

THE USE OF JOHANN SEBASTIAN BACH'S CHORALES IN DAVID
MASLANKA'S *QUINTET FOR WINDS NO. 3 FOR FLUTE, OBOE, CLARINET,
HORN, AND BASSOON*

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Introduction

Numbering over eighty works, the wind music of American composer David Maslanka has become increasingly popular over the last thirty years. His *Quintet for Winds No. 3 for Flute, Oboe, Clarinet, Horn, and Bassoon* (1999) is a remarkable piece that has not been previously researched in depth. What drew me to investigate this piece was Maslanka's interesting referencing of the melody and text of Johann Sebastian Bach's chorales. A defining feature of this woodwind quintet, Maslanka incorporates Bach chorales as major melodic, harmonic, and structural aspects of the work. The reference to the original text of each chorale also provides extra-musical meaning to the piece. In addition to analyzing the use of the Bach chorales in this quintet, I intend to offer some suggestions for performing. Before discussing these matters, however, it will be necessary to provide some historical background. The compositional technique of borrowing raises several issues that, upon further investigation, will yield a clearer understanding of the piece to the performers. The three main issues are: 1) the use and history of borrowing 2) the history of the woodwind quintet and 3) the relationship of Maslanka's wind ensemble music to this woodwind quintet.

In recent years, Maslanka has been known for incorporating Bach chorales into his wind music,¹ and his pieces have a distinctive sound. While his style of using the Bach chorales is often thought to be unique, research shows that his use of the borrowing technique is not. Historically, borrowing is not new because composers have practiced

¹ Scott A. Hippensteel, "A Study of David Maslanka's '*Unending Stream of Life*.'" (DA diss., Ball State University, 2011), 35.

the process since before the twelfth century. Placing Maslanka's style within the broader context of the field of borrowing will lend a better understanding of how his borrowing techniques function in this quintet.

In using Bach chorales as integral melodic structures, Maslanka generates the interesting juxtaposition of a woodwind quintet playing music from a time period, Baroque, in which the ensemble did not yet exist. Providing a brief history of the emergence of the woodwind quintet genre will prove the truth of this statement and also further explain Maslanka's style of borrowing by joining older and newer music.

Since borrowing Bach chorales is not exclusive to this quintet, it is important to examine how Maslanka incorporates them into his other wind pieces, specifically looking at his *Symphony No. 5* and *Unending Stream of Life* for wind ensemble, as examples. This study will increase understanding of the significance of Maslanka's use of Bach chorales and general compositional process, which includes a technique called "active imagining."

The three ideas of borrowing, the history of the woodwind quintet, and wind ensemble music are all related and connected to *Quintet No. 3*, but each is also a distinct and substantial topic in its own right. The intention of this study, however, is not to provide a thorough and complete examination of these three topics, but rather to supply an introduction to each. This introduction will then allow the reader to more completely understand the analysis and performance suggestions that are the main point of this paper. Overall, presenting these historical and analytical insights will result in a better understanding of the piece, which will facilitate a more effective performance.

Historical Background

David Maslanka was born in 1943 in New Bedford, Massachusetts. At age nine he began playing clarinet in the public schools, and his participation in the All-State Band and Greater Boston Youth Symphony Orchestra encouraged him to pursue music in college. He completed a music education degree at Oberlin and continued to Michigan State University to receive a master's degree and a PhD in music theory and composition. He has taught composition at many institutions, including New York State University, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York. Experiencing personal growth in teaching and composing while he was at Kingsborough motivated him to move with his family to Missoula, Montana, in 1990. Since then he has been working as a freelance composer.² Maslanka is frequently commissioned for works, and he is the winner of many awards and fellowships, including annual American Society of Composers, Authors, and Publishers (ASCAP) awards since 1980. He describes his pieces as having “a deep preoccupation with dreams, a quirky humor, a fierce energy, and a need to touch some deeper truth.”³

One third of these passionate and spirited works are written for wind groups, as he has always had a predilection for the wind sound, saying it is “distinct and characterized and full of life.”⁴ His first piece for wind ensemble was *Concerto for Piano, Winds, and*

² David Maslanka, “David Maslanka,” in *Composers on Composing for Band*, ed. Mark Camphouse, vol. 2 (Chicago: GIA Publications, 2004), 197-198.

³ Beth Antonopulos, “David Maslanka,” in *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, ed. Timothy Salzman, vol. 2 (Galesville, MD: Meredith Music Publications, 2003), 115.

⁴ Hippensteel, 26.

Percussion, which was conducted by Frederick Fennell at the Eastman School of Music.⁵ Composed in 1976, it falls into his first compositional period of mainly student compositions characterized by dissonance. This period lasted until 1978.

Beginning in 1980, Maslanka entered a new period of composition that produced more emotional, melodic, and tonal pieces. This stylistic change was brought about by personal hardships as well as his interest in the writings of psychologist Carl Jung. Jung's book *A Man and His Symbols* introduced Maslanka to the idea of "active imagining," to be explained in greater detail later, which radically changed his compositional process. *A Child's Garden of Dreams* (1981) for wind ensemble was the first work of this new period, and its immediate success cemented his place as a composer for winds. His *Mass* (1996) ends this compositional period. *Mass* had a profound affect on Maslanka who says it influenced all of his subsequent compositions. This third period inspired by *Mass* focuses on the integration of Bach chorales, and it includes *Quintet for Winds No. 3*.⁶

The idea of borrowing has provided a strong foundation for his compositions, but the technique is not new and, in fact, much research exists on the subject. J. Peter Burkholder, who has written extensively on the topic, defines borrowing as "taking something from an existing piece of music and using it in a new piece."⁷ This means borrowing includes all elements of music: sound, figuration, melody, and form. Technically, by this broad definition, all music borrows from earlier pieces within the

⁵ Maslanka, "David Maslanka," 211.

⁶ Hippensteel, 51-52.

⁷ J. Peter Burkholder, "The Uses of Existing Music: Musical Borrowing as a Field," *Notes*, Second Series 50, no. 3 (March 1994): 863.

same tradition. However, more specifically and accurately, borrowing means to use one or more traits of an existing piece in a new piece.⁸

The idea of borrowing as a field is relatively new, and most studies have been limited to research of a specific composer and his works, rather than spanning multiple composers across generations who used the same techniques. For example, studies of borrowing in the works of George Handel, Gustav Mahler, and Charles Ives have been substantial. However, only focusing on a single composer and his works is limiting in regards to knowledge of the borrowing processes on a broader scale. It was not until Burkholder began an intense study of Ives's music that he realized there are multiple types of borrowing that can be used simultaneously. Additionally, Ives's "habit of quotation," which was thought to be completely original to his works, was comprised of some techniques that could be traced back centuries.⁹

Beginning in the twelfth and thirteenth centuries, motets were written on existing melodies. The cantus firmus technique (taking a given melody with long note values and pairing it against a quicker counterpoint) dominated the fourteenth century. Paraphrasing and embellishing of tunes, as well as creating polyphonic settings for them in chansons, Masses, hymns, and chorales, followed in the fifteenth century. Medleys and variations on an existing tune emerged in the sixteenth century. In the eighteenth century borrowed melodies began to be used as themes in classical forms (such as sonata). The nineteenth and twentieth centuries witnessed the advent of even more borrowing techniques through jazz improvisation, the avant-garde, and electronic music. Considering that borrowing

⁸ J. Peter Burkholder, "Borrowing," In *Grove Music Online*, accessed November 8, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52918pg1>.

