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An analytical study of David Maslanka's "A Child's Garden of Dreams"

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AN ANALYTICAL STUDY OF DAVID MASLANKA'S A CHILD'S GARDEN OF DREAMS

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AN ANALYTICAL STUDY OF
DAVID MASLANKA'S A CHILD'S GARDEN OF DREAMS

A DOCUMENT
APPROVED FOR THE SCHOOL OF MUSIC

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My appreciation for the love and support of my immediate family, and of God, cannot be adequately expressed in words. However, there is one to whom I am more deeply indebted than any other, my wife and best friend, Suzanne. It is in her honor that I dedicate this document with love and gratitude. If not for her loyalty and assistance, this project would not have been possible.

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CHAPTER I

INTRODUCTION

A Child's Garden of Dreams, by American composer David Maslanka, is a thirty-five minute composition written in five movements for large symphonic wind ensemble. The piece is programmatically based on a collection of dreams by a pre-adolescent girl that became the subject of an important psychological case study revealed in Carl Jung's Man And His Symbols.[1]

In 1981 John and Marietta Paynter commissioned David Maslanka to create a work for symphonic wind ensemble comparable in scale to Bartok's Concerto for Orchestra. Approximately one year later, A Child's Garden of Dreams was premiered by the Northwestern University Symphonic Wind Ensemble under John Paynter's direction. The premiere performance occurred on February 26, 1982, at the College Band Directors National Association's North Central Division Conference in Columbus, Ohio. The successful premiere of A Child's Garden of Dreams led to many commission-supported opportunities for the composer.[2] Among the composer's more recent works for the band medium are his Symphony No. 2 (1987), In Memoriam (1990), Symphony No. 3 (1992), and Symphony No. 4 (1993). Maslanka's Mass for Wind Ensemble and Chorus, his latest major project in a succession of consortium commissions, is scheduled for premier in 1995.

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[1] Carl Jung et al., Man And His Symbols (New York: Doubleday and Co., Inc., 1964), 69-82.

[2] Thomas Martin Wubbenhorst, "A Child's Garden of Dreams -- Conversations with David Maslanka" (CBDNA Journal, in press) TMs, 1991 [photocopy], 3.

A Child's Garden of Dreams, like all of Maslanka's compositions, contains unique aspects that are distinctive to his musical style. The composer has acknowledged that metaphysical activities not only play a vital role in his creative life, but are at the center of his creative process. Day-dreaming, the practice of meditation, the interpretation of personal dreams, and the study of psychology are a regular part of Maslanka's regimen.

Maslanka debunks a commonly-assumed notion that creativity is an act of conscious thought. To the contrary, he explains that for him, as well as for every composer, creative expression actually emerges from the depths of the psyche. On this subject Maslanka states:

> All composition begins below the unconscious level, and then flows up to the conscious. That is why dreams are so vitally important to pay attention to—they are an outward manifestation of messages from the inner self and provide the composer with a unique source for musical creativity.[3]

Capturing the essence of intuitive spontaneity is a primary objective for Maslanka in his music. The composer explains that spontaneous inspiration, if unencumbered by the ego, can flow from intuitive archetypal sources that lie "below the unconscious level," and emerge to the conscious surface. Maslanka believes that a composition of this sort is distinguishable in that it is fresh and new for the listener, even after several repeated hearings of the work. The composer claims that if this distinction is realized, then a work has truly captured the essence of intuition, a phenomenon that reaches the listener from beyond the printed score.[4]

It is no wonder that Maslanka has developed a penchant for studying the unconscious aspects of the human psyche, resolving to disallow the natural tendency of the human ego to impede the emergence of creative expression. Maslanka describes his creative process as follows:

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[3] David Maslanka, interview by author 15 November 1993. See Appendix A, p. 155.

[4] Ibid., 155.

> Musical composition is the dreaming process made conscious. I think of myself not merely as the source, but as the channel—I am a kind of channeling structure. Energy comes through me, and produces something that surpasses even my own personal understanding. It is not uncommon for me to be surprised by my own music.[5]

Maslanka's involvement with the field of psychology amounts to much more than a passive interest, having spent years studying scholarly writings by pre-eminent psychologists.[6] It is not surprising that the case studies of Carl Jung attracted Maslanka in particular since a preponderance of the psychologist's lifelong work attempted to unlock the mysteries of the unconscious mind through the interpretation of dreams. One of Jung's preoccupations was his quest for the discovery of one's inner self, a process that requires a search for personal identity beyond the strictures of the human ego. Accordingly, Jung states the following:

> Only the man who can consciously assent to the power of the inner voice becomes a personality. . . . If the unconscious can be recognized as a co-determining factor along with consciousness, and if we can live in such a way that conscious and unconscious demands are taken into account as far as possible, then the center of gravity of the total personality shifts its position. It is then no longer in the ego, which is merely the center of consciousness, but in the hypothetical point between conscious and unconscious. This new center might be called the self.[7]

Jung postulated that dreams were overt symbolic gestures that emerged from the inner self, and that represented things already known to the unconscious mind. Jung described these symbols as "archetypes," and believed them to represent dormant knowledge being sent to the conscious mind in the form of messages. The kinetic nature of dreams, functioning not as still-frames but as motion pictures, was explained as a

[5] David Maslanka, interview by author 29 November 1993. See Appendix A, p. 158.

[6] David Maslanka, interview by author, 15 November 1993. See Appendix A, pp. 155-56.

[7] Anthony Storr, ed., The Essential Jung (Princeton, New Jersey: Princeton University Press, 1983), 19.

metaphoric revelation about the transformational experiences of life itself.[8]

Years ago, David Maslanka became familiar with Jung's Man And His Symbols through the recommendation of a psychologist friend, and became particularly intrigued with the case study in which the little girl's dreams were reported. Maslanka's imagination was engaged by the same fascination that had originally captured the renowned psychologist's attention.[9] Jung's cogitation with the pre-adolescent girl's dreams is described as follows:

> A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams that I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father. . . . In the unabridged German original, each dream begins with the words of the old fairy tale, "Once upon a time." By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so because there appeared to be no personal associations to them. . . . The little girl died of an infectious disease about a year after that Christmas. . . . The dreams were a preparation for death, expressed through short stories, like the tales, told at primitive initiations . . . The little girl was approaching puberty, and at the same time, the end of her life. Little or nothing in her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime. Experience shows that the unknown approach to death casts an

[8] Jung, Man And His Symbols, 67.

[9] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 14.

> *adumbratio* (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other, a place of resurrection—the transformation of death into eternal life.[10]

Jung states that the dreams possess a distinctively peculiar character in that they are unmistakably philosophic in nature. The child's dreams reveal intellectual development and psychic energy that is extraordinary, a capacity well beyond that imagined possible for a pre-adolescent. According to Jung, her dreams demonstrate a remarkable conceptualization of the entire transformational experiences of life and death. They begin from a point of psychic departure that represents the origin of life, proceed through various transformative stages, foretell her impending death, and then transport the dreamer through an experience of rebirth that Jung describes as "divine *Apokatastasis*, or restitution."[11] The child's fore-knowledge about her own death, and her sensing the need to prepare for it, are especially poignant. Indeed, a calamitous atmosphere, one where a sense of danger is near at hand, is a prevailing theme within each of the dreams.

Maslanka recalls discovering Jung's study, and having become instantaneously fascinated with the girl's psychically charged dream experiences. Without hesitation, the composer began to excogitate the dreams' potential as subject matter for a composition:

> I remember accompanying my wife to a doctor's appointment, sitting and waiting for her, reading this book, and coming across the presentation and discussion of these dreams. I was instantly struck by the possibility of using them in some way musically.[12]

The composer recounts how he later experienced "having each of the dreams 'light up' [in his mind]," as he contemplated his creative strategy through meditation.[13] Though Maslanka acknowledges that the

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[10] Jung, Man And His Symbols, 69.
[11] Ibid., 72.
[12] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 14.
[13] Ibid., 8.

inspiration for A Child's Garden of Dreams is the dreams themselves, he desired to create music that could evoke an artistically satisfying experience for listeners without the music being inextricably dependent on an understanding of the story. He wanted the work not only to capture the referential essence of the dreams, but to be accessible on a purely musical basis as well. Nevertheless, the music's programmatic story draws the listener into an aesthetic experience of far greater profundity. Maslanka elaborates as follows:

> I could have entitled the work simply *Symphony For Winds*, amounting to a five-movement composition for wind ensemble. I wanted the work to be able to stand on its own, from a purely musical standpoint—free from the necessity for the listener to be cognizant of the referential side of the music. However, the unfolding of the music itself parallels the transformation experience of the dreams. Thus, an understanding of the referential aspects of the piece, coupled with experiencing the pure musical substance of the work has the possibility to transport the listener to deeper connections.[14]

A Child's Garden of Dreams represents the fusion of two psychological strands in music: the psychic journey of the pre-adolescent child's dreams, and the archetypal images Maslanka has drawn from these dream experiences through his own meditative explorations. The latter prompted Maslanka to produce the work through means of compositional spontaneity.[15]

A Child's Garden of Dreams has garnered international recognition among wind conductors as an important composition for large wind ensemble. Aside from frequent informal discussions among wind conductors about the composition's value to the band medium, the rise in prominence of A Child's Garden of Dreams is evinced on three levels: first, in the substantial number of performances given the work over the past decade; second, through the investment of the wind conducting

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[14] David Maslanka, interview by author, 29 November 1993. See Appendix A, p. 158.

[15] David Maslanka, interview by author, 17 December, 1993, tape recording. See Appendix A, pp. 162-63.

community in commissioning the composer for subsequent large-scale wind-band compositions; and finally, by the commitment of prominent wind ensembles toward producing recordings of the work. A Child's Garden of Dreams has been recorded by prestigious university ensembles such as the University of Massachusetts-Amherst Wind Ensemble conducted by Malcolm W. Rowell, Jr., and the Cincinnati College-Conservatory of Music Wind Symphony under the direction of Eugene Corporan.[16]

The present study is intended to join other theses and research dissertations to provide the conducting community with useful analyses of compositions written for the wind ensemble or concert band. A few representative studies include those by Brown (1989), Duff (1982), Garcia (1986), Harkins (1993), Hill (1988), McBride (1990), Nail (1978), Ramsier (1972), Tuttle (1977), Von Gunden (1977), Wakefield (1990), and Yun (1990).[17]

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[16] David Maslanka, The Wind Music of David Maslanka, University of Massachusetts-Amherst Wind Ensemble conducted by Malcolm W. Rowell, Jr., Harrison Digital Productions HDP-233; David Maslanka, A Child's Garden of Dreams, University of Cincinnati College-Conservatory of Music conducted by Eugene Corporan, Klavier Records KCD-11030.

[17] Michael Ray Brown, "The Band Music of William Schuman: A Study of Form, Content and Style " (Ed.D. diss., The University of Georgia, 1989); John Andrew Duff, "Three Works of Karel Husa: An Analytical Study of Form, Style, and Content" (Ph.D. diss., Michigan State University, 1982); David Manuel Garcia, "Tonality in Schoenberg's Theme and Variations for Band, Opus 43a and Symphony for Band" (D.M.A. diss., The Ohio State University, 1986); Roderick A. Harkins, "Luigi Zaninelli: A Biographical Sketch and Analysis of Selected Works For Wind Ensemble" (Ph.D. diss., University of Oklahoma, 1993); Douglas Martin Hill, "David Sargent: His Contributions to the Wind Ensemble Repertory with an Emphasis on Mosaics and Excursions for Band" (D.M.A. diss., University of Cincinnati, 1988); M. Scott McBride, "A Study of the Compositional Presuppositions of Philip Wilby and Analysis of His Three Works for Wind Orchestra" (Ph.D. diss., University of Oklahoma, 1990); James Isaac Nail, "The Concept of Developing Variations as a Means of Producing Unity and Variety in Schoenberg's Theme and Variations, Op. 43a" (D.M.A. diss., The University of Texas at Austin, 1978); Paul Ramsier, "Analysis and Comparison of the Motivic Structure of Octandre and Integrales, Two Instrumental Works by Edgard Varèse" (Ph.D. diss., New York University, 1972); William Joel Tuttle, "Karl Korte's Concerto for Piano and Winds: A Guide to the Solution of Interpretive and Performance Problems through Analysis" (D.M.A. diss., the University of Texas at Austin, 1977); Heidi Cecilia Von Gunden, "Timbre as Symbol in Selected Works of Olivier Messiaen" (Ph.D. diss., University of California, San Diego, 1977); William Keith Wakefield, "Ernst Krenek's Dream Sequence, Opus 224 for Concert Band: An Analysis and Discussion of Performance Problems" (D.M.A. diss., The University of Texas at Austin, 1990); Sung-Hyun Yun, "Warren

Presently, little formal research on Maslanka's A Child's Garden of Dreams is available. Except for two articles by Thomas Wubbenhorst, Director of Bands at Georgia State University, no scholarly writings or other formal research studies about the work exist. The two articles by Wubbenhorst largely provide general information about the composition. The first is essentially an unpublished transcription of lecture-recital notes from a live performance conducted by Wubbenhorst. The second, scheduled for publication in the CBDNA Journal, is a composite of several informative interviews conducted with Maslanka, and provides information concerning the referential aspects of the piece.[18]

No theses, documents, or dissertations have been written about either the life or works of David Maslanka. Since A Child's Garden of Dreams is among the most recognized of his wind compositions, and is the work most responsible for the composer's renown within the wind-conducting community, a genuine need for a thorough analytical study of the piece is in order.

The purpose of this document, presented as a free-flowing narrative, is to provide conductors with an analysis of Maslanka's A Child's Garden of Dreams. The study will focus primarily on the absolute musical elements of the piece. However, an explanation of the music's referential aspects will also be included wherever such information is appropriate. The study will illustrate not only how musical symbols are used to represent archetypal images suggested by each dream, but how they are developed throughout the work. The narrative will reveal a parallel between what Jung describes as the psychological development of "symbols of transformation,"[19] and Maslanka's evolutionary process for the music itself. It is hoped that through the presentation of these materials implications, either tacitly suggested or directly stated, will

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Benson's The Leaves Are Falling for Wind Ensemble" (Ph.D. diss., The University of Rochester, Eastman School of Music, 1990).

[18] Thomas Martin Wubbenhorst, "A Child's Garden of Dreams -- Conversations with David Maslanka" (CBDNA Journal, in press) TMs, 1991 [photocopy]; Thomas Martin Wubbenhorst, "A Lecture-Recital of David Maslanka's A Child's Garden of Dreams" TMs, 1991 [photocopy].

[19] Carl Gustav Jung, Symbols of Transformation (New York: Harper Press, 1962), 27.

assist conductors toward their own conclusions with respect to interpretation.

The focus of this document is limited to a musical analysis of A Child's Garden of Dreams. A critique of the composition is not intended, since the work is already established as an important addition to the wind band repertory. Likewise, an explanation of various phenomena related to the study of psychology is not the concern of this study. The lifetime efforts of Carl Jung have already provided cogent information that addresses inquiries into the field of dream psychology.

Nevertheless, Maslanka's experiential process will occupy a substantial portion of this document, since knowledge of the composer's perceptions about his own work is essential to fully grasp the relationship between referential and absolute musical elements within the piece. Therefore, the writer does not wish to control aspects of objectivity from the composer's perspective. On the contrary, the subjective views of the composer are not only interesting, but important for understanding his creative process.

Though analysis is the primary objective of this document, the study's appendices include data that provides the following supplemental information: interview transcripts, a comprehensive list of David Maslanka's works, a complete discography of the composer's music, and a biographical sketch of the composer.

From a theoretical perspective, it is difficult to categorize A Child's Garden of Dreams. The work is largely tonal, but not in the conventional sense where two polar keys are clearly juxtaposed and developed. Since the music does not proceed through traditional procedures of harmonic development, conventional methods, such as Schenkerian analysis for example, are ill-equipped to explain sufficiently Maslanka's compositional process. Except for one instance, conventional modulation never occurs. Rather, harmonic seams are blurred, and a different tonal area, unrelated in terms of classical polarity, may or may not eventually emerge out of sections obscured by dissonance. The term "transformation," rather than "modulation," more accurately describes the developmental procedures found in Maslanka's music.

Likewise, more contemporary analytical procedures, such as applications of set theory, cannot properly explain the essence of Maslanka's compositional process. Because the music is the product of the composer's intuition, complex relationships of pitch class, if they even exist, occur as mere happenstance and only on an occasional basis. Such information, in this case, is essentially irrelevant.

The piece, therefore, will be analyzed and presented in a free-flowing narrative. Observations concerned with the work's absolute musical elements will be mingled with citations of some of the music's referential aspects. Elements of form, style, texture, melody, harmony, rhythm, orchestration and other musical features will be considered. The analysis contained in the following chapters will take the form of a description of the score's salient features, and observations drawn from Maslanka's description of his compositional process. Therefore, a copious formal analysis, one that accounts for every minute detail in the score, is not intended by the writer. Rather than simply identifying and labeling the musical elements disparately, the objective will be to explain their presence in the score; not the what, but the why. After all, "the organizing forces [of a composition] are always interacting and complementary, never fragmentary or disassociated."[20]

An authoritative report of the composer's creative process is provided by Maslanka himself in the author's interviews with him. Throughout the narrative, particular formal sections and motivic gestures will be identified by labels. These labels, either specifically named or tacitly suggested by the composer, not only intimate their referential meaning, but help to orient the reader throughout the study.

[20] Robert Cogan and Pozzi Escot, Sonic Design, the Nature of Sound and Music (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1976), xi-xii.

CHAPTER II

AN OVERVIEW OF A CHILD'S GARDEN OF DREAMS

The programmatic theme behind A Child's Garden of Dreams and the essential psychological implications suggested in Jung's original case study have already been explained in the previous chapter. Let us turn from the aforementioned referential aspects to an overview of the work's musical characteristics.

Though considerable instrumental forces are used in A Child's Garden of Dreams, the composition was not written according to the traditions of standard American band instrumentation. Rather, the instrumentation table illustrated in the score's preface is appropriately entitled, "Symphonic Wind Ensemble," since the work calls for a unique blend of winds, percussion, harp, piano, and electric organ, requiring a minimum of 42 musicians for performance.[1] Indeed, the composer exploits this diversity of timbres, often juxtaposing them in stimulating contrast to one another.

Scintillating effects, such as harp-produced overtones and the sound of muted brass, are characteristic of the work and appear frequently. Other special effects include playing pitched water-filled crystal glasses; plucking strings inside an acoustic piano; producing multiphonics through the use of special false fingerings; blowing through a detached clarinet mouthpiece and barrel while manipulating the sound by the insertion and removal of fingers at the open end; and rubbing a suspended cymbal or vibraphone bar along its edge with a cello bow. The wide array of percussion instruments, utilized throughout the work, supplies the music

[1] The exact instrumentation designated in the score is as follows: 2pic,33,E^{b},3,bcl,cbcl,3,cbsn--2a,t,b sax/4331p(6),hp,elec org,pno.

with a wealth of provocative rhythms, accents, colors, and unique effects. The keyboard percussion instruments, such as xylophone, vibraphone, and marimba, contribute significantly to the melodic elements throughout the composition.

The texture of the work ranges from extreme sparsity to heavy density. Sustained sonorities underlie the texture, particularly in the most delicate sections. By contrast, several of the dense sections contain multiple layers of motivically-derived elements that are contrapuntally juxtaposed. There are many instances during the piece where very thin texture is gradually and continually thickened by an additive process.

Much of the music contained within A Child's Garden of Dreams may be accurately described as tonal. Yet its tonality is not always defined by conventional procedures used during the common-practice period. Functional harmony, common in pre-twentieth-century music, where a primary tonal area modulates to a dominant or secondary dominant key region before eventually being restored, is not a prevalent factor in this music. Rather, tonal centricity, when it exists, is strongly intimated by other factors: the presence of major or minor triads, the implications of diatonic pitches appearing in a linear arrangement, or a sense of pitch fixation produced by sustained or repeated single tones. Harmonic schemes, however, do occur, but nearly always through a slow evolutionary process where the accompanimental context merely changes around fixed melodic pitches. Conventional modulations, especially those where tones take on a harmonic leading-tone function, almost never occur. Instead, tonal centers often change in an almost unnoticeable fashion as they disappear into sections obscured by heavy dissonance and textural density. Tonal centricity is often buried under the dissonant milieu of such sections, only to reemerge after a lengthy period of relative obscurity. Sometimes a previous tonal center is reestablished, and at other times diatonic music simply reappears at a different pitch level. As a new diatonic tonal area emerges, it may or may not possess a traditional harmonic relationship to a previous diatonic section. In short, functional harmony with polarized key relationships is intimated but rarely confirmed.

Consonance is starkly juxtaposed with dissonance throughout the entire work. However, because the piece begins and ends in C-major, diatonic consonance, possessing an essence of tonal gravity, prevails as the predominant quality for the overall soundscape. After all, it is important to realize that even though Maslanka utilizes several nontraditional techniques, he nevertheless thinks in terms of traditional musical affects. By his own admission, the composer's perception of modes is linked to referential ideals. Minor keys, for instance, programmatically signify an element of sadness or resignation to the composer. Therefore, contrasting sections are meant to depict various mental or emotional images not dissimilar in affect to nineteenth-century programmatic ideals: stability versus instability, focused aim versus disorientation, and so on.[2]

Rhythm and meter each play a vitally important role in Maslanka's music. Distinctive rhythmic patterns, for example, often personify simple melodic gestures, giving them prominent motivic status. In some cases, a motivic gesture is easily recognized even though it may not reiterate its previous melodic characteristics. The rhythmic pattern alone is sufficient to recall vividly the motive's identity apart from its original melodic construction.

Maslanka claims that he plays "keyboard music by Bach almost every day, and its influence on [him] has grown steadily over the years."[3] Not surprisingly, Maslanka is fond of reiterating motivic gestures, in the form of either augmentation or diminution, in a manner similar to that of the Baroque master composer whom he admires. In addition to these techniques, however, Maslanka evinces a predilection for rhythmic deception through means of what may be described as "gradual augmentation." For example, in lieu of an exact repetition of a previous gesture's rhythmic pattern, Maslanka will often duplicate only the first part of the pattern before gradually increasing the subsequent values of each successive note. Thus, the pattern begins as an exact repetition, but is transformed into a gradual augmentation of the original rhythmic

[2] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 193.

[3] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 4.

gesture. Depending upon the context in which it appears, the use of this technique at times affects the music with a sense of rhythmic retardation, and at other times with rhythmic disorientation by obscuring the sense of pulse.

Still another feature in Maslanka's music, related to the use of gradual augmentation, is the way in which previous motivic patterns occasionally appear rhythmically superimposed over the underlying metric structure. In so doing, the barline is obscured, and the listener's perception of the musical pulse is muddled. This technique is most often used in connection with a similar distortion of the meter itself, where the superimposed rhythmic pattern occurs over several measures that within themselves contain meter changes. Interestingly, such metric changes most often appear in dissonant sections where the composer's programmatic intent is to convey psychic disorientation.

Melodic gestures are perhaps the most prevalent feature of Maslanka's music. Nevertheless, no complete theme is ever produced and developed. Rather, melodic gestures typically appear as motivic material that is reiterated in several different guises, and often transformed from an original appearance. An antecedent-consequent relationship between two distinct motivic gestures, as they are heard in succession, may at times be suggested. However, traditional periods of antecedent-consequent phrasing are essentially non-existent in the piece. Rather, derivations of melodic material are born out of the transformation process and are related to one another in a way that parallels the psychological idea of the "collective unconscious" postulated by Carl Jung.[4]

With the exception of the second movement, and some components of the fourth, long strands of melody are rarely heard. Rather than thematic tension, it is the transformation of musical elements, kinesthetically evolving in a kaleidoscopic fashion, that holds the listener's interest during the music's unfolding. However, powerfully sustained linear gestures, such as ascending scale patterns, occasionally dominate within the bass line. Such occurrences are most often used to

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[4] David Maslanka, interview by author, 17 December 1993, tape recording. See Appendix A, p. 177.

suggest the emergence of power and psychic inspiration. Because of the music's overarching tonal nature, the traditional implications of tension and resolution, particularly in the occasionally used major-scale structures, forcefully pull the listener through the musical journey. Collectively, all the aforementioned techniques replace the conventional use of functional harmony and thematic development, while nevertheless effecting a familiar sense of tonal gravity for the hearer.

The composition's overall architecture displays formal balance and cyclic unity among its five large movements. The first and last movements are closely related to one another in essence, style, rhythm, tempo, tonality, and motivic content. They also open and close the entire composition with an uplifting musical spirit. For example, the first movement initially draws the listener into a euphoric musical panorama, transforms to difficult, rugged, and disoriented terrain, and eventually returns the hearer to a more placid setting. Similarly, the fifth movement begins peacefully, evolves through various stages that include disjointed musical sections, and eventually returns the listener to a blissful state of musical ascendancy.

The second and fourth movements are similarly balanced, each containing slow sustained music that depicts a reflective mood and spirit of melancholy. The second movement is essentially a binary structure, with refrains that are presented in a modified strophic fashion. The fourth movement's form is similar to the second in the way a modified rounded-binary pattern is presented, even though the fourth movement evolves on a much larger scale.

The third movement, the vivid mid-point of the entire work, stands out from the others by its use of extremes: it presents the work's most rapid tempo and driving rhythms; it contains the most continually dissonant sonorities, suggesting an element of pantonality; and it features clusters of dissonant sound mass that blatantly resound for long periods of time at louder dynamic levels than those anywhere else in the entire composition.

Significant contrast is achieved as the piece flows from one movement to another. For instance, the striking change of mood, texture,

mode, rhythm, and tempo from the first to the second movement is dramatic. The first movement presents vivid and provocative materials that transport the listener through states of euphoria, terror, and disorientation before returning to an unresolved quiet state of reflection. By contrast, the second movement has a more narrow range of expression, suggesting a state of melancholy and subdued contemplation. The blistering dissonance and frantic energy of the third movement is an abrupt change from the very gentle sparsity and tonal milieu of the second. After the frightening and vivid images of the third movement breathlessly come to an end, a more plaintive and philosophical setting is slowly and mysteriously revealed throughout the fourth, eventually concluding with a sense of unresolved pensiveness. Immediately following are the brighter and more promising images of the fifth movement, where the listener is taken on a journey of great variety. After beginning gently, the movement progresses through a gamut of musical transformations that yield exhuberent utterances, rugged harmonic and rhythmic terrain, playful dances, and inspirational summits. Eventually, a joyful and calm resolution is reached.

While the style of A Child's Garden of Dreams can be described as contemporary music with nineteenth-century characteristics, Maslanka dislikes such labels as "neo-romantic." Because of the intuitive processes from which he conceives his music, the composer disfavors the notion of being classified by any particular school or style.[5] His creative choices are best summed up by the composer himself.

> I've chosen the way I put things into the Child's Garden of Dreams, and anything else, because it suits me. It's as simple as that. It suits my ability to express most powerfully the archetypal things that want to come up through me. And I go for that. It's exclusive. It means that I do not write music like composer A, B, C, or D. I do not follow this school, or that school. But, I do have certain tonal leanings, and I do write melodies, and I do use old forms, and so on. These are all the choices which I have felt most comfortable with. And it does not tell another composer how

[5] David Maslanka, interview by author, 17 December 1993, tape recording. See Appendix A, p. 183.

> to write music, and it does not presume to criticize or to make a statement about how other people should write music. It's a statement about the adoption of a language; the absorbing and the adoption of a musical language.[6]

In the chapters that follow, a closer examination of the aforementioned musical elements is presented. For purposes of orientation, motivic gestures and formal sections are labeled, tables and musical examples are illustrated, and measure numbers are provided within the text. The letter "t" will occasionally appear at the end of measure numbers in order to designate a specific downbeat. For example, "mm. 12-16t" should be interpreted, "Measure 12 to the downbeat of measure 16." It is hoped that the information presented in the narrative will be accessible to the reader apart from reference to the musical score.

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[6] David Maslanka, interview by author, 17 December 1993, tape recording. See Appendix A, pp. 187-88.

CHAPTER III

MOVEMENT I:

"There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell."

Carl Jung's Man And His Symbols delineates a succession of twelve dreams experienced by an eight-year-old girl. Two years after experiencing the dreams, she presented them in writing to her father as a gift. "There is a desert on the moon" was the ninth dream in the original collection.[1] It appears in A Child's Garden of Dreams as the opening movement, even though the music for the second movement was the first written by the composer.[2] The programmatic theme of "There is a desert on the moon," obvious by its title, is the starting point from which Maslanka began his musical imaging work for the movement. Maslanka elaborates as follows:

> I could see [the scene], for instance, in the first image "There's a desert on the moon." Well, it says, "There's a desert on the moon." Let's go to the moon, and let's imagine a desert on the moon. I did that. Then I could imagine myself traveling over the surface of the moon. And then it says, "The dreamer goes so deeply into the ground that she reaches hell." Well, she's on the moon, going deeply into the ground. Let's go deeply into the ground. And I personally went deeply into the ground, in the imaging, and reached hell.[3]

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[1] Jung, Man And His Symbols, 70.

[2] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 7.

[3] David Maslanka, interview by author,17 December 1993, tape recording. See Appendix A, p. 165.

The first movement in many respects is rooted in nineteenth-century materials, but is by no means conventional. For instance, even though a considerable portion of the piece sounds tonal, harmonic regions do not develop through typical modulations for which the common practice period is known. Tonal regions are often strongly intimated, but are never organically goal-oriented in terms of a tonic-dominant axis. In place of conventional modulations, background pitch collections are harmonically manipulated so that they are gradually transformed, usually over a long period of time, while prominent melodic material may or may not correspond to the underlying harmony.

Few complete melodies can be found in the work. Instead, various motives and linear gestures appear and continually transform, resulting in the emergence of subsequent derivations that may or may not be born out of harmonic modifications. Thus, the listener does not experience typical thematic episodes common to nineteenth-century music, where tonal polarity and key area modulations are the rule, but is transported through the music by means of the transformation process.

Formally, the first movement flows and transforms through various sections in a through-composed fashion, where the structural seams are not altogether apparent. Nevertheless, three major sections are presented (see figure 1).

Figure 1. Formal structure of movement I.

A Section -"Submergence below consciousness" (mm. 1-56)
Presentation of sustaining *G sonic fiber* and *rhythmic injections* motive
Introduction and evolution of the *Here I Am* and *low-voice response* motives
Transformation from consonance to dissonance of the *flowing-up effects*
Germ appearance of latent *Epiphany* gesture

B Section - "Immersion into hell's inferno" (mm. 57-68)
Disfigurement of *flowing-up effect* gestures
Introduction of *Black Is the Color* fragments

C Section - "Transformation and reemergence" (mm. 69-111)
Quiet low-register derivations of *Black Is the Color*
Disoriented permutations of *Epiphany*
Development of *motivic ostinato*
Reiteration of *rhythmic injections* gesture and return to *G sonic surface*

The first overarching section, comprising the initial fifty-six measures of music, begins with a smooth sustained surface before creating the illusion of plunging below that surface to pull the listener downward into a submerged state. Other sonic elements are gradually introduced, thickening the texture as they eventually open the floodgates to even lower registers of sonority.

The middle section of twelve measures is fraught with contextual dissonance, harmonic tension, and rhythmic complexity. Multiple musical layers bring the listener to a jarring programmatic apex.

The final section of forty-three measures corresponds structurally to the initial section. Its musical effects are similar in length and content to those of the first section, although in opposite order. By contrast, the last section begins with tension, dense texture, and rhythmic complexity before returning to a smooth and less complicated terrain.

The first movement introduces many important and interrelated motives to the cyclic work that are developed in a way that exemplifies Maslanka's primary method of transformation. A closer examination of the larger formal sections reveals subsequently smaller divisions that contain many salient musical features.

The movement begins with unadorned and sonically uncomplicated gestures. These sustained impressions sound distant at first. Growing gradually stronger, they continuously present a smooth and self-fortifying musical surface. The programmatic suggestions, implied by the movement's title, bring to mind a picture of a barren lunar surface.

A solo horn, generating a sustained G pitch, introduces the music. The sustained G germinates into an ever-strengthening sonic fiber as it is fortified by an ensuing collection of voices. Together, the voices eventually strengthen the sonority into a powerful *crescendo* over the first twenty measures of the piece. Though the solo horn's sustained G is the very first audible sound in the piece, the issue of central importance is not discrete timbre, per se. Rather, the solo horn is employed as a convenient middle-range device that effectively produces the sonority. The collection of heterogeneous timbres, fused with the solo horn by an additive process, quickly transforms the single tone into a fortified unison *G sonic fiber.*

Directions in the score caution that these instruments carefully merge with the unison pitch. The instructions call for each voice to begin with a subtle tapered attack, from an initial dynamic of *pianississimo*, and then *very gradually crescendo*. Instructions in measures three and four warn the alto saxophones to enter with *no vibrato*, yet another clue revealing the importance for the instruments to enter with control and finesse.

The *G sonic fiber*, once introduced, gives the impression of being heard far off in the distance. The tone gradually draws closer to the hearer by means of crescendo and reinforcement, thus pulling the listener into an extraordinary aural perception. The aural effect gives the listener a sagittal perspective of the initial sonority, creating a three-dimensional essence in the movement's introduction. In short, the listener is drawn into the scene, as if pulled through space, and brought to a lunar surface depicted by the *G sonic fiber*. That Maslanka would culture this effect, hoping to bring the listener into a nearly palpable experience of it, is not surprising; it is a dominant characteristic of his style.

> The thing that sets my music apart . . . is that it doesn't induce a hypnotic trance, but rather pulls the player and listener forcefully through a musical space. If it works right, all elements of the conscious and unconscious are engaged. It is conscious dreaming and the participants emerge energized and refreshed.[4]

Beside the aforementioned three-dimensional aspect, another interesting effect is produced by the composer's manipulation of rhythmic propulsion and kinetic momentum. In the fifth measure rhythmic injections ripple across the smooth musical surface. These figures appear within the context of the music's tempo, which is marked at ninety-six beats per minute. The impulsive and energized injections, articulated by marimba and vibraphone, skim across the *G sonic fiber* in alternation (see figure 2).

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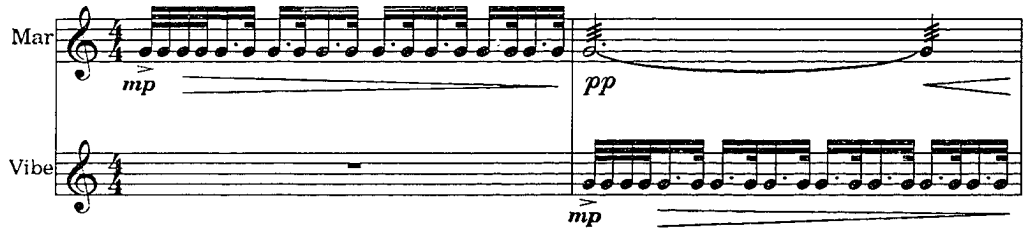
[4] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 5.

Figure 2. *Rhythmic injections* motive of marimba and vibraphone (mm. 5-6).



The marimba, in measure 5, initially states the four-count motive, creating forward propulsion by accenting the initial attack and placing the densest collection of notes on the first half of the downbeat. *Decrescendo* is indicated during the dotted rhythms that echo through the remainder of the measure.

In measure 6 the vibraphone imitates the marimba in musical dialogue, with an exact repetition of the figure from measure 5. The dialogue and echo, suggesting distance between the sounds of the two instruments, is likely a representation of the unconscious mind coming into a state of heightened awareness. The two sound sources intimate the possibility of an internalized mental dialogue between the mind's conscious and unconscious levels.

Measures 7 and 8 continue the dialogue between the two keyboard percussion instruments, but with two important distinctions. First, an accent is added to the third beat in each measure. Counts three and four of each motivic figure are marked to be played with a *mezzo piano* accent and then with *decrescendo*, in the same fashion as the articulations for counts one and two. The additional accent affords the third beat equal weight with the downbeat. Thus, the frequency of propulsive rhythmic energy has been doubled from the previous two measures, suggesting that the distance between the two voices is closing. Metaphorically, the two voices are moving closer and closer toward one another. Meanwhile, the signal transmitted by the *G sonic fiber*, now fully utilizing all clarinet, alto saxophone, and horn forces, brings the music into an even clearer focus.

The second important distinction found in the keyboard percussion writing of measures 7 and 8 is the tremolos scored first in the vibraphone figure (m. 7), and then in the marimba (m. 8). Additional accents, marked at *mezzo piano* with a subsequent *decrescendo*, occur on the second and fourth beats of each measure. In essence, the echo effect within each voice has been reduced to two beats in length. Moreover, between the two keyboard voices an accent occurs on each beat, giving equal rhythmic stress to every count. Thus, the frequency of rhythmic propulsion has not only been doubled within each voice, but quadrupled from the opening pulses.

Lastly, the alternating keyboard percussion figures in measures 5-8 not only stimulate forward momentum, but also fortify the *G sonic fiber* by virtue of being scored on the same pitch. The figures do not detract from the predominance of the *G sonic fiber*, but inject it with additional energy.

By means of the ever-increasing momentum and sonic power emanating from the *G sonic fiber*, the opening of the first movement is akin to the emergent beginnings used by Mahler in the Titan Symphony, and Beethoven in Symphony No. 9. Similar in style to its romantic predecessors, the movement's opening materials draw the listener into the scene.

Shortly after the emergent introduction, with its superimposed marimba/vibraphone dialogue, comes the announcement of one of the most powerful and important musical symbols for the entire composition (mm. 9-10). Maslanka refers to this musical gesture as the *Here I Am* motive (see figure 3). It is a symbol of an unidentified something calling to the little girl from the other side of death while she skims across the surface of the moon. It is a bright and hopeful image, in that it expresses a promise of life beyond death, and of an ultimately superior existence in the beyond.[5]

Up to this point, the only pitch information available to the listener has been the *G sonic fiber* and *rhythmic injections* motive, both fixed on G.

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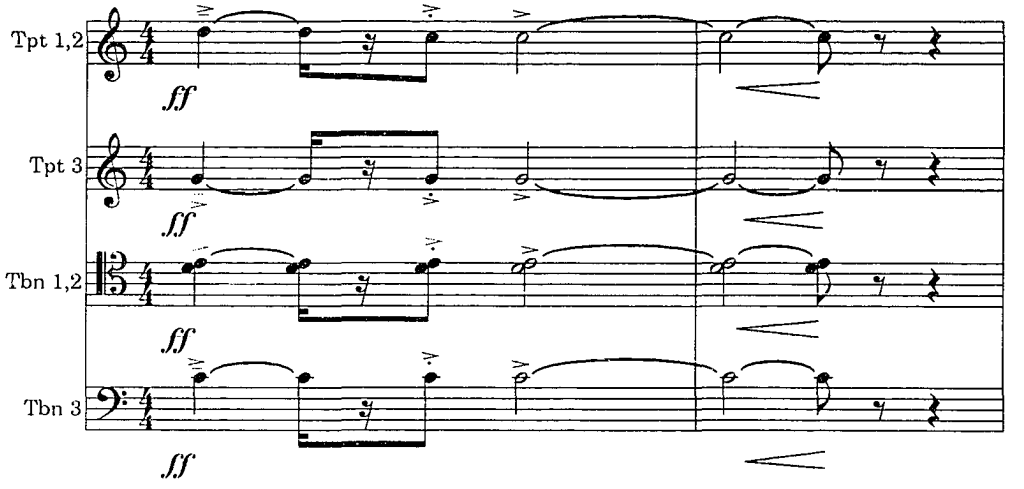
[5] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 6.

With the announcement of the *Here I Am* motive, triadic harmony is introduced into the soundscape (see figure 3).

Figure 3. Brass announcement of the *Here I Am* motive (mm. 9-10).



The entire figure amounts to a simple C-major triad fused with the pitch D, properly a C(add 9) chord. The first trumpet, the uppermost voice of the figure, contains the only pitch change within the motive, a simple melodic shift from *re* to *do*. Thus prominence is given to the interval of a major second, since it is the only melodic motion within the *Here I Am* motive. The first and second trombones contain a ninth-against-third juxtaposition of tones throughout the figure. However, these tones are merely static reiterations.

The marimba and vibraphone *rhythmic injections* dialogue is suspended for six counts during the initial *Here I Am* announcement. However, the rhythmic energy never abates as the motive resumes on count three of measure 10 at the very moment the brasses cease.

The simplicity of the *Here I Am* motive is striking. Apparently the composer desired its presence to be obvious so that its reappearance throughout the work could be recognizable, whether on a conscious or subconscious level. Indeed, the motive appears in each of the work's five movements in various guises, some of them distinct while others more

hidden. Maslanka explains his occasional use of obvious and simple gestures as a deliberate strategy:

> That motif says to me, "Here I am." And other people would look at that and say, "Well, that's kind of simple." But the gesture that's made is quite intentional. Sometimes I go back to what I call the absolute stupid gesture. For instance, the Third Symphony starts with a C-major scale in whole notes, and it goes up and it goes down. It either takes an extremely naive person, or somebody with a lot of nerve to do that.[6]

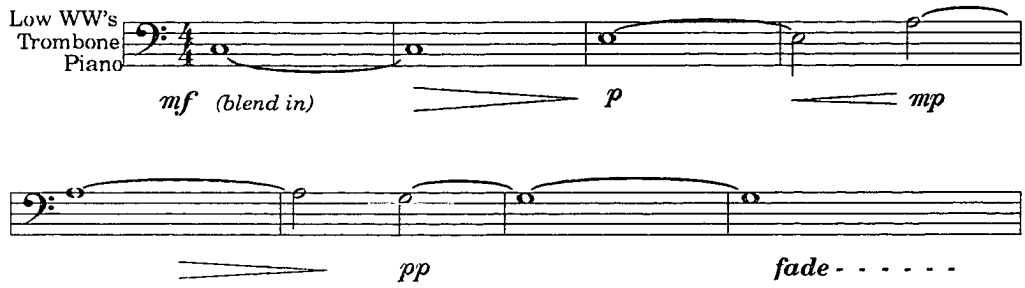
The *Here I Am* motive gives rise to the possibility of C-major as a tonal center. However, the presence of the pitch D, fused into the motive's C-major triad construction, disallows the unequivocal establishment of a tonic C-major triad. Yet, the pitch C is assertively sounded at the downbeat of measure of 12. *Forte* left-hand octaves on C are pronounced in the piano, along with *forte* unison C whole notes doubled in the low woodwinds. These voices vehemently assert the predominance of this pitch. The low C is further reinforced by trombone I, marked *mezzo forte* with instructions to *blend in* with the piano and low reeds.

The vibraphone, imitated by the marimba in measure 14, departs from the *G sonic fiber* for the first time as it moves to the third and fifth tones of a C-major chord. The basic rhythmic impetus is retained as the dotted rhythms continue. However, the pitch variation promotes another interesting musical element, the upward leap from the G below. The effect creates the illusion of the rhythmic figure springing upwardly as if to escape gravity.

Responding to the *Here I Am* statement, a voice collection comprised of low woodwinds, trombone I, and low-register piano, assertively plunges into the soundscape in measure 12. Continuing in unison for eight measures, another horizontal contour containing the pitches C - E - A - G is delineated. For the sake of clarity and ease of further reference to this motive, this gesture is designated the *low-voice response* motive (see figure. 4).

[6] David Maslanka, interview by author,17 December 1993, tape recording. See Appendix A, p. 185.

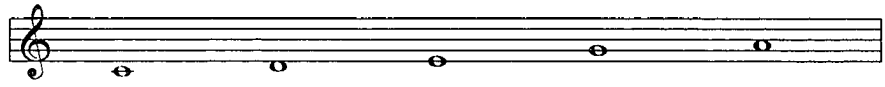
Figure 4. Pitch contour of *low-voice response* motive (mm. 12-19).



The pitches of the *low-voice response* motive outline a C(add 6) chord, giving further prominence to the likelihood of C as a focal point. Moreover, the sonic terrain of the music has been quite strongly laced with C-major triadic sonorities. From the beginning, C-major chords have included either an added ninth or sixth, bringing mild dissonance to otherwise major triads. As the piece unfolds, the use of added sixths and ninths to either major or minor triads will be recurrent, and prove to be a prevailing characteristic of the music.

The prominence given the major-second interval, both in the *Here I Am* (D-C), and *low-voice response* motives (A-G), is conspicuous. This interval carries long-range significance as both a musical and a programmatic device throughout the entire work. The musical importance of this interval is how it implicates the definition of the pitch collections, usually suggesting a diatonic structure. For example, in combining the C-major triad with both the added sixth and ninth tones from the two major motives cited thus far, a pentatonic scalar arrangement is evinced: C - D - E - G - A. Thus, the movement's opening material suggests elements of C pentatonicism (see figure 5).

Figure 5. Combined pitches of the *Here I Am* and *low-voice response* motives.



For Maslanka, the major-second interval has not only musical significance, but psychological and archetypal meaning as well.[7] The composer explains that it does not become entirely obvious until the second movement. Nevertheless, it is introduced in the first movement, and becomes the basis for a later musical symbol he calls the *wavy motion* gesture.[8] This gesture remains hidden until the final movement, where it is heard as an ongoing stream of eighth-notes that alternates two pitches a major second apart. The *wavy motion* itself will not appear as a prevalent feature until the last movement, where it will emerge to the conscious level as a symbol of profound psychic meaning (see chapter VII). For the time being, its archetypal significance is hidden intentionally from consciousness.

> [The major-second interval is] absolutely unconscious in all the music until this moment [the appearance of it as the *wavy motion* gesture in the fifth movement] . . . whenever you say, "Well, that's what that might well be." That's one way of considering it. The other is that it's just a whole step.[9]

Three prominent musical events have been engaged thus far: the *rhythmic injections* motive of the marimba and vibraphone (m. 5), the brass announcement of the *Here I Am* motive (m. 9), and the *low-voice response* motive (m. 12). Meanwhile, during all these musical occurrences the unison *G sonic fiber* continues unabated as a self-contained entity produced by a disparate groups of forces. In short, the *G sonic fiber*,

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[7] David Maslanka, interview by author,17 December 1993, tape recording. See Appendix A, pp. 181-83.

[8] Ibid., 181-83.

[9] Ibid., 183.

containing no articulations within its smooth sustained surface, exists independent from the other musical gestures. It is likely that the *G sonic fiber*, programmatically designed to represent a smooth lunar surface, also metaphorically symbolizes the conscious surface of the psyche.

In measure 17, however, accented inflections occur from within the *G sonic fiber*, metaphorically suggesting that mental conflict is beginning to affect the conscious surface. In short, the *G sonic fiber*, unaffected until now, is beginning to reflect the influence of the other motivic gestures. The conscious mind's self-inflicted accents are the awakening of the need to pay attention to messages sent from below its surface; messages from the unconscious level conveyed by the three aforementioned motivic events.

Shortly after the accented inflections begin, three more developments within the *G sonic fiber* successively occur that metaphorically suggest further psychic conflict. First, some of the voices used to sustain the *G sonic fiber* begin to drop out, thus weakening the sonority and suggesting growing psychic uncertainty. The alto saxophones and third clarinets discontinue after measure 20, leaving only the first and second clarinets, and horns.

Second, two of the horns descend from the sustaining G to an F-sharp at count three of measure 21. The downward motion to the F-sharp pitch not only suggests a sinking action from consciousness, but also creates a caustic harmonic dissonance with the sustaining G. The minor-second clash is the first moment in the piece where poignant dissonance occurs.

Third, the first and second clarinets ascend to a B-natural in measure 22. Harmonized with the G and F-sharp, the resulting sonority is an incomplete GM7 chord: G - B - F-sharp (fifth missing). The *G sonic fiber* thus is transformed to a sustained harmony. The obvious dissonance within the sonority, particularly between the G and F-sharp, forecasts the ever-increasing harmonic and psychological uncertainty that follows.

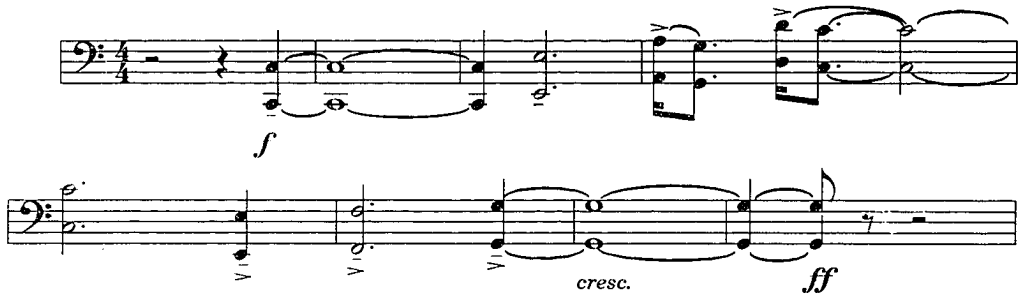
In measures 22-26 the marimba and vibraphone resume their kinetically impulsive dotted rhythms, this time working in tandem with the piano. In measure 24 the piano's dotted rhythms leap from G up to B,

with directions in the score to play *somewhat insistently*. The gesture's ascending nature is reminiscent of an earlier effect in the piece, where the vibraphone and marimba seemingly attempt to escape tonal gravity (mm. 12-15). The harp reinforces the status of B-natural with four quarter-notes in the same measure with the last two scored as colorful harmonics.

Here I Am is reiterated in measures 27-28 with the same boldness as in its first announcement. Instantly the minor-second dissonance of the previous six measures is thwarted, as the F-sharps of the second and fourth horns resolve to the pitch E on count four of measure 27. At the same moment, flutes and E-flat clarinet enter and sustain pitches that comprise a CM7 chord. The momentary harmonic uncertainty of measures 21-26, perhaps intended to represent the dreamer's psychological tentativeness, has been effectively resolved.

The pitch C is reasserted with a bold *forte* entrance on count four of measure 28, heavily doubled by all low woodwind forces. Both the harp and piano aid in reinforcing the low woodwinds with their low-register octave C pitches. The second announcement of the *low-voice response* motive enters the texture even more boldly than before. In this statement, the motive is shortened to six and one-half measures. It is more rhythmically animated, and presents within a span of eleven counts five pitches that unfold in the following succession: C - E - A - G - D - C. Within the contour, C pentatonic is momentarily suggested. In measure 33, however, an F pitch appears as a non-harmonic tone within the otherwise pure C-pentatonic contour. The F pitch, as well as the accompanying tones within the now-harmonized sustaining *sonic fiber*, thwart the establishment of a pure C-pentatonic pitch collection even though it is strongly implied (see figure 6).

Figure 6. The second derivation of the *low-voice response* motive possesses an element of pentatonicism that is eventually thwarted by an F pitch (mm. 28-35).



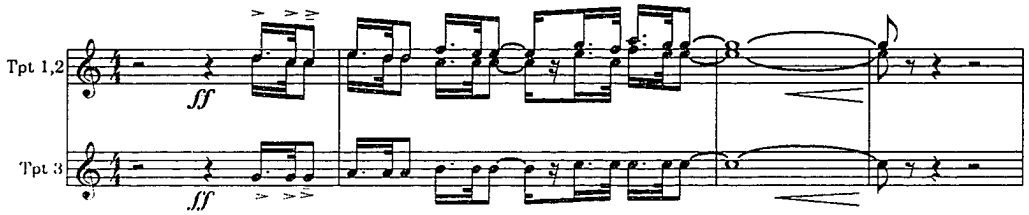
The pitch B, having entered into the musical texture via the soprano clarinets in measure 22, continues to thread its way through the second utterance of the *low-voice response* motive, and in much of the music that follows. All seven pitches of the C-major scale have been presented by measure 33, suggesting the tonal establishment of C major. More interesting is the way in which the melodic pitch collection slowly evolves from a suggestion of C pentatonic to a major scale. Nevertheless, this evolution is unconventional by pre-twentieth-century standards. Although they sound tonal as they transform, the pitch collections never establish traditional keys or modes. Rather, modes are suggested for short periods of time by their contextual surroundings, but never remain substantially fixed.

