as common as those with orchestra; although Aleksandr Glazunov (1865–1936) and Henri Tomasi (1901–71) wrote for alto saxophone and orchestra in 1934 and 1949, respectively, Ingolf Dahl (1912–70) composed his alto saxophone concerto for wind orchestra (1949, revised 1953), Karel Husa (b. 1921) wrote his for concert band (1967), and many other composers followed.<sup>34</sup>

Notwithstanding such notable exceptions, relatively few mid-century composers made lasting contributions to the original repertory for soloist and wind ensemble. Despite his illustrious personal history as a performer of the Edvard Greig piano concerto, Percy Aldridge Grainger (1882–1961) never wrote a concerto of his own. Paul Hindemith (1895–1963), Vincent Persichetti (1915–87), and William Schuman (1910–92), all of whom wrote masterworks for band, reserved all of their concertos for orchestra. In addition to Husa, other mid-century composers with a significant output for soloist with wind ensemble include Warren Benson (1924–2005), Walter Hartley (b. 1927), Gordon Jacob (1895–1984), and Alfred Reed (1921–2005).

Several composers born in the 1940s and 50s have written concertos with wind ensemble, a marked increase that coincides with a greater commitment by both ensembles and soloists to commissioning new music. Composers such as James Curnow (b. 1943), David Maslanka (b. 1943), Edward Gregson (b. 1945), Dana Wilson (b. 1946), David Gillingham (b. 1947), Joseph Turrin (b. 1947), Philip Sparke (b. 1951), Johan de Meij (b. 1953), Michael Daugherty (b. 1954), Eric Ewazen (b. 1954), and Frank Tichel (b. 1958) have enlarged and enhanced the wind concerto repertory, in addition to their many works for wind ensemble without soloist.

---

34. *Ibid.*, 51–54.

The generation of composers reaching maturity today has also shown a keen interest in writing for soloist with wind ensemble; in fact, many of their most celebrated works are concertos. They include Scott McAllister (b. 1969), Steven Bryant (b. 1972), Carter Pann (b. 1972), Kristin Kuster (b. 1973), John Mackey (b. 1973), D.J. Sparr (b. 1975), and Joel Puckett (b. 1977). Each composer has borrowed different combinations of traditional concerto form and nomenclature. Puckett's flute concerto has the conventional three movements, but the unconventional title *The Shadow of Sirius*. Mackey's generically titled Concerto for Soprano Sax and Wind Ensemble has an atypical five movements, and his other two concertos with wind ensemble pair the descriptive titles *Drum Music* and *Harvest* with the subtitles Concerto for Percussion and Concerto for Trombone, respectively. *Drum Music* is cast in three movements; *Harvest* has three distinct sections connected into a single movement. Pann's four-movement work for piano and wind ensemble has the hybrid title *Concerto Logic*. Kuster's violin concerto *Two Jades* follows the slow-fast-slow pattern within a single movement. In order to create broader performance possibilities, Mackey scored his trombone concerto and Bryant scored both his cello and piano concertos for orchestral winds and percussion, rather than full wind ensemble.

Contemporary composers writing for wind ensemble confront and sometimes confound the historical expectations of the concerto genre, while still creating works that honor the basic concerto concept of tension and drama through interaction between soloist and ensemble. They deal with the legacy of virtuosity, crafting works that satisfy gifted soloists and appeal to audiences primed to see and hear technically dazzling performances, while still maintaining their own distinct aesthetic values and musical voices. Their contribution to the "checkered" history of the concerto extends the tradition of evolution that sustains the relevance and artistic vibrancy of the genre.

CHAPTER THREE  
SONG BOOK FOR FLUTE AND WIND ENSEMBLE  
BY DAVID MASLANKA

**Composer Biography**

David Henry Maslanka was born in New Bedford, Massachusetts, on August 30, 1943. He began playing clarinet at age nine and participated in the Greater Boston Youth Symphony Orchestra and Massachusetts All-State Band while in high school.<sup>35</sup> Although he dabbled in composition before college, Maslanka entered the Oberlin Conservatory of Music in 1961 to pursue a music education degree. He played in the Oberlin Wind Ensemble, but also began formal composition study with Joseph Wood, and he spent his junior year abroad at the Mozarteum in Salzburg, Austria.<sup>36</sup> After graduating with a bachelor of music education degree in 1965, Maslanka subsequently enrolled in a combined master of music/doctor of philosophy program at Michigan State University, where he studied composition with H. Owen Reed, theory with Paul Harder, and clarinet with Elsa Ludwig-Verdehr. His terminal project, which he completed during his first year of college teaching, comprised a string quartet and his Symphony No. 1 “Shibui.”<sup>37</sup>

During 20 years as an academic, Maslanka taught a variety of music theory and appreciation classes and some private composition students, with successive positions at the State University of New York at Geneseo (1970–74), Sarah Lawrence College (1974–80), New York University (1980–

---

35. David Maslanka, “David Maslanka,” in *Composers on Composing for Band*, vol. 2, ed. Mark Camphouse (Chicago: GIA Publications, Inc., 2004), 198.

36. David Maslanka, “Bio,” <http://www.davidmaslanka.com/about> (accessed August 16, 2012).

37. Robert Joseph Ambrose, “An Analytical Study of David Maslanka’s Symphony No. 2” (DM document, Northwestern University, 2001), 18.

81), and Kingsborough Community College of the City University of New York (1981–1990).<sup>38</sup> He received several grants to support his composition work, including five fellowships at the MacDowell Colony and three fellowships from the National Endowment for the Arts, and earned tenure and promotion to associate professor while at Kingsborough.<sup>39</sup>

In July 1990, Maslanka left his teaching career and moved with his family to Missoula, Montana. Since then, he has composed full-time, with a steady schedule of commissions from and guest composer residencies with ensembles across the country and internationally. In addition to allowing more time for writing, the move from Eastern metropolitan center to Western college town affected Maslanka's approach to composition, as he explained in a 1992 interview with J. Patrick Brooks:

I did want to say more about Montana, because the effect of it on my life has been dramatic. The thing that has happened is that I can still write music of great energy, but the kind of pressure that comes from the city [New York] is gone, and there is a chance here for contemplation and the enlargement of what I call simply "the beautiful." In my music, although it happened in New York, it happened by my pushing and elbowing things aside to make space for it. And here it now begins to flow more naturally.<sup>40</sup>

Prior to 1990, Maslanka wrote several important works for wind ensemble, including the Concerto for Piano, Winds, and Percussion (1976, premiered 1979); *A Child's Garden of Dreams* (1981, premiered 1982); Symphony No. 2 (1986, premiered 1987); and *In Memoriam* (1989, premiered 1990).<sup>41</sup> However, after moving to Montana, his output increased dramatically, both in number of compositions and their duration; for instance, the second work Maslanka wrote in

---

38. Ibid, 18–21.

39. Beth Antonopulos, "David Maslanka," in *A Composer's Insight*, vol. 2, ed. Timothy Salzman (Galesville, MD: Meredith Music Publications, 2003), 94–95.

40. J. Patrick Brooks, "An Analysis of David Maslanka's Concerto for Piano, Winds, and Percussion" (DMA thesis, University of Cincinnati College-Conservatory of Music, 1994), 85.

41. Maslanka, "David Maslanka," 221–24.

Missoula was the 48-minute Symphony No. 3. He observed as much in a 2004 interview with Brenton Alston:

I think it could be said that, from the beginning, I had a tendency to write longer pieces. Those written in New York had a concentrated “city” energy. The Marimba Concerto was the first piece that I wrote in Missoula, and it began to show a kind of expansiveness.<sup>42</sup>

Subsequent extended works for winds include the Concerto for Alto Saxophone and Wind Ensemble (1999, premiered 2000, 45 minutes), Symphony No. 5 (2000, 40 minutes), *Song Book* for Flute and Wind Ensemble (2001, 48 minutes), *David’s Book: Concerto* for Solo Percussionist and Wind Ensemble (2006, 42 minutes), *A Carl Sandburg Reader* (2007, 40 minutes), Symphony No. 8 (2008, 42 minutes), and Symphony No. 9 (2011, 75 minutes).<sup>43</sup> His largest work to date is the 105-minute Mass (1996, revised 2005) for SATB chorus, boys chorus, soprano and baritone soloists, organ, and symphonic wind ensemble. Indeed, Maslanka’s contribution to the symphony and concerto repertory for wind ensemble has been singular and profound.

### Previous Scholarship about the Composer and Work

In his 1994 doctoral document on *A Child’s Garden of Dreams*, David Booth notes the absence of any previous theses or dissertations about David Maslanka, citing two journal articles by Thomas Wubbenhorst as the only formal research available at the time.<sup>44</sup> Since then, at least 10 other doctoral documents have explored the wind ensemble music of David Maslanka, including

---

42. Brenton Franklin Alston, “David Maslanka’s Symphony Number Three: A Relational Treatise on Commissioning, Composition, and Performance” (DMA essay, University of Miami, 2004), 23.

43. David Maslanka, “Wind Ensemble Compositions,” <http://www.davidmaslanka.com/wind-ensemble> (accessed August 16, 2012).

44. David Martin Booth, “An Analytical Study of David Maslanka’s *A Child’s Garden of Dreams*” (DMA document, University of Oklahoma, 1994), 8.

contributions by J. Patrick Brooks (1994), Michael L. Varner (1999), Roy Edward Breiling (2000), Robert Joseph Ambrose (2001), Stephen Paul Bolstad (2002), Brenton Franklin Alston (2004), Christopher Werner (2005), Lauren Denny Wright (2010), Scott A. Hippensteel (2011), and Joshua R. Mietz (2011). Most of the documents concern single major works, including *Give Us This Day*, *In Memoriam*, *Unending Stream of Life*, and the second, third, fourth, and fifth symphonies. Brooks analyzes the Concerto for Piano, Winds, and Percussion; Varner examines two marimba concertos, one with percussion ensemble and one with band; and Mietz investigates *Desert Roads*, a concerto for clarinet with wind ensemble. All 11 authors incorporate quotations from personal or telephone interviews with Maslanka into their documents; Alston, Ambrose, Booth, Brooks, Denney, Hippensteel, Mietz, and Varner append full transcripts, and Werner includes copies of e-mail correspondence. Maslanka is the subject of a chapter by Beth Antonopulos in volume two of *A Composer's Insight* (2003), which includes brief analyses of Symphony No. 5 and *Morning Star*, and he contributed an article to volume two of *Composers on Composing for Band* (2004), in which he discusses areas including his creative process, approach to orchestration, and musical influences. Chapters on seven Maslanka works can be found in the first nine volumes of the *Teaching Music through Performance in Band* book series: *A Child's Garden of Dreams* (volume three), *Give Us This Day* (volume seven), *Morning Star* (volume eight), *Rollo Takes a Walk* (volume five), Symphony No. 4 (volume four), Symphony No. 7 (volume six), and *Traveler* (volume nine). To date, there has been no formal research or analysis of the *Song Book* for Flute and Wind Ensemble.

### Composition Background and Instrumentation

The *Song Book* for Flute and Wind Ensemble was commissioned by a consortium of individuals and institutions representing 15 colleges and universities and the National Flute Association.<sup>45</sup>

Larry Gookin, director of bands at Central Washington University, organized the commission in collaboration with flute professor Hal Ott. In his 2001 doctoral document on Maslanka's Symphony No. 2, Robert Ambrose mentions the work in progress:

At the time of writing this document, David Maslanka is nearing completion of his twenty-fourth wind band piece, the Concerto for Flute and Wind Ensemble. This five-movement work is scheduled to be premiered in August 2001.<sup>46</sup>

By the time the work premiered at the National Flute Association Convention in Dallas, Texas, where Hal Ott served as program chair, the title had been changed to *Song Book* for Flute and Wind Ensemble. According to Maslanka:

Larry [Gookin] initiated the commission, and Hal Ott... was to have done the premiere performance. It turned out that the premiere was... in Texas. It was at the international flute convention... And so Hal was organizing there and was not eligible to perform there, so he did not do the premiere.<sup>47</sup>

Instead, the Texas Wind Symphony, a professional ensemble founded and conducted by Ray C. Lichtenwalter, then director of bands at the University of Texas at Arlington and a member of the commissioning consortium, gave the premiere performance on August 17, 2001.<sup>48</sup> Stephanie Jutt, professor of flute at the University of Wisconsin-Madison, played the flute solo.

---

45. David Maslanka, *Song Book* for Flute and Wind Ensemble (Missoula, MT: published by composer, 2001), iii.

46. Ambrose, "An Analytical Study," 96.

47. David Maslanka, telephone interview by Travis J. Cross, August 13, 2012, transcript of digital recording, Blacksburg, VA.

48. Stephanie Jutt, "UW School of Music: Stephanie Jutt," <http://www.music.wisc.edu/faculty/bio?faculty-id=37> (accessed August 18, 2012).