⁹ Burkholder, "Existing Music," 854, 860.

includes arrangements and ornamentation of known melodies, the technique may even be ageless.¹⁰

The point is that using known music as a foundation for new works is prevalent throughout all genres and times. What becomes significant is discerning what specific techniques are used and what the relationship is between the new and existing piece. When analyzing a piece that uses borrowing, it is important to distinguish differences in genre, texture, and origin between the existing and new piece, as well as identify the elements (melody, rhythm, form, harmony, instrumentation, etc.) that are retained. After studying these aspects, the most important question can then be answered: what is the function of the borrowed material? It may be thematic, structural, or extra-musical.¹¹

At this point, I would like to make a distinction between borrowing and quotation, as the two terms are often confused for synonyms and used interchangeably. Quotation is the “incorporation of a relatively brief segment of existing music in another work, in a manner akin to quotation in speech or literature.”¹² Thus, both borrowing and quotation integrate pre-existing music with new music. Both are done intentionally with the purpose of adding a specific function or additional meaning to a piece. However, quotations are much shorter musical passages than instances of borrowing and, therefore, do not comprise the “main substance of the work.”¹³ In light of this differentiation, it is clear that Maslanka’s main use of Bach chorales in his compositions is borrowing, and not quotation, as they usually provide the focus of the work. In order to compare his

¹⁰ Burkholder, “Existing Music,” 869-870.

¹¹ Burkholder, “Borrowing,” 1.

¹² J. Peter Burkholder, “Quotation,” In *Grove Music Online*, accessed November 8, 2011, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52854>.

¹³ Burkholder, “Quotation,” 1.

works to others, placing them in the history of borrowing, let me outline the trends of the last century.

In the twentieth century, composers increasingly borrowed folk music. Examples exhibiting this include Igor Stravinsky's *Rite of Spring* and Percy Grainger's *Lincolnshire Posy*. The cumulative setting technique also appeared. In this process, the borrowed theme is only presented in entirety at the end of a piece, preceded by its motivic development instead of followed by it. This style is evident in Charles Ives's Third Symphony and is also a favorite tool of Maslanka's. Modeling a new piece after older ones is another technique. For example, Benjamin Britten modeled his *War Requiem* (1961) on the requiems of Verdi and Mozart.¹⁴ After 1950, some examples of borrowing sought to exaggerate the contrast between the older and new music, as in George Rochberg's *Nach Bach* for harpsichord, which borrowed tonal music of Bach and placed it in an atonal context. This type of borrowing allowed traditional tonality to be included without negating the new tonality systems. Instead of disjunction, in the last part of the twentieth century composers sought synthesis of borrowed and new material.¹⁵ This is where Maslanka's music fits in. Though he is a twentieth-century composer borrowing music from a time period of traditional tonality, his own music is also tonal. As to be explained later, the dichotomy lies in the genre¹⁶ in which Maslanka chooses to include the music of Bach, for the woodwind quintet did not exist during Bach's time.

¹⁴ Burkholder, "Borrowing," 12.

¹⁵ Burkholder, "Borrowing," 13.

¹⁶ It can be confusing when discussing genres versus ensembles. For instance, the orchestra ensemble plays the symphony genre. However, in case of the woodwind quintet, the genre is the same as the ensemble name. Thus, when referring to genre, I mean woodwind quintet compositions. Woodwind quintet refers to the actual ensemble.

In the Baroque period (1600-1750) music was not written for the flute, oboe, clarinet, horn, and bassoon as it is today for the modern woodwind quintet. Some of these instruments were occasionally used in various combinations for chamber pieces. For example, George Frideric Handel wrote *Esther* for flute, oboes, bassoons, theorbo, and harp. This ensemble contains three of the five woodwind quintet instruments. The only chamber music Bach wrote for multiple woodwinds were his Brandenburg Concerti. His Concerto No. 1 is scored for two horns, three oboes, bassoon, and violin piccolo, and Concerto No. 2 calls for clarino trumpet, flute (recorder), oboe, and violin.¹⁷ In all cases, the woodwind instruments functioned contrapuntally, rather than soloistically. It was not until the early nineteenth century that the first woodwind quintet was supposedly written by one Nikolaus Schmitt, though the piece cannot be found.¹⁸ G.G. Cambini composed three “Quintetti concertans” for flute, oboe, clarinet, horn, and bassoon that are still extant today. Published between 1809 and 1812, they are simple and short.¹⁹ The twenty-four wind quintets published by Anton Reicha between 1817 and 1824 are really the first to exhibit the full range of possibilities of this woodwind combination, exploring the balance of tone colors and virtuosity distinct to each instrument. It was Reicha’s wish that the woodwind quintet would flourish after the success of his compositions, but it did not become popular again until almost a century later.²⁰ This essentially makes the woodwind quintet a twentieth-century genre, widening the gap even further between this music and the music of Bach. Truly the borrowing of Bach chorales in Maslanka’s quintet is a

¹⁷ Nancy Gene Whatley, “The Origin and Development of the Woodwind Quintet,” (master’s thesis, Southern Methodist University, 1982), 5-6.

¹⁸ John Herschel Baron, *Intimate Music: A History of the Idea of Chamber Music* (Stuyvesant, New York: Pendragon Press, 1998), 289

¹⁹ Whatley, 30.

²⁰ Baron, 287-288.

juxtaposition of contrasting styles and eras. Though Bach did write for woodwinds, this instrumentation was certainly not the focus of his chorales.

Chorales started out as congregational hymn tunes in the Lutheran church. Martin Luther promoted and increased chorale repertoire because he thought combining words and melody in this way would build the spirituality of God's followers, as well as spread the Christian word. In the latter part of the sixteenth century, the cantional style, "simple four-voice homophonic settings with the chorale melody in the top voice," became the preferred setting used in hymnbooks.²¹ Bach uses the cantional style. However, his chorales were both sung by the congregation and included in larger choral works such as the cantatas, the *St. Matthew Passion*, the *St. John Passion*, and the *Christmas Oratorio*. Bach's scoring of these grand choral works sometimes included flute, oboe, and very occasionally horn and bassoon, doubling vocal parts.²² What makes Maslanka's decision to join the music of Bach with the woodwind quintet unusual is not the fact that Bach never wrote for woodwind instruments or connected them with his chorales, but rather the opposing function of the instruments in these two cases. In Bach's chamber music, the woodwinds function contrapuntally. In his chorale settings, one or two woodwinds act as supporting lines to the vocalists and text. In a woodwind quintet, each woodwind is a soloist. When the ensemble plays chorales, the attention is on the instrument rather than on the text, which was the entire point of the chorale in the first place. Therefore, the use of the woodwinds is different in both scenarios. Additionally, it is unusual for an ensemble comprised of five instruments to play four-part chorales. It is clear that

²¹ G.J. Buelow, *A History of Baroque Music* (Bloomington, IN: Indiana University Press, 2004), 206. Quoted in Hippensteel, 3-4.