In measure 29 the *rhythmic injections* motive is resumed by the marimba, but for the first time on the pitch E. The shift to this pitch by the marimba further imbues the prevalent C-major triadic pitch collection with increased sweetness, suggesting intensified psychological inspiration.

Here I Am returns boisterously on the fourth beat of measure 34, now with the reinforcement of oboes added to the original mix of trumpets and trombones. Like the second appearance of the *low-voice response* motive, the third announcement of *Here I Am* is transformed with heightened energy and momentum. The entire figure is significantly longer than its predecessors. The motive's components appear in

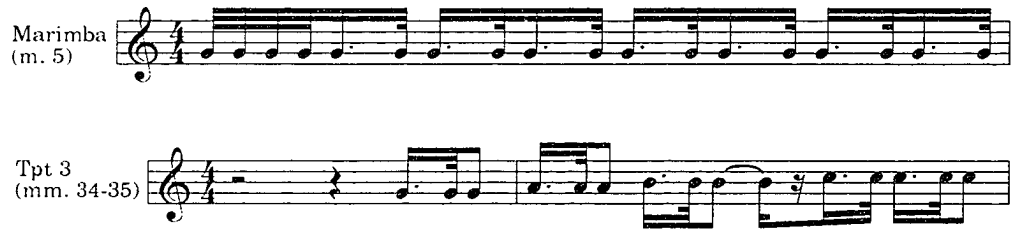
rhythmic diminution and ascend in a melodic sequence, culminating in a resounding fanfare (see figure 7).

Figure 7. Third announcement of the *Here I Am* gesture. Its components appear in diminution, then ascend in a melodic sequence (mm. 34-37).



The last chord in the ascending sequence sustains a clear C-major triad in the trumpets and trombones. For the first time it resonates without the presence of an added ninth, at last unencumbered by the dissonance of a major-second. This particular transformation of the *Here I Am* gesture fuses the melodic characteristics of the original *Here I Am* motive with the rhythmic quality of the *rhythmic injections* motive (see figure 8).

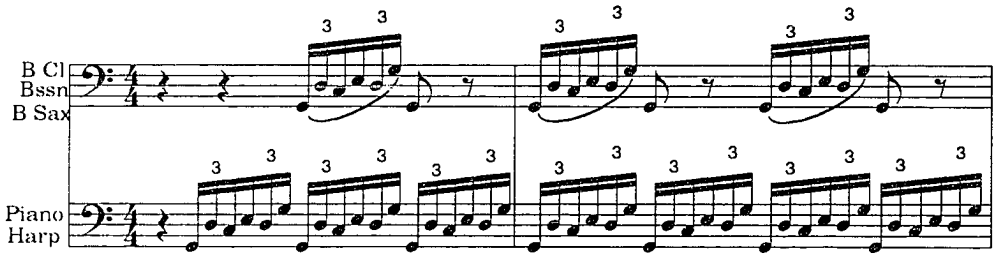
Figure 8. The third statement of the *Here I Am* gesture is a combined derivation of the original *Here I Am* motive and the *rhythmic injections* motive (m. 5). Here the *rhythmic injections* motive is compared to the the third trumpet part in the present *Here I Am* derivation.



David Maslanka explains that his compositional process involves reaching down into the archetypal level of his unconscious mind through meditation. He then allows musical ideas, "symbols of transformation," as

he refers to them, to flow up and out of himself.[10] The effervescent sixteenth-note arpeggios that begin in measure 35 as ascending triplets may well represent the very essence of this process. The gesture's rhythmic vitality and ascending melodic contour creates the effect of buoyant energy, musical ideas seemingly bubbling-up in defiance of gravity (see figure 9).

Figure 9. *Flowing-up effect* of ascending arpeggios (mm. 35-36).



The pitches comprising the triplet arpeggios are the same as those contained in the original *Here I Am* motive's C(add9) texture: C - D - E - G. The arpeggios are first generated by low reeds, harp, piano, and marimba, but by measure 37 ascend to a slightly higher pitch level. Overlapping harp, piano, and marimba arpeggios ascend to even higher registers. Eventually, the low reeds are suspended and their arpeggios are handed off to clarinets and saxophones. The *flowing-up* triplets, transmitted through higher and higher registers as the music unfolds, suggest heightened psychic energy and inspiration. Moreover, as the figures evolve, an A is eventually included in their pitch collection, recapturing an element of pentatonicism that anticipates the next derivation of the *low-voice response* motive.

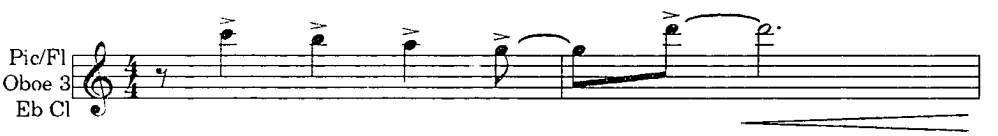
[10] David Maslanka, interview by author, 15 November 1993. See Appendix A, p. 155.

At the downbeat of measure 39 is the third and most powerful statement of the *low-voice response* motive. Here the motive is marked *fortissimo subito*, and is scored with the largest assortment of forces so far compiled, utilizing all low reeds, trombones, and tubas. The motive, once again transformed, begins a long and powerful scalar ascent, with the motive's original rhythmic features altered and augmented. The long, sustained and heavy scalar climb, which begins in measure 39 and continues through measure 50, comprises the following succession of pitches: C - D - E - G - A - C - D - E - F# - G. The pattern outlines a C-pentatonic scale with only one nonscalar tone, the penultimate F-sharp pitch, the same pitch that caused the first instance of striking dissonance to occur in the movement.

Thus far dissonances have emerged in pitch collections that essentially suggest C-major and G-major. The dissonances have resulted from the appearance of major-seventh, added-sixth, and added-ninth chords within these collections. The pitch F-sharp has caused a particularly volatile dissonance to be heard, thwarting harmonic stability and infecting the musical soundscape with considerable tension.

Coinciding with the dissonant peak caused by the presence of F-sharp in the long scalar contour, the *flowing-up effect* is continued with high woodwind arpeggios that overlap the *low-voice* gesture with vivid energy throughout measures 47-48. At the same time, a new motive supersedes the arpeggios, first appearing in the high woodwinds of measure 47. The motivic figure incites the music with even greater tension and resistance (see figure 10).

Figure 10. Latent appearance of the *Epiphany* motive, coupled with the germ of rhythmic dissonance (mm. 47-48).



Piccolos, flutes, oboe, and E-flat clarinet combine in unison octaves to weave rhythmic dissonance into the musical fabric. Their resistance to the metric pulse pulls the listener into greater instability. Aside from the rhythmic nature of this gesture's appearance, the figure's melodic contour is another important psycho-archetypal symbol, called by Maslanka, the "*Epiphany* motive."[11] By ordinary definition the term "epiphany," means an intuitive grasp of something, or of a sudden understanding concerning the essential nature or meaning of an experience.[12] However, the gesture's referential significance, like that of the *wavy motion* gesture, is presently hidden from consciousness, and remains cloaked through the first three movements. The *Epiphany* motive emerges to full significance in the fourth movement, and will be explained in Chapter VI. At present, this figure is limited to its potential as a distinctive musical motive. It will appear with greater frequency in each of the work's five movements as they unfold.

Count four of measure 47 marks the arrival of the dissonant F-sharp pitch, coming out of the previously cited *low-voice response* motive's long scalar ascent. Its timely intrusion is inserted into the music where the first instance of rhythmic dissonance takes root. The F-sharp dissonance sustains through the culminating tension with a *crescendo* to the downbeat of measure 49.

Tutti forces, engaged for the first time in measure 49, underline the density and complexity of the music at this point. Musical tension and psychological urgency build through the next eight measures. The addition of the pitches B and F-sharp to a C-major triad causes minor-second and tritone dissonances to occur within the overall sonority. A perfect fifth apart, these two pitches add a suggestion of bitonality. Beside their being a perfect fifth apart from one another, they each are the seventh-tones of the previously heard major-seventh chords: CM7 and GM7. The most obvious figures of this section, however, are the short reiterated *agitato* sixteenth-note triplets that puncture the texture with *sforzando* attacks and subsequent *crescendi* (see figure 11).

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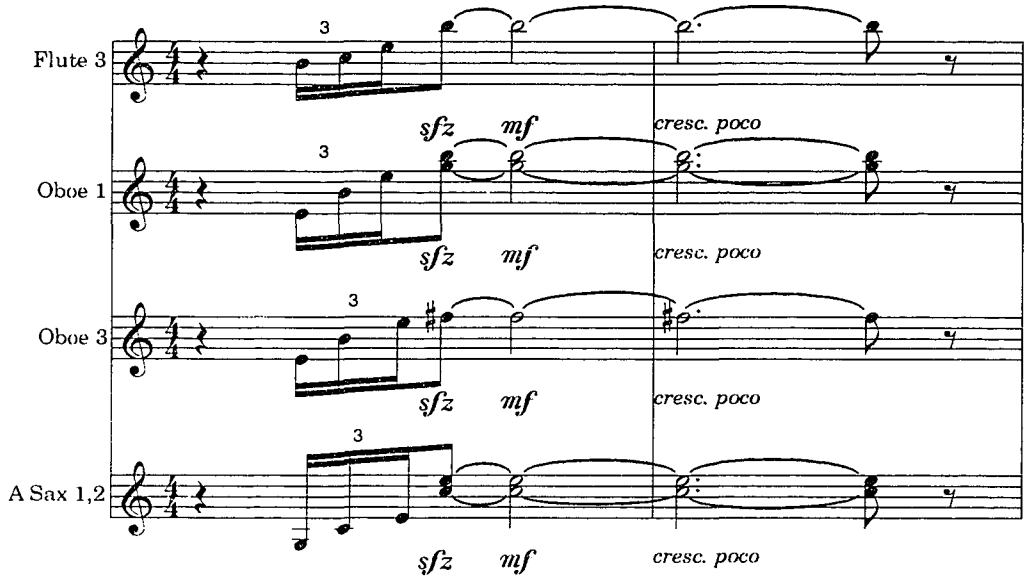
[11] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 7.

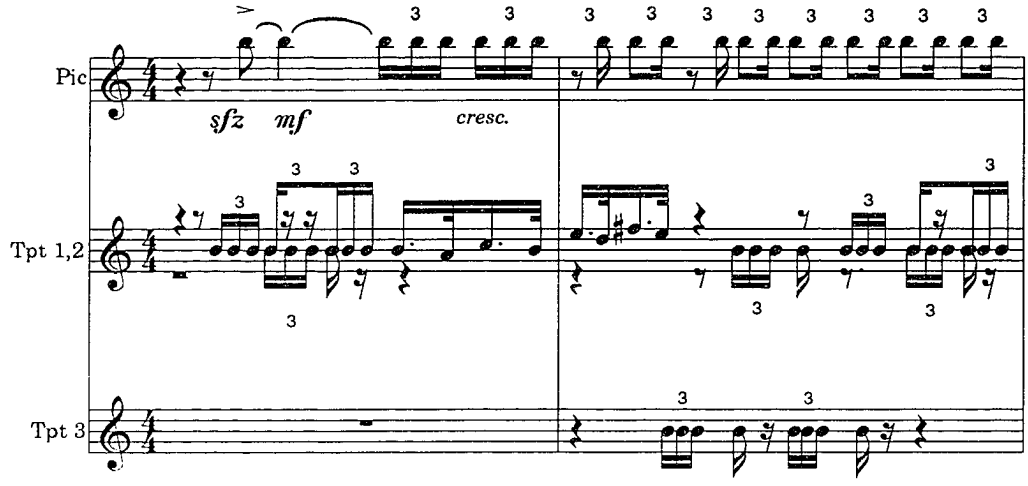
[12] Webster's Ninth New Collegiate Dictionary (1985), s.v. "Epiphany."

Figure 11. Triplet figures with *sforzando-crescendo* (mm. 49-50).



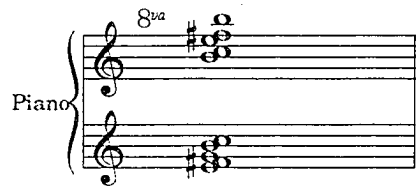
The heavily dissonant sustained sounds that follow the *sforzandi* are overlaid with variations on the original *rhythmic injections* motive. The *rhythmic injections* interspersed through measures 49-56 recall the upward melodic sequential treatment of the *Here I Am* motive in its diminutive transformation (see figure 12).

Figure 12. Interspersed variations of *Here I Am* by piccolo and trumpets (mm. 49-50).



The sustained *sforzando* chords, first appearing on the upbeat of count two in measure 49, contain the pitches C - E - G - B - F#. Meanwhile, the unison *G sonic fiber* is buried under the sound of the harmonically provocative *sforzando* chords, even though the fiber is sustained by a preponderance of forces. The piano doubles the pitches of the *sforzando* chords, but its tones are stacked more closely together, producing a clustering effect of dense sonority (see figure 13).

Figure 13. Clustered stack of pitches in piano chord (m. 49).



In measure 54 the *sforzando* attacks emphasize every afterbeat with reinforcement by piano tone clusters, vibraphone, anvil, and cymbals. Afterbeat rhythmic dissonance, initiated by the upper woodwinds in

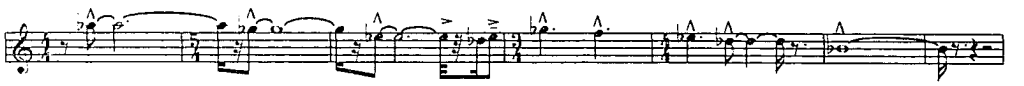
measures 47-48, pervades most of the instrumental texture at measure 54. The final energetic thrust of this phrase, which concludes the movement's first large section in measures 55-56, pulls nearly all the ensemble's forces rhythmically off balance as they at last surrender metric gravity to the relentless domination of the afterbeats.

Measure 57 marks the arrival into rugged new sonic terrain, and the beginning of the movement's middle section. Here the music is fraught with agitated rhythms parenthetically inserted between the sharply articulated attacks and releases of sustained and powerfully dissonant voices. The musical effect is utterly blatant and, in programmatic terms, likely marks the dreamer's *immersion into hell's inferno*. The musical character of this movement resonates with Maslanka's descriptive imaging.

> I personally went deeply into the ground, in the imagining, and reached hell . . . it got hot! And, it was dangerous and difficult! I went straight down into the imaging. The force of the image was such that it was to be remembered vividly.[13]

The linear contour of the sustained voices exhibits a provocative new musical development (see figure 14).

Figure 14. Melodic outline of sustained voices (mm. 57-63).



Measures 59-63 (figure 14) mark the partial announcement of the folk tune, *Black Is the Color of My True Love's Hair*. However, the first trace of the tune is obscured by four overarching factors. The first is the heavily dissonant guise in which the tune first appears. Harmonic minor seconds, reminiscent of the initial poignancy of measure 21 (G-F# dissonance), are placed against the tune's sustained sonorities. Measure 57 pits A-natural

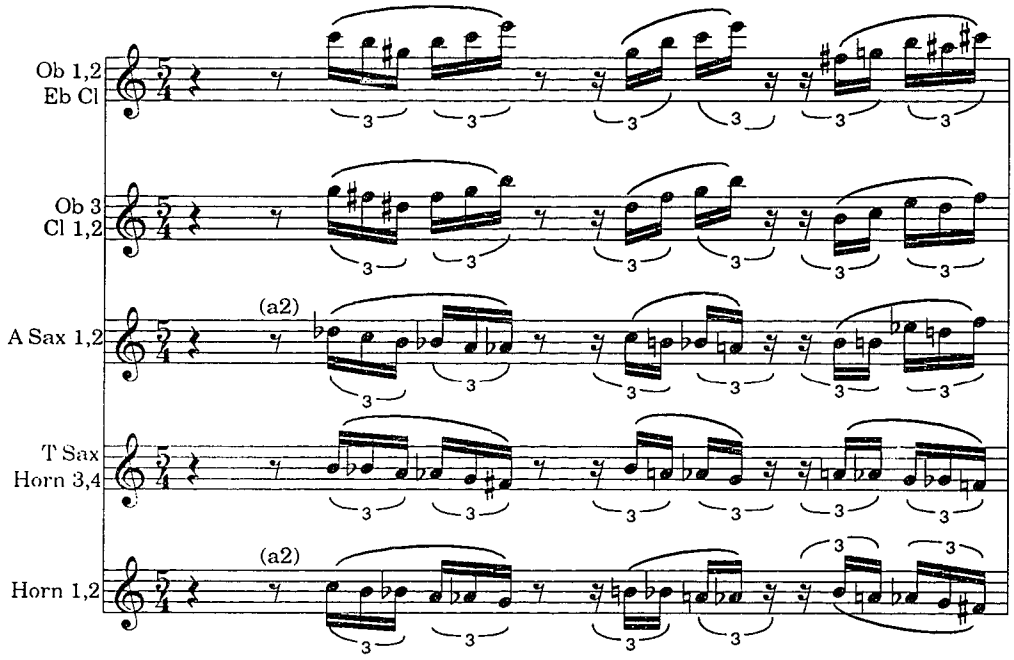
[13] David Maslanka, interview by author,17 December 1993, tape recording. See Appendix A, p. 165.

against A-flat. G-natural is scored against G-flat in measure 58. By measure 59, the dissonant juxtapositions are expanded to include clusters of minor seconds, as well as the tritone. The sonority is comprised of D, E-flat, E-natural, F-sharp, G-natural, and B-flat. Maslanka's treatment of the tune is a considerable transformation from the original folk song's plaintive melody and simple harmony.

The second obscuring factor is the use of gradual rhythmic augmentation. Just as rhythmic dissonance was manipulated in the immediately preceding section to off-set the gravity of the metric pulse, gradual augmentation of note values, appearing as syncopated tones that are superimposed over meter changes, disorients the listener's overall metric perception (see figure 14). Within the experience of *immersion into hell's inferno*, the dreamer's perception of time becomes entirely disoriented.

The third factor affecting obscurity in this section (mm. 57-63) is the rhythmic agitation generated by the aforementioned parenthetical insertions. These dissonant figures, thundering from within the texture, further cloud the musical picture. Though they are derivations of the *flowing-up effect* arpeggios initiated earlier in the piece, these figures are no longer effervescent. They are now transformed, appear as fragmented remnants of their counterparts, and are no longer purely diatonic in content. Some voices are diatonic while others are chromatic (see figure 15).

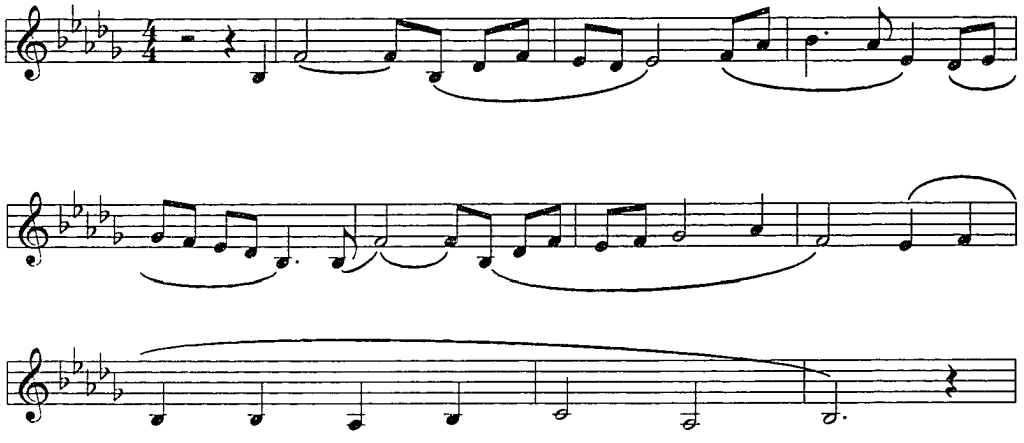
Figure 15. Transformed arpeggios (m. 58).



Two other layers of complexity are weaved into the passage. The arpeggio-like figures of the oboes and clarinets are doubled a fifth apart, while the chromatic figures of the saxophones and horns are juxtaposed in half-steps that form a descending chromatic tone cluster.

A final obscuring factor within the melodic gesture of measures 57-63 is that it comprises the last eight tones of the original folk tune's initial phrase, leaving the melody incomplete (see figure 16).

Figure 16. Melody of the folk tune *Black Is the Color of My True Love's Hair.*



"My use of *Black Is the Color,*" says Maslanka, "was wholly intuitive. For a long time, I didn't have a reason that I could verbalize for using it."[14] The composer's use of the tune parallels the dreaming experience itself. The content of dreams is not always explicable. Likewise, Maslanka does not contend that every disparate element in his music emanates from a fully comprehensible stream of logic. Rather, it is purposefully quite unpredictable, akin to life itself.[15] Thus, the transformed nature of this music expresses similar unpredictability.

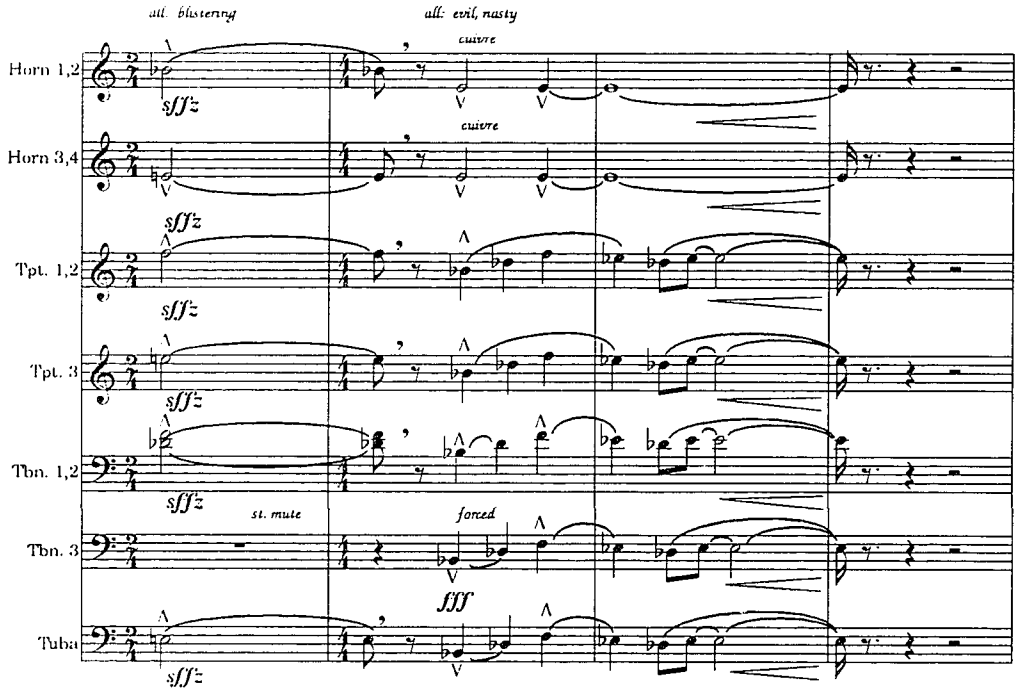
Triplets appear in the low clarinets (m. 62), resembling the *flowing-up* music first heard in measures 35-48. The pitch collection for these figures, however, comprises the pitches E-flat, G-flat, A-natural, and B-flat. The harmonic make-up, which contains both tritone and minor-second dissonances, portrays a vivid and turbulent musical effect. The way the figures change their nature, from invigorating effervescence to agitated turbulence, is another example of the composer's process of musical transformation.

[14] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 7.

[15] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 201.

Two measures later *Black Is the Color*, now unmistakable, blares across the musical landscape (mm. 64-67). Its daunting eruption appears as a raw, aberrant shadow of the well-known melody. Here, its grotesque declamations represent the movement's intense harmonic and dynamic apex, as well as the culmination of the movement's middle section. The score's performance directions leave no doubt as to the intended referential meaning in this section—*all: blistering; all: evil, nasty* (figure 17).

Figure 17. Grotesque musical caricature of the well known folk tune, *Black Is the Color* (mm. 64-67).



The imposing B-flat minor chord of measure 64 , fused with an impudent E-natural, makes the presence of the tritone indomitable. No doubt the tritone, here in its most vociferous appearance within the movement, symbolizes the demonic stereotype with which the interval has been labeled for centuries. The pitch E-natural continues to disturb the

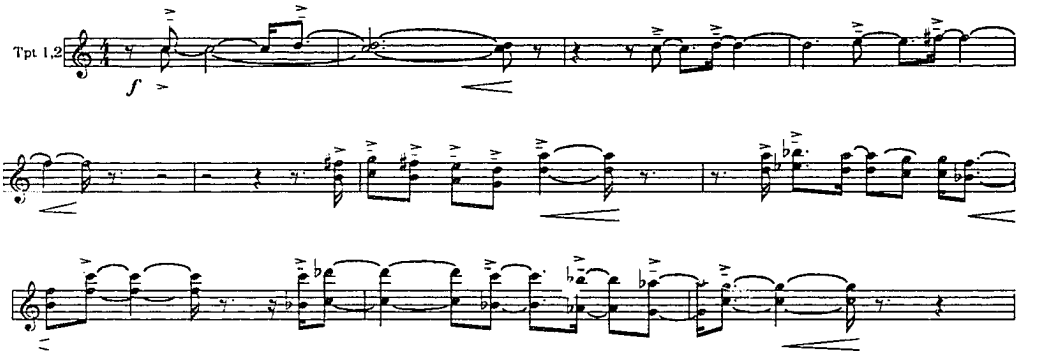
melody, as the horns caustically pierce the texture with rhythmically displaced accents marked *cuivre* (m. 65), and assert their final spike with a stingy *sforzando* B-flat (m. 67). The tritone also pervades the undercurrents of this section, played by harp, marimba, and vibraphone.

Immediately following this brief but overwhelming exposure to dissonance, the musical intensity begins to subside, yielding to quieter, yet mysterious sonorities. The movement's third and final section begins to unfold from this point. Between measures 69-85, three derivations of the *Black Is the Color* melody occur, each played by low-register oboes, clarinets, and low woodwinds. The derivations vaguely reflect the *low-voice response* utterances heard earlier in the piece, but behave in a much more unsettled, subdued manner. Their downward linear contour is orchestrated to present a succession of harmonized fifths. However, they are not harmonically pure as some vertical structures juxtapose two perfect-fifths, while others contain a tritone and perfect-fifth. Subtle alterations of meter are a distinctive feature of these melodic derivations, prolonging rhythmic disorientation for the listener. Subtle anxiety is also suggested in the rise and fall of each fragment's dynamic contour.

In all the music during measures 69-85, one substantial break in its sustained qualities occurs within the woodwind melodic material. The interruption happens at measure 73, just after an abrupt release that is approached by *crescendo*. The break, only lasting two counts, momentarily unmasks shivering triplets played by marimba and vibraphone. The intervalic content of these triplets is unison and tritone. The restatement of the woodwind voices in measure 74 is accompanied by a single tam-tam stroke that forecasts another transformation soon to follow.

Measure 79 announces the arrival of a dramatic *soli* event by a pair of trumpets (see figure 18).

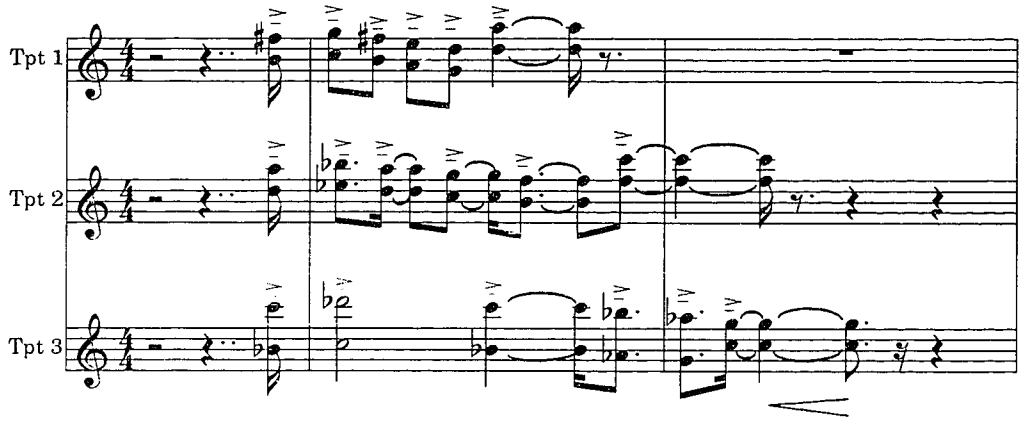
Figure 18. Trumpet Soli (mm. 79-89).



Beginning in unison, the voices pull apart momentarily, forming a major-second interval between them, and then return to unison. The major-second interval then reappears. The aforementioned hidden significance of this interval is still at bay, though its reappearance affords it increased motivic prominence. For now, its connection to subsequent movements remains obscure.

Melodically the two trumpets ascend by step motion. Their appearance at measure 85 reveals yet another manifestation of the *Epiphany* motive (see fig. 10). Here the melodic contour reveals a full expression of the *Epiphany* motive: four descending pitches followed by an ascending perfect fifth. At measure 86, the motive is transposed a minor third higher and repeated with a strange gradual augmentation of its rhythmic values that recalls the metric stretching effect heard in the *immersion into hell's inferno* section (mm. 57-61). The *Epiphany* resounds a third time in measures 87-89, likewise scored a minor-third higher than its immediate predecessor. The rhythmic augmentation is even more dramatic, with displacement that entirely distorts contact with the ground beat (see figure 19).

Figure 19. Three successive trumpet *Epiphany* motives from measures 84-89 in vertical juxtaposition. Barline placement has been transposed in the second and third motivic statements, graphically depicting gradual rhythmic augmentation and displacement.



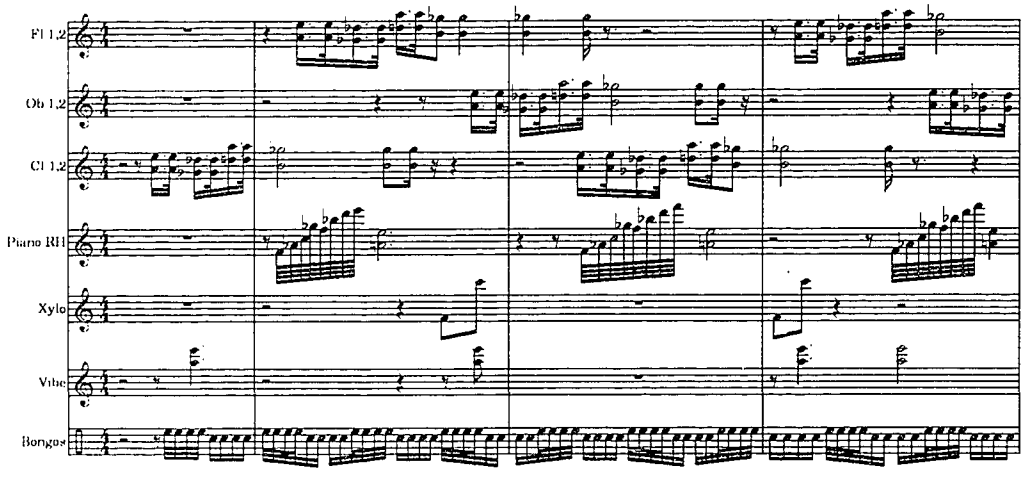
At the very moment of the initial *Epiphany* motive's fruition (m. 85), a sustained *sonic fiber*, similar to that used in the movement's primary stages, is reinstated, but now harmonized in thirds and fifths. These sonorities reappear as discreetly as in the beginning. They are marked *pianississimo* for the low reeds and low register horns, with directions for the fiber to be played *absolutely steady*, and for the performers to *sneak breath if needed*. Similarly, the organ makes its first appearance in the work, supplying the fiber with a subtle open-fifth drone at the instant the first *Epiphany* motive heralds its final pitch (count three, m. 85). By measure 87, at the peak of the second *Epiphany*, the organ adds another fifth, pitches F and C, to transform its drone into a Dm7 chord. A high double-octave quintal sonority comprised of the pitches E, B and F-sharp is sounded in the organ's upper register, just as the peak of the third and final trumpet *Epiphany* is reached.

Four factors signal an eventual return to the musical surface with which the piece began. The first is the reemergence of the sustained *sonic fiber* material. Even though it now appears transformed as a harmonized fiber, its presence is the first noticeable clue. Second, the music's texture,

already considerably more sparse than in the *immersion into hell's inferno* section, continually thins. Third, harmonic tension, while still present, is more relaxed, forecasting an eventual return to harmonic stability. Fourth, the music becomes quieter, adhering to the score's reduced dynamic markings, and suggests a more meditative atmosphere. A resting place is now expected, but not entirely ascertained as the dreamer must yet undergo more subtle transformations.

The trumpets' final *Epiphany* declamation is overlapped with a quiet but energetic pattern of disparate motives that promote forward rhythmic propulsion as in the beginning (see figure 20).

Figure 20. *Motivic ostinato*: clarinets, flutes, and oboes in tandem with bongos, xylophone, vibraphone and piano (mm. 88-92).



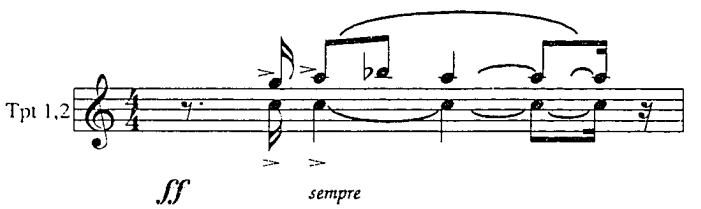
The woodwind motives, played in a pattern of successive imitative gestures by clarinets, flutes, and oboes, are rhythmically derived from the original *Here I Am* motive. They are also characterized by a pentatonic configuration of pitches: D - E - F# - A - B with an added D-flat. The accompanimental vamp of the bongos, along with the percussive accents of xylophone, vibraphone, and piano, is connected rhythmically to the woodwind pattern. The previous motivic events, metrically superimposed,

cycle through a progressively changing relationship to the barline, and further prolong the rhythmic disorientation begun in the middle section.

Xylophone *glissandi*, along with distinctive chiming effects produced by vibraphone, punctuate each of the motivic patterns as they are reiterated. Another subtle but intriguing detail is the addition of two extra eighth-notes in the bongo pattern on the downbeat of measure 95. This insertion into the bongo vamp, practically undetectable, coincides with the precise moment where the woodwind motives become truncated and the soli trumpets return.

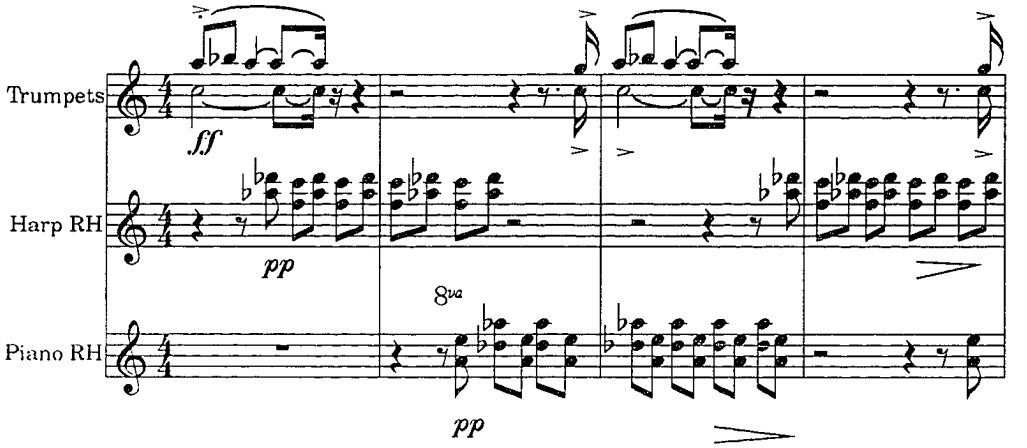
The trumpets return with a derivation of their previous *Epiphany* gestures, and state four utterances of the new figure (see figure 21).

Figure 21. Derivation of previous *Epiphany* trumpet soli (m. 95).



The alternation of major-sixth and minor-seventh intervals within the trumpet figure of measure 95 postpones aural resolution. Similar to the way the woodwind motivic group interacted with other instruments during the previous seven measures, the trumpet restatement engages the harp and piano in dialogue (see figure 22).

Figure 22. Interaction of trumpets with harp and piano (mm. 97-100).

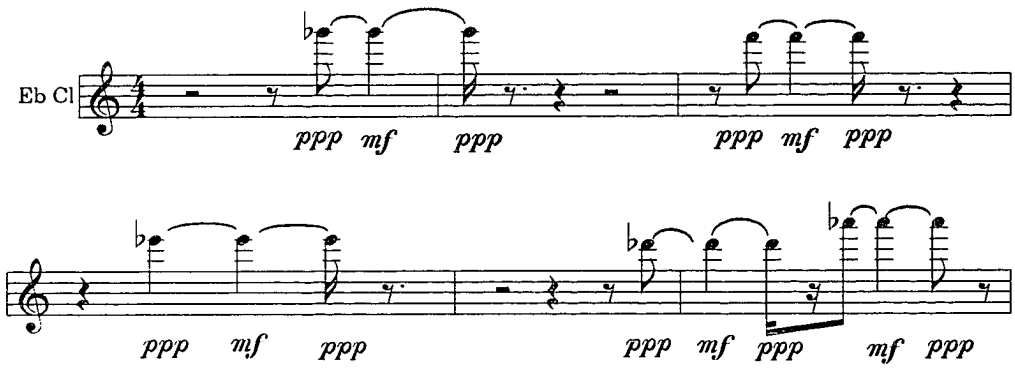


Both harp and piano play open fifths in successive alternation in a way that forecasts the *wavy motion* gesture to come in the fifth movement. The melodic alternation of the harp's pitches, a minor-second apart, is a shadow of the brighter major-second intervals that will characterize the *wavy motion* gesture. Maslanka refers to these harp and piano gestures as "harmonics." Appearing as repetitious alternating seconds or thirds, they frequently emerge throughout the work's five movements. The composer compares them to "insects on a summer night."[16]

In measure 99 the original *rhythmic injections* motive returns, played by the marimba as in the beginning. A final *Epiphany* statement, an extremely fragmented and high-registered rendition, is performed by the E-flat clarinet. Within this gesture, the dynamic contour for each pitch causes each tone to be heard with a surging effect, rendering yet another suggestion of psychic disorientation (see figure 23).

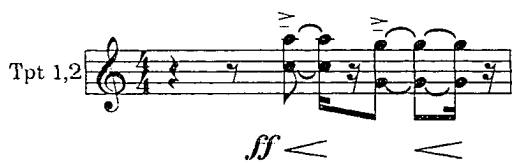
[16] Thomas Wubbenhorst, "David Maslanka's A Child's Garden Of Dreams: A Perspective of the Musical Economy of Means," 8.

Figure 23. E-flat clarinet renders the final *Epiphany* statement for movement I (mm. 100-105).



The final transformation of the trumpet soli occurs at measure 102, where major-sixth intervals resolve to octave G pitches. Tonal ambiguity, produced by the alternating major-sixth and minor-seventh intervals during the trumpet soli, has at last been resolved, clearing the way for the movement's conclusion (see figure 24).

Figure 24. Trumpet soli resolution to the *G sonic fiber* (m. 102).



By measure 106, the *G sonic fiber* reappears, but only as a transparent strand of tone produced by a solo clarinet. Piccolos faintly echo the trumpet soli's resolving gestures. Solo flute and vibraphone figures, delicately skimming across the quiet musical surface, recall the original *rhythmic injections* motive as played by the marimba at the movement's beginning. As the music fades, a reversal of sagittal aural

perception is implied. A lone clarinet holds the G strand quietly, sustains through the final *fermata*, and then carefully disappears into silence in accordance with the instructions *decrescendo niente*.

In the movement's final section, the listener emerges to a transformed musical surface, with similarly transformed musical surroundings. The reemergence is an archetypal representation of resolution, of having survived a crisis, and of having taken a step toward regenerated life. The composer's process in this movement bears a striking parallel to his own personal life story, particularly to his formative years as a struggling young composer in New York City:

> It was the need to find a place in which to literally be taken apart, come apart, and be put back together again. That was what New York did for me. . . . So all the angry and difficult energy of the other pieces [works composed before A Child's Garden of Dreams] transformed now to something which was a good deal more hopeful, and a good deal brighter. Although it's not the first piece in that line of thought, the Child's Garden is certainly one of those pieces.[17]

[17] David Maslanka, interview by author,17 December 1993, tape recording. See Appendix A, p. 162.

CHAPTER IV

MOVEMENT II:

"A drunken woman falls into the water and comes out renewed and sober."

The programmatic source of this movement is the first of the original twelve dreams experienced by the young girl. It appears second in the order of the composition's overall structure, but is the initial dream set to music by the composer. As the starting point for the creation of the work, it is essentially the fundamental movement for all of A Child's Garden of Dreams. Asked whether this music symbolized the archetypal basis for the entire piece, the composer responded as follows:

> That's interesting! That may well be! And I think very strongly that that is true, since it's all about transformation. The second movement is, I think, the most powerful for me because it resonated with so many things in me. The image of the drunken woman, for instance—I was, then, a recovering alcoholic. I had all this to deal with. And to know that in my own self I did precisely what the dream depicts. And I didn't understand that when I first read the words describing this dream, "the drunken woman falls into the water." Whatever does that mean? It is a human transformation for her to fall in the water and come out renewed and sober. This person was taken up with the world in a confused way, just as I was. The woman's image shows that she is taken up entirely with the world. This can be implied by this sense of drunkenness, that you are taken up completely by external concerns. You are plunged into the creative waters, endeavoring downward, moving from conscious mind into the unconscious, and then come back up

capable and sober. So, hope! That is the central *motif* for the whole transformation.[1]

The music of this movement contrasts significantly from that of the first. The melodic tessitura of the second movement, for example, is much more restricted. None of the instruments are required to play in either high or low-register extremes. Even the piccolo is scored in a lower register than normal. The dynamic palette is much more subdued, with volumes ranging only from *pianissimo* to *mezzo forte*. The texture is sparse throughout the movement, especially as compared to the masses of sound that prevail in much of the first. Likewise, an aura of harmonic sweetness characterizes the second movement, in contrast to the rugged dissonance contained in much of the first. Overall, the movement presents music that is both rhythmically and harmonically placid.

Aeolian melodies unfold throughout the movement, accompanied by frequently changing diatonic pitch collections. Accidentals, in the music's underpinnings, are used to redefine the pitch collection in which they appear, rather than functioning as traditional chromatic tones. As the accompanying pitches are transformed, the melodic elements remain largely unaffected and remain, for the most part, tonally defined and stable.

The movement's overall formal structure follows a loosely knit strophic pattern. Except for a brief seven-measure introduction, the entire movement presents two refrains derived from the melody *Black Is the Color of My True Love's Hair*. The music concludes with a short five-measure codetta that brings resolution to the musical journey. Both refrains are comprised of two distinct sections, reminiscent of the call and response interplay between the first movement's *Here I Am* and *low-voice response* motives.

Each refrain divides into two halves. In each, the first half utilizes the *Black Is the Color* tune, played by the rare combination of solo alto flute, solo muted trumpet, and solo bass clarinet. A *response melody*,

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[1] David Maslanka, interview by author, 17 December 1993, tape recording. See Appendix A, pp. 190-91.

played by solo oboe, emerges in the second half of each refrain. Though the orchestration is nearly the same in both refrains, the accompanying musical material differs considerably in each. Thus the background elements, rather than the melodies, contain the most significant modifications, a phenomenon akin to Liszt's thematic transformation strategy or Glinka's use of changing background technique. Likewise the setting in which the melodic material appears alters the psychologically implications of the gestures in a manner similar to recurrences of the *idée fixe* in Berlioz' Symphonie Fantastique. The overall structure for the movement is as follows (figure 25):

Figure 25. Modified strophic pattern of Movement II.

Introduction: (mm. 1-6)
First Refrain:
A^1 (mm. 7-25) , *Black Is the Color* (alto fl., muted tpt., bs. cl.)
B^1 (mm. 26-37), *Response melody* (solo oboe)
Second Refrain :
A^2 (mm. 38-56), *Black Is the Color* (flute, muted tpt, bs. cl.)
B^2 (mm. 57-73), *Response melody* (solo oboe)
Closing Resolution: (mm. 74-78)

The introductory material begins quietly with sparse scoring. The first seven measures, tonally and rhythmically ambiguous, set the overall tone for the movement's mysterious atmosphere. Contrapuntal elements are juxtaposed against one another, creating scintillating moments of suspension and resolution, manipulating the pitches and rhythms during the opening passage (see figure 26).

Figure 26. Contrapuntal juxtaposition of piccolo, oboe, and clarinet with overlapping rhythmic derivation (mm. 1-2).

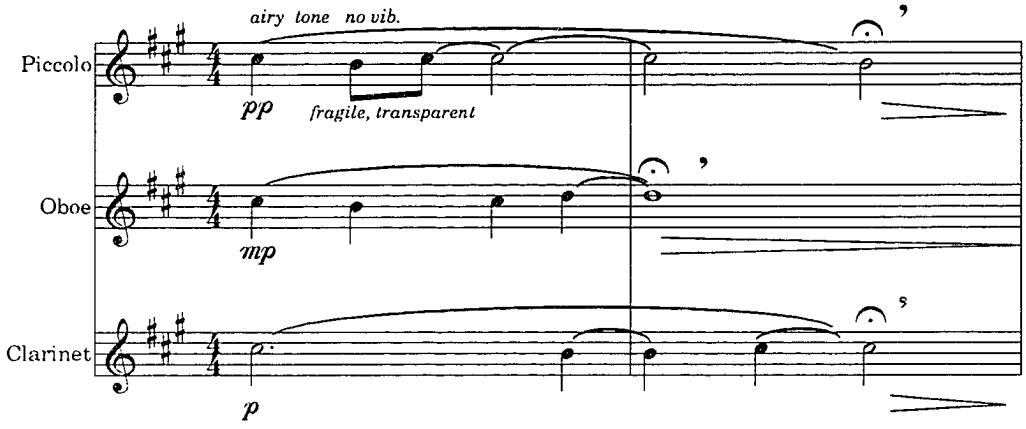


Figure 26 illustrates how rhythmic variation is used by the composer as a means of structural unity. It is a contrapuntal rhythmic derivation strategy akin to techniques used by J. S. Bach. Maslanka's twentieth-century approach, however, aligns pitches so that tonal dissonance and tension are deliberately prolonged. Whereas Bach's approach sought to define tonality through the controlled use of dissonant vertical constructions, Maslanka seeks to obscure tonality by emphasizing such dissonances. The oboe's first three tones (C-sharp, B, C-sharp), are rhythmically derived from the piccolo statement in measure one. The derivation is not a strict use of augmentation, but a type of partial augmentation of the piccolo figure. The clarinet's note values further elongate the piccolo figure, spreading the duration of three tones over two measures. Because of the juxtaposition of the three disparate, syncopated rhythms the music's pulse is obscure. Nevertheless, in each figure the afterbeat is emphasized, faintly reminiscent of the rhythmic dissonance that pervaded much of the first movement.

A sustained drone is present from the start and passes from one voice to another without cessation throughout the entire movement. This sustained tone sometimes amounts to only a single pitch. Much of the time, however, it appears as a harmonized sonority: sometimes consonant,

at other times a dissonant cluster. The woodwinds' melodic fragments are underpinned by a sustained F-sharp. Reminiscent of the way in which the first movement began, it is played by a solo horn. However, in this setting the horn is muted, modifying its timbre to an appropriately quieter voice to mix with the transparent texture. The prominence of the F-sharp drone suggests its function as a tonic pitch.

The woodwinds sustain a tonally ambiguous moment during a fermata in the second measure. The woodwinds, together with the solo horn's drone, comprise the tones of a B-minor(add 9) chord. The presence of major and minor seconds in the pitch collection brings poignant dissonance into the aural panorama, and seemingly continue the juxtaposition of these intervals begun in the previous movement.

In measure 5 the horn's sustained F-sharp quickly abates, melting into the quiet entrance of the electric organ. The organ adds pitches to its sonority so that another tone cluster is quickly formed by measure seven. Here the cluster's pitches, F-sharp, G-sharp, and A, are similar to the B-minor(add 9) chord heard in measure two, containing dissonance caused by the presence of major and minor seconds. The pitch G-sharp, along with the presence of D-natural, is especially significant, since these two pitches define the pitch collection suggested by the movement's key signature of three sharps. Despite the sustained dissonance, the combination of the three-sharp collection and a prominent F-sharp strongly suggests an F-sharp minor organization.

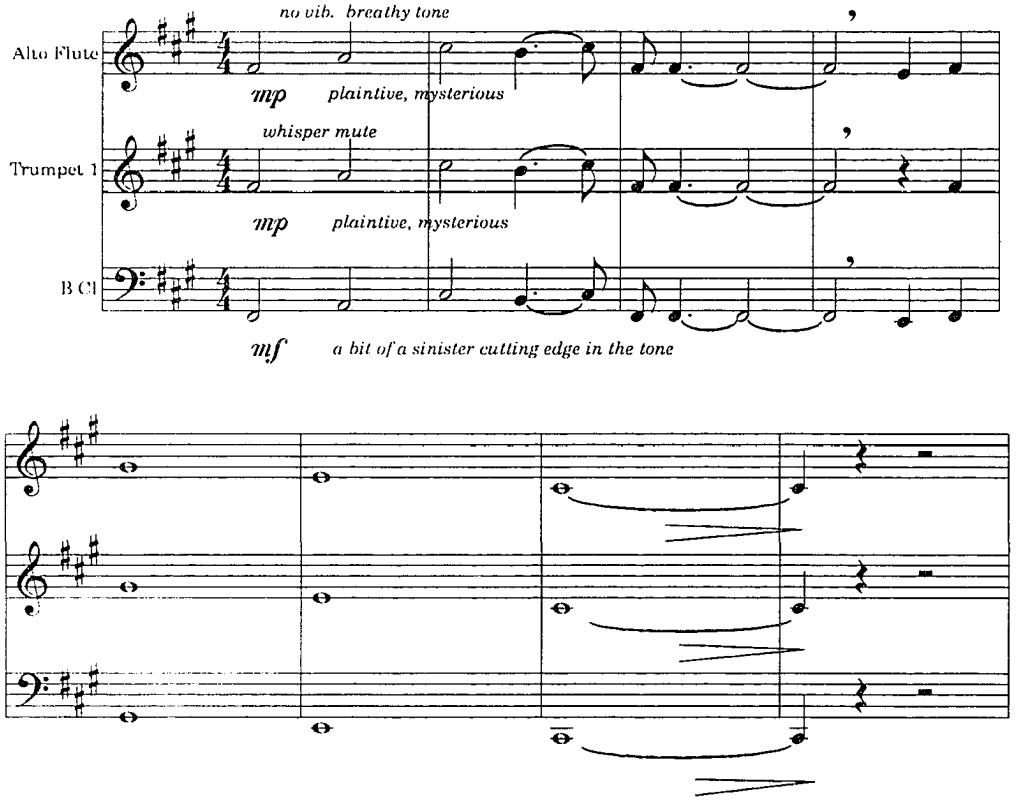
In measure seven, the third clarinets, along with a pair of horns, begin to generate a series of lilting afterbeats over the texture. Collectively the clarinets and horns form consecutive F-sharp minor triads, which again help to confirm the tonicity of F-sharp. The blending of these minor triads with the pitches of the organ cluster forms an F-sharp minor(add 9) chord.