The *Song Book* is scored for a reduced wind ensemble comprising two flutes (one doubling alto flute), two oboes, two bassoons (one doubling contrabassoon), two A clarinets, bass clarinet, E-flat contrabass clarinet, alto saxophone, tenor saxophone, two horns, two C trumpets, trombone, bass trombone, harp, piano, double bass, timpani, and four percussion. The percussion 1 part calls for claves, vibraphone, large suspended cymbal, crotales, orchestra bells, and snare drum. The percussion 2 part calls for small wood block, marimba, brake drum, bell tree, and metal wind chimes. The percussion 3 part calls for temple block, sleigh bells, maracas, small suspended cymbal, large suspended cymbal, tam-tam, anvil, bongos, and conga drum. The percussion 4 part calls for cabasa, egg shaker, crash cymbals, bongos, bass drum, suspended cymbal, tam-tam, and hi-hat cymbal. The score, like many of Maslanka's works, a bound facsimile of his meticulous manuscript, is in concert pitch, with the exception of regular transpositions for contrabassoon, double bass, orchestra bells, and crotales. Maslanka arrived at the reduced instrumentation both out of concern for balance and to create an intimate sound:

[T]he reduced instrumentation is more... in respect for the voice of the flute... It's a sound which is easily covered. What I've discovered about the wind ensemble... is that it is psychologically imposing, and you can very easily overwrite a solo voice – almost any solo voice. Not too many solo instrument voices can keep up with the full power of the wind ensemble. It's just a different world than orchestra. And so I've become very respectful of that. When I wrote the Mass... I realized immediately how difficult it is for voices to compete with wind instruments, and then I revised the piece and radically altered the textures so that voices could have a chance to live. And what that has led me to is a quality of intimacy in music. So I think that is now maybe the fundamental characteristic of my music – that I would describe it as intimate, and there are the big moments that happen, of course, but the fundamental is chamber music.<sup>49</sup>

---

49. Maslanka, telephone interview.

Since its premiere the *Song Book* has received relatively few performances; Maslanka counts the number at “probably not more than a dozen.”<sup>50</sup> However, the work has been released twice on commercial recordings: in 2003 by the Illinois State University Wind Symphony, Stephen K. Steele, conductor, and Kimberly McCoul Risinger, flute; and in 2004 by the University of Miami Wind Ensemble, Gary Green, conductor, and Christine Nield, flute. Both recordings are published by Albany Records.

### Formal Structure

Cast in five movements, the *Song Book* for Flute and Wind Ensemble lasts approximately 48 minutes. In his score notes, Maslanka describes the work as “a set of pieces that are songlike – that is, intimate and expressive, though not necessarily quiet. The solo flute feels like a voice to me, a voice which has a complex story to tell, in the form of a musical dream.”<sup>51</sup> Each movement bears a subtitle:

1. A Song of Coming Awake
2. Song: *Solwitur Ambulando* – It Is Solved by Walking
3. Song: In Loving Memory
4. Song: In the Crucible of Your Pain
5. A Song for the End of Time<sup>52</sup>

The movement subtitles provide insight into the broad and overt emotional scope of the work, contemplating profound concepts like the beginning of awareness and the end of time and creating musical expressions of such intense human experiences as suffering and death.

---

50. Ibid.

51. Maslanka, *Song Book* for Flute and Wind Ensemble, ii.

52. Ibid., 1, 27, 61, 78, 125.

*Title and Multi-Movement Organization*

Maslanka used the *Song Book* title previously for a 1998 work for alto saxophone and marimba in seven movements. He has since written a work for saxophone quartet called *Recitation Book* (2006) and a five-movement concerto for solo percussionist and wind ensemble called *David's Book* (2006), and his clarinet concerto *Desert Roads* (2004) is subtitled “Four Songs for Clarinet and Wind Ensemble.” In all these cases, the concept of a book as a collection of songs or stories informs Maslanka’s approach to multi-movement form:

I see things often as collections of pieces... a collection of a bunch of different movements and moods. I see the idea of a book... a collection of stories – musical stories. I think that’s probably a good way to think about it. The stories don’t necessarily have words or things that you can talk about, but there is a sense of movement through a narrative space that happens in my music. I’m very conscious of it. I’m very aware of the line of narrative thought as it goes through a movement and as it goes through an entire piece. So I think of it as a kind of narration, but without words.<sup>53</sup>

The *Song Book* as a narrative collection of musical stories seems an especially appropriate metaphor for Maslanka, because he arrives at form, as well as most other compositional decisions, as the result of an unfolding, creative flow, rather than intellectual construction before the fact. The music reveals itself through a process that includes meditation, active imaging, time spent walking outdoors, and otherwise relaxing the “intellectual mind to receive the dream value of the sound.”<sup>54</sup> Maslanka rarely confronts form prior to beginning his process:

But what you said initially about other composers who will start with an architectural plan – what I will say about that is: if it works, well, God bless you. Then that’s how you can do it. I can say, for instance, that I have started with some degrees of architectural plan in order to have a way of getting started in a piece... At a certain point, once it began to flow and to roll, I abandoned that and simply went with the intuitive process again.<sup>55</sup>

---

53. Maslanka, telephone interview.

54. Ibid.

55. Ibid.

A brief survey of Maslanka's 14 presently completed concertos with wind ensemble reveals considerable flexibility regarding multi-movement form. He seems to favor three- and five-movement schemes, as well as single-movement works; outliers include concertos in four, six, and 18 movements. Only five of the works contain the word "concerto" in the title; the other nine have descriptive titles. (*Sea Dreams*, *ufo Dreams*, and *David's Book* are counted among those with descriptive titles, since the generic "concerto" appears only in their subtitles.)

Figure 3.1. Titles and number of movements in Maslanka concertos with wind ensemble.<sup>56</sup>

<i>Date</i> <sup>57</sup>	<i>Title</i>	<i>Movements</i>
1976	Concerto for Piano, Winds, and Percussion	3
1990	Concerto for Marimba and Band	1
1994	<i>Variants on a Hymn Tune</i> [euphonium]	1
1997	<i>Hell's Gate</i> [three saxophones]	1
1997	<i>Sea Dreams: Concerto</i> for Two Horns and Wind Ensemble	3
1998	<i>ufo Dreams: Concerto</i> for Euphonium and Wind Ensemble	3
1999	Concerto for Alto Saxophone and Wind Ensemble	5
2001	<i>Song Book</i> for Flute and Wind Ensemble	5
2003	Concerto No. 2 for Piano, Winds, and Percussion	5
2004	<i>Desert Roads: Four Songs</i> for Clarinet and Wind Ensemble	4
2006	<i>David's Book: Concerto</i> for Solo Percussionist and Wind Ensemble	5
2007	<i>A Carl Sandburg Reader</i> [baritone and soprano]	18
2007	Concerto for Trombone and Wind Ensemble	3
2010	<i>O Earth, O Stars: Music</i> for Flute, Cello, and Wind Ensemble	6

There exists no clear pattern or chronological evolution to how Maslanka applies either multi-movement form or title schemes to his concertos:

56. David Maslanka, "Wind Ensemble Compositions," <http://www.davidmaslanka.com/wind-ensemble> (accessed August 19, 2012).

57. The date indicates the date of composition, according to David Maslanka's website, rather than the date of premiere, which, in many cases, occurred during the next calendar year.

Well, right now I'm writing yet another concerto, and this one is Concerto for Saxophone Quartet and Wind Ensemble, and that has that title, and it will not have any other implications or poetic things attached to the movements. There are two things at work in my mind, I think. One of them is a kind of formality, which is interested in titles like sonata and symphony and concerto, because they certainly attach to the old values, but they don't tell you anything at all about the music. It is simply saying that this here is a large piece, a large quote-unquote serious piece, and if you're interested, you have to dig into it and find out what it is.<sup>58</sup>

Maslanka expects his Concerto for Saxophone Quartet and Wind Ensemble, when finished, to be in three movements, with two slow movements followed by a fast movement. He further explains how the form of a work grows out of his compositional process:

In terms of method, I have worked over a very long time to have a way of composing which lets the music tell me what it wants to be, rather than me trying to start by imposing some shape or making intellectual decisions about it. And the result is that pieces can be hugely varying. A piece like *Song Book* comes up with its five movements. [...] What I do in my process is a huge amount of sketching without starting to think immediately that I know what my piece is going to be. I'll simply sketch and sketch and sketch. My most recent completed piece is a work for saxophone quartet by itself. It is in nine movements, and I sketched probably twice that much material and began to see which ones were talking the loudest – which ideas, which were moving, and which ones pulled me to work on them. And then I would work on them and put it aside – come to do other things – so gradually bringing all forward that wanted to come forward, and only at a fairly late stage in the process am I able to say: these are the movements, and this is the order. So the process has allowed the music to tell me what it wants to be, and then my artistic sense and my grasp of how things need to go comes into play and gives me the order – gives me the shape of the piece.<sup>59</sup>

### *Tonal Architecture*

The first movement of the *Song Book* begins and ends in D Minor, and the fifth and final movement begins and ends in the parallel D Major. The third movement begins and ends in A Minor, placing the root in a perfect-fifth dominant relationship to the outside movements. The

---

58. Maslanka, telephone interview.

59. Ibid.

fourth movement is largely in D Major, with significant sections in the relative B Minor and its parallel, B Major. However, the second movement begins unexpectedly and unabashedly in C Major, which provides an immediate, bright departure from the D Minor ending of the first movement. While C Major shares a relative relationship with the third-movement A Minor, the second movement serves much more as a contrast between the first and third movements than a harmonic bridge between key areas.

Figure 3.2. Movement-to-movement key relationships.

Movement	1	2	3	4	5
Home Key	D Minor	C Major	A Minor	D Major	D Major

For Maslanka, tonal relationships between and even within movements occur as a result of his intuitive process:

My job has been to write music and not to analyze it. [...] When I have seen analyses of my music – theoretical analyses of it – I have often been surprised at the ideas that have emerged, and I say, “Oh! Okay. That certainly is a possibility.” And so the only thing that I can say, and it sounds just simple-minded, is that this is what I heard. And that’s as good as I can do. I’m not attempting to do any more than that. I hear what wants to happen, and this is what it tells me to do. So my inner sense of how key structures relate to one another over the course of a big piece comes forward, and it works.<sup>60</sup>

### *Bach Chorales*

The first, third, and fifth movements of the *Song Book* open and close with quotations of Bach chorales, which have become a frequent source of inspiration and source material for Maslanka.

He explains:

---

60. Ibid.

The 371 Four-Part Chorales by J.S. Bach have been a long-time focal point for my study and meditation. These chorales are the models for melodic and harmonic movement used by every beginning music theory student. I had my first encounter with them as a college freshman in 1961. Ten years ago I returned to singing and playing them as a daily warm-up for my composing. In that time I have come to experience the chorales as touchstones for dream space. I have used many of them as the jumping off point for my own compositions. The feeling is one of opening an unmarked door and being suddenly thrust into a different world. The chorales are the doors.<sup>61</sup>

Maslanka joins a vast number of composers influenced by the music of Bach, whether through harmony, form, or counterpoint. Many twentieth-century composers have referenced Bach in a neo-classical context, pairing traditional forms with more adventurous rhythms and tonalities. Heitor Villa-Lobos wrote nine suites of *Bachianas Brasileiras* (1930–45); Dmitri Shostakovich wrote his Op. 34 preludes (1932–33) and Op. 87 preludes and fugues (1950–51) in the mode of Bach’s *Well-Tempered Clavier*, with short pieces in each of the 24 major and minor keys. In the concerto repertory, Alban Berg famously quotes the chorale *Es ist genug* in the second movement of his violin concerto (1935), bringing a moment of conventional tonality into an otherwise twelve-tone composition. The text of the chorale (“It is enough”) also alludes to the dedication of the work “to the memory of an angel.”

If Berg uses the chorale as a point of arrival in an otherwise dodecaphonic environment, Maslanka uses chorales as points of departure within his fundamentally tonal language. When quoting chorales in his compositions, Maslanka frequently maintains the same keys that Bach originally chose. Such is the case for all three chorales that appear in the *Song Book*, and their placement in the opening, middle, and closing movements precipitates the aforementioned D Minor – A Minor – D Major tonal shape of the entire work.

---

61. Maslanka, *Song Book* for Flute and Wind Ensemble, ii.

The first movement, “A Song of Coming Awake,” quotes the first stanza of the Bach chorale *Christ ist erstanden* (Christ is risen). The implications of the chorale title are significant; in correspondence with Christopher Werner, Maslanka describes his Symphony No. 5 as an “Easter” piece, ending with a sense of “entombment” and the chorale *Christ lag in Todesbanden* (Christ lay in the bonds of death). He then writes: “By interesting extension, the very next piece I wrote – *Song Book* for Flute and Wind Ensemble – is a ‘resurrection’ piece.”<sup>62</sup> While the texts associated with the chorales have little significance to Maslanka, he says, “The title will move me.”<sup>63</sup> Although not a practicing Christian, he offers:

I have a Christian background. I have a strong inner visionary relationship with the Christ image. I have understanding of transformation in Christian terms, but also in bigger, psychological, spiritual terms, and yes, I have to say that the titles become important in a way of making the statement of some sort. I don’t know necessarily what that statement is, nor do I tend to want to pin it down, to say that I’m proselytizing in some way for a Christian faith. What I do know is that these things speak powerfully to me. I see the melodies here in the chorale melodies as having a very deep potential for transformation.<sup>64</sup>

In the beginning of the movement, Maslanka separates the first four phrases of the five-phrase chorale with short interludes, first in percussion alone and successively with percussion, harp, and clarinet and percussion, harp, and muted trumpet. There is only a short breath between the fourth and fifth phrases, bridged by a repeated-note gesture in the vibraphone. When the chorale returns at the end of the movement, the interludes are shorter, involve percussion only, and separate all five phrases.

---

62. Christopher Werner, “Maslanka’s Symphony No. 5: Conducting via Lucid Analysis Technique” (DMA dissertation, University of Nebraska, 2005), 112.

63. Maslanka, telephone interview.

64. *Ibid.*



Figure 3.3. *Christ ist erstanden* (Bach harmonization), BWV 276, first stanza.