²² Frank D. Mainous and Robert W. Ottman, *The 371 Chorales of Johann Sebastian Bach: With English Texts and Twenty-three Instrumental Obligatos* (New York: Holt, Rinehart, and Winston, 1966), vii.

Maslanka's incorporation of the chorales in his quintet contrasts greatly with their origins. It is worth noting, though, that to write the chorale settings for his large choral works, Bach borrowed hymns of the time. This makes Maslanka's use of his chorales a borrowing of borrowed material – yet another example of the century-old tradition of borrowing.

Maslanka turns to the music of the past to write new music because composers can learn techniques of melody, counterpoint, and tonality that are all still relevant today.²³ Additionally, he says the “power of any language to communicate rests in its history of shared meanings.” Thus, it makes sense to rely on the familiarity of past musical traditions to communicate with one another today.²⁴ Specifically, he names Bach as the first composer to inspire him, as he listened to his mother's records of Bach's organ music as a young child.²⁵ Maslanka plays Bach's *371 Four-part Chorales* daily, singing through all the parts as a warm-up.²⁶ He finds these “miniature musical gems”²⁷ to be sources of meditation, as well as inspiration:

In the many years of my composing, I have been drawn as if magnetically to the themes of loss, grief, and transformation. They have been personal issues for me, but all along the way have touched something deeper as well. Folk music is powerful – and I include the [Bach] Chorales in the Folk tradition – because the same melodic impulse, touched by generations of minds, hearts, and souls moves beyond individual experience. Such melodies bear the weight of all human experience, and open a path for the deepest of all connections.²⁸

²³ Maslanka, “David Maslanka,” 207.

²⁴ Antonopolus, 98.

²⁵ Hippensteel, 27.

²⁶ Antonopolus, 104-105. In fact, Maslanka has written almost one hundred of his own four-part chorales. Many of them are included in his wind ensemble pieces. He hopes to one day compile them under the title of “A Wind Book,” or something similar. Each entry would contain a chorale and a fantasia on that chorale for some combination of winds.

²⁷ Maslanka, “David Maslanka,” 213.

²⁸ Hippensteel, 43.

The idea of transformation in the Bach chorales is connected to the Christian text.

Though he does not attend church regularly, Maslanka finds the idea of conceding ego to receive God's grace very powerful, and he believes that Christ represents "the power of transformation in human life."²⁹ In this way, he extends the Christian symbols from purely religious to universal ones that "speak to the fundamental human issues of transformation and rebirth in this chaotic time."³⁰

Transformation is a main theme in most, if not all, of Maslanka's compositions. The fact that the Bach chorales inspire this theme through meditation directly connects to his compositional process. As mentioned earlier, he composes by "active imagining," a term used by psychologist Carl Jung. Active imagining is daydreaming but at a deeper uncontrolled level to create an "internal path that connects the conscious mind with deep intuition."³¹ Maslanka accesses this state through conscious meditation. Dream images occur to him, guiding him in his creative flow and inspiring his compositions. In this way, he sees himself as not the source of the music but as a channel through which the music flows to create "something that surpasses even [his] own understanding."³² For him, composing is a very spiritual process to access the emotions and energy of another realm. Maslanka turns to the Bach chorales again and again because they provide access to this other realm through dreaming and meditation. One third of his works for wind

²⁹ Thomas Martin Wubbenhorst, "The Musical and Philosophical Thoughts of an American Composer: Conversations with David Maslanka on *A Child's Garden of Dreams*," in *The Wind Band and Its Repertoire: Two Decades of Research Published in the College Band Directors National Association Journal*. Ed. Michael Votta. (N.p.: Jr. Warner Bros. Publications, 2003), 39.

³⁰ Antonopulos, 109.

³¹ Ibid, 95-96.

³² Hippensteel, 32.

ensemble use hymn tunes or Bach chorales.³³ These are often presented as direct quotes that become part of strict or free variations.³⁴ To better understand his use of the Bach chorales in *Quintet No. 3*, let us briefly look at how he incorporates them into his wind ensemble pieces, using *Symphony No. 5* and *Unending Stream of Life* as examples.

In *Symphony No. 5*, a different Bach chorale is borrowed for each of the four movements. Movement one features chorale No. 100, “Through Adam’s Fall,” in sonata form. Maslanka often relies on the use of Classical and Baroque forms for his pieces. The chorale is stated over a rhythmic ostinato, presented in variation, and then restated aggressively in its entirety with militant brass and percussion. Movement two borrows chorale No. 165, “O Lamb of God, Without Blame.” This movement contrasts with the denser texture of the previous, going between bright tutti sections and melancholy solo sections. Chorale No. 371, “Christ Lay in the Bonds of Death,” is incorporated into both movements three and four. Movement three is essentially a euphonium solo accompanied by the ensemble. This setting is much like the second movement of *Quintet No. 3*, which is an extended flute solo supported by the rest of the woodwind quintet. In movement four, the chorale is presented homophonically and is followed by a fantasia on the chorale. Throughout the symphony, he contrasts reflective, spiritual moments of turmoil with louder, angrier sections and grand displays of triumph and defiance.³⁵ The Bach chorales are used as main melodic material and the original text of each is symbolic for the piece. Sometimes the chorales are presented in entirety and then transformed, and

³³ Ibid, 35. He is not the first to borrow hymns and chorales for wind music, however. Howard Hanson wrote four wind ensemble pieces with hymns and Vincent Persichetti uses a hymn in his *Symphony No. 6* for band, to name two examples.

³⁴ Antonopulos, 81-108. Even when he does not use Bach chorales in his pieces, he most often borrows sacred music, such as “Deep River,” a spiritual in movement two of *Symphony No. 2*, *Prelude on a Gregorian Tune for Band*, and *Laudamus Te for Wind Ensemble* (a Mass setting).

³⁵ Antonopulos, 99-101.

other times they are fragmented before they appear in completion. He varies all aspects of the music, including textures, rhythm, instrumentation, dissonance, and style.