The score instructs the clarinet and horn afterbeats to be *clearly articulated*, even though the horns are muted and the dynamic marked is *pianissimo*. The rhythm brings a buoyancy to the music that pervades the movement. The appearance in measure seven of this accompanimental

rhythm marks the end of the introductory material and prepares the arrival of the principal theme in a songlike fashion.

The first refrain begins with the movement's initial appearance of the tune, *Black Is the Color of My True Love's Hair*. Maslanka's setting of the tune, akin to the melancholy style for which the original folk song is known, is orchestrated uniquely with solo alto flute, solo muted trumpet, and solo bass clarinet (see figure 27).

Figure 27. *Black Is the Color* theme scored for solo alto flute, solo muted trumpet, and solo bass clarinet (mm. 8-15).



The alto flute and muted trumpet blend together in unison, while the bass clarinet plays two octaves below them. The two-octave separation may well represent the conscious and unconscious levels of the psyche

simultaneously at work. The alto flute and muted trumpet are each given the stylistic instructions *plaintive, mysterious*, and *mezzo piano*, while the bass clarinet is instructed to play with *a bit of a sinister cutting edge in the tone* at a stronger *mezzo forte* dynamic. Maslanka's colorful language, *plaintive* and *mysterious* juxtaposed with *sinister*, gives further credence to the notion that disparate psychic levels are being portrayed.

The key of F-sharp minor has been implied, but the emergence of the familiar *Black Is the Color* melody brings an even stronger sense of modality to the music. F-sharp is still clearly the tonic pitch. The melody's initial four measures begin and end with the pitch F-sharp. The first three pitches of the melodic contour spell an F-sharp minor chord, while the minor dominant triad is outlined by the pitches over measures 12-15. Moreover, greater rhythmic duration is afforded the pitch F-sharp than any other. Furthermore, the lower neighbor tone in measure eleven emphasizes the tonic status of F-sharp. However, F-sharp Aeolian, rather than F-sharp minor, is defined by the pitch content of the tune itself. The melodic deployment of a sub-tonic pitch rather than a leading tone, confirms the music's character in an Aeolian modal framework rather than a minor key (see figure 27).

Although F-sharp Aeolian seems confirmed by the *Black Is the Color* melody, the accompanying pitch collection that underpins the melody changes over the course of measures 8-25. For example, the total pitch collection during the first four measures contains three sharps, in harmonic agreement with the modal scale suggested by both the melody and the written key signature. However, the F-sharp - G-sharp - A tone cluster of the electric organ is soon replaced in measure 12 by a new cluster, sounded by clarinets, containing the pitches D-sharp, E and G-sharp simultaneously. The newer sonority replaces D-natural with D-sharp and indicates a shift to a four-sharp diatonic pitch collection.

This pitch, along with the C-sharp minor triad resonating through measures 12-13, forms a C-sharp(add 9) chord. This minor triad, even with an added ninth, functions as a dominant chord in F-sharp. The added ninth in this triad, as well as in the F-sharp(add 9) triad sustained

in the previous four measures, is related to the use of the added ninth in the first movement's *Here I Am* motive.

In measure 14 the D-sharp pitch disappears, and the F-sharp(add 9) chord returns, continuing for three measures. In measure 15 a countermelody is introduced by a piccolo, whose D-natural reorients the listener to the original pitch collection. The use of D-sharp shifts the collection toward the sharp side of the circle of fifths. Nevertheless, the primary *Black Is the Color* melody flows along in F-sharp Aeolian, with no tonal alterations within the tune's design. Only the harmonic surroundings change, and even then for only a brief time.

The harmonic issue is further clouded in measure 17 with subtle alterations occuring within the pitch collection. The pitch G-sharp is replaced with G-natural in the first clarinet part. The pitch collection thus has been reduced to two sharps from the original three. Therefore, the harmonic elements are redefined toward the flat side of the circle-of-fifths, reorienting the aural perception of the F-sharp minor triad from a tonic to a dominant function.

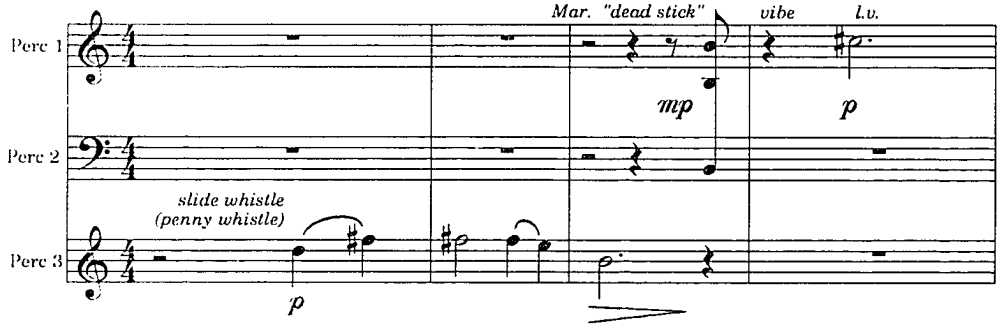
The organ strengthens the presence of G-natural in measure 18, where the chordal structure has shifted from an F-sharp(add 9) chord to B-minor(add 6) chord. The pitch B predominates within both the melodic contour and the underlying harmonic texture. Its heightened status is emphasized by a melodic lower neighbor in measure 17, and an outlined B-minor triad in the melody at measure 18. Even though no modulation from F-sharp Aeolian has occurred within the melody itself, the tonicity of the pitch B has been intimated within the accompanimental harmonic surroundings. The *Black Is the Color* melody, however, still contains no accidentals outside the F-sharp Aeolian collection that suggest a new tonal center.

In measures 18-22 a piccolo countermelody descends diatonically from D to G-natural. These first four of these tones frame all but the final pitch of the *Epiphany* motive. The last tone of the *Epiphany* gesture, distinguished by an upward leap of a fifth, never occurs in the piccolo's descending pattern. Instead, the piccolo gesture resolves to a G-natural,

extending the pitch collection's redefinition to two sharps, and postponing the return to three.

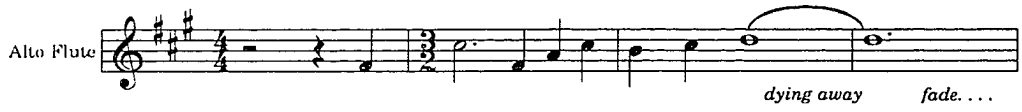
Meanwhile, one percussion player uses a slide whistle as a special effect to underscore the principal melody's contour in measures 18-20. The slide whistle's *glissandi* provide the musical panorama with a subtle primitive quality. Other percussion devices, such as the *deadstick* octave B-naturals of the marimba in measure 20, and the bell-like C-sharps of the vibraphone in measure 21, also contribute haunting effects during this section (see figure 28).

Figure 28. Percussion effects (mm. 18-21).



The final strand of the *Black Is the Color* melody is heard in measures 23-26, bringing the first refrain's A^1 section to a conclusion. It leaves the folk tune's completion unfulfilled, however, since the last half of the tune's final phrase is withheld from the music. The A^1 section ends with a deceptive cadence on the pitch D. Thus, melodic resolution to the Aeolian tonic F-sharp remains unfulfilled (see figure 29).

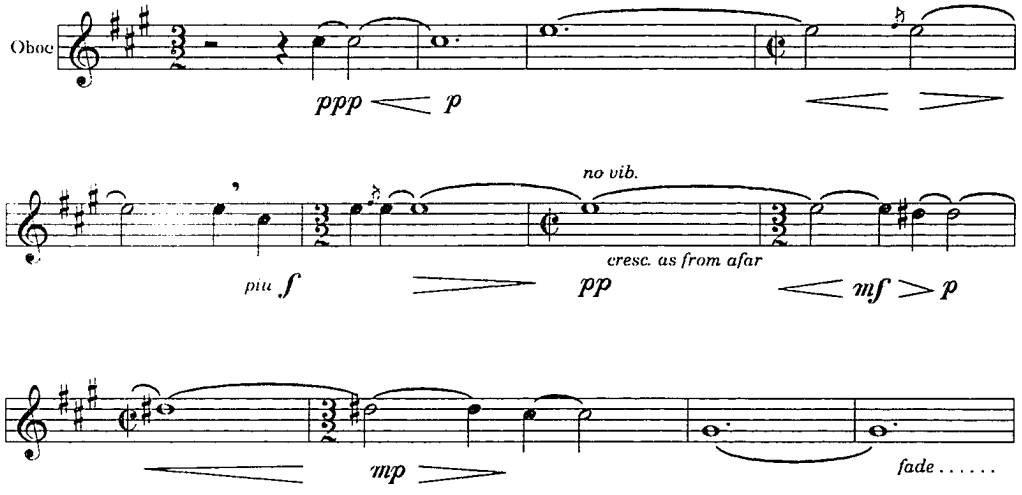
Figure 29. Last melodic phrase member for *Black Is the Color*, as it occurs in the second movement's first refrain (mm. 23-26).



However, a muted solo trombone has been added to the melodic texture for only the last strand of *Black Is the Color*. This subtle melodic reinforcement provides phrase closure, even though the resolution of the melody remains unfulfilled.

An oboe solo emerges in response to the folk tune, overlapping the last tone of the *Black Is the Color* melody (m. 27). The oboe solo marks the beginning of the first refrain's B section. This response melody continues for twelve measures (mm. 26-37), and undergoes several meter changes (see figure 30).

Figure 30. B^1 section of the first refrain: Oboe solo *response melody* (mm. 26-37).



The contour of the *response melody* subtly suggests the *Epiphany* melody. The descending pitches of measures 31-37 are a melodic derivation that once again frame the first four descending tones of the *Epiphany* motive.

Metric changes purposefully obscure perception of a consistent downbeat pulse within the *response melody's* unfolding. The metric uncertainty of the *response melody* contrasts with the metric stability of the *Black Is the Color* melody that precedes it. Consequently, a juxtaposition of mental states is likewise intimated. The *response melody* represents an increased psychological disorientation by its metric obscurity, while the *Black Is the Color* gestures symbolize a more plaintive, meditative condition.

Of even greater importance are the harmonic implications, once again suggested by the accompanying background pitch collections. During the first five measures of the oboe's *response melody*, the collection continues to define the B-Aeolian mode from the previous A^1 section. The presence of G-natural in the vibraphone gesture of measure 28 especially confirms the pitch collection's limitation to two sharps.

In measures 31-32 a C-sharp minor triad, not heard since measures 12 and 13, resurfaces. The pitch G-sharp momentarily restores the pitch collection to three sharps.

No sooner does this transition occur, however, than a D-sharp minor triad sounds in measures 33-34, again redefining the pitch collection, this time to five sharps. At the same moment, a D-sharp appears in the oboe melody. It is the first place where an accidental pitch has appeared anywhere within the movement's melodic material. Moreover, it contains the first pitch collection two steps away from the original, and it appears in the middle of a passage in which the collection changes rapidly for the first time. In short, it is a climactic point in the pitch collections' evolutionary process, and brings the first refrain to a culminating musical peak. The psychological implication is that the pitches of the *response melody*, unlike those of the *Black Is the Color* tune, are susceptible to transformation and have come under the influence of its accompanying pitch collection. By contrast, the *Black Is the Color* tune

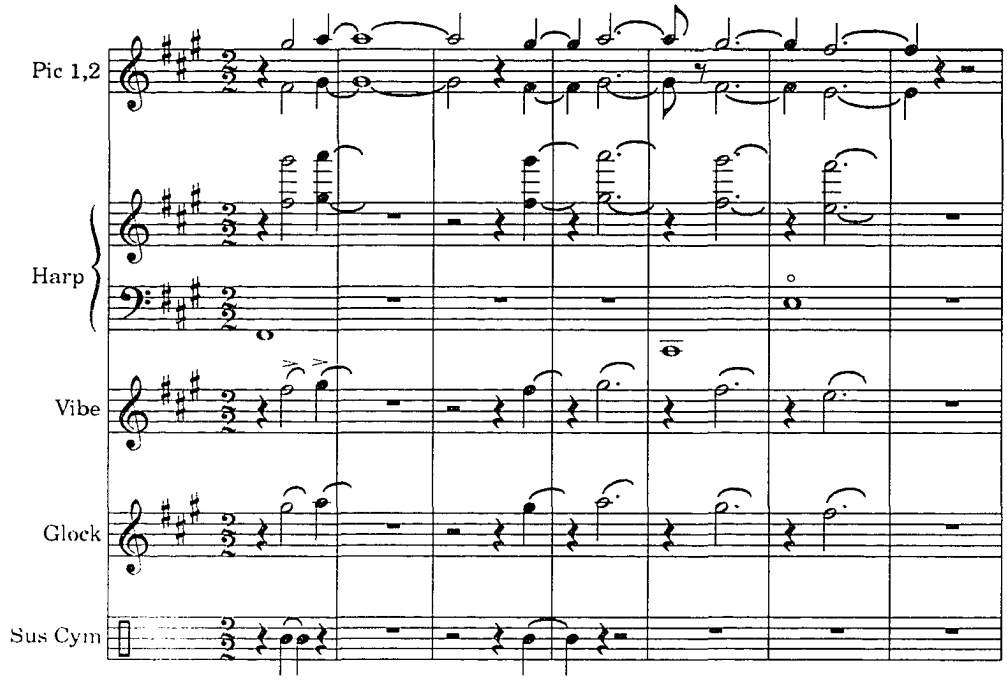
flows along firmly established in its own F-sharp Aeolian tonal journey, unaffected by its changing harmonic surroundings.

The five-sharp pitch collection in measures 33-34 lasts only five counts before it is transformed again to four sharps in measure 35. The simultaneous C-sharp minor triad momentarily suggests its functional potential as the dominant of F-sharp. However, the pitch D-sharp stubbornly remains in measures 36-37, bringing the B^1 section of the first refrain to a suspenseful conclusion: the addition of this pitch into the collection helps form a chord consisting of the tones A, D-sharp, and G-sharp, an unusual structure containing both an augmented fourth and perfect fourth. This chord was forecasted by the same intervals in the subtle vibraphone gesture of measure 28.

Measure 38 marks the arrival of the second refrain and return of the *Black Is the Color* melody. Several features of the original A^1 section remain unchanged in this strophic reiteration. The melody, nineteen measures in length, remains virtually the same in pitch content, rhythmic make-up, metric changes, and form. The *Black Is the Color* tune is orchestrated with the same combination of instruments as before, except for the subtle replacement of the alto flute with C flute. The lilting accompanimental afterbeats of the third clarinets and muted horns appear exactly as before. The melodic ornaments produced by the piano are nearly the same, containing no substantial alterations. Percussion effects, such as the use of slide whistle, marimba *deadstick* notes, and vibraphone bell-like articulations, reappear within the refrain structure exactly as before.

The most significant modification in the second refrain's A^2 section is the combined activity of the piccolos, harp, and percussion (see figure 31).

Figure 31. Piccolo, harp, and percussion modifications in the second refrain's A^2 section (mm. 39-45).



The rhythmic afterbeats of these voices resist the music's pulse, gently disrupting the metric flow with a form of mild rhythmic dissonance similar to that in measures 47-48 of the first movement. More importantly, however, is the scoring of these figures in parallel ninths. The pitch G-sharp is present in each vertical structure within measures 39-43, shifting from one octave to another at each note change. The displaced octave reiterations of G-sharp liberate the sounds from conventional harmonic aural perception.

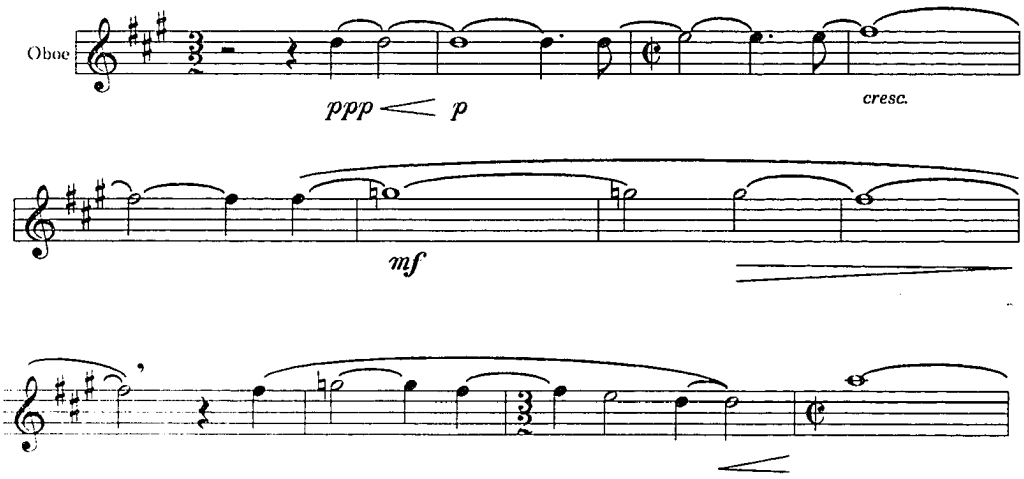
Other modifications in the second refrain's A^2 section include the presence of the organ in measures 46-57. Scored in parallel fifths, the organ reinforces the piccolo countermelody.

The second refrain's B^2 section, comprising measures 57-73, contains fewer similarities to its original counterpart than did the A^2

section. Although its thirteen-measure span occupies nearly the same length, meter changes within its structure are less frequent. The metric flow is more smooth and the sense of downbeat orientation more secure.

The oboe transports the melody as before, but emerges and changes pitches more quickly. In the B^1 section, the oboe melody begins on a long sustained C-sharp, eventually ascending by skip to the pitch E. The E is then sustained for six measures before the melody descends to outline the initial four tones of the *Epiphany* motive (refer to figure 29, oboe solo *response melody*). During the B^2 section, however, the oboe melody begins on the pitch D and quickly ascends by step through the pitches E, F-sharp and G-natural before momentarily resolving downward to F-sharp in measure 64. The brief duration of the F-sharp creates a sense of psychological urgency for the listener; a yearning for the melody to quickly resume its forward momentum. Forward motion is reengaged, and the melodic contour leans upward to the pitch G-natural in measure 66. It then descends step-wise through the four tones of the *Epiphany* motive before finally resolving with a splendid ascending leap of a perfect-fifth. The fulfillment of a complete utterance of the *Epiphany* gesture has at last occurred, and appears at the movement's expressive apex. The height of this expression, however, is achieved through the tension created within the musical context leading up to the climax at measure 58, and not by the listener's ability to recognize aurally the *Epiphany* gesture and understand what it symbolizes (see figure 32).

Figure 32. The oboe solo, as it appears in the B^2 section, brings about the complete fruition of the *Epiphany* motive, and the expressive apex of the entire movement (mm. 57-69).



The harmonic rhythm of the B^2 section is considerably different than its original B^1 section counterpart. In the initial B^1 section (mm. 26-37), the composer changes the pitch collection subtly and frequently. However, in the B^2 section (mm. 57-73), harmonic rhythm is practically suspended. A B-minor chord is sustained for ten measures, confirming B-minor as the tonal center. Furthermore, decorative figures by piano and glockenspiel include the pitch G-natural, helping to emphasize the conspicuous redefinition of the pitch collection to two sharps, thus continuing the predominant Aeolian flavor of the movement.

A chord change from B-minor to F-sharp minor finally occurs in measure 68 at the melodic peak of the *Epiphany* motive. In measure 70 the chord changes once again, to a collection consisting of the pitches G-natural, C-sharp, and F-sharp. The reappearance of this curious tritone chord is reminiscent of the first refrain's concluding sonorities (mm. 36-37). The ensuing series of quartal harmonies resolves to a D-major triad at the appearance of the movement's closing material (mm. 74-78).

The aural phenomenon is that a conventional modulation has finally occurred, but only at the very conclusion of the movement. In

retrospect, the aforementioned predominance of B Aeolian is seen to have set up the transition to its parallel major key, D major.

The resolution to D-major is expected in measure 74, but withheld. The oboe's penultimate E is held twice as long as the preceding notes of the scale. This delay by one measure makes the arrival of the tonic D-major chord even more heightened and aurally fulfilling. The last six measures incorporate an ascending D-major scale within the sustaining D-major texture. The scale leads to a unison D, the final sonority of the movement. Just as the music emerged to a unison *G sonic* surface in the first movement, the last sound of the second movement ascends to a musical surface on unison D in a striking psychological and musical parallel. Moreover, the five measures of closing material correspond to the six measures that introduce the movement. The transformation process from one to the other is dramatic. The metric, rhythmic, and tonal obscurity that characterizes the introductory phrase suggests a state of drunkenness. In contrast, the closing five measures of the resolution material resonate brightly and clearly in D major and leave the listener with a peaceful image.

Maslanka elaborates on the movement's program that depicts a person who is transformed from a condition of drunkenness to a state of sober renewal.

> The image of a drunken woman represents a powerful involvement—entanglement with life in the flesh on earth. She falls in the water and is transformed, meaning that she passes out of physical involvement to a plane of spiritual awareness. The song is simultaneously sad and beautiful as is the process of finding life through death.[2]

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[2] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 7.

CHAPTER V

MOVEMENT III:

"A horde of small animals frightens the dreamer. The animals increase to tremendous size and one of them devours the little girl."

David Maslanka cites several twentieth-century composers for their influence upon his own style, among them the Viennese expressionists Schoenberg, Berg, and Webern. However, in terms of compositional style and approach, his music evinces no significant correlation to the expressionists. Serial procedures or conscious manipulations of pitch-class sets are not part of Maslanka's musical language. Nevertheless, in his composing of the third movement, Maslanka states that the expressionists were "a strong element in the background of [his] thinking—Schoenberg especially."[1] The composer's connection to the Viennese serialists is based purely on the grounds of cultural expression: the style of Maslanka's music is an emanation of his time and culture, just as the expressionists' music characterized the early twentieth-century Viennese society in which they lived. Maslanka further elucidates that the expressionists' compositions, like his own, present a form of musical energy that is derived from archetypal images within the psyche. The composer elaborates as follows:

> The qualities of expression that come through the Viennese composers of that time, which is called *expressionism* in our recent aesthetics, is one which began to deal with the so-called darker side, the ugly emotions, the fearful ones. Most of romantic music, on the contrast, had to do with uplifting

[1] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 4.

> emotions, of grand emotions that could be tragedy, but it was a grand tragedy. Schoenberg, Webern and Berg represented the descent into the troubled area of the human psyche. Part of it was personal unconsciousness, but another part the turmoil that was to become our century. They were the forerunners. They understood it from the gut archetypal level—that these energies were at work then.[2]

Maslanka's attraction to Schoenberg is mostly for the type of energies found in the Viennese master's late works, where strict twelve-tone experiments were abandoned in favor of a much less restrictive approach.[3]

> Having had the experience of doing what he did, this later music of [Schoenberg's] had this sense of having absorbed all that and become powerful, especially that it was not fettered by the rules, or necessarily by a strict rule. . . . So there's the connection: the darker issues that show up in the music, for instance [in] the third piece [where] the child [is] being swallowed by the monster, is a dark and dangerous piece. It's an image to understand of our society, in this time, how dark and dangerous things can be.
>
> And so there is that level which is still resonating in our world, which is going to come forward, and needs to be found somehow. Without talking about stylistic things, I talk about the underneath energy which finally needs its expression, which grows out. . . . I'm not looking to imitate their cultural expression. I'm not imitating Schoenberg, or those composers. I don't have any inclination to do that. But, to understand the energy that motivated them, to have it come also through my work, in my own expression of myself, is a valid point.[4]

Indeed, the third movement of A Child's Garden of Dreams contains several trenchant and volatile sonic events that are meant vividly to portray darker psychic issues. The music races along at a relentlessly brilliant tempo, pushing the limits of speed more than anywhere else in the entire composition. Ostinato patterns propel the listener through the

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[2] David Maslanka, interview by author, 17 December 1993, tape recording. See Appendix A, p. 180.

[3] Ibid., 180.

[4] Ibid., 180-81.

entire movement. Agitated rhythms, spiked accents, tenacious motivic fragments, dissonant tone clusters, ominous overriding melodic contours, and overwhelming volumes of sound combine with an underlying element of pantonal ambiguity to portray a threatening and dangerous musical panorama.

The movement's through-composed organization evolves and transforms through three major areas of expression (see figure 33).

Figure 33. Formal outline of movement III.

Sec. 1: Introduction and growth of the animals (mm. 1-108)
- mm. 1-10: Percussion introduction (10 measures)
- mm. 11-28: Pantonal cluster fragments and *flurries* (18 measures)
- mm. 29-49: Initial utterances of *ascending minor seventh* motive (21 measures)
- mm. 50-93: Build-up of *ascending minor seventh* motives represents the maturation process of monsters to tremendous size (44 measures)
- mm. 94-108: Sustained 4-tone dissonant clusters representing monsters' fully attained growth (15 measures)

Sec. 2: "Cruel Joke" section—Teasing and Devouring of Prey
- mm. 109-134: *Kiss Is Just A Kiss* theme (26 measures)

Sec. 3: "Voice of Death Triumphant" section (44 measures)
- mm. 135-159: *Terrible Cry of the Beast* (25 measures)
- mm. 160-178: Closure by repetition of opening percussion material (19 measures)

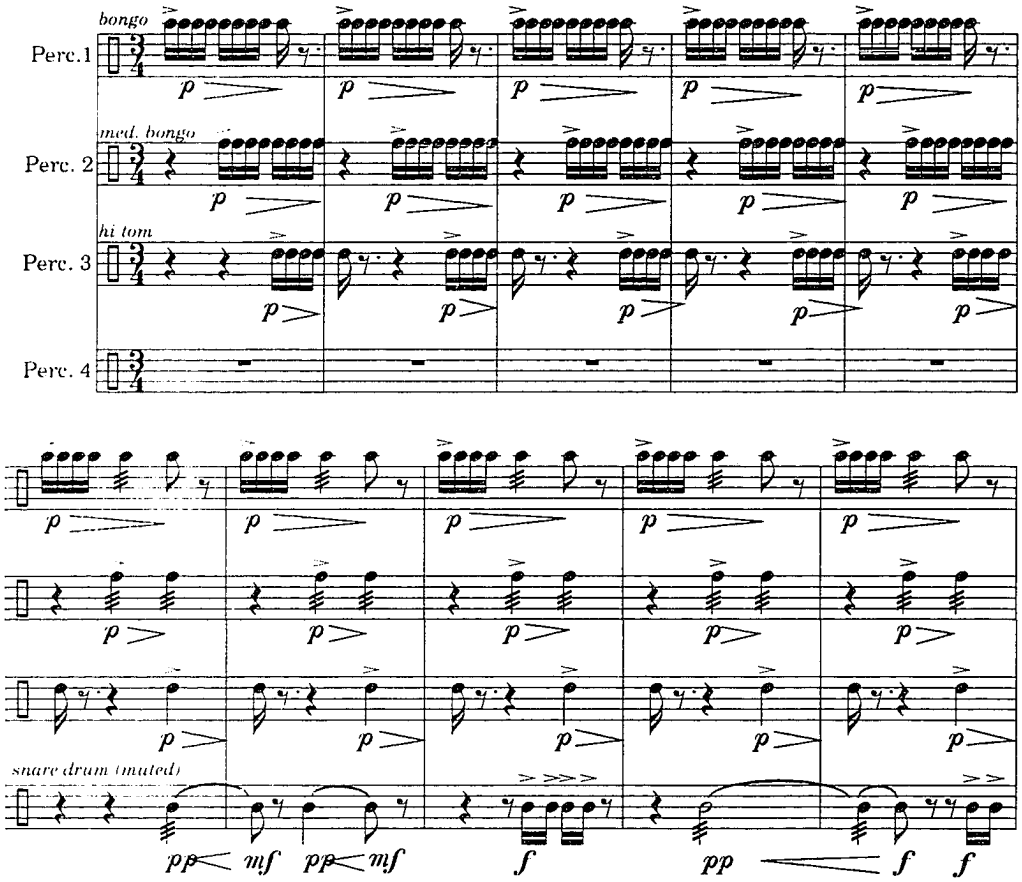
An ostinato pattern, produced by drum groups, opens the movement. The ostinato generates a tenacious metric pace and generates an agitated setting that continues throughout. The use of percussion in the movement is explained by the composer as follows:

> The drumming groups in the third movement, "a horde of animals . . . ," were inspired by the basketball pep-band at Northwestern University. The sound of this group hammering away at one end of a cavernous field house made a strong impression on me and found its way into the piece.[5]

[5] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 5-6.

The patterns of three multiple-pitched drum groups are articulated simultaneously, resulting in the ongoing ostinato (see figure 34). The drums' descending pattern is reminiscent of the plunging tonal contours used in previous movements, once again suggesting submergence below the psychological conscious surface.

Figure 34. An ostinato drum pattern introduces movement III (mm. 1-10).



The ostinato's rhythmic pattern lasts one measure and repeats five times before short snare drum rolls overlap in measures 6-10. The pattern verifies the natural metric accentuation of the 3/4 meter, a stabilizing

element since other overlapping elements tug against this regularity. Two rhythmic phrases, each five measures in length, unfold over the opening ten measures. Five-measure phrasing, though not entirely consistent throughout, is a conspicuous structural device within the movement.

A highly dissonant cluster comprised of the pitches A-flat, A, B-flat, C-flat, C, D-flat, and D intrudes on the soundscape in measure 11, played by a combination of horns, trumpets and piano. The scoring for these instruments is distinctive. The horns and trumpets are marked *cuivre* and *sforzando*, with the trumpets also instructed to play with plunger mutes. The piano part is also marked *sforzando* and its pitches are scored in an extremely low register three octaves below middle C. The pitch cluster, aurally provocative by virtue of its conspicuous attack and unique blend of timbres, injects the music with a powerful sense of pantonality. This element pervades much of the movement's underpinnings, and bears a direct musical link to the kind of musical energy often harnessed by the early twentieth-century expressionists. Its usage in this music may well symbolize the inescapable clutches of the beast, having all routes of escape covered.

Beginning in measure 13, a series of fast pointillistic note groups skim across the percussion-ostinato continuum, juxtaposed to one another in an alternating dialogue. Most of these horizontal groups consist of four sixteenth-notes, some of them three, others only two. A few single pitches also appear, but only rarely. Collectively, the single notes combine with the note groups to form a linear stream of sixteenth-notes that rhythmically coincide with the ongoing percussion ostinato. Entering into the rhythmically-charged setting, the sixteenth-note groups continue to pervade the music's accompanimental underpinnings for nearly all the movement's opening section of 93 measures.

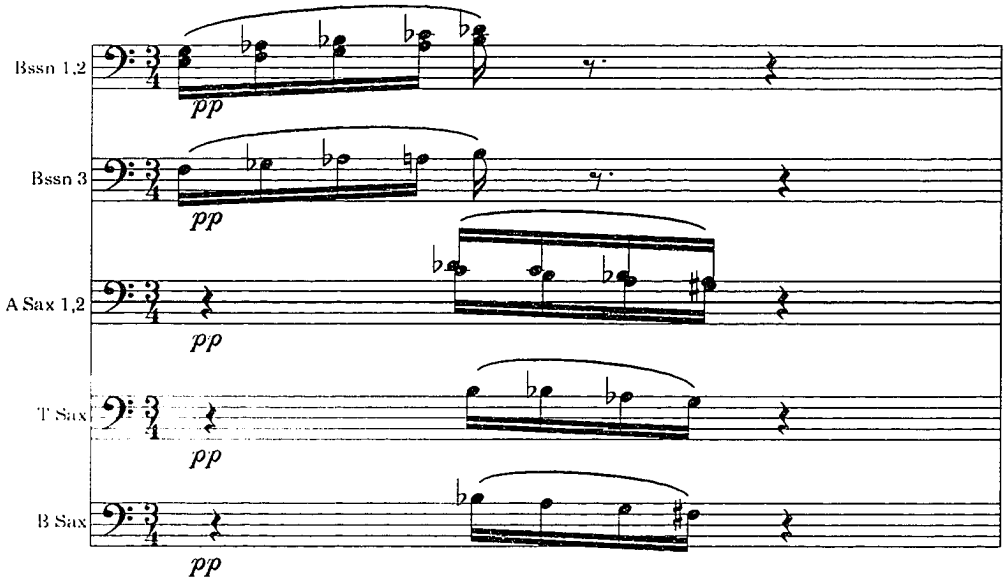
Many of these melodic or linear note groups form an octatonic collection. Under normal conditions, an octatonic contour likely would be aurally decipherable. This music, however, sounds essentially pantonal, since four factors obscure octatonic aural definition. The first is the context in which these notes are heard. They are played with such utter speed, and in such rapid-fire succession, that the intervals are difficult to

discern. Each figure sounds like a *flurry* of frantic notes, rather than a distinctive melodic gesture, even though the intervals technically define a definite scalar pattern. The intervals in the bassoon collection, in measure 15 for instance, are as follows: half-step, whole-step, half-step, whole-step (see figure 35).

Second, many of the figures appear in such dissimilar registers that the listener's ability to hear these fragments as a connected linear stream of tones is most unlikely: the abrupt register changes from one note group to the next obscure perception of the continuum.

Third, the note groups appear as short fragments played by heterogeneous instruments, even though functioning as a part of the aforementioned continuum. For example, in measure 15 an ascending group of bassoon pitches, appearing on the downbeat, connects with a descending group of saxophone pitches on the next count. The change of both pitch direction and timbre affects the hearer's ability to discern these disparate note groups as belonging to a common continuum. Rather, they are heard discretely (see figure 35).

Figure 35. Bassoon and saxophone pitch collections (m. 15).



Fourth, the harmonization of these linear figures forms highly dissonant vertical collections. For example, each saxophone pitch in Figure 35 is part of a four-tone chromatic harmonization, even though the linear motion of each voice expresses an octatonic interval content. In short, every sound is part of a dense tone cluster. Consequently, only the perception of a pantonal milieu is aurally possible.

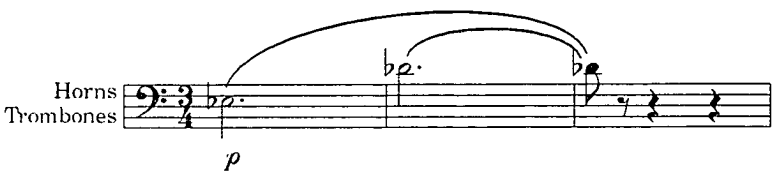
Flurries of notes, similar to those in Figure 35, continue to pervade the texture in ever-increasing density. The dichotomy of chromatic vertical collections against octatonic horizontal figures is continually present throughout measures 13-27.

In measure 28 the *flurries* persist, but with an aurally undetectable alteration. The intervalic structures of the linear note groups, in a few of the voices, momentarily transform from octatonic to chromatic. For example, in the flute and E-flat clarinet parts, the chromatic transformation lasts for three measures before the octatonic linear pattern

returns. The effect is an increase in dissonance within the already thickening texture.

Measure 29 renders the first motivically distinct gesture of the movement. Horns, playing in unison with trombones, present a sustained ascending melodic contour (see figure 36).

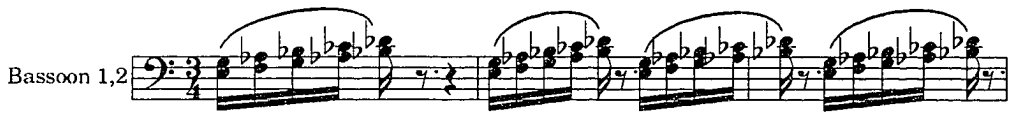
Figure 36. *Ascending minor seventh* motive played by unison horns and trombones (mm. 29-31).



The motive's contour, an ascending minor-seventh interval, is an intervalic inversion of the original *Here I Am* motive's descending major-second gesture. The ascending minor-seventh interval is not only distinctive, but possesses characteristic restlessness, and introduces increased anxiety into musical terrain that is already fraught with extreme dissonance and rhythmic agitation. The dramatic interval, inherently reflecting tension and begging for resolution, may well represent the monster's large physical shape. Maslanka places an exclamation mark after the dynamic marking of *piano*, making certain that the *flurries*, at least for the time being, mask this patently resolute motive.

The *flurries* initiated at measure 20 rise to a dynamic peak at the downbeat of measure 33, marked *forte*. From the instant that the *ascending minor seventh* motive appears in measure 29, some of the *flurry* figures begin to outline the tritone, bringing increased agitation to the pantonal fracas (see figure 37).

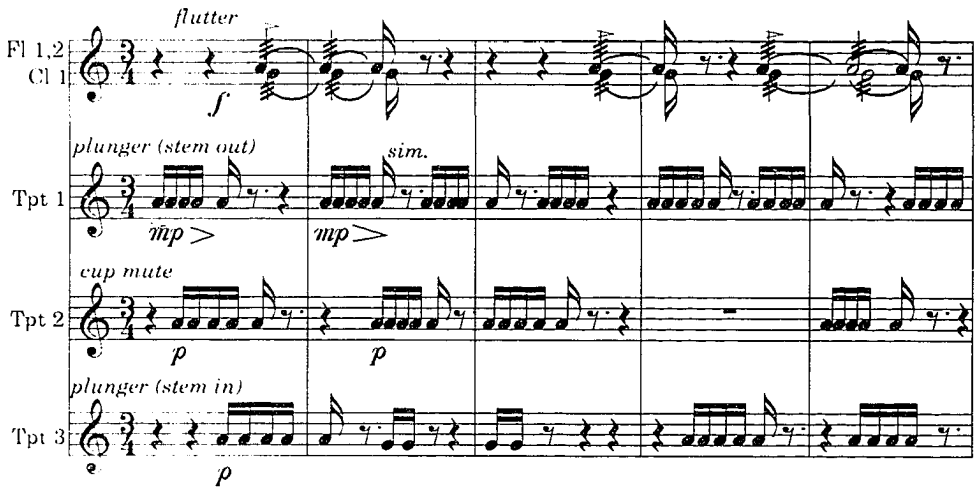
Figure 37. Bassoon figures outline tritone (mm. 30-32).



Beginning in measure 34, the percussion ostinato changes from drums to temple blocks. At the same time, trumpets imitate the original percussion ostinato. Unlike the descending drums' pitch pattern, however, the trumpets' pattern is articulated on a single A pitch. It is the first instance of pitch fixation in the movement. The purpose for emphasis of this particular pitch is to create a tritone dissonance with E-flat, the first pitch of the *ascending minor seventh* motive.

As the trumpet articulations begin, the *flurries* discontinue for five measures, replaced by flutter effects from the flutes and clarinets (see figure 38). Once more, five-measure phrasing appears as a significant factor in the movement's form.

Figure 38. Trumpet ostinato articulations on the pitch A, with accompanying fluttering effects (mm. 34-38).



Each voice within the trumpet ostinato pattern enters on successive beats and possesses a slightly different timbre. Three similar but distinctive types of muting are used: plunger mutes with stem out, plunger mutes with stem in, and cup mutes. The variation of timbre imitates the disparate drum sonorities previously used in the ostinato while retaining fixation on the pitch A. Some of the pitches within the flutter effects reinforce the A, while others sound G, resulting in a major-second dissonance that is reminiscent of the interval's similar infusion in the first movement.

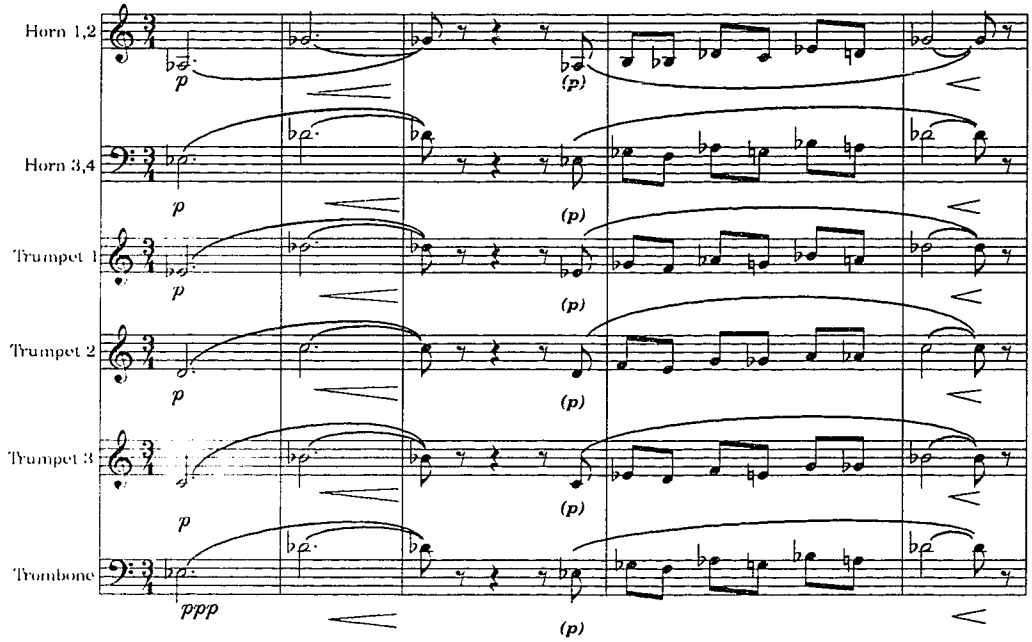
In measure 39 the *ascending minor seventh* motive is uttered a second time, reinforcing horns and trombones with saxophones. The *flurries* resume in the woodwinds at the same time, as the trumpet ostinato continues with slight alterations in its rhythmic pattern.

The nine measures that follow the second utterance of the *ascending minor seventh* motive are laced with ever-increasing energy and tension (mm. 41-49). The rhythmic permutations in the trumpet ostinato become even more erratic, as if succumbing to the influence of growing psychic pressures. The horns enter the texture with *sforzandi-pianissimo* figures that juxtapose A and G in imitation of the previous woodwind flutter effects. The presence of the horn figures prolongs the conflict with the trumpet articulations on A. Background elements puncture the texture with displaced *sforzando* accents produced by xylophone, vibraphone, piano, and harp. In measure 41, the upper-woodwind *flurry* features the tritone in its pitch collections. A xylophone figure in the same measure similarly contains the tritone. Other woodwind *flurries*, such as the clarinets in measures 44 and 45, change once again from octatonic to chromatic configurations, adding to the accumulating textural density and growing harmonic pandemonium. Moreover, at measures 48 and 49 the percussion parts are provided with the following instructions: *begin long, very slow crescendo to fortississimo at measure 94*. The stage is set for an overt maturation process to begin, one that musically depicts the growth of monsters to tremendous proportions.

At measure 50 a harmonically transformed and melodically elongated derivation of the *ascending minor seventh* motive appears. The

transformed version of this motive lengthens it into another five-measure phrase (see figure 39).

Figure 39. Transformed *ascending minor seventh* motive (mm. 50-54).



The *ascending minor seventh* motive, previously rendered by unison linear voices, is now harmonized at four pitch levels in parallel motion. The vertical pitch collection in measure 50 contains A-flat, C, D, and E-flat; technically forming an A-flat(add +11) chord. The pitch D in this collection creates yet another tritone: it is an augmented-fourth from the A-flat root of the chord. Likewise, the vertical pitch collection in measure 57 contains G-flat, B-flat, C, and D-flat, a G-flat(add +11) chord, and forms still another tritone between the pitch C and the root pitch G-flat.

The sustained tones of measures 50 and 51 are followed by eighth-note figures that ascend in a sequential pattern (refer to figure 39). The pitches, in their horizontal arrangement, are chromatic and harmonized

at four parallel pitch levels, like the longer tones preceding them. The intervalic distance between the first eighth-note in measure 52 and the half-note on the downbeat of measure 54 is a minor seventh: the entire eighth-note figure is merely a derivation of the sustained notes in measure 50 and 51. The rhythm generated by the eighth-notes intensifies the motive's forward momentum, projecting its energy toward the end of the five-measure figure. The dissonant harmony in which the motive now appears, especially as it contains the tritone, is reminiscent of the danger and difficulty portrayed in the first movement's *immersion into hell's inferno* section.

As the music continues to build through this section, the background *flurries* become more agitated, and appear in the texture with increased frequency and density. Four- and five-note groups remain abundant in the bassoons and saxophones, while the upper woodwinds begin to present longer unbroken streams of sixteenth-notes. Meanwhile, the transformed *ascending minor seventh* motives appear with ever-increasing frequency and textural density. Only three measures pass before another *ascending minor seventh* motive appears in measure 59. It is again slightly transformed harmonically, elongated melodically, and marked to be played at an increased dynamic (see figure 40).

Figure 40. The *ascending minor seventh* motive continues with harmonic transformation and melodic elongation (mm. 59-64).

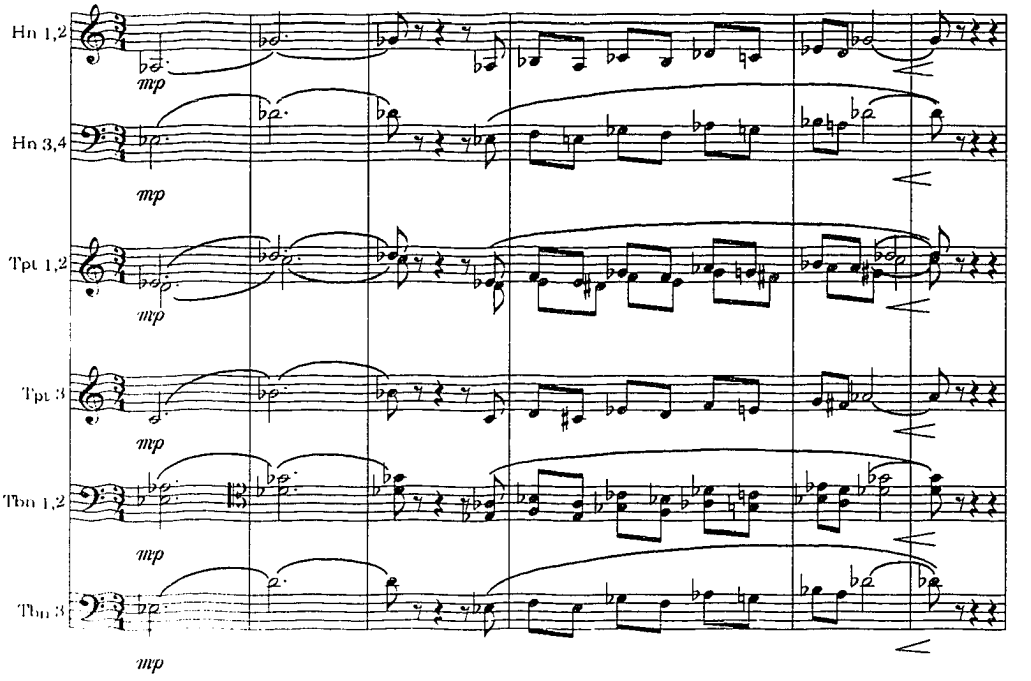


Figure 40 reveals two additional developments that occur at the downbeat of measure 63. First, an extra pair of eighth-notes is included in the motive's linear sequence. Yet, the outer tones of the eighth-note sequence retain the minor-seventh span of the original *ascending minor seventh* motive. Second, the gesture's harmonization expands from four to five parallel pitch levels at this point, increasing the music's density and dissonance.

Once again, three measures pass before the transformed *ascending minor seventh* motive makes its next utterance (mm. 67-72). The dynamic level increases once again, this time to *mezzo forte*, but the length of the motive remains the same, discontinuing the pattern of linear elongation. The first and second horns, which until this point played together in unison, are now scored a major second apart. The motive's harmonization,

therefore, is laced with even more dissonance than before. A rhythmic pattern, played by the tambourine, is inserted at measure 70 to further heighten the growing rhythmic intensity of this driving music.

Increased forces multiply the presence of the increasingly chromatic background *flurries*, bringing greater density to the texture. Only two measures of this agitated activity passes before the transformed *ascending minor seventh* motive makes its fourth utterance (mm. 74-79). The conspicuous dynamic terracing effect continues as the motive's dynamic is upgraded to a stronger level of *forte*. Its texture is considerably fortified, reinforced by bass clarinet, contrabass clarinet, contrabassoon, and tubas for a deepening and broadening effect. A *mezzo-forte* tam-tam stroke accents the beginning of this powerful statement. Furthermore, *sforzando* attacks by the piano on count two in measures 74 and 75 gives the first two notes of the motive a rebounding energy.

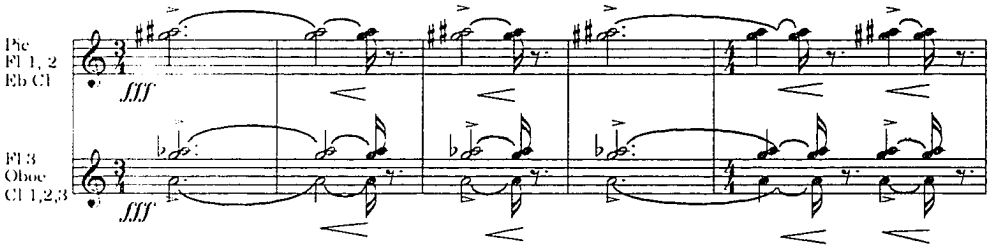
A long and powerful tam-tam tremolo begins in measure 75, gradually growing louder until it eventually peaks at measure 95. Its presence is important, since it delivers the final power surge within the movement's first section, transporting the overflowing energy of the music into the next section.

The last three utterances of the *ascending minor seventh* motive occur between measures 79 and 87, overlaying the long powerful *crescendo* of the percussion. Each of the motivic reiterations is separated by less than one measure, and each is simultaneously louder and angrier than the one before. Interestingly, the composer inserts the term *nastier* just before each reiteration. At measure 87 the background *flurries* evolve to utter sonic chaos, and it is at this point that the composer inserts the terms *lift off!* and *forte crescendo* into the score. The seven measures that follow drive the pantonal intensity of these figures into the downbeat of measure 94, an important arrival point in the music that represents the final development of the monsters' growth to tremendous size.

The pitch collection at measure 94 marks the arrival of an extremely loud, dense, and dissonant cluster that juxtaposes the pitches G, G-sharp, A, and A-sharp. The chromatic cluster's blaring dissonance, loudly reverberating through 57 counts of music, insistently resounds at a

fortississimo dynamic level and never abates. The cluster's prolonged utterance of force and dissonant tension amplifies the music's intensity to overwhelming proportions. Rhythmic accents, meter changes, and various manipulations of articulations are the sole elements that bring variety within this section. All wind forces, scored on one of the aforementioned pitches, function together to sustain the dissonant cluster in five-measure phrases (see figure 41).

Figure 41. An extremely loud and dissonant cluster is sustained while a variety of accents, rhythms, articulations, and meter changes provide musical interest. Upper woodwinds are shown in this example (mm. 94-98).



The five-measure phrase also contains internal rhythmic activity, produced by accents and permutations in other voices that combine with the upper-woodwind cluster shown in figure 41. The entire five-measure phrase is repeated before the music gives way to the final event of the opening section. At measure 104 the meter changes to 5/4, and five successive utterances of the cluster angrily ring out. Measures 104-108 constitute the dramatic conclusion of the first section, a roaring climax that is nearly masked by the overriding power of the percussion crescendo in the final two measures.

