

UNIVERSITY OF MIAMI

DAVID MASLANKA'S SYMPHONY NUMBER THREE: A RELATIONAL
TREATISE ON COMMISSIONING, COMPOSITION, AND PERFORMANCE

By

Brenton Franklin Alston

A DOCTORAL ESSAY

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

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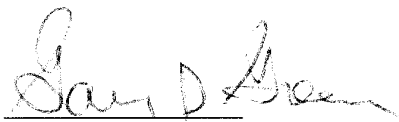
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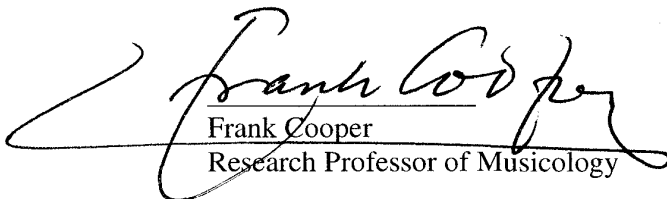
Approved:



Gary D. Green, Chair
Professor of Instrumental Performance



Steven G. Ullmann
Associate Dean for Graduate Studies



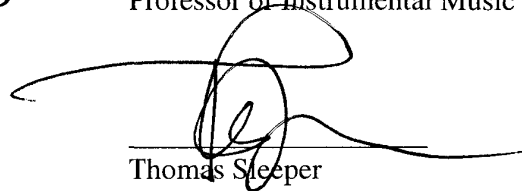
Frank Cooper
Research Professor of Musicology



Jerry W. Peel
Professor of Instrumental Music



Margaret Donaghue-Flavin
Associate Professor of Instrumental
Music



Thomas Sleeper
Professor of Instrumental Music

ALSTON, BRENTON

(D.M.A, Instrumental Conducting)

David Maslanka's Symphony Number Three:

(May 2004)

A Relational Treatise On Commissioning, Composition and Performance

Abstract of a doctoral essay at the University of Miami.

Doctoral essay supervised by Professor Gary D. Green.

No. of pages in text 185.

The purpose of this essay is to examine David Maslanka's *Symphony Number Three* for wind ensemble. The music of David Maslanka has been performed throughout the world and has received high acclaim from periodical and newspaper reviews. David Maslanka has written four symphonies for wind ensemble. Gary Green commissioned *Symphony Number Three* while he was Director of Bands at the University of Connecticut in Storrs, Connecticut. Since the premiere performance of *Symphony Number Three* in November of 1991, there have been seven performances. This essay will examine elements of the commissioning process, compositional process, musical analysis, and conclude with performance aspects of *Symphony Number Three*.

DEDICATION

This work is dedicated to my loving parents, Benjamin and Kelley Alston and my guardian musical angel Mrs. Jo Ann Walls.

AKNOWLEDGEMENTS

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

First of all, I want to express my deepest appreciation to Dr. David Maslanka for his cooperation during the process of writing this essay, especially for his willingness to discuss his music, compositional process, and himself.

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CHAPTER 1

INTRODUCTION

From the nineteenth century to the present day, composers have contributed substantial works to the repertoire of the wind ensemble. Through composers like Mozart, Hindemith, Persichetti, Stravinsky, Strauss, Dvorak, Gianinni, Gould, Hanson, Hovhaness, Dahl, Husa, Holst, Grainger and Owen Reed the wind ensemble began to find its repertoire. These composers sought, in their works, to expand the possibility of sound and colors that could be achieved with the wind ensemble. Frederick Fennell, founder of the modern wind ensemble, states that the “future of the wind band is still in the hands of the composer, brought to life by the conductor and the ensemble.”¹ It is through the work of one composer that this essay will focus.

The wind ensemble music of David Maslanka began with his *Concerto for Piano, Winds and Percussion* premiered in 1979 by the Eastman Wind Ensemble, Frederick Fennell, conductor, William Dobbins, piano. One of Maslanka’s most well-known works *A Child’s Garden of Dreams*, soon followed the *Concerto for Piano, Winds and Percussion*. The Northwestern University Wind Ensemble, with John and Marieta Paynter, commissioned *A Child’s Garden of Dreams* in 1980. John Paynter was quoted as saying that the work “is an outstanding and exemplary piece of music which will stand

¹ John E. Williamson, Rehearsing the Band. Cloudcroft, New Mexico: Neidig Services, 1998, v.

up to the best of them!"² *A Child's Garden of Dreams*, while a significant milestone in the repertoire, remains controversial because of its technical demands, complexity, and length. It is through an examination of Maslanka's *Symphony Number Three* for wind ensemble that I hope to increase the awareness of critical information previously unavailable to enthusiasts of the music of David Maslanka.

Significance

The music of David Maslanka has an established place in the performed repertoire of the advanced wind ensemble. Even though Maslanka has written a large number of compositions for wind bands, little research about those works has been published. As far as can be determined, the following list compromises the current available research on Maslanka's wind music: *A Child's Garden of Dreams-Conversations with David Maslanka* from Thomas Wubbenhorst, University of Missouri-Columbia (1991), *An Analytical Study of David Maslanka's A Child's Garden of Dreams* from David Booth, University of Oklahoma (1994), *A Child's Garden of Dreams* from Jens Jourdan, Musikacademie der Stadt Basel(2001), *The Marimba Concertos of David Maslanka, An Analytical Study of David Maslanka's Symphony No. 2* from Robert Ambrose, Northwestern University (2001), and *An Analytical Study of David Maslanka's Symphony No. 4* from Steven Bolstad, University of Texas-Austin (2002). This essay will serve as the first significant research document on David Maslanka's *Symphony Number Three*, and is essential for musicians seeking information about the music of Maslanka. In

² Wubbenhorst, Thomas Martin. "A Child's Garden of Dreams--Conversations with David Maslanka--The Musical and Philosophical Thoughts of an American Composer." *CBDNA Journal* (in press). TMs, 1991, 8.

explaining *Symphony Number Three*, this essay will contain sections on its commissioning, composing and performance.

In prior scholarship on the wind symphonies of David Maslanka, there have been no detailed accounts of the procedures of the commissioning process. *Symphony Number Three* was commissioned through the Research Foundation at the University of Connecticut and Gary D. Green with paramount assistance from Dorothy K. Payne the Music Department Head at the University of Connecticut. Typically, the works of Maslanka, particularly the wind symphonies, have been funded through consortiums of several schools and persons. Examining the steps Green took will be valuable to the reader in defining the process for an individual commission in relation to the overall output timeline.

Prior scholarship about the performance of Maslanka's symphonies focused on the process of analyzing these works. Frequently conductors of highly advanced wind music will seek out information about the performance considerations involved in programming and preparing a work. These considerations will be drawn from Green and subsequent conductors through interviews conducted by this writer about their respective performance experiences with *Symphony Number Three*.

Purpose of Study

The purpose of this study will be to examine selected elements of commissioning, composing, and performance of David Maslanka's *Symphony Number of Three* for Wind Ensemble. The inspiration for this essay grew first from this writer's intense interest in the music of Maslanka through exposure to this symphony. *Symphony Number Three* has received eight performances to date including the debut performance in 1991. This essay will focus on *Symphony Number Three* featuring new research developed by this writer. The specific research questions addressed by the study in each area follow:

Review of Literature

This essay will be the first scholarly document written about David Maslanka's *Symphony Number Three for Wind Ensemble*. As stated earlier, there have been two documents written about Maslanka's wind symphonies: *Symphony Number Two for Wind Ensemble* (Ambrose 2001) and *Symphony Number Four for Wind Ensemble* (Blostad 2002). Each of these documents are analytical in nature. They reflect on some of the situations surrounding the commissioning of each symphony and some of the considerations regarding the performance; however, neither the Ambrose nor Blostad documents focus on source materials collected by the commissioning parties and composer about the commissioning, composition, and performance of the work.

Most of the source material used in this essay comes from a collection of

materials from Professor Green, who collected all of the documents and some of the personal correspondence written by David Maslanka during the process of the commission and performance of *Symphony Number Three*. Fortunately, being in close consultation with Green, this writer has all of these letters to form a base of information for the research questions:

What are the details surrounding the commissioning of this work?

What compositional processes were used to complete the work?

What are observations made about this work from the points of view of the composer and first conductor of this work?

The sources will be organized in order of their specific reference to the research questions that guide this document. Each of the literature sources reviewed will be summarized according to their relevance.

Compositional Process:

All of the previous writings about Maslanka's symphonies mention Jung's book, *Man And His Symbols*, because his views on symbols has a direct link to the compositional process of Maslanka. The information gathered here helps to understand the affect of archetypal symbols on Maslanka which are then transferred into his music. Jung traces symbolism in human existence through a wide range of time periods and cites how each of the symbols contribute to the behaviors and developmental levels of humans. This writer has read this text at Maslanka's suggestion and has a general understanding of these writings by Jung. All of the other documents written about the wind symphonies of Maslanka and the work written about *A Child's Garden of Dreams* reflect the influence

of Jung's writings on Maslanka and his own compositional processes.

Compositional Process:

This essay is about Maslanka's previous symphony for wind instruments. The purpose of Ambrose's essay, *An Analytical Study of David Maslanka's Symphony Number Two* is analysis. In addition, Ambrose's essay provides an annotated catalogue of the output of Maslanka along with a brief biographical sketch. In his analysis of the work, Ambrose provides examples of the score along with score reductions of musical elements which are common in the work. For each movement, Ambrose provides a graphic representation of the form, as well as melodic and musical contours. A series of interviews conducted by Ambrose with Maslanka are contained in the appendices following the body of the text. Maslanka comments directly on the process of his compositions, and there are even references by Maslanka to *Symphony Number Three* in the interviews.

Compositional Process:

Dr. Booth's DMA essay is *An Analytical Study of David Maslanka's A Child's Garden of Dreams*. It is also one of the first scholarly documents written about his music. Much like Ambrose's document, Booth focuses mainly on an analysis of the work. This document, like that of Ambrose, has transcriptions of interviews conducted by Booth with Maslanka about the compositional process. A significant amount of the interview transcripts concerns *Symphony Number Three*. Booth and Maslanka enter a dialogue

about symbolism in which Maslanka makes direct reference to the symbolism prominent within him during the composition of *Symphony Number Three*. Booth structures the document much like Ambrose, including information about the formal and melodic elements of each movement of *A Child's Garden of Dreams*. Booth includes condensed versions of the score in his document as he discusses the compositional elements of the work. He does not focus in depth on the elements of commissioning the work and the premiere performance, but does mention performance considerations in his discussion of textural elements of the work.

Compositional Process:

The next document by Thomas Wubbenhorst, *A Child's Garden of Dreams--Conversations with David Maslanka--The Musical and Philosophical Thoughts of an American Composer* first appeared in the College Band Directors National Association Journal as one of the first writings about Maslanka's music. Through this document the music of Maslanka started to become more understood. The interview narrative contained in this document focuses specifically on the way in which David Maslanka writes his music, specifically *A Child's Garden of Dreams*. Wubbenhorst conducted these interviews with Maslanka while he was at the University of Missouri-Columbia. Wubbenhorst focuses on elements of the commissioning process in which he asks Maslanka about John Paynter's experiences and impressions of the work in its earliest stages. He also focuses on Maslanka's musical influences, uncovering information about important composers who were important to Maslanka. The next topic of Wubbenhorst's paper is the specific compositional process of Maslanka in the composition of *A Child's*

Garden of Dreams. Maslanka discusses how he began the process of composing *A Child's Garden of Dreams* and the order of the composition of each movement. The paper concludes with some discussions by Maslanka on his philosophical and psychological thoughts on *A Child's Garden of Dreams*. The text helps the reader to better understand what separates Maslanka's music as a distinct and unique voice in the world of music.

Composition:

In the article, *Fine Music For Wind Ensembles Written during the 1990's*, published in *the Instrumentalist*, Battisti provides a historical context for many works for wind ensemble written during the last half of the twentieth century. He cites the composers and influential works that have helped solidify the repertoire of the wind ensemble. Battisti discusses important commissioned works that have enriched the wind ensemble repertoire. In that chronicle, he cites *Symphony Number Three* as one of the best works written for the ensemble. Because the symphony has only been performed a few times, Battisti is making a statement to the wind band world to take notice of this work. This article provides valuable information on the lineage of *Symphony Number Three* for wind ensemble in the genre of works written for wind ensemble during the twentieth century.