Unending Stream of Life focuses on the borrowing of the hymn “All Creatures of Our God and King,” presenting it in all seven movements, each time with different counterpoint, instrumentation, textures, rhythms, and meters.³⁶ He does not use a Bach chorale until the fifth movement, where he combines chorale No. 26, “O Eternity, O word of Thunder,” with the “All Creatures of Our God and King” hymn in the B section of an A-B-A scherzo. The tune of the Bach chorale is borrowed, though the harmonization is Maslanka’s own.³⁷ The chorale and the hymn are separated by instrumentation: three solo clarinets, bass clarinet, and double bass play the chorale while the soprano sax plays the hymn.³⁸ His use of the Bach chorale in this case is more like a quotation (due to its brevity) than the borrowing in *Symphony No. 5*. However, both the hymn and chorale (and their texts) are essential to the composition’s structure and meaning. Additionally, the borrowed material is developed over time from short melodic motives, a device Maslanka employs often.³⁹

In his dissertation on *Unending Stream of Life*, Scott Hippensteel summarizes the traits of the piece, noting they are typical of Maslanka’s compositions in general. He uses classical model forms, such as variations, ternary, scherzo, and sonata but with atypical key relations.⁴⁰ New sections in the form are denoted with drastic changes in texture. The music commonly switches between simple and compound meters.⁴¹ Melodies (often

³⁶ Hippensteel, 70.

³⁷ Ibid, 137.

³⁸ Ibid, 99.

³⁹ Ibid, 115-116.

⁴⁰ Ibid, 116.

⁴¹ Ibid, 48.

taken from hymns or chorales) are simple and relatively short to allow for expansion and transformation.⁴² While his pieces are tonal, they contain intense dissonance, modal mixture, and tonal ambiguity.⁴³ He enjoys using short counterpoint motives, pedal point, ostinato, and complex rhythms. The dotted-eighth/sixteenth figure appears in almost every one of his pieces.⁴⁴ Repeated rhythms appear so frequently that his music has been called minimalistic. However, rather than static, Maslanka explains this pulse “pulls the player and listener forcefully through a musical space” so they “emerge energized and refreshed.”⁴⁵ With this comprehension of his compositional style, combined with solid background in the concepts of borrowing and the relation of the woodwind quintet to the music of Bach and chorales, it is now possible to examine *Quintet No. 3* in depth.

⁴² Ibid, 35.

⁴³ Hippensteel, 44.

⁴⁴ Antonopulos, 97.

⁴⁵ Wubbenhorst, 38.

Analysis

The Missouri Quintet commissioned *Quintet for Winds No. 3 for Flute, Oboe, Clarinet, Horn, and Bassoon* through a grant given to them by the University of Missouri Research Board. The piece was premiered on March 14, 2000, in Columbia, Missouri. Approximately twenty-seven minutes long, it is comprised of three movements entitled: I. Slow, moderate, II. Moderate, and III. Very fast. Maslanka borrows three Bach chorales in this piece – two in the first movement and one in the second. The third movement contains no Bach chorales, although it does consist of variations on a chorale-like melody. Examining the ways in which he incorporates these three Bach chorales into *Quintet No. 3* in terms of melody, harmony, and text, combined with discussion of his other compositional techniques, will provide an understanding of the structure, emotional content, and the theme of transformation in this piece.

Movement one borrows two Bach chorales: “Ihr Gestirn, ihr hohlen Lufte” and “Christ der du bist Tag und Licht.” The first is presented at the beginning and the latter at the very end of the movement. Maslanka states in his score notes that this movement is through composed. However, it breaks into the following sections: Chorale 1, Theme 1, Theme 2, Variations on Theme 2, Theme 1, Chorale 2, making it ABCBA¹ in form. Maslanka translates the title of the first chorale as “Your Stars, Your Cavernous Sky,” though in *The 371 Chorales of Johann Sebastian Bach* Frank D. Mainous and Robert W. Ottman translate it to “All ye Stars and Winds of Heaven.” It is No. 161 in the book,

and Bach borrowed Johann Franck's hymn (1655) with melody by Christoph Peter to write this version of the chorale (Example 1).⁴⁶

Maslanka borrows No. 161 for the opening of his quintet. He changes the key from the original D minor to F minor, as shown in Examples 1 and 2, and writes some new harmonization. For instance, m. 5 in the original chorale is harmonized with chords i and V⁶ on beat three. In Maslanka's setting, this same portion is harmonized with chords i, VI, and vii^o in m. 5. The continuous eighth notes in the bassoon in measures mm. 1-16 create a more florid and dissonant realization; passing tones are evident throughout this passage, for instance on the offbeats of m. 5. However, Maslanka places the original chorale melody in the flute part in mm. 1-8 of Example 2, creating the exact same structure. He also modulates to the relative major of Ab at the end of the first strain in m. 6 of Example 2 just as the original goes to the relative F major in m. 6 of Example 1. It is interesting to note that Maslanka mimics the exact same four-part chorale effect by excluding the oboe from the opening eight measures.

I found it is important to consider the text, visible in Example 1, when performing this chorale and the rest of the movement because it might affect a player's interpretation of the mood. The first strain reads, "All ye stars and winds of Heaven, Thou the spacious firmament; Deep ravines and lofty mountains, hills and vales with echoes rent." This imagery of the vastness of God's creations necessitates an open and expansive quality of sound and phrasing. Additionally, players might consider using very little vibrato (or none) and a warm tone color, as this is more evocative of the Baroque style from which this chorale originates.

⁴⁶ Mainous and Ottman, 150. Another chorale in the book features the same text but uses a completely different melody and harmonization. It is No. 35, used in the 1734 *Christmas Oratorio*.

Example 1, Johann Sebastian Bach, Chorale No. 161 "All ye Stars and Winds of Heaven," mm. 1-24⁴⁷

161. All Ye Stars and Winds of Heaven

IHR GESTIRN, IHR HOHEN LÜFTE

HYMN: Johann Franck, 1655

MELODY: Christoph Peter, 1655

TR.: Henry S. Drinker, 1944

All ye stars and winds of Heav - en, Thou the
 Deep ra - vines and loft y moun - tains, Hills and

spa - cious fir - ma - ment,
 vales with ech - oes rent,

spa - cious fir - ma - ment, Shout and sing in
 vales with ech - oes rent,

spa - cious fir - ma - ment,
 vales with ech - oes rent,

ex - ul - ta - tion, Cleave the clouds with ju - bi - la - tion.

⁴⁷ All chorale musical examples are taken from Frank D. Mainous and Robert W. Ottman, *The 371 Chorales of Johann Sebastian Bach: With English Texts and Twenty-three Instrumental Obligatos* (New York: Holt, Rinehart, and Winston, 1966).