Immediately following, the drum ostinato that opened the movement returns. Its pattern is heard only three times before another blatant theme erupts onto the musical landscape in measure 112. At this moment a quotation from Herman Hupfeld's 1931 song *As Time Goes By* is employed, a tune made famous by its use in the film Casablanca. In this setting, however, the quotation is a distorted version of a single melodic

phrase extracted from *As Time Goes By*. The phrase is the well known statement of *A kiss is just a kiss*, and is powerfully announced by brass and low woodwinds. The score contains the directions *coarse and gross*, along with the following score footnote by the composer: *the pity of the monster = "a kiss is just a kiss" but not in this case; the monster loves but in so doing, consumes*. Maslanka further explains his programmatic objectives as follows:

> In this case, the programmatic nature of the music is clear. *A horde of small animals* . . . It was easy to make a direct musical picture of this scene. I think of the third dream as the beast unchained, that is, death triumphant, sweeping all before it. The use of "A kiss is just a kiss" is an ironic and bitter joke. In "kissing" the dreamer, death consumes utterly.[6]

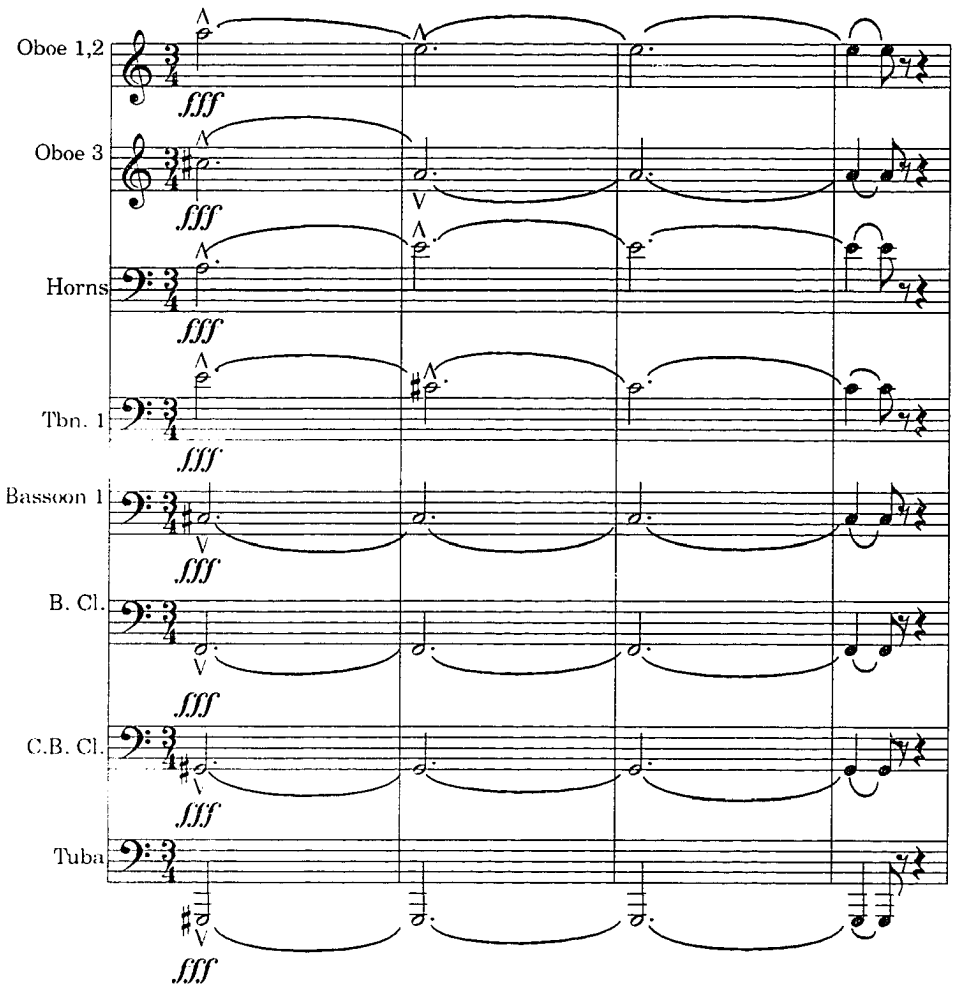
Metric obscurity combines with the dissonance of minor seconds to bring sonic pungency to this rendition of *A kiss is just a kiss*. There is no mistaking the presence of this musical quotation, however, due to Maslanka's instructions to perform it *fortississimo sempre* (see figure 42).

[6] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 6-7.

Figure 42. Segment from the ironic statement of *A kiss is just a kiss* melody. Though only the piano is shown in this example, the quotation is strongly asserted by the combined forces of the brass section along with contrabass clarinet, bassoons, contrabassoon, and piano (mm. 112-123).

The roaring conclusion of *A kiss is just a kiss* is the very event that depicts the monster's devouring of the dreamer. All that is heard after the tune's horrific completion in measure 135 is the drum ostinato, which continues for another five-measure phrase. The drum patterns are marked *diminuendo gradually*. Immediately following, at measure 140, appears the first of five provocative musical utterances that celebrate the monster's triumph over its prey with overwhelming consternation (see figure 43).

Figure 43. The *Terrible Cry of the Beast* motive (mm. 140-143).



Maslanka terms this motive "the terrible cry of the beast."[7] The descending contour of its upper voices functions as a consequent to the several utterances of the *ascending minor seventh* motive heard in the movement's long-building first section. The composer elaborates the programmatic significance of this conclusive motive as follows:

[7] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 8.

> I heard it as the voice of death triumphant. Curiously, this is not an "evil" sound. There is beauty in it; a sense of fascination with the unavoidable doom.[8]

After the five utterances of the *Terrible Cry of the Beast*, all that remains is the drum ostinato with which the movement began, here marked *diminuendo gradually to the end.* Its surface is now sprinkled with five short drum interspersions, quietly played by the delicate fingertips of a single performer. The ostinato discontinues after it fades to a distant *pianississimo*, bringing the dream to a disturbing end, and the movement to a breathless close.

[8] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 8.

CHAPTER VI

MOVEMENT IV:

"A drop of water is seen, as it appears when looked at through a microscope. The girls sees that the drop is full of tree branches. This portrays the origin of the world."

David Maslanka describes the composing of the fourth movement, "A drop of water," as having been the most challenging.

> Number four, "A drop of water," was the most abstract and philosophical of the dreams. As such, the music was the hardest for me to compose. I wanted to make a musical image of the creation of life on earth. I wanted to represent, as well, the human awareness of the beauty and the sadness, the poignancy of life defined by death.[1]

Like most of the expressions in A Child's Garden of Dreams, Maslanka claims he did not conceive the fourth movement's musical properties through means of a conscious intellectual effort, but by allowing images to emerge intuitively from his unconscious mind. Consequently, many elements present themselves in a vague and mysterious fashion, appropriately conveying the movement's abstract program. Ironically, the music he created through this instinctive process reveals a nearly conventional formal structure. The composer offers an explanation for this curious phenomenon.

> Beyond certain kinds of general formal procedures, like using an A-B-A pattern in the fourth movement, finally the thing itself unfolds on its own and in its own way, and I didn't preplan that. If I had, the piece would've been

[1] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 7.

> constructed in a way that would've been, I think, quite unhappy. I've come to the conclusion that there is an unconscious function in the mind, in the system somewhere, which has to do with form. As things are being shaped by conscious mind, there is the unconscious function that is actually producing the overall shape. Of course, I don't know precisely what that function is, nor how it works. I just know from my own composing over all these years that I'll write large pieces of music that obviously have formal coherence, and I haven't a clue as to what that form is or what the procedure is. This is not abdication, but simply an attempt to recognize that there's something else at work here in the unconscious formulation. So, I think that that's a real necessity, to attempt to recognize this phenomenon at work as one moves their way through this piece.[2]

The movement's overall design, which is essentially a large-scale arch form, is shown in figure 44:

[2] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 201.

Figure 44. Formal design of movement IV.

A Section (mm. 1-56)

***a^1 subsection*:**

Introduction with mysterious woodwind counterpoint & solo oboe (1-20)
Three permutations of *Epiphany* (21-32)
Return of mysterious woodwind counterpoint (33-44)

***b^1 subsection*:**

Rising *Epiphany*-like melodic contours (45-47)
Permutations and full expression of *Epiphany* (48-56)

B Section (mm. 57-111)

***c^1 subsection*:**

Nonmetered *Quiet Forest* events (57-60)
Epiphany derivations and development of the *M2 piano germ* (61-70)

***d subsection* (double time):**

Quotations from 1st and 3rd mvts. in a rapid double tempo. (71-89)

***c^2 subsection* (a tempo):**

Further development of *M2 piano germ* & *Epiphany* derivations (90-111)

A' Section (mm. 112-170)

***b^2 subsection*:**

Strong reemergence of rising *Epiphany* melodic contours (112-114)
Dramatic build to climactic expression of the *Epiphany* moment (115-118)
Resolution of *Epiphany* gestures to moment of repose (119-127)

***a^2 subsection*:**

Repetition of original woodwind counterpoint with oboe solo (128-138)
Development of contrapuntal elements featuring alto sax solo (139-147)
Permutations and utterances of *Epiphany* motive (148-158)
Return of woodwind counterpoint with subsequent fading (159-170)

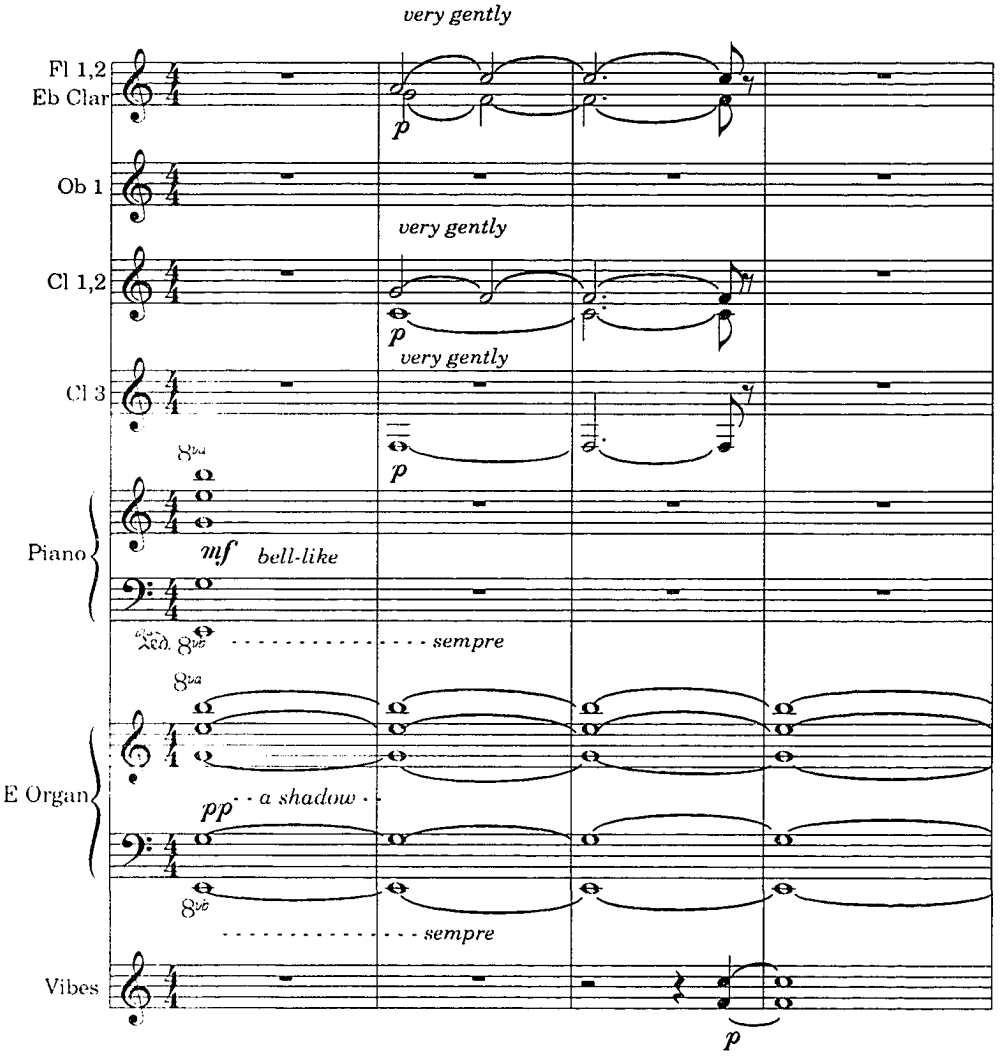
There is a remarkable balance among the movement's large sections in terms of their duration. Described by the composer as units within an overarching A-B-A structure,[3] the length of each is as follows: the first section embodies 56 measures of music, the second 55 measures, and the third 59 measures. Each of the large sections divides into smaller units. The subsections in some instances amount to a single phrase or event, while others can be further divided into a series of interrelated phrases. The subsections, appearing sequentially throughout the entire movement, reveal the composer's organizational strategy at an even more refined level. A type of mirror construction, though not exact, is evinced by the successive order of the subsections: $a^1 - b^1 - c^1 - d - c^2 - b^2 - a^2$.

[3] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 201.

As one starts at the beginning of the movement and proceeds through each event in turn, a more detailed organization of the movement's structure becomes apparent. Let us consider the content of each of the overarching A - B - A' formal divisions, the elements found within each of their respective subsections, and some of the more distinctive musical properties contained within still smaller phrases and units.

A harmonic dichotomy presents itself very early. An organ sustains the first audible sonority, a faint E-minor chord. A bell-like attack by the piano reinforces the organ's initial articulation. In the second measure, sustained contrapuntal materials begin, produced by flutes and clarinets, forming an F(add 9) chord on count one, and quickly resolving to the pitches F and C, a perfect fifth dissonant with the organ's E-minor chord. The sustaining fifth continues into the next measure where its prominence is confirmed by vibraphone double-stops on count four. The conflicting sonorities of the organ and woodwind collections, whose tonal centers appear juxtaposed by a minor second, create an interesting musical conundrum (see figure 45).

Figure 45. Opening of the fourth movement: a harmonic dichotomy (mm. 1-4).



The ambiguous initial harmonic sonorities can be audibly perceived in two different ways. The first is that the woodwind counterpoint is a stable pitch collection, tonally centered on F, that functions harmonically independently of the organ's sustaining E-minor pedal point.

The second possible aural perception is that the two collections are harmonically connected, strongly suggested by the woodwinds' resolution to E-minor in measure six. In other words, the entire collection in the first six measures is heard essentially as music in the Phrygian mode: the woodwinds pitches during the first five measures, acting as tendency tones, prolong dissonance before establishing modal stability at their eventual resolution to E minor in measure 7.

Another chord change, however, occurs in the organ part on the very next beat, quickly thwarting the effect of the supposed woodwind resolution. The chord change in the organ part, a downward half-step shift from E-minor to E-flat-minor in measure 7, is the beginning of a successive descending pattern. As it sustains throughout this section, the organ continues to descend by half steps, eventually to C-sharp-minor in measure 20. Each chord change is distinctly articulated and reinforced by accompanying bell-like strokes on the piano.

Meanwhile, the woodwind counterpoint evinces changes in its pitch collection in an entirely different harmonic direction from that of the descending organ pattern. For example, an oboe solo begins in measure seven and introduces the pitch F-sharp into the woodwinds. At measure nine, more F-sharps appear within the woodwind texture, just before an alto saxophone contour emerges as part of this contrapuntal activity. The appearance of C-sharp by measure eleven suggests a redefinition of the woodwind pitch collection to two sharps. The pitch G-sharp, in measure 13, suggests yet another transformation of the pitch collection to three sharps, and the D-sharp by measure sixteen suggests an even further evolution to four sharps. In short, it is clear that the woodwind collection's contrapuntal behavior, embodied within measures 7-16, is functionally independent from the organ's descending minor chords. When questioned about the apparent dichotomy, the composer's response lends credence to the concept of independence.

> I really haven't thought through this theoretically. . . . But, let me consider what I had in mind. I did not approach the opening passages from the standpoint of thinking, "Well, I have a Phrygian material here that is sort of confirmed by a

> resolution to E minor." Although, I guess that's what it at first seems to be—there is that F that does indeed settle to the E. However, it is immediately defeated by the presence of the E-flat chord in measure 7, and then off we go again with other relationships. Although functionally that Phrygian idea seems to be there, my own feeling is that there are two separate items going on here. I think it is best to look at the opening gestures in this way. Moreover, we're not really hearing that organ as an intrusive or even a participatory harmonic element. It has that character of sort of laying there, and occasionally it's heard, especially the change points.[4]

The organ's daunting pattern of descending minor chords is a curious musical gesture. If it is not meant to have a relationship to the contrapuntal woodwind activity, what is its purpose? Is it purely another psychological symbol of transformation, representing submergence below the conscious surface? Is its minor quality meant to convey a certain mood, psychic condition, or mental state? The composer illuminates both the function and symbolic purpose of the organ gesture as follows:

> The quality of descent here, I think, is probably worth some thought. That is, the organ's minor triad motion from E to E-flat, to D, to C-sharp, and then it goes away. This might be a metaphor or hint at some kind of cosmic feeling here. There is a stillness in it—just sustained minor chords. Minor, in a very typical sense, always conveys to me an element of sadness and of resignation.[5]

The organ's minor chords, descending by half steps, appear during the music's initial 25 measures, only to again emerge during the movement's final measures. The composer explains that he discontinued the gesture shortly after the beginning because it had already served its artistic purpose: to place "a veil of extra tonality" onto the music at its beginning, a veil meant to be removed and to disappear. Moreover, the musical affects of the opening section, according to the composer, are

[4] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 193.

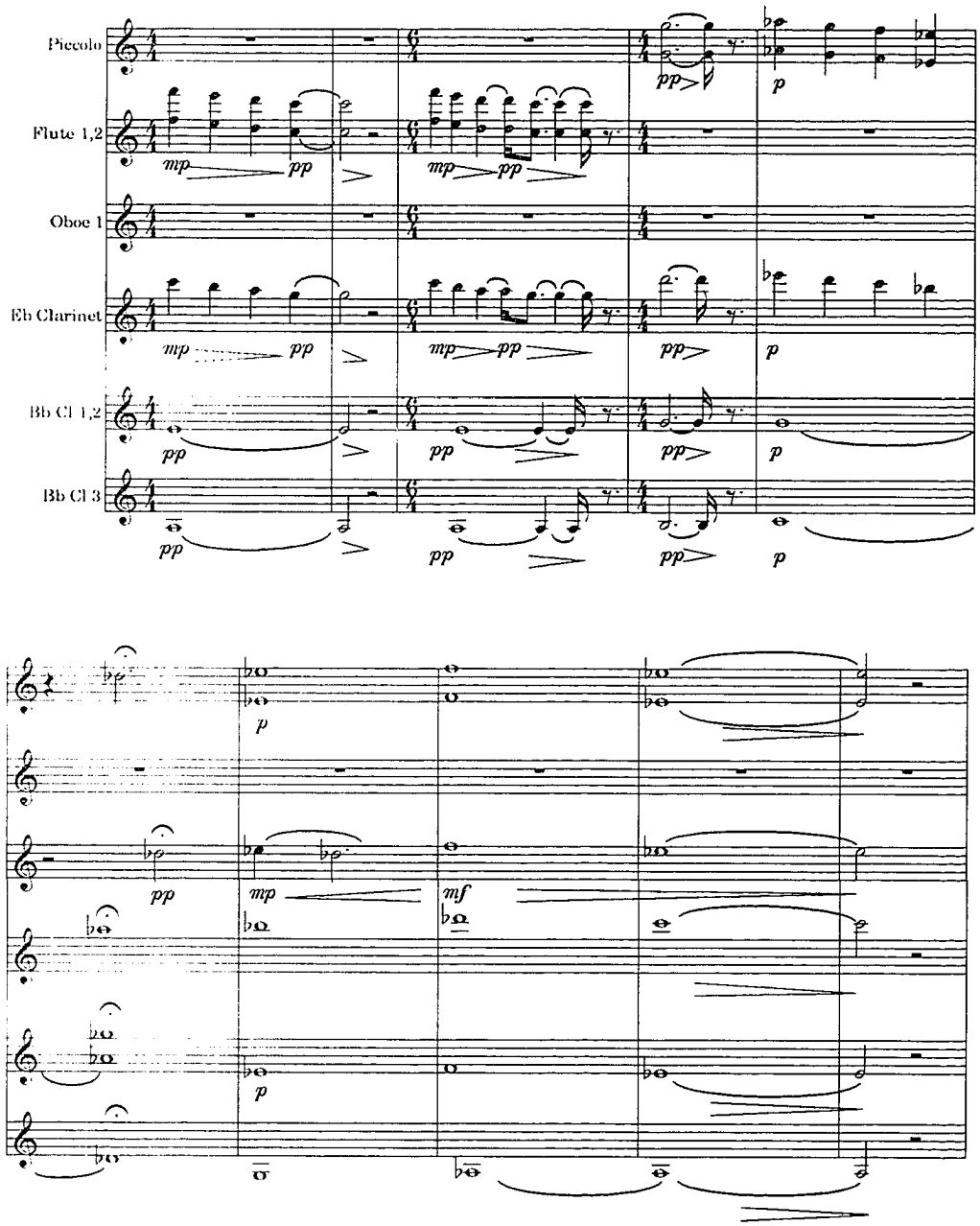
[5] Ibid., 193.

gestures meant to recall moods and attitudes from the musical styles of both sixteenth-century madrigals and medieval organum.[6]

It is in this movement that the *Epiphany* motive, appearing as a latent gesture in the previous movements, emerges to distinctive prominence. The motives are used abundantly, appear in various permutations, and culminate in a later grand expression that brings the whole movement, if not the entire composition, to a climactic peak. In this movement, the development of the motives begins with three distinct *Epiphany* gestures that emerge in the woodwind collection at measure 23 (see figure 46).

[6] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 194.

Figure 46. A succession of *Epiphany* gestures emerge in the woodwind collection (mm. 23-32).

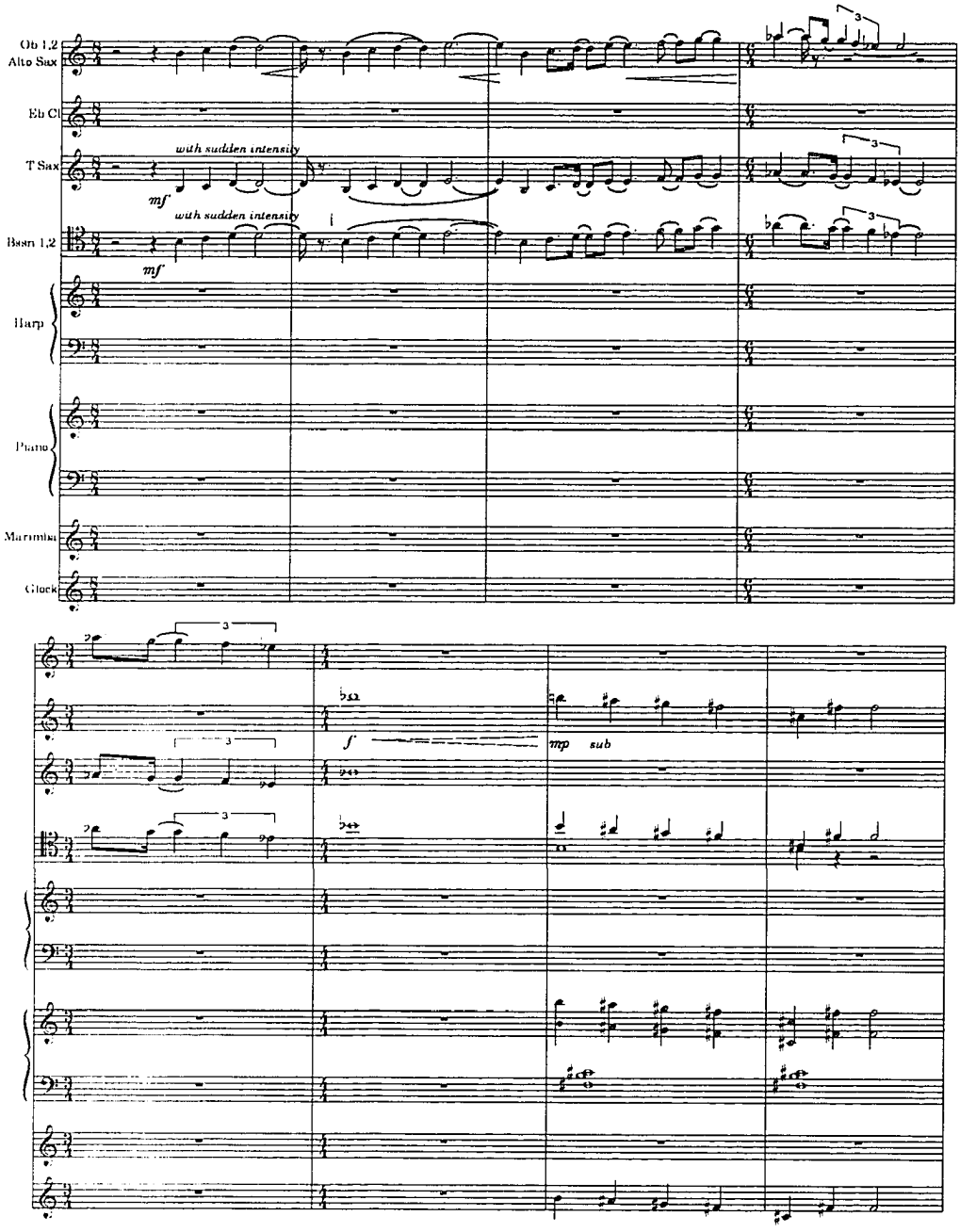


The first of the *Epiphany* gestures occurs at measure 23, where the four descending tones of the *Epiphany* motive are distinctly heard, asserting themselves as parallel fifths in a way that suggests bitonality centered on the pitches C and G. The gesture is clearly reinforced by scintillating harmonics emanating from the harp, and by distinct metallic articulations produced by orchestra bells, vibraphone, antique cymbal, and suspended cymbal. The second of the three gestures, in measures 25-26, is a full expression of the *Epiphany* motive, four descending tones followed by an ascending perfect fifth. Even though the motive is featured in its entirety, its rhythmic unfolding is irregular nonetheless. The motive's dynamic level is reticent, behaving as if restrained by hesitation and tentativeness. In measure 27 the third of the *Epiphany* expressions once again presents only the motive's four ascending tones, and is scored at a pitch level a minor third higher than its immediate predecessors. Like the two *Epiphany* gestures that precede it, an element of bitonality is in operation, in this case suggesting the tonicity of the pitches E-flat and B-flat. Instead of the expected leap to the pitches B-flat and F at the gesture's conclusion in measure 28, the figure resolves deceptively to the pitches D-flat and A-flat. The inconclusive cadence sets the stage for an oboe solo whose beginning elides with the cadence point.

As the oboe solo unfolds, it mingles with mysterious woodwind counterpoint that is akin to the materials at the beginning of the movement. Finally, the entire collection, including the oboe solo, fades into a hazy chromatic tone cluster in measures 41-44. The resulting sonority is obscure, and brings the initial a^1 *subsection* to a vague conclusion. Its sonic elements virtually melt together as they come to rest. The unresolved cluster fosters an air of mysterious anticipation and leads the listener toward the new music that follows.

The b^1 *subsection* that begins in measure 45 is scored in the uncommon meter of 8/4, and marked *faster yet, tempo rubato*. Rising melodic contours, performed by various woodwinds in unison, emerge over three measures before transforming to descending permutations of the *Epiphany* motive (see figure 47).

Figure 47. The b^1 *subsection* begins with rising *Epiphany-like* contours, followed by permutations of the *Epiphany* motive (mm. 45-52).



The harp, accompanying the ascending *Epiphany-like* melodic contours, decorates the texture with resplendent arpeggios. Thus the music becomes vitalized with a profusion of delicate energy. At the same time, another descending *Epiphany* gesture is scored in the harp's lower register during measures 45-48, although its presence is more likely discerned subliminally than overtly.

The first of three clearly perceptible *Epiphany* permutations occurs in measure 48, where solo oboe, bassoon, alto saxophone, and tenor saxophone join together to carry the music's melodic interest. Even more attention is drawn to the figure's descending pattern because the pitch changes are reinforced by *sforzandi* flute attacks. The flute accents are plainly noticeable special effects, accompanied by the score directions *flute I = spit air and key pop at same time; minimum of tone*. The articulation of these spiky accents contrasts with the lyrically sustained melodic line of the other woodwinds.

As in the previous subsection's measures 23-27, three permutations of the *Epiphany* motive in measures 48-51 are slightly obscured by rhythmic augmentation and displacement. At the peak of the three *Epiphany* gestures in measure 51, Maslanka marks the score with the expression *sunlight in the leaves*.

> These are simple visual images that came to me as I was making the piece, and this particular quality of sound is simply referring to the experience of being out in the woods. In this image, there is sunlight that you look at through some tree leaves, and there's a little bit of breeze blowing. . . . To me that's a small "Epiphany," that little business there. I hate to use that term too liberally, but here I mean that sense of seeing sunlight through the tree leaves in that way as just a subtle quality. That little phrase, written into the score there, is just a way of helping performers to image a certain character and apply it to the sound they're making there.[7]

Glockenspiel and piano accentuate the *sunlight in the leaves* gesture, as the timbre of the marimba embellishes the figure with a refreshing change

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[7] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 203.

of sonority. The subtle manipulation of these timbres suggests contemplative ecstasy. The cadence point of this particular *Epiphany*, in measure 52, is elided with the entrance of horns, whose tones rob the preceding *sunlight in the leaves* gesture of some of its joyfulness. Taking into account Maslanka's predilection for programmatic references, his interpretation of the minor mode as a gesture of sadness in particular, it is likely that the horn's musical purpose is to exact such a mood change. The horns' line, comprised of the pitches B - A - G-sharp - A, indeed seems to veil the music with a renewed sense of resignation. Measures 54-56 respond consequently to the horns' gesture, and bring the music to cadential repose. The cadence in measure 56, a simple open fifth containing the pitches F-sharp and C-sharp, marks the conclusion of the A section, the movement's initial large formal division.

The B section contains three smaller divisions. The first, the c^1 *subsection*, begins after a brief moment of silence with four freely constructed, non-metered musical events that are spatially notated. Maslanka explains that these four events serve as the main port-of-entry into the movement's more subliminal panorama, an entrance available after the submergence from consciousness to unconsciousness represented by the movement's initial 56 measures:

> When we get through measure 56, with all this opening material, and with the hint of the *Epiphany* motive in measure 45, you get to measure 57, music that to me is the real entrance point. It's the point where you're taken back to nature sounds, and to things that are not organized music in the traditional sense, but instead are simply sound material. This is primitive music, and deliberately so. So, it might be said that by this point we've reached a level of descent below the conscious level, and that primitive material makes itself available here. Out of that comes the rise, over time, to the *Epiphany* motives in their full-blown fashion. And the idea of the *Epiphany* here is the emergence of consciousness.[8]

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[8] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 194.

According to the composer, the gestures produced during the events simulate nature sounds as they would be experienced in a quiet forest.[9] Maslanka employs special effects during these events that include: the plucking of dampened strings inside the piano; the creation of a sustained vibration by rubbing the rim of a water-filled crystal glass in a continuous circular motion; and the bowing of a suspended cymbal's edge with a cello or double bass bow, thus inducing a sustained metallic vibration. Wooden percussion sonorities, such as those produced by wood blocks, temple blocks, and ratchet, mingle with the special effects to produce the *quiet forest* musical gestures.

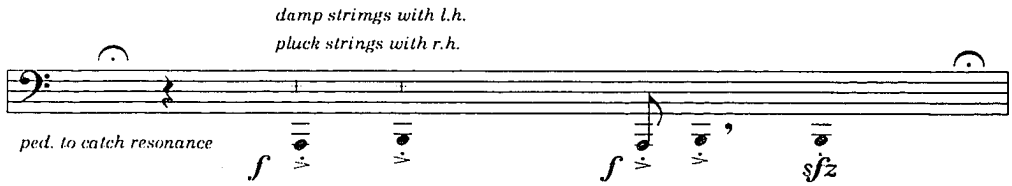
The *quiet forest* events begin quietly and mysteriously, as a suspended cymbal is rubbed along its edge with a cello bow, producing a sustained metallic vibration. A musical dialogue, between two temple blocks heard in succession, follows the suspended cymbal gesture. The sounds of the two temple blocks are aurally discrete from one another, since the initial temple block is pitched higher than the second. Each temple block tremolo begins as rapidly as possible, and then quickly decelerates. The rapid-fire character of these tremolo figures distantly recalls the energetic rhythm of the third movement's pervasive drum ostinato pattern.

In the next event, embodied within measure 58, a distinctive timbre is utilized to produce another musical gesture, one that is also distinguishable by its pitch-intervals and rhythmic pattern. A pair of tones, a major second apart from one another, are repeated. This gesture is produced by dampened strings being plucked from inside the piano. It is an important musical germ, as we shall soon see. The gesture itself, because of the quiet setting in which it appears, is not at first particularly conspicuous, but both its intervalic and rhythmic pattern emerge later throughout the movement in a distinctive way. After considerable development, it eventually emerges as the *wavy motion* gesture that opens and closes the last movement. The gesture's most important feature is its characteristic major-second interval, derived from the *re-do* contour of the

[9] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 6.

first movement's *Here I Am* motive. The gesture, whose tones are essentially a retrograde of the *Here I Am* shape, will be referred to as the *M2 piano germ* hence (see figure 48).

Figure 48. The *M2 piano germ* emerges from within the *quiet forest events* (m. 58).



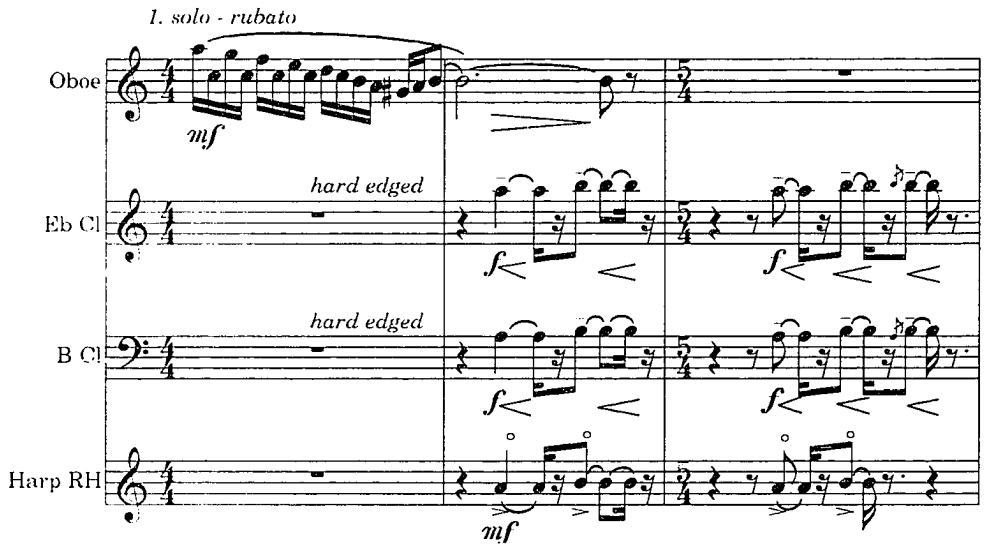
As the nonmetered *quiet forest* events continue, other important pitches enter and sustain. In measure 58, just before the appearance of the *M2 piano germ*, the pitch A enters and is sustained by the aforementioned crystal glass special effect. Near the middle of the event, the organ enters and likewise sustains the pitch. In measure 59 a vibraphone sonority merges with the crystal glass gesture to further strengthen the sustaining A sonority. Additional crystal glass and vibraphone tones appear in measure 60 on the pitch B, causing harmonic dissonance with the already-sustaining pitch A. Near the middle of measure 60, a solo horn enters, likewise producing the pitch A. Two overarching factors affirm the significance of this pitch juxtaposition: it derives from the *M2 piano germ*, and it contains harmonic tension that predicts the musical inertia that follows in the next section.

The four nonmetered *quiet forest* events lead directly into measure 61, where regular metric pacing is resumed and where the music begins to proceed through various stages of development. While the harmonic suspense of the A and B pitch juxtaposition continues to be produced by the solo horn, organ, crystal glass, and vibraphone sonorities, clarinets enter with a clearly sustained A-minor chord. It is likely that the shadow of these sonorities are meant to metaphorically depict a melancholy spirit,

given the fact that Maslanka always perceives the minor mode as possessing an element of sadness.[10]

The next ten measures evince a considerable increase in musical animation, where two primary ideas are germinated: permutations of the *Epiphany* gesture, and melodic development of the *M2 piano germ* (see figure 49).

Figure 49. The oboe gesture derives from the *Epiphany* motive, while subsequent material in the E-flat and bass clarinets develops the *M2 piano germ* (mm. 61-63).



The descending oboe in measure 61 is unmistakably a derivation of the *Epiphany* motive. Similarly, the E-flat clarinet, bass clarinet, and harp figures in measures 62-63 derive from the *M2 piano germ*. The addition of the grace notes to the E-flat and bass clarinet figures in measure 63 particularly recalls the original piano germ, both in terms of its melodic and rhythmic construction. The two-octave separation between the E-flat and bass clarinets, along with the abrupt *crescendi* emanating from their

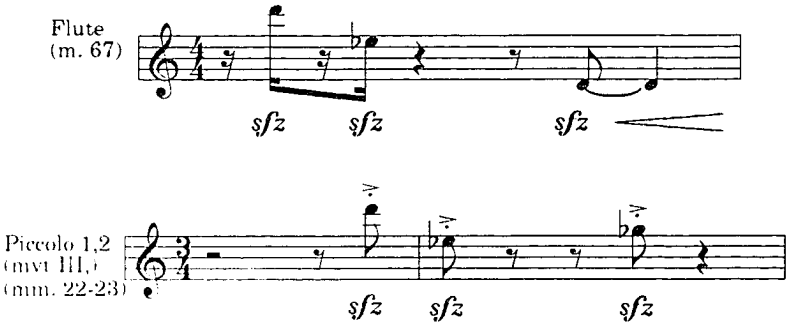
[10] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 193.

disparate pitch articulations, makes this figure especially poignant and provocative.

The solo oboe states another *Epiphany* permutation in measure 64, while the A and B tonal juxtaposition continues to fortify the accompanimental texture. The major-second tonal juxtaposition continues through measure 66, where it is at last replaced by a D-major chord in the organ part.

Because of the musical context in which it appears, the D-major triad that emerges is of no profound harmonic consequence. Regardless of its sustaining presence, the music that comprises measures 66-70 is largely obscured by the inclusion of several special effects, and the occurrence of several disparate musical elements at the same time. The first is the short chirping sounds of the flute. These distinct accents recall the third movement's *flurry* figures. In figure 50 the flute part from measure 67 is compared with a similar piccolo figure from measures 22-23 of the third movement.

Figure 50. Flute figure of measure 67 compared with a similar piccolo gesture in measures 22-23 of the third movement.



The similarity of the two figures suggests at least a vague psychic correlation between the third movement and fourth movements. A listener may or may not consciously recognize this relationship since it is subtly placed and sparsely used. It is more likely, however, that aural

attention will be drawn to the special effect sounds produced by the flute in measure 67, where the performer is instructed to *pop key* and play with *breathy* tone.

Likewise, the first clarinet part in measures 66-67 calls for a conspicuous special effect to be used, the purpose of which is merely to produce rhythms with no particular pitch information. Here the clarinets essentially serve as percussion instruments as the performers abide by the following score instructions:

> *clarinets without mouthpiece = air sound through instrument. Make sudden dramatic crescendi with sharp diaphragm push. Ending of accented notes made by sudden cutoff of air with tongue.*

A third special device, employed throughout measures 66-70, is the use of bassoon multiphonics that brings a haunting and unusual effect to the music. The score provides a solo performer with instructions to use a special fingering, one that causes a multiphonic D-major chord to be produced. The organ's aforementioned shift to D-major serves to support the multiphonic effect by the bassoons. The use of D-major is more likely to accommodate the possibility of the bassoon special effect's inclusion, rather than to serve any particular harmonic function.

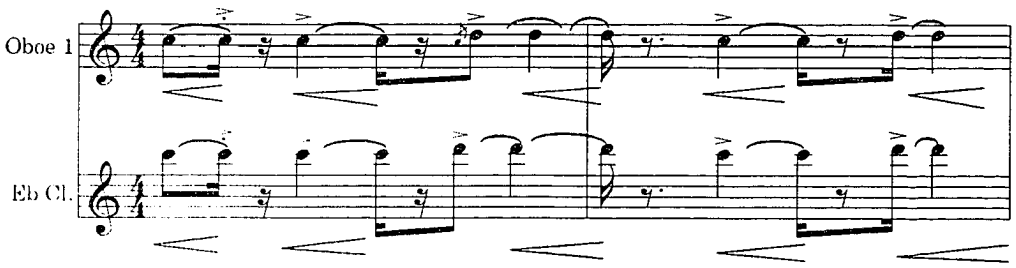
Still other special effects pervade measures 66-70. Sustained horn pitches are bent downward, gradually changing from open-horn pitches to lower stopped-horn pitches. The tones produced by the harp are designated to be played as harmonics. Likewise, the piano produces harmonics as the performer, while playing at the keyboard with the right hand, induces the effect with the left hand by touching the strings at octave nodes. Short, abrupt *crescendi* emanate from trumpets, as their characteristic timbre is altered by the use of whisper mutes. Oboes generate similar eruptions, with raucously loud *crescendi* that are abruptly stopped short with the tongue.

Of all the special effects heard in measures 69-70, by far the most intrusive is produced by a single clarinetist, who is instructed to play with only the instrument's mouthpiece and barrel. The resulting sound,

erupting onto the soundscape at a blatant *fortissimo* dynamic level on the pitch C, slowly bends its sonority upward to the pitch D. This pitch-smearing effect, bringing already abstract music to the point of near chaos, is yet another manifestation of the major-second interval, derived from the *M2 piano germ* of measure 58. The special effect clearly outlines the interval with its pitch contour. Here, its sonic effect occurs as the culmination of a provocative transformation, one that transports the dream from an air of quiet mystery to the grotesque psychic proportions of a frightening nightmare.

During measures 69-70, solo oboe and E-flat clarinet produce yet another derivation of the *M2 piano germ* (see figure 51).

Figure 51. Solo oboe and E-flat clarinet render another derivation of the *M2 piano germ* (mm. 69-70).



The grace notes that embellish the oboe gestures particularly draw aural attention, even amidst the ensuing cacophony of special effects that pervades the soundscape.

A final musical consideration with respect to measures 66-70 is the successive use of the high and low temple-block gestures, a continuation of the figures from the *quiet forest* events. As they develop throughout this section, they are gradually changed from freely articulated *decelerandi* to strictly metered rhythms. These rhythms, once transformed, provide the basis for a metric modulation to occur, one that will suddenly shift the music into the movement's briskly paced middle subsection.

The music undergoes an intensive build-up from the primitive *quiet forest* sounds of measure 57, to a highly complex and provocative

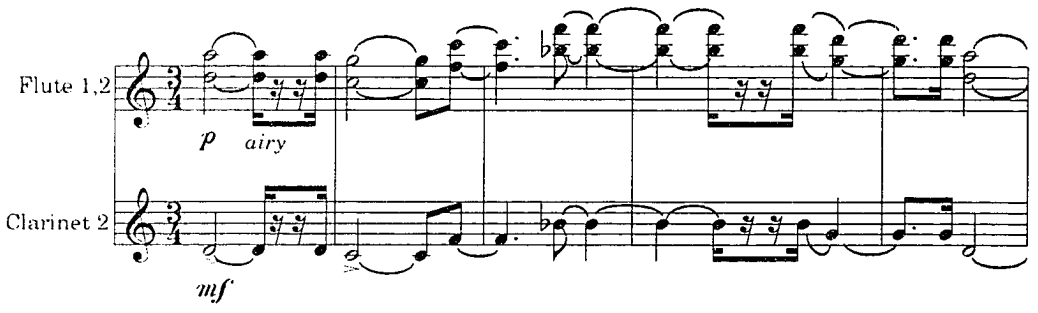
soundscape by measure 70. The entire span of this developmental episode is *the c^1 subsection*, a large formal unit held together by interrelated elements, and the first of three subsections within the movement's middle section.

The material that follows, the *d subsection*, is the movement's mid-point, distinguishable by the abrupt metric change and burst of speed with which it begins. Moreover, it serves as a pivotal subsection for the entire movement, a kind of center piece before the subsequent divisions begin to appear in reverse order to their counterparts.

Metric modulation occurs in measure 71, resulting from the rhythmic impetus produced by the high and low temple blocks at the close of the previous subsection. The music shifts to an instantly doubled tempo as the meter abruptly changes to 3/4. This new musical territory of the *d subsection* strongly recalls elements of both the first and third movements. For example, the bongo drum pattern that underpins the entire subsection's nineteen measures is clearly reminiscent of the third movement's pervasive drum ostinato. Other elements, such as the motives rendered by the flutes and clarinets, reflect music of the first movement.

The flute and clarinet motivic pattern first appears in measure 74, and continues for a span of thirteen counts before repeating (see figure 52).

Figure 52. Flute and clarinet motivic pattern (mm. 74-78).

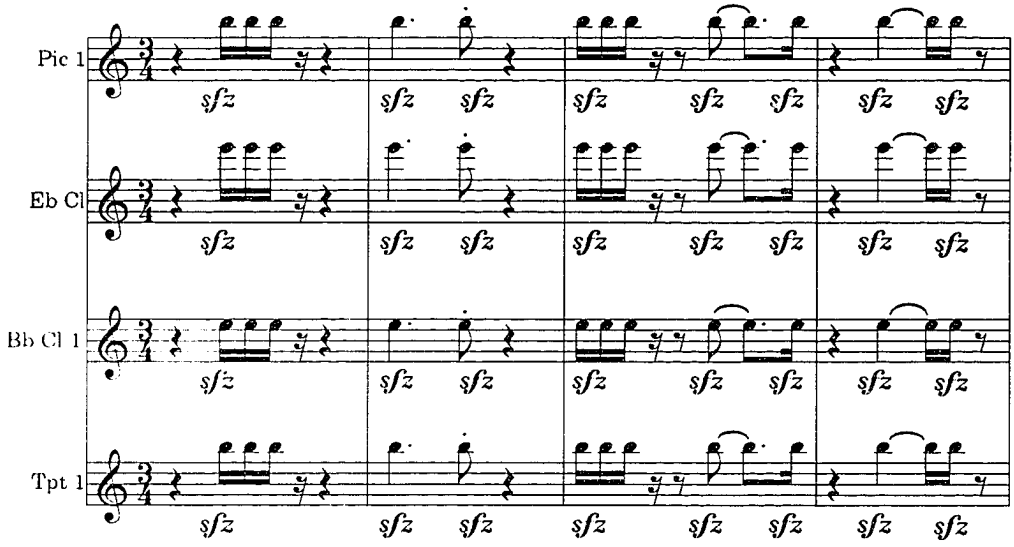


Three repetitions of the flute and clarinet motive occur between measures 74-86. Because of the odd-numbered counts over the span of each successive reiteration, the pattern is displaced by one count from the barline at each repetition. The composer harmonizes the melodic contour with parallel fifths, perhaps used to suggest a Renaissance dancelike character. The resultant series of motives is a counterpart to the *motivic ostinato* that occurred near the end of the first movement. Both the present pattern within the fourth movement, and the example from the first movement share the following similarities: a distinctive dotted-rhythmic quality, metrically displaced repetitions, and parallel-fifth voicing (compare figure 52 with figure 20 of chapter III).

In addition to the bongo ostinato and repeated motivic woodwind pattern that pervades the *d subsection*, the texture is spiked with *sforzandi* and other abrupt accents appearing in several voices, particularly during measures 78-82. Many of these accentuations occur as poignant dissonances with one another. The tenor and baritone saxophones, in measure 79 for instance, intrusively gouge the musical texture with their abrupt timbres and peculiar diminished-eleventh separation.

Piccolo, E-flat clarinet, B-flat clarinet, and trumpet combine to bring the *d subsection* to a provocative climax (see figure 53).

Figure 53. A spiked *sforzandi* pattern appears as the peak of the *d subsection's* musical activity (mm. 83-86).



Although the *d subsection* displays no conventional harmonic development, the tones D - F - A - C-sharp continuously sustain throughout measures 72-86. The tones contrast modally from the D-major chord of the preceding subsection. Thus, a minor-major seventh chord is constantly present throughout most of the *d subsection*. Nevertheless, the pitch A is given special prominence as it appears in measure 78. For example, the vibraphone reiterates the pitch A as quarter-note pulses throughout measures 78-87, with only one brief interruption within its continuum. At its cessation, on count three of measure 87, the pitch A is sounded and sustained by solo horn, carrying the fixation to the end of the *d subsection* at measure 89.

At measure 90 the musical momentum of the *d subsection* abates. The suspension of its energy prepares the arrival of another formal division, the c^2 *subsection*, so designated because of its relationship to materials of the original *c subsection* spanning measures 57-70. However, the present music does not begin with a reiteration of the *quiet forest's* nonmetered events. Instead, the initial music of the c^2 *subsection*

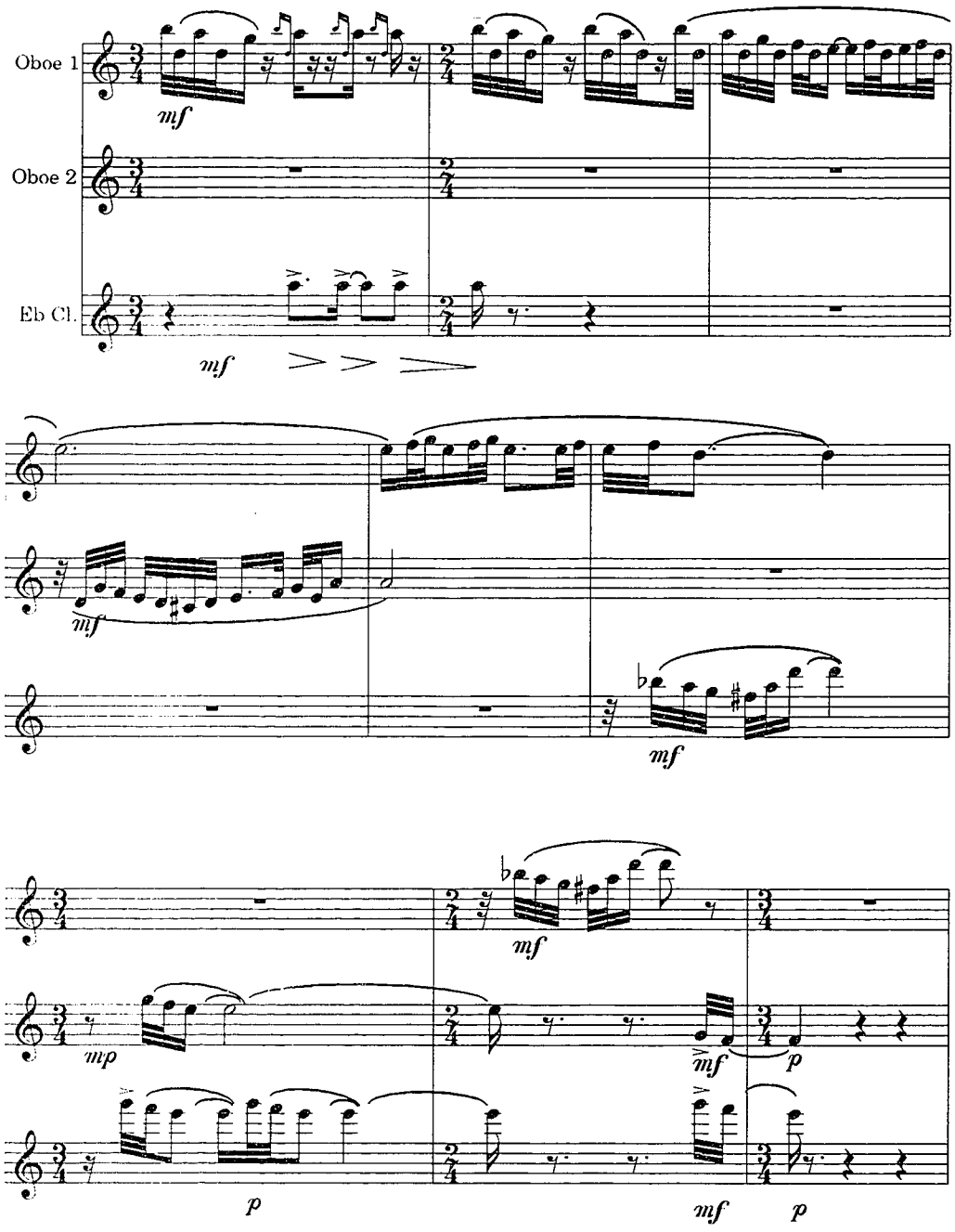
parallels the motivic gestures begun at measure 61. Its appearance reveals the formal logic of the movement, proceeding in a reverse-order plan from this point.