Elements of the premier performance:

The newspaper article, *UConn to Premiere Symphony of the Soul*, published before the premiere of *Symphony Number Three*, is the first published writing about this

work. Through questions posed to Gary Green and David Maslanka, the writer attempts to ascertain the atmosphere surrounding the work and its premiere. Through this article the genesis of the composition is mentioned along with the strong connection between Green and Maslanka. Through her questions to Maslanka and Green, Karmel ascertains why *Symphony Number Three* was commissioned. She also asks Maslanka about the process of composition. Maslanka comments directly on the process of composing this work, making reference to the very personal nature of this work to Green.

The sources discussed in the preceding review are a capsule of the information available to this writer in the process of understanding *Symphony Number Three*. In the process of organizing, cataloging and reading these documents, this writer feels that all of these sources yield necessary information about the symphony. Most of the documents and a large amount of the information contained therein have not previously been available to the public. Facsimiles of some of these documents that need to be referenced in their entirety will be included in this essay. It is the intent of this writer to glean from these writings the information which pertains to a greater understanding of *Symphony Number Three*.

Method

This essay will focus on three main areas of *Symphony Number Three for Wind Ensemble* by David Maslanka: Commissioning, Composition and Performance. These major categories of focus were selected by this writer in an attempt to provide a complete source of information for persons interested in the further study and performance of the music of David Maslanka. These topics are of utmost importance to a conductor and performer in the preparation for a performance of *Symphony Number Three*. Each will be examined through the use of existing documentation and through new research produced by this writer. The documentation will be comprised of: letters from Maslanka to Green, recordings of all of the performances of *Symphony Number Three*, examples from the score of *Symphony Number Three*, previous scholarly writings on Maslanka's wind symphonies of David Maslanka, and information gathered from the website maintained by David Maslanka. The new scholarship developed by this writer will be comprised of: facsimiles of letters from Maslanka to Green, facsimiles of compositional sketch materials, and, interviews with Maslanka on the specific elements of composition, commissioning, and performance considerations of *Symphony Number Three*, and musical analysis of *Symphony Number Three*.

Chapter 2

BIOGRAPHY

David Henry Maslanka was born on August 30, 1943 in New Bedford, Massachusetts. Maslanka was the youngest of three sons born to his Polish-American parents. The composer feels that his musical heritage stems from the maternal side of his family.

My mother was the only one [of my parents] that had some small training; she had a few piano lessons as a child. The music in the family seemed to come through that side. Her father played violin, her uncle played clarinet and they would often get together and play. Her father also, apparently as a hobby, made violins. There were six or eight that he produced but I never saw one. So there was that musical aspect coming through there, but there was no training in my mother's generation. They did not have money for it.³

Maslanka became involved in music at the age of nine through playing the clarinet in his elementary school band. He continued to lay the clarinet, with the assistance of a private teacher, through his graduation from New Bedford High School in 1961. During his time there, Maslanka clearly excelled with the clarinet. He performed in the Massachusetts All-State Band for two years and began to study privately with Robert Stewart at the New England Conservatory. During Maslanka's senior year of high school, he won a position playing with the Greater Boston Youth Symphony Orchestra.

My senior year in high school 1960-61. ...We did some very good music. We did the prelude to the third act of "Die Meistersinger", Sibelius "Violin Concerto" with the principal violinist who was a senior in high

³ David Maslanka, telephone interview by Robert Ambrose, tape recording, Evanston, Illinois, 30 May 2001.

school at the time. Morton Gould “American Sinfonietta” and Verdi “Stabat Mater for chorus and orchestra”, and also a commission by Paul Steg...it was a passacaglia kind of piece.⁴

It was through this musical experience that Maslanka was exposed to different types of ensembles and had the opportunity to learn and perform quality orchestral repertoire.

After graduating from high school, Maslanka attended Oberlin Conservatory, where he majored in music education. While there, he was an active composer and performer in the wind ensemble and orchestra. During his sophomore year, he enrolled in composition with Joseph Wood, and then during his junior year, Maslanka studied at the Mozarteum in Salzburg where his composition teacher was Austrian composer Cesar Bresgen. During his time in Salzburg, he composed violin duos, a work for flute, voice, and piano, and *Music for Clarinet and Piano*. In the spring of 1964, upon completion of his program at the Mozarteum, Maslanka returned to Oberlin to complete his music education degree although he did not feel strongly about pursuing a career in public school teaching. He felt that he “didn’t know a damn thing about music yet.” He also “had no desire to join the ‘real world’ at that time.”⁵

Maslanka then applied and was accepted to the graduate music programs at Michigan State University and Illinois State University. He decided to attend Michigan State University in a combined masters and doctorate program. At Michigan State University, Maslanka’s principal teachers were H. Owen Reed in composition, Paul Harder in theory, and Elsa Ludwig in clarinet. Several times Maslanka has likened his relationship to Reed as “fatherly.”

⁴ David Maslanka, telephone interview by author, tape recording, Miami, Florida, 12 January 2004.

⁵ David Maslanka, telephone interview by Robert Ambrose, tape recording, Evanston, Illinois, 30 May 2001.

I was a very depressed and alone person at that point in my life. But Reed was the point of reference that finally was a solid one, where I could relate to a person that I could see both as a decent man and as an accomplished professional. . . . He was a consistent, good person.”⁶

While at Michigan State, Maslanka began to understand that his musical gift was his ability to write music and to do so with relative ease.

It was my first real sense that there was something powerful that could happen. I was at that time learning my craft as a composer. As I entered the graduate school, I had a small collection of finished pieces and I did not consider myself a finished craftsman at all. So the five years of graduate school was a time of evolving as a composer. I began to have this experience of music showing up, coming out in kind of a torrent. It wasn't finished stuff, but there was a sense of, oh my goodness, this happens.⁷

For his final project Maslanka composed *Double Image* for orchestra and was conferred a master's degree in 1967. In 1968, he married his first wife, Suzanne. In 1992 a son, Stephen, was born. Maslanka finished his doctorate in composition in 1971 and for which his final project was his *Symphony Number One for Orchestra* and a work for *String Quartet*. In a conversation with this author about the *Symphony Number One for Orchestra* Maslanka states:

It still sits waiting for me probably to revise it if I ever get there. It is not a piece that I would have performed in its current condition. What it turned out to be was a scrap pile of musical ideas. I have used any number of ideas from it for other things. But I have never... I wouldn't seriously now seek to have it performed, it just needs serious work.⁸

Maslanka was afforded the opportunity to teach at the State University College in Geneseo, New York. While there he taught theory composition, and conducted a women's chorus. In August of 1974, due to financial instability within the New York State University system, the position at Geneseo closed. Fortunately, he was offered a

⁶ David Maslanka, telephone interview by author, tape recording, Miami, Florida, 12 January 2004.

⁷ Ibid.

similar position the Sarah Lawrence College, in Bronxville, New York. He maintained the position at Sarah Lawrence from 1974 to 1980. Maslanka experienced a great deal of personal strife during his time at Sarah Lawrence, when his marriage with Suzanne ended. However, from this time of great pain came a source of support and love when he met and married his second wife, Alison Matthews. Alison and David were married in 1980 and became the parents of Matthew and Kathryn.

Following his appointment at Sarah Lawrence, Maslanka accepted a one-year appointment at New York University teaching theory. In the fall of 1981, he accepted a similar position teaching theory at Kingsborough Community College of the City University of New York. Maslanka's students at KCC brought a wide range of musical experiences with them into one classroom. In an interview conducted by Dr. Robert Ambrose, Maslanka states, "The main thrust of the program was to bring in people who were professional musicians in pop and jazz and wanted to have some kind of music degree, particularly in education."⁹ His experiences with a wide myriad of age groups of students and their backgrounds afforded Maslanka the opportunity to get "into a bunch of music that [he] would not have otherwise thought about."¹⁰ Maslanka composed several important works while on faculty at Kingsborough: *A Child's Garden of Dreams, Book 2 (four movements) for large orchestra* in 1989, *In Memoriam for wind ensemble* in 1989, *Quintet for Winds No.1* in 1984, *Quintet for Winds No.2* in 1986, and *Symphony No. 2 for concert band* in 1985.

I guess I am fated to be associated with University. I like teaching quite a lot. But I was not a good institutional person. I never fit in well as a faculty member. It was a strain for me, and after 20 years I finally came to

⁹ David, Maslanka, telephone interview by Robert Ambrose, tape recording, Evanston Illinois, 30 May 2001.

¹⁰ Ibid.

understand that, it the right path.

...
 There was an evolution taking place. The difference between New York and [Missoula] is extreme. Because there is just so much energy, so many people, so much intensity that if you were to open to the intensity of it all it would just burn you. Here the situation is almost the opposite. There is no real strong population pressure... It is very easy to leave town and be in the middle of nothing. Openness to a very big landscape happened. I began to come out of myself in a very particular way. I have had this strong sensation of the EARTH here. I will speak of it as the voice of the Earth. And that came through in a big way in the Symphony Number 3 and the Marimba Concerto. When I was in New York starting in 1975, I began my association with psychotherapy and with that an interest in psychology. From 1975 to 90 was an intense personal exploration of meditative imaging. A time of the beginning the evolution of my meditation process. .. Those energies showed up in music in New York. That same journey was brought to a very different level once here in Montana.¹¹

Maslanka felt a need to move away from New York to a new area of the country.

In an interview conducted by Dr. David Booth, Maslanka explained the reasons for moving. He described a wonderful coincidence in the imaging practices that he and his wife did. They found that they had both begun to see places filled with “mountains, pine trees, and open spaces.”¹² Alison Maslanka loves horses and was contemplating learning how to train horses as they began to look out west for a new place to live. David and Alison made a list of possible locations to move to and Missoula, Montana ended up on the list. Maslanka explains 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, and Missoula looked like the eyeball on the face [laughter]. So I said, “Oh look at that!” [laughter].¹³

After a visit to Missoula by his daughter and wife, Maslanka decided to leave

¹¹ Ibid.

¹² David Martin Booth, “An Analytical Study of David Maslanka’s *A Child’s Garden of Dreams*” (D.M.A.diss., University of Oklahoma, 1994), 161.

¹³ David Maslanka, telephone interview by Robert Ambrose, tape recording, Evanston, Illinois, 30 May 2001.

academia and move to Montana, where he still resides. Without the financial support of a faculty position, Maslanka now works mostly from the financial support provided by commissions for new works. Since his move to Montana in 1990 and the time of this writing, Maslanka has composed 36 works. His web site, www.davidmaslanka.com, contains a wealth of information about his compositions, excerpts from interviews, a discography, biographical information, and samples from remarks given at performances of his works.

CHAPTER 3

COMMISSIONING

"It was a sound like I had never heard before..."¹⁴

Gary D. Green was first introduced to the music of David Maslanka while teaching in the late 1980s at University High School in Spokane, Washington. A friend of Green's, William Hochkeppel, then Director of Bands at Eastern Michigan University, brought him a tape of the world premiere performance of Maslanka's *A Child's Garden of Dreams* with the Northwestern University Wind Ensemble, John Paynter conducting. It was the performance that took place on "February 26, 1982, at the College Band Directors National Association's North Central Division Conference in Columbus, Ohio."¹⁵ Although the quality of the recording was rough, the music sent Green into a new world of the possibility of sound with a wind ensemble. *A Child's Garden of Dreams* has inspired three doctoral dissertations and several articles published in scholarly journals(Wubbenhorst, Booth, Jourdan). The impact of Maslanka's music on Green hastened him to the decision that he must leave the world of high school bands to pursue the music that now filled his soul.

¹⁴ Karmel, Terese, "UConn to premiere symphony of the soul." *Chronicle* (Mansfield, CT), 20 November 1991, 1.

¹⁵ David Martin Booth, "An Analytical Study of David Maslanka's *A Child's Garden of Dreams*" (D.M.A. diss., University of Oklahoma, 1994), 1.

Green left University High School for a position across the country as Director of Bands at the University of Connecticut in Storrs, Connecticut. Needless to say the transition from Spokane to Storrs was difficult for Green and his family. However, through this difficult move came the dream and possibility of being involved with more mature music while at University of Connecticut. During Green's tenure there he had the opportunity to learn and perform the music that was simply too difficult for high school students.

With the experience of teaching new students music for the wind ensemble, Green felt it was time in his development and in the lives of his students to perform *A Child's Garden of Dreams*. During a conversation with his dean, Dorothy Payne he learned that she and Maslanka had gone to school together. Payne encouraged Green to contact Maslanka and invite him to come for the rehearsals and the concert performance of his *A Child's Garden of Dreams*. Green contacted Maslanka by phone and asked him to come to Storrs, Connecticut in December of 1987 for rehearsals, master classes and concert performance. Maslanka agreed. During that time together at University of Connecticut, Maslanka and Green shared many long conversations about music, life, and art. It was from a conversation in Green's car that Maslanka recalls first discussing the possibility of a new work.