Example 2, David Maslanka, *Quintet No. 3*, first movement, mm. 1-18

Flute *mp cresc.* *mf cresc.*

Oboe

Clarinet (Bb) *p cresc.* *mf cresc.*

Horn (F) *p cresc.* *mf cresc.*

Bassoon *p cresc.* *mf cresc.*

* Ihr Gestirn, ihr hohlen Lufte

7 *f* *p sub. on repeat*

8 *f* *p sub. on repeat*

9 *f* *p sub. on repeat*

10 *p sub. on repeat*

13 *cresc.* *f* *f* *attacca*

14 *cresc.* *f* *f* *attacca*

15 *cresc.* *f* *f* *attacca*

16 *cresc.* *f* *f* *attacca*

17 *cresc.* *f* *f* *attacca*

18 *cresc.* *f* *f* *attacca*

In terms of other compositional techniques, this movement features composite rhythms, rapidly changing meters, ostinatos, and unusual key relationships, which will each be discussed in turn. The first theme after the chorale exhibits unusual key relations, composite rhythms, and changing meters, as depicted in Example 3.

Example 3, David Maslanka, *Quintet No. 3*, first movement, mm. 23-29

The musical score for Example 3, David Maslanka, *Quintet No. 3*, first movement, measures 23-29, is presented in two systems. The first system covers measures 23-25, and the second system covers measures 26-29. The score is written for five staves (treble and bass clefs) and shows a complex rhythmic structure with changing meters. The key signature is one sharp (F#). The score includes dynamic markings such as *mf*, *p*, and *(p)*. The tempo markings "hold back" and "a bit faster" are present above the staves.

The chorale ends on a Picardy third, an F major chord in m. 18. Theme 1 begins in m. 19 in B minor, a tritone away from F major – an unusually dissonant choice of keys. Additionally, Theme 1 contains a composite rhythm⁴⁸ between the four voices of bassoon, horn, clarinet, and oboe. The measures alternate between five-four and six-four time. The bassoon plays the note B on the downbeat of m. 19, the horn plays a concert B on the second eighth note of beat one and the downbeat of two, and the clarinet plays a concert G on the upbeat of two in the same measure. This makes it especially important when the oboe comes in with the melody line in m. 23 to play the grace notes before the beat. In this way, the oboe and bassoon downbeats will line up in mm. 23-27, keeping the composite rhythm intact. Another example of composite rhythm in this movement occurs in the transition from Theme 2 to the first variation in m. 50 of Example 4. The bassoon plays a triplet figure on the downbeat, which is then played by the clarinet, oboe, and flute, resulting in an ascending line of uninterrupted triplets through the entire measure.










⁴⁸ Justin, London, “Rhythm.” In *Grove Music Online*, accessed March 11, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45963pg3>. A composite rhythm is formed by multiple melodic strands coming together to create a single “integrated rhythmic/metric pattern.”

Example 4, David Maslanka, *Quintet No. 3*, first movement, mm. 49-51

The musical score for Example 4 shows five staves. Measure 49 is in 3/4 time with a key signature of one sharp (F#). Measure 50 is also in 3/4 time. Measure 51 changes to 4/4 time and the key signature changes to two sharps (D major). The score includes dynamic markings such as *ff* (fortissimo) and *accel. a bit* (accelerate a bit). A tempo marking indicates *Faster ♩ = 116*. There are triplet markings in measures 49 and 50.

Theme 2 also displays changing meters and tonalities. The flute plays the first statement of Theme 2 in B minor in m. 29. However, as shown in Example 5, subsequent soundings travel through G-major, D-major, and E-minor chords in mm. 31, 33, and 43, respectively, before returning to B minor in m. 45. Theme 2 on the notes D, D, C#, B, becomes the subject of a set of eight variations. Throughout these variations, Maslanka dramatically alters texture, articulation, rhythm, and dynamics. See Figure 1 for a chart of the different characteristics of each variation.

Figure 1, Variations of first movement

Var.	mm.	Theme motive ¹	Instr. ²	Characteristics ³	Other voices ⁴
	31		flute	<i>mf</i> dynamic, legato, 4/4 time	legato, syncopated quarter notes
I	51		flute,	<i>f</i> dynamic, accents	staccato eighth notes, grace notes
II	64		flute, oboe	<i>p</i> dynamic, slurred sixteenth notes	staccato eighth notes
III	85		horn	<i>ff</i> dynamic, legato lines, alternating between 3/4, 4/4, and 5/4 time	homo-rhythmic, legato quarter notes, arpeggiated eighth notes in bassoon
IV	97		oboe, bassoon	<i>ff</i> dynamic, slurred eighth notes, alternating between 3/4, 4/4, 2/4 time	accented dotted half notes
V	107		flute	<i>ff</i> dynamic, long legato lines, alternating 3/4, 4/4, 5/4 time	eighth note ostinato
VI	126		horn, bassoon	<i>ff</i> dynamic, marcato, 4/4 time	marcato eighth notes on downbeats
VII	137		flute, oboe, clarinet	<i>ff</i> dynamic, marcato, 4/4 time	marcato quarter notes
VIII	141		flute, oboe, clarinet	<i>ff</i> dynamic, slurred sixteenth notes	marcato quarter notes

1. All motives are in treble clef concert pitch, except Variation VI, which is in bass clef
2. Which instrument(s) is(are) playing the theme or variation melody
3. Characteristics at the onset of each variation that distinguish it from the original theme
4. Characteristics of the instruments that are not playing the theme

Example 5, David Maslanka, *Quintet No. 3*, first movement, mm. 30-34

The musical score for Example 5, David Maslanka, *Quintet No. 3*, first movement, measures 30-34, is presented in five staves. The tempo is marked "hold back in tempo". The key signature is one flat (B-flat major). The time signature is 4/4. The score shows a complex texture with various dynamics including *mf* (mezzo-forte) and *p* (piano). The first staff (flute) begins with a *mf* dynamic and a melodic line. The second staff (oboe) has a *mf* dynamic and a melodic line. The third staff (clarinet) has a *p* dynamic and a melodic line. The fourth staff (bassoon) has a *p* dynamic and a melodic line. The fifth staff (double bass) has a *mf* dynamic and a melodic line. The score is marked with "30" at the beginning and "34" at the end.

Worthy of mention is the ostinato prevalent throughout these variations. One example is Variation 5 in Ab major, displayed in Example 6. The flute begins the melody and theme in Ab major in m. 107 while the other four voices play continuous eighth notes. Ostinato is typical of Maslanka's style and, as mentioned earlier, is reminiscent of minimalism because of the steady pulsation and simple triadic harmonies. Upon first glance, it may look as though the flute line could not possibly be a variation on Theme 2. However, this melody is an embellishment of the oboe line from Variation 4 in m. 97, which was an embellishment of the horn line in Variation 3 in m. 89. Consult Figure 1 to see this development. In this way, Maslanka not only presents variations of the original Theme 2 but also transforms the variations. At the end of the variations, the music transitions back to Theme 1 in m. 168, which is exactly the same as at the beginning of the piece except the first two measures are missing. After Theme 1, the second Bach chorale appears in m. 177 to finish the movement.