After the tempo is reduced to one-half speed at measure 90, restoring the movement's original tempo from that of the brisk *d subsection*, the meter also returns to 4/4. Measure 91 marks the return of the *Epiphany* derivation first heard in measure 61. The oboe solo, however, is now doubled by solo clarinet, affording the return of this motivic gesture even greater assertion.

Measures 95-106 contain materials akin to measures 66-70. Many of the special effects previously discussed return in this section. These include the percussive air sounds produced by blowing through the body of the clarinet, and the pitch-bending eruptions produced by blowing through an unattached clarinet mouthpiece and barrel. Similarly, derivations of the original *M2 piano germ* from measure 58 are developed, appearing in various voices.

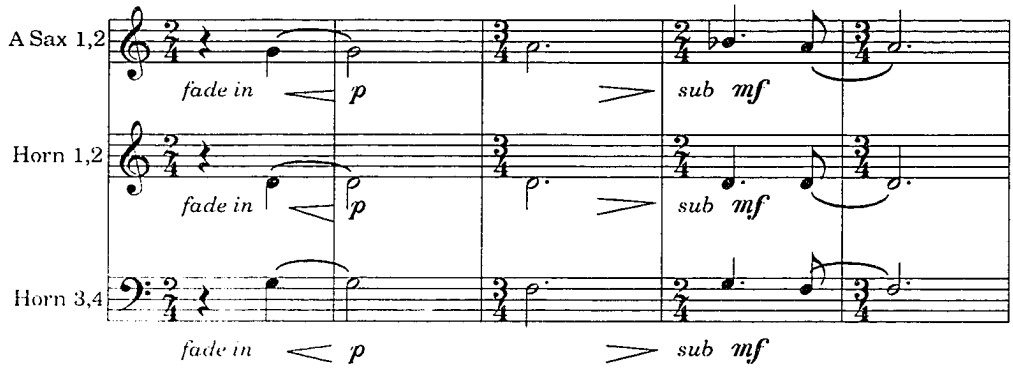
The c^2 *subsection* differs from its original counterpart in that its materials are more gradually developed and expanded. Motivic interplay occurs among two oboes and E-flat clarinet, bringing to the music an especially expressive new development. The interweaving figures of this musical dialogue all derive from the *Epiphany* gestures (see figure 54).

Figure 54. Motivic interplay among two oboes and E-flat clarinet (mm. 97-105).



One of the most expressive derivations of the *M2 piano germ* appears in measures 101-105, played by alto saxophones and horns (see figure 55).

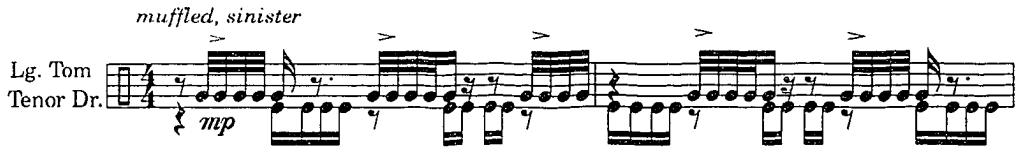
Figure 55. A highly expressive derivation of the *M2 piano germ* (mm. 101-105).



The smooth lyric statement of the alto saxophones and horns appears considerably transformed from its microscopic *M2 piano germ* origins. The lyric quality of its contour is further enhanced by clarinet tremolo effects in measures 102 and 104.

Measures 107-111 continue to develop reiterated materials with ever-increasing momentum. Rhythmic intensity underpins the music with the return of the drum ostinato, reminiscent not only of the third movement, but of the previous *d subsection* as well. Instead of a metric modulation and change of meter, however, the rhythm of the drum ostinato is superimposed over the ongoing slower music (see figure 56).

Figure 56. The drum ostinato returns metrically superimposed (mm. 107-108).



The instructions *muffled* and *sinister* accompany the drum ostinato's return, leaving little doubt as to its metaphoric implications.

Moreover, the music that embodies measures 107-111 is laden with many of the aforementioned gestures used to represent danger and difficulty. The flute and clarinet motivic pattern from measures 74-86 then returns. Two clarinetists are now called upon to perform the blatant pitch-bending effects. The entire texture thickens as the dynamic intensity mounts, bringing the movement's large B section to a climactic conclusion. Its final moments prepare the listener for a powerful arrival into the next major section.

The A' section boldly begins at measure 112. *Epiphany*-like contours, paralleling those in measures 45-47, return in a compelling setting. *Tutti* forces, stronger than in any of the movement's previous sections, are utilized for the reemergence of these contours, and coalesce in a grand and powerful expression that marks the beginning of the b^2 *subsection*.

As the momentum continues to build, measures 115-119 reiterate the three permutations of the *Epiphany* motive, paralleling their original appearance in measures 48-56. In the present context, however, the gestures surge to a majestic climax, the musical summit of the fourth movement, if not of the entire composition. This apex is represented by the movement's most dramatic occurrence of the *Epiphany* motive at measure 118. The motive's pinnacle moment is indicated by the composer in the score, where he marks the word, *Epiphany*. Though the motive occurs numerous times throughout all five movements, along with its

many permutations, measure 118 is the only place in the score where Maslanka so designates its importance with a label.

> At the climax point of this movement I have written the word *Epiphany* in the score. Epiphany is the recognition of the Christ child as Lord by the Magi. The musical moment connects human awareness with Christ, who represents the power of transformation in human life, that is, connects the individual with the infinite. I wanted a music that moved from the randomness of nature sounds to a focus on the spiritual power underlying material reality. The Christian imagery has great force for me personally, yet this is not "Christian" music as such. All religious traditions have imagery for the forces of transformation and these could just as easily be substituted by the listener.[11]

Maslanka further explains that at measure 118 the "*Epiphany* moment," as he refers to it, is not only the particular point where the motive's full-blown musical expression occurs, but the ultimate metaphoric representation of the dreamer's emergence to fully-transformed consciousness.[12]

After the dramatic tension of the *Epiphany* moment is given release, the music gradually comes to rest by measure 121, where it cadences on a quiet F-sharp minor chord. Measures 122-127 extend the cadential material with mysteriously quiet and dark utterances produced by bass clarinet, contrabass clarinet, and contrabassoon. The final cadential gesture of these low woodwinds is, interestingly enough, the pitches A-flat and B-flat in succession; an ascending major-second interval representing yet another derivation of the *M2 piano germ*.

Continuing logically to follow the movement's reverse-order sequence, the final a^2 *subsection* begins at measure 128. The mysterious veil of tonality with which the movement began is reestablished in measure 129, again heard as a descending minor chord pattern played by the organ. Both piano and vibraphone reinforce the articulations of each

[11] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 7.

[12] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 195.

chord change, making the presence of the eerie half-step descending pattern minutely stronger than before.

The mysterious contrapuntal woodwind activity returns similar to its appearance at the movement's beginning. The woodwind passage, comprised of essentially the same forces as at the beginning of the movement, manipulates its pitch collection in the same manner as before. A few additional elements, such as sensitive tone painting by the alto saxophone, are now included and subtly shade the music with more color and expressive variety. The oboe solo emerges as before, soon answered by alto saxophone. The material, only slightly expanded from its parallel appearance in the opening section, allows the solo alto saxophone room for greater musical animation and expressive development throughout measures 136-144.

Various permutations of the *Epiphany* motive, paralleling their occurrence in measures 21-32, are quietly stated by upper woodwinds throughout measures 148-154. Measures 159-170 bring the movement to a conclusion. As in the passage first heard in measures 33-44, the harmony eventually dissolves, virtually melting its sonorities together into a final obscure chromatic tone cluster, ending the movement mysteriously and inconclusively.

CHAPTER VII

MOVEMENT V:

"An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds."

Similar to the way images are graphically presented in movements I and III of A Child's Garden of Dreams, the fifth movement presents an accessible picture of the music's referential aspects. Infused with recurrent motivic symbols derived from the work's previous movements, the fifth movement brings cyclical unity and formal closure to the entire composition. Among the many gestures reiterated in the last movement, the *Here I Am* motive returns as an especially important symbol.

As with the preceding movements, conventional labels cannot describe accurately the last movement's architecture. A hybrid form evolves, one that transforms motivic symbols through a rondolike process. The movement's formal divisions contrast from one another significantly, even though their musical elements are interrelated. The listener advances through a gamut of psychological encounters that suggest unruffled meditation, joyful exuberance, exhilarated inspiration, festive enthusiasm, perplexed disorientation, and fulfilled ascendancy. Musical divisions range from smooth free-flowing contours to vociferous eruptions of textural and rhythmic power. These juxtaposed undercurrents collectively suggest a pantheistic ideal, as Maslanka explains:

> The dream of Number 5, "an ascent into heaven," philosophically connects good and evil and shows them to spring from the same source. The music offers contrasting

episodes of an agitated dance music and meditative "good deeds" music.[1]

The movement's large formal divisions unfold in the following pattern: A^1 - A^2 - A^3 - B^1 - C^1 - D - B^2 - C^2 - A^4. Among these large units, A^3, B^1, and B^2 divide into clearly discernible subsections that are interrelated. A more specific view of how the movement's architecture unfolds is shown in figure 57.

Figure 57. Formal design of movement V.

A^1 Section (mm. 1-32)
Introduction of M2 wavy motion and several utterances of *Here I Am*

A^2 Section (mm. 33-48)
Brass fanfares herald utterances of *Here I Am* in 5/4 meter

A^3 Section (mm. 49-78)

a^1 subsection (49-64):
The *memory of Poulenc* subsection: Bassoons combine smooth utterances of *Here I Am* and *Epiphany* gestures

a^2 subsection (65-78):
Antecedent/consequent dialogue between solo oboe and solo clarinets

B^1 Section (mm. 79-107)

b^1 subsection (79-95):
Ostinato sixteenth-note groups develop into a building 16th-note continuum

b^2 subsection (96-107):
16th continuum melodic transformations lead to a powerful climax

C^1 Section (mm. 108-116)
The Real Thing musical gestures

D Section (mm. 117-131)
Derivations of combined elements from C^1 and B^1

B^2 Section (mm. 138-184)

b^3 subsection (138-166):
Elevator chimes gesture combined with derivations of b^1

b^4 subsection (167-184):
Musical counterpart to b^2, leads to another powerful climax

C^2 Section (mm. 185-208)
A vivacious *stringendo* presses forward derivations of *The Real Thing* gestures

A^4 Section (mm. 209-242)
Return of *wavy motion*, *elevator chimes*, and *Here I Am* gestures

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[1] Wubbenhorst, "A Child's Garden of Dreams -- Conversations," 7.

Low clarinets quietly open the fifth movement with an unbroken stream of eighth-notes that continuously alternates a pair of two-note chords whose roots are a major second apart. The chords flow buoyantly in two-note slurred groups. The composer describes this continuous stream as "a wavy motion,"[2] a gesture that flows unabated through the first 78 measures, and serves as a backdrop for other important musical developments. The gesture reemerges elsewhere in the music as an important underlying device, especially in the movement's last section, where it underpins the work's final 34 measures. The *wavy motion*, characterized by buoyant lucidity and technical simplicity, both opens and closes the movement. However, despite its apparent simplicity, its metaphoric significance must not be overlooked. According to the composer, the *wavy motion* possesses great psychological imagery. Maslanka elaborates on the gesture's archetypal profundity as follows:

> Now the real interesting thing about that wavering motion . . . is that it is a very simple gesture. But it is, number one, a water gesture. . . . In flowing water, a person experiences one of the major archetypal symbols for deep creative energy—water. . . . In the music it appears as a *wavy motion* that goes like that [wavy hand gesture indicated]. It's a kind of snake-like motion. The *wavy motion*, as represented by the snake, is the inward traveling motion that I experience in emotions through meditation into the realms of the unconscious. It's a *wavy motion*. . . . It's a *wavy motion* that goes back and forth in the same way that a snake moves. So, this is one of the reasons why that snake symbol is so powerful in all mythologies. Among other things, the phallic nature of this symbol is profound. The phallic nature of the snake has to do with the act of spiritual exploration.[3]

The *wavy motion* not only suggests waterlike musical buoyancy and flowing continuous energy, but is an archetypal symbol that captures the very essence of Maslanka's meditative adventures. Spiritual exploration, claims the composer, is at the core of this process. He recalls coming to

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[2] David Maslanka, interview by author, 17 December 1993, tape recording. See Appendix A, p. 181.

[3] Ibid., 181-82.

terms with the gesture's deeper significance while still residing in New York City, after having composed A Child's Garden of Dreams:

> I first discovered this half a dozen years ago when I was working with a friend in New York who was a very good psychic, and I went to him because I was having trouble making a decision about my life. I was making myself sick over it. Do I stay in teaching or do I leave teaching? How do I do that? So we entered into the things that were making me sick. He's a trained Ph.D. psychologist who makes his living by helping clients, and one of the things he did in our work together was to assist me. As I experienced my own images through meditation, he would sit next to me having his own experience of them through his own imaging process. As I sat with him, he would simply go into his own area and image what he saw in me, and then ask some questions.
>
> One time he asked me, "Now just tell me about the moon." Just out of the blue he says, "Tell me about the moon." That is, he just picked this up out of me, sensed the way I was thinking, and said, "Tell me about the moon." So, in my own meditative state at that particular point of the session, I looked to the moon and saw the moon in its wavy pattern—a wavy image.
>
> The moon, in this inner mythology, is so complex in what it means and what it's supposed to do. My direct insight into the energy of the moon has to do with its nature as a transforming agent in human life. It's all symbolic and metaphorical. Yet, I can perceive the energy of travel to the moon, and that the moon is the point at which this energy is transformed before returning to the earth in different ways. This sounds weird and strange, but it is, in my imagining, the transfer point of souls. This is not my own, but I discovered this independently in meditation: that the moon is the transfer point for souls after leaving this life and going on to the next—the way station, as it were. I recently read about this in books, and am not the first to have discovered this phenomenon. People have come across this in other media. So, the *wavy motion* is transformation energy, going from one stage of existence to another. And that *wavy motion* fits the piece, all the way through all this music.[4]

The *wavy motion* is derived from the *M2 piano germ* first appearing in measure 58 of the fourth movement. The gesture also relates to the

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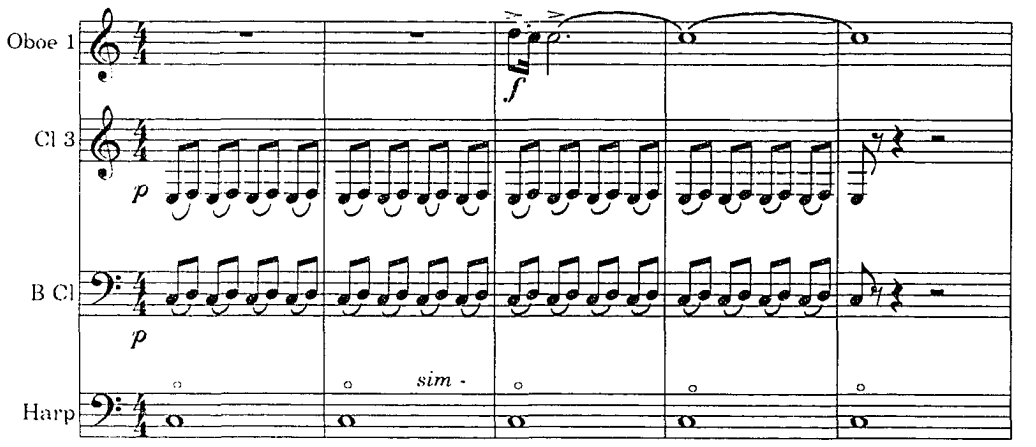
[4] David Maslanka, interview by author, 17 December 1993, tape recording. See Appendix A, pp. 182-83.

first movement's *Here I Am* motive, since the ascending contour of its chord roots is merely an intervalic inversion of the original motive's descending *re-do* pitches. Interestingly, the harmonization of the gesture produces a diatonic parallel of alternating minor seconds. Sounding together, the two intervals are brought into a state of harmonic coalescence, seemingly a resolution to the conflict created by their juxtaposition in previous movements.

Shortly after the movement begins, a clear restatement of the *Here I Am* motive is presented by the solo oboe in measure three. At this point the relationship of the *Here I Am* motive to the *wavy motion* becomes even more obvious (see figure 58).

Figure 58. The fifth movement opens with a *wavy motion* soon overlapped by a restatement of the first movement's *Here I Am* motive (mm. 1-5).



The *wavy motion* continues to flow, fortified in a way reminiscent of the first movement's introduction of the *G sonic fiber*. Several brief occurrences of *crescendo* and *diminuendo* begin to appear within the *wavy motion's* continuum during measures 13-30, imbuing the music with a gentle rising-and-falling effect that results in ebb and flow. These subtle

nuances occur with ever-increasing frequency throughout the movement's first section.

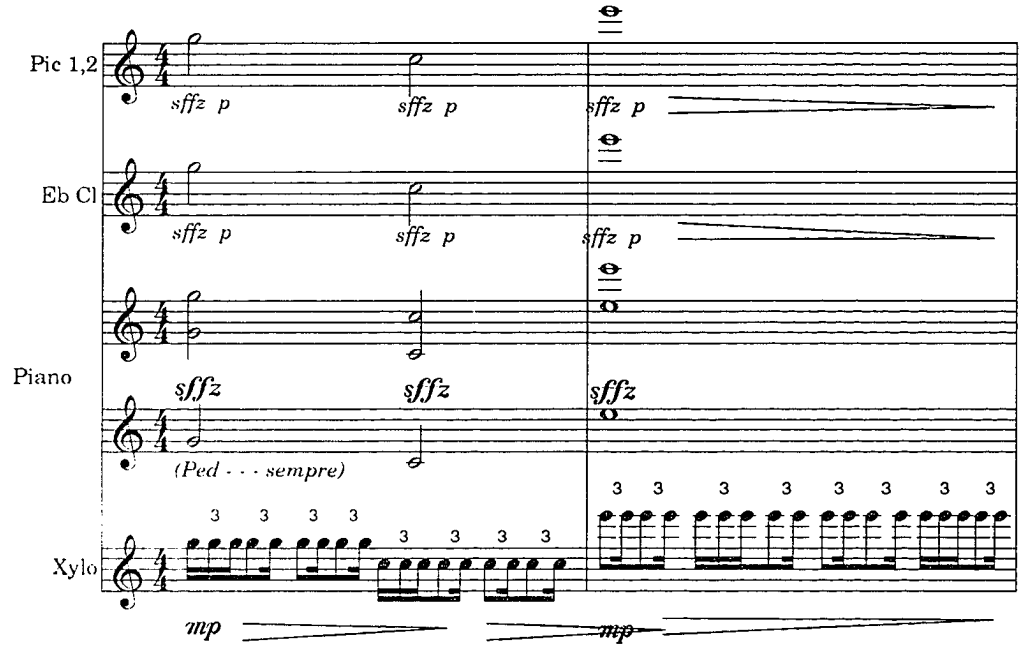
Along with the reappearance of the *Here I Am* motive, other musical gestures from the first movement likewise reemerge. Similar to the first movement, a sustaining C(add 9) chord defines the harmonic fabric as it enters the soundscape in measure 4. A xylophone skips across the musical texture in measure 7 with a dotted-rhythm figure that parallels the first movement's *rhythmic injections* motives. The xylophone not only recalls its rhythmic character, but the original motive's timbre as well, simulating the sounds of the marimba and vibraphone with more optimistic clarity.

More reiterations of the *Here I Am* motive surface, and continue throughout measures 8-15 and measures 20-23. A pair of oboes exchange the *Here I Am* gesture between themselves in an animated musical dialogue, repeating the motive in various forms of diminution and augmentation.

A substantial collection of wind and percussion forces announces four afterbeat *forte-piano* gestures in measures 16 and 17. The succession of these four conspicuous articulations suggests the descending *Epiphany* pitch contour, even though each contains a dense cluster of tones. The uppermost pitches of each cluster, however, clearly outline the descending pitch pattern F - E - D - C.

The fifth and final G pitch of the suggested *Epiphany* motive occurs on the downbeat of measure 18, fulfilling the expectation for an ascending perfect-fifth leap to follow, and rendering a complete expression of the motive. This pitch also appears as the first of a three-note gesture that extends the resolution of the *Epiphany* motive in measures 18-19. The three-note figure, however, is later repeated as an independent gesture from the descending *Epiphany* pattern (see figure 59).

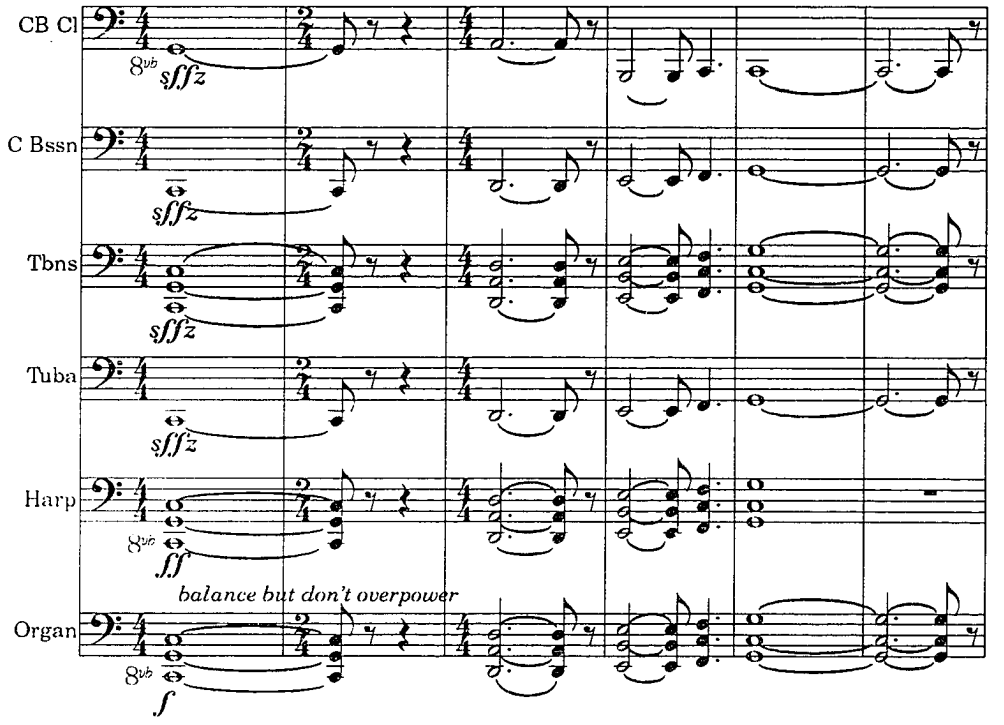
Figure 59. A three-note extension of the descending *Epiphany* pattern (mm. 18-19).



Three repetitions of the three-note *Epiphany* extension follow in measures 21-22, measures 24-25, and measures 28-29. Becoming rhythmically displaced by one count further from the barline with each reiteration, the displacement recalls the first movement's rhythmic dissonance, appearing here as a hyperextension of the original effect. The xylophone part, rather than merely sustaining the initial articulation of each pitch change, further recalls the character of the first movement's *rhythmic injections* motive by animating each tone with dotted-rhythm energy.

Contrabass clarinet and contrabassoon combine with low brass, harp, and organ in measures 24-29 to erupt with a powerful sonic utterance. The resulting gesture recalls the first movement's *low-voice response* motive, simulating its immense weight, prolonged rhythmic character, and ascending pitch contour (see figure 60).

Figure 60. An ascending contrabass gesture is reminiscent of the first movement's *low-voice response* motive (mm. 24-29).



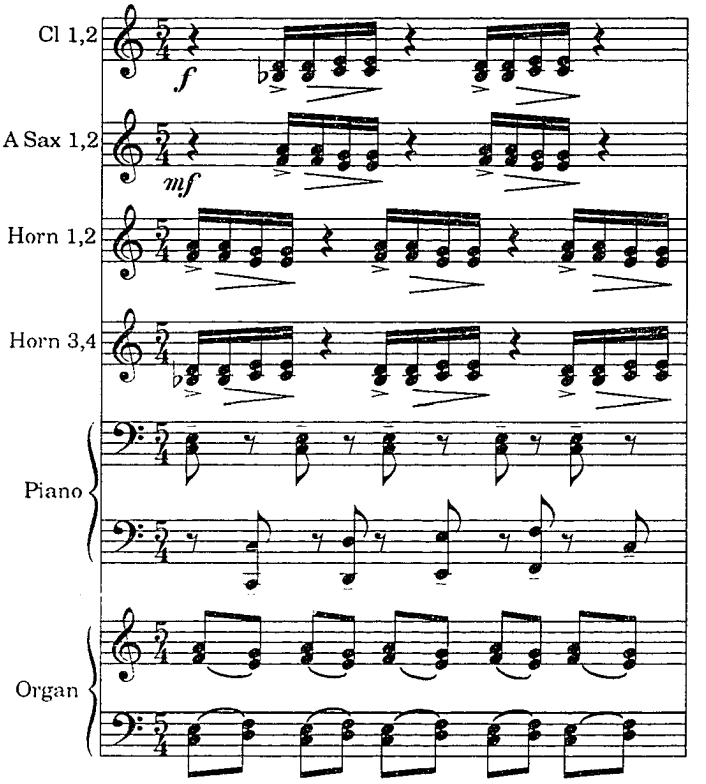
The ascending contrabass gesture not only simulates the first movement's *low-voice response* motive, but evinces itself as a derivation of the *Epiphany* gesture. By reversing the first four tones of the ascending contrabass gesture, the figure is transformed into the *Epiphany* motive (refer to figure 60). The ascending contrabass gesture of measures 24-29, like many of the appearances of the *Epiphany* motive in previous movements, is scored in parallel fifths.

The bold statement asserted by the ascending contrabass gesture provokes considerable musical momentum, and is subsequently answered by rhythmically animated figures in the upper woodwinds and piano in the two measures that follow. The woodwind activity links the material of

the A^1 section to the forthcoming A^2 section, transforming the music into the style of the closely related material that follows.

The A^2 section begins at measure 33, where the meter changes to 5/4 along with a profound alteration in the music's rhythmicity. Accents occur on each successive pulse and afterbeat, creating a volleying effect among disparate groups of instrumental forces. The sensation created by this rhythmic interplay becomes the foundation for an underlying dancelike energy. Four layers of activity simultaneously create the rhythmic milieu: forces that reiterate a single pitch on every single pulse; forces that continuously repeat an ascending one-measure pitch pattern that also stresses afterbeats; voices that play eighth-note couplets grouped under slurs in an ongoing continuum derived from the *wavy motion*; and forces that interplay with one another in a dialogue of one-count sixteenth-note groups. Nearly all the score's forces are utilized at measure 33, and function in one of the aforementioned groups. The sum of their activity is evinced in the following example where only the clarinets, alto saxophones, piano, and organ parts are extracted (see figure 61).

Figure 61. The A^2 Section begins with dancelike rhythmic activity (mm. 33).

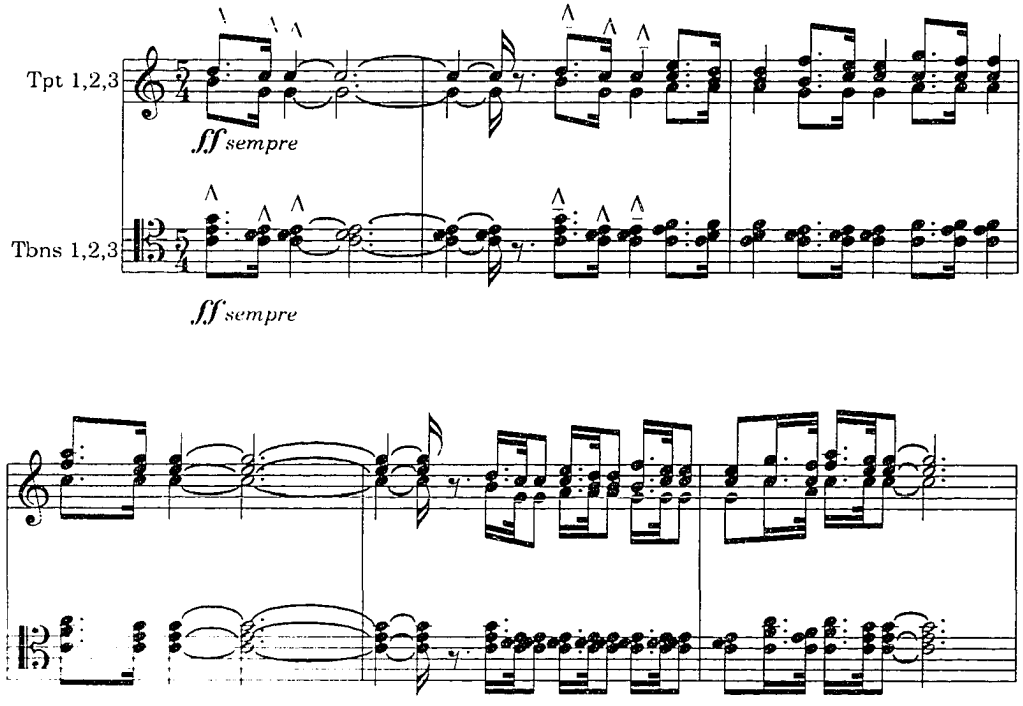


From the example in Figure 61, it can be seen that within the layers of musical activity at measure 33 the afterbeat sonorities are the most emphasized. Low-register scoring affords the afterbeats the most weight, employing the texture's heaviest forces: bassoon, contrabassoon, tuba, low-register piano, and tenor drums. Moreover, the rising melodic contour of the afterbeats, derived from the ascending contrabass gesture of measures 24-29, gives the figure predominance.

During measures 34-48, the dancelike accompaniment continues as brasses herald a series of powerful *Here I Am* reiterations. The fanfare-like quality of the brass statements, presented by trumpets and

trombones, recalls their similar introduction and development in the first movement. Here the initial statement resounds broadly in measure 34 . The second utterance, beginning on count three of measure 35 reiterates an ascending melodic sequence. The third utterance, at count three of measure 38, is stated in diminution, and ascends as another sequential pattern, resulting in increased tension and a sense of progression (see figure 62).

Figure 62. Brasses herald a series of *Here I Am* reiterations (mm. 34-39).



Various derivations of the *Here I Am* gesture continue throughout measures 40-48. Combined brasses and upper woodwinds fortify the appearance of these gestures with even more conviction than before, and embolden the music with a growing sense of momentum and grandeur. The accompanimental texture's energy is subsidized by additional

percussion forces, giving the musical underpinnings even greater dimension. The music builds to a dramatic summit, drawing the A^2 section to an inspired peak.

At measure 49 the music suddenly reverts to 4/4 meter, and calmly recaptures the flowing essence with which the movement began. Buoyancy again prevails within the musical undercurrents as the *wavy motion* reemerges in the fourth horn part, and as a sixteenth-note continuum is lightly generated by the marimba. At this particular point, where the A^3 section begins, the score is marked with the words *memory of Poulenc*. Asked about the significance of this reference to the French composer, Maslanka responded accordingly:

> [The music at measure 49] is certainly not a quote from Poulenc. It's a cross-connection [having to do with] how I feel about Poulenc's music. In my own estimation, Poulenc is one of the major writers for wind instruments. The solo sonatas for winds, for instance, are among the finest, in my opinion. I've always admired them. As a clarinet performer I've played the clarinet sonata . So, when I compose for winds, I often think of Poulenc as the spiritual father in a curious way. Although our styles are not altogether similar, there's a whole lot of blunt emotional expression in Poulenc. There's also the inclusion of elements of French popular life, and it seems that my music also draws elements of American popular life into it. . . . So, Poulenc has been a root point in my thinking. I can only say that the music at measure 50 does not quote Poulenc. My tribute to Poulenc in the score is because of the quality of the character there. It brought back to me some of the character of Poulenc's music.[5]

Along with an instant change of meter and musical character, the tonal centricity of C is shifted at measure 49. The *wavy motion*, played by fourth horn, alternates the pitches D-flat and C in a descending minor-second interval pattern. Other voices in the music's texture sustain the pitches A-flat and E-flat. However, the sustained pedal on D-flat, produced by bass clarinet, contrabass clarinet, and contrabassoon,

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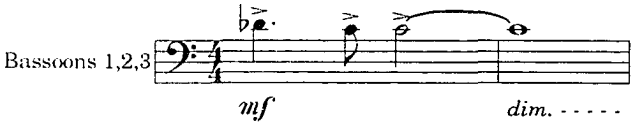
[5] David Maslanka, interview by author, 17 February 1993, tape recording. See Appendix A, p. 203.

suggests tonal gravity of D-flat. Nevertheless, the texture's total pitch collection contains only four flats at this point.

The entire span between measures 49-64 continuously features the bassoons and is the a^1 *subsection* of A^3. The bassoons restate the *Here I Am* motive in measure 50. However, the bassoon's *Here I Am* gesture appears with an intervalic contraction from a major second to a minor second (see figure 63).

Figure 63. Bassoon transformation of the *Here I Am* motive (mm. 50-51).



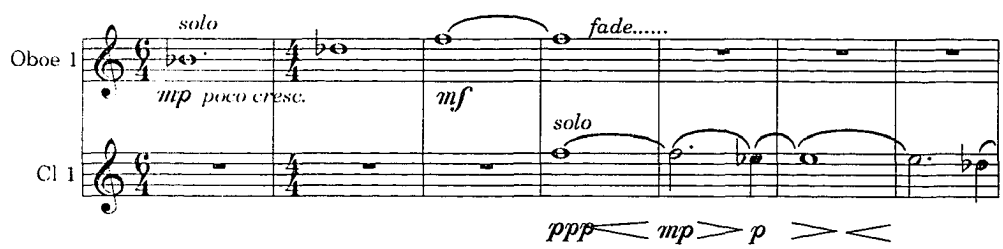
The bassoons reiterate the gesture again in measure 54 on the same pitches, before restating it in augmentation in measures 56-57. The augmented version is scored a step higher than in its predecessors, employing the pitches E-flat and D-flat, and thus restoring the motive's original major-second pattern. The succession of these pitches, combined with the strong assertion of G-flats in the accompanying pitch collection at measure 56, confirms the tonal centricity of D-flat.

The melodic prominence of the bassoons continues throughout the measures that follow. The bassoons' contour eventually culminates in a dramatic expression of the *Epiphany* motive that begins on count four of measure 58, and continues through measure 64. After the *Epiphany* gesture reemerges, other forces subsequently fortify the bassoons, assuring that the motive is distinctly heard.

An oboe solo responds to the *Epiphany* gesture in measures 65-67, introducing the a^2 *subsection*. At the same time, low-register octaves in the piano part strongly assert D-natural, momentarily thwarting the tonal centricity of D-flat. The piano octaves move to B-flat in measure 66, however, and then resolve to D-flat in measure 67.

The gesture produced by the oboe solo is comprised of three sustained pitches that slowly and peacefully ascend: B-flat - D-flat - F. These three tones recall both the ascending contour and plaintive quality of the second movement's *Black Is the Color*. The last tone of the oboe gesture is overlapped with a similar clarinet solo that emerges with a descending pattern of sustained pitches: F - E-flat - D-flat. The clarinet tones not only appear as a consequential gesture to the oboe solo that precedes it, but also suggest the descending characteristic of the *Epiphany* motive from which it derives (see figure 64).

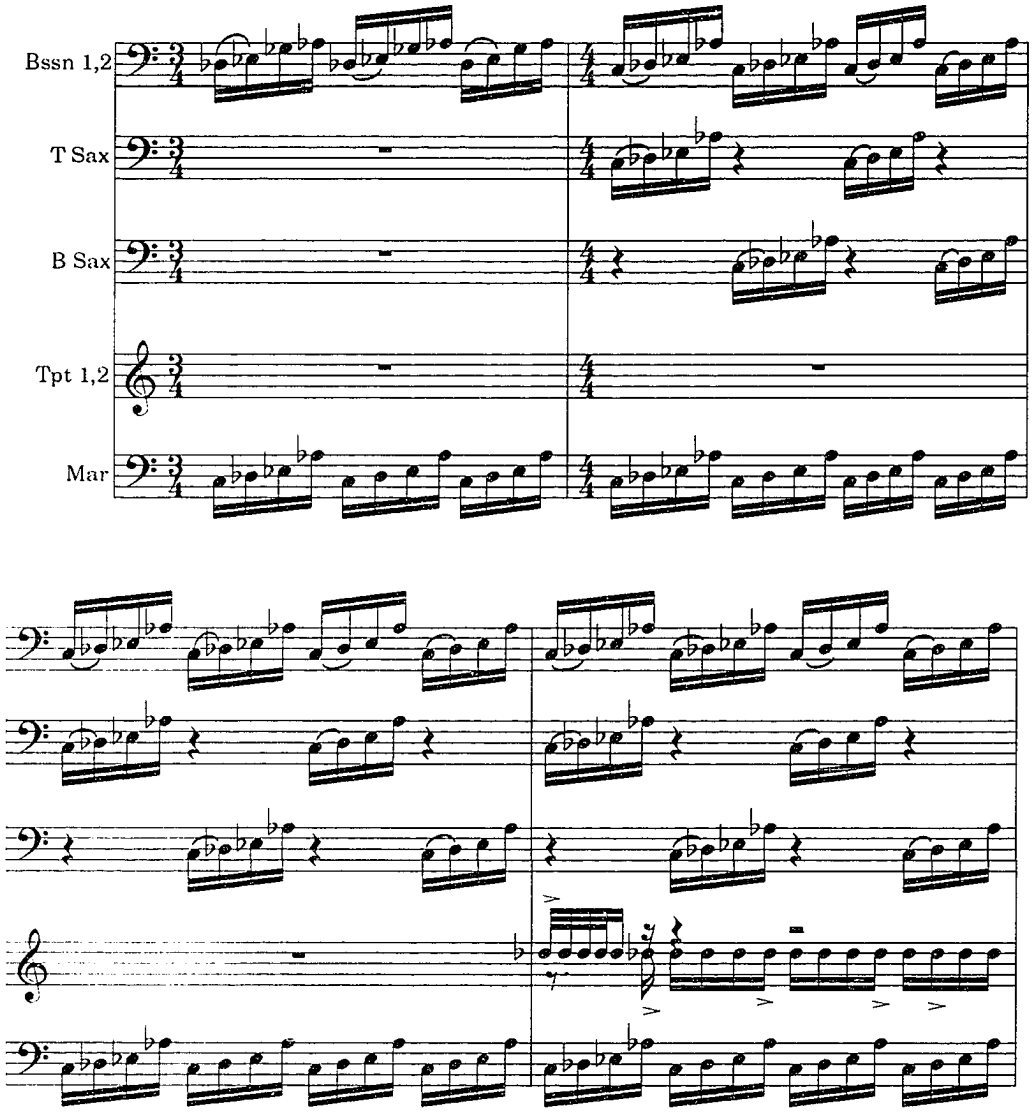
Figure 64. Antecedent and consequent gestures of solo oboe and clarinet (mm. 65-71).



Another player echoes the solo clarinet gesture in measures 72-78, and brings the A^3 section to a peaceful resolution.

The *wavy motion* continues as an important undercurrent into the B^1 section, which begins at measure 79. *Ostinato sixteenth-note groups*, each comprised of four ascending tones, introduce themselves and collectively form an ongoing rhythmic continuum as they repeat. Their initial appearance in measure 79 by bassoons and marimba interrupts the smooth musical texture held over from the previous section. The injection of these figures begins as a relatively minor eruption. In the next measure, tenor and baritone saxophones merge with the *ostinato sixteenth-note group* activity. Shortly afterward, in measure 82, a continuous stream of sixteenth-notes on the pitch D-flat begins in the trumpets, overlaying the ascending *ostinato sixteenth-note groups* (see figure 65).

Figure 65. The B^1 section begins with *ostinato sixteenth-note groups*, each comprised of four ascending tones. The continuum is subsequently overlaid by trumpets that reiterate the same pitch (mm. 79-82).



The *ostinato sixteenth-note groups*, played by the woodwinds and marimba, clearly show that the pitch collection remains defined with five

flats. Accents, infused into the trumpet gesture of measures 82-83, focus on D-flat. The accents within the gesture incite the music with a stimulating syncopated pattern, one that will later emerge as a predominant characteristic in the music.

At measure 84, clarinets generate a series of ascending note couplets that interplay with one another and mingle with the *ostinato sixteenth-note groups*. At the same time, drums enter and carry on the syncopation initiated by the trumpets. In measures 85-88, flutes imitate the trumpet gesture of measures 82-83, similarly prolonging pitch fixation on D-flat.

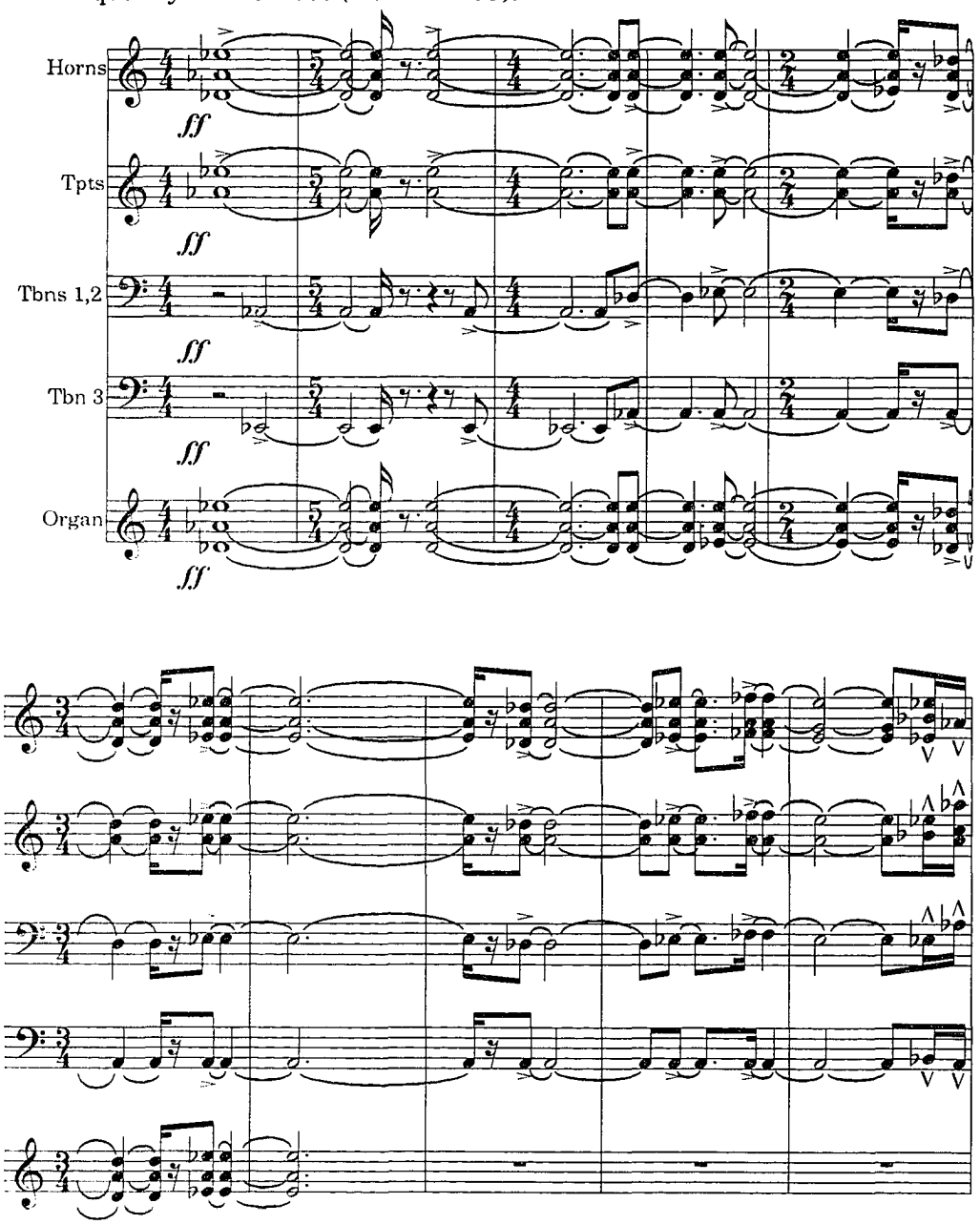
More voices enter into the texture at measure 89, where the trumpets reestablish their continuous sixteenth-note articulations on the pitch D-flat. An ever-increasing collection of voices contribute to growing textural density. The momentum continues throughout measures 90-95, where a preponderance of instrumental forces reinforce the *ostinato sixteenth-note groups* that continue to ascend and proliferate the soundscape in a nearly relentless fashion. The music builds with a *tutti crescendo* throughout measures 92-95, and launches the momentum toward the next subsection. A considerable transformation occurs between measures 79 and 95, one in which the music evolves from gentle smooth injections to pervasive sixteenth-note eruptions. The syncopated accents, initiated by the trumpets but now played by powerful percussion forces, become the dominant characteristic of the music's underpinnings. The accents conflict with the regular pulse established by the *ostinato sixteenth-note groups*. This episode of transformation, the b^1 *subsection*, prepares the listener for a powerful arrival into more majestic musical terrain.

The b^2 *subsection*, which begins at measure 96, erupts with sonic velocity as *tutti* forces resound at a mighty *fortissimo* dynamic level. Four concurrent layers of musical energy advance through measures 96-105. First, the *ostinato sixteenth-note groups* continue to proliferate the soundscape, carried by oboes, low clarinets, low saxophones, harp, piano, and marimba. Second, the syncopated accents of the sixteenth-note drum stream persist, underpinning the entire texture. Third, brasses,

contrabass woodwinds, and organ unite to sustain a succession of compelling quintal sonorities that superimpose the entire panorama with an aura of vastness. Their long note durations stand out amidst the otherwise rhythmic texture. Fourth, high woodwinds, alto saxophones, and xylophone execute sixteenth-note melodic contours that are derived from both the *Epiphany* and *wavy motion* gestures, and prevail as the entire section's zenith. Of the aforementioned layers, the first two are mere extensions from previously established material, while the third and fourth are heard as new elements. Let us more closely examine the latter pair of layers.

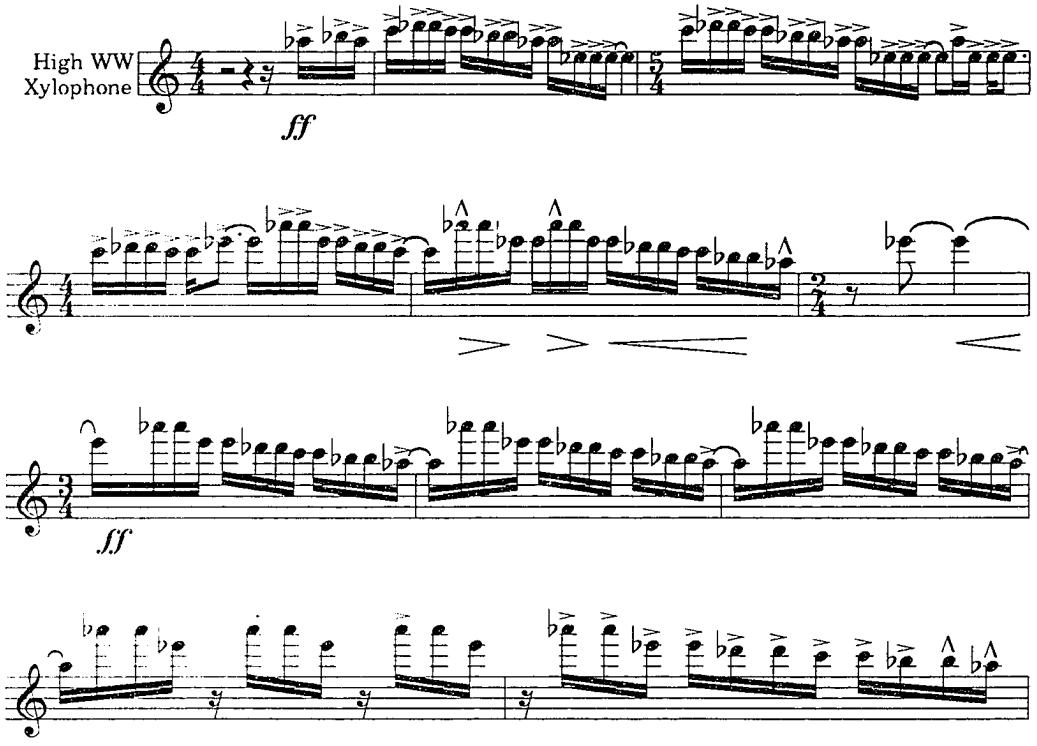
The melodic line of the brass, contrabass woodwinds, and organ during measures 96-105 are derived from the fourth movement's *M2 piano germ*. Furthermore, the present transformation bears the same intervalic relationship to the *Here I Am* and *wavy motion* gestures as does the original *M2 piano germ*. Thus, the gestures are all interrelated (see figure 66).

Figure 66. Sustaining quintal sonorities, derived from the fourth movement's M2 *piano germ*, superimpose the soundscape with a quality of vastness (mm. 96-105).



Cresting the musical texture of measures 96-105 are the distinctive articulations of high woodwinds, alto saxophones, and xylophone. The melodic contour, shaped by their sixteenth-note declamations, is derived from both the *Epiphany* and *wavy motion* gestures. Accented upward leaps in the upper-woodwind pattern appear in measures 98-99. These conspicuous ascending leaps cause a rhythmically displaced pulse to dominate. Each accented tone sounds as though it rebounds off the beat that immediately precedes it. The accented ascending leap is a distinctive feature in measures 101-105 as well. It will later arise as a provocative characteristic in formal sections that follow (see figure 67).