The third movement incorporates the chorale *Von Gott will ich nicht lassen* (I never wish to part from God). The movement opens with rolled notes on marimba and large suspended cymbal and several slow harp arpeggios, from which the solo flute emerges with a highly embellished version of the melodic line in diminution. When the chorale returns at the end of the movement, the treatment and scoring are identical.

Figure 3.4. Solo flute embellished melodic line, mvt. 3, mm. 8-31

*very inwardly, as if singing to a child*

*ten.*

*p* *fade* *p* *fade*

*in tempo* *ten.* *in tempo*

*p* *fade* *p*

*slowing* *hold back* *in tempo*

*pp* *mp*

Figure 3.5. *Von Gott will ich nicht lassen* (Bach harmonization), BWV 418.

The image displays a musical score for the piece "Von Gott will ich nicht lassen" (Bach harmonization), BWV 418. The score is presented in four systems, each consisting of a grand staff with a treble clef and a bass clef. The time signature is 4/4. The key signature is one sharp (F#), indicating the key of D major. The music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line consists of a single melodic line with a final fermata. The piano accompaniment is a two-part setting, with the right hand playing a series of chords and the left hand playing a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a final chord in the right hand and a final note in the left hand.

The fifth movement begins and ends with the chorale *O Gott, du frommer Gott* (O good and gentle God). Maslanka takes the same tune as Bach, adds slight embellishments, and creates a new harmonization.

Figure 3.6. O Gott, du frommer Gott (Bach harmonization), BWV 64.4.

The image displays a musical score for the chorale "O Gott, du frommer Gott" (Bach harmonization), BWV 64.4. The score is presented in four systems, each consisting of a grand staff (treble and bass clefs) and a separate bass line. The key signature is G major (one sharp) and the time signature is 4/4. The music features a steady bass line and a treble line with chords and moving lines. The score concludes with a double bar line and repeat dots.

Figure 3.7. Maslanka harmonization reduction, mvt. 5, mm. 1-16.

The image displays a musical score for a piano reduction of Maslanka's harmonization, mvt. 5, mm. 1-16. The score is written in 4/4 time and the key of D major (two sharps). It consists of four systems, each containing three staves: a treble clef staff, a middle clef staff, and a bass clef staff. The music features a complex harmonic structure with many chords and melodic lines. The first system shows a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic and harmonic development. The third system shows a more active bass line. The fourth system concludes the reduction with a final chord and melodic flourish. The notation includes various note values, rests, and dynamic markings.

Maslanka sets the chorales as bookends to the first, third, and fifth movements – and, by virtue of where those movements fall, the *Song Book* as a whole. They set the tone, both stylistically and harmonically, and serve as points of inspiration and departure – “doors” or “jumping off points,” as Maslanka calls them – for the original material that comprises the rest of the work.

#### *Form within Movements*

Each individual movement of the *Song Book* has its own unique formal structure. Only the fourth movement features a purely progressive, sectional form; the Bach chorales provide a point of return in the otherwise sectional first and third movements. The second movement unfolds in a reverting form, with the entire thematic content and harmonic progression of the movement repeated a second time with only minimal changes. The fifth movement has the most conventional form in the work, an arch, and it follows the most unconventional fourth movement:

Well, it does leave you gasping, that fourth movement. And the fifth movement is simplicity itself. It is gentle, it is consoling, it is beautiful, and I guess it is certainly a response to the previous tension. It's also a foundational idea for the whole piece, so if you're thinking of the thing as a journey, where you start it from and when you get to, after all is said and done, you get to here. After a life is done, there is this arrival, so I think, in my music, I have seen any number of times the intensity of struggle, which is then transformed and then moves through past struggle and to a place of repose. As time has gone on, my pieces tend to start from a place of repose and then move to whatever is deeper through that.<sup>65</sup>

Key changes within movements occur frequently, sometimes through logical harmonic progressions and other times instantly and without preparation. Many of shifts involve mode changes, either directly from major to minor or with dominant chords to facilitate transitions.

---

65. Ibid.

Figure 3.8. Examples of mode changes.

<i>Movement</i>	<i>Measure</i>	<i>Mode Change</i>	<i>Transition</i>
1	61	B-flat Major to B-flat Minor	I-i
2	27	E Minor to E Major	i-V-I
2	119	E Minor to E Major	i-V-I
4	23	B Major to B Minor	I-i
4	42	B Minor to B Major	iv-V-I
4	53	B Major to B Minor	iv-V-i
5	17	D Major to D Minor	I-i

Similarly, in the climactic moment of the third movement, an E Minor chord, instead of the more typical E Major, sets up a dramatic arrival in A Major. Other unorthodox resolutions include measure 82 in the first movement, where four measures of F Major arpeggios are followed by A Minor, and measures 16 and 103 in the second movement, where four beats of G Major triads (the dominant in the previous key of C Major) resolve to E Minor. In most cases, unexpected chords fall within the same general diatonic space, creating an effect of mild surprise, rather than total disorientation. Still, the frequency and harmonic unpredictability of key changes reinforces the formal conception of movements in discrete sections, rather than traditional forms based on tonic-dominant relationships.

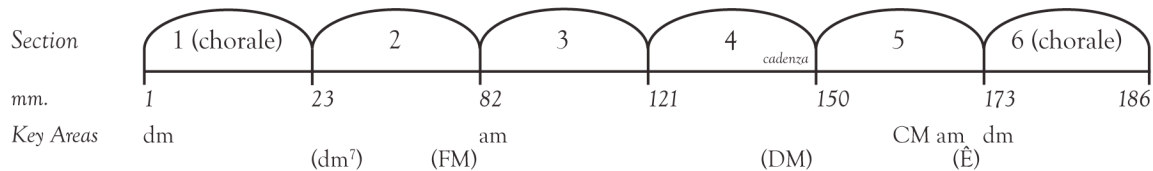
Maslanka never writes the word “cadenza” in the score, but three musical events in the *Song Book* bear some resemblance to traditional cadenzas. All three feature an embellished part for solo flute; include a suspension of time, either through fermatas or unmarked bars; and occur near the end of a large formal section. In the first movement, between measures 145 and 149, the ensemble plays three sustained D Major chords, representing the sub-dominant of the A Minor triad that follows in measure 150. With each chord, the solo flute plays an increasingly extended and



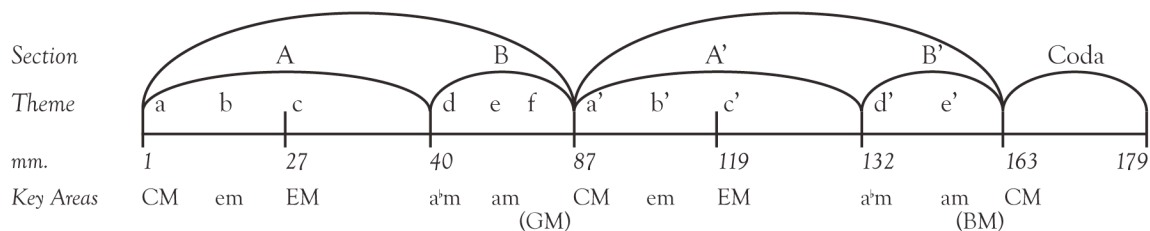
ornamented passage. The entire event bridges the fourth and fifth sections of the movement. In movement four, the ensemble drops out at measure 70, which is an extended bar that exists out of time, leaving the solo flute to play a series of five gestures. The ensemble rejoins the soloist at measure 71 for the last six bars of the first large section of the movement. In the fifth movement, an extended duet for solo flute and improvised conga drum at measure 61 provides a transition between the center section of the arch form and the return of previous material. Maslanka also writes a memorable out-of-time moment for solo harp, with an extended D Major arpeggio before the final chorale in the fifth movement.

Figure 3.9. Formal graphs of each movement.

#### Movement 1



#### Movement 2



#### Movement 3

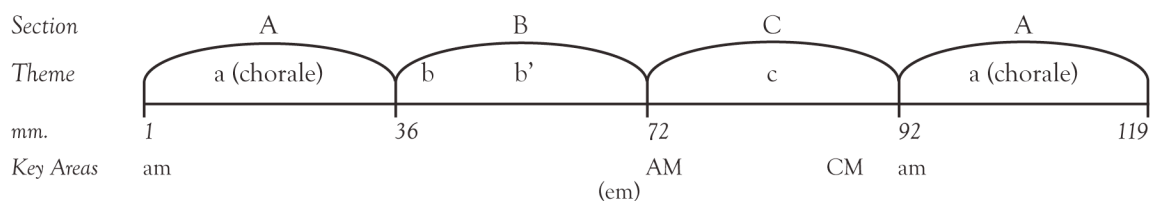
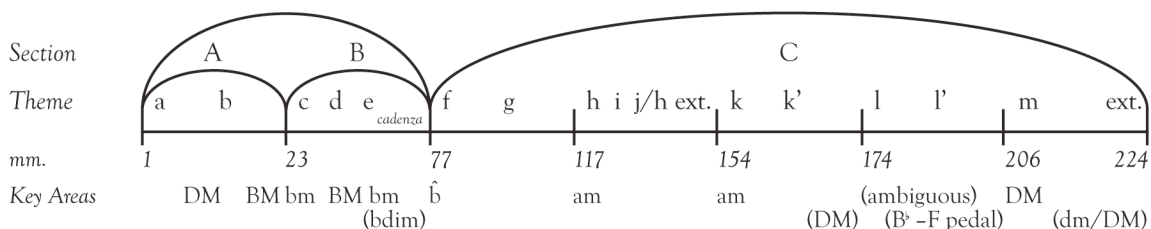
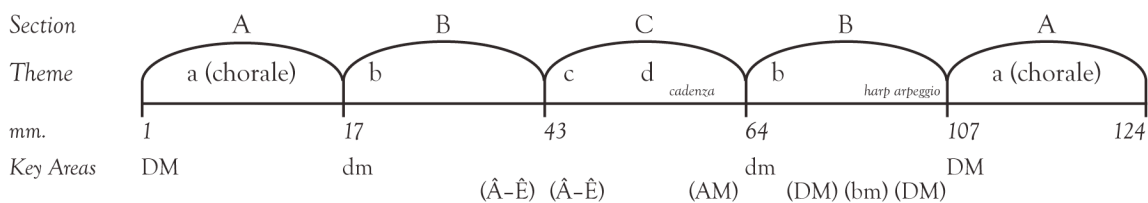


Figure 3.9, continued. Formal graphs of each movement.

## Movement 4



## Movement 5



### Artistic Approach to Composition

Maslanka approaches composition from an intensely personal and intuitive perspective. His process, as previously discussed, involves creating an awareness that allows the music to be revealed. When asked if writing for a soloist with ensemble changes his artistic goals or the techniques he uses, Maslanka replies:

Fundamentally, no. My starting point for any composition is to do meditation on the people that I'm being asked to write for, and I contact, as best I can, the energy of the people and of the situation, and I am invariably surprised by it in some way or other, and I do this frequently during the course of the composition – to go back and to ask what I need to see, need to know, in terms of the energy of the moment and the situation.<sup>66</sup>

However, the addition of a soloist gives Maslanka another performer on whom to meditate and thus another source of inspiration for the composition. He continues:

---

66. Ibid.

So with soloists, I look at them, and then I look at the conductor who has asked me to write the piece, and I look at myself and the ensemble that I'm writing for, and each of these looks will show me dream images – I can put it that way – dream images of the energy of the situation, and I accept these and allow them to be the conditioning element... of my conscious working mind as I do the music. I don't have a clear way of understanding how that translation takes place from these images to music, but I do know that once I have these images in place, they are the guiding force or the guiding channel... for the energy that does come through. But there's no real difference in beginning approach from one kind of piece to another.<sup>67</sup>

Maslanka approaches virtuosity much like he approaches form – as a result of his work, rather than decisions made at the beginning of the process. “So whether or not they had a certain proportion of flashy playing or what,” he volunteers, “I don't know. I don't think that way.”<sup>68</sup>

While the *Song Book* exploits the full range of the flute and includes both sustained, lyrical playing and quick, technical passages for the soloist, there are no extended techniques, special effects, or auxiliary doublings required. Maslanka often uses wind instruments in unorthodox ways to create new timbres; perhaps most famously, he calls in both *A Child's Garden of Dreams* and Symphony No. 4 for clarinets to play into the mouthpiece and barrel only, using their fingers to vary the pitch.<sup>69</sup> Also in *A Child's Garden of Dreams*, he directs the first flute to spit air and pop the keys at the same time, creating a percussive effect with minimum tone.<sup>70</sup> When he employs such effects, his focus remains on realizing the sounds he hears in his imagination:

---

67. Ibid.

68. Ibid.

69. David Maslanka, *A Child's Garden of Dreams* (New York: Carl Fischer, 1988), 85; David Maslanka, *Symphony No. 4* (New York: Carl Fischer, 1994), 109.

70. Maslanka, *A Child's Garden of Dreams*, 91.

And those are legitimate things to do. I've taken instruments apart, and I have used special effects for flute. I've written a piece for flute and piano that was premiered a year ago, and one of the movements briefly asks for flutter-tongue plus vocalization through the flute at that particular moment. It is there in that piece because that was the sound that was necessary for that moment, and it does not draw any more attention to itself than that. The piece isn't about extended techniques; it is about the necessary sound that needs to happen, and that's the best I can say.<sup>71</sup>

Maslanka values the participation of the audience in the moment of performance, but he considers himself “the first audience for the music” and hears the music while writing “as if I'm listening to it being performed.”<sup>72</sup> His creativity as a composer involves deep attention to and partnership with each musical moment, and he believes conductors and ensembles share a similar creative capacity for “open, full attention” to the music. When the performers find that level of attention in performance, they draw the audience into the shared experience:

It isn't about entertainment, it isn't about making people happy by some virtuosic display, although that's possible, and there's wonderful pieces which do that, and they have their place. It's true. They do have their place. But the best of music making, whether it's with a soloist or with an ensemble, brings everybody – conductor, ensemble, audience – to the point of complete attention to the musical sounds that are being made.<sup>73</sup>

### **Interaction between Soloist and Ensemble**

As the title suggests, the *Song Book* often calls on the wind ensemble to accompany the soloist, much like the piano generally supports the vocalist in an art song. However, just as the piano plays a variety of collaborative roles in a well-constructed song, likewise does the wind ensemble, sometimes taking the melody, engaging in different kinds of dialogue with the soloist, and providing contrast to and commentary on the solo part.