Example 6, David Maslanka, *Quintet No. 3*, first movement, mm. 105-112

Example 6 shows the musical score for measures 105-112 of David Maslanka's *Quintet No. 3*, first movement. The score is written for five staves, likely representing a quintet. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff (treble clef) features a melodic line with a long note in measure 105. The second staff (treble clef) has a more active melodic line. The third staff (treble clef) provides harmonic support with sustained notes. The fourth staff (bass clef) contains a complex, rhythmic pattern. The fifth staff (bass clef) has a steady, rhythmic accompaniment. The measures are numbered 105, 106, 107, 108, 109, 110, 111, and 112.

This block continues the musical score from the previous block, showing measures 108-112. The notation continues across the five staves, maintaining the same key signature and time signature. The first staff (treble clef) shows a melodic line with a long note in measure 108. The second staff (treble clef) has a more active melodic line. The third staff (treble clef) provides harmonic support with sustained notes. The fourth staff (bass clef) contains a complex, rhythmic pattern. The fifth staff (bass clef) has a steady, rhythmic accompaniment. The measures are numbered 108, 109, 110, 111, and 112. A box labeled '110' is placed above the second staff in measure 110.

The second chorale used in the first movement is No. 245, “Christ der du bist Tag und Licht.” Maslanka translated this as “Christ, you are day and light,” and Mainous and Ottman translated it as “Christ, Everlasting Source of Light,” shown in Example 7. It was not used in any of Bach’s larger choral works and so was not scored for winds of any kind, just like the chorale used at the beginning of the movement. The text comes from the hymn written by Wolfgang Meusel in 1526 and the melody comes from an anonymous source.⁴⁹ Example 7 indicates that the chorale is written in G minor and ends with a Picardy third in m. 8.

Example 7, Johann Sebastian Bach, Chorale No. 245 “Christ, Everlasting Source of Light,” mm. 1-8

245. Christ, Everlasting Source of Light

HYMN: Wolfgang Meusel(?), 1526
MELODY: Anonymous, 1535

CHRISTE, DER DU BIST TAG UND LICHT

TR.: John Christian Jacobi, 1725

Christ, ev - er - last - ing_ source of _ light, All things lie - nak - ed _ in _ Thy sight, Thou

splen - dor_ of _ Thy_ Fa - ther's face, Teach us _ to _ tread the _ path of _ grace.

[2]
Dispel our sinful drowsiness,
Guard us, when Satan will oppress,

The feeble flesh keep chaste and pure,
That we may rest in Thee secure. (3/7)

⁴⁹ Mainous and Ottman, 222.

Maslanka transposes it to F minor to match the key of the chorale in the opening of the movement.⁵⁰ Rather than ending the movement with a major chord, as in the original chorale, Maslanka simply leaves the third out. In m. 185 of Example 8, he triples the root and writes an open fifth (F to C), ending the piece in tonal ambiguity (neither major or minor). He borrows the melody but alters the rhythms slightly, including the ubiquitous dotted-eighth/sixteenth figure that he includes in almost all of his compositions. The original chorale has four quarter notes in the soprano line of Example 7 (m. 6), and Maslanka changes this to two quarter notes and two sixteenth plus dotted-eighth figures in m. 183 of Example 8. The chorale is presented homorhythmically in all five voices with the melody tripled by the flute, oboe, and horn, which have almost identical parts between mm. 177-185 in Example 8.

Looking at Example 7, the first verse reads “Christ, everlasting source of light, All things lie naked in Thy sight; Thou splendor of Thy Father’s face, teach us to tread the path of grace.” These words represent Christ’s power to transform humans through grace, a source of inspiration for Maslanka and a prominent theme in his music. This movement reflects transformation not only by borrowing this chorale that alludes to this text but also by the transformation of the melodic themes through the set of variations. While transformation did occur, the movement reverts back to the material of the beginning. The movement begins and ends with a Bach chorale, both in the key of F minor. The first chorale is followed by Theme 1, and Theme 1 precedes the second chorale. In between these two statements of Theme 1 are variations on Theme 2, and Variations 1 and 2 are repeated as 7 and 8 before the return to Theme 1. In this way,

⁵⁰ Refer to Example 2, mm. 1-5.

though the chorales are different and the repeated variations are not exactly the same, the movement is almost a palindrome with the chorales as bookends. Since the movement basically ends where it began, it is clear this musical and emotional transformation is not yet over.

Example 8, David Maslanka, *Quintet No. 3*, first movement, mm. 176-185

The musical score for David Maslanka's *Quintet No. 3*, first movement, measures 176-185, is presented in two systems. The first system (measures 176-180) begins with a tempo change from *in tempo* to *slowing*, indicated by a dotted line. The tempo then returns to *In tempo* at measure 180, marked with a quarter note equal to 96 beats per minute (*brisk*). The score is written for five staves. The first staff (treble clef) contains the primary melodic line, starting at measure 176 with a *mp* dynamic, followed by a *ff* dynamic at measure 178, and then *no dim.* markings. The other four staves (three treble and one bass) provide harmonic support, with *ff* dynamics in measures 178 and 179, and *no dim.* markings in measures 180 and 181. The second system (measures 181-185) continues the melodic line in the first staff with *sim.* (sustained) dynamics and a *hold back* instruction. The other staves continue their harmonic support with *sim.* dynamics. The score includes various musical notations such as notes, rests, and dynamic markings.

Movement two contrasts movement one in both character and use of the borrowed Bach chorale. A large part of the movement is a flute solo with woodwind accompaniment, much like the third movement of *Symphony No. 5* discussed earlier. The Bach chorale used in this movement is No. 9, “Erumuntre dich, mein Schwacher Geist,” translated in Maslanka’s score as “Take courage, my weak spirit” and as “Bestir thyself, my feeble soul” in *371 Chorales of Johann Sebastian Bach*. This chorale comes from the hymn written by Johann Rist in 1641 with melody by Johan Schop, shown in Example 9.⁵¹ Unlike the chorales in the first movement, Bach used this chorale in a larger choral work. Specifically, it comes from his *Christmas Oratorio* of 1734, which has flute doubling the soprano voice and oboe doubling the soprano, alto, and tenor lines.⁵²

The way in which Maslanka borrows this chorale is much different than his incorporation of the chorales in the first movement. Instead of presenting the chorale in its entirety, the second movement begins with only the first phrase of the chorale, and the other phrases appear separately throughout the rest of the movement. The opening phrase is set for four voices in G minor, as the original is, with no flute and the oboe playing the melody. However, the harmonization is different and the note values are much longer. Also, the phrase ends in m. 4 on iii in B minor rather than on V in D major, as the original does on beat 3 of m. 2 in Example 9. This unsettling cadence sets the stage for what Maslanka describes in his score as an “impassioned flute soliloquy,” exhibited in Example 10. In the twenty-four-measure solo, the flute is only joined once by the rest of the quintet in mm. 9-15 for a restatement of the first phrase of the chorale.

⁵¹ Mainous and Ottman, 8.

⁵² Mainous and Ottman, 344.