Figure 67. High woodwind contours, derived from the *Epiphany* and *wavy motion* gestures, is characterized by its distinctive articulations, rhythmically displaced accents, and upward skips (mm. 96-105).



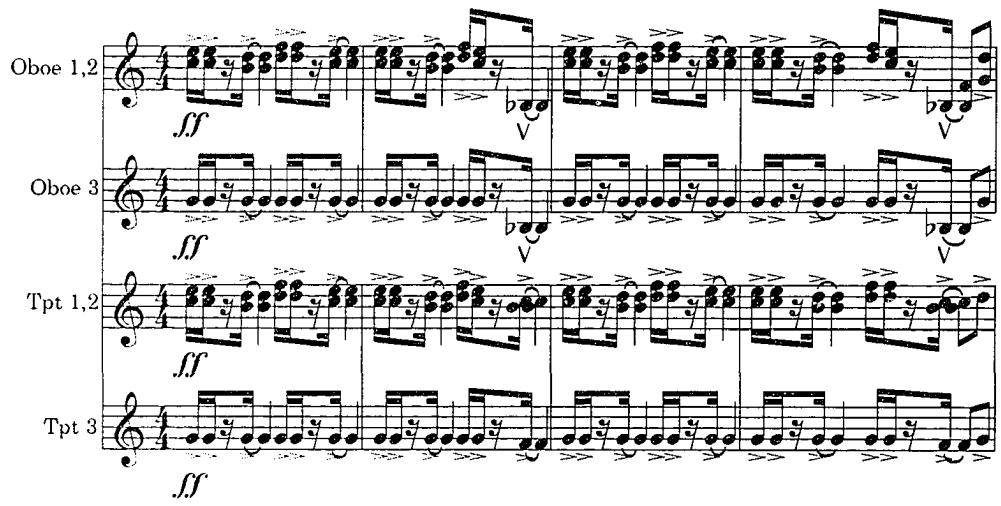
A descending linking figure, two-measures in length, proliferates the texture with tenacious sixteenth-note accents. Afterward, the music enters the C1 section at measure 108. The section begins with music that captures the spirit and rhythmicity common to much American popular music. The composer explains that he often uses either direct quotations of popular music, or an intimation of popular American culture in his music.[6] Measures 108-116 suggests such an intimation, as Maslanka himself attests:

[6] David Maslanka, interview by author, 17 February 1993, tape recording. See Appendix A, p. 203.

> The music at this particular point is the rhythm and essential melodic shape of a theme used in a Coca-cola advertisement from the 1960s. And Coke is the real thing! College students won't remember this particular advertisement, of course, because they weren't born then. But, that's it! It comes bursting out of all that, and it seemed to be a tremendously ironic little thing to do at that particular instant. And, it's a little joke![7]

The Real Thing gesture, like the majority of symbols heard throughout the work, is strikingly similar to the *Here I Am* motive. The gesture bursts out with festive energy. In measures 108-111, it is played by oboes and trumpets in combination, and is joined by flutes and clarinets in measures 113-116 (see figure 68).

Figure 68. *The Real Thing* gesture (mm. 108-111).



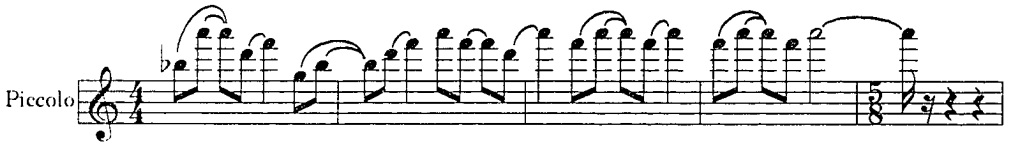
The pitch collection of *The Real Thing* gesture suggests tonal centricity on C. However, the pitch collection found in the accompanimental underpinnings contains B-flat, A-flat, and F-sharp, disallowing a conventional perception of an established key. The two collections, while

[7] David Maslanka, interview by author, 17 February 1993, tape recording. See Appendix A, pp. 204-05.

occurring simultaneously, function as independent entities. The accompanimental activity forecasts its eventual proliferation within the next section, but first makes its appearance as a latent gesture suggesting psychic disorientation.

Coinciding with *The Real Thing* activity is an overriding piccolo countermelody that permeates the entire C^1 section's nine-measure span. The shrill countermelody is distinguished by its interval skips, frequent pitch direction changes, and rhythmic hemiola (see figure 69).

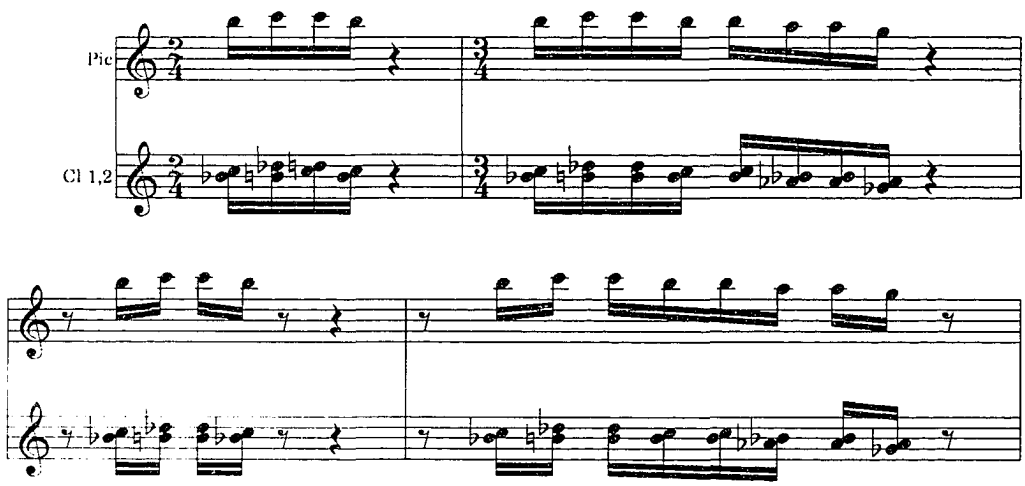
Figure 69. Piccolo countermelody appears in the C^1 Section (mm. 113-117).



Sforzando-piano attacks appear in the horn and trombone figures of measures 113-116. The attacks are rhythmically displace in resistance to the music's ground pulse. Throughout these measures, the attacks occur closer and closer together until they eventually proliferate the afterbeats of every pulse. The metric resistance caused by these articulations recalls the rhythmic dissonance of measures 55-56 in the first movement, and the way it occurred just before the *inferno* section. Similarly, the afterbeat *sforzandi* bring closure to the C^1 section and prepare the listener for the more dangerous and difficult terrain to follow.

The D section comprises measures 117-131. Its composite elements are derived from the previous B^1 and C^1 sections. The score is marked with the words *spiky, machinelike* as the section begins. Two overarching musical activities characterize the soundscape. First are the distinctive sixteenth-note articulations produced by high woodwinds, xylophone, and marimba, derived from the high woodwind activity of measures 96-107 (see figure 70).

Figure 70. Transformed sixteenth-note articulations (mm. 120-123).

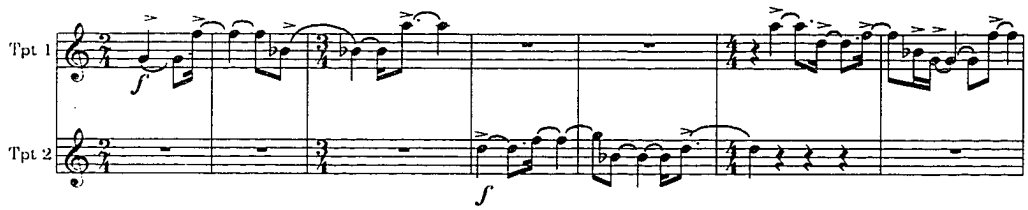


The sixteenth-note counterpoint that pervades measures 120-132 clearly recalls the high woodwind activity of measures 96-107. Both sections feature a similar melodic contour, rhythmically displaced accents, and occasional skips. The D section's rendition, however, is harmonized at three parallel pitch levels, minor-seconds apart from one another. This insidiously dissonant harmonization obscures the melody. Furthermore, the rhythmic construction of the newer material is more disconnected, with frequent meter changes that confuse the listener's ability to perceive the downbeat pulse. Inserting themselves between various sixteenth-note fragments, subsequent woodwinds, piano, and anvil add to the dissonance by gouging the texture with intrusive tone clusters. The overall effect is that the gestures in measures 120-132 have been transformed into harmonically dissonant, erratically metered counterparts to figures appearing in measures 96-107. The effect likewise suggests an evolution from inspiration to cynical disorientation.

The second stream of musical activity during measures 117-137 is the countermelody that resonates strongly through the entire D section.

The sustained trumpet gesture imitates the piccolo countermelody of the previous C^1 section. The trumpet contour features similar large interval skips, pitch direction changes, and rhythmic hemiola (see figure 71).

Figure 71. Imitation of the previous piccolo countermelody by trumpets (mm. 119-125).

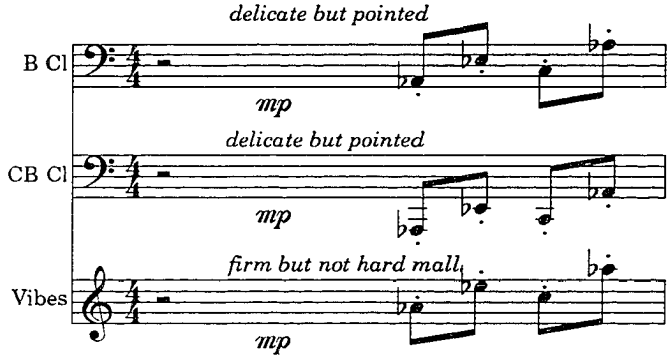


The intense D section builds to a dramatic conclusion in measures 134-137. The texture again becomes dense, and the music expands powerfully through a *fortissimo molto crescendo.* The section is brought to an unmistakable close on the fourth beat of measure 137, where four spiky sixteenths vehemently punctuate the soundscape at its intense apex.

Smooth, quietly rolling terrain immediately follows in measure 138 at the beginning of the B^2 section. The same peaceful essence as in the *memory of Poulenc* segment of measures 49-64 prevails upon the music. Horns sustain the pitch C for several measures, while sparse underpinnings produce a gentle lilt. The accompanimental material imitates the *ostinato sixteenth-note groups* introduced in the B^1 section. Similarly, the horns' sustaining C pitch parallels the first movement's *G sonic fiber.*

At measure 139 a new motivic gesture delicately resonates over the peaceful setting (see figure 72).

Figure 72. *Elevator chimes* gesture (mm. 139).



The gesture is characterized by its wide skips, its distinctive direction changes, and its chime-like articulations. The figure is merely an A-flat major arpeggio, whose pitches are presented as four simple eighth-notes. Maslanka explains the symbolism of this gesture as follows:

> For me that gesture is simply an evolution, I suppose, of my memory of department store elevators when I was a child—these wooden floor-moving elevators that smelled like perfume. So, all that stuff gets pulled into the music, and that's why I say there are elements of American popular life in there. Its gets pulled in, but not with intent to be that. I mean, it suddenly takes on a glow of its own because of its context in the music.[8]

Six disparate declarations of the *elevator chimes* gesture occur between measures 139 and 159. Throughout this same period of episodic development, the *ostinato sixteenth-note groups* continue to flow, passed from voice to voice. Over the course of the material's unfolding, the *ostinato sixteenth-note groups* produce heterogeneous strands of instrumental color that weave in and out of the texture as *crescendi* and *diminuendi*.

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[8] David Maslanka, interview by author, 17 February 1993, tape recording. See Appendix A, p. 205.

Meanwhile, the horn sonority continues to linger above more animated elements. The pitch C is held for six measures before it is eventually raised to D-flat. After two measures the D-flat then ascends to E-flat. Four measures later, the pitch contour descends from the E-flat to C, and then from C to A-flat. The contour becomes suddenly angular when it leaps a major-sixth upward to F. The F is then sustained three measures, rises to G for another two measures, and finally resolves to an A-flat in measure 158. The tension and eventual resolution promoted by the horn contour strongly intimates tonal centricity on A-flat. However, trumpets simultaneously perforate the underlying texture with a syncopated sixteenth-note pattern, the same gesture used throughout measures 82-95. Like its counterpart, the trumpet reiterations again give pitch fixation to D-flat. The juxtaposition of the horn's A-flat horn contour with the trumpet's D-flat fixation is reminiscent of the way in which the first movement began, where the sustained G *sonic fiber* coincided with the introduction of various motivic gestures tonally centered on C.

At measure 162 the music transforms from the smooth sustained essence of the preceding measures to more percussive angularity. The *ostinato sixteenth-note groups* begin to proliferate the texture with distinctive articulations. The music that begins at this point is an exact repetition of measures 91-95, which once again anticipates the arrival of powerful forthcoming music.

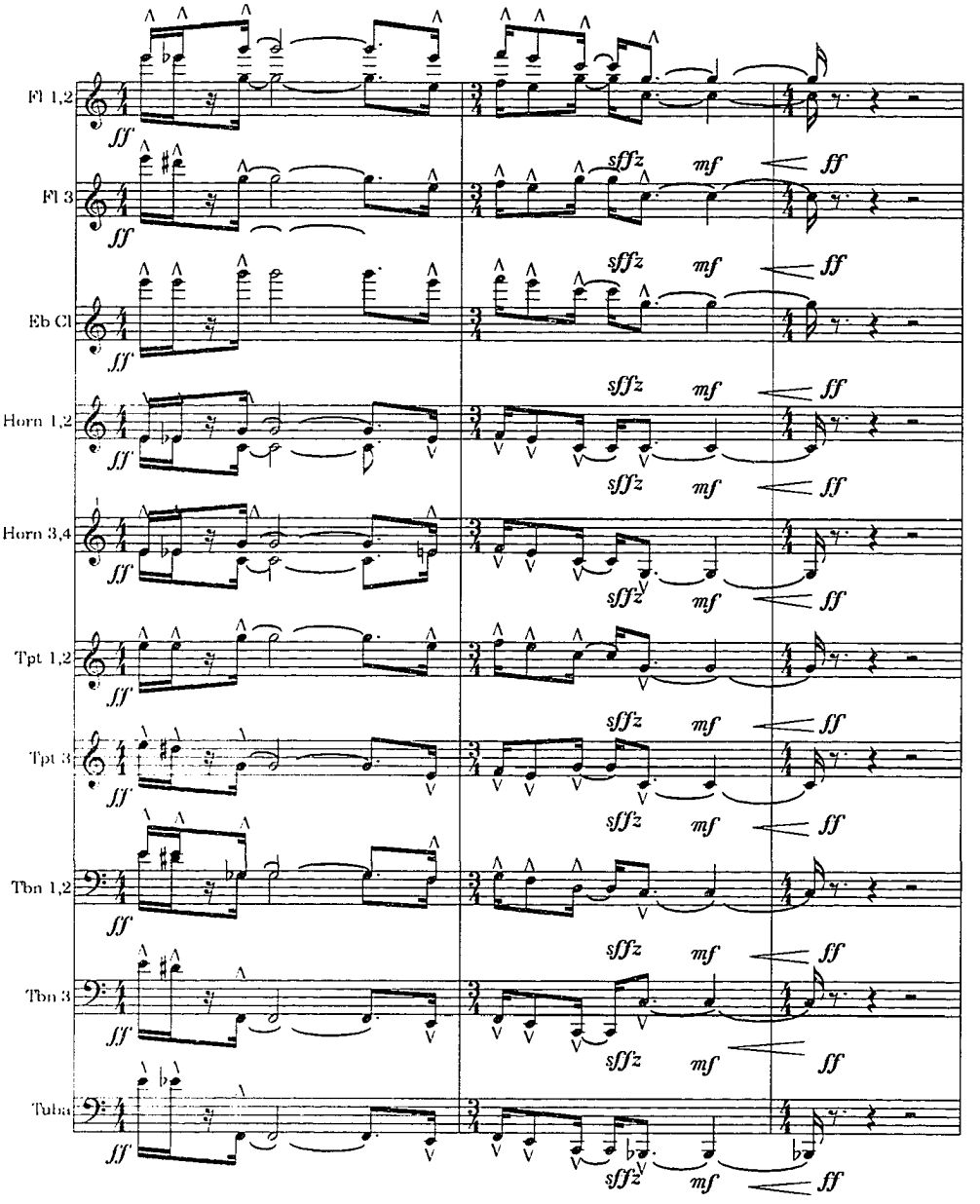
The b^4 *subsection* emerges at measure 167 and continues through measure 184. Measures 167-175 appear as an exact repetition of measures 96-104. The powerfully majestic expanses of the b^2 *subsection* are recaptured, and again build toward an important musical peak. Measures 176-184 prolong the energy and bring the movement to another musical summit, concluding the B^2 section with heightened inspiration.

The Real Thing gestures reappear at measure 185, bringing the listener into the C^2 section. A *stringendo* is unleashed in the next measure, which allows the figures to race ahead with unbridled restraint. The peak of the *stringendo* occurs at measure 193, where the music's tempo levels off at a torrid *prestissimo* pace.

In the fleeting moments that transpire over measures 193-206, the woodwinds unleash a series of furious sixteenth-note gestures. The character, intervalic content, dissonance, and rapid-fire succession of these figures recall the vivacious milieu of the third movement. As the texture thickens, played by an ever-increasing collection of voices, it becomes supercharged with near reckless abandon.

Shortly after the furious woodwind passage ensues, the brasses herald two successive utterances, each derived from the *Here I Am* and *The Real Thing* gestures. Before a third utterance is delivered, the music's feverish tempo is abruptly interrupted by *caesura* at the end of measure 206, leaving the listener suspended with anticipation. The third brass utterance, fortified by flutes and E-flat clarinet, finally resounds in measures 207-208, where Tempo I is reestablished, and the C^2 section brought to its conclusion (see figure 73).

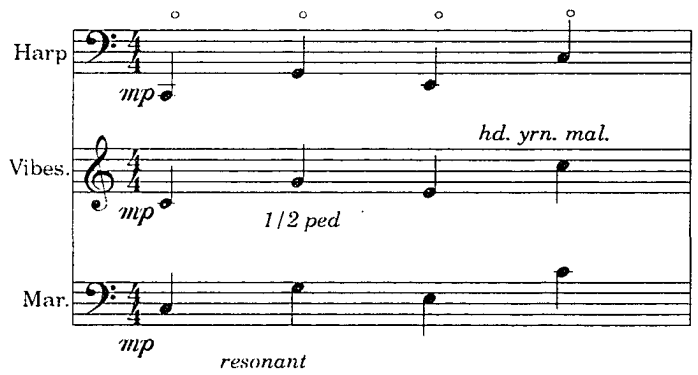
Figure 73. Final fanfare of A Child's Garden of Dreams, derived from the *Here I Am* and *The Real Thing* motives (mm. 207-208).



The movement's last segment, the A^4 section, begins quietly in measure 208 with the return of the *wavy motion*. Each of the gesture's tones is harmonized in thirds.

In measure 210 the *elevator chimes* reappear in augmentation. It is the first of six repetitions of the gesture in the movement's final measures. The first two occurrences, in measures 210 and 212, clearly outline a C-major triad (see figure 74). Measures 217 and 225, however, give two appearances of the gesture as an F-major triad. At measure 227, the gesture is restored to C-major, suggesting the completion of a plagal harmonic motion typical of many common-practice codas. The gesture's final appearance in measures 233-234, again in outlining C-major, is in double augmentation.

Figure 74. The *Elevator chimes* gesture reappears in augmentation and outlines a C-major triad (mm. 210).

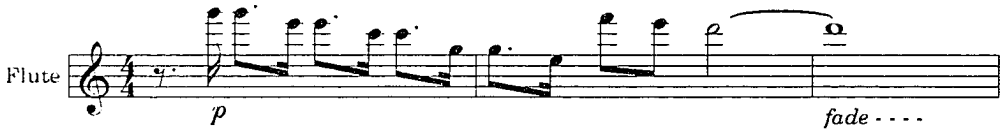


The *wavy motion* continues throughout the section, passed from one instrumental color to another to create musical ebb and flow. Long tones are sustained by solo oboe, whose contour strongly intimates tonal centricity on C, especially because of the G-C resolutions heard in measures 213-214 and 222-223.

In measures 214 and 223, a dissonant shadow is cast by the piano and harp, when D-flats emanate briefly from the instruments' low registers. In each case, however, D-flat is quickly resolved to F, which then eventually resolves to C. The F-C plagal resolution, like that of the *elevator chimes*, contributes to the spiritual essence which prevails upon the music's final moments.

In measures 220-222 a solo flute articulates a peaceful but spirited gesture that is reminiscent of the *Here I Am* motive's dotted-rhythmic quality, and that clearly outlines a C-major triad (see figure 75).

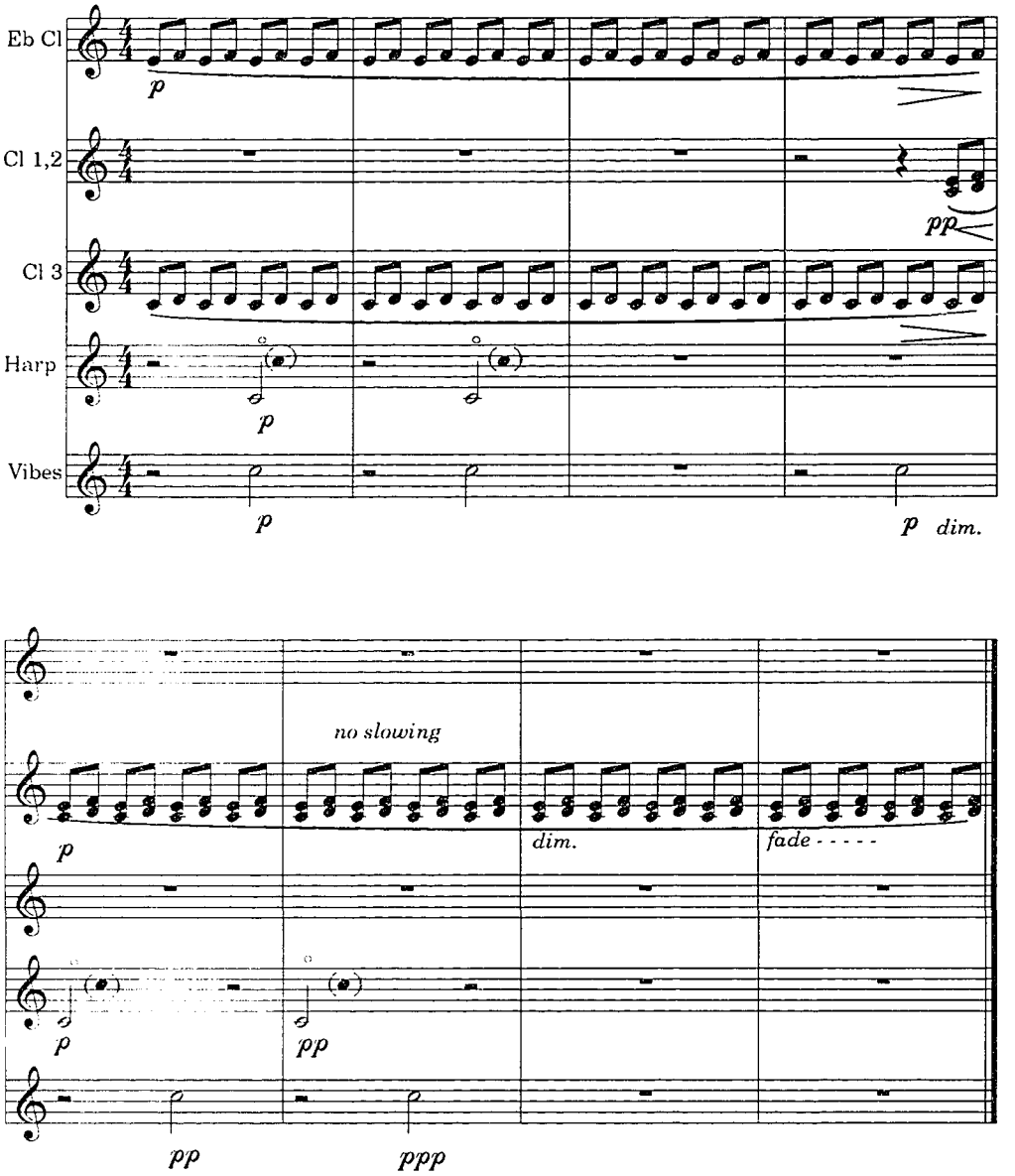
Figure 75. Solo flute gesture (mm. 220-222).



The flute gesture reappears in measures 227-229, engaging the solo oboe in musical dialogue. Finally, in measure 232, the solo flute quietly states the work's final utterance of the *Here I Am* motive, and then fades.

All that remains is the *wavy motion*, sparsely embellished by tiny scintillating C pitch articulations, delicately produced by harp and vibraphone in alternation. The last two measures of the work, containing only the *wavy motion* gesture, end with two unaccompanied clarinets quietly fading into tranquillity. Interestingly, the last audible sounds are the upper neighbor tones of the *wavy motion*. The music finishes with an up-turn, in a peaceful, hopeful way that suggests blissful ascendancy (see figure 76).

Figure 76. Final sonorities of the fifth movement (mm. 235-242).



CHAPTER VIII

SUMMARY AND CONCLUSION

In creating a thirty-five minute composition such as A Child's Garden of Dreams, a composer is confronted with a number of challenging issues concerned with capturing and maintaining interest. Maslanka's combination of variety and repetition, as well as the evolutionary process active throughout the work, are the primary elements used to sustain such interest compellingly. Although the composer would perhaps deny that the work possesses a formal harmonic plan, there nevertheless is a pattern of relative stability to obscurity and return to stability. Thus, considerable dramatic as well as musical contrasts abound, opening the possibility for the listener to experience archetypal images on a personal level. Yet the work is capable of evoking a sense of subconscious unity through the use of relatively simple materials that gain complexity and eventually weave threads of continuity through the musical construction.

Aside from the powerful psychic imagery suggested throughout the work, tonal evolution permeates A Child's Garden of Dreams. However, the majority of Maslanka's musical language is not expressed through means of pre-twentieth-century functional harmony. Nevertheless, overarching tonal relationships exist, some of them obvious and others more obscure. For example, the first movement begins with clear diatonic centricity on C, and eventually intimates the establishment of C-major before becoming laden with harmonically complex dissonance. Eventually the movement ends with diatonic tonal centricity on G. Polarity between C and G is established, but only after a complex evolutionary process, and not through ordinary means of functional harmony.

The second movement, the most harmonically traditional of the five, proceeds into relatively distant tonal areas from those of the first movement. It utilizes a melody clearly constructed in F-sharp Aeolian, manipulates its accompanying pitch collections in such a way as to suggest a continuously changing background of harmonic elements, eventually modulates to B-Aeolian, and mutates to D-major at its conclusion.

The third movement, harmonically the most dense and dissonant music within the work, suggests pantonality in the background elements of the movement's first half, while its melodic contours suggest diatonicism. Tonally it is the most distant from the first and last movements. The linear elements contained within the movement become harmonized with such dissonance that no tonal focus can ever be clearly grasped. Each tone of the *Kiss is just a kiss* melody, for example, is harmonized in minor-seconds, obscuring the opportunity for tonal centricity despite the gesture's melodic nature. Thus, in most of the third movement, insufficient tonal predominance prevents the listener from clearly discerning an established key or mode. Rather, harsh collections of dissonant vertical constructions are abundantly and powerfully unleashed. At one point, a highly dissonant tone cluster, comprised of the pitches G, G-sharp, A, and A-sharp, brings the first section to a climax, and roars at a *fortississimo* dynamic for fifteen measures. The *Terrible Cry of the Beast* motive, appearing near the movement's conclusion, vaguely suggests tonal centricity on A by virtue of its descending-fourth melodic contour. Yet the figure's vertical dissonance disallows it being discerned with a clear-cut modal identity.

The fourth movement begins with the previously-discussed harmonic dichotomy that juxtaposes the suggestion of F major with E Phrygian. Later, short periods in F minor, A-flat major, and B major are revealed in succession. The fast music in the movement's middle section suggests D Aeolian, and later returns to slow music in A minor. The return of earlier materials takes the listener again through a cycle of F minor, A-flat major, and B major, before eventually concluding the movement with the same mysterious harmonic dichotomy with which it

began. The last sound is a dense tone cluster that brings the music to a completely unresolved and hazy ending.

The fifth movement returns to the clear diatonic focus on C with which the first movement began. C major is essentially in force for a substantial portion of the movement before transforming to D-flat major. The music heavily suggests tonal focus on A-flat in later sections, evolves through periods of considerable dissonance, and eventually returns the listener to music clearly grounded in C major at the movement's conclusion.

The evolution of motivic gestures, rather than the goal of pre-twentieth-century functional harmony, is the most distinctive characteristic of Maslanka's transformational process. The fifth movement, in its summary of all the work's motivic gestures, is especially provocative as a culmination of the transformational journey is reached.

The composer points out that Stravinsky's Rite of Spring strongly influenced his thinking as he composed A Child's Garden of Dreams.[1] Though these compositions share some stylistic traits, it is likely that the relationship between the two works has mostly to do with the primitive undercurrents germane to both pieces. Maslanka stresses that the archetypal images presented in his music are primitive in nature, and underpin all of A Child's Garden of Dreams.[2] A striking parallel exists between Maslanka's creative process and the composer's philosophical views about evolution and genetic heritage, as Maslanka explains:

> The realm that is truly subject to knowledge in human life is really so very small. Most of it is lived through instinct and through social conditioning, and so on. There are those two levels. There is the social conditioning level which starts at birth, and which brings a person to wherever they are today, with all the good and the bad, and all the things that a person struggles with and the things that they work well with. That's all there.
>
> The other is at the archetypal level, which is one's human heritage, and which comes through a person's system.

[1] Wubbenhorst, A Child's Garden of Dreams -- Conversations," 4.

[2] David Maslanka, interview by author, 17 February 1994, tape recording. See Appendix A, p. 194.

> One inherits it simply by being human. I don't know about other people's systems, but mine has to do with ideas of evolution, that we have come from a long line of apes, and that we have evolved into the latest ape on the planet. That heritage, formed literally over millions of years, has resulted in our bodies being what they are today. So, our bodies, as they sit here right now, are an accumulated human heritage of years of evolution. It's really kind of a fascinating thought, because all those millions of accumulated years exist immediately within you at this present moment. The benefit of all those millions of years are available and accessible, and we use them unconsciously.[3]

Yet another connection to the aspect of primitivism can be seen in the dreams themselves, as revealed by Jung's observations.

> If the dreamer [the little girl] had been a primitive medicine man, one would reasonably assume that [the dreams] represent variations of the philosophical themes of death, of resurrection or restitution, of the origin of the world, the creation of man, and the relativity of values. But one might give up such dreams as hopelessly difficult if one tried to interpret them from a personal level. They undoubtedly contain "collective images," and they are in a way analogous to the doctrines taught to young people in primitive tribes when they are about to be initiated as men. At such times they learn about what God, or the gods, or the "founding" animals have done, how the world and man were created, how the end of the world will come, and the meaning of death. . . . Like the instincts, the collective thought patterns of the human mind are innate and inherited. They function, when the occasion arises, in more or less the same way in all of us.[4]

Indeed, an element of genetic evolution, akin to Maslanka's ideas about human heritage and Jung's postulation concerning the collective unconscious, is strongly intimated by the process of musical transformation perpetuated throughout A Child's Garden of Dreams. The music evolves genetically as motivic gestures and other distinctive musical characteristics derive. The interrelationship among them exists because

[3] David Maslanka, interview by author, 17 December 1993, tape recording. See Appendix A, p. 169.

[4] Jung, Man And His Symbols, 74-75.

of similar melodies, intervals, rhythmic patterns, harmonic content, or any combination of these elements. For example, the first movement's *Here I Am* and *rhythmic injections* motives are related through the similarity of their dotted-rhythm construction, whereas the *Here I Am*, *low-voice response*, and *flowing-up* arpeggios are all interconnected by the fusion of sixths and ninths with major triads that characterize each gesture. The profusion of major seconds in each of these motives clearly suggests a relationship to the *M2 piano germ* that appears in the fourth movement, and that eventually transforms into the *wavy motion* gesture that prevails in the fifth movement. The interval content of the fifth movement's *The Real Thing* gestures shows a conspicuous connection to that of the *wavy motion* pattern. Portions from both the *Black Is the Color* and *A kiss is just a kiss* melodies reveal a genetic relationship to the descending pattern that characterizes the *Epiphany* motive. A later derivation of the *Here I Am* motive in the fifth movement parallels the *Epiphany* gesture's descending pattern exactly, and reveals yet another musical correlation. These relationships are interesting from a purely musical standpoint, but also from an understanding of their intended archetypal meaning. With respect to the notion of a collective consciousness, cognizance of the referential aspects of the music brings the listener to an even greater appreciation for the composer's craft. Maslanka is forthright about the music's power and potential to affect the listener.

> The music for A Child's Garden works in such a way as to open the "dark side" up to listeners and performers; i.e., the shadow or unspoken side of themselves. This music draws people directly into their own unconscious minds because that is where it came from in me. I moved deeply into my own dark side and this composition is what came through.[5]

That such a large-scale work emanates from an intuitive level, without any conscious preconception, is a remarkable phenomenon, one

[5] Wubbenhorst, A Child's Garden of Dreams -- Conversations," 13.

that supports Jung's theories about the collective consciousness. Maslanka claims the following:

> The work was largely unconscious. It just came out. The music is developmental and was through-composed, a common process for me. The process is set in motion and carried through without preplanning. What happens, happens, though I have an intuitive sense of correctness. So, what you find by analysis may indeed be news to me. I feel that if I had tried to preplan all of the details of this work, it would have been a didactic mess. So there is an element of wildness, and walking a tightrope in this music. It is exhilarating to the listener to be taken along vicariously. The tightrope walker cannot "think" about walking the tightrope for if ego intrudes on the tightrope walker, down he goes! The good composer and performer suspends ego; holding it in balance with all the other parts of his psychic system, thereby allowing full power to come through. Good musical thinking stops time, and lets a whole psychic landscape unfold. When this balance is successful, it automatically takes the listener "beyond."[6]

A Child's Garden of Dreams, as a purely abstract musical composition, stands on its own. However, the depicted programmatic elements expand the listener's enjoyment and intrigue. After all, the musical elements contained in the piece very obviously underscore Maslanka's predilection for the topic of death and transformation, an issue the composer stresses as being at the heart of everyone's concern.

> The issues of transformation, whether from one stage of life to another, or from life to death, are of profound importance and interest to every individual. In the broadest sense, our human culture and our planet are undergoing profound transformation at this time, and my musical work is a small reflection of this process. My hope is that individual players and listeners will be affected by their contact with this music and that their own inner search will either begin or be in some way facilitated. Of course, this is what art is all about anyway![7]

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[6] Wubbenhorst, A Child's Garden of Dreams -- Conversations," 13-14.

[7] Ibid., 13-14.

Maslanka entitled A Child's Garden of Dreams through the same process used for composing the work, by intuition. Asked how he came up with the name, he responded as follows:

> It popped into my head one day. It is a variation on A Child's Garden Of Verses, the collection of poetry by Robert Louis Stevenson. I wanted a title that would give a whimsical tone to the questions of death and transformation that were touched upon by the young girl. The rather formal reserve of the title A Child's Garden of Dreams gives no real clue as to the actual nature of the piece. This appeals to me.[8]

Given the phenomenology of Maslanka's creative process, Jung's claims about the dreams' symbolic relationship to the collective unconscious, and the curious imagery expressed within the dreams themselves, the words of the poem, "The Land of Nod," from Robert Louis Stevenson's A Child's Garden Of Verses, provide a final striking parallel to this monumental music:

From breakfast on all through the day
At home among my friends I stay;
But every night I go abroad
Afar into the land of Nod.

All by myself I have to go,
With none to tell me what to do—
All alone beside the streams
And up the mountain-sides of dreams.

The strangest things are there for me,
Both things to eat and things to see,
And many frightening sights abroad
Till morning in the land of Nod.

Try as I like to find the way,
I never can get back by day,
Nor can remember plain and clear
The curious music that I hear.[9]

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[8] Wubbenhorst, A Child's Garden of Dreams -- Conversations," 11.

[9] Robert Louis Stevenson, A Child's Garden of Verses (New York: Dell Publishing Co., Inc., 1964), 20.

APPENDIX A:

Interviews With David Maslanka

(Abbreviations: M = David Maslanka; B = David Booth)

The following is a series of interviews with David Maslanka, conducted by the author. Except for one face-to-face interview, all conversations with the composer occurred via telephone. The following transcripts have been approved by the composer.

Telephone Conversation with David Maslanka 15 November 1993

The following is a transcript of the author's initial contact and conversation with composer David Maslanka via telephone.

M: Hello.

B: Hello. I'm calling for David Maslanka.

M: This is David Maslanka.

B: Dr. Maslanka, I'm pleased I reached you. We've never met, but my name is Dave Booth. I'm currently a doctoral candidate in instrumental conducting at the University of Oklahoma. My conducting mentor, Bill Wakefield, may have spoken with you recently about who I am, and what I'm doing.

M: Yes, Dave. I spoke just a few days ago with Bill, and he said you'd probably be calling.

B: I don't want to intrude on your time, but do you have just a few minutes to talk?

M: Oh, yes. I'm very happy to answer any questions you may have.

B: Very good. Then you know that I'm interested in pursuing a formal study of A Child's Garden of Dreams as my final writing project.

M: Yes, I'm flattered that you've thought to do this. Is this a dissertation?

B: Technically speaking, no. This is what the university calls a "document." I'm not exactly sure what the difference is, because that term "document" is used at other institutions to mean various things. Essentially, as I understand it, there is little difference at Oklahoma between a dissertation and a document, per se. The rules and formal structural guidelines are the same for both. At any rate, here at the University of Oklahoma, "document" is the designation given all final writing projects for those persons pursuing a DMA degree, as opposed to "dissertation" for those working toward a PhD.

M: Oh, well very good. How far along are you on this project?

B: Practically speaking, I'm at the very beginning. I've been conducting some preliminary research, computer searches of DAI and the like, to discover whether someone else has already written on this topic, and so far it seems wide open. That is, in fact, one of the primary reasons for my call today, to ask whether you know of anyone else that has either conducted or is currently doing research on Child's Garden.

M: No, as far as I know there are no formal research studies on this piece, or on any of my works. A few years ago Thom Wubbenhorst, now the Director of Bands at Georgia State in Atlanta, did a series of interviews with me on Child's Garden while he was doing doctoral studies at the University of Missouri. I believe he's compiled our conversations into a single article that's still awaiting publication. Do you know Thom?

B: No, but I know of him. I have an acquaintance here in Oklahoma, Trent Davis, who was a fellow graduate student with Thom Wubbenhorst at Missouri . Trent has been good enough to share a draft of the Wubbenhorst article with me, and I've uncovered a good deal of useful information in it. I'm planning to contact Thom Wubbenhorst soon, and ask his permission to use the article as a source in my study and, of course, credit his research in my documentation [Author's note: *The author obtained Wubbenhorst's permission a few days after the initial contact with David Maslanka . Thom Wubbenhorst kindly mailed the author a final draft of the article, in the same form as he had submitted it*

to the CBDNA Journal for publication]. But, I haven't called him yet simply because I wanted to see if it was even feasible to continue pursuing this topic. So, after doing some research in the library, I felt the next logical step was to call you.

M: Yes, well as far as I know, the topic is available. What's your vision of what the paper will be when you're finished?

B: At this point, I'm not completely certain. I need to become more familiar with the score, come to a greater understanding of what your compositional style is all about, and think about how my study can best serve the profession before I can make any final decisions.

M: Oh, yes. I know what a struggle it can be in finding the ever-elusive dissertation topic. Many of us have been there before.

B: I believe I'd like to create some sort of an analysis paper. But, I also want it to take the form of a practical performance essay, since my audience will most probably be wind conductors looking to know something more about the piece before they perform it. So, I don't want it merely to be just another dry, blow-by-blow labeling-of-all-the-parts type analysis. Rather, I would prefer to present analytical discoveries in a free-flowing type of narrative where I can mingle referential and absolute aspects together as I go.

M: Good, good. We don't really need another dry-bones analysis [laughter]. That's not what the piece is all about.

B: I think most conductors aren't so interested whether someone points out a V-I cadence in their analysis, because those things are already fairly obvious. Usually, they're more interested in a work's underpinnings, and insight into the interpretation of a particular piece. They want to learn more about the composer behind the music. If it's programmatic in nature, as in the case with Child's Garden, they want to know all they can about the story behind the music.

M: So, you're interested in talking about the referential aspects of the piece, as well.

B: Exactly. Besides, I think that it makes for far more interesting reading.

M: Have you ever performed Child's Garden, either as a conductor or performer in an ensemble?

B: No. A couple of years ago, when I worked at the University of Oregon, I nearly programmed it with the wind ensemble there, but didn't

feel the time was quite right. However, Bill Wakefield has invited me to conduct the piece with the wind ensemble here at Oklahoma. He's been very generous with me over the past couple of years, sharing a good deal of podium time with me. For him to be willing to let me do Child's Garden ... well, I couldn't be more thrilled!

M: That's very exciting. It's quite a challenge, a considerable undertaking. I don't know how much you've looked into the score. I think one of the interesting aspects of the piece is that it deals with things that are beyond intellectual, and that you have to allow yourself to experience your own vision of the music as you go along.

B: How interesting. Could you tell me what you mean by "beyond intellectual?"

M: Well, let me respond by asking you something. Have you explored meditation? Are you familiar with that sort of thing at all?

B: Only mildly. I suppose my answer depends on what you mean by meditation. For instance, I have a friend who is a practitioner of Zen, and am somewhat familiar with what he does. I know that meditation is an important part of his regimen and lifestyle. I believe he devotes time to it regularly, particularly to what he calls "zasen," that is, sitting. I know he works with a Zen master from Los Angeles. By "meditation," do you mean something like Zen?

M: I'm not all that familiar with the practice of Zen, specifically. The kind of meditation I do is something more home-grown. What I mean is that meditation can be something similar to the act of daydreaming, the exploration of the imagination or fantasy life. Do you do any daydreaming?

B: Yes, I suppose I do, and probably at times when I should be paying attention to a lecture or presentation, but preoccupation about other things takes over. I suppose we all fall into that trap some times.

M: Well, I would suggest that indeed, you should allow yourself to daydream. Perhaps not in a class or something, but I would encourage you to take time, to spend some time, simply daydreaming. Not many people do this, that is, not many adults. But, when we're children we do a lot of daydreaming. Somehow we tend to lose that when we get older, that sense of exploring through our imagination.

B: And so this is the idea of the dreams expressed in Child's Garden?

M: Well, yes, but in this case we're talking about sleep dreams rather than daydreams. But the activity in both is essentially the same. Dreams are the source of all our creativity. A musical composition is merely the dreaming process made conscious. In fact, all composition is the dreaming process made conscious. All composition begins below the unconscious level, and then flows up to the conscious. That is why dreams are so vitally important to pay attention to—they are an outward manifestation of messages from your inner self and provide the composer with a unique source for musical creativity.

Sleeping dreams reveal those things that Carl Jung refers to as "archetypal." Archetypal images are those things that emanate from experiences that occur below the unconscious level. They are deeper than subconscious. And these archetypes are unique in everybody. If we allow them, they can come to our conscious mind by flowing up out of our unconscious mind. This is the flowing up process from which I get so many of my ideas for my music. It's like having a dialogue with yourself, the not-spoken part—not the ego, but the unconscious. One of the ideas in the Child's Garden is that the musical images represent things emanating from the archetypal level, from the unconscious. Jung calls these "symbols of transformation." Are you familiar with the writings of Carl Jung?

B: Not copiously, but I have a cursory understanding of what he's about. And, of course, Child's Garden is taken from the book, Man And His Symbols, is that correct?

M: Exactly right. I came across the story of this little girl, and how she had these dreams when she was quite young, and that's what the music is based on. Child's Garden uses five dreams from an original collection of twelve. So, when I came across these dreams I simply put myself in some of the scenes. Through meditation, I would descend into the unconscious level and allow these images to flow up out of me. This flowing up process is unique in everyone, and available to everybody, but it is seldom used.

B: Do you consider yourself to be a student of human nature, or even more precisely, of psychology?

M: Well, I do a lot of reading, and that has included the writings of many eminent psychologists such as Carl Jung and his student, and eventual successor Erich Neumann. In fact, I would highly recommend to you or anyone some of the books that have helped me to discover the things that are accessible from the unconscious. Besides Man And His Symbols, there's also Jung's autobiography, Memories, Dreams, Reflections.

B: Thank you. Let me catch my breath and try to write these titles down as you go.

M: Of course. Along with those two books, there are the discoveries of Erich Neumann. Among my favorites is The Great Mother, which talks about the mother archetype . . . mother earth, mother nature, the good mother, the bad mother, the holy mother, and so on. Another of Neumann's books is The Origins and History of Consciousness. Also there is a series of essays written by Neumann, that is called Art and the Creative Unconscious. So, if you're thinking about going that direction in your study, then that should get you started!

B: Terrific! Thank you so much. I really appreciate this information, and I'm especially excited to discover that this topic is available. As I mentioned I'm not entirely certain what form this study is going to take, but you've given me a lot of food for thought here. Would you mind if I called upon you again?

M: No, not at all. I'll be glad to help you in any way that I can.

B: That brings me to this question. Would it be possible to meet with you some time face-to-face, where we can perhaps not only be free to talk at length, but also peruse some aspects of the score together? I'd be willing to make a trip to Montana if there is a time over the next few months that would not be an imposition.

M: I'd be more than willing to do that, but I hate to see you go to that expense. Are you planning to go to the Midwest convention in Chicago [1993 Midwest International Band and Orchestra Clinic]?

B: As a matter of fact I usual do attend that event. Are you going to be there, and if so would you have time to see me for a couple of hours?

M: Yes, another piece of mine is scheduled to be premiered at the convention. I'm not sure exactly what my schedule will be, but I think we can work something out.

B: That's great. Let me look into the possibility of going to the convention, and I'll call you in a couple of weeks if that's okay.

M: Yes, certainly.

B: In the meantime, thank you very much. It's a pleasure to talk with you, and I'll keep you informed on the status of my study as it develops.

Telephone Conversation with David Maslanka
29 November 1993

M: Hello.

B: Dr. Maslanka, this is Dave Booth calling from Oklahoma.

M: Yes, Dave, how may I help you?

B: You mentioned that you would be in Chicago for the Midwest convention, and I'm likewise planning to attend, especially if you might have room in your schedule to visit with me sometime during that week.

M: Yes, of course. I'll be arriving on Thursday, and will be busy with Central Michigan's rehearsal of my piece. They're premiering it the next morning, so naturally I wish to be present for that. Are you coming to the premier?

B: Absolutely, I'm looking forward to hearing it. I didn't mention this last time we talked, but besides a conductor I also happen to be a percussionist. I understand that Central Michigan is an excellent group, and I'm really excited to hear the piece.

M: Well then, why don't we meet after the concert, and we'll take it from there. I'm sure we can arrange some time to talk afterward.

B: That sounds great to me. I promise to keep this short, but could I ask you just a few questions while I've got you on the phone?

M: Certainly, go ahead.

B: Last time you mentioned the phrase "symbols of transformation." I wonder if you wouldn't mind telling me more about what that means.

M: Yes. Transformation is about an experience, not simply about knowing something. Truth can only be gotten at obliquely, kicked around over time, back and forth. The validity of art objects, for instance, changes with the broadening of ownership—it becomes transpersonal. Things that come from the archetypal level come up as images that represent these changes, or the process of them. Jung describes them as symbols of transformation.

B: So, is that what A Child's Garden of Dreams essentially amounts to, a series of transformations in the form of musical images?

M: Exactly. Musical composition is the dreaming process made conscious. I think of myself not merely as the source, but as the channel—I am a kind of channeling structure. Energy comes through me, and produces something that surpasses even my own personal understanding. It is not uncommon for me to be surprised by own music.

B: That's fascinating! Are you saying that you're like a medium through which musical energy emerges? Is that why your surprised by your own music? Are you not consciously aware of it?

M: I always proceed from the intuitive. Conscious shaping of the material takes place as the energy emerges. But the source of it is energy—it is energy that produces something beyond my immediate understanding.

B: I can see why you were curious whether my aim with the study was to feature the referential aspects of Child's Garden. I noticed, however, that in the Wubbenhorst article you mentioned that your desire was for your music to stand on its own merits, that is for its qualities as absolute music.

M: Exactly. I could have entitled the work simply *Symphony For Winds*, amounting to a five-movement composition for wind ensemble. I wanted the work to be able to stand on its own, from a purely musical standpoint—free from the necessity for the listener to be cognizant of the referential side of the music. However, the unfolding of the music itself parallels the transformation experience of the dreams. Thus, an understanding of the referential aspects of the piece, coupled with experiencing the pure musical substance of the work, has the possibility to transport the listener to deeper connections.

B: Again you've open the floodgates of contemplation. It's hard to get a handle on what approach to take with this study, but I'm leaning in the direction of analytical rather than psychological. I am not a psychology student, but a conducting major, and I'm sensing the importance to stick fairly close to my own turf.

M: Indeed, you can get into some very deep waters here. But it will come to you what you should do. The process may be already tacitly suggested, and the answers already awaiting you at your own archetypal level [laughter].

B: Now I'm truly taken back [laughter], and with that I should probably get going for today. So, I'll see you at the premier in Chicago, then?

M: Right, on Friday morning then.

B: Very well, and once again, thank you very much for your time. I'll see you in Chicago.

Live Interview with David Maslanka
17 December 1993
Chicago, Illinois

David Maslanka, in attendance at the 1993 Midwest International Band and Orchestra Clinic in Chicago, agreed to meet with the author. The composer was present at the convention for the purpose of hearing the premier performance of his latest composition for percussion ensemble, Montana Music: Three Dances For Percussion. The premier was presented by the Central Michigan University Percussion Ensemble under the direction of Robert Hohner. The author was also present at the premier, where he met the composer for the first time. The interview was conducted on the same day, a few hours after the performance.

B: Dr. Maslanka, I appreciate your taking time out of your schedule to speak with me.

M: That's quite all right. I'm pleased and flattered that you've chosen to pursue a formal study of my music, and am quite happy to be of assistance.

B: There are some things in the score (A Child's Garden of Dreams) that I hope we can get to eventually, but given the present reverberation of this morning's performance (Montana Music: Three Dances For Percussion), I'd like to start in a different place than I had originally planned. You've now written a series of works entitled "Montana Music: something, something, something." I am glad I heard the most recent of these at this morning's premier. It was a wonderful piece, and it had a distinctive Maslankan language to it. For instance, I heard vestiges of Symphony No. 2 in places.

M: Yes, yes.

B: I'm just wondering, how long have you been living in Montana, and why did an Eastern urbanite like yourself decide to relocate there? I ask that for selfish reasons, as well as out of musical interest, having grown up in the Northwest myself.