I remember a time sitting in his car talking about the prospect of a new piece. He was looking for some money to support the piece and had no idea how to do that. I trusted that the money would be found and had no fear¹⁶.

It was during this time at the University of Connecticut that Maslanka and Green developed an important relationship, one of learning and growing with each other.

Maslanka recounts:

¹⁶ Ibid.

It was a getting acquainted sort of thing. He was, I think, scared because he was asking me a person whom he did not know, but who's music he respected greatly to come, and he wanted to do the right thing. But we got to working and discovered a very easy working relationship and became friends. It was not a great performance of the piece. In any case, out of that came the conversation about tempo in the third movement.¹⁷

During a particularly intense rehearsal there was a moment of epiphany for Green. The ensemble had prepared the entire work and had found that their work on the first two movements pleased Maslanka. "Then came the third movement!"¹⁸ The metronome marking is marked quarter note equals 176 beats per minute. Green had prepared the movement at 140 beats per minute. The ensemble played just a few measures before Maslanka stopped them. The following is capsule of that conversation.

DM: You are playing it too slow. It is marked at 176.

GG: We can't play it that fast. However we can play it cleanly at 140.

DM: It must be 176!

GG : (with fear) If we do, we will miss a lot of notes.

DM : (with confidence) So be it, we will sweep up the missed notes after the performance.

GG: You better bring a bushel basket with you. We will need it.

DM: Better to miss the notes than the meaning of the music. Please do not impose your restrictions on my music!¹⁹

This brief vignette provides a link to the importance of the overall gesture of the music to being more important to Maslanka than the composite of all of the details. It was out of

¹⁷ David Maslanka, telephone interview by author, tape recording, Miami, Florida 12, January 2004.

¹⁸ Gary Green, "Thoughts on this performance." CBDNA Concert Program Notes, 28 March, 2003, 1.

¹⁹ Ibid.

that discussion that Green's intense awareness of his role as a composer's advocate came about, and then helped shape his further study of music. Maslanka recounts:

He has a particular slant on the story and that I was very stern. I don't normally speak in those terms, and perhaps he was hearing a louder voice than I was using.²⁰

The performance of *A Child's Garden of Dreams* took place on December 8, 1987.

At that time only one previous piece had consortium support, and that was *Symphony Number Two*. Gary Green commissioned *Symphony Number Three* through only the help of his own department and the Research Foundation of the University of Connecticut. Payne was instrumental in her assistance in helping Green find adequate support to commission a work from Maslanka. Green began the efforts of commissioning *Symphony Number Three* as early as August of 1989. The first place Green and his Chairman Dorothy Payne looked for support of their project as the Serge Koussevitzky Music Foundation which was initially established to promote compositions for orchestral and chamber music. Payne and Green began working on the information for the grant for the foundation; unfortunately, the Koussevitzky Foundation was not able to provide financial support for the commissioning project. Green and Payne then looked at seeking funding from the Alfred Jurzykowski Foundation, Inc. and then lastly from the University of Connecticut Research Foundation, from whom financial support was finally granted. Payne and Green worked with the full support of the dean of the school..

After the performance of *Symphony Number Two* Green wrote to Maslanka, who was at that time still in New York. (see figure 3.1)

²⁰ David Maslanka, telephone interview by author, Miami, Florida, 12 January 2004.

Figure 3.1

April 30, 1990

David Maslanka
30 Seaman Ave, #4M
New York, N.Y. 10034

Dear David,

Here it is four days after the concert and I still cannot come to terms with all the emotion that has been felt since your visit. You bring a special kind of "magic" to any place you enter. Our students here will always remember their performance of the Symphony.

I am sure that you remember one afternoon, while having lunch, you were discussing the high register playing of various instruments and the consequent sounds they would produce. At any rate, after the Band Festival Concert on Saturday evening several of the Band Directors, who were at the concert on Friday evening, commented on the sustaining power of the high register instruments and how that they felt that it was a unique mix and effective use of instrumental sonority. They seemed to reflect positively on your desire to find a combination of instrumental voices that would sound a special quality in the highest registers of the compositions structure. Perhaps you are further ahead in your search than you may realize.

I look forward to the new piece that you will write for the ensemble. I know that it will be filled with honesty and your spirit. I am grateful to whatever force that pulled our meeting into existence. You have changed the way I feel about music and the way I approach my students. I believe in music, in a much more meaningful way. Thanks is not a significant word to express my feelings for this gift you have given us all--I really don't know what would express it adequately-----Perhaps you already know.

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Once the necessary financial arrangements had been made, David Maslanka began the composition that would be *Symphony Number Three*. Gary Green recounts that he asked Maslanka for a "twenty-minute work of moderate difficulty." The commission however resulted in a 50 minute symphony of great difficulty.

²¹ Gary, Green , to David Maslanka 30 April 1990, transcript typed by Gary Green.

CHAPTER 4

COMPOSITIONAL PROCESS

Ornate red curtains continually parting, opening and descending to great depth, long narrow tunnel. Come out to a field; the horse is there. Ride the horse, ask about the new piece: into brilliant sunlight with clouds. Go up through the clouds at length to upper world. Look for teacher. See sparkling light in dense growth of trees. No figure but a voice: I am your teacher. I ask about the new pieces. I see a great wind energy sweeping the land, then a volcanic push upward. Swirling storm, deep earth power.²²

Following his move to Missoula, Montana, Maslanka's first composition was *Concerto for Marimba and Band*. This work was "commissioned in 1989 by James Bankhead for the United States Air Force Band in Washington D.C."²³ and premiered by the United States Air Force Band in November of 1990 at the Percussive Arts Society International Convention in Philadelphia, Pennsylvania, with Steven Grimo conducting and Randal Eyles performing the marimba solo. It marked a clear difference from the earlier compositions by Maslanka. The work is described by the composer as a:

"rhapsody" or "fantasy" because of its meditative and free-flowing quality. It is easy to describe the overall shape—an extended slow to moderate opening section, an explosive fast section, a quiet closing section... less easy to describe are the internal workings of the piece. My concerto is a continuous exposition of a large number of melodies, all growing out of a single impulse. There is no development in the classical sense, but rather a flowing movement, a meditation which travels quietly

²² David Maslanka, "Meditation notes", typed for Gary Green by David Maslanka, 1991.

²³ Michael L. Varner, "An Examination of David Maslanka's *Marimba Concerti: Arcadia II for Marimba and Percussion Ensemble and Concerto for Marimba and Band, A Lecture Recital, Together With Three Recitals of Selected Works of K.Abe, M. Burritt, J.Serry, and Others*" (DMA. Diss., University of North Texas, 1999), 81.

and sometimes forcefully from thought to thought, often extremely simple, with pleasure taken in individual colors, shapes, and combinations as they appear and dissolve.²⁴

The earlier rough and extremely dense music of Maslanka has opened towards a development of simpler textures and melodic ideas. Maslanka states:

I think that it could be said that from the beginning I had a tendency to write longer pieces. Those written in New York had a concentrated “city” energy. The “Marimba Concerto” was first piece that I wrote in Missoula and it began to show a kind of expansiveness... Being out here has allowed a much deeper breathing, a bigger sense of an open landscape with no humans in it, a direct connection with things that are truly WILD. On a clear day I can step out of my house and look out 15 miles and see a snow covered mountain, a BIG one.

The city life has a fevered kind of intellectual, self-oriented quality to it.

The earlier compositions of David Maslanka reflected the intense amount of city pressure in their dense orchestrations, frenetic technical requirements, and endurance requirements in their length. However within those compositions, like *A Child's Garden of Dreams* and *Symphony Number Two*, there is also music reflecting a simpler, leaner compositional style.

As stated earlier, during the 1980s, when Maslanka experienced a period of great personal difficulty, he became interested in psychology, psychotherapy, and dreams. Maslanka's life entered a dark period. There was a need for him to rediscover and deal with issues in his own personal psyche. David Maslanka entered into psychotherapy and, at the suggestion of his therapist, began using self hypnosis and reading the writings of Carl Jung, specifically the book *A Man and His Symbols*. The therapist provided a place in his office for Maslanka to do self-hypnosis with a commercially produced tape. The therapist thought that using self-hypnosis would help Maslanka become more relaxed for

²⁴ David Maslanka, “Marimba Concerto” [internet] <http://www.davidmaslanka.com>, accessed 20 January 2004.

his therapy sessions. Soon, Maslanka found that he could go inward into his mental landscape. This journey would lend itself toward the theories of Michael Harner in his book *The Way of the Shaman*. Maslanka was introduced to Harner's work as the result of a workshop attended by his wife, Alison, in New York City. Through his own work with the book he began to see parallels in the work of Harner and in his process of self hypnosis. Harner defines a shaman as:

A man or woman who enters an altered state of consciousness-at-will-to contact and utilize an ordinary hidden reality in order to acquire knowledge, power, and to help other persons.²⁵

The shaman travels deep within his own mental landscape. Coincidentally around the same time that he became interested in the writings of Harner, his wife bought home a set of Tarot cards for him. Through the process of active meditation on those Tarot Cards, he began to feel the force of a huge amount of imagery pouring out of his unconscious mind. Maslanka discovered an immense amount of images available to him through his own mental landscape. These two additions added a great wealth of possibility to Maslanka on a deep spiritual level, and through continued work, he began to open himself to the unknown. Maslanka found a strong correlation between archetypal elements and symbols that appeared in his dreams and in his active meditative state. With the realization of his skill in the meditation process, Maslanka began to notice specific symbols in his mental landscape that would allow him to journey deeper and further than he had ever imagined into this developing fount of inspiration. It was through this combination of meditation and intense personal discovery that he began to find his true compositional voice. Maslanka's meditation and imaging process continues to grow with each work.

²⁵ Michael Harner, "The Way of the Shaman" New York, New York: Harper Collins Publishers, 1990, 20.

“Becoming aware of how to be open to receive what wants to happen”²⁶ is the most important element in the act of composition, according to Maslanka. The images that he is able to find in his mental landscape are caused by a combination of his own personal psyche and a deeper spiritual source.

There is an energy which comes in which is not music. But which when it hits the brain it hits the organization of music in the brain and it translates into music.. the same way that energy could become a book or a movie or some scientific idea.²⁷

Maslanka believes in a deep spiritual energy. This spiritual energy will reveal itself to anyone who is open and accepting. The spiritual energy is universal. The inspirational images that come to Maslanka do not inherently carry sound with them. They come to his mental landscape, and once they are processed, become sound. Maslanka admits that each time he comes to face a new composition it is like entering a new world and so tends to try to be very consistent in his regimen. He usually works on composition during morning hours. His workspace is a small room with only a piano and desk. Maslanka has come to understand with the fact that “composing generally made [him] nervous.” He feels that any creative act “makes people upset.”²⁸ In order to begin the compositional process, he plays and sings Bach chorales. Through playing and singing Bach, he has found that his nervous energy is focused to a point where he can begin to think about the work. Conversely, when he pressures himself into composition, nothing happens.

The piece tells me what it wants to do only if I am open to it. If I get crazy about it and think I’ve got to write something, I’ve got to write something then nothing happens²⁹

²⁶ Ibid.

²⁷ David Maslanka, Telephone Interview by author, tape recording, Miami, Florida, 3 February, 2004.

²⁸ Ibid.

²⁹ Ibid.

With the start of the composition of *Symphony Number Three*, Maslanka began his journey from imagination into reality. He began to think actively about Gary Green and his ensemble at the University of Connecticut to find the music. In an attempt to find a deep connection with the person for whom he is writing, Maslanka may typically ask for an object of theirs. The first composition in which Maslanka used this technique was *In Memoriam*, commissioned by Professor Ray Lichtenwalter for his wife Susan. Maslanka remembers asking Lichtenwalter for an object of his wife's. Being that his wife was a church organist for 20 years, Professor Lichtenwalter chose to send her hymnal. The hymnal carried the print of Susan's hand on its binding. Maslanka meditated on Susan Lichtenwalter while holding the hymnal on the same spot as her palm print. From those meditations the chorale tune "Nur den lieben Gott lasst walten"(If you only trust in God to guide you)³⁰ came to the forefront. He used this chorale as a leitmotif in *In Memoriam*.

In an attempt to find a deeper connection with Green, Maslanka again asked for a personal object. At first Green sent Maslanka a small metal conductor figurine, which was made by his father in law, but Maslanka requested an object more personal to Green, something he used often and with intent. Green sent Maslanka the baton which he used to conduct the performance of Maslanka's *Symphony Number Two*. When he received that baton, Maslanka, much like with the hymnal in the case of *In Memoriam*, performed a meditation and began to find strong images emerging from his mental landscape.