---

71. Maslanka, telephone interview.

72. Ibid.

73. Ibid.

The chorale settings provide an immediate example of shifting roles between soloist and ensemble. The first movement begins with unaccompanied solo flute playing the melodic line of the first phrase of the chorale.

Figure 3.10. Solo flute opening, mvt. 1, mm. 1-2.



In so doing, Maslanka begins the work by establishing the soloist as separate and distinct from the ensemble. Then the flute rests for several measures while the ensemble plays the entire first stanza of the chorale, with the alto saxophone taking the melodic line. The interaction recalls a liturgical invocation from the cantor, followed by a congregational response. However, when the chorale returns at the end of the movement, the solo flute becomes part of the ensemble, assuming the melodic role played by the alto saxophone at the beginning of the movement. A similar situation occurs in the fifth movement; the ensemble states the chorale initially without soloist, with the melody in the first clarinet, but when the chorale returns at the end, the soloist joins the clarinet at the octave. Conversely, Maslanka scores the solo flute as melodic voice in *both* chorale bookends to the third movement. In fact, the backgrounds, counter-melodies, and even solo embellishments are almost identical, with a shorter introduction the second time as the only difference.

The third movement provides an example of another essential soloist-ensemble interaction in the work. Once the solo flute completes the initial chorale melody, the ensemble responds with a second theme. The opposite occurs in the fifth movement; as soon as the ensemble-only chorale

ends, the flute immediately enters as the melodic voice in the second theme. In both cases, Maslanka creates a dialogue between soloist and ensemble. The transition from quoted chorale to original material heightens the contrast and reinforces the impression of commentary: one makes a statement, and the other responds.

Variable and dynamic pairing between soloist and ensemble defines the collaboration in the second movement. The solo flute has primary melodic material whenever it plays in the movement, but Maslanka pairs different voices from the ensemble with the solo flute throughout: first bassoon from measures 17 to 26, alto saxophone from measures 27 to 33, piano from measures 34 to 39, ensemble first flute from measures 62 to 66, first horn from measures 107 to 118, alto saxophone again from measures 119 to 125, and piano again from measures 126 to 131. Additionally, the solo flute plays a first-among-equals role with ensemble flutes, first oboe, and vibraphone from measures 150 to 158. The scoring has a three-fold effect: reinforcing the melodic line, creating new colors through pairings, and transforming the solo flute over time. Maslanka explains:

It turns out to be a new voice emerges from the blend of the two. Again, there's not a conscious attempt to do anything except to find the colors that wanted to happen... I think that I find myself amplifying the voice of the flute by these other instruments, so the color quality of the instrument changes throughout the course of that movement, and it does so because of its relationship with these other instruments.<sup>74</sup>

The “deep sense of struggle”<sup>75</sup> Maslanka describes in the fourth movement leads to an obscuring of lines between melody and accompaniment at measure 133. The solo flute clearly remains the primary voice, continuing the motivic shape of the previous phrase, but the

---

74. Ibid.

75. Maslanka, *Song Book* for Flute and Wind Ensemble, ii.

accompaniment in bass clarinet and bassoon, accented by contrabassoon, piano left hand, and double bass, has a certain melodic shape of its own. After a long phrase extension from measures 141 to 152, marked by ascending bass lines and finally four bars of insistent, static harmony, the accompaniment from measure 133 transforms into primary melodic material in the upper winds at measure 154.

Figure 3.11. Bass accompaniment reduction, mvt. 4, mm. 133-40.

Figure 3.11 shows a bass accompaniment reduction for measures 133-40 of the fourth movement. The score is written in 4/4 time and consists of four staves. The first staff is marked *ff* and *sim.* (sustained). The second staff is marked *8vb* and *fff*. The third and fourth staves show harmonic accompaniment. The music features a mix of chords and moving lines, with some notes marked with accents ( $\text{>}$ ).

Figure 3.12. Melody and homophonic accompaniment reduction, mvt. 4, mm. 154-58.

Figure 3.12 shows a melody and homophonic accompaniment reduction for measures 154-58 of the fourth movement. The score is written in 4/4 time and consists of two staves. The first staff is marked *ff* and *sim.* (sustained). The second staff is marked *ff* and *sim.* (sustained). The music features a mix of chords and moving lines, with some notes marked with accents ( $\text{>}$ ).

At various points during the work, the solo flute assumes a first-among-equals role, doubling the melody stated in the ensemble, often at the octave. Examples include the aforementioned measures 150–58 in the second movement, measures 56–71 in the third movement, and measures 206–19 in the fourth movement. A particularly interesting interaction occurs from measures 150–65 in the first movement. Coming out of the preceding cadenza, the solo flute plays a series of trills homophonic to the first horn, first trumpet, first trombone, and harp. Although the flute is marked louder than the other instruments, its voicing in the middle of the harmony and the blurring effect of the trills keeps its sound within the overall texture. By beat four of measure 156, the flute jumps into a higher octave and assumes a more prominent position above the ensemble.



Figure 3.13. Horn 1, trumpet 1, trombone 1, solo flute, and harp, mvt. 1, mm. 150–58.<sup>76</sup>

The musical score consists of five staves: Trumpet 1, Horn 1, Trombone 1, Solo Flute, and Harp. The time signature changes from 2/4 to 3/4 to 4/4 to 3/4 to 4/4. The tempo markings are *slower* (♩ = ca. 72), *rit.*, and *in tempo*. The dynamics include *mp*, *mute*, *f*, *mf*, and *sim.*. The Solo Flute part features trills and is marked *(f)* and *(still agitated)*. The Harp part includes a *mf* section and a *sim.* section. The score is in concert pitch.

76. All open-score musical examples throughout the document are in concert pitch.

### Summary

The *Song Book* for Flute and Wind Ensemble exemplifies David Maslanka's intuitive approach to composition, in which the work reveals itself through an extended creative process. Multi-movement architecture, tonal relationships, and form within movements all flow from the process, rather than intellectual decisions made in advance. The resulting composition traces a broad emotional journey, with striking contrasts between expressions of angst and joy and moments of dramatic activity and peaceful repose.

Bach chorales provide a source of inspiration, and quotations of three chorales play an important role in the structure and character of the work. A survey of other concertos Maslanka has written for soloist and wind ensemble shows variety and flexibility in both title schemes and multi-movement form.

Maslanka writes a concerto in fundamentally the same way he writes for ensemble alone, although the addition of a soloist provides another focus for meditation and imaging. He considers intentional virtuosity to be a rational construction incompatible with his compositional process; any displays of technical brilliance result from the artistic flow of the work.

Although the flute solo plays the leading role in much of the *Song Book*, the relationship between soloist and ensemble changes throughout the work. The presence or absence of the flute solo in the chorale settings provides a significant point of contrast. At various times, the soloist comments on material previously introduced by the ensemble and vice versa, the soloist pairs with different voices from within the ensemble, and melodic and accompaniment roles shift between soloist and ensemble within relatively short periods of time.

## CHAPTER SIX

### CONCLUSIONS

The concerto remains a vibrant genre for composers and performers, with a growing number of exemplary works for soloist with wind ensemble. Examination of three concertos written by leading American composers during the early twenty-first century reveals the differences in formal structure and similarities in compositional approach that exemplify the current state of the genre in the wind ensemble repertory.

Like many composers of their generation, David Maslanka, Joseph Turrin, and Michael Daugherty write music within a tonal framework, while applying various twentieth-century techniques to the development of materials. They use dissonance frequently to generate and heighten musical drama, and they embrace harmonic ambiguity as a means to complicate tonality and delay resolution. Aggressive rhythmic gestures and insistent ostinato patterns contribute to the energy and pacing of their works. They explore interesting timbral combinations, instrument doublings, and orchestral textures. All three composers explicitly reference their musical heritage. Maslanka quotes Bach chorales, and Daugherty evokes medieval chant. Turrin and Daugherty, in particular, incorporate vernacular styles into their compositions, most noticeably through jazz harmonies, cluster chords, and grooves.

When writing concertos with wind ensemble, Maslanka, Turrin, and Daugherty enjoy significant flexibility in formal structure, exercise an artistic approach in which virtuosity exists to enhance expressive intent, and employ collaborative and variable interaction between soloist and ensemble.

### *Formal Structure*

Although each of the three composers included in the study composes in a deeply personal and individualized way, they all write intuitively, and formal structure in their music occurs as a result of the compositional process, rather than decisions made in advance. Maslanka seeks to discover how the music unfolds through meditation and relaxing the intellectual mind. He sketches large amounts of material, only later determining which ideas prove most compelling and ultimately become part of the composition. As a result, his music rarely develops into conventional forms and movements vary widely in character and proportion. While the *Song Book* begins and ends in the same key, harmonic areas within the work change frequently and sometimes unexpectedly. Turrin works with small motives and gestures that combine organically to create larger sections and harmonic journeys. He establishes compositional unity through recurrence of motivic material, and the pitch centrality of *Illuminations* remains ambiguous until the coda. Daugherty employs a plethora of variation techniques to develop his musical ideas, moving on to new material when his instincts dictate by manipulating and then changing tempo between sections.

None of the composers start with a specific movement scheme, traditional or otherwise. Consequently, the form of each concerto varies, both in comparison to works by other composers and similar works by the same composer. The study includes a five-movement concerto, a single-movement concerto in three large sections, and a single-movement concerto in two large sections. Recent or forthcoming concertos from Maslanka, Turrin, and Daugherty comprise three movements, one movement, and five movements, respectively. While each composer has written in the traditional three-movement fast-slow-fast model, surveys of their catalogs clearly demonstrate great flexibility regarding the large-scale formal structure of a concerto. Their frequent use of

descriptive titles, as opposed to the generic concerto nomenclature, further indicates willingness to depart from convention.

#### *Artistic Approach to Composition*

All three composers acknowledge the inherent significance of the soloist to a concerto, but their foremost concern remains the creation of a work of artistic and compositional integrity. Examination of each work reveals that virtuosic writing for the soloist exists, but primarily in the service of expressive intent. For Maslanka, intentional displays of technical brilliance belie a purposeful, intellectual approach that runs counter to his subconscious process of musical discovery. Much of the technical difficulty for the soloist in the *Song Book* occurs in the most aggressive sections, when the emotional energy of the music simply demands more vigorous writing, rather than through ostentatious displays of technique. The intimate, vocal nature of the chorale settings also contributes to a more melodic role for the soloist. While Turrin recognizes a need for the soloist to stand out from the ensemble, he highlights all the aspects of a great player, including the ability to create beautiful phrases. The solo trombone part in *Illuminations* contains as much lyrical content as technical difficulty, beginning with the expansive opening figures. When the soloist and ensemble finally converge in the third section of the concerto, they play the lyrical theme first. Daugherty finds individual gestures meaningless, focusing instead on how gestures combine to create artistic meaning. In the dazzling timpani cadenza in *Raise the Roof*, the soloist moves rapidly and impressively among the various drums, but the broader compositional purpose is to delineate the melody. A voracious researcher into the concerto repertory, Daugherty uses solo instruments in non-traditional and imaginative ways, rather than relying on predictable virtuosic

gestures. Consequently, the timpani soloist has a great deal of melodic content, including a solo statement of the chant-like theme.

#### *Interaction between Soloist and Ensemble*

Examination of each concerto in the study calls attention to the variety of different kinds of interaction between soloist and ensemble. While straightforward accompaniment remains present at times, the wind ensemble plays many different roles over the course of each concerto, sometimes changing roles within even a single measure. In the second movement of the *Song Book*, Maslanka combines the solo flute with a series of duet partners, each time generating a new timbral color from the pairing. The chorale settings provide several opportunities for contrast, with the solo flute absent from the initial statements in the first and fifth movements, but present when they return. In the third movement, the soloist leads the opening chorale, and the ensemble responds; in the fifth movement, the ensemble leads the chorale, and the soloist follows with commentary. In *Illuminations*, the soloist and ensemble present thematic material separately for much of the work, with many motives originating first in the wind ensemble before moving to solo trombone. Early in the concerto, the opposition manifests itself most often through short and immediate ensemble interruptions of the solo line, as well as more typical dialogue between ensemble and soloist. Only in the third section do they come together, creating an overarching dramatic progression from opposition to collaboration, with the soloist as first-among-equals in partnership with other melodic voices in the ensemble. If the ensemble plays the role of lead instigator in *Illuminations*, the soloist generally introduces thematic and rhythmic material in *Raise the Roof*. While Daugherty maintains a collaborative balance between soloist and ensemble, the soloist sets many of the

musical ideas into motion, driving the dramatic shape of the work. Not only does the solo timpani play melodic themes; Daugherty also twice exploits the percussive nature of the instrument to allow the soloist to establish rhythmic grooves subsequently adopted by the ensemble.