M: Okay, well the move to the West was, I think, probably fueled by my wife first. She grew up in the East as well, in New York, but she always had the feeling that she wanted to move out there. The West was part of her world somehow or other. She was interested, quite interested in fact, in horses and wanted to go into horse training. She has, in fact, taken up horse training, and so she feels quite at home. But, we both began to think about it, because we were living in New York City, and we both began to do what I do when I start composing or anything. I used to start imaging—start imagining what the future was like, and we both, in

our imaging work, began to see the same kinds of pictures—that is, mountains, pine trees, and open spaces. And so we began to try to find out, by conscious exploration, where those places were. So, we looked at tracing down where to go in the West, and Missoula was on our list for several very non-rational reasons, and for several rational ones as well. But the non-rational reasons included the fact that as I looked at a map of Montana, I noticed that the western end of Montana looked like a face. The outline of it is a profile of that face, and Missoula looked like the eyeball on the face [laughter]. So, I said, "Oh, look at that [laughter]!" Part of it sounds dumb, and maybe it is. Also, we were looking for what Missoula offered in terms of its proximity to mountains, and to a university. We wanted that for its character; a good library close by. And so, my wife and daughter made a visit out West, looking at several places. One of them was Pocatello, Idaho, but after visiting there they went up through Missoula. When they got to Missoula they said, "Yep, this is it." And so, on the strength of that we picked up and left New York City. So this is how we turned out to be there. It's an absolute transplantation from foreign territory. We knew nobody there. We packed everything into a truck in New York City, and drove for six days, and got to Montana.

B: And, when was that?

M: In 1990.

B: So, Child's Garden was composed a long time before that.

M: Oh yes, years before.

B: So, just like that—you moved to Montana?

M: Just like that! It sounds almost unpremeditated, but it was a move that was sort of prepared psychically quite a ways back, and we knew that we were sixteen years in transience in New York City, and thought "Well, we're not going to be here forever, we're not going to be here forever [laughter]." And then we picked up and we left.

B: I noticed that you said the move was part of your imaging work, and you just mentioned that is was, in fact, premeditated. This seems to lead us to a subject very central to A Child's Garden, and, I would presume, to your creative process in general. You may recall, in one of our recent telephone conversations, I asked you if you practiced Zen meditation. As I remember it, you said your meditative practice was somewhat similar, but more "home-grown." Would you mind elaborating on what you meant by that?

M: Okay. I think, for whatever reason, ever since I was much younger as a composer, I think as far back as twenty years ago or even

before, when I would write music things would happen that I didn't understand. That is, I could make something powerful come out. It wasn't always a finished product, but there was always some core of something which was expressive in the music, and powerfully so. At least, looking back I can say those words. At the time you are that person, it's hard to know who you are. As things went on I got more assured. I wrote a piece in 1972 called the Duo for Flute and Piano, and it was for me a water mark kind of work, because it came as a sudden eruption out of me of something that I didn't know was there. And in a life which seemed on the surface to be quite regular and normal, even placid as I was a young assistant professor in a quiet college town, a piece that roared came out [laughter]! And so those kinds of unconscious eruptions of things began to let me understand that there was something happening that I needed to pay attention to. And there were those kinds of things that were sort of what I call "predictive things," because that roaring was all this stuff I needed to take care of in my own person which hadn't been resolved. And it sort of predicted the original move to New York City which happened because, well, I felt drawn there. But it was the need to find a place in which to literally be taken apart, come apart, and be put back together again. That is what New York did for me. But, in the process of that, of the taking apart, I came to realize things with each successive piece, pieces like the Concerto for Piano and Winds. I don't know if you know that piece.

B: I'm not yet familiar with it.

M: Okay. Again, it was a piece which roared, quite loudly, for piano and wind ensemble. Pat Brooks at Idaho is doing a paper on that piece, and so it'll be quite interesting for us to see that. But, let me see if I can get a bit more to the point. With each of these pieces things came through me that were from deep within my conscious mind. So the whole creative business of composing is to find the contact with that something which is deeper inside. These things just kind of burst out of me.

Then, there were very difficult times in the middle seventies, when I experienced a very hard and difficult falling apart, and dangerous times, and illness and all. And then coming through and out of that were pieces that began to reveal a new order—you know, the sense of having survived a crisis and having come to terms with all the critical things. Then the pieces coming out of me began to project something much brighter. So all the angry and difficult energy of the other pieces transformed now to something which was a good deal more hopeful, and a good deal brighter. Although it's not the first piece in that line of thought, the Child's Garden is certainly one of those pieces.

Regarding the imaging process, I think I first began to be consciously aware that is was possible to image things of this sort in the late seventies. I remember writing a piece, for string quartet and voice, in which I was sitting at a keyboard. Suddenly I had a very intense vision of

a nature scene. It was of a wooded area, and the vision of it was really quite strong. Does that ring any bells with you? Do you ever have an image come into your mind that is so forceful that you simply stop and absorb it or try to deal with it?

B: I would be curious to know how other people would respond to that question, but I'll answer your question by saying that I had such an experience just this morning with your piece. There were certain affects that came to my mind from the various timbres, and special effects through the bowing of the vibraphone bars, and that sort of thing. I saw myself in a forested scene, but perhaps my image was merely a programmatic response because of the work's title. This forested scene was framed by frosted snowy pine needles on the periphery of the immediate foreground.

M: That's very, very interesting, because this morning, before I went to the performance, I did meditation to clear my mind in order to actually perceive the energy of what was about to happen. One of the images that came to me occurred when I began to look at our conductor Bob Hohner (Conductor, Central Michigan University Percussion Ensemble). In a meditative way, I wanted to understand his energy and to support his energy. I feel very strongly that I can support the performers, and this is what I do best to support them, with this kind of inner activity. All I'm doing at the actual performance is sit in the audience, but then I've done my work. To envision who they are, what they are, what the situation is, and support that imaging through my own visioning process is what I do to support them. Whether that makes any sense at all, I don't know. But, your image was of frost and pine needles did you say?

B: Yes.

M: Okay. Because, a very strong image that came to me was a nighttime image. When I first asked to see Bob Hohner, what came to me was as beautiful an image as you'd ever want to see. The image revealed the man's really pure and clean character—a wonderful man. I saw a night time scene of pine trees, especially one that was covered with snow as yours was. At the very top of it was a bright light, and that light eventually becomes the moon. It's a very intense, bright light at the very top of this pine tree, and then the whole pine forest around it gets a sudden shower of snow, and throughout the whole scene. So the power illuminated is very striking between the two of us in this particular moment—this day.

My feeling for such images is that they come strongly but they're also symbolic of other things. I've done a lot of work in the understanding of dreams, the interpretation of dreams, and what the symbols of the dreams mean. Take the pine tree, for instance. When it is Christmas

time, the pine tree is a Christian symbol taking over. It's a symbol of the everlasting life, and of an unchanging life after you die. The tree itself is a symbol of mother earth, and of the creative power of mother earth, and we can view it as a tree of life. So, here's Bob Hohner in the scene, in the guise of the tree of life. And snow in this image! Snow is, I've discovered over time, an image of purity, and of things that involve spiritual purity. And to have this snow covering this tree in the fall is the connection to God. Very wonderful! At the top of the tree's a light. The light at the top of the tree is consciousness and conscious mind, and of an intense and mature order. And so the connectedness of the consciousness with the mother earth and unconscious was precisely what that image was about. Very strong! And I suddenly had a sense of relief and said "Ah, Bob will do fine [laughter]!" Yeah, and he did [laughter]!

B: He certainly did, I thought it was a marvelous performance.

M: Yes. So, to go back from today's performance to the Child's Garden: I think very strongly that we are drawn to what we need as people, as individuals. We are drawn into situations and presented with possibilities that are not all acted on. But, the strong ones come together almost magnetically. When I was at that point in my life, when I was doing psychotherapy as a patient [laughter], my therapist recommended that I read this book by Carl Jung called Man And His Symbols. And so I read the book, very happily. I remember very specifically the day, the time, and the place, where I was when I opened the book and read through it. As soon as I got to the passage, very early on in the book, about these dreams, I said to myself, "There's music here of some sort, but I don't know what."

B: So, you didn't have specific dances of sound in your mind immediately?

M: No, but I did have the instant impression of music there, whatever it was. I didn't know what it would eventually be, because the music doesn't come to me pre-formed. It comes to me as energy that needs to be shaped into music.

Just prior to that, John Paynter had performed my Concerto for Piano, Winds and Percussion at Northwestern, and he had offered me a commission to write a major piece. He said he wanted a work of substance. So pretty quickly the idea came together, "Well, these pieces and that idea. Commission. Well fine, put them all in the same place and begin to think winds for this work." So, that's the root of it.

But, the work process itself was to sit down at the keyboard. I typed all the dreams out, there are twelve of them, onto a single piece of paper. I just put them on the keyboard in front of me, and sat there and stared at them until my eye caught on one or another, and a musical idea would flow or come related to it. But, the imaging process would be when

my attention got caught on one of these things. And this was what I did, even though I had no idea what I was doing. But, when my attention got caught on one of them, I began to try like I would do with any poetry, to try to understand it first by making sense of the words. This is English language. Does this make any sense to me at all? And then, secondly, to try to envision the scene described, as simple as that. I'd try to come up in my mind with the scene described. And each of the images there in the Child's Garden was opened up to that imaging process. I did, I think very strongly and consciously for the first time, the kind of imaging which I have become accustomed to doing. I could see, for instance in the first image "There's a desert on the moon." Well, it says, "There's a desert on the moon." Let's go to the moon, and let's imagine a desert on the moon. I did that. Then I could imagine myself traveling over the surface of the moon. And then it says, "The dreamer goes so deeply into the ground that she reaches hell." Well, she's on the moon, going deeply into the ground. Let's go deeply into the ground. And I personally went deeply into the ground, in the imaging, and reached hell.

B: Frightening.

M: Yeah, it got hot [laughter]! And it was dangerous and difficult! I went straight down into that, in the imaging. The force of the image was such that it was to be remembered vividly. In each case with these dreams I did precisely the same thing.

Some of them are not picturesque in that way; for instance, the more philosophical one where the girl sees a drop of water, and the pine tree's in the water, and this represents the beginning of the world. I had to enter into this image in a different way, to find a parallel force in me that spoke to the issue of creation. So that was the beginning of the imaging process, and subsequent to that I began over the next few years to then become much more consciously aware of my own dreams, the interpretation of dreams, and the imaging thing—to the point where it became practice, that this is what I did. So, as I say, my form of meditation developed as home-grown over time, a bit at a time accumulating. And the bigger thing that happens when I do these things is the exploring process, when I'm in a meditative thing, to say well "What if I try this, or what if I try that? What if I move in a certain direction in my meditation?"

I'll give you another idea. In the Third Symphony, for instance, there are images which come from the West. These meditative images had a lot to do with the bison, and also the bear. So there are very strong images there. But, let's take a "for instance" now—specifically the bear. We've been talking about the dangerous aspect of this, and what one does in the face of a dangerous dream. I had a dream, and this was a sleep dream, in which I was in a wooded place on a road crossing a culvert, and I was approached by a bear coming from the other direction. It was a snow-covered bear.

B: A snow-covered bear?

M: A snow-covered bear, yeah. What's a snow-covered bear [laughter]? I mean, a bear with snow on its back!

B: A bear of purity, perhaps?

M: Well, we find this out, but this is before I understood any of that.

B: Oh, I see.

M: Yes. I had no notion. The bear was menacing, and was threatening to attack. And so my reaction in the dream was to jump off this little foot bridge I was on into the culvert and run away. That was the dream. I avoided the whole deal altogether. Well, I awoke from that with this image in my mind. It was such a striking and stunning image that, well I said "There's something that I have to know about more." So, when I take it into meditation what I do is to take a sleep dream and sit and reformulate it in my mind, in my conscious mind. I bring up the image again so that I can see the scene again. In this case I saw the bear, saw the snow on the bear, saw the bear's menacing situation, and then I said to myself, "What if I do this dream differently this time? What if I allow the bear to attack me? What happens then [laughter]?

B: I think we're getting at Jung's symbols of transformation.

M: Exactly! Yeah, precisely. Yeah, exactly again. The symbols of transformation. These are words I wouldn't have known at that time.

B: So, are you saying, then, that you go down to the unconscious level and pull up an archetype?

M: Uh, huh!

B: And then do you push it back down under the surface again, and let it come back up another way, so that it's a constant trotting-out of the material between the conscious and unconscious levels?

M: Yes, that's it. Yeah, the motion back and forth ... yeah. Yeah.

B: Ah! I just had light bulbs pop on. A lot of things were elucidated in that statement. Thank you.

M: And I think that for all creative people, that's what it's all about! Whether they can verbalize it or not, or whether they can

understand any of the theoretical structure of it is absolutely another thing. Another person might say, "No, he's not saying at all what I feel or think," but really what is happening with all creative people is the ability to allow things to surface into the conscious mind things from the unconscious, and from the archetypal level. But, to go a little bit further there, my home-grown meditation technique boils down to the question of, "What if? What if I allow this bear to attack? What happens?" So, I in my imaging I allow it to attack. And it does what a bear does in that it kills me. It shreds me [laughter]. And I feel myself completely physically taken apart by this. The net result is liberation.

B: Now you're physically dead, but spiritually liberated?

M: The physical body is removed, and then the spirit is free to travel. And the bear then becomes a guide! It was no longer a threat, but a channel through which I had to go. Then the bear, in this particular case, took me to the places where the snow was, which were the absolute highest peaks, you know? It was covered with snow. Yeah. The vision that took place there was the vision of the absolute purity of the sunlight, and out of that particular vision came the Montana landscape, which was renewed and regenerated. There was renewed life there, and power in the place. So that was what was being given to me, and being told to me by that dream, which could have otherwise been ignored. You could say, "Well, I had a scary dream, and I'm glad I woke up [laughter]." But, in this case, it was the thing which was the clue, and the key to a section of the symphony that I was working on at the time. So, that's it.

I mentioned earlier that the bison was an important part of my imaging work for the Third Symphony . Let's consider that image again from the standpoint of, "What if?" As a result of my meditation, during the time I was in New York, I had images of Indians, and of a creature that was a golden buffalo. All I can say about the creature is that its color was golden. I simply had this image in mind of this animal, and so I approached it, and said,"What if I joined with this animal? What happens?" I asked permission, for instance. "Can I join you?" Well, how do you do that? In the meditation you slip into and identify with the mind of that creature. And what was shown was an impossible explosion of life force, of the generation of life on the planet.

B: Now, you say you entered into the mind of this animal?

M: Yes.

B: And became one with his mind?

M: Yes.

B: And what was revealed to you?

M: The mind, in that image, of the golden buffalo, here. Of course, it's not a buffalo. It's an archetypal image depicting the creative force of life. I was shown the absolute life of creative energy, and how things grow. You sort of feel inside the growth of things. Can you imagine being inside a plant as it grows? Or inside a tree as it grows, to experience the growth of it [laughter]?

B: I'm afraid I have no experience with meditation of this sort. So, probably the answer is no. No, I'm afraid I can't imagine that.

M: Okay, but it is possible to do, and to be given the grace of that particular insight.

B: There are several images that come to my mind with A Child's Garden, just as there were with the piece this morning. Given the symbolism inherent in the score, A Child's Garden seems to present an image of hope. Its message is that there really is life after death. And given your description of the bear from a moment ago, I would also presume that another message is being communicated, that death is a freeing experience. It is merely another experience of transformation in life, taking a person beyond the supposed limitations of death. I'm making these statements based on a few things you've said about Child's Garden in the past. For example, you mentioned in the Wubbenhorst article that the piece is not necessarily Christian imagery, per se, but that it can be perceived that way. I believe you also mentioned that the piece offers an image of life after death and tacitly implies the availability of these ideas for one's assimilation into whatever system of belief a person may have. It is available to them to use as they will for whatever they wish, be it spiritual enlightenment or mere assurance. With that in mind, I wonder if, for us to fully understand your music, that we come to terms with the core of your own beliefs. But, perhaps that's too personal an area in which to trod here, and please tell me so if that's the case. But, let me come to the point—do you have a belief system concerned with the existence of God, with life after death? And is knowing something about your belief system essential to come to an understanding of what your about as a creative artist? Is there an essential message or idea that comes through in all your music?

M: I think that's implicit, although quite tacit as to what that might be. And the answer is that it's hard to talk about belief. I think that simply being alive and being a human being is an act of faith [laughter].

B: Yes, we certainly accept a lot of things in life on faith, on a moment by moment basis [laughter].

M: Most of everything is accepted on faith. You get on that airplane [laughter], and you believe that it's all going to be fine. The realm that is truly subject to knowledge in human life is really so very small. Most of it is lived through instinct and through social conditioning, and so on. There are those two levels. There is the social conditioning level which starts at birth, and which brings a person to wherever they are today, with all the good and the bad, and all the things that a person struggles with and the things that they work well with. That's all there.

The other is at the archetypal level, which is one's human heritage, and which comes through a person's system. One inherits it simply by being human. I don't know about other people's systems, but mine has to do with ideas of evolution, that we have come from a long line of apes, and that we have evolved into the latest ape on the planet. That heritage, formed literally over millions of years, has resulted in our bodies being what they are today. So, our bodies, as they sit here right now, are an accumulated human heritage of years of evolution. It's really kind of a fascinating thought, because all those millions of accumulated years exist immediately within you at this present moment. The benefit of all those millions of years is available and accessible, and we use them unconsciously. So what we call the archetypal level is there. But beyond all that, it is the thing that created the whole thing. We call it God. And I don't know what that is. And I don't think anybody, no matter how much thinking and how much theology they talk about, can tell you what that is. It's just beyond any conception.

I grew up basically altogether in a Christian framework for religion. The history of it is that I left organized religion somewhere in my early twenties, and I haven't been back. But, what I have discovered over time is that the deeper symbolism of the Christian faith, the symbolism of Christ on the cross in particular, is profound and has deep psychic meaning beyond Christianity. The symbol of the great mother comes into this; of the holy mother, the mother of God. In the Christian tradition, Mary emerges as one of a long line of such figures, of the mother of God, and of the great mother or the so-called mother earth, and the mother universe out of which everything came. These images are powerful, and are deep psychic images which go beyond the cultural expression of religion. What happens most often is that people become rather narrowly attracted to Christian imagery or whatever, and it becomes hard to either make crossovers or to allow the validity of another belief. I'm not a good believer, and I accept bunches of things because you can't live a life without accepting bunches of things. But, I'm one for experience. So, I'm not out to convince anyone of my beliefs, or to convince anybody of anything. I'm out, in my own way, to experience as deeply as I can the connections to my own deeper levels and through those connections to the universal things. If it comes up through me, and I can experience it, then I sense a validity of it. But, I'm not one to accept a credo, for instance, without my personal experience of it. So, that's living. I hope that answers your question.

B: Yes, very much. That last question was purely an attempt to discover, if possible, what is the archetypal level within David Maslanka that brings this music to life.

M: Yeah, the archetypal imaging that is, and the archetypes are so many: the mother archetypes, the father archetypes, the good mother, the bad mother, the destructive mother, the holy mother, the destructive father, the holy father. All of these images are so strong, and they come up one at a time as they are resonated, as a piece of music begins to form.

B: Let's turn to matters that are biographical in nature, if we could.

M: Okay.

B: I know you played the clarinet in your youth. Could you discuss your musical life during your childhood? I know that you played in an orchestra, and am curious whether you ever played in a school band.

M: Oh, yeah! I started life as a school band person. I started clarinet in the fourth grade, and played in the school band the following year. I was in an elementary band and a junior high band, and the things I remember best were Sousa marches and some very mediocre literature that we played. And then I was in high school band and all-state band. When I was still in high school I played for a year in the Boston Youth Symphony Orchestra as a clarinetist. In college I went to Oberlin and I played in the wind ensemble there, and for awhile second or third clarinet in the orchestra division. So the clarinet was the starting level. Musical life in New Bedford, Massachusetts was next to nothing, and so I didn't hear live music apart from that experienced in school. The school program in New Bedford, Massachusetts was very mediocre at that time, so how I became a musician out of that I have no idea. The real experience was, I guess, one that I had all on my own. My strongest early musical impressions happened by hearing some of my mother's records. She bought them through record clubs and the like. My favorite things were classical works, and so I was exposed to all that stuff. Out of that I became a good clarinetist, and that eventually led me to consider music school. During my high school years there was a choice between going to music school or to art school, since my other interest was in the visual arts. Part of it was decided by getting a scholarship at Oberlin.

B: Your mentioning a strong interest in visual arts is striking. You have a strong sense of visualization—of that which is visual. And, it seems to me, you have a strong sense of the kinesthetic that melds together with the aural.

M: Yes. Music to me is very architectural, and I can see musical forms as if they exist outside of time. That is, the pieces that I have today, or any of piece of mine, I can see as structures in my mind that don't have any time frame at all. But, if you want to think of it as a fifth dimension, it's an image of this thing in which a time object becomes a visual object. This is how it feels to me, to see these things. For instance, the music for today's performance was written with a clear idea of what it would look like in performance. The whole quality of the physical kinesthetic aspect, and the physical aspect of muscular movement within the ensemble, is constructed so that the performers would do their own dance. The percussionists are more visible than others because they are clearly moving their bodies and having to go from place to place, and their actions are quite large and visible at times. That quality of it is always fascinating. Even when you have a group sitting and performing, it is a subtle dance of the physical out of which it all comes. I think of my music as visceral, and it seems to come out of muscular elements as much as anything. When I'm composing I very much feel myself to be inside of an ensemble, and I always feel the sense that I'm right in the middle of it, and that I'm hearing and being. The imaging becomes again something real. That is, I become the instruments that I'm working for, and feel myself moving out through them. I feel the muscle tensions that players are going to use in making the music. And so it's not an abstract thing for me to write a line for clarinet; it's a visceral, physical thing. For any of the instruments, there's the same visceral sense of how it feels to do it. When I do that the thing becomes very personal. I experience even the inner parts, the ones in an ensemble that aren't necessarily heard. But it becomes personal to that person, the performer playing it, because it's the thing that's been put together out of my own body motion and my love. Then they pick up on that, and pull it through.

B: Do you play percussion instruments?

M: No. Not a bit [laughter]! I've hit at them a couple of times, but every time I go more than a couple of notes I realize I can't do this.

B: You seem to have a true affinity for percussion instruments and percussion writing.

M: It seems so. But, that comes out of the same imaging work I just told you about. My very first thing for percussion, apart from ensemble writing, was a work called Variations On Lost Love for marimba solo.

B: Of which I'm familiar.

M: Okay. That was written for Leigh Stevens, as the result of seeing him in performance. After the performance I went away and

imaged what it was to be a marimba. How does this feel to be that, and what does it sound like when it is that? Out of that came that particular piece. Any subsequent percussion piece has emerged precisely the same way. What does it feel like to be these things? So, then, it's possible to fool people. They say, "Of course you're a percussionist." I may be an actor, but I'm not a percussionist. Am I running on too much?

B: No, not at all. I just have more questions than we have time for today. I hope you won't mind if I phone you from time to time.

M: Oh, yes. David, I do want you to understand that I give this freely. I'm interested in what you do. I feel that we can develop some sort of partnership and that your not supposed to feel you're all alone in this, trying to create something out of nothing.

B: Thank you very much. I greatly appreciate that.

M: You're very welcome.

B: Even though I believe you have already alluded to this next subject, let me read a question that I had written down prior to our getting together. "Did your study of Jung's postulations influence your thinking in any way, or did Man And His Symbols just happen to resonate with beliefs that you may have already had at the time? In short, does A Child's Garden of Dreams in any way musically represent a turning point for your views or discoveries about life itself?"

M: That is a very complex question. The answer is that the discovery of the writings of Carl Jung immediately resonated with where I was in my life at the time. I didn't have the theoretical background, but I sensed the life of what he was about. That kind of connection is extremely strong. It's one mystery of faith among other things. You don't have to be a theologian to believe. So, I was able to come to a resonance point with that. Read the end of your question again.

B: The last sentence was, "In short, does A Child's Garden of Dreams in any way musically represent a turning point for your views or discoveries about life itself?"

M: Yes, the turning point had to do with trust, bringing me to the idea that "Yes, I can do this." I do remember sitting down to write the opening of the first piece of this set. It wasn't the first thing that came into the composing. I think the very first thing that happened was probably the second piece, the slow movement. But I remember sitting and saying, "Well, what in the heck am I going to do for this opening? How do you start a piece?" You know, all these questions keep coming up again for a composer. One thinks, "I don't know how to do this [laughter]."

You might think that after thirty-two years of doing this that it would get better. But, there is always the difficulty of starting at the beginning of the piece that needs to be dealt with, and I think, "I don't know how to do this."

B: Akin to writing a dissertation?

M: Precisely! You're doing a creative act. You're to shape out an area and create something which didn't exist before. So you try to do that and say, "What do I do? I don't know how to do this," you know? But then you decide how to go about it, and take a whole lot of steps, shape out what it might be and what it probably won't be, and decide that you can get into this, but can't get into that. So, the same thing happens for me in composing. So, let me go back to that idea of trust. When I finally completed the piece, and it turned out so well, it was a major sense of reinforcement, of saying, "Oh! You really can do this."

B: So, it is a benchmark in your life, this particular piece.

M: I would say so. I would say that I have a very strong sense of that. There are several pieces that have that kind of quality about them. I mentioned before the Duo for Flute and Piano . It had that same quality. Child's Garden is another which very definitely has that quality about it.

I want to talk more about the idea of trust. When I was, I guess in the late seventies, maybe 1977 or there abouts, I had a performance, and this was sort of the first idea of this, and it's a question which goes on today. Is it, as you say, a turning point in composing? Well, yes. The turning point for the composer is to understand and accept his own maturity, and it's a very hard thing to do. It's a hard thing for anybody to come to terms with maturity. For instance, at your age you're still a graduate student, you know? You've been a professional, but you're a graduate student. The society and the people that you are in impose on you that you are still not mature. Bluntly spoken. And, you have to deal with that. So, how old are you now?

B: Thirty-seven.

M: I don't mean to make light or minimize your accomplishment by saying that the society that you've chosen says you're not yet mature. You've done a life. You're a mature man, and so you've done all kinds of things to arrive at being a mature human being. But, these issues still remain, of being accepted into the fraternity of wind ensemble band directors as an equal, as a partner in this process. And so the whole maturity thing in our western society takes on this enormous baggage year, after year, after year, after year. By comparison, In more primitive societies boys would go through the rites of initiation and maturity at

puberty, at age twelve, thirteen, or fourteen. And, then they were men [laughter]! They were accepted, and they knew that they were men, and that they were accepted into in the men's group [laughter]! And, they did men things [laughter]!

For us it's a strange labyrinth of continual approach and movement, forward then backward, of being under someone's tutelage, and then forward again! This miasma of getting to be mature by the time you've reached, quote-unquote "maturity," is difficult, because it's almost retirement age now [laughter]! With composers the maturing process is long. There are those, for instance, who matured early and died young. People like Chopin, Mozart, and Mendelssohn, to name those magical names, matured early and died young. Most composers aren't worth much before the age of thirty, and some of them not before the age of forty.

B: It is indeed fascinating that the girl in the dreams matured early and died young, as you say.

M: She ripened and finished ... yeah. And, she had a vision of her transformation, and she was then finished.

B: ... and the very essence of that is what just baffled and astounded Jung.

M: Yes, exactly right.

B: ... and why it became this important case study for Jung.

M: That's right! So that how such a person could receive the symbols of transformation of the motion out of life and death at that age was astounding! It was phenomenal.

Let me elaborate more on the question of maturity for the composer. In 1977, or thereabouts, I had a performance of some songs that I had previously written. The performance was very good. It was written for voice and piano, and the response to it was strong. I sat there and was elated. But, immediately after that elation, a day or so after, the blackest depression set in. I was depressed for months. I was almost impossible to be with and live with. The depression had to do with my struggle to come to grips with the fact that I was a good composer, and to come to grips with the responsibility of what that meant. That was in 1977, and I was already at that time thirty-four years old. Between that time and the last couple of years I've been increasingly able to accept the idea more and more, that "Yes, this really is what I am. This is what I am called to do. This is what I must do, and accept full responsibility for the fact that I'm good at what I do." It sounds blunt to say it that way. I don't mean it immodestly, because I understand my limitations for one. But, I also understand the responsibilities that have come up for me, and that I need

to accept them in order to live my life without sickness and without disruption.

B: The thought of Beethoven's Heiligenstadt Testament just rushed into my mind, and how that document revealed his awareness of his own genius, and the dimension of his responsibility. He understood that he needed to give much more of his art to the world. Some believe that he was contemplating suicide because of his worsening deafness, but he resisted the temptation, compelled by his sense of responsibility to give much more of his art to the world. The intense psychological anguish, with which he dealt in order to realize his own maturity, is not unlike what you've been describing. It seems to me that for a composer, as well as for anyone else in the creative arts, one must come to terms with oneself before going on. It's very difficult to realize who you are, and that you have something to offer, and then to stick with it.

Then there are ordinary people, like myself, who are on the flip-side of genius. For instance, no one has grabbed the topic of Child's Garden as a dissertation topic, even though the work is a landmark in the wind repertory. Others have probably considered it, but realized they were embarking on waters far too deep. I'm just deep enough to realize what I've gotten myself into, but perhaps too shallow to pull it off [laughter]! As you said, I've put myself in some deep waters, and now I can't pull my toe back out [laughter]!

M: [laughter] It seems you've been hooked, yeah [laughter]!

B: The stature of the work aside, my mentor at Oklahoma, Bill Wakefield, says that Child's Garden is perhaps his very favorite piece. One of our very distinguished philosophy professors at Oklahoma, and a member of my dissertation committee, told me, and I quote, "Jung is a jungle!" And then there is your close connection to Gary Green, who not only commissioned you to create Symphony No. 3, but who also happens to be my childhood musical inspiration. So, when you put all those things together, there's a good deal of pressure there, to say the least. But, it is a wonderful kind of pressure.

M: You just addressed the same issue of trusting yourself.

B: Well, I hope I'm getting there. I'm working on it.

M: That's right, as are we all! You have only to talk to my wife to realize how much I can moan about things. "Is everything all right? Can I do this?" And she says, "Yes dear, you can do this. You've done it a lot of times before. You can keep doing this, it's all right [laughter]."

But, with respect to the issue of confidence—you are making a creative life. The task in each of us, and I don't want to sound pompous about this, is the real need for us all to understand and think what our

power is. We refer to it as the creative arts, and the area of creativity, but it transcends to the real need of every person to come to terms with creative art. You see powerful people all around you, and they're not necessarily famous people. But, they're capable people who have finally come to terms with their own self, and who they are, and what the power of that is all about.

B: Given what you just said, it is no small wonder that you would be intrigued with the writings of Jung. Much of his life's work was devoted to the discovery of the self; what is was, and where it was. If I remember correctly, Jung claimed that the ego exists at the center of consciousness, and that the true self exists somewhere between the conscious level and the unconscious level. The true self is somewhere in between, in the middle of the two. Does that resonate with you?

M: Yes.

B: And is that the place where you find your music? Is that where you go when you meditate?

M: Yes. We tend to think of the ego as the thing that's conscious. You think, "That's who I am." A typical person thinks, "That's who I am." And the area which is in the dream world, and in subconsciousness and unconsciousness, is not available ordinarily. Some people don't even dream consciously. They don't remember their dreams at all. Yet everybody dreams. But, the average person has the idea that whatever they consciously experience is all that exists. They think, "I'm awake, and that's consciousness." Maybe some, but only a few aspects of dream life actually come through. I've developed an understanding about what we call the dream area; the subconscious and the unconscious. I put those two levels distinctly apart. There is the personal subconscious, the personal unconscious, and what Jung calls the collective unconscious which is your basic humanity. It is possible to open each one of these areas, and have access to what Jung calls the archetypal content of them, to consciously explore in order to be directly aware of things not normally noticed—a coming into a direct awareness. It's an act of receiving. It feels like dreaming, and sometimes it feels like what people call daydreaming or imagination. People dismiss it sometimes as mere daydreaming or mere imagination. But this is where the creative ideas come from. Every creative idea comes out of these kinds of formative things from down below. I was just thinking yesterday of what a fabulous creation this hotel was, for instance [Conrad Hilton in downtown Chicago]. When you think of the organization that went into putting this thing in its place, and how much power it took to put this hotel and this entire complex operation together, its astounding. And then you multiply all of that by the number of buildings all around, and the organization of the entire city of Chicago,

and how much human fuel it took to do all that, and so on, and so on, and so on ... It's the preoccupation of what human creativity is all about.

Some people, when they try to decide to talk about areas of the unconscious, also talk about the energy centers of the body. Do you know anything about this idea, of the sense of what is called in Indian terminology the *Chakras*, the sense of the power center? They are at the top of the head, at the forehead, at the throat, at the chest, at the abdomen, at the genital area, and at the base of the spine, and are the central power centers of the body. This is a very strongly related idea. Each of these are common. A person has heart. What does that mean? What's implied in the expression that someone is heart-felt? It's not the organ itself that's being talked about. It is the issue. Also when you hug someone, what's behind that gesture? The real energy that's transferred in the act of hugging is from heart to heart.

B: From center to center, you mean?

M: That's right. It is why it's so important. You are affirmed in yourself by being hugged by someone [laughter]. I'm real pleased that I have a wife who likes to hug, and that I have kids who loved being hugged. We understand it from our own sense of our body. If you have a gut reaction to something, what does that mean? The butterflies in your stomach, what are those? And, we're all familiar with sexual response, and what that is all about. These things are all something quite apart from the intellectual. But, each one of these areas can be got into through meditation. You can then enter into an exploration about the idea of the heart, and of energy flowing, stomach energy, and how all that energy wants to find expression. Images and pictures open up from these areas, because they really speak to you. The idea is to be able, of course, to receive that speech, whatever it might be, whatever the images might be.

We most often speak in non-verbal ways. When I receive dream images in meditation they're not verbal messages. They're not print-outs that tell me what to do. They are images that are powerful because they are so multiplied. That is, they have so many multiple possibilities. For instance, take any one of the dreams out of the Child's Garden. They are all so powerful because they strike at a point where many, many things are connected.

B: The collective unconsciousness?

M: Yes. Well, let's take something very specific here. When you take an image, like the one of the small animals, where one of them becomes huge and devours the little girl, that resonates fiercely within your whole system if you let it, if you have a visual image. I'd like to ask you to do an exercise for yourself. After you return home, find a quiet place for yourself, and take the images that are in the Child's Garden of Dreams, and sit and remake them in the way that has been suggested.

That is to say, what is the sense image in English terms? What is the visual image that I feel? Can I bring that visual image powerfully to mind? Then see where it takes you.

B: I'll bet there will be surprises.

M: You'll be taken in different ways than I was. But, your response will be through your own personal filtering of the archetypal material yourself.

B: You've touched on an area that has been debated in graduate music musicology and aesthetics courses for a long while. The debate is over the notion of universality of musical perception and language, particularly in discussions about tonality verses atonality. I've participated in some fairly lively repartee on this subject. To give you an example of the quandry, one may ask "Is there a universal understanding of programmatic meaning in, say, Berlioz' Symphonie Fantastique?" Or, "What makes us think of thunder and lightening in Beethoven's sixth?" None of the actual sounds produced by the orchestra literally sound like thunder and lightening. But nearly everyone seems to image thunder and lightening and a storm scene anyway—they get the picture. I'm suspicious that this may be the collective unconsciousness, described by Jung, coming into play here. Audiences, at least those culturalized to western music, seem to share many common musical images; of fear, or of tenderness, or of daunting emotions, or of heroic triumph, or of calmness, and so on. I would like to show you some places in the score to Child's Garden where some of these images have struck me in these ways, and ask you if you think I'm on track.

M: All right. We can do that, but what I would suggest to you is that you are at the point where you can trust your own inner self. If you do have those images, they are true ones. No one can have precisely the same imagery as another. What you have is the archetype of the sense. For instance, in that image of the animals where one becomes huge and devours the little girl, your image of that animal is going to be different from mine. But, the thing which is the same is the sense of being devoured. Now, if in imaging you can allow yourself to be devoured, it doesn't matter what did it [laughter]. Your cultural aspect, the things that have been culturalized in you, will provide you an image of the creature that does the devouring. Your archetypal level will push and fuel the terror of being devoured, or of being taken back in.

B: I think you may have just given a cogent explanation of programmatic imagery.

M: Okay [laughter]. I did it! I won't say any more [laughter]!

B: My point in jumping in with that last comment is that I was instantly struck with the notion that the collective unconscious explains why we all tend to have similar images with programmatic music. Earlier in our conversation today, you asked about my images during today's performance of Montana Music.

M: Yes, that's right.

B: And, there was a striking parallel between my forest of snowy needles and your snow-covered forest scene. There is a culturalized phenomenon, then, that prevails. Because of this culturalized aspect, is it possible for the collective consciousness of the West to share a similar essence of emotional experience through A Child's Garden of Dreams with someone in the far East—in, say, Tibet?

M: By that person, do you mean the theoretical non-western person? There's a certain level at which music is universal, and then there is a certain level at which the musical language is specific to its own culture. I don't know what the answer to that question is. I tend to think, the answer is no. It could evoke certain fundamental images of calmness or of terror, and all that, but I think finally the cultural expression is specific to western music, in the same way that we can listen to and appreciate Tibetan music, but we're not inside it. We tend to take as entertainment things that are of profound ritual significance to other people. We take them in sort of a piece meal way. We take a bit of this, and a bit of that, and say "Well, that was nice, and we really enjoyed the Japanese drumming," or whatever. It can strike within us certain fundamental things, but there is a world that we will never know because it is not of our culture. The deeper issues can be touched. You can learn. You can learn those things. You can become a Buddhist and go through all of that, and learn.

B: That leads to what I hope won't sound like a loaded question, because it's not meant to be that at all. I will ask this purely for the sake of attempting to resolve aesthetic issues concerning your music, and for resolving certain things in my mind in order to achieve a greater understanding of who you are as a composer. So, this is an identity question. Do you consider yourself to fit into a certain group of composers that fall under a universally codified label? For instance, in the past you mentioned that the expressionists Schoenberg, Berg, and Webern have been an influence on you. I found that statement to be fascinating, in that you said that while your own music didn't reflect these Viennese composers, they were nevertheless a strong element in the background of your thinking. Specifically, how are they in the background of your thinking?

M: For instance, in Anton Webern, there is the preoccupation with single sounds and the precise relationship of sounds, one to another. Tiny pieces, for instance, can be made out of sound as opposed to thematic development, and as opposed to the grander forces that are in romantic music. The qualities of expression that come through the Viennese composers of that time, which is called *expressionism* in our recent aesthetics, is one which began to deal with the so-called darker side; the ugly emotions, the fearful ones. Most of romantic music, on the contrast, had to do with uplifting emotions, of grand emotions that could be tragedy but it was a grand tragedy. Schoenberg, Webern and Berg represented the descent into the troubled area of the human psyche. Part of it was personal unconsciousness, but another part the turmoil that was to become our century. They were the forerunners. They understood it from the gut archetypal level—that these energies were at work then.

B: So, your saying that the Viennese group was very expressive from an intuitive level, and not so overwrought with intellectualism as people tend to think.

M: Oh yeah, well the intellectual stuff came out of it. You had Schoenberg's attempt to formalize into a twelve-tone system. But for me, at least, the music of his which is of that strict twelve-tone order is not his most powerful work. What happened to him in his later life, of course, is that he went back to a much less restrictive way of writing things. But, having had the experience of doing what he did, this later music of his had this sense of having absorbed all that and become powerful, especially that was not fettered by the rules, or necessarily by a strict rule. And so, the music of Berg is of a similar order. My connection seems to be much stronger to Schoenberg than to Webern or to Berg. So there's the connection. The darker issues that show up in the music, for instance the one we were just talking about, the third piece of the child being swallowed by the monster, is a dark and dangerous piece. It's an image to understand of our society, in this time, how dark and dangerous things can be.

And then there's the way that these dark and dangerous issues have been particularly taken up by the movies, and that's probably a miscue. I don't know at this point. But there are these terrifying movies that are being made today. When you look at things like *Terminator*, it is terrifying [laughter]! Have you seen any one of them? I saw part of one.

B: Yes, and they are terrifying, and in a very graphic way.

M: Yes, and so there is that level which is still resonating in our world, which is going to come forward, and needs to be found somehow. Without talking about stylistic things, I talk about the underneath energy which finally needs its expression, which grows out.

B: So, are you saying that your music doesn't reflect the Viennese composers' emotional terrain?

M: That is, I'm not looking to imitate their cultural expression. I'm not imitating Schoenberg, or those composers. I don't have any inclination to do that. But, to understand the energy that motivated them, to have it come also through my work, in my own expression of myself, is a valid point.

Let's just step back a second and talk about the question you asked before, whether the Child's Garden is a piece about hope. I don't know. It is hope in as much that I am not trying to create a statement of faith here, but I'm trying to open up my own personal experience of this process of transformation, my own personal experience of the sense of death, and of the motion to a different life. Now, that's personal! I have no need to convince anyone else of it, or ask them to quote-unquote "believe" in my personal experience. But, I find that it may or may not allow you to necessarily believe that there is life after death. Even though I get into this in the piece, I don't necessarily want you to do that. Only if you know, in yourself, whether that's true is it all right to say, "That is true."

B: I'm thinking of the last bar of the piece where there's this interesting major-second thing happening. In fact, there seems to be a major-second, minor-second juxtaposition occurring throughout the whole work. I noticed it all through the music this morning, as well, and as I think back to our performance of Symphony No. 2 last year, it permeated that work also. It's very interesting where the piece leaves us at the end of Child's Garden. The piece ends with an up-turn, with a feeling of peaceful ascendancy.

M: Now the real interesting thing about that wavering motion, and I know you've thought about it in these terms before since it exists in other music, is that it is a very simple gesture. But it is, number one, a water gesture.

B: Implying buoyancy?

M: Yeah, and in flowing water, a person experiences one of the major archetypal symbols for deep creative energy—water. The water is deep because it's in the earth. In the music it appears as a *wavy motion* that goes like that [wavy gesture indicated]. It's a kind of snake-like motion. The *wavy motion*, as represented by the snake, is the inward traveling motion that I experience in emotions through meditation into the realms of the unconscious. It's a *wavy motion*.

B: It's not a straight line.

M: No. It's a *wavy motion* that goes back and forth in the same way that a snake moves. So, this is one of the reasons why that snake symbol is so powerful in all mythologies. Among other things, the phallic nature of this symbol is profound. The phallic nature of the snake has to do with the act of spiritual exploration.

B: This sounds like Joseph Campbell.

M: All right. Joseph Campbell explains all this stuff far better than I do.

B: Please don't let me interrupt you [laughter]. Please go ahead. I want to hear what you say.

M: Okay [laughter]. But I'm talking now about my own experience of this, and how the thing moves in this way. And to realize that the movement to various areas in the dream world is through this particular kind of motion is particularly fascinating. I first discovered this half a dozen years ago when I was working with a friend in New York who was a very good psychic, and I went to him because I was having trouble making a decision about my life. You know? I was making myself sick over it. Do I stay in teaching or do I leave teaching? How do I do that? So we entered into the things that were making me sick. He's a trained Ph.D. psychologist who makes his living by helping clients, and one of the things he did in our work together was to assist me. As I experienced my own images through meditation, he would sit next to me having his own experience of them through his own imaging process. As I sat with him, he would simply go into his own area and image what he saw in me, and then ask some questions.

One time he asked me, "Now just tell me about the moon." Just out of the blue he says, "Tell me about the moon [laughter]." That is, he just picked this up out of me, sensed the way I was thinking, and said, "Tell me about the moon." So, in my own meditative state at that particular point of the session, I looked to the moon and saw the moon in its wavy pattern—a wavy image.

The moon, in this inner mythology, is so complex in what it means and what it's supposed to do. My direct insight into the energy of the moon has to do with its nature as a transforming agent in human life. It's all symbolic and metaphorical. Yet, I can perceive the energy of travel to the moon, and that the moon is the point at which this energy is transformed before returning to the earth in different ways. This sounds weird and strange, but it is, in my imagining, the transfer point of souls. This is not my own, but I discovered this independently in meditation: that the moon is the transfer point for souls after leaving this life and going on to the next—the way station, as it were. I recently read about this in books, and am not the first to have discovered this phenomenon. People have come across this in other media. So, the *wavy motion* is

transformation energy, going from one stage of existence to another. And that *wavy motion* fits the piece, all the way through all this music.

B: That simple *wavy motion* gesture is a profound strand of symbolism!

M: That's absolutely unconscious in all the music until this moment ... whenever you say, "Well, that's what that might well be." That's one way of considering it. The other is that it's just a whole step [laughter].

B: But, it leaves us up, and even after the music is no longer audible it's still going on in the mind. The energy is still going on, and the transformation is still going on.

M: It leaves you in your own area of possible transformation. It's not over.

B: I'd like to back up to my loaded question. I have a feeling I know how you're going to answer this, at least based on what's been said so far. There's a popular notion among neo-romanticists, such as George Rochberg and others, where the banner of tonal composition is juxtaposed with that of serial or atonal procedures, and the argument is for the superiority of tonality. The postulation is that tonal composition is expressively superior to the atonal or serial systems. This neo-romantic position seems to tacitly imply the notion that there is a universal desire among listeners to embrace tonality. I remember something about Rochberg's frustration in attempting to write a piece in homage to his son who had died, if I'm not mistaken. Feeling that he could not sufficiently express himself through serialism, he returned to a more traditional form of tonal composition, and out of that the term *neo-romanticism* was born. Anyway, I believe that Rochberg may have been suggesting that a collective musical unconsciousness exists among humans. When I say, "Collective musical unconsciousness," I'm coining my own phrase, a deliberate twist on Jungian jargon.

M: ...which is tonal [laughter].

B: ...which is to suggest that we are attracted back to the gravity of tonality. And, indeed, a good deal of that kind of gravity pervades your music. I just wonder how you feel about that notion.

M: Let me say that I will not make any pronouncements about what is proper techniques for making music, and what is not. Every conceivable way of expressing musical language can produce a powerful result if the person who is doing it has drawn from their own center and through their capacities, whatever they may be, whatever the training is,

and whatever the so-called school of thought. And this has to do with what language is about. The Chinese write beautiful poetry in Chinese [laughter], a thing which I can't do, you know [laughter]? So, to make a pronouncement that argues for the necessity of tonality, and that atonality is not as expressive, is a cultural statement at the level of cultural development, as opposed to the archetypal force which drives that cultural expression. Now, we have a dense cultural language within the music of the western world, and it has accumulated over centuries and millennia to be what it is today. And we've got all these elements at our disposal in a very well-developed way.

What a composer finally ends up with is often total bewilderment. For instance, a young composer winds up having to be stunned by the array of potentials! And I'll give you an example from my own past. When I was eighteen years old, studying theory for the first time, and starting to write music for the first time, I was taken into the idea that there was all this music out there. It suddenly struck me! I was in the music library at Oberlin at that time, and it struck me, "My God, how much music there is, and how little I know about it all!" Yes, the basic question was, "How can you write a piece, what do I do?" And then you realize that Mozart lived and died two centuries ago, and it's already been done! Or, that Debussy has already written a perfect piece and there's no use in your trying! So, that's the kind of thing a young composer has to struggle with.

I read an article in a newsletter, an edition of the Minnesota Composers Forum, that talks about the fact that today any kind of music in the world is readily available. This all comes flooding in. The role of percussion started all this. And so all the cultural expressions that are out there musically, are available. And this composer who wrote the article was asking, "Well, what do I choose? Am I Caribbean today? Am I Tahitian tomorrow? What suit am I going to choose off the rack?" And the question is not about which suit to choose off the rack but, "Who are you? Who are you?" And, that's the rest of the maturity, in coming to grips with the moment that says, "I am me. That's who I am. I am me."

B: Here I am [laughter]?

M: "Here I am, because I have never been before." Everybody else that has ever written music comes to grip with that moment.

B: Is there some sort of a personal statement, then, in that *Here I Am* motive that opens the first movement?

M: Oh, I think so!

B: Is that representative of David Maslanka?

M: It is. Yeah, I think so.

B: Oh, that's wonderful!

M: [laughter] And one of the things I should explain is that other people look at it as being maybe simple-minded when I speak of that motive as "here I am." That motif says to me, "Here I am." And other people would look at that and say, "Well, that's kind of simple." But the gesture that's made is quite intentional. Sometimes I go back to what I call the absolute stupid gesture. For instance, the Third Symphony starts with a C-major scale in whole notes, and it goes up and it goes down. It either takes an extremely naive person, or somebody with a lot of nerve [laughter] to do that. Why would anybody do that?

B: Scales, particularly major scales, I've noticed, are at the foundation of so much of your music.

M: Yeah, that's true.

B: I heard it even this morning [in the performance of Montana Music].

M: Yeah, that's true. It's all there. The absolute, bare naked, everything hanging out, "Yeah, it's C-major [laughter]!" This idea of doing the most blunt thing possible, the most astonishingly simple gesture, has a lot to do with my work in New York. And then out of that evolves other things that are, of course, more complex. But, they form the fundamental issues.

B: And would you parallel that idea with the unison-G opening of the piece? I imagine that sustained G to be the barren surface of the moon.

M: If you want to visual it, well, I think I do, too. Yeah.

B: Then these disparate voices come in *non-vibrato*, as you've indicated, and literally sneak in to the texture as they very gradually *crescendo*. And then the marimba injects the scene with rhythmic impulses. I imagine the marimba to represent the act of skimming over the barren surface. I guess I got that notion from something said in the Wubbenhorst article, and thought to myself, "This must be skimming over the barren surface [laughter]."

M: [Laughter] Yes. Let me say that some of these pieces lend themselves more nearly to visualizing. So you can have a sense of the barren, and a sense of travel over that surface by musical gestures such as these. Now, so this is one level of dealing with this. The other level, of course, is that you don't have this image at all to start with, if you do not

understand anything about the dreams or never heard of the dreams, it will still be a musical gesture which works over time. It has its formal shape, and it has its evolution, its culmination, and it works in the abstract form level as well.

B: Concerning the use of symbols in A Child's Garden, what you would like me to communicate to the future readers of this dissertation? Are there certain symbols that absolutely must be understood to represent such-and-such? Anything else that I can come up with as my own personal images are fine, but things like the *Here I Am* motive, I would think should be universally understood, since it is a very profound and personal gesture in the work.

M: All right. I'm going to be vague on that. I'm sorry. Because, as soon as you say, "This is precisely that," then it'll rise up a bite you [laughter]! Because, another person will hear it another way. And then, by saying, "It is precisely this," you limit the possibility of another person doing it. They must adopt your mental straight jacket in order to perceive that particular thing. So, I'd rather throw it right back at you and have you trust your own imaging process. And again, I want to suggest that you do what I suggested before. You take your own quiet time, undisturbed quiet time, and experience these images. And you're not going to be able to do it all at once. But take one of these dreams at a time, and you do your own inner travel and your own inner exploring of these dream images not thinking about music at all. You have the music in your mind somewhere. But leave the music up high, and take only the written words with you, treating them as imaging devices. And you go do it, all right? What you come up with will be powerful in your system, and it will touch your archetypal level. And it will have its cultural expression from what you know and learn and all that. But it will, then, give you some assurance about how to do it. What I will do, and what I really want you to do, is to take that plunge and work at it at that level, and then you come back to me with the material that you have discovered. And then we'll work toward the validity of that. Because what happens is that you will come up with your own parallel discoveries. And it will be a matter of saying, "Oh, this is like this, this is like that, this is how we talk about it, and this is how David Booth feels about it." And we'll go back and forth, and have that sort of dialogue as opposed to pronouncements about what you should think.