With that baton I began to feel some sense of his life energy
In this kind of meditation contact, a critical issue about a persons life will
emerge, a focal issue that they may not even known. In Gary's case it had

³⁰ David Maslanka, "In Memorium"[internet] <http://www.davidmaslanka.com>, accessed 30 January 2004.

to do with his deeper background, the fact that his great-grand mother was a full-blooded Cherokee Indian. And that was until this came up something that he was embarrassed about and tried to get past and leave behind³¹

The work, while infused with the energy of the emergence of Green's Indian ancestry , is not an "Indian" piece. The symphony that emerged did express in several forms the conflict between Indian and white. Once the energy was contacted, Maslanka could frequently go back to discover more about the images or messages contained therein . The images do not usually contain music; "what the images do is to give me a matrix. It gives me a focal point of energy." ³²

He will just start writing and allow himself to write whatever comes to mind. He will not attempt to compose start to finish. Maslanka frequently begins with rough sketches. These sketches do not appear in full score but in a three-part score form which much later becomes the full score version. (see figure 4.1)

³¹ David Maslanka, telephone interview by author, tape recording, Miami, Florida, 3 February, 2004.

³² Ibid.

Figure 4.1



The sketches might be "tangled and wild." From this outpouring comes the outline of larger shapes that then lead themselves towards the final nature of the composition.

With regard to *Symphony Number Three*, Maslanka found that the sketches he had composed organized themselves neatly into five organized stacks of paper. From that point he began to see the relationship in the piles and discovered the overall shape in the movements. Thinking back to the composition of the marimba concerto, Maslanka recounts;

With the marimba concerto I began with a massive number of sketches.. there is a lot of material in that piece. And yes there are threads of ideas that tend to carry through, but there is a lot of stuff that seems to carry through from thing to thing to thing to thing. It is not so easy to see the relatedness, but it all seems to fit together pretty well.³³

In a letter sent to Green after the rehearsals of the *Symphony* had begun, Maslanka included sent a copy of the meditation notes that guided him in the process of the work's composition. The date of the first meditation was October 8, 1990. In his transcription to Green, Maslanka wrote:

Using the baton for first time as focus for meditation:
I descend sharply to a yellow grass meadow. See a huge creature, a buffalo, then buffalo stampede of huge herd. I become part of the herd. We overrun and trample several cowboys who are trying to shoot us with rifles. I see a multitude of Indian souls on the move, then one Indian on horseback, arms raised triumphantly. There is a huge bison/bovine head as totem over all this activity.³⁴

³³ David Maslanka, telephone interview by author, tape recording, Miami, Florida, 3 February, 2004.

³⁴ David Maslanka, "Meditation Notes" typed for Gary Green by David Maslanka, 1991.

CHAPTER 5

MOVEMENT I

The composition of the first movement of David Maslanka's *Symphony Number Three* began with the process of deep meditation. The following is a brief excerpt of Maslanka's meditation notes from those initial meditations on Gary Green, from which Maslanka found the spiritual conduit, which inspired the music.

Second image: horses pulling stagecoach, fierce rush over me. Team and coach splits as it passes over me: being pursued by Indians: gun battle. Indians killed: awareness that Gary arise out of Indian/White conflict and joining. Indian warriors riding, one with dead warrior over horse's neck. This body slips to the ground: the fallen warrior; horse and Indian bodies muscular, highlighted by the twilight sun.

Third image: movement into library: see stack of scores(books) See one thick one, pages flipping by: see a chamber quality of this music: pray that it be brought forward IN ME.

Fourth Image: energy streams up to join sun: sunlight streams down to become tremendous waterfall, in turn becomes herd of running cattle. Then sharp golden light, gold face of God energy; herd in golden glow of God light. These are wild cattle, I approach, they move away. See figure of old cowboy (G.Green ancestor) on the prairie, herd of buffalo at his back. These buffalo move as a river of life: big heads. Bring this renewal into the world. Give thanks for these energy visions.

Bring the energy forward into my music.³⁵

From these images, Maslanka began composing in November of 1990 in Missoula,

³⁵ David Maslanka, "Meditation notes," typed for Gary Green by David Maslanka, 1991.

Montana. The images tell a story of conflict and resolution with the conflict expressed in the images of the Native American fighting with the cowboy. These specific images emerged from Maslanka's deep meditation process. In some way, he saw the hidden past of Gary Green. In seeing the past of Green, Maslanka also became aware of the amount of tension and unbalance that this was causing in his present life. The resolution between the Native American and white peoples comes after the fierce battle through the healing powers of nature. These healing powers expressed themselves to Maslanka in the form of a "golden light." This image of the "golden light," which proves to be a reoccurring part of Maslanka's mental landscape, signifying the presence of God. After the emergence of the presence of God from his mental landscape, Maslanka saw the image of the cowboy in accordance "with a herd of buffalo at his back."³⁶ The strong images of the buffalo serve as a metaphor for life and prosperity.

The images themselves break down into three main areas: the initial descent into the mental landscape images, the battle between the Native American and cowboy influences within Gary Green, and resolution with the emergence of the healing power of the "golden light." The music directly parallels this three-part form in its sonata-type form with a clear exposition, development, and recapitulation with a coda (see figure 5.1).

³⁶ Ibid

Figure 5.1 Formal structure of movement I.

- **A Section**- “descent into the mental landscape images” (mm.1-72)
 C major scale material, main theme, secondary fanfare-like theme,
 Transition material into more dissonant music,
 Return to combination of fanfare-like theme, and main theme
 Transition into B section
- **B Section**- “battle between the Native American and ‘cowboy’ influences”
 (mm 73-128)
 “Evil little march” section
 Return of rising arpeggios
 Transition to recapitulation
- **A’ Section**- “resolution with the emergence of the healing power of the ‘golden light’ (mm.129-182)
 Recapitulation of main theme and fanfare-like theme
 Emergence of the quiet ‘golden light’ music

As Maslanka began to compose he determined the following instrumentation necessary to illustrating the musical journey of the *Symphony* (see figure 5.2).

Figure 5.2 Maslanka, *Symphony Number Three*, instrumentation page

INSTRUMENTATION			
2 Piccolos		2 Eb Alto Saxophones	
2 Flutes		Bb Tenor Saxophone	
2 Oboes		Eb Baritone Saxophone	
English Horn		4 F Horns	
Eb Clarinet		3 Bb Trumpets	
3 Bb Clarinets		3 Trombones	
Bb Bass Clarinet		Bass Trombone	
Bb Contrabass Clarinet		Euphonium	
2 Bassoons		Tuba	
Contrabassoon		Double Bass	
		Piano	
		Timpani	
Percussion 1	Percussion 2	Percussion 3	Percussion 4
Xylophone	Vibe	* Snare Drum	* Snare Drum
* Glockenspiel	* Glockenspiel	* Small Suspended Cymbal	* Bongo
* Marimba	* Bongo	* Large Suspended Cymbal	2 Tom Toms
* Chimes	* Snare Drum	* Single Cymbal	* Tenor Drum
* Crotales	* Tenor Drum	3 Congas, Small to Lg.	Bass Drum
3 Triangles	Tambourine	* Crotales	Bass Drum with
	* Small Suspended Cymbal	chromatic set plus	attached Crash
	* Large Suspended Cymbal	ASB on fixed rack	Cymbal
	* Marimba	to be bowed	Wood Block
	* Chimes	* Large Tam Tam	* Large Tam Tam
	* Large Tam Tam	Anvil	* Glockenspiel
		* Chimes	* Large Suspended
		* Glockenspiel	Cymbal
* Single instruments may be shared.			
Score in C: Picc., CBSn., DB, Glock., Crotales, Xyl. retain usual transpositions.			
Duration: ca 49 minutes			

The first movement of *Symphony Number Three* begins with a tutti C Major Scale. In studying a large amount of Maslanka's music this writer has found a unique

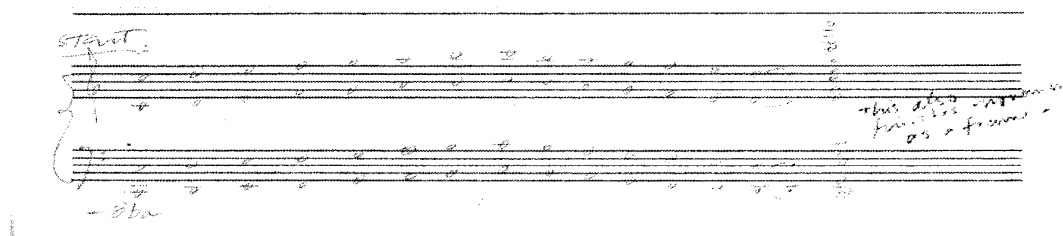
characteristic in the use of scales and scalar passages to influence and guide his composition. Maslanka was influenced to place this simple gesture of the C Major scale in the piece by his friend Malcolm W. Rowell, Jr., the recently retired conductor of the University of Massachusetts-Amherst Wind Ensemble. Maslanka being in Professor Rowell's band room and hearing the ensemble playing an ascending scale, then descending, then spreading out to full tonic chord at the bottom before beginning the rehearsal. The sound of the ensemble focusing on the simple gesture of the scale resonated within Maslanka. It is from this idea of a simple gesture of intense focus to one of more complexity that Maslanka began his symphony. In an interview with this author, Maslanka stated:

It's really kind of an odd thing. It's either a foolish thing to do or an act of daring to start a piece that way. In my case, more as a foolish thing, I guess. I just liked it and I thought it would be good.

This seemingly simple gesture has caused a great deal of controversy about the symphony. While the gesture is simple, the ramifications of starting a work for wind ensemble with a scale are *huge*. Much like Professor Rowell's, hundreds of band rehearsals begin with some sort of warm-up routine. In theory, is to focus the ensemble's beautiful sounds which will aid in a productive rehearsal. The scale is an appropriate way for members of an ensemble to listen intensely to the relative distances between the notes of the scale and adjust their pitch accordingly. In some instances, an ensemble may tune and mundanely play through a scale as a routine and not really focus on intonation, balance, or tone quality. So, in consideration of an unfocused routine, the act of beginning the *Symphony* with a scale could have caused many conductors to immediately dismiss *Symphony Number Three* as a work of no significance. Although the C Major

scale takes the ensemble to a place of simple beginnings, Maslanka has chosen to score the scale in over a five octave range! It progresses up in 4/4 time to the leading tone B, elongated to 5/4 and then all the way back down with another elongation on D before returning back to C. Following the rise and fall of the scale is the free improvisation of the members of the ensemble on arpeggios at varying tempos. These arpeggios are a powerful foreshadowing for textures found later in the symphony. Maslanka's music will frequently use arpeggiated accompaniments. The ensemble's improvisation is supported by a grounding C Major tonality scored for the piccolos, contrabassoon, French horns, trombones, bass trombone, tuba, and double bass. The 16th measure is marked with a fermata over it to allow the ensemble to improvise for an extended period before making a crescendo into measure 17. These first 16 measures of the scale and its arpeggios can serve as an introduction to the symphony that follows (see example 5.1). The scale interestingly parallels with Maslanka's approach to composition in that he is giving the ensemble a way to focus and settle into a creative space before they move into the main body of the *Symphony*. The first sketch in figure 5.3 shows Maslanka's initial development of the idea.

Figure 5.3 Maslanka, *Symphony Number Three*, sketch material



Example 5.1 Maslanka, *Symphony Number Three*, full score, mvt 1., mm1-15

One of the first images from Maslanka's first meditation comes to mind. The image of "*ornate red curtains continually parting, opening and descending to great depth, long tunnel.*"³⁷ The opening of *Symphony Number Three* begins with arpeggios in sixteenth-notes, scored in the clarinets 1-3, bass clarinet, bassoon, alto saxophone, tenor saxophone, baritone saxophone, and piano. This energetic texture is coupled with the

³⁷ Ibid.

slow unfolding of the C Major scale in the contrabass clarinet, contrabassoon, double bass, and piano. In measure nineteen, the main theme of the first movement emerges in the flutes 1-2, oboes 1-2, English horn, E flat clarinet, and French horn (see Example 5.2).