#### *Recommendations for Further Study*

This study represents an effort to contribute to the relatively limited scholarship on concertos for soloist with wind ensemble through both specific examination of three individual works and general observation of common features in the genre as a whole. The growing repertory only increases the need for analysis and insight to inform performances and heighten awareness of new works, especially with the significant output of concertos by the younger generation of composers reaching maturity today. An investigation of generational differences in formal structure, artistic approach, and interaction between soloist and ensemble may illuminate the future of the genre.

Considerable scholarship explores the compositional style and techniques of David Maslanka and Michael Daugherty, and even a cursory Internet search reveals several video interviews in which both composers speak about their music. However, the music of Joseph Turrin deserves greater attention, both in terms of analysis of individual works and examination of his tonal and formal approach to composition. Future scholars could also perform comparative analysis of several concertos by a single composer to further elucidate common style characteristics and draw attention to the most distinctive features of each individual work.

Other projects could compile information about existing research on concertos with wind ensemble into a single reference. While the volume of solos with wind band accompaniment in the *Teaching Music through Performance in Band* series provides a list of works and brief composer

biographies, a bibliography of book chapters, articles, and dissertations about the genre could promote the repertory, rekindle interest in forgotten masterworks, and provoke further scholarship.

As the concerto moves into its fifth century of existence, greater understanding of the diversity, artistic quality, and interactive nature of exemplary works for soloist with wind ensemble may finally prompt a shift in perception of the genre from its checkered past to an exciting future.



## REFERENCES

- Adler, John. "Expanding the Trumpet Repertoire: A Pedagogical Exploration of Four Diverse Works for Trumpet by Bertold Hummel, James Miley, Karl Pilss, and Joseph Turrin." DMA essay, University of Miami, 2009. ProQuest (document ID 304928464).
- Alessi, Joseph. *Illuminations*. University of New Mexico Wind Symphony and Friends. Eric Rombach-Kendall. Recorded in 2003. Summit Records, DCD 367, 2004, compact disc, liner notes.
- Alston, Brenton Franklin. "David Maslanka's Symphony Number Three: A Relational Treatise on Commissioning, Composition, and Performance." DMA essay, University of Miami, 2004. ProQuest (document ID 305178811).
- Ambrose, Robert Joseph. "An Analytical Study of David Maslanka's Symphony No. 2." DM document, Northwestern University, 2001. ProQuest (document ID 304716012).
- American Bandmasters Association. "Ostwald Award." Accessed August 1, 2012. <http://www.americanbandmasters.org/award>.
- Antonopoulos, Beth. "David Maslanka." In *A Composer's Insight*, vol. 2, edited by Timothy Salzman, 94-119. Galesville, MD: Meredith Music Publications, 2003.
- Bolstad, Stephen Paul. "David Maslanka's Symphony No. 4: A Conductor's Analysis with Performance Considerations." DMA treatise, University of Texas at Austin, 2002. ProQuest (document ID 305509156).
- Boosey & Hawkes. "Boosey & Hawkes Composers, Classical Music and Jazz Repertoire." Accessed September 30, 2012. [http://www.boosey.com/pages/cr/calendar/perf\\_results.asp?pg=1&performer=&city=&countryid=&dateto=&conductor=&composerid=18282&datefrom=1%2F1%2F2003&title=Raise+the+Roof&highlightclassificationid=&highlight=on](http://www.boosey.com/pages/cr/calendar/perf_results.asp?pg=1&performer=&city=&countryid=&dateto=&conductor=&composerid=18282&datefrom=1%2F1%2F2003&title=Raise+the+Roof&highlightclassificationid=&highlight=on).
- Booth, David Martin. "An Analytical Study of David Maslanka's *A Child's Garden of Dreams*." DMA document, University of Oklahoma, 1994. ProQuest (document ID 304098168).
- Breiling, Roy Edward. "David Maslanka's Use of a Chorale Tune in *In Memoriam*." DMA document, University of Arizona, 2000. ProQuest (document ID 304579610).
- Brill, Mark. *Music of Latin America and the Caribbean*. Upper Saddle River, NJ: Prentice Hall, 2011.

- Brooks, J. Patrick. "An Analysis of David Maslanka's Concerto for Piano, Winds, and Percussion." DMA thesis, University of Cincinnati College-Conservatory of Music, 1994. ProQuest (document ID 304176934).
- Brown, Clive. "Spohr, Louis." In *Grove Music Online*. Accessed September 24, 2012.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26446>.
- Corporon, Eugene Migliaro. *Teaching Music through Performance in Band: Solos with Wind Band Accompaniment*. Chicago: GIA Publications, Inc., 2012.
- Daugherty, Michael. "Biography." Accessed September 29, 2012.  
<http://www.michaeldaugherty.net/index.cfm?pagename=bio>.
- . *Raise the Roof* for Timpani and Orchestra. New York: Hendon Music, 2004, 2009.
- . *Raise the Roof* for Timpani and Symphonic Band. New York: Hendon Music, 2007.
- . Telephone interview by Travis J. Cross. September 13, 2012. Transcript of digital recording. Blacksburg, VA.
- . "Works." Accessed September 29, 2012.  
<http://www.michaeldaugherty.net/index.cfm?pagename=works>.
- deAlbuquerque, Joan. "Hemispheres for Wind Ensemble by Joseph Turrin: A Critical Analysis." DMA dissertation, University of North Texas, 2005. ProQuest (document ID 305427264).
- Eisen, Cliff, et al. "Mozart." In *Grove Music Online*. Accessed September 24, 2012.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40258pg3>.
- G. Schirmer. "Karel Husa." Accessed September 25, 2012.  
[http://www.schirmer.com/default.aspx?TabId=2419&State\\_2872=2&ComposerId\\_2872=749](http://www.schirmer.com/default.aspx?TabId=2419&State_2872=2&ComposerId_2872=749)
- Gilliam, Bryan and Charles Youmans. "Strauss, Richard." In *Grove Music Online*. Accessed September 24, 2012.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117pg9>.
- Hippensteel, Scott A. "A Study of David Maslanka's *Unending Stream of Life*." DA dissertation, Ball State University, 2011. ProQuest (document ID 869748633).
- Hutchings, Arthur, et al. "Concerto." In *Grove Music Online*. Accessed July 19, 2012.  
<http://www.oxfordmusiconline.com/subscriber/article/grove/music/40737>.

Hsieh, Chia-Hao. "Michael Daugherty's Concerto *Raise the Roof* for Timpani and Symphonic Band (2007): Analysis and Performance Guide." DMA dissertation, University of Washington, 2011. ProQuest (document ID 887905015).

Jutt, Stephanie. "UW School of Music: Stephanie Jutt." Accessed August 18, 2012. <http://www.music.wisc.edu/faculty/bio?faculty-id=37>.

Keefe, Simon P., ed. *The Cambridge Companion to the Concerto*. Cambridge: Cambridge University Press, 2005.

Korak, John, III. "A Performance Analysis of Joseph Turrin's Works for Solo Trumpet, A Lecture Recital, Together with Three Recitals of Selected Works by J.S. Bach, E. Bloch, H. Tomasi, and Others." DMA dissertation, University of North Texas, 1999. ProQuest (document ID 304524202).

Layton, Robert, ed. *A Companion to the Concerto*. New York: Schirmer Books, 1989.

Lindeman, Stephan D. *The Concerto: A Research and Information Guide*. New York: Routledge Music Bibliographies, 2006.

Linked Music. "About Peter and the Staff." Accessed September 30, 2012. <http://linkedmusic.com/about>.

Maslanka, David. "Bio." Accessed August 16, 2012. <http://www.davidmaslanka.com/about>.

———. *A Child's Garden of Dreams*. New York: Carl Fischer, 1988.

———. "David Maslanka." In *Composers on Composing for Band*, vol. 2, edited by Mark Camhouse, 198, 197-224. Chicago: GIA Publications, Inc., 2004.

———. Telephone interview by Travis J. Cross. August 13, 2012. Transcript of digital recording. Blacksburg, VA.

———. *Song Book* for Flute and Wind Ensemble. Missoula, MT: Published by the composer, 2001.

———. *Symphony No. 4*. New York: Carl Fischer, 1994.

———. "Wind Ensemble Compositions." Accessed August 16, 19, 2012. <http://www.davidmaslanka.com/wind-ensemble>.

McCutchan, Ann. *The Muse That Sings*. New York: Oxford University Press, 1999.

- McCutchen, Matthew G. "An Examination of the History and Winning Pieces of the National Band Association's Composition Contest: 1977-2008." Ph.D. dissertation, Florida State University, 2009. ProQuest (document ID 304880910).
- McGarvey, Timothy D. "*Desi, Bizarro, and Motown Metal: The Wind and Percussion Music of Michael Daugherty.*" DMA thesis, University of Cincinnati College-Conservatory of Music, 1997. ProQuest (document ID 304369656).
- Mietz, Joshua R. "David Maslanka's *Desert Roads*, Four Songs for Clarinet and Wind Ensemble: An Analysis and Performer's Guide." DMA document, University of Nebraska, 2011. ProQuest (document ID 863840232).
- National Band Association. "Composition Contests." Accessed August 1, 2012. <http://www.nationalbandassociation.org/contests/revelli.asp>.
- Ortega, Arturo. "Michael Daugherty's *Red Cape Tango: A Comparative Study of the Original Version for Symphony Orchestra and Its Transcription for Wind Orchestra, with Four Recitals of Selected Works by Beethoven, Dvořák, Verdi, Bartók, and Daugherty.*" DMA dissertation, University of North Texas, 2002. ProQuest (document ID 305572727).
- Powell, Susan. "The Use of Percussion in Select Chamber Compositions by Michael Daugherty." DM essay, Northwestern University, 2006.
- Roeder, Michael Thomas. *A History of the Concerto*. Portland, OR: Amadeus Press, 1994.
- Schneider, David E. "Contrasts and Common Concerns in the Concerto 1900-1945," in *The Cambridge Companion to the Concerto*, edited by Simon P. Keefe, 139-60. Cambridge: Cambridge University Press, 2005.
- Scott, Judson. "Michael Daugherty." In *A Composer's Insight*, vol. 1, edited by Timothy Salzman, 94-119. Galesville, MD: Meredith Music Publications, 2003.
- Smedley, Eric. "Joseph Turrin." In *A Composer's Insight*, vol. 4, edited by Timothy Salzman, 223-38. Galesville, MD: Meredith Music Publications, 2009.
- Spede, Mark James. "Michael Daugherty's *Red Cape Tango: A Transcription for Band.*" DMA treatise, University of Texas at Austin, 1998. ProQuest (document ID 304457236).
- Spitta, Philipp, et al. "Weber." In *Grove Music Online*. Accessed September 24, 2012. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40313pg9>.
- Steinberg, Michael. *The Concerto: A Listener's Guide*. New York: Oxford University Press, 1998.

- Taylor, Robert Louis. "The Role of Analysis and Comparison in the Performance of Selected Single-Movement Compositions for Trumpet and Piano by Joseph Turrin with an Interview of the Composer, a Lecture Recital, Together with Three Recitals of Selected Works by Handel, Honegger, Tomasi, and Others." DMA dissertation, University of North Texas, December 2005. ProQuest (document ID 305424179).
- Todd, R. Larry. "Nineteenth-Century Concertos for Strings and Winds," in *The Cambridge Companion to the Concerto*, edited by Simon P. Keefe, 118–38. Cambridge: Cambridge University Press, 2005.
- Turrin, Joseph. *Illuminations* for Trombone and Wind Symphony. Greensboro, N.C.: C. Alan Publications, 2010.
- . "Joseph Turrin's Bio." Accessed October 6, 2012. <http://www.josephturnin.com/bio.html>.
- . "Joseph Turrin's Compositions." Accessed October 6, 2012. <http://www.josephturnin.com/compositions.html>.
- . "Joseph Turrin's News." Accessed October 6, 2012. <http://www.josephturnin.com/pastnews.html>.
- . Telephone interview by Travis J. Cross. September 20, 2012. Transcript of digital recording. Blacksburg, VA.
- Varner, Michael L. "An Examination of David Maslanka's Marimba Concerti: *Arcadia II* for Marimba and Percussion Ensemble and Concerto for Marimba and Band, A Lecture Recital, Together with Three Recitals of Selected Works of K. Abe, M. Burritt, J. Serry, and Others." DMA dissertation, University of North Texas, 1999. Proquest (document ID 304534986).
- Werner, Christopher. "Maslanka's Symphony No. 5: Conducting via Lucid Analysis Technique." DMA dissertation, University of Nebraska, 2005. ProQuest (document ID 305455226).
- Whittall, Arnold. "The Concerto Since 1945," in *The Cambridge Companion to the Concerto*, edited by Simon P. Keefe, 161–74. Cambridge: Cambridge University Press, 2005.
- Wright, Lauren Denney. "A Conductor's Insight into Performance and Interpretive Issues in Give Us This Day by David Maslanka." DMA essay, University of Miami, 2010. Proquest (document ID 577610549).

## APPENDIX A

## TRANSCRIPT OF INTERVIEW WITH DAVID MASLANKA

## Telephone Interview from August 13, 2012, at 9 p.m. EST

TRAVIS J. CROSS: In Robert Ambrose's 2001 document on your Symphony No. 2, he lists a Concerto for Flute and Wind Ensemble as your next piece. I'm assuming that became the *Song Book*, and I'm wondering at what point in the process did you name the work *Song Book* and why?

DAVID MASLANKA: Okay, well, yeah, that's probably correct that that would be the piece. Best I can say – and I'm reading my own program note here – “*Song Book* is a set of pieces that are song-like, that is intimate and expressive, though not necessarily quiet. So the flute feels like a voice to me, a voice which has a complex story to tell in the form of musical dreams.” I think that's a very concise statement about it, so a title like *Song Book*, which is of itself a very generalized title, says nothing about the piece, arose in my mind as a way to characterize, I guess, this collection of pieces. It is a concerto, yes, but the individual pieces do not operate in the way that a traditional concerto works.