B: I absolutely appreciate what you're telling me. I was actually trying to see how you felt about your music being interpreted by others. Some composers are adamant that you come to grips with their music strictly on their terms, but quite frankly as a conductor I find your response to be refreshing and liberating!

M: Okay [laughter]. Which is what it needs to be.

B: I know that we're quite short on time, and we can't possibly begin to labor through perusing details in the score together. Besides, I need to be the one doing the laboring. But, I am looking forward to a follow-up on this discussion after I've had some time on my own to let the things you've told me today have a chance to soak in.

M: Let me go back to the question you raised before, about whether tonality has some sort of archetypal character. That notion may well have some validity. Some of the roots that we experience is with chanting and more so-called primitive music. So I hate the word, but the various types of music that come out of primitive societies largely focus on single tones. And out of the focus on single tones comes tonal fixation, and out of that comes relatedness of one tone to another, and to another, and then to another, and so on.

B: Like a G, for instance?

M: Like a G, for instance [laughter]! Yes! So, elements of fixation begin to give one pitch area some prevalence over another. And a lot of pitch area has to do with the human voice. It has to do with where that voice is most comfortable. So, I find that there are certain areas of tonal work in which my voice is most comfortable. I sing everything that I write. I'm kind of a manic singer when I'm composing. I hurt my voice a lot by just over stressing it that way. But, out of that comes where I feel the greatest expressive tension, whether it be loud or soft. Out of that quality, then, comes where that music lies, and what the emphasis is. Now whether that means that tonality itself is archetypal, I don't know.

But I'm going to address the question in a different way. When I say that the composer today has the world to choose from, and the confusion of which suit to put on every day, the question really comes down to, "Who am I," and, "Because I am who I am, what do I do?" Take yourself in hand and say, "I do this. I have made a choice." When you make a choice you eliminate everything else. You can bring it in as a side thought, but you really do stick your neck out, and every other part of your body, and say, "I have chosen. I have chosen this style, this way of cultural expression." I've chosen the way I put things into the Child's Garden of Dreams, and everything else, because it suits me. It's as simple as that. It suits my ability to express most powerfully the archetypal things that want to come up through me. And I go for that. It's exclusive. It means that I do not write music like composer A, B, C, or D. I do not follow this school, or that school. But, I do have certain tonal leanings, and I do write melodies, and I do use old forms, and so on. These are all the choices which I have felt most comfortable with. And it does not tell another composer how to write music, and it does not presume to criticize or to make a statement about how other people should write music. It's a

statement about the adoption of a language; the absorbing and the adoption of a musical language.

B: Let's go back to the Zen question. I have a dear friend who is a practitioner of Zen. From him I have learned something of the art of Zasen, and of taking in the world. It sounds to me that you are saying that your musical creativity is an outpouring of expression of all these things that you have collected inwardly; things within you, throughout your life. It is as if you're suggesting that your entire life represents an act of Zasen, that is of paying attention and absorbing things from outside yourself. These things come inside you, become transformed, and then, as you put it, flow up and out of you. I've been so taken with the phrase, "flowing up process" since you mentioned it during one of our recent phone conversations. I'm so grabbed by this idea. I keep coming back to that big low-register C near the beginning of the first movement. It is as if it represents the archetype of your creative inspiration, and then the subsequent arpeggios of the keyboards and woodwinds noticeably, quote-unquote, "flow up." Then, the musical energy continues to grow from there, both in terms of texture and energy. I would presume that when you wrote the first movement you had an image of the little girl in mind, and that of the original dreamer skimming across the lunar surface. But as I study the unfolding of the music in this movement, I personally get an image of you, David Maslanka, skimming across the moon.

M: All right! The process can be that way. What happens in the mental process is that so much crowds in at once that I feel absolutely slow in the process of actually writing down things. When you come down to it, to actually write down all these notes which go by in such a hurry, you have to write each one, you know?

B: How do you suspend time and do that?

M: That's the trick! That's the trick.

B: That's why I could never be a composer. The moment of inspiration is here, it comes, and it's gone. And once it's gone, I can't recapture it.

M: Retaining it, and allowing it to grow inside is the trick; retaining it, and developing memory things which allow you to do it. Again, it's all home-grown. Composers are invariably self-taught. They learn how to retain and to make the energy continue where they left off from the previous day. It sounds great to think of a fast-forward movie in which wonderful things happen. Bang! But, the labor of it is quite intensive. It takes months to write such a piece, and everything has to be allowed its place. So, all the bubbling energy and thoughts finally get condensed down to thinking, "Well, what are my choices? That's my

choice. Those notes are my choice." If I could manage somehow to translate the actual process, well then you have a very different thing. You'd have a bubbling kind of energy; this sort of burble and blither made absolutely possible. And what computers promise, but don't deliver, is the ability to do instantly whatever you wish. If you can improvise whatever, then this machine will give you back all kinds of fabulous things. But, what it doesn't allow is for the concentration of all those things to emerge gesturally. It can allow you to burble on the surface. But, the composer's need is to capture the thoughtful condensation of all this energy into the gesture which expresses it.

B: I still think it's a pretty good story [that David Maslanka, himself, was the person skimming over the surface of the moon] that I might tell when I'm teaching an ensemble [laughter].

M: Well, I think it's as good a story to understand that has happened, the mental activity of it, and your image of me within the realm of possibility. Because, when I think of my composing process, I don't think of myself as a fifty-year-old person. I think of myself as someone very young. Yes, quite young. My image of myself as a creative person is someone about eight years old. Now I'm a mature person. But, I go right back to those levels of feeling and thought. And I'll tell you, I had a dream years ago, in which I was in the basement of a large house. Again, the house image is the self. The basement is the unconscious area. Through this basement runs a stream. This is very flowing water going through the basement of this house. I am this young person, seven or eight years old, nimbly hopping from stone to stone across the water while whistling a tune [laughter)]. It's a wonderful image of contact with the creative flow. But, I think of myself in those terms.

And so, the image that you had of the wonderful effervescent coming up of things is quite real. My fantasy life is quite active, and I can sit and in my mind produce mental play. That is, the play produces pieces of music. And it can be quite intense. I know perfectly well that I cannot capture them precisely as they just happened. In order to capture something I have to go through a concentrating process. The idea of the taking in and the giving out, this is precisely the process I go through. I didn't know the terms which were Zen before. You said, "Zasen" did you?

B: Zasen is simply the act of sitting. John Cage, as I understand it, wanted the audience in 4'33", for instance, to literally experience an act of Zasen. I guess the idea was for them to pay attention to the sounds around them, to wake up and be aware of the world outside themselves. This idea of intensely paying attention to everything around oneself is the principal mental activity occurring during Zasen, as I understand it.

M: Yeah, and the collecting is what leads the composer to ask, "What sounds should I choose today?" You know, we're still talking about

collecting, and it's not just musical style. You're collecting your life. You're collecting all the parts of it, and it's a continual collection. I often think, "How does a person feed themselves emotionally, intellectually, and spiritually?" What is your food? How do you feed yourself? My feeding comes a lot by reading. It has a lot to do with reading some psychology and reading some history. And then ask yourself, "How do I receive the world?" Well, after all this stuff is finally received, one comes to a certain point where there's more than enough. And you think to yourself, "I can't receive anymore, and I don't need to receive anymore at this point." There's a continual going back and forth about this.

At that point emerges the thought about trust once again, "I have received." My gesture of trust is to then put forward the synthesis in my own terms. In my own terms, I am me. That is precisely what you must do with this paper on A Child's Garden. You're in the process of gathering and drawing into yourself all the possible areas of thought and thinking. At a certain point you'll take, with either fear and trembling or whatever, the deep breath and the exhalation of it.

B: I suspect the former [laughter]!

M: Okay. But, in any case, no matter how you get through it, the exhalation will occur. Yes [laughter]! And it will be your synthesis and your creative act.

B: I certainly wonder about the final outcome. It's like the expectation of giving birth. But since I'm still in the collecting stages, let me ask you about a statement made in the Wubbenhorst article. It has to do with, and I hope I'm reiterating this correctly, where you said you wrote the second movement first, and then went on with the rest of the piece. In essence, then, is it a valid thing to recognize the second movement as the archetypal movement of the whole work?

M: That's interesting! That may well be! And I think very strongly that that is true, since it's all about transformation. The second movement is, I think, the most powerful for me because it resonated with so many things in me. The image of the drunken woman, for instance—I was, then, a recovering alcoholic. I had all this to deal with. And to know that in my own self I did precisely what the dream depicts. And I didn't understand that when I first read the words describing this dream, "The drunken woman falls into the water." Whatever does that mean? It is a human transformation for her to fall in the water and come out renewed and sober. This person was taken up with the world in a confused way, just as I was. The woman's image shows that she is taken up entirely with the world. This can be implied by this sense of drunkenness, that you are taken up completely by external concerns. You are plunged into the creative waters, endeavoring downward, moving from conscious mind

into the unconscious, and then come back up capable and sober. So, hope! That is the central *motif* for the whole transformation.

B: "Apokatastasis." That is what Jung calls it, if I'm not mistaken. It's another parallel image of being born again, of regeneration, and of the transformation of life after death.

M: Yeah, and the Christian idea of being born again is archetypal in its nature. It's aiming at precisely that point. How do you die and come to life with this spiritual nature? The answer to that is what we're all seeking. We are all, regardless of faith or the lack of it, seeking precisely that.

B: It's five minutes to four, and I don't want to interfere with your next appointment. I thank you for your time, Dr. Maslanka. If it's all right, I'll be in contact with you from time to time via telephone.

M: That's quite all right. I want you to know that I believe in what you're doing, and want to help if I can.

B: Once again, thank you so very much. I'll contact you soon.

Telephone Conversation with David Maslanka
17 February 1994

M: Hello.

B: Hello, is David Maslanka there, please?

M: This is David.

B: Dr. Maslanka, this is Dave Booth calling from Oklahoma.

M: Hi! How are you?

B: Good! How are you?

M: Very well.

B: I'll bet you thought that I had abandoned you.

M: No, no, no. I've thought about you now and again, but realized that you were probably quite busy.

B: Yes, I've been working feverishly. As you'll recall, one of your comments to me in Chicago was that after one receives so much information, one gets to a point of saturation, and doesn't want any more information until that which has already been received can be absorbed. That's been my condition until today, and now I'm ready to ask you some more questions if you have a moment or two.

M: Sure, go ahead.

B: I'd like to start with some very specific questions about the fourth movement in particular, and I'm going to dive into things at more of a micro level than the things we've discussed before. Specifically, I'm presently sorting out the harmonic mystery at the beginning of this movement. As you know, it starts with this E-minor chord in the organ, is mysteriously held for quite a little while, and then about bar seven or so goes down a half-step to an E-flat-minor chord. Then it goes down again to D-minor in bar number twelve, and finally down to a C-sharp-minor triad in measure twenty. So, there's these minor chords in the organ part that are descending by half steps.

Meanwhile, at the beginning of the piece, the flutes and clarinets spell an open fifth sonority that suggests F-major as it is reconfirmed by the vibraphone chimes in measure three.

Let me present you with a couple of hypotheses, and if nothing else you can be amused at my observations. I'm describing this opening of the

fourth movement as intentional ambiguity. By the use of the word "ambiguity," I mean it in its strictest sense—that is, of having two possible interpretations. The first is that there is a stable F diatonic collection being played by one group of instruments—the woodwinds. Then there is a stable E-minor element in another collection, the organ reinforced by the piano strokes. These two collections are operating independent of one another, and are not meant to have a particular correlation to one another.

Now my other postulation is that all this is simply Phrygian music, and the sounds of the woodwinds can be explained as tendency tones used to prolong dissonance until measures six and seven, where they do in fact seem to confirm E-minor.

M: All right, that's a very curious idea, because I really haven't thought through this theoretically. So, your formulations may indeed have some merit. But, let me consider what I had in mind. I did not approach the opening passage from the standpoint of thinking, "Well, I have a Phrygian material here that is sort of confirmed by resolution to E-minor." Although, I guess that's what it at first seems to be—there is that F that does indeed settle to the E. However, it is immediately defeated by the presence of the E-flat chord in measure seven, and then off we go again with other relationships. Although functionally that Phrygian idea seems to be there, my own feeling is that there are two separate items going on here. I think it is best to look at the opening gestures this way. Moreover, we're not really hearing that organ as an intrusive or even a participatory harmonic element. It has that character of sort of laying there, and occasionally it's heard, especially the change points.

B: Yes, as they are reinforced by the piano strokes.

M: Exactly! Immediately there's this sudden angle that is different from the material happening above it, which is prominently heard and which is quite tonal it its own sphere. The two items, in my opinion, are best considered separate items. Although, they can also be seen to have occasional harmonic effects that I suppose can be described as a unit.

The quality of descent here, I think, is probably worth some thought. That is, the organ's minor triad motion from E to E-flat, to D, to C-sharp, before it goes away. This might be a metaphor or hint at some kind of cosmic feeling here. There is a stillness in it—just sustained minor chords. Minor, in a very typical sense, always conveys to me an element of sadness and of resignation. Descending minor chords, in this fashion, lead me downward in resignation. I think the attitude comes right out of sixteenth-century madrigals.

B: Ah-ha! Yes, a theorist friend of mine and I have been looking at this in a similar way. Perhaps we're off a few centuries, but we noticed

that the open fifths in the woodwind texture seem to suggest a type of medieval organum.

M: Yes, and there's that, too. The reference is right there. I mean it's clear, and I think that's appropriate. Yeah.

B: The other element you mentioned was the descending nature of the organ. You mentioned the word "metaphor." I'm wondering if this is suggesting once again a departure from one's conscious mind to a submerged state of the unconscious mind. And yet, that all seems to get thwarted momentarily, until an attempt later on is made with the appearance of the Epiphany gestures in measure 23.

M: You know, even though I said the descending quality is worth consideration, I would not try to make too much of a story out of the descending organ motion. I would simply allow that this element exists, and that it has the references that we just mentioned. I think that for artistic reasons I chose not to continue it. It simply didn't make sense to have this element continue after the veil had been established, the veil of this extra-tonality down at the bottom. It was teaching me that it had already done its job. From a purely pragmatic standpoint, it didn't seem to want to intrude any further. If there is a sense of descent, and I do think that these dreams are about descent into unconsciousness, maybe this opening motif in the organ is simply a suggestion of that.

When we get through measure 56 with all this opening material, and with the hint of the *Epiphany* motive in measure 45, you get to measure 57, music that to me is the real entrance point. It's the point where you're taken back to nature sounds, and to things that are not organized music in the traditional sense, but instead are simply sound material. This is primitive music and deliberately so. So, it might be said that by this point we've reached a level of descent below the conscious level, and that primitive material makes itself available here. Out of that comes the rise, over time, to the *Epiphany* motives in their full-blown fashion. And the idea of the *Epiphany* here is the emergence of consciousness.

B: When you say "Epiphany," are you referring to these rising forms at measure 45? I believe you said a moment ago that the Epiphany gesture is hinted at by the rising melodic contour here.

M: Yeah, it's essentially the same melody as when it comes back in its full-blown form later.

B: All right. I've been thinking about the *Epiphany* motive more exclusively as the descending four tones that are followed by an upward leap of a perfect-fifth.

M: Oh, yes. Yes, I've marked that spot in the fourth movement.

B: Measure 118, I believe.

M: Yes, at that particular point that is indeed its full-blown expression. But, to my way of thinking the music at measure 112 is all connected to it. This is where it starts, but the actual eruptions of the *Epiphany* take place at measure 118.

B: So, either the ascending or descending contour can be considered *Epiphany*?

M: Well, I think of it as a single unit. It's kind of difficult to itemize it, you know? You don't have the impact of measure 118 without its preparations.

B: Yes, of course.

M: For that matter, you don't have 118 without the whole movement before it, yeah? But, if you wanted to make a metaphorical pitch for defining the *Epiphany* gesture, I think it has mostly to do with the element of descent. I think that's a good idea in that the descent of the organ, as we talked about earlier, is suggesting that also.

The actual sense of arrival at the point of relative disorganization, which I refer to as the nature music sounds, is at measure 57. And then out of that comes bits, pieces and strands of musical things that emerge to the *Epiphany* motive over time. If you take a look back at the original dream, which is a drop of water as seen through a microscope, the tree branches that portray the original of the world come into view. I fussed with this a lot when I first set out to write this movement, trying to decide how one translates these images into musical terms, and this is what happened. A good deal of my own thought process for this section is unconscious . If you try and illustrate that thought in music, then you wind up doing silly things, I think. And I try not to do silly things [laughter]. I tried to open up in such a way as to let something come through that really wasn't conscious. When it emerged, for instance, to what I call the "*Epiphany* moment," that really isn't a picture of something actually said in the dream. Well, you got a drop of water full of tree branches. Well, what does that mean? It's a seed motive. The tree branches imply life—new life. I think the music not only implies the life of the earth, but the life of consciousness that has emerged out of the earth. So, maybe that makes some sense.

B: Okay. Let me take you back to your comment about the nature gestures that begin at measure 57. In the very next bar, measure 58, the piano has this low-register gesture where the player plucks the strings inside the piano. This gesture then emerges again as figures played by

the E-flat clarinet and bass clarinet in measure 62. The gesture is subsequently heard over and over again, appearing in many different guises, and produced by several different instruments. And it just gets gradually bigger and bigger. But before all that, it starts out as a practically undetectable microscopic gesture in the piano. That's the microscopic essence of this music being featured, I assume. Furthermore, since the gesture features the interval of a major-second, I'm wondering if this is the germ of the *wavy motion* gesture that begins the fifth movement?

M: Oh, I expect it is! However, I wouldn't be able to say that, because I didn't consciously conceive it. You can make a reference in that way, and I think it's possible to say that. But, opposed to making an actual assertion that that's true, I think a lot of these things can be simply noted: that they appear at a particular point and then a similar evolution of it appears later. To try to say absolutely what's in the composer's mind, well, even the composer doesn't know, yeah? That is, it can't be known unless one tries to compose music organized from an absolutely pre-planned intellectual position—and this isn't.

B: I see. And so, you aren't refuting the notion that piano motif in measure 58 is the germ of the fifth movement's wavy gesture, necessarily. You're just saying that if my observation is in any way true, it's something that was originally activated at your unconscious level, and was placed into the score by instinct.

M: That's exactly right, yeah!

B: Okay. May I take you back once more to measures eight and nine in the fourth movement?

M: Yes, certainly.

B: We spoke earlier of the organ's half-step descending pattern of minor chords. I'd like to also consider the woodwind gestures at this point, and the contrapuntal journey that they undergo in this section. As I look at the score, I notice that you can begin to see F-sharps in the pitch collection, starting in the oboe part at bar seven. More emerge in bar nine. Then, I notice in bar number eleven the pitch C-sharp appears, suggesting that the pitch collection is being redefined to two sharps. By bar thirteen the pitch collection contains three sharps, and four sharps by bar sixteen. And so I've been curious about the manipulation of pitch collections, not only in this particular section, but throughout the entire work. I'm wondering if you think in terms of pandiatonicism. That is, are you vaguely suggesting diatonic structures in a way that approaches pandiatonicism, or diatonic harmonizations by virtue of redefining the pitch collections in a somewhat unconventional way?

M: Well, I think there's a whole lot of conventional thinking at work in the passage.

B: Oh yes, its contrapuntal character, for instance.

M: Yes. It is definitely diatonic, but it also has that quality of being somewhat obscured. When you use the word pandiatonic ... that word has always meant to me the simultaneous use of all seven notes of a diatonic scale. Do you mean that by your use of the word?

B: No, that's why I framed my statement in such a way as to describe something that is diatonic, but that approaches, suggests or hints at pandiatonicism. There is that essence there, it seems to me, since all but one of the seven pitches are in operation. No, by the use of the word "pandiatonic" I don't mean in the sense of having all seven diatonic pitches present, but with the absence of any kind of pitch hierarchy. I'm just wondering if an element of pandiatonicism is being suggested.

M: Well, let me think on this, and I'll try to reconstruct what I was thinking here when I wrote it. I have to tell you that I never compose from a theoretical position. So I'm sitting here staring at my own score as a theory student. Ha [laughter]! I'm looking at this thing and thinking to myself, "Well, what the heck have I done here?" One can come up with a formulation that suggests the qualities of pitch motion, and it's something that I haven't consciously considered to put a label on, and won't. That's not my job, and I don't want to do that.

B: I understand, and that's a perfectly appropriate answer. Whatever you say is something I can document, and it helps guide me toward a definition of my own statements and postulations.

M: Yes, I think the critical elements here are the lines and how they move against each other. Of course, the oboe solo has the lead and the moving element. The alto saxophone brings up that middle at measure twelve and thirteen. My composing is done absolutely by ear, and if it sounds good, sounds right, and produces the thing that needs to be produced, then that's what it is.

B: I think I see what you're saying. In other words, you don't concern yourself so much with visual analysis after you jot these symbols down on the page. You probably don't stare at them and worry terribly about how they look to you visually, so long as it sounds correct to your ear.

M: Yes, the visual sense has only to do with things that are "after the fact," aurally speaking. For instance, if I'm working with a major

triad, then I know how I'm going to lay it out visually. The same is true for any other triadic structures. I know how I'm going to lay them out visually. Then the next thought is how it will look to the performer. For instance, if you take measure twelve: I'm not going to write a G-flat for the clarinet. They don't hear it that way. I want them to be able to see and hear something that they can assimilate without a lot of fuss. So there's a considerable amount of practicality in my writing devoted to simple courtesies of spellings, if you will.

B: Yes, I have to say that I'm astounded at the care with which you've taken in considering all the disparate technical properties of the various instruments: the harmonic voicings for the harp and piano, for instance.

M: Well, I think of the instruments as my friends, and I want to keep them that way [laughter].

B: Well, I must say that somewhere in your past you've certainly done your homework with respect to understanding all the instruments. Your command of orchestration is really quite impressive.

M: I always see that as a composer's work. I have ever since, I guess, I started this whole deal. Over the years, I've worked to come to terms with the technical capacities of instruments, and as I continue to live I continue to learn about these things.

B: Let me take you back to the word "pan" for just a moment. Look at bar 44, if you would with me, please. This is the place where the notes sort of fade off the page, just before the *Epiphany* gestures start up. This last fading collection at bar 44, though it certainly doesn't contain all twelve tones, suggests an element of pantonality. I'm calling it at this point a "chromatic tone cluster."

M: That's exactly what it is.

B: As I said, it suggests to me an element of pantonality, if you will, even though it doesn't fit the technical definition of pantonality since it doesn't contain all twelve possible tones. Obviously, you're attempting to obscure the sense of harmony here, I would assume, with this gesture? As a conductor, I have described this particular gesture to the players as tones that seem to melt right off the page.

M: It is a melting gesture, yes, in which the whole thing kind of fuses into a single cluster.

B: I guess the reason I'm digging into this question with you is that I want to avoid making statements in this study that will come of as

heretical. In short, I'm trying very hard to respect your intentions and convey correct information.

M: Well, if you look back a ways where the harmony is more functional, at measure 37, you have a B-flat major-minor-seventh chord in first inversion, followed up by a C-major chord in first inversion, and then it begins to melt a bit at measure 39 with the introduction of the F and F-sharp, and of the D sonority. Then a clear major-minor-seventh chord on E occurs in measure 40. But, then it gets harder.

B: Yes. It is difficult to continue to attach conventional labels in sections such as this.

M: Right. The whole thing melts into a dense harmonic cluster by the time you get to measure 44. Then again, my construction of it was absolutely by ear. This is what it feels like, and this is what it needs to sound like. All the pitches are correct. As to what the theory is, well that's someone else's problem [laughter].

B: It certainly is [laughter]! After all, music doesn't exist for the sake of theorists [laughter]! May I ask you about another gesture?

M: Okay.

B: Let's look at bar number 61, where the oboe appears with the solo-rubato passage of sixteenth-notes. Would you describe this as a derivation of the Epiphany motive?

M: Well look at that! It certainly does look like it, doesn't it?

B: Well, yes. But again, let me say that I just don't want to take any thing for granted. I'm very concerned about my own potential to commit musical heresy, so I'm asking about even some things that seem obvious.

M: [laughter] Sorry to be evasive about these things [laughter].

B: Also, I'm assuming that when the double time section occurs in the fourth movement, the 3/4 section at measure 71, memories of the third movement are being suggested by recollection of the ostinato drum pattern. Is that right?

M: Yes. That's correct.

B: And also, the percussion activity at measure 107, is that a double entendre, a recollection of both the third movement's ostinato pattern and the keyboard percussion figures from the first movement?

M: That's also correct.

B: And so those are deliberate reiterations on your part?

M: I suppose. At this distance, from the time of my composing the piece, I can't tell you precisely how much was deliberate and how much sort of happened. But yes, I think you make these references. There are those things that do crop up from others.

But, going back to measure 61 for a minute, I think that you're probably correct that the descending five notes there relate clearly to the *Epiphany* motive. So, yeah, why not?

B: It just occurred to me that in the double time section I mentioned a moment ago, that the flute gestures at measure 74 are connected to the *motivic woodwind ostinato* found near the end of the first movement, where this particular motive is heard in alternation among clarinets, flutes and oboes.

M: Oh, there it is! Yeah!

B: Is that a valid observation?

M: I think so!

B: How about that. It's funny how these things from the piece will just strike me, sometimes even in the middle of rehearsal. It's very strange to be both rehearsing and writing about this piece.

M: Yes. You're getting to the point in your own thinking where you've gotten beyond the surface of it quite a ways, so intimations of it start to arise in your own mind.

B: Well, I sense that I have now embarked on some very deep waters in this particular movement, the fourth. I've been handling swimming it alone up until now, but even with the very capable advice of a theorist friend, it is hard to make bold assertive statements about the music of this movement, particularly in the way it introduces itself. Therefore, I felt very strongly that I should call you today. Up to this point I've felt quite saturated by thoughts that have resonated from our conversation in Chicago last December.

M: Again, I'll just remake that notion that you're not required to make absolute statements. I think it's probably not healthy to do so.

B: Well, you know, I leave most of these observations rather open ended, but attempt to present salient observations that show tenable

evidence in support of whatever it is I'm suggesting. But "suggesting" is the operative word here. I do try to leave them open as suggestions for the most part, and make no pretenses to be the ultimate authority on this piece. That's your place, not mine.

M: Well, I think that the quality of approach to the piece might be a reflection of what the piece is itself. And the piece is, itself, a suggestion. There are so many elements in it that are not rational. I've often wondered about how it is that musical forms occur. We've got all of our traditional inclinations about the making of forms, and all those traditional things that have happened. Then each new piece is a brand new thing in and of itself. Beyond certain kinds of general formal procedures, like using an A-B-A pattern in the fourth movement, finally the thing itself unfolds on its own and in its own way, and I didn't preplan that. If I had, the piece would've been constructed in a way that would've been, I think, quite unhappy. I've come to the conclusion that there is an unconscious function in the mind, in the system somewhere, which has to do with form. As things are being shaped by conscious mind, there is the unconscious function that is actually producing the overall shape. Of course, I don't know precisely what that function is, nor how it works. I just know from my own composing over all these years that I'll write large pieces of music that obviously have formal coherence, and I haven't a clue as to what that form is or what the procedure is. This is not abdication, but simply an attempt to recognize that there's something else at work here in the unconscious formulation. So, I think that that's a real necessity, to attempt to recognize this phenomenon at work as one moves their way through this piece.

B: Actually, that information offers me a strong sense of relief as I move my way through this piece, because as I proceed through each movement I've been making statements that most are rather through-composed in style and form. But also that there are discernible divisions that move from one to another, nevertheless.

M: Yes, and you're quite right about that. The formal building blocks, especially the bigger ones, emerge—and I am aware of it, too. So I want you to understand where I am coming from, that I am not an intellectual authority on this music.

B: Well, if not you, then who? I just greatly appreciate your willingness to share your images and insights with me. But let me ask just one more "pan" question, if you will.

M: Yes, of course.

B: Back in the third movement, where the music grows and grows to gigantic proportions until it arrives at measure 94, a chromatic cluster

of G, G-sharp, A, and A-sharps sustains loudly for several measures in utter dissonance. If I'm remembering correctly, there is about 57 counts of this sonority sustaining angrily, and it never abates.

M: Right.

B: That particular cluster has an element of pantonality to me, even though there are only four pitches involved.

M: Yeah, okay.

B: Because, the interest in the music here has less to do with its harmony or tonality, other than the sheer and utter dissonance of it.

M: Right.

B: Its the way the energy of the rhythm keeps being repeated and relentlessly propelled forward that gives this section its main driving force, as if in the mind of the dreamer there's this growth of the animals to nightmarish proportions that cannot be stopped. Is that an accurate assessment?

M: Yes, that's true. The choice of pitch at that point was the one that satisfied the itch, you know? You get the picture?

B: [laughter] May I quote you on that?

M: Well, yeah, I guess. I think the harmony for me is just precisely that. For each instant of the making of a piece there are a whole series of itches, I guess you might say [laughter]. If they get satisfied, then the itch goes away and then I realize that I've solved that—the end of discomfort, if you will. It helps with what I think is a precise energy of the moment. This is made, of course, by pitch, by dynamic, and by instrumentation. The actual character of metal being ripped apart here is what it feels like to me, and what I want it to feel like. It has a burning painful character.

B: One more question about the fourth movement ...

M: All right.

B: I'm always intrigued by the little catch phrases you occasionally provide in the score. In bar 51 you say, "Sunlight in the leaves." Could you elaborate on that image?

M: All right. These are simple visual images that came to me as I was making the piece, and this particular quality of sound is simply referring to the experience of being out in the woods. In this image there

is sunlight that you look at through some tree leaves, and there's a little bit of breeze blowing. Can you imagine that quality?

B: Oh, yes.

M: All right, that character of visual nature: to me that's a small Epiphany, that little business there. I hate to use that term too liberally, but here I mean that sense of seeing sunlight through the tree leaves in that way that's just a subtle quality. That little phrase, written into the score there is just a way of helping performers to image a certain character and apply it to the sound they're making there.

B: I see.

M: It's probably no more than that. With the music at measure 54 there is a character to me which evokes a very strong visual image—always has, and it continues to evoke that same visual image of making that sound. So I think I was speaking from a place in the mind below the conscious level, which is below the division of senses.

B: Okay. Let me ask you about one other catch phrase. What is behind the reference "in memory of Poulenc," written in the score at measure 49 in the fifth movement?

M: Well, it certainly is not a quote from Poulenc.

B: I didn't think so, since the bassoons pretty clearly reiterate the *Here I Am* motive in measure 50.

M: Exactly. Again, it's one of these cross connections. I should tell you something of how I feel about Poulenc's music. I've always admired it, and my admiration goes even further than that on some of his pieces. In my own estimation, Poulenc is one of the major writers for wind instruments. The solo sonatas for winds, for instance, and those pieces are among the finest, in my opinion. I've always admired them, and as a clarinet performer I've played the clarinet sonata. So when I compose for winds, I often think of Poulenc as the spiritual father in a curious way. Although our styles are not altogether similar, there's a whole lot of blunt emotional expression in Poulenc. There's also the inclusion of elements of French popular life, and it seems that my music also draws elements of American popular life into it. Things that can be called "Americana" are in my music, as opposed to the rigors of the intellectual traditions of the European composers—that other school of composers. And so Poulenc has been a root point in my thinking. I can only say that the music at measure 50 does not quote Poulenc. My tribute to Poulenc in the score is because of the quality of the character there. It brought back to me some of the character of Poulenc's music.

B: You said that your music contains elements of American popular life. So, let me ask you about the gesture in the fifth movement at measure 108. Many of the students have pointed out to me that the gesture here sounds like a popular tune called "Brand New Day." Would you mind telling me what the image is here?

M: I don't know [laughter].

B: So, I'll assume it's not "Brand New Day?"

M: No, I didn't set out to quote anybody. But, you know, the motifs are so simple and so straight-forward that it can't be original. Really, now, can it? I mean, it would have to belong to some other piece somewhere.

B: Well, it does seem to have that type of rhythmicity and energy that one often hears in American popular music.

M: It's such a simple thing, and the rhythms are so "pop" in that particular sense, that the only originality I claim for it is that it appears in my piece, and we're looking at it out of context.

B: And then the same motif energetically drives the stringendo later in the movement, which leads me to my next question concerned with the gesture in 207, right after the caesura at the end of measure 206. Is it deliberately designed to sound like an American popular music type of "lick?"

M: Precisely.

B: So, that's the intention?

M: Yes, and more so. The music at this particular point is the rhythm and essential melodic shape of a theme used in a Coca-cola advertisement from the 1960s.

B: Oh, really?!

M: And Coke is the real thing!

B: That's the real thing!

M: Yes.

B: That's terrific! I can't wait to go to rehearsal and share this with everybody.

M: [laughter] College students won't remember this particular advertisement, of course, because they weren't born then. But, that's it! It comes bursting out of all that, and it seemed to be a tremendously ironic little thing to do at that particular instant. And, it's a little joke.

B: It's very humorous. I think that's delightful [laughter]!

M: Yes [laughter].

B: And then, according to the Wubbenhorst article, there is also the *elevator chimes* gesture in the fifth movement at measure 210.

M: For me that gesture is simply an evolution, I suppose, of my memory of department store elevators when I was a child—these wooden floor moving elevators that smelled like perfume [laughter]. So, all that stuff gets pulled into the music, and that's why I say there are elements of American popular life in there. It gets pulled in, but not with intent to be that. I mean, it suddenly takes on a glow of its own because of its context in the music.

B: It certainly does. Within the setting of the musical context it takes on a meaning of near profundity, in fact. These are marvelous gestures!

Just to let you know, I'm really pouring it on in terms of my pursuit of this project right now, and I'm making every effort to finish by May. I don't know if and when I'll call next, since I'll be pinning my ears back and moving forward with writing as fast as I can from this point. Perhaps I'll see you in Waco next week at the Southwestern CBDNA Division meeting.

M: Oh, really, you'll be there?

B: I hope to be, but I'm not completely certain since my conducting recital is next Thursday night. We're considering driving all night long and arriving sometime in the middle of Friday morning. So, perhaps I'll see you at the conference. Well, that should just about do it for now. Let me say, once again, how deeply grateful I am for the generous manner in which you share your thoughts with me.

M: I'm glad to be of assistance, and am very interested in your final outcome.

B: Well, thank you so much, once again! I'll be in touch.

APPENDIX B:

COMPLETE WORKS OF DAVID MASLANKA
(Listed Chronologically by Category)

Symphonic Band and Large Wind Ensemble

A Child's Garden of Dreams, (1981), for Symphonic Wind Ensemble. Duration: 35 minutes. Commissioned in 1980 by Northwestern University Wind Ensemble and John and Marietta Paynter. Premiered in February 1982 at Evanston, Illinois by the Northwestern University Wind Ensemble conducted by John P. Paynter.

Symphony No. 2, (1985), for Symphonic Band. Duration: 30 minutes. Commissioned in 1983 by Big Ten Band Directors Association (The Big Ten Universities). Premiered in February 1987 at College Band Directors National Association-National Convention, Evanston, Illinois, by Northwestern University Symphonic Band and Wind Ensemble conducted by John P. Paynter.

In Memoriam, (1989), for Wind Ensemble. Duration: 13 minutes. Commissioned in 1989 by the University of Texas at Arlington Wind Ensemble. Premiered in February 1990 at the Texas Music Educators Association-Annual Conference, San Antonio, Texas, by the University of Texas at Arlington Wind Ensemble conducted by Ray C. Lichtenwalter.

Golden Light - A Celebration Piece for Wind Ensemble, (1990). Duration: 8 minutes. Commissioned in 1989 by South Shore Conservatory, Hingham, Massachusetts. Premiered in August 1990 at the Cohasset Music Circus, Cohasset, Massachusetts, by the Senior Wind Ensemble of the South Shore Conservatory, conducted by Malcolm W. Rowell, Jr.

Symphony No. 3, (1991), for Symphonic Wind Ensemble. Duration: 49 minutes. Commissioned in 1989 by the University of Connecticut (Storrs). Premiered in November 1991 at Storrs, Connecticut by the University of Connecticut Wind Ensemble conducted by Gary D. Green.

Montana Music: Chorale Variations for Symphonic Wind Ensemble, (1993). Duration: 16 minutes. Commissioned in 1990 by Bishop Ireton High School (Alexandria, Virginia). Premiered May 1994, Garwood Whaley, conductor.

Symphony No. 4, (1993), for Symphonic Wind Ensemble. Duration: 25 minutes. Commissioned by the University of Texas at Austin, Stephen F. Austin State University, and Michigan State University in 1992. Premiered by the University of Texas-Austin Wind Ensemble conducted by Jerry F. Junkin.

Orchestra

Symphony No. 1, (1970), for Orchestra. Duration: 25 minutes.

Fragments, (1971), for Chamber Orchestra. Duration: 30 minutes.

Intermezzo, (1979), for Chamber Orchestra. Duration: 7 minutes. Premiered in July 1979 at Summer Evenings at Sarah Lawrence, Choreography by Elizabeth Keen Company, by the Yale Chamber Orchestra conducted by Arthur Weisberg.

A Child's Garden of Dreams-Book 2, No. 4, (1983), "Swarms of Gnats", for Large Orchestra. Duration: 16 minutes. Premiered in October 1987 at Redlands, California by the Redlands Symphony Orchestra conducted by Jon Robertson.

A Child's Garden of Dreams-Book 2, (1989), (complete four movements), for Large Orchestra. Duration: 40 minutes.

Music For String Orchestra, (1992). Duration: 17 minutes. Commissioned in 1991 by the String Orchestra of the Rockies, Missoula, Montana. Premiered in May 1992, at Missoula, Montana, by the String Orchestra of the Rockies.

Solo Works with Orchestra, Band or Wind Ensemble

Concerto for Piano, Winds and Percussion, (1974-76). Duration: 20 minutes. Premiered in February 1979 by the Eastman Wind Ensemble, conducted by Frederick Fennell, William Dobbins, piano.

Five Songs, (1976), for Soprano, Baritone, and Chamber Orchestra. Duration: 30 minutes. Premiered in April 1977 by the Sarah Lawrence College Orchestra, Katherine Rowe, soprano.

Concerto for Marimba and Band, (1990). Duration: 8 minutes. Commissioned in 1989 by the U. S. Air Force Band, Washington, D. C. Premiered in November 1990 at the Percussive Arts Society International Convention, Philadelphia, Pennsylvania by the U. S. Air Force Band conducted by Steven Grimo, Randall Eyles, marimba.

Chorus

The One And Only, (1970-74). Book of madrigals for SSATB, SATTB Chorus.

City Tree, (1973), for SSAA Chorus and Harp. Duration: 5 minutes.

The Nameless Fear; or: The Unanswered Question Put Yet Another Way, (1973) for SATB Chorus, Speakers, Harpsichord, Guitars, Flute, Bassoon, Percussion. Duration: 20 minutes. Premiered in March 1973 by the State University of New York Geneseo Chamber Singers conducted by James Walker.

I Wake And Feel The Fell Of Dark, (1977), for SATB Chorus. Duration: 12 minutes. Premiered in May 1977 by the State University of New York Geneseo Chamber Singers conducted by Robert Isgro.

Hear My Prayer O Lord, (Psalm 102), (1977), for SATB Chorus and Piano. Duration: 5 minutes.

Seven Lyrics From Sappho, (1984), for SATB Chorus.

A Litany For Courage And The Seasons: Six Songs for Chorus, Clarinet, and Vibraphone on Poems of Richard Beale, (1988). Duration: 25 minutes. Premiered in April 1988 by the University of Connecticut Concert Choir conducted by Peter Bagley.

Opera

Death And The Maiden, (1974), Chamber Opera. Duration: 60 minutes. Story by Ray Bradbury, libretto by John A. Wiles, Jr.

Instrumental Chamber Music

String Quartet, (1968). Duration: 30 minutes. Premiered July 1978 at Cornell University by the Tremont String Quartet.

Arcadia, (1982), for Cello Quartet. Duration: 12 minutes.

Quintet For Winds No. 1, (1984). Duration: 20 minutes. Premiered November 1984 at Symphony Space, New York City, "Music of David Maslanka," by the Aspen Wind Quintet.

Quintet No. 2, (1986), for Winds. Duration: 20 minutes. Premiered January 1987 at the Weill Recital Hall at Carnegie Hall by the Manhattan Wind Quintet.

Arise!, (1986), for Brass Quintet. Duration: 4 minutes. Premiered April 1987 at Denver, Colorado by the Aries Brass Quintet.

Little Concerto, (1990), for Six Players. Duration: 7 minutes. Premiered August 1990 at the Chamber Music Conference and Composers Forum of the East, Bennington College, Vermont, by a participant group conducted by David Maslanka.

Crown Of Thorns, (1991), for Keyboard Percussion Ensemble. Duration: 15 minutes. Commissioned in 1985 by the University of Oklahoma Percussion Ensemble. Premiered November 1991 at Norman, Oklahoma, by the University of Oklahoma Percussion Ensemble conducted by Richard Gipson.

Montana Music: Three Dances For Percussion, (1992), for Percussion Ensemble. Duration: 24 minutes. Commissioned in 1992 by the Central Michigan University Percussion Ensemble. Premiered December 1993 at the Mid-west International Band and Orchestra Clinic in Chicago, Illinois, by the Central Michigan University Percussion Ensemble conducted by Robert Hohner.

Solos with Chamber Ensemble

Hills Of May, (1978), (Robert Graves) for Soprano and String Quartet. Duration: 7 minutes. Premiered May 1978 at Sarah Lawrence College by Katharine Rowe, soprano, and the Laurentian String Quartet.

Heaven To Clear When Day Did Close - Fantasy on a Theme of Barney Childs for Tenor Saxophone and String Quartet (1981). Duration: 22 minutes. Premiered February 1982 at the Eastman School of Music, Rochester New York, Ramon Ricker, saxophone with the Bel Canto String Quartet, conducted by Sydney Hodkinson.

Arcadia II: Concerto for Marimba and Percussion Ensemble, (1982). Duration: 30 minutes. Commissioned 1982 by Harvey Vogel. Premiered December 1987 at Mr. Pleasant, Michigan by the Central Michigan University Percussion Ensemble conducted by Robert Hohner.

Lincoln Speaks At Gettysburg, (1984), for Tenor, Alto Flute and Contrabass. Duration: 30 minutes. Premiered November 1984 at Symphony Space, New York City, by Ralph Williams, tenor; Nancy Turetsky, flute; Bertram Turetsky, bass.

Instrumental Trios

Trio, (1971), for Violin, Clarinet, and Piano. Duration: 15 minutes. Premiered March 1972 at the State University of New York-Geneseo Sunday Afternoons series.

Trio No. 2, (1973), for Viola, Clarinet and Piano. Duration: 15 minutes. Premiered December 1973 for the Composers Forum at Donnell Library, New York City, NY.

Orpheus, (1977), for Two Bassoons and Marimba. Duration: 15 minutes. Premiered November 1977 at Sarah Lawrence College, "Music of David Maslanka," festival.

Images From 'The Old Gringo' (Carlos Fuentes): Eleven Little Pieces for Violin, Clarinet and Piano, (1987). Duration: 20 minutes. Premiered October 1987 at the State University of New York-Geneseo, Richard Balkin, violin; Ernest Lascell, clarinet; James Willey, piano.

Montana Music: Trio for Violin, Cello and Piano, (1993). Duration: 7 minutes.

Instrumental Duos

Duo, (1972), for Flute and Piano. Duration: 20 minutes. Premiered December 1972 at the State University of New York-Geneseo, Leone Buyse, flute, Joseph Dechario, piano.

Prayer For Tender Voices In The Darkness, (1974), for Harp and Piano. Duration: 8 minutes. Premiered March 1974 at the State University of New York-Geneseo, Barbara Dechario, harp, Joseph Dechario, piano, choreography by Donna Carradine.

Three Pieces, (1975), for Clarinet and Piano. Duration: 17 minutes. Premiered February 1976 at the University of Redlands Clarinet and Friend series, Redlands, California, Philip Rehfeldt, clarinet, Barney Childs, piano.

Cello Songs, (1978), for Cello and Piano. Duration: 22 minutes. Premiered October 1978 at the State University of New York-Geneseo, James Kirkwood, cello, James Willey, piano.

Music For Dr. Who, (1979), for Bassoon and Piano. Duration: 7 minutes. Premiered in February 1979 at the University of Redlands, Redlands, California, John Steinmetz, bassoon, Barney Childs, piano.

Fourth Piece, (1979), for Clarinet and Piano. Duration: 7 minutes. Premiered April 1980 at Carnegie Recital Hall, Meyer Kupferman, clarinet.

Sonata, (1988), for Alto Saxophone and Piano. Duration: 32 minutes. Premiered January 1989 at the North American Saxophone Alliance National Conference, George Mason University, Fairfax, Virginia; by Susan Jennings, saxophone; Bruce Patterson, piano.

Sonata, (1992), for Oboe and Piano. Duration: 27 minutes.

Montana Music: Fantasy on a Chorale Tune for Violin and Viola, (1993). Duration: 11 minutes.

Solos

Anne Sexton Songs, (1975), for Soprano and Piano. Duration: 15 minutes. Premiered July 1977 at Tanglewood by Sheila Allen, soprano.

Variations On 'Lost Love', (1977), for Marimba. Duration: 15 minutes. Commissioned 1977 by New York State Music Teachers Association. Premiered October 1977 at Ithaca College, Ithaca, New York, by Leigh Howard Stevens, marimba.

Piano Song, (1978), for Piano. Duration: 8 minutes. Premiere date uncertain; numerous performances by John McCabe, piano.

My Lady White, (1980), for Marimba. Duration: 10 minutes. Commissioned 1980 by Harvey Vogel. Premiered May 1980 at Dallas, Texas by Lauren Vogel, marimba.

Meditation On 'Dr. Affectionate', (1981), (Gunther Grass) for Guitar. Duration: 5 minutes. Premiered October 1985 at Kingsborough Community College, Kingsborough, New York, by Jorge Morel, guitar.

Little Symphony On The Name Of Barney Childs, (1989), for Solo Clarinet. Duration: 5 minutes. Published in Etudes for the Twenty-first Century Clarinetist, Phillip Rehfeldt, ed.

Nocturne, (1990), for Violin and Piano. Premiered May 1990 at State University College, Geneseo, New York by Richard Balkin, violin.

Juvenilia

Four Pieces For Band, (1980): "Rollo Takes a Walk," "Thursday in the Rain," "Uptown Dancer," "Fanfare;" hundreds of performances.

"Rollo Takes A Walk," from Four Pieces For Band. Published San Diego, CA: Neil A. Kjos Music Co., 1980.

Prelude On A Gregorian Tune, (1981), for Band; many performances. Published San Diego, CA: Neil A. Kjos Music Co., 1983.

Five Short Choral Pieces, (1985), for SATB Chorus: "Nose, Nose," "Night," "Rain, Rain," " Sunrise," and "April."

"April," from Five Short Choral Pieces for SATB Chorus. Published San Diego, California: Neil A. Kjos Music Co., 1985.

"Rain, Rain," from Five Short Choral Pieces for SATB Chorus. Published San Diego, California: Neil A. Kjos Music Co., 1985.

The Four Seasons, (1987), for SATB Chorus (with Barberi Paull).
Published San Diego, California: Neil A. Kjos Music Co., 1988.

Four Lullabies, (1987), for SA Chorus and Piano (with Barberi Paull).
Published San Diego, California: Neil A. Kjos Music Co., 1988.

Pending Commissions

College Band Directors National Association - Wisconsin Division
Work for college wind ensemble (1993).

Kappa Kappa Psi National Music Fraternity
Work for band (1992).

William Scharnberg/University of Texas at Austin
Work for solo horn and piano (1993).

Drew Lang/Chris Hanning Percussion Duo - Nacogdoches, Texas
Work for percussion duo (1993).

Mass for Wind Ensemble, Chorus, and Two Voices. Commissioned by
University of Arizona and supporting consortium (1993).

APPENDIX C:

A Discography Of Music By David Maslanka

Cincinnati College-Conservatory of Music. A Child's Garden of Dreams. The University of Cincinnati College-Conservatory of Music Wind Symphony conducted by Eugene Corporon. San Juan Capistrano, CA: Klavier Records, 1991. Compact disc recording, KCD-11030.

Classic Works for Percussion Ensemble, Volume 2. Arcadia II: Concerto for Marimba and Wind Ensemble, (first movement only). Salt Lake City, UT: University of Utah Music Department. Compact disc recording.

46th Annual Mid-West International Band and Orchestra Clinic. Golden Light - A Celebration Piece. Duncanville High School Wind Ensemble. Clarence, NY: Mark Records, Inc. Compact disc recording, MW92 MCD-25.

Texas Music Educators Association. In Memoriam. The University of Texas at Arlington Wind Ensemble conducted by Ray Lichtenwalter. Clarence, NY: Mark Records, Inc. Compact disc recording, TMEA 90-MC-2.

The Geneseo Chamber Singers, vol. ix. A Litany for Courage and the Seasons, (Six Songs on poems of Richard Beale for Chorus, Vibraphone and Clarinet). Clarence, New York: Mark Records, Inc. Compact disc recording, MC 21000.

The Wind Music of David Maslanka. A Child's Garden of Dreams, and Symphony No. 2. University of Massachusetts Wind Ensemble conducted by Malcolm W. Rowell, Jr. Amherst, MA: University of Massachusetts. Compact disc recording.

UConn Premieres. Symphony No. 3. University of Connecticut Wind Ensemble conducted by Gary D. Green. Storrs, CT: University of Connecticut Music Department. Compact disc recording.

APPENDIX D

A Biographical Sketch of David Maslanka

David Maslanka provided the author with the following biographical information. It is reproduced with the composer's permission.

David Maslanka was born in New Bedford, Massachusetts in 1943. As a high school student he was a member of the Greater Boston Youth Symphony Orchestra, and studied clarinet with Robert Stewart at the New England Conservatory. He later attended the Oberlin Conservatory (BM 1965) studying clarinet with George Waln and composition with Joseph Wood. In 1963 and 1964 he attended the Mozarteum in Salzburg, Austria, working in composition with Cesar Bresgen and conducting with Gerhardt Wimberger. He did graduate studies at Michigan State University (MM 1968, PhD 1971) with H. Owen Reed in composition , Paul Harder in theory, and Elsa Ludwig in clarinet.

David Maslanka's compositions have been performed throughout the United States, in Canada, Japan, Australia, and numerous European countries. He has received three National Endowment for the Arts Composer Awards, and five residence fellowships at the MacDowell Colony in Peterborough, New Hampshire. In addition he has received grants from the State University of New York Research Foundation, the University of Connecticut Research Foundation, the American Music Center, the New York State Arts Council, the Martha Baird Rockefeller Fund for Music, and ASCAP. His works for winds and percussion have become especially well-known, and several, including A Child's Garden of Dreams for Wind Ensemble, Symphony No. 2 for Symphonic Band, and the works for marimba including Variations on 'Lost Love', My Lady White, and Arcadia II: Concerto for Marimba and Percussion Ensemble, have become standards in their fields. He is a frequent guest composer and conductor at colleges, universities, and festivals.

Maslanka's works are published by Carl Fischer, Inc., Kjos Music Co., the North American Saxophone Alliance, and Marimba Productions, Inc., and have been recorded on CRI, Crest, Mark, UMass., and Klavier labels. He is listed in the International Who's Who in Music, and Grove's Dictionary of Music and Musicians. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York. He now lives in Missoula, Montana.

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