Example 9, Johann Sebastian Bach, Chorale No. 9 “Bestir Thyself, My Feeble Soul”
mm. 1-16

9. Bestir Thyself, My Feeble Soul

see also: 102, 343, 361(D)

SOURCE: Christmas Oratorio, 1734

HYMN: Johann Rist, 1641

MELODY: Johann Schop, 1641

✠ *ERMUNTRE DICH, MEIN SCHWACHER GEIST*

TR.: Henry S. Drinker, 1944, (stanza 1); John Troutbeck, 1832–1899, (stanza 2), by permission of G. Schirmer, Inc., New York.

Be - stir thy - self, my fee - ble soul, And come with ju - bi - la - tion
To - greet the lit - tle Je - sus child With joy and a - dor - a - tion.

This is the night on which He came, And took a hu - man form and frame, The

Fa - ther's Son with - in it, To woo the world and win it.

Interestingly, the flute part does not have the G-major key signature of the other voices but begins in D minor, as seen in m. 4 of Example 10. At the end of this cadenza the oboe, clarinet, horn, and bassoon make their third statement in m. 28; this time it is the second phrase of the chorale. The flute solo ends on C sharp, and the oboe comes in on a B natural for this statement. Since this oboe note provides the resolution to the flute solo, it is important to connect these lines in the performance.

The extended flute solo that follows in m. 32 starts in G major. Throughout this, the other four voices play intermittent chords, almost as tones of assent in response to the flute's hymn-like statements. When the flute part modulates to E minor in m. 46, the other voices return to playing each subsequent phrase of the chorale as long notes underneath the solo, as seen in Example 11. They finally play the last phrase of the chorale in m. 69 after the extended flute solo ends.

Example 10, David Maslanka, *Quintet No. 3*, second movement, flute part, mm. 1-14

Musical score for the flute part of Example 10, David Maslanka's *Quintet No. 3*, second movement, measures 1-14. The score is written on five staves. Measure 1 is marked with a tempo of quarter note = 90. Measure 3 has a "3" above it. Measure 4 is marked "(In tempo quarter note = 90)". Measure 5 starts with a forte (*ff*) dynamic and a slur over a series of notes. Measure 6 has a "6" below it. Measure 7 has a "6" below it. Measure 8 has a "6" below it. Measure 9 has a "3" above it and "flutter" written above. Measure 10 has a "10" in a box and "nat." written above. Measure 11 has a "(*ff* sempre)" dynamic. Measure 12 has a "rit." marking. Measure 13 has an "a tempo" marking. Measure 14 ends with a "p" dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Example 11, David Maslanka, *Quintet No. 3*, second movement, mm. 52-57

The musical score for Example 11, David Maslanka's *Quintet No. 3*, second movement, measures 52-57, is presented in two systems. The first system (measures 52-54) features a flute soloist with a melodic line marked *f sub.* (subito forte). The other instruments (two violins, viola, and cello/contrabass) provide harmonic support with sustained notes and moving lines. The second system (measures 55-57) continues the melodic development, with the flute and other instruments reaching a climactic point.

The next section, which is the first time in this movement that the flute is no longer the soloist, reaches a climax with a quote of the first phrase of the chorale. This triumphant moment, shown in Example 12, is created by the high registers of the horn and flute playing in unison, the accents, and the subito forte dynamic. The players may want to emphasize these characteristics in order to enhance this climactic point. The

triplets in the oboe, clarinet, and bassoon propel this passage forward, providing another example of Maslanka's frequent use of ostinato.

Example 12, David Maslanka, *Quintet No. 3*, second movement, mm. 94-97

The musical score for Example 12, David Maslanka, *Quintet No. 3*, second movement, measures 94-97, is presented in a system of five staves. The music is in 3/4 time. Measures 94-97 show a complex texture with triplets and ostinato patterns in the woodwinds and strings, while the brass plays sustained chords. Dynamics include *f*, *f sub.*, and *f sub.* with accents.

Until this point, the chorale has only appeared in fragments, which makes the complete and uninterrupted presentation of the chorale at the end of the movement significant. Shown in Example 13, this is an example of cumulative setting, described earlier as a borrowing technique that emerged in the early twentieth century and is often used by Maslanka.

The chorale is harmonized differently, though the rhythms in the melody are the same. The only exception is the half note in m. 115, as opposed to a quarter note in the original. Another interesting deviation from Bach's chorale is the grace notes in the horn in m. 111. The horn player might consider bringing these out in performance since they add a contemporary flavor to this older music.

Maslanka once said, “The solo flute feels like a voice to me.”⁵³ Thus, it makes sense that this movement is as an extended flute solo from mm. 4-68 because he wrote it with the title of the chorale, “Take courage, my weak spirit” in mind. In this way, the flute represents the voice of one crying out, first in pain, in the opening agonized cadenza from mm. 4-28, and then more earnestly, in the extended hymn-like solo section from mm. 32-68. This tormented voice is desperately trying to “take courage” and overcome the grief and weariness of the soul. Throughout this, the chorale phrases are played as fragments underneath – a broken chorale, just as the spirit represented by the flute is broken. The flute and horn lines in the section beginning in m. 77 create a reflective mood, which lead to the chorale quotation at the climax. The quote evokes the words of this phrase, “Take courage, my weak spirit,” symbolizing a triumphant moment of realization. When the chorale is presented completely at the end of the movement, it represents the mending of the spirit from its demoralized state at the beginning of the movement to a peaceful existence. Once again, the theme of transformation is present. In the first movement this theme was achieved through development of the theme in variations. In this movement the theme of transformation is accomplished through the cumulative setting of the borrowed Bach chorale.

Instead of borrowing a Bach chorale for the third movement, Maslanka borrows a classical form. Though it deviates in a number of ways from the traditional form, the third movement is roughly in sonata form. Figure 2 shows a detailed outline. The opening is not in a key, as all twelve chromatic pitches are present, but it is centered around the tonal pitch D, as shown in Example 14. This highly virtuosic, exciting material leads to a

⁵³ Antonopulos, 113.

Figure 2, Form of third movement

Section	Thematic Content	Key Area	Measure
Exposition	Theme 1	D center	1 – 14
		Bb major/F major	15 – 36
	Theme 2	C minor	37 – 54
Variations on Theme 2	Variation I	C minor	55 – 66
	Variation II	C minor	67 – 93
	Variation III	C minor	94 – 123
Development	New theme	G major	124 – 164
		Ab major	165 – 186
	Combined with Variation V	Ab major	187 – 214
	Original Theme	G major	215 – 235
	Transition		236 – 254
Recapitulation	Theme 1	D center	255 – 268
		Bb major/F major	269 – 292
	Theme 2	D center	293 – 347
Coda		D center	348 – 365

Example 14, David Maslanka, *Quintet No. 3*, third movement, mm. 1-9

III. 45

Very fast ♩ = 184

Flute

Oboe

Clarinet (Bb)

Horn (F)

Bassoon

new melody in m. 15 that starts in Bb major and then modulates to F major in m. 22. As this passage shown in Example 15 is in a different tonal center, it would be assumed to be the second theme in sonata form. However, Maslanka states in his score that there are variations on Theme 2, and this Bb/F material is not the subject of those variations. Therefore, Theme 1 consists of three different key areas – Maslanka's first deviation from typical sonata form.