CROSS: So you've used the title *Song Book* for this flute piece, also for a work for alto saxophone and marimba...

MASLANKA: That's right.

CROSS: You have a percussion concerto that's named *David's Book*.

MASLANKA: Yes.

CROSS: Is there something about the title or the concept of a book that has resonance with you?

MASLANKA: Yes, it does. I see things often as collections of pieces, so *David's Book*, for instance... a collection of a bunch of different movements and moods. I'll probably have difficulty talking about it, but maybe I'll get around to being coherent as we unfold some of these ideas. I see the idea of a book – also *Recitation Book* for saxophone quartet – a collection of stories – musical stories. I think that's probably a good way to think about it. The stories don't necessarily have words or things that you can talk about, but there is a sense of movement through a narrative space that happens in my music. I'm very conscious of it. I'm very aware of the line of narrative thought as it goes through a movement and as it goes through an entire piece. So I think of it as a kind of narration, but without words.

CROSS: Again, I hope this isn't a little too wonky of question, but I think you've written about 13 works for some sort of soloist or soloists and wind ensemble...

MASLANKA: Yes.

CROSS: There's also a work for seven solo percussionists and orchestra...

MASLANKA: Yes.

CROSS: And out of all those, five of them have the word "concerto" in the title.

MASLANKA: Yes.

CROSS: But I suspect most people would describe works like *Song Book*, *UFO Dreams*, *Desert Roads*, *David's Book* as concertos.

MASLANKA: That's correct.

CROSS: So my question is: is there any reason why you use the formal term at some times and not others, and is there any change in your thinking or approach when the work has that historical title attached to it?

MASLANKA: Well, right now I'm writing yet another concerto, and this one is Concerto for Saxophone Quartet and Wind Ensemble, and that has that title, and it will not have any other implications or poetic things attached to the movements. There are two things at work in my mind, I think. One of them is a kind of formality, which is interested in titles like sonata and symphony and concerto, because they certainly attach to the old values, but they don't tell you anything at all about the music. It is simply saying that this here is a large piece, a large quote-unquote serious piece, and if you're interested, you have to dig into it and find out what it is.

I have a parallel track in my thought life, in the way in which I work intellectually. I do a lot of reading that is largely in history and in poetry, and is a continuous movement of thought images, both of an historical nature and of a poetic nature, which I'm working with. So it is simply a parallel to the musical life, which feeds the musical life, and at certain points, certain things tend to cross over and to be taken up immediately as musical elements. So I think that may be one of the ways of looking at the titles which are not simply "concerto for this and that."

CROSS: Well, then, a kind of similar follow up question, and again, I'm going to read a quote that has been attributed to you. Of those works, I think four of them are three movements, four of them are one movement, one of them is in four movements, four of them are in five movements.

MASLANKA: Yes.

CROSS: I'm not certain about the *Carl Sandburg Reader*. Is that a single movement, or is it multiple movements?

MASLANKA: Oh, it's many movements. It's a 40-plus-minute piece, and I think – I forget how many – 11 or 12 movements. They're relatively brief, clearly, but it is again an assemblage, a collection of things, yeah.

CROSS: I'm curious about this thing that you said about what I think is your first work for wind ensemble, the Concerto for Piano, Winds, and Percussion...

MASLANKA: Yes.

CROSS: And in Patrick Brooks's thesis, he quotes you as saying: "My music, I think, as much as anything... reflects the Baroque influence more than the Classical."

MASLANKA: Yes.

CROSS: "The fast-slow-fast [format] is just the way they wrote concertos back then... I like the traditional [concerto] format... it's one of those forms that is objective." And I guess my question is: can you describe how your approach to concerto form has evolved since then?

MASLANKA: Okay. It still exists in those terms, the objective idea – whether it's in the traditional three movements or not – the idea of an objective, formal arrangement of things. Qualities of expression, too, which are directly out of the Baroque. I have to say, I think that Bach is by far the strongest influence in my life as a musician. That continues to be. In the past year, for instance, I spent a lot of time listening to the recording of four of the piano concertos – the keyboard concertos. They are fabulous pieces. Brief, all of them three movements, fast-slow-fast, no movement longer than five minutes, some fast movements three minutes or so, so they're, in terms of what has happened since, tiny pieces, and yet they are gems. They're perfectly made. And he wasn't trying to express anything in the words. He was expressing musical relationships, and they are powerfully moving, and I admire that deeply. My new piece, which is for saxophone quartet and wind ensemble, is in three movements. They're not the traditional fast-slow-fast. It's two slow movements and a fast movement, but the fast movement very, very, very strongly reflects all that listening to the Bach concertos. Now the evolution has taken that primary influence by way of things like Mahler and the big, broad Romantic statements of things in a concerto like *Song Book* is much more of a statement of that Mahler kind than it is of a Bach kind.

CROSS: Well, so then, I guess another question is, at what point, I guess, in your process, do you decide how many movements a work is going to have and what its overarching shape is going to be?

MASLANKA: Oh, wow.



CROSS: For instance, where are you with the saxophone quartet concerto, and how much of that have you... came organically, how much of it came... I mean, I know much about your method. I'm curious at what point the form comes into play and comes into solidity.

MASLANKA: Well, in terms of method, I have worked over a very long time to have a way of composing which lets the music tell me what it wants to be, rather than me trying to start by imposing some shape or making intellectual decisions about it. And the result is that pieces can be hugely varying. A piece like *Song Book* comes up with its five movements. Hmm... Okay, what I do in my process is a huge amount of sketching without starting to think immediately that I know what my piece is going to be. I'll simply sketch and sketch and sketch and sketch. My most recent completed piece is a work for saxophone quartet by itself. It is in *nine* movements, and I sketched probably twice that much material and began to see which ones were talking the loudest – which ideas, which were moving, and which ones pulled me to work on them. And then I would work on them and put it aside – come to do other things – so gradually bringing all forward that wanted to come forward, and only at a fairly late stage in the process am I able to say: these are the movements, and this is the order. So the process has allowed the music to tell me what it wants to be, and then my artistic sense and my grasp of how things need to go comes into play and gives me the order – gives me the shape of the piece.

CROSS: I want to just change gears a little bit, and again, this is a bit of a programmatic question, but you can tell that I've done a lot of reading of the literature about you, and I thought one of the really fun things, actually, I think it was Patrick Brooks's dissertation, or maybe the one about *Child's Garden*, where it starts by saying, "Little is known about the composer's approach to composition," and here we are 20 years later, and it's really well documented. A lot of people have kind of explored this. But in an appendix to Chris Werner's dissertation, in some of the correspondence that he includes, you describe the Fifth Symphony as an "Easter" piece.

MASLANKA: Yes.

CROSS: But then you refer to the *Song Book* – you refer to the next piece you wrote – as a "resurrection" piece.

MASLANKA: That's right.

CROSS: Now I know that you have the first chorale – the title is not in front of me – *Christ ist Erstanden*. There's certainly that. But can you explain a little more what you mean by the *Song Book* as a "resurrection" piece? Is it about the text in the chorale in the first movement? Did that precede the intention or follow it?

MASLANKA: You're asking questions which point in a very broad direction, and I will see if I can get at it a bit. The end of Symphony 5 is the *Christ lag in Todesbanden*, so...

CROSS: Christ lay in death's bonds.

MASLANKA: Then the very next piece opens with this other statement, and if you simply compare the feel of Symphony No. 5 with the feel of *Song Book*, they are two very different expressions. One of them... But of the same thing! Now, it's just hard to get at. You have the black and the white. You've got midnight and sunshine. You've got the creative depth that is expressed by the crucifixion, the descent into Hell expressed by the crucifixion – three days in Hell – and then the rise into a new creative understanding of the world. This is what wants to be expressed, and the two pieces together – Symphony 5 and *Song Book* – can be seen as that awareness of the rise of something very new in the world. Out of the chaos and out of the death that we are making for ourselves, something very new is rising. This awareness has been with me for years, and it seems to be a thing which underlies a lot of my writing – the fact, there's a theory, we are moving through a very dark and dangerous time here, which feels chaotic, and yet at the same time is the only way in which a very, very powerful creative energy can make its way toward what we are going to be next.

CROSS: Did you finish the Fifth Symphony in its entirety before you started on the *Song Book*?

MASLANKA: Yes.

CROSS: So was there, I mean, was there a... I don't want to put words in your mouth, but did you feel a need, after writing *that* piece, to follow it with something that explored the next idea?

MASLANKA: No. I don't ever work in terms of that conscious thought of, "Well, I've done dark, now I need to do light." No. The thing comes out that wants to come out. It really is the idea of dreaming while awake and of allowing the dream to happen. When you have a dream, you can do a couple things with it. First off, you can dismiss it as being silly, and then it vanishes, and it disappears. Or you can take it seriously and begin to live in it. When you have an imaginative thought when you're awake, you can say, "Nah, that's stupid," and it dies, or you can live in it, and it grows, and it tells you what it is. Now, there is a way of holding the critical consciousness in abeyance while the dream image is forming, and I do this in what I call my meditations, when I walk. I will simply open my mind, ask a question, and follow where I'm being led in a dream, so I'm consciously developing a dream in my mind and letting it unfold without interruption – taking it seriously, not saying, "Well, this is silly," not being interrupted from it – simply going with it until it shows me its depth and when that happens, it is a powerful sense of, "Oh, oh, oh! Look at that. What is that? You know, I would never have been able to think of this on my own." You cannot think of these ideas by yourself, but they can come through that kind of "allowing to have happen," so my composing is exactly that way. It has to be an allowing. It allows the dream that wants to come forward to come forward, so I can say that my composing mind exists on that border line between unconscious and conscious mind – and constantly aware of both and constantly allowing both. In our age, we have come to a dominance of intellectual consciousness over the unconscious, and just by way of example, whenever politicians get up and say we need to do more about education in this county, they always say, "We need more math and science." And we have come to believe that we are a rational people, that mythology and the word "myth" now has been discouraged. Myth is something false. We understand that from our culture.

CROSS: As opposed to story and history and a way of seeing the world.

MASLANKA: Yes. My work and my mind live within the realm of myth – myth in the profound sense of the thing that wants to guide us, wants to... that we live in and live with and that, if we open, can come through us. So that's my process. So I cannot consciously start a piece by saying, "I'm going to write a certain kind of piece." It has to tell me what it wants to be. If I start the other way around, it's not impossible. People have asked for a certain kind of piece. For instance, Steve Steele about six, seven years ago asked me to write a commencement march, and he said, "It needs to be five minutes long, and it needs to be a processional march," and okay. Given that specific set of requirements, I went ahead, and I made it, and it's a nice little piece. So it's possible to work that way. But the other allows a different thing to come into the world.

CROSS: Do you take a lot of time off between pieces?

MASLANKA: Oh, as much as I need. Generally, if the composing flow is working, it's, I would say, often two to three weeks between the end of one piece and the beginning of the next process. However, after I finished the Ninth Symphony, I was so completely tired that I wasn't recovering from it, and my brain just kind of shut down, and it took about six months of conscientious work to restore mind and body before my composing brain began working again in a consecutive way. During that time, I did a lot of sketching, but I simply wasn't able to work at consciously making a piece of music. But once, since that time, I've completed that work for saxophone quartet, and now this work for sax quartet and wind ensemble is mostly sketched, so things are blossoming quickly at this point after that hiatus.

CROSS: You know, I've read your comments about form in several of the documents about your music, and I actually recall corresponding with you about form when I was writing the *Teaching Music through Performance in Band* article about your *Morning Star*, so I realize how quixotic it is sometimes to attach conventional labels onto what composers do, you know, after the fact, and I know that different people work... I have some friends that really do... they have an architecture first. That's generally been difficult for me, as a composer, to work that way, but some people are very successful with that. All that being said, I'd like to try to attach some labels and see what happens here.

So the first movement of your *Song Book*, exists mostly in D Minor – the last movement mostly in D Major. The third movement, largely A Minor. It's not necessarily the dominant, but at least the root is a fifth away. And in the fourth movement, I see and hear a lot of D Major and B Minor, so these mediant relationships. But the second movement is in this unabashed C Major, which I know is one of the keys that you favor. So here's where we want to try to put the square peg in the round hole and see what happens. Considering the overall tonal shape of the work, why does the second movement go to such a distant key, and is there an intentional relationship perhaps between that C Major and the relative minor in the third movement. Can we attach any significance to that tonal structure?

MASLANKA: Well, I don't know if I'm the person to ask about it. [laughs] That may sound strange. My job has been to write music and not to analyze it. And I'll try a couple of thoughts, but when I have seen analyses of my music – theoretical analyses of it – I have often been surprised at the ideas that have emerged, and I say, "Oh! Okay. That certainly is a possibility." And so the only thing that I can say, and it sounds just simple-minded, is that this is what I heard. And that's as good as I can do. I'm not attempting to do any more than that. I hear what wants to happen, and this is what it tells me to do. So my inner sense of how key structures relate to one another over the course of a big piece comes forward, and it works. I have certain things that I seem to favor in terms of keys. I'm partial, obviously, to C. I am partial to the simple minor keys: A Minor, E Minor, D Minor. I don't use too many flat keys, for whatever reason. I have no idea. So my ear is drawn in these directions. In a piece for saxophones, you might expect to have movements in flat keys; well, it's not happening. Sorry! [laughs] So I don't know if it sounds stupid, but there it is.