Example 5.2 Maslanka, *Symphony Number Three*, main theme, upper woodwinds, mm.19-26

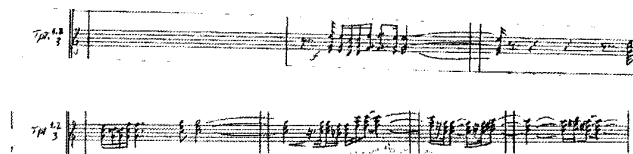
The musical score for Example 5.2 shows the main theme of the first movement in the upper woodwinds (Piccolo, Flutes 1-2, Oboes 1-2, English Horn, and Eb Clarinet) from measures 19 to 26. The score is in 4/4 time and features a melodic line with various dynamics and articulations. The notation includes notes, rests, and dynamic markings such as *f* and *no dim.*. The score is divided into two systems, with measures 19-22 in the first system and measures 23-26 in the second system.

This texture remains in the symphony until measure 36 when we see the first emergence of the fanfare-like second theme in the trumpets. The arrival of the second theme is coupled with the new slow-moving bass line, which is loosely based on the stepwise motion of the major scale. However, this time Maslanka chooses to use rhythmic syncopation to move the mood off-center as we progress towards a new idea (see

Example 5.3).

Example 5.3 Maslanka, *Symphony Number Three*, mvt.1, second theme, trumpets mm.

36-39



This second theme continues until it moves into a more dissonant space in measure 39. When the dissonance, united with the syncopated bass line, shifts the focus of the work rhythmically and tonally into ambiguity. Maslanka transitions through this area to get to an even more unsettling section at measure 46, where he uses the English horn, clarinet 3, French horn 1-2, bass trombone, and euphonium in conflict with the slow moving syncopated bass line in dissonance again. This unsettling section continues into measure 48 when the contrabass clarinet, bassoons, French horn 3-4 join the slow syncopated theme and Maslanka unleashes a frenetic embellishment in the oboe and alto saxophone. This new embellishment only continues for a couple of measures as Maslanka then links the ensemble together in the same rhythm in measure 50 (see Example 5.4).

Example 5.4. Maslanka, *Symphony Number Three*, homo-rhythm, full score, mvt 1

mm.50-51

The image shows a page from a musical score, specifically measures 50 and 51. The score is written for a full orchestra, with multiple staves for woodwinds, brass, and strings. The notation is complex, featuring many notes and rests, indicating a dense texture. The key signature has one flat (B-flat), and the time signature is 4/4. The score is labeled 'Example 5.4. Maslanka, Symphony Number Three, homo-rhythm, full score, mvt 1' and 'mm.50-51'.

This instance of homo-rhythm at a time of a musical arrival point is a frequent theme in the music of Maslanka. The texture remains static with a brief interjection from the tenor saxophone, French horns 3-4, and trumpet 1. This brief rhythmic interjection resolves some of the tension built up from the previous sustained harmonics in the winds .

In measure 54, we see the first entrance of the percussion in the *Symphony*. The percussion that enter here are a battery of snare drum, tenor and bass drum. The percussive writing is reminiscent of a part one might hear from a band marching troops to battle. This is a foreshadowing of the “little evil march” that follows later in the

movement (see Example 5.5).

Example 5.5. Maslanka, *Symphony Number Three*, march-like percussion, mvt 1, mm. 54-55



In measure 55, one can see yet another instance of homo-rhythm, similar to the same rhythm found earlier in measure 50. This time however, Maslanka takes the tutti ensemble and moves them together towards measure 58, when the timpani makes its entrance into the symphony as the textures continue to rapidly thicken. More instruments join the intense fabric forming four main groups: Group 1)- percussion, Group 2) piano, double bass, tuba, bass trombone, trombone 2, baritone saxophone, contrabassoon, bassoon 1-2, contrabass clarinet, bass clarinet Group 3) French horn 1-4, clarinet 1-3, E-flat clarinet, oboe 1 and 2, flutes 1-2, and piccolos 1-2. This texture continues with Group 3 singing is melody reminiscent of the main theme from the beginning until measure 63. In measure 63, there is another instance of homo-rhythm, before an intense departure out of the first section. The entire ensemble combines before 64, in which there is a nine-measure transition to the development-like section.

This transition is marked by an intense *forte-piano*, yet another trademark of Maslanka's music, creating an is the abrupt shift into a tidal wave of ambiguity (see Example 5.6).

Example 5.6. Maslanka, *Symphony Number Three*, transition into B Section, mvt.1, mm. 62-67

The image displays a page from a musical score, specifically measures 62 through 67 of the first movement of Maslanka's Symphony Number Three. The score is written for a full orchestra, with staves for various instruments including woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba, euphonium), strings (violins, violas, cellos, double basses), and percussion (timpani, snare drum, cymbals, etc.). The notation is complex, featuring many sixteenth and thirty-second notes, particularly in the woodwind and percussion sections, which are highlighted in the accompanying text. The score is divided into two systems, with measures 62-67 spanning across them. The right system ends with measure 67, which is marked with a double bar line and a repeat sign.

Another key component of the transition is a visceral upper woodwind and percussion line formed by arpeggios again in sixteenth notes and thirty-second notes. The second

layer of the texture of this transition is a slower, more sustained motion found in the bass clarinet, contrabass clarinet, bassoons, contrabassoon, tenor saxophone, French horns, trumpets, trombones, euphonium, tuba and double bass. This second layer also carries with it the rhythmic syncopation from the previous slow moving line that we say earlier in the movement. The third part of this transition is a fanfare-like motive that appears mostly in the trumpets, which are joined later by the French horns, trombones and euphonium. This transition is the densest texture so far in the symphony. These arpeggios offer a fabric of perpetual motion leading towards the second section of the movement (see Example 5.6).

The B section of the movement begins with yet another fanfare in the trumpets and the “evil little march.” The march is characterized by the fanfare theme in its two parts presented in the high brass/trumpets (see example 5.7) and upper woodwinds (see example 5.8). The brass is frequently coupled with the battery percussion and the woodwinds with the mallet percussion. This stratification of the dual roles of the percussion section further accentuate the intense conflict within the music.

Example 5.7. Maslanka, *Symphony Number Three*, “evil little march,” full score, mm. 73-79



After the statement of the “evil little march” theme, we begin to see Maslanka breaking the theme apart and pitting the brass and woodwinds sections against each other. This starts in measure 79 when the trumpets play part of the fanfare theme, and it is answered by the upper woodwinds with the second part of the march theme (see example 5.8).

Example 5.8. Maslanka, *Symphony Number Three*, second part of march theme in woodwinds, mvt. 1, mm. 77-80

The musical score for Example 5.8 is a page from a manuscript, showing measures 77 through 80. The score is written for a large orchestra, with staves for various instruments including Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Euphonium, Trombone, Double Bass, Piano, Timpani, Percussion, and Bass Drum. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures 77, 78, 79, and 80. Measure 77 shows the Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon playing. Measure 78 shows the Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon playing. Measure 79 shows the Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon playing. Measure 80 shows the Piccolo, Flute, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, and Contrabassoon playing.

Maslanka develops the second part of the march in a number of ways. One of the more interesting variations occurs in measure 85 when Maslanka manipulates the upper woodwinds and, like a pyramid, moves through the ensemble with bits of the second part of the march theme. The theme, while fragmented, does combine with its parts to form a complete musical line. The line begins in the piccolos and flutes, and is then passed off to the oboes which in turn pass it to the alto saxophones, baritone saxophone, and tenor saxophone. The upper woodwinds experience a period of thematic prevalence over the brass until measure 89, when there is a brief recurrence of the “evil little march” theme from the beginning of this section in the trumpets as the martial percussion returns (see example 5.9).

Example 5.9. Maslanka, *Symphony Number Three*, full score, mvt. 1 mm. 89-92

The saxophones this time, however, join the fanfare theme in accenting the interjections

of the trumpets with the upper woodwind based second part of the march theme in measure 94-95.

At measure 97, the xylophone, clarinets, oboes, flutes and piccolos perform a new extension of the woodwind-based march theme. The sixteenth-note arpeggios in the piano part accentuate this theme. These arpeggio figures, which also started the symphony, return again as the battle between the two forces becomes more intense. This upper woodwind line is a very coarse texture compounded by the use of trills. In measure 105, we hear another interjection of the brass fanfare-like theme from the beginning of the section that intensifies the ongoing struggle between the instrumental colors. The French horns and trombones continue a repeated surging *forte-piano* syncopated pattern that adds harmonic support for the constantly changing upper woodwind theme.

This dissonant texture continues until measure 115 when clarinet 2-3, bass clarinet, and alto and tenor saxophone join the piano in sixteenth-note arpeggios. Again these arpeggios add momentum, through their rising rhythmic intensity to the texture of the movement as it moves towards its final section. Also at measure 115, we see the return of a fragmented version of the ‘evil little march’ theme in the trumpets that has with it a snarling, glissando filled trombone 1 part that stretches high in the instruments range. Finally, calling the battle to a close, we hear the familiar sounds of the snare drum and accented low brass chords much like at the beginning of the “evil little march” section. The upper woodwinds continue their melody over all of the dissonance into the final tidal wave transition. This transition away from the battle music continues until measure 130, when there is a clear return to the music of the beginning of the movement (see example 5.10).

passage in the lowest reeds and bass trombone returns as well, providing again a strong link to the power of the scale, which began the movement. The change in the texture this time comes in the form of coupling all of this with the trumpet and French horn fanfare-like theme. These fanfares take on a huge role in recapitulation; the fanfare has been used to announce the start of a transition as before in the first part of the movement, to begin a developmental march-like section and now the fanfares are signifying a triumphant conclusion to the movement. The intensity of the brass fanfares reduces itself from the more active sixteenth-notes to half and dotted half note block chords which sound for the last time in measure 138. Beginning there the energy relaxes to a less frenetic pace. The arpeggios swirl upward and become harmonically static as the movement begins to slow down. These same arpeggios change from their sixteenth-note motion to a simpler eighth note reduction. The texture thins itself out as it slows down more in each measure (see example 5.11).

Example 5.11. Maslanka, *Symphony Number Three*, full score, mvt. 1, mm 145-149

The image shows a page from a musical score, specifically measures 145 through 149. The score is written for a full orchestra. The instruments listed on the left include: Flute 1 & 2, Oboe 1 & 2, English Horn, Clarinet 1 & 2, Bassoon 1 & 2, Alto Saxophone, Tenor Saxophone, Trumpet 1 & 2, Trombone 1 & 2, Euphonium, Tuba, Cymbals, Snare Drum, and Bass Drum. The tempo is marked 'slowing' and the dynamics are 'pp' (pianissimo). The score shows a complex texture with many instruments playing simultaneously, with some parts receding in measure 149.

All of the subsequent parts of the preceding texture recede to solo flute and alto saxophone in measure 149.

After 149, the coda begins with quiet and relaxed chamber music. The music relaxes, in the opinion of this author, because of its natural progression after the active nature of the duration of the movement towards the image of the “golden light.” The quiet song begins with soli euphonium, double bass and piano moving in an unhurried way into measure 151 which is marked *slowly*, quarter note=ca. 54, when the horns, tenor saxophone, clarinets, oboes, English horn, and timpani join the intimate texture (see

example 5.12).

Example 5.12 Maslanka, *Symphony Number Three*, euphonium, double bass and piano, mvt. 2, mm. 150.



The tenor saxophone joins the melodic line in measures 153-155 and then recedes into the background, allowing the euphonium, piano, horns, and double bass to reclaim melodic control of the music into 161. At measure 161 the English horn takes a more soloistic role with its new melodic line which it mournfully passes to the clarinet in measure 164. The previous euphonium, horns, piano, double bass, and timpani fade into the background, providing a sustained C major sonority upon which the soloistic lines are painted. The oboe rises forward in the texture in measure 167 briefly only to recede again in measure 168 and pass its energy into the alto saxophone in measure 169. (see figure 15) The alto saxophone passes the lament, which becomes slower in tempo from measures 170-172, to the oboe who completes the statement until 176. In measure 177, the smallest of textures thus far in the symphony is a texture of solo flute, clarinets 1-2, alto saxophone, and vibraphone. These instruments dissolve the movement into the simple gesture of G major to C major (see example 5.13).

Example 5.13 Maslanka, *Symphony Number Three*, full score, mvt.1 mm. 151-169

Handwritten musical score for measures 151-169 of Maslanka's *Symphony Number Three*, first movement. The score is written on ten staves, including Saxophone, Horns, Baritone, Oboe, Piano, Flute, Clarinet, Bassoon, and Timpani. It features various musical notations such as notes, rests, and dynamic markings like 'ppp' and 'f'. Handwritten annotations in the top left corner read 'slowly J = 64.54' and '151. 152. 153. 154. 155. 156. 157. 39.'. Other annotations include '158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169.' and '164. in tempo 165. 166. 167. 168. 169.'.

This gesture repeats again in measure 180 before settling on a solo flute and vibraphone sustaining a unison G (see example 5.14).