Example 15, David Maslanka, *Quintet for Winds No. 3*, third movement, mm. 17-22

The musical score for Example 15, David Maslanka's *Quintet for Winds No. 3*, third movement, measures 17-22, is presented in two systems. The first system covers measures 17-19, and the second system covers measures 20-22. The score is written for five staves, each with a treble clef. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a complex melodic and harmonic structure with various musical notations including slurs, ties, and dynamic markings. The first system (measures 17-19) shows a melodic line in the first staff, a complex rhythmic pattern in the second staff, and a more active bass line in the fifth staff. The second system (measures 20-22) continues the melodic development in the first staff, with the second staff showing a more active rhythmic pattern, and the fifth staff continuing the bass line. The score is a transcription of the original manuscript, showing the composer's notation for this passage.

Theme 2 arrives in m. 37 in the key of C minor in Example 16. Whether we relate this to the opening material in D or the immediately preceding material in F major, this is an odd key relationship. The second theme is expected to be in the dominant key, and while C is the dominant of F, Maslanka chooses C minor instead of major. Another interesting aspect of Theme 2 is the instrumentation. The flute and horn play the chorale-like theme in unison, though the flute is marked at a forte dynamic in the low register and the horn at a piano dynamic. This blend is not typically exploited, so performers may consider taking special care to produce a warm tone color. Three variations of Theme 2 ensue. Highly rhythmic in nature, Maslanka dramatically contrasts articulations, textures, and dynamics. The variations are all in C minor, so this is not the development of the sonata but an extension of Theme 2, deviating from expected form.

Example 16, David Maslanka, *Quintet No. 3*, third movement, mm. 36-40

36

40

36

40

f

p

p

f *sub.*

Composite rhythm plays a role throughout this piece, and Variation 1 serves as an example in this movement. In Example 17 the flute plays Theme 2 in accented quarters. The clarinet and bassoon both have eighth notes in mm. 56-59 that fit into these quarters, so an attack occurs on each subdivision of the beat. What results is a composite rhythm of constant eighth notes throughout the measure. Players will want to be extremely accurate in subdivisions of the beat in order to ensure that the listener hears this composite rhythm. Additionally, the meters are constantly changing from five-four, to two-four, to four-four, a tool Maslanka has used throughout the piece.

Example 17, David Maslanka, *Quintet No. 3*, third movement, mm. 58-59

We expect the subsequent development to contain motivic developments of the theme in various keys. In m. 124 the section does go to the dominant of C minor (G major) but instead presents an entirely new theme in sharp contrast to the rest of the movement. The texture goes from dense to thin, dynamics change from forte to piano, and tempo is cut in half to quarter note equals 92. The clarinet introduces the lyrical,

pastoral theme of descending eighth notes in m. 124. This theme is passed between instruments, developed, and eventually grows to a climax in m. 203. Shown in Example 18, it is played by the flute, oboe, and horn in a triumphant, fortissimo unison. The theme that emerges is a transfigured version of the melody of Variation 5 from movement one.⁵⁴ At this point, the passage has transitioned from G major to Ab major, the same key as Variation 5. Bringing the melody back from movement one to three in its original key connects the two outer movements together. The fact that the Variation 5 melody is also combined with the descending eighth-note line from the development of the third movement exemplifies the theme of transformation and brings cohesion to the work, making this moment not only the climax of the movement but the climax of the piece.

The piece ends with the recapitulation in m. 255 of the opening and Theme 2 all centered around D. One of the most important elements of sonata form is that the themes presented in different keys in the exposition return in the recapitulation in the same key. Thus, Maslanka clearly follows sonata form by setting Theme 2 in D at the end of the piece. The coda starting in m. 348 is a flurry of glissandi and triplet runs that accelerate towards the end of the piece to finish brilliantly on a D-major chord.

⁵⁴ Refer to Example 6.

Conclusion

As discussed, *Quintet No. 3* exhibits Maslanka's typical compositional techniques throughout, which lend the piece a distinct sound. These include: ostinato, composite rhythm, extreme tempos and dynamics, constantly switching meters, drastic changes in articulation and texture, unusual key relationships, variations of short motives, and alterations between major and minor modes. In order to attain an effective performance, these contrasts and changes must be exaggerated while still maintaining quality sound and balance between all the instruments of the ensemble. Additionally, tempi should be followed closely in order to maintain the integrity of the composite rhythms, as well as propel the ostinatos forward. Much of this quintet is rhythmically driven and following the tempo markings in the score will keep the music energized. In fact, Maslanka has often spoken to the issue of tempo, as he desires his markings to be followed as closely as possible. He says, "For me, the issues of proportion and pacing emerge from that of passion, which I understand as finding the fullest value of the essential nature of a piece."⁵⁵ In order for players to access this essential passion in the piece, the composer's tempi (pacing) must be followed accurately, though Maslanka notes "there is flexibility in any music."⁵⁶ By taking tempi and dynamics markings very literally, and doing careful, detailed work with color, balance, and intonation, the players will achieve a certain ownership of the piece that allows the possibility of communicating emotionally and effectively with the audience.⁵⁷

⁵⁵ Maslanka, "David Maslanka," 204.

⁵⁶ Ibid, 205.

⁵⁷ Antonopulos, 105.

In regards to the Bach chorales, Maslanka borrows them using processes similar to those in his other wind works. He writes new harmonizations and changes rhythms in both movements, just as he does in *Symphony No. 5* and *Unending Stream of Life*. Also he uses cumulative setting in movement two, a technique he frequently draws upon. Just as in his wind ensemble pieces, the Bach chorales form the foundation of the piece, integral to the structure and melodic content. The text associated with each chorale adds extra-musical meaning, conveying the transformation of the spirit.

The theme of transformation is paramount in this piece. The melodies and motives of each movement are constantly being varied and developed. The transformation of these motives is complete when the theme from the first movement is changed and joined to the theme in the third movement at the climax of the piece. The borrowing of the Bach chorales is transformation in itself, as is the borrowing of the sonata form in movement three. Borrowing this music juxtaposes old and new material in terms of genre (woodwind quintet versus choral work), tonalities, and compositional styles to create something completely new. For Maslanka, music is a spiritual experience with emotional communicative power. He says:

My understanding of music-making is that it draws the deeper parts of peoples' souls and hearts into a specific place to be able to accomplish that – to take all the mixture of forces which are out there, the things we call good, and the things we call evil, and to pull them into a single place where they produce a power and a love, that is the challenge.⁵⁸

⁵⁸ Antonopulos, 95.

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