CROSS: No, I'm just asking to see what you say or what you think.

MASLANKA: But what you said initially about other composers who will start with an architectural plan – what I will say about that is: if it works, well, God bless you. Then that's how you can do it. I can say, for instance, that I have started with some degrees of architectural plan in order to have a way of getting started in a piece. For instance, when I wrote the Mass, I didn't really have a good idea about form for the whole piece – how to go about that. And what I did was to take Bach's B Minor Mass and simply examine it for forms. What did he do? I began to realize that he wrote a whole series of short pieces and kind of tacked them together – very masterfully tacking together, but this is how it works out. And that was my starting point. I devised certain kind of formal processes to begin to, somehow or other, get a grasp on that large body of material. At a certain point, once it began to flow and to roll, I abandoned that and simply went with the intuitive process again. So... but that's me. Another person... you know, when you go back in history, you look at Anton Webern, and you see the tight, intellectual, minuscule little forms. Milton Babbitt, with the formal procedures that are so intellectually demanding, then, well, that was their deal. That's how they saw the world and how it seemed to come through to them, but that's not me.

CROSS: Is there a... I'm looking at realizations of these three chorales from the 371, and the harmonizations I've found are in the same keys that you've used. Do you feel a kind of attraction to the key that Bach chose to harmonize when you're working? Is it just in your head from being at the keyboard?

MASLANKA: Well, what happens... very direct, and I do my work with the chorale book, and I still do it. I find the pieces increasingly interesting as I've gotten on and on and on with them. And when I write my own versions of these things, I will take the melody out of the book, and so it's in that key, and so, yeah, what I compose, then, simply is in the key of the original. Occasionally, I will transpose that material, depending on the circumstance, but not often.

CROSS: So, in the fourth movement, the fourth movement is the most difficult to describe formally. You know, there is, to a certain extent, an overarching two part form, but it seems mostly like a series of successive statements, and there seems to be less of a return of themes than in the other movements.

MASLANKA: Okay.

CROSS: In the program notes, you refer to a “deep sense of struggle,” and that “something serious is going on.” Yet in the fifth movement, it may be the most conventionally describable form. There is an arch form that’s there. And again, we’re trying to attach labels after the fact, but do you feel like the struggle of the fourth movement and all that’s in there, in a way, is connected to the relative stability of the fifth?

MASLANKA: The relative stability of what?

CROSS: The fifth movement.

MASLANKA: Oh. Well, first off, I think just in terms of describing the form that, yes, the fourth movement can, in large sense, be said a large two-part form. There are other elements in it, too, but that big, rising, shriek arrival at the huge place is its purpose. That’s what arrived, what came out, so I think you can start with that idea of the big two-part form and then work from there. Well, it does leave you gasping, that fourth movement. And the fifth movement is simplicity itself. It is gentle, it is consoling, it is beautiful, and I guess it is certainly a response to the previous tension. It’s also a foundational idea for the whole piece, so if you’re thinking of the thing as a journey, where you start it from and when you get to, after all is said and done, you get to here. After a life is done, there is this arrival, so I think, in my music, I have seen any number of times the intensity of struggle, which is then transformed and then moves through past struggle and to a place of repose. As time has gone on, my pieces tend to start from a place of repose and then to move to whatever is deeper through that.

The whole idea of process is harder and harder to talk about, because it arrives at simpler and simpler things. And I’ve had this image for a long time, say, with the Bach chorales, of simply staring at one spot. Our culture is a busy culture, and it says, “Well, you’ve done something. Don’t do that again. Get rid of it. Styles change. We don’t do that anymore.” And mine has been just the opposite. I’m now, I think, on my twentieth time through the Bach chorale book, which seems like an odd thing to do in this day and age. It is an odd thing to do in this day and age. But I keep coming back again and again and again to the nature of those relationships and the nature of that musical language, and every time I touch those relationships, they speak in a deeper and deeper way, and I don’t know how to describe what that is, except that I’ve now come out to the idea that every tone that is produced in a piece of music can be thought of as the whole piece of music. So think of that for a second as a conductor. How would that apply to what you do in front of an ensemble? Pieces of music begin, they go a certain distance, and they stop, and generally rehearsals are a management issue of trying to get through a certain amount of material, and you often don’t

pay attention to a lot of stuff. You pay attention in a big way, and then you do certain specifics, but if you are to conceive of every single tone that you produce as a complete piece of music, and maybe even isolate them and try doing that with an ensemble, what happens – what begins to happen – is that a level of attention is brought to that specific item that wouldn't otherwise be there. Deep attention. And when that deep attention happens, then the thing takes on a life that it never had before. And this is what is motivating my music these days. It was always there, but now it's become explicit. It's a hard concept to deal with, because pieces of music have so many details in them, so many moments, and you do have to create a hierarchy. You do have to line things up, and sometimes you get fast music, well, then, every tone goes by really fast. But what I have really, truly discovered, then, if I work with ensembles and ask them to pay attention in this way, then a different life happens in the music and music making.

CROSS: Well, mastery of that moment provides a gateway to mastery of many moments.

MASLANKA: Yes. And mastery in the sense of being in partnership with it and allowing it to speak its full dream value as it is happening. That's an interesting thing, to move away from the ego-centered – that I am composing, you are conducting – to the idea that the music is speaking its voice, and you happen to be a partner in the process of allowing that to happen. So that's what's happening in terms of my approach to hearing music, and that is hearing the new pieces that want to happen.

CROSS: Is that... the point at which you put language to that concept, was that working with an ensemble, during an interaction? Was it something you kind of came around to afterwards in a moment of reflection? I imagine it wasn't just an epiphany, but I'm just curious how...

MASLANKA: Not quite, I would say, an epiphany, but it is something that I have always had that, as a composer, that I am required to find the full power of each moment that happens, and something in me will not let it go until that is satisfied. Now, then, to be able to see that objectively and to verbalize it is another step, really, and to verbalize it strongly, I think, probably has to come into place over the past three years or so. I can think of pieces that I've been involved with that have begun to do that. I began to feel a stretching-out quality in the music, a bigger breath happening, of being able to allow a bigger spaciousness in the music, and to rest in certain qualities, so... and that's the interesting word that came up – to find the point of rest in every musical sound. Does that make an idea to you? Is that interesting?

CROSS: Yes. Oh, yeah. No, it's... on a couple of levels, I mean, it's interesting from an intellectual level. I mean that...

MASLANKA: But it's not intellectual.

CROSS: No, but it is in the way that you would think about DNA, holding, in a moment, in a snapshot, the potential for everything else that comes from it.

MASLANKA: Yes.

CROSS: Intellectually, but, then, on a more spiritual level, I think it resonates with what I think is a Christian concept of kind of everything happening at once – everything being, as opposed to moving through time, just what is... I don't know. Again, it's difficult to verbalize.

MASLANKA: Yes, it is.

CROSS: But I find that fascinating to think about aurally and physically – the vibrations, the way that it sounds, the way that it feels...

MASLANKA: Yes.

CROSS: And how can we... capture isn't the right word either, because if it could be captured, it wouldn't be alive, but...

MASLANKA: Right. To be in the presence of – let's put it that way, as opposed to capturing. To be in the presence of – to realize the point of rest in a musical sound – this is not an intellectual quest. It is a relaxation of your intellectual mind to receive the dream value of the sound, and when you do that, it is pure meditation – meditation being, in this case, to relax your thinking mind to the point where it is present, clear, open, and accepting of whatever happens, and then you can literally be in the presence of not only musical sound, but of anything and feel its true power, and that's what's happening in me and in my music. So this is a path that I'm asking people, when I work with them, to follow, and it's a path that people have to find on their own, in whatever way they find it. It's a long, evolutionary process for everybody, and I've seen with the people that I've worked with for many years now, I can see that evolution having taken place in their own terms. They may not speak of it the way I do, but I begin to be quite aware when people are immediately in the presence of the music as they are making it.

CROSS: Well, I guess it's a little bit of an awkward shift, but I'm wondering if I can ask a few kind of short, specific questions about the music.

MASLANKA: Okay, go ahead.

CROSS: Beth Antonopulos's article in the Tim Salzman book, you talk about writing your own four-part chorales...

MASLANKA: Yes.

CROSS: And you say that the *Song Book* for flute and wind ensemble contains three of those original chorales. I have an idea where they might be, but would you mind sharing where they are?

MASLANKA: Let me retrace my world here. The last movement, obviously, is directly what it is. The first movement is “The Christ is Risen,” and in the third movement, *Von Gott, will Ich nicht Lassen* – “I Will Never Wish to Part from God.”

CROSS: But are there... I’m looking, for instance, in the first movement, at measure 150. I’m wondering if this is... is this a Maslanka chorale, as opposed to a Bach chorale?

MASLANKA: Let me get there. Measure 150 in the first movement. This is not a quotation.

CROSS: Right.

MASLANKA: Right. So this is original.

CROSS: Because, I mean, what her article seems to imply is that, in addition to the three Bach quotations, there are also three other original Maslanka chorales that are living in this piece, and I’m wondering if you think that’s accurate and, if so, I’m just trying to kind of determine where they are.

MASLANKA: Okay. And I may not be a whole lot of help to you here. This piece is not immediately current in my mind anymore. I’d have to go back and check.

CROSS: Well, let me throw another spot at you.

MASLANKA: Okay.

CROSS: Movement three, measure 36.

MASLANKA: All right. What page number are you looking at?

CROSS: That is page 64.

MASLANKA: Page 64. Okay. Measure... what again?

CROSS: Thirty-six through 50.

MASLANKA: Thirty-six to 50? Okay. Well, the question, then, would be whether you would consider this to be of a chorale-like melody. I think a lot of my melody making does have the stamp of the chorales about them, and here’s what I can say about that: that the study of the chorales for such a length of time has moved my melody making to very simple things and simple phrases, inasmuch as when something – when I perceive it to be enough, then that’s enough. And so there’s a tunefulness that I’m partial to. So whether you can look at this melody and say that it is a chorale-type melody, well, all right, maybe you can see the roots of such a thing, but I personally would not necessarily want to say that it’s a chorale melody.



CROSS: Sure. Well, there's a homophony there, but what there isn't is that kind of interlocking relationship between the parts that is so typical of Bach.

MASLANKA: Right.

CROSS: And so that's why I'm – I'm not kind of doubting her quote, but I'm not immediately seeing things that have that kind of trademark – that sort of interaction between the four voices, other than the quotations, so I was just curious about that.

MASLANKA: Well, there is the whole aspect of the melodies, and so I've used any number of chorale melodies, but not in the four-part texture always, and they can be the starting point for melodies which arise – textures which arise – from the chorales, so it seems to me that if I start with a chorale melody that I will often be remaking it into what feels like a folk song, and that there is a direct relationship to the old melody, but it is a new thing on its own. So that is happening – that kind of transformation is going on, so it isn't always necessarily a direct quotation of a chorale or the four-part texture.

CROSS: So when you work with an existing chorale, with a Bach chorale, how important is the text to you? How important is the title?

MASLANKA: Not at all.

CROSS: Not at all?

MASLANKA: The title will move me. I have never looked at the texts.

CROSS: Okay.

MASLANKA: So I'm not attempting... A hard question. I have a Christian background. I have a strong inner visionary relationship with the Christ image. I have an understanding of transformation in Christian terms, but also in bigger, psychological, spiritual terms, and yes, I have to say that the titles become important in a way of making the statement of some sort. I don't know necessarily what that statement is, nor do I tend to want to pin it down, to say that I'm proselytizing in some way for a Christian faith. What I do know is that these things speak powerfully to me. I see the melodies here in the chorale melodies as having a very deep potential for transformation. What I want out of music and music-making is that individuals who contact my music and with whom I work have the experience of their own personal growth and come to an understanding of their own personal transformation, and it doesn't have to be in any kind of religious terms, but these are the elements – these are the tools that I have, that I work with.

CROSS: So these are a few questions again about the approach to the soloist. Much has been written about your approach – the meditation, the imaging, transformation, touchstones to entering different places. Does your approach change – how does your approach change – when

you write a concerto or a piece with a soloist, as opposed to a work for ensemble only? Does writing for a soloist change your goals or the techniques that you use in any way?

MASLANKA: Change... Say that last sentence again. Does it...

CROSS: Does writing for a soloist change your goals or the techniques that you use in any way?

MASLANKA: Oh. Fundamentally no. My starting point for any composition is to do meditation on the people that I'm being asked to write for, and I contact, as best I can, the energy of the people and of the situation, and I am invariably surprised by it in some way or other, and I do this frequently during the course of the composition – to go back and to ask what I need to see, need to know, in terms of the energy of the moment and the situation. So with soloists, I look at *them*, and then I look at the conductor who has asked me to write the piece, and I look at myself and the ensemble that I'm writing for, and each of these looks will show me dream images – I can put it that way – dream images of the energy of the situation, and I accept these and allow them to be the conditioning element, if you want to put it that way, of my conscious working mind as I do the music. I don't have a clear way of understanding how that translation takes place from these images to music, but I do know that once I have these images in place, they are the guiding force or the guiding channel, if you want, for the energy that does come through. But there's no real difference in beginning approach from one kind of piece to another. This is the most interesting thing, that I believe that I can still continue to write music after all these years – it's now 51 years of composing – because of this: that I start with no expectation of what the piece is going to be. It's a hard thing to do, because it's a deadline, and the piece is going to be premiered on November dah-dah-dah-dah, and it's not easy to put aside all the nervous-making thoughts, but, finally, I have to put it all aside and start with "I don't know what this is," and I go to my sources to begin to experience the qualities that want to be present now. That's how it goes.