Example 5.14 Maslanka, *Symphony Number Three*, full score, mvt.1, mm.170-182

40. 170. *slowing - - - very slow* 171. 172. 173. 174. 175. 176. 7

Ob. 1

Cl. 1, 2

AS 1

Hr. 1

A.

DB

Pmo.

Timp.

177. 178. 179. 180. *long* *long*

Fl. 1

Cl. 1, 2

AS 1

Perc. 2

like mtr off

PP

Red.

3.10.94

Figure 6.1

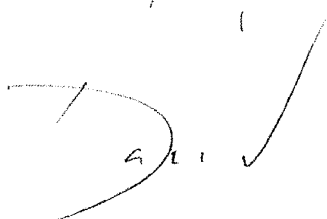
3-18-91

Dear Gary:

Here is the second movement. The third will probably come in about two weeks. I still have to finish composing it and it's a hefty movement in terms of number of score pages.

The 4th and 5th movements are composed and are slower in tempo, so not so many pages of score. I can begin to see glimmers of daylight ahead!

All best,



³⁸David Maslanka, to Gary Green 18 March 1991, transcript in the hand of David Maslanka.

CHAPTER 6

MOVEMENT II

The following is an excerpt from the meditations notes made by Maslanka on December 5 and 11, 1990. These meditation notes give a link to the spiritual impetus for the energies found in the second movement.

Image of great shark rises. The open mouth is filled with the human race. Go back to scene in ocean: I am killed by the huge shark: feel the dissolution. Reverse: I am the shark: approach, kill swallow in chunks my human body: feel the stomach full and the coming lassitude of a full stomach. These images mean transformation: die to the old: open to the new: I must respond in a new way to the new piece which is coming through me. Creative growth. Rather than fear of new, the new expressive demands. The shape of the shark presented today is very much like a spirit arch, a gothic arch: going deeper into the spirit.

Dream: attacking grizzly covered with snow. (thought: bear is powerful guardian of spirit realm: I must allow its attack; go through the bear to the power it is trying to bring forward in me.

Dream: chameleon --- see it behind a waste basket; touch it and it scuttles away.

Meditation on the dream images: the chameleon eye is like an opening or entrance: the beautiful eye that opens to reveal space at the edge of the earth. Iridescent colors, golden bits of light floating in space at edge of planet earth. Chameleon represents change: power in the eyes: a channel for beauty in spirit.³⁹

These images organize themselves into two main areas: the death and rebirth of Gary

Green through the imagery of the shark and snow-covered bear, and the meditation on the

³⁹ Maslanka, David. "Meditation notes," typed for Gary Green by David Maslanka, 1991.

image of the chameleon. The music, in the opinion of this author, forms itself into many through-composed sections that parallel the images found in the meditations (see figure 6.2).

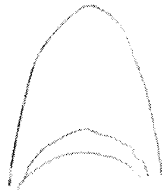
Figure 6.2. Formal Structure of movement II.

- **A Section**- “meditation on the image of the chameleon”(mm. 1-36)
Intimate woodwind and percussion murmuring, soaring flute melody
- **B Section**- “meditation on the image of the chameleon” (“light floating in space at edge of planet earth”) (mm. 37-102)
A-Light angelic theme (mm.37-50)
- **C Section**- Flute and clarinet active more dissonant melodies,(mm.51-81)
Dissolving of texture in E-flat clarinet , French horns, and saxophones
- **D-B' Section**- light angelic theme dissolved in percussion(mm.82-102)
Native American themes in bassoon, euphonium, and baritone saxophone
- **B transformation Section**- “the imagery of the shark and snow covered bear”
Ominous motive
Return of the light angelic theme with greater power
Calm acceptance in the end of the movement of change

The images of the shark serve as a metaphor for the need for death to facilitate the spiritual change in the life of Green. The power of the shark as predator devours the human. In the death of the human and reversal of the roles of prey and predator, the natural cycle of death leading towards a greater sense of life emerged from Maslanka’s mental landscape. According to his interpretation of this image, meta-physical death becomes a necessary path for Green to go through to bring forth new music with a heightened creative spirit. Maslanka has even found a link in the shape of the shark’s snout, as viewed from underneath, to a shape he describes as a “spirit arch.” This spirit arch becomes a doorway to move deeper into one’s spiritual self. The shape of the arch and that of the shadow of dorsal fin correspond in a shape drawn in the margin of the first

page of the meditation notes after the paragraph about the shark (see figure 6.3).

Figure 6.3. Maslanka, “Meditation Notes”, drawing in margin of the ‘spirit arch’



The image of the bear brings with it the power of the spirit world in Maslanka’s mental landscape. The bear, much like the shark, attacks the physical being and devours it to allow a greater rebirth to emerge. The final image of the chameleon incorporates the intense connection of Maslanka with the systems of nature. The subtle image of the chameleon turns paramount after Maslanka looks deeper at the image to find the space at the end of the earth. This space foreshadows the need for change and the power of the undying spirit through strife and turmoil.

The texture of the first section of the second movement is small and intimate, much like the end of the first movement. The movement begins with a murmuring in the clarinets and a wonderful shimmering in the percussion created by the use of piano, vibraphone, and glockenspiel arpeggios and a gentle sizzle cymbal roll. This texture, in the opinion of this author, has a strong connection to the imagery found in the dream of Maslanka about the chameleon (see example 6.1).

flutes join the texture with flutter-tonguing accentuations. In measure 10, the first flute adds a soaring melody line over the texture, and continues until measure 21. During this line from the flute in measure 16, Maslanka adds the English horn in a counter line and four different pitches of gongs to add to the nature of this music. A very delicate and difficult, ascending E-flat clarinet interjections come in measure 18 and 19, and the melody comes to rest in D Major in measure 21.

The next section is again is very quiet and still with melodic lines in the flute, marimba and vibraphone (see example 6.2).

Example 6.2. Maslanka, *Symphony Number Three*, full score, mvt. 2., mm. 21-27

The marimba leads the section towards its close with accelerating repeated notes

in measures 30-31. The closing of this section is preceded by murmuring scalar passages in the oboes, clarinets, bass clarinet, contrabass clarinet, marimba, and vibes in measures 33-34, (see example 6.3) which lead the section to a close in measure 36. This arrival marks the first *forte* marking in the movement thus far. This section recedes with the help of a descending bassoon line in measures 34-35 (see example 6.4).

Example 6.3. Maslanka, *Symphony Number Three*, full score, mvt. 2., mm.28-32

The image shows a page from a musical score, specifically measures 28 through 32. The score is for a full orchestra, with parts for woodwinds, strings, and percussion. The measures are numbered 28, 29, 30, 31, and 32. Above measure 32, there is a marking "slowing...". The score includes various musical notations such as notes, rests, and dynamic markings. The woodwind section (flutes, oboes, clarinets, bass clarinet, contrabass clarinet) and the string section (violins, violas, cellos, double basses) are prominent. The percussion section includes timpani, snare drum, and cymbals. The score is in 4/4 time and features a variety of musical notations including notes, rests, and dynamic markings.

Example 6.4 Maslanka, *Symphony Number Three*, full score, mvt. 2., mm 33-36

The image shows a handwritten musical score for measures 33-36 of the second movement of David Maslanka's Symphony Number Three. The score is written on multiple staves, each labeled with an instrument or section: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Tuba, Euphonium, Timp, and Percussion. The notation includes notes, rests, and dynamic markings. The measures are numbered 33, 34, 35, and 36 at the top of the staves.

The section rests on an A in the clarinet as the next section begins.

This next section is introduced by the piano, glockenspiel, vibraphone, and crotales. The theme has a light, angelic quality, which is augmented by the presence of the gentle musings of the solo flute and, later the clarinet in measures 44-50. This music possibly relates to the image of “golden bits of light floating in space at the edge of planet earth.”⁴⁰ (see example 6.5)

⁴⁰ David, Maslanka. “Meditation Notes” typed for Gary Green by David Maslanka.

Example 6.5 Maslanka, *Symphony Number Three*, full score, mvt. 2., mm. 37-49

The image displays a handwritten musical score for the second movement of Symphony Number Three by Maslanka, specifically measures 37 through 49. The score is arranged in two columns, representing two pages of the manuscript. Each column contains multiple staves for different instruments. The left column includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), Euphonium (Euph.), and Tuba (Tub.). The right column includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), Euphonium (Euph.), and Tuba (Tub.). The notation is handwritten, featuring notes, rests, and dynamic markings such as 'pp' (pianissimo) and 'f' (forte). The measures are numbered at the top of each column, ranging from 37 to 49. The score is a full orchestral score, showing the parts for all instruments in the orchestra.

There is a brief extension of the counter-line introduced by the solo clarinet into measure 50 that leads towards a more active section. This section, beginning at measures 51-81, marks a shift to a minor mode. The horns, bass clarinet, contrabass clarinet, double bass, and piano form a “wash” of surging chords upon which the clarinets murmur, with trills and tremolos, much like the beginning section. All of these instrumental lines support the melody in the piccolo, marked *fragile*, and the solo E-flat clarinet line in measure 59 through 63. There the B-flat clarinet 1 takes the line temporarily from the E-flat clarinet and passes it to oboe 1 in measure 64-65 (see example 6.6).

Figure 6.6 Maslanka, *Symphony Number Three*, full score, mvt. 2., mm.61-67

In measure 65, the alto and tenor saxophones join the texture, providing a simple

harmonic gesture from B major to D major, as the percussion and horns fade from the texture. The E-flat clarinet joins the texture again with the saxophones, horns and first B-flat clarinet in measures 68-73. At measure 74, the texture becomes defined by the movement of the horns and saxophones. These instruments alternate from a C sharp Major triad to a G sharp minor triad that becomes softer and softer (see measures 74-75 saxophones, measures 76-77 horns, measures 78-79 saxophones, measures 80-81 horns) (see example 6.7).

Example 6.7. Maslanka, *Symphony Number Three*, full score, mvt. 2., mm.74-81

The musical score for measures 74-81 of Symphony Number Three, mvt. 2. by Maslanka, is presented in four staves. The staves are labeled as follows: As 1, 2; T 3; B 5; and Horns 1, 2 and 3, 4. The music features a harmonic gesture from B major to D major, with dynamics ranging from pp to fppp. The score includes various musical notations such as notes, rests, and dynamic markings.

The next section begins at measures 82-92, with four main groups of activity.

Group 1- solo bassoon and solo euphonium forming an ominous melodic line, Group 2- sustained clarinets, bass clarinet, and contra bass clarinet, Group 3- flute flourishes with piano and vibes, and Group 4- glockenspiel, piano, and vibraphone in a disintegration of the new theme. The solo bassoon and euphonium line in this section has a pentatonic quality, which, in the opinion of this author, evokes qualities found in Native American music (see example 6.8).

Example 6.8 Maslanka, *Symphony Number Three*, full score, mvt. 2., mm 82-86

The image displays a page from a musical score, specifically measures 82 through 86 of the second movement of Symphony Number Three by Maslanka. The score is written for a full orchestra. The top of the page is marked with measure numbers 82, 83, 84, 85, 86, and 87. The instruments listed on the left include Piccolo, Flute, Oboe, English Horn, Clarinet, Bassoon, Contrabassoon, Trumpet, Trombone, Tuba, Euphonium, Baritone Saxophone, Bass, Double Bass, and Percussion. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'mp' (mezzo-piano). The score is arranged in a standard orchestral format with staves grouped by instrument family.

This section of emerging Native American themes of nature's power continues unfolding until the solo baritone saxophone emerges as the principal voice in the texture at measure 92. Here, the sustaining woodwind textures disappear and the percussive chiming of the bells becomes even more distant through rhythmic displacement. The challenging baritone saxophone song continues until measure 102.

Example 6.9. Maslanka, *Symphony Number Three*, full score, mvt. 1, mm 103-107

The image displays a page from a musical score, specifically measures 103 through 107 of the first movement of Symphony Number Three by Maslanka. The score is written for a full orchestra, with staves for various instruments including Piccolo, Flute, Oboe, Clarinet, Bassoon, Contrabassoon, Bass, Baritone, Trombone, Euphonium, Tuba, Double Bass, Piano, and Percussion. The music is characterized by a rising repeated D, E, G motif in eighth-note triples that begins in measure 103 and spreads across multiple instruments. The score includes dynamic markings such as *forte* and *piano*, and articulation marks like accents and slurs. The tempo is marked 'Allegro' and the time signature is 3/4.

The section at 103 (see example 6.9) is inspired by the images of the shark and bear from the meditations. The section begins with the ominous motive which gathers momentum in measure 103 with rising repeated D, E, G in eighth-notes triples that begin in the bass and contrabass clarinet and eventually spread to the bassoons, contrabassoons, double bass, piano, and tenor and baritone saxophone. With this ominous motive, Maslanka adds the presence of the trombones, bass trombone, euphonium, tuba, and anvil in the percussion with harsh *forte-piano* accentuated surges of sound that crescendo into 109. There we see the new form of the light, angelic theme, marked *brilliant* (see example 6.10).

Figure 6.10. Maslanka, *Symphony Number Three*, mvt.2, mm.108-112

The image shows a handwritten musical score for measures 108-112 of the second movement of Symphony Number Three by Maslanka. The score is written on multiple staves for various instruments. The instruments listed on the left are: Piccolo, Flute, Oboe, English Horn, E-flat Clarinet, Clarinets 1-3, Bassoon, Contrabassoon, Trumpets, Trombones, Tuba, Euphonium, Timp, Percussion, and Gong. The notation includes notes, rests, and dynamic markings such as 'sim.' and 'acc.'. The score is written in a clear, legible hand.

This time the theme is not simple and angelic as before, but appears large and extremely powerful. The powerful angelic theme comes at an intense point of arrival in the movement, which this author believes correlates to images of the shark and bear killing Maslanka in his meditation images. The angelic theme now signals the presence of the angelic powers signal the end (death) of the old and birth of the new creative life within Gary Green. The new version of the angelic theme is scored in the piccolos, flutes, oboes, English horn, e-flat clarinet, and clarinets 1-3. It is coupled with another heroic like fanfare in the trumpets in measures 111-118. The transformation section ends quietly as

the section dissolves, much like the end of the recapitulation in the first movement. The inertia of the ominous motive dissolves down to the single contrabass clarinet, sustained static harmony in the French horns, and pointillistic accentuation from the double bass. The solo alto saxophone is left with these instruments to sing a brief extension of the angelic theme. The movement ends quietly, accepting the power of natural change (see example 6.11).

Example 6.11 Maslanka, *Symphony Number Three*, mvt 2., mm 126-130

The image shows a page of musical notation for measures 126 through 130. The tempo is marked 'Slowing' and the dynamics are 'pp' (pianissimo). The score is written for a large ensemble, including woodwinds, brass, and strings. The notation is complex, with many notes and rests, and some handwritten markings. The measures are numbered 126, 127, 128, 129, and 130. The score shows a gradual dissolution of the ominous motive into a quiet, pointillistic texture.

Figure 7.1

April 8, 1991.

Dear Gary:

Here's III. The happy thing for copying is that the recap is almost an exact repeat of the exposition. Mm 221-321 (pp 110-132) are exactly the same as mm 8-108. If you arrange your copying properly you can xerox instead of recopying the recap.

Enclosed is the program note for the symphony. This has been sent to England.

A further thought on No. 3: from p 110 on I started to erase the old page numbers and measure numbers but then thought it might help you to see which bars are identical from expos. to recap so I double numbered everything.

Before long I'll make up my meditation notes for you so that you can get a feel for what pushed this piece along. I'll also return your baton. I think it would be appropriate to conduct the piece with the stick that I used to start the meditation.

process. It gave me some insight into your angle. Indian background and led me along the Indian path. The first movement deals directly with the conflict of Indian and white - not that it illustrates a story, but rather is a musical translation of the tussle of tension. There is the pity that the Indian has been mostly destroyed, yet the knowledge that the Indian gift to the world is still being made and is growing stronger. The symphony has to do in part with the emergence of that gift. More later.

Call me early on Wednesday - before 9 your time (I here) - I leave on 8:00 AM flight to Minneapolis for a performance of A.L. Tamy for Courage and the Seasons (The choral piece that Peter Bagley premiered -) This is the Dale Warland Singers - a pro group. Hope it's good.

Enjoy the Nba. Concerto. It's the last thing prior to the Symphony so obvious relationships especially in matters of scoring.

Best,

David

⁴¹ David Maslanka, to Gary Green 8 April 1991, transcript in the hand of David Maslanka, 1991.

Chapter 7

MOVEMENT III

The third movement is the most visceral in terms of rhythmic intensity and length thus far in the symphony. This movement also evolved from the images gathered from Maslanka's meditations. The following are the images that inspired movement three.

2/16/91

This meditation is done while walking.

Meditation image: go into a wood to a brightly lighted spot. The Indian tipi appears, a fire in front. (I have seen the Indian tipi and the figures I call Old Grandfather and Old Grandmother many times in meditations.) I enter the tipi and sit with them to ask a question: how will I do the scherzo music? (third movement- no longer called a scherzo). The question is "answered" by Grandfather taking me to hunt buffalo. We are galloping over plains. I kill a buffalo with an arrow between its shoulder blades. I get off my horse, stand over the dead beast and am exultant.

Another image: Grandfather and I are in the tipi. He points to outside. I go out and see at a small distance a brilliantly lit golden buffalo. I ask: "are you my teacher?" "Yes" "Show me about how to write the new music". "You can do it now. It is about the buffalo." I ask it I can hug the golden buffalo. It says yes. As I touch it I am aware that it is huge cumulative dream of life. Dream images of growing life spark from it. The buffalo is the symbol of vibrant life here. "Can this life be brought back to earth through my music?" "Yes, this is what you have to work with."

Further meditation on the buffalo hunt:

The buffalo represents the life of the earth. Christ represents the life of the earth. Sacrifice of buffalo is sacrifice of Christ. We kill and eat the things of the earth: every eating a communion with the forces of the earth: all

exists in the grief of killing, joy of feeding. The buffalo hunt brings the hunter to the edge of his existence. Exhilaration of being alive and at the very edge of life and death.

4/1/91 Dream: A huge grizzly is standing over me. I am curled up on the ground, dwarfed and overwhelmed. The bear bites at me..."why are you so ferocious with me if I am your brother?" Or are there things still in the way of my being your brother?

Meditation on waking – ask for help with music. See mountain meadow with yellow grass. A male hiker in shorts, boots, backpack, bearded, balding, walks away from me. He turns and scowls and waves me to come on. I ask "Why are you angry with me?" "Because you are so slow!" Then he smiles and softens. He says: "I'm your guide for the fugue. I'll help you over the fugue mountain." I visualize music as mountains; the fugue as a sharp icy ridge, a mountain spine with vertical face that has to be mastered. The other movements are massive mountains surrounding this one.(On April 2 I finished the fugue sketch.)

This set of meditations and dream images organizes itself into two main areas: the area of hunting of the buffalo and the images associated with the fugue. The images of the buffalo hunt have a dual role; those of the hunting and killing of the buffalo, in the opinion of this author, stem from the previous meditation's theme of a spiritual death and rebirth within Gary Green to facilitate further creative development, and the natural cycle of life. When this author refers to natural cycle of life, I am referring to the idea of each life-form having its own role in supporting the ongoing cycle of life on the planet. The images of hunting the buffalo are translated into the music of the movement as relentless rhythmic motion and unwavering quick pace. The images of the guide in Maslanka's meditation translate into a large fugue in the center section of the movement. In this author's opinion these two areas of the meditation and dream images, parallel the two sections of the movement. The movement organizes itself into three main areas forming a sonata-like form (see figure 7.2.).

Figures 7.2. formal structure movement 3

- **A Section**- “the hunt of the buffalo”(mm. 1-108)
 - Exposition: theme 1(a minor), theme 2(a minor), theme 3(D major)
 - Transition: development theme 1,theme 2, theme 3
- **B Section**- “the fugue” (mm. 109-215)
 - Fugue
 - Development of themes from exposition
 - New theme
 - Transition to Recapitulation- new theme, chiming of bells
- **A Section**-“return of the buffalo hunt” (mm. 216-331)
 - Recapitulation
 - Brief codetta

The first section begins with the piano, glockenspiel, vibraphone, and crotales, signaling the beginning of the hunt in measures 1-2 (see example 7.1).

Example 7.1. Maslanka, *Symphony Number Three*, piano, timpani and percussion, mvt. 3, mm. 1-2



The following five measures serve as a brief introduction of rhythmic motives to be used later in the movement. The first rhythmic motive of scalar sixteenth notes is found first in the upper woodwinds (flutes, clarinets, bass clarinet), trumpets, and later the marimba. The second rhythmic motive found in these measures is the pointillistic accentuation of quarter- and half-note tones found in the French horn, tenor saxophone, oboes and

quarter- and half-note tones found in the French horn, tenor saxophone, oboes and English horn and later the xylophone. These two motives will be used in various places as textural elements in the rest of the movement. The first theme begins in the alto saxophone and clarinets from measures 7-10 (see example 7.2).

Example 7.2. Maslanka, *Symphony Number Three*, full score, mvt. 3, mm. 8-13

The image displays a page from a musical score, specifically measures 8 through 13 of the third movement of Symphony Number Three by Maslanka. The score is written for a full orchestra, with staves for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, French horns, tubas), strings (violins, violas, cellos, double basses), and percussion (snare drum, timpani, xylophone, etc.). The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 72 in the top right corner.

Following this theme is a *tutti* statement of a harmonically sequential motive which is predominate through the next ten measures (see example 7.2). Measure 15 marks the entrance of our battery percussion for the first time in the snare drum, which passes the sixteenth-note motive to the timpani; later, in bar 19, they join together in pushing into the next theme (see example 7.3).

Example 7.3. Maslanka, *Symphony Number Three*, percussion, mvt. 3, mm. 15-19



In measure 25 we see the second theme of the movement also centered in A minor. The theme is lyrical like the first theme but stretches over the bar lines to create a timeless feel to the music. The second theme is presented in the piccolos, oboe 1, and soprano saxophone (see example 7.4).

Example 7.4 Maslanka, *Symphony Number Three*, full score, mvt. 3, mm. 24-32

A full score for measures 24-32 of Symphony Number Three, mvt. 3. The score is written on multiple staves, including woodwinds (piccolo, oboe 1, soprano saxophone), strings, and percussion. The notation is complex, featuring many eighth and sixteenth notes, and rests. The key signature is one flat (B-flat), and the time signature is 4/4.

The constant metronomic divisions of the beat in eighth and sixteenth note rhythms

within the texture of these simple parts points almost to a “minimalist” theory. On numerous occasions in discussion with the composer times he has suggested that he is not a minimalist composer but one who seeks to use simple gestures to form a larger gestures of great power. The descending eighth note motion in the clarinets, bassoons, contrabassoon, alto and baritone saxophone, double bass, and piano along with sixteenth note pulsations in the muted trumpet, xylophone, and vibraphone. creates the rhythmic beat pulsations for this section. This second longer theme continues until its abrupt ending in measure 41.

In measure 41 we see the arrival of our third theme of the movement in D major. Here Maslanka again allows time for the theme to come forward with a brief introduction formed by repeated eighth notes in the French horn, which is later transferred to the saxophones, xylophone, and vibraphone. The English horn, bassoons, and euphonium form another layer to this texture with a repeated eighth note triplet dotted half note motive (see example 7.5). All of these motives form a fabric for the entrance of the third theme in measure 45 in the piccolo 1, flutes, and trumpet 1 (see example 7.5). This theme, like the second, is more lyrical in nature over the rhythmic motor of motion. In measure 48 the eighth notes from the horns are passed to the saxophones and then to the xylophone and vibraphone. In measure 47 Maslanka introduces a low counter line in the bass clarinet, contrabass clarinet, bass trombone, double bass, and piano which adds to the texture of the section (see figure 7.5).

Example 7.5. Maslanka, *Symphony Number Three*, full score, mvt. 3, mm. 41-50

The image displays a page from a musical score, specifically measures 41 through 50 of the third movement of Symphony Number Three by Maslanka. The score is written for a full orchestra, with staves for various instruments including Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tba.), Double Bass (Db.), Piano (Pno.), and Percussion (Perc.). The notation is dense, featuring many eighth notes and complex rhythmic patterns, particularly in the lower woodwinds and strings. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are visible. The score is divided into two systems, with measures 41-45 on the left and measures 46-50 on the right. The page number 75 is in the top right corner.

This theme continues until an interruption at measure 63. Here we see a large rhythmic transition in the low reeds, piano, and double bass, in eighth notes pushing towards the transition back to a minor (see example 7.6).

Example 7.6. Maslanka, *Symphony Number Three*, full score, mvt.3, mm. 61-65 and mm. 71-74

These eighth notes are followed by the combination of rhythmic motives presented earlier in the movement with clarinets, bass clarinet, bassoons, saxophones, and euphonium. The sequential motion found in the beginning of the movement in measures 11 returns in measure 71. This material is coupled with a slight variance on that sequence in the bass trombone, tuba, double bass, and piano causing a harmonic suspension across

the bar lines. The sequential motion continues to measure 81 with the familiar rising sixteenth note figures in the trumpets, piano, xylophone, and marimba. The combination of all of these rhythmic energies motivates the section toward a dissonant transition back to a minor in measure 90. There, much like we see in the arrival of the third theme, we find that the familiar eighth notes in the French horns, marked *brilliant*, return with the longer theme in the piccolos, flutes, oboes, and clarinets. The longer, more lyrical theme presents itself in measure 90 in the piccolos, flutes, and clarinets. In measure 91 the battery sounds again with the snare drum, followed by the bongos (see example 7.7).

Example 7.7. Maslanka, *Symphony Number Three*, mvt. 3, mm. 89-93

The image displays a page of a musical score, specifically measures 89 through 93 of the third movement of Maslanka's Symphony Number Three. The score is written for a large orchestra, with staves for woodwinds (piccolo, flute, oboe, clarinet, bassoon, contrabassoon), brass (trumpet, French horn, baritone saxophone, double bass), strings, and percussion (snare drum, bongos, xylophone, marimba). The notation is highly detailed, with many sixteenth and thirty-second notes, and includes dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The score is divided into measures by vertical bar lines, and the measures are numbered 89, 90, 91, 92, and 93. The overall texture is dense and rhythmic, with a focus on sequential motion and dissonant transitions.

In measure 95 the low voices again add to the texture with a motive in the bass clarinet, contrabass clarinet, bassoons, contrabassoon, baritone saxophone, and double bass. In measure 98 the texture becomes denser as the rising scalar sixteenth notes return in the English horn, clarinets, bass clarinet, contrabass clarinet, bassoons, contrabassoons,

saxophones, piano, vibraphone and xylophone. Those scalar passages are coupled with the repeated eighth note sequence, found in measure 101. The English horn, third clarinet, and bassoons, in measure 101, answer in contrary motion to the ensemble with an inversion of the descending eighth note motive starting on the second beat of each measure. The trumpets, trombones, euphonium, piano, xylophone, and vibraphone add to this texture with a sixteenth note rhythmic augmentation of the contrary motion sequence presented in the English horn, third clarinet, and bassoons. The sequential motion recedes in measure 105 to a texture of frenetic sixteenth notes passed around the woodwinds and percussion. At measure 108 there is a brief instance of homo-rhythm as the entire ensemble moves into the development section (see figure 7.8-7.9).

Example 7.8. Maslanka, *Symphony Number Three*, full score, mvt. 3, mm. 98-104

The image shows a page from a musical score, specifically measures 98-104 of the third movement of Symphony Number Three by Maslanka. The page is divided into two systems. The left system contains measures 98-103, and the right system contains measures 104-109. The score is written for a full orchestra, including strings, woodwinds, brass, and percussion. The notation is complex, featuring many beamed notes and dynamic markings. The page number 79 is in the top right corner.

Example 7.9. Maslanka, *Symphony Number Three*, full score, mvt.3, mm. 105-108

The image displays a handwritten musical score for measures 105 through 108 of the third movement of Maslanka's Symphony Number Three. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left include: Flute 1 & 2 (Fl. 1, 2), Oboe 1 & 2 (Ob. 1, 2), Clarinet in A (Cl. A), Bassoon 1 & 2 (Bsn. 1, 2), Contrabassoon (Cb. Bsn.), Trumpet 1 & 2 (Tpt. 1, 2), Trombone 1 & 2 (Tbn. 1, 2), Euphonium (Eup.), Tuba (Tuba), Double Bass (DB), Piano (Pno.), Timpani (Timp.), and Percussion (Perc.). The score is written in a complex, dense style with many notes, rests, and dynamic markings. The measures are numbered 105, 106, 107, and 108 at the top of the staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and articulation marks.

The development section begins with a fugue whose subject is stated in measure 109 with the bassoons (see example 7.10).

Example 7.10. Maslanka, *Symphony Number Three*, fugue subject, bassoon, mvt. 3, mm. 109-114



The second fugal entrance occurs in measure 114 with the oboes and clarinet 1. This is followed by a false entrance of the fugue subject in measure 119 by the flutes which then pass the sequential material to the piccolos in measure 122. This section finishes with stretto found in measure 125 in the flutes and clarinets, before the tenor and baritone saxophones give a complete statement of the fugue subject in measure 129 (see example 7.11).

Example 7.11 Maslanka, *Symphony Number Three*, fugal statement, tenor and baritone saxophone, mvt. 3, mm. 129-134



The trumpets join the saxophones with a dissonant surging dynamic *piano* to *forte* under their fugue subject statement. The alto saxophones announce an ominous statement of the fugue subject in measure 134, ominous due to the suspenseful drama created by the legato harmonic sequence unfolding in the upper woodwinds(flutes, E flat clarinet, clarinets, and bassoons) (see example 7.12).

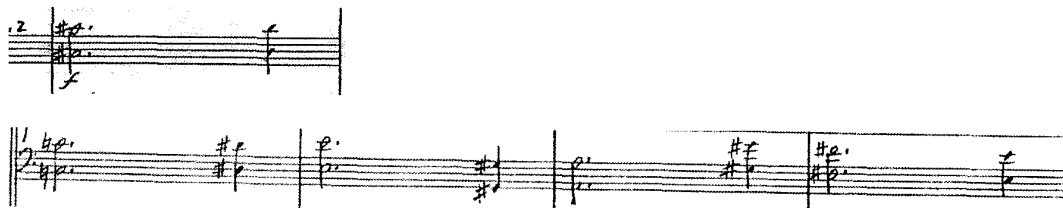
Example 7.12. Maslanka, *Symphony Number Three*, full score, mvt. 3, mm. 131-140

The image displays a page from a musical score, specifically measures 131 through 140. It is a full orchestral score, with multiple staves for various instruments. The notation is dense and complex, typical of a full score. The instruments visible include strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Bassoons, Saxophones), brass (Trumpets, Trombones, Horns, Tuba, Euphonium, Tuba), and percussion (Timpani, Snare Drum, Cymbals, Vibes, Glockenspiel). The score is written in a standard musical notation with various clefs, key signatures, and time signatures. The measures are numbered at the top of each system.

The next statement of the fugue subject occurs in measure 139 in the English and French horn. After, this completed statement of the fugue subject there is a six measure sequential transition to measure 150, when the fugue begins to close.

Starting in measure 150 there is a departure from the fugue into some new material and a more rhythmically active texture. The first theme presented here is in the trombones in measure 150-155. This texture is created through sustained motion in the piccolos, flutes, and horns, and passagework in the E flat clarinet, clarinets, bass clarinet, bassoons, and saxophones and strong pitched percussion accentuations in the vibes and glockenspiel (see example 7.13).

Example 7.13. Maslanka, *Symphony Number Three*, trombone, mvt. 3, mm. 150-154



At 156 the bassoons, bass trombones, and euphonium have a version of the new theme in slightly elongated rhythm (see example 7.14).

Example 7.14. Maslanka, *Symphony Number Three*, full score, mvt. 3, mm. 151-154

The familiar rhythmic motive from the beginning of the movement continues in the upper woodwinds (flutes, oboes, clarinets, and alto saxophones); the trumpets and trombones offer a complementary quarter note sequence (see example 7.15).

Example 7.15. Maslanka, *Symphony Number Three*, full score, mvt. 3

Then, the contrabass clarinet, tuba, and double bass start a very long pedal tone on C sharp. In measure 163 a longer line comes forward from the upper woodwinds (piccolos, flutes, E-flat clarinet, clarinets, and alto saxophone). Finally, in measure 168, the piano and timpani join the forces with the slow moving theme in the low reeds and brass. This texture continues gaining intensity until measure 180 when it is augmented with bass drum. The texture here is also joined by the horns, marked *ff*. The pedal C sharp is joined by the bass clarinet, contrabass clarinet, bassoons, contrabassoon, bass trombone, tuba,

double bass, piano and timpani. At measure 187 there is a interruption of the texture with a boisterous figure in the oboes, English horn, saxophones, French horns that interrupts the harmonic flow of this section (see example 7.16).

Example 7.16. Maslanka, *Symphony Number Three*, full score, mvt. 3, mm. 184-189

The closing section of the development begins with a change of the pedal tone to an A instead of a C sharp and several sequential motions in the ensemble in measure 195. The first layer of this closing section are repeated C sharp, C natural, and B flat in the upper woodwinds, French horn 1, trumpet 1, piano and xylophone. The second layer of this texture is a sustained pedal tone A in the low reeds and brass (see example 7.17).

Example 7.17. Maslanka, *Symphony Number Three*, full score, mvt. 3, mm. 196-201

The image displays a page from a musical score, specifically measures 196 through 201 of the third movement of Maslanka's Symphony Number Three. The score is written for a full orchestra. The top section includes staves for woodwinds (Flute 1 & 2, Flute 3, Oboe 1 & 2, Bassoon 1 & 2, Clarinet 1 & 2, Bass Clarinet, Contrabassoon, and Saxophone 1 & 2) and strings (Violin 1 & 2, Viola 1 & 2, Violoncello 1 & 2, Double Bass 1 & 2). The bottom section features a large percussion section with multiple staves for various instruments including Timpani, Snare Drum, Bass Drum, Cymbals, and other percussion instruments. The notation is dense, with many notes and rests, indicating a complex and dynamic musical passage. The measures are numbered 196, 197, 198, 199, 200, and 201 at the top of the page.

The percussion form huge dynamic waves of sound as the melodic material repeats itself and gradually crescendos towards measure 207. There bells and bell tones start pealing through the ensemble through measure 214. The woodwinds, French horns, tuba, double bass, and bass drum sustain while the brass and percussion play wild, improvisational bell-like figures which create an intense din of sound into measure 214. At this point, we have another instance of homo-rhythm at a crucial moment when most of the ensemble, except for the low reeds, tuba and double bass, sound bell-like tones before the recapitulation in measure 216.

Example 7.18 Maslanka, *Symphony Number Three*, full score, mvt. 3, mm. 208-217

The recapitulation is an exact repetition of the first section of the movement. In his letter to Green which accompanied the movement, Maslanka speaks briefly about the promise of minimizing the time of copying parts. Maslanka states:

The happy thing for copying is that the recap is almost an exact repeat of the exposition. Mm 221-321 (pp110-132) are exactly the same as mm 8-108. If you arrange your copying properly you can Xerox instead of recopying the recap.

A further thought on No. 3, from p. 110 on I started to erase the old page numbers and measure numbers but then thought it might help you to see which bars are identical from expo. to recap so I double numbered

everything.⁴²

The difference comes at the end of the movement when Maslanka combines all of the instrumental sonorities together in a dense cluster of tones beginning in measure 323.

This sound mass continues adding instruments and crescendos until its release into the familiar running sixteenth notes in measure 329. The movement ends forcefully with a force full a minor sonority. The buffalo hunt is done (see example 7.19).

Example 7.19 Maslanka, *Symphony Number Three*, full score, mvt.3, mm. 322-331

⁴² Ibid.

Figure 8.1

4-25-91

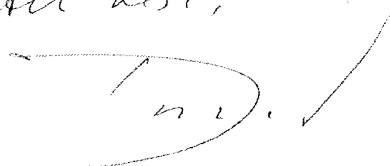
Gary =

Here's No. 4 - I'm convinced that the sheer bulk of parts copying is going to be too much for you. You said you had people to help? Can they start now? You'll simply grind yourself into the ground by yourself. I'll do some parts when the score is done -- ca May 5.

A note from Tim Rynish that Northwestern has pulled out of the WASBO convention, but that Univ. Texas at Austin will probably do A Child's Garden.

My end of the application to American Music Center is complete - waiting for your letter.

All best,



⁴³ David Maslanka, to Gary Green 25 April 1991, transcript in the hand of David Maslanka

Chapter 8

MOVEMENT IV

Maslanka chose to end the structure, movements four and five, of the *Symphony* with two laments. The composer wrote in an early program note sent to Gary Green that:

The fourth movement does not have an easily labeled traditional form. The music moves through a series of song-like episodes, much as one might move through mountain meadows and across hills, natural vistas of great beauty appearing and dissolving as one goes. About two-thirds the way through is the song of the “Golden Light.”⁴⁴

In the meditation notes that Maslanka sent to Green he speaks about the golden light.

The she-bear sings about the golden light. (This “song” starts at m.142 of fourth movement.) I made up a song but have a keen mental image of the she-bear standing up in a mountain woods in the golden light. The bear is radiating the essence of this music. It is an awareness of the