CROSS: Okay. So, a couple questions here that relate to that, kind of, the pressure and the circumstances. You know, there are several notable examples to the contrary, but one of the running criticisms, I guess, throughout the history of the concerto has been an emphasis on virtuosity over artistic expression and compositional structure. So you have a soloist, someone who has asked you to write a piece that will feature them. They're going to be standing up in front.

MASLANKA: That's right.

CROSS: How do you balance creating a showcase with creating a piece of music that reflects your values.

MASLANKA: Okay, well, you just asked a question which has as its basis an intellectual concept of creating a showcase, and that's not what I do. My task is to find a piece of music that needs to be there for these people at that time. And this might be a kind of hubris on my part to assume that I can do that, but, no, to go back and to release expectation – to find what wants to

happen in the given situation – the music comes forward that is needed for that moment, and I just found out that that is true. And then we put it all together, and it is true. I mean, it *does* work. [laughs] So whether or not they had a certain proportion of flashy playing or what, I don't know. I don't think that way.

CROSS: So here's the question I've written, then I want to put an angle on it. The question is: one of the motivations for virtuosic flourishes in a concerto is audience enjoyment. Do you have an expectation of how an audience would perceive a work with a soloist differently than a work for ensemble only? But I want to reframe the question for you, which is: when you're thinking about that place, that music, in that place and that time for that group of people, how does the audience factor into your conception of that moment?

MASLANKA: Okay. I am the first audience for the music, always, and I'm always, when I'm composing, hearing the music as if I'm listening to it being performed. And so I'm hearing the dramatic nature of it, I'm hearing the engrossing nature of it, that which brings an audience to attention. And here's the key issue: if the music is written in that way, and if the performance happens so that performers find, as we have talked about before, the rest point in the music, then they bring the audience into a full, deep attention to the moment. It isn't about entertainment, it isn't about making people happy by some virtuosic display, although that's possible, and there's wonderful pieces which do that, and they have their place. It's true. They do have their place. But the best of music making, whether it's with a soloist or with an ensemble, brings everybody – conductor, ensemble, audience – to the point of complete attention to the musical sounds that are being made. When that happens, there is the experience of the piece being short. Now my Ninth Symphony is 75 minutes long. Every time it's been performed, everybody says, "It felt like 10 minutes." And that is because it demands full attention from the ensemble and conductor, and because they are capable of producing full attention, it brings the audience into that space of full attention. That's the satisfying thing about music making. It's not about being entertained.

CROSS: That's a wonderful answer. As I think I shared with you, my kind of thesis going in is that I find that people – the composers, at least, that I'm interested in – are writing their music, not their music for soloist.

MASLANKA: That's right.

CROSS: That their approach isn't slave to the circumstances, but that it's that composer trying to make another contribution of their voice, and I think that what you said says that much more beautifully than I just did.

MASLANKA: Oh, okay. [laughs]

CROSS: You display the full range of the flute in the *Song Book*, but you don't employ any special effects – extended techniques, flutter-tonguing, taking the instruments apart, auxiliary instruments. Was that a conscious decision? Is there something connected to the perception of the flute as a voice that made you want to keep that pure, or was it just coincidence?

MASLANKA: Well, there, again the question comes back to hearing what wants to happen, and those things that you just described would be, on the surface of it, intellectual choices and experimental choices – “What if I were to try this or that?” And those are legitimate things to do. I've taken instruments apart, and I have used special effects for flute. I've written a piece for flute and piano that was premiered a year ago, and one of the movements briefly asks for flutter-tongue plus vocalization through the flute at that particular moment. It is there in that piece because that was the sound that was necessary for that moment, and it does not draw any more attention to itself than that. The piece isn't about extended techniques; it is about the necessary sound that needs to happen, and that's the best I can say. Yeah, that's all I can say.

CROSS: Why did you choose flute for the piece? Did the commission come from the conductor – from Larry Gookin – or the flutist? Or both?

MASLANKA: Yeah, it was specifically for a flute concerto, yes. Hal Ott was the flutist that worked with Larry Gookin. Larry initiated the commission, and Hal Ott is on the faculty at Central Washington University, and he was to have done the premiere performance. It turned out that the premiere was at...

CROSS: It was in Texas. It was...

MASLANKA: It was in Texas. It was at the international flute convention, yeah. And so Hal was organizing there and was not eligible to perform there, and so he did not do the premiere. But the reason that it's a flute piece is that it was asked to be.

CROSS: So you chose a reduced instrumentation from the full wind ensemble.

MASLANKA: Yes.

CROSS: Were there any specific scoring challenges or concerns you had about writing for solo flute that caused that? Was it purely a volume kind of issue? Were you thinking about, at that point, moving into smaller textures?

MASLANKA: Well, the reduced instrumentation is more, yeah, in respect for the voice of the flute, I think, to start with. It's a sound which is easily covered. What I've discovered about the wind ensemble, and I know you have, too, is that it is psychologically imposing, and you can very easily overwrite a solo voice – almost any solo voice. Not too many solo instrument voices can keep up with the full power of the wind ensemble. It's just a different world than orchestra. And so I've become very respectful of that. When I wrote the Mass, the first performances of the Mass – this is

in '96 – I realized immediately how difficult it is for voices to compete with wind instruments, and then I revised the piece and radically altered the textures so that voices could have a chance to live. And what that has led me to is a quality of intimacy in music. So I think that is now maybe the fundamental characteristic of my music – that I would describe it as intimate, and there are the big moments that happen, of course, but the fundamental is chamber music.

CROSS: Well, I just have a few more questions about... You may recall one of the areas I'm looking at is collaboration between soloist and ensemble, and again, these may be quick answers, because, again, I'm trying to ask intellectual questions about things that I know did not come about that way, but if I can just look at a couple spots in the score, and again, thank you for your patience with all my questions.

MASLANKA: Sure.

CROSS: At the beginning of the first movement, the flute states the first phrase of the chorale, and then it allows saxophone, clarinets, bass, and piano to state the chorale in its entirety; the flute does not play.

MASLANKA: Right.

CROSS: But then when the chorale returns at the end of the movement, the flute takes the place of the alto saxophone. Obviously it's a change in color, but I'm wondering if the flute being absent and then the flute being present represents something more.

MASLANKA: Oh, that's a question I don't think I can answer. It's musical understanding of the situation. I'd have to think about that, and then maybe I could come up with a verbalization about it, but this is what just my intuitive movement... did that. Sorry.

CROSS: No, no, that's, I mean, that's the honest truth. In the second movement – one of the things I found really interesting about this second movement – is the solo flute pairs with lots of different instruments over the course of the movement.

MASLANKA: Yes.

CROSS: It pairs first with bassoon, then with alto saxophone, then with piano, then with the flute from the ensemble, and then the second time that idea comes around, it pairs with the horn instead of the bassoon, alto sax, so on and so forth. And in between the flute is playing primary melodic material of its own that's more technically florid, but the way that the soloist pairs up with different members of the ensemble is, I think, most remarkable to me...

MASLANKA: Okay.

CROSS: And I'm wondering if there is a, well, I guess here is the, maybe, the more direct question. Is there any anthropomorphic kind of ensemble-hero-world, you know, that kind of thing happening, or again, is this just the sound that you feel wants to happen there?

MASLANKA: Well, let me get at your question a bit more... anthropomorphic, hero quality? Tell me more about what you mean?

CROSS: Yeah, I mean, are these, in essence, is the solo flute a character that's interacting with...

MASLANKA: Oh, makes sense.

CROSS: I mean, that's a very nineteenth-century idea, but is it, it seems if there's a point at which that happens in the piece, it's here – it's where this voice sings duet with all these different other voices.

MASLANKA: Yes. It turns out to be a new voice emerges from the blend of the two. Again, there's not a conscious attempt to do anything except to find the colors that wanted to happen. Gosh, gosh, I mean, I understand your question. I think that I find myself amplifying the voice of the flute by these other instruments, so the color quality of the instrument changes throughout the course of that movement, and it does so because of its relationship with these other instruments, and the best I can say about it is that when I hear a quality of sound, and I have to step back and say, you know, this wasn't an attempt to say, "Well, what happens if I do flute and saxophone or whatever." It's hearing a character of sound and then trying to decide, well, "What instrument is doing that?" And that's how my scoring always goes – hearing a character of sound and trying to decide what the best instrumentation is to make that.

CROSS: The right instruments to achieve that sound. So if we're in a rehearsal, say, working on that movement, are you gonna ask for those, for those two colors to, in essence, subsume and create a new color of its own, or are you gonna ask for one to support the other?

MASLANKA: Well, we have to see each individual moment and then see how they feel together, so there's not a generalization that I can make about that. We will bring the instruments together and see who they are today.

CROSS: Sure. Well, one more spot...

MASLANKA: That really, truly is the most interesting part of music making – that... who are we today? What is the sound today? How is it working? This is what's written on the page, and here's the living thing happening. How is it working now at this moment?

CROSS: Well that reminds me of something you said, I think, in the Camphouse book. You talked about, you're rejecting the notion of the composer as creator and the conductor of the ensemble as re-creator of a rather... it's a creative act that is different every time it happens.

MASLANKA: That's correct, yeah. So your act of creation is the same as mine – that is, we're both listening. We're both paying... here's the fundamental... looking, coming back to the idea of the point of rest in a sound. We're both seeking that point of rest, and mine is through initially, internally listening. Yours, finally, when you have the object in front of you – the thing which the composer has produced – yours is also contemplative, meditative – finding the point of rest in complete attention. What creativity is to me is the capacity to pay open, full attention to the thing that you are working on, and that's what you get to as a conductor. You have a talent for it, and that's what draws you to it, and then over the course of a life, you're led to the deeper and deeper and deeper capacity to pay attention. That's your creativity. The creativity, then, is brought to the ensemble in the same way. They are asked to pay attention, and when they pay attention in that way, then they contact themselves completely outside of time. It's no longer a time function. They contact their deepest self, and that energy then begins to come into their lives. The capacity for creativity is the capacity to release the conscious mind enough so that the material below it and the material below that – the energy of the universe – comes through. That's what it's all about.

CROSS: Well, then, let's just go with a couple of closing questions here. I'm going to listen to these, the Bach keyboard concertos you mentioned...

MASLANKA: Yes.

CROSS: Aside from those, do you have some favorite concertos from the repertoire?

MASLANKA: Yes.

CROSS: You know, I mean, obviously your influences as a composer are well documented, but as a composer of solo works, are there things that you look to as inspirations?

MASLANKA: Oh, as inspirations?

CROSS: I realize I just changed the question.

MASLANKA: You know I've listened to this huge amount of music over the years, and it's no longer, I think, even useful to just try to say which one is influencing... There are certain qualities of expression and things which I have found very powerful and very useful. I don't even want to get into it. [laughs] There's so much that I've listened to... I can't say that I go someplace – to a particular piece of music – for inspiration. It happened that, over the past year, I had been listening quite intently to those Bach concertos. I can say that that's happened to me, over my lifetime, is that when my attention is drawn to a certain music, then I'll go and listen to a lot of it until I stop listening to it. And then that represents some level of influence. So there are all kinds of things that go into the influence thing, yeah.

CROSS: Do you have any idea how many performances the *Song Book* has received?

MASLANKA: Oh, not a huge number. I would say probably not more than a dozen.

CROSS: Do you attribute that to the length?

MASLANKA: Yes, definitely. So, and I've heard... I've pondered this, and I've talked about it with Steve Steele quite a bit, actually. The symphonies get a lot more use, the concert pieces get a lot more use than the concertos, and there is the inconvenience of having to deal with a soloist. My concerto pieces tend to be extended, and there it is. If you get a 40-minute piece for flute, I mean, how are you going to program around that? I have a lot of people contact me always and say, "We'd like to do a *movement* of the saxophone concerto." A movement of a symphony, and so, all right, that's a starting point for them. Fine. And I've gotten to the point where I don't worry about it anymore. There's not a whole lot I can do about it. If the music is going to have any strength and continuity, then people will come back to it and find it.

CROSS: Well, I know what you're working on right now, as you told us, the concerto for saxophone quartet. Is there anything else you have on the horizon you're comfortable talking about?

MASLANKA: Well, the next pieces – there are some smaller pieces over the course of this coming first part of the year. There is a project forming, although not settled yet, to do a concerto for cello and small wind ensemble. Also, Steve Steele and I have our ongoing plan for another symphony in this fall, if we're still here, will be in 2014. I also have in mind to revisit my Symphony No. 1, which I wrote as a doctoral student at Michigan State. It is orchestral, and it's never been performed in its original version, but I've used material from it. I have thought for a long, long time to remake it for winds, and I think that may be coming up before too long.

CROSS: My last question was going to be: what are you most excited to write that nobody has asked you to do, and I'm wondering if you just answered that question.

MASLANKA: Well, I don't know. Next things that I'm thinking about – nobody has asked me for these pieces – I've been reading the poetry of Wendell Berry of late, and it's touched me in a



very particular way. I'm thinking of a particular kind of choral approach to that music and have some serious ideas about it, so we'll see.

CROSS: Great. Well, I appreciate your taking the time here on a Monday night to answer some questions, which I know are – for an academic paper – are kind of geared at a different, almost at opposition to what music really is.

MASLANKA: Isn't that something? [laughs]

CROSS: But we struggle on.

MASLANKA: Yes.

CROSS: But I appreciate it, and I look forward to visiting with you hopefully over the next several months as we dive into the Fourth Symphony here.

MASLANKA: Okay.

CROSS: I'm looking forward to the challenge. The students are excited about it, which I think will be one of the things that will really help us to achieve it, and I'm optimistic. I really hope that something can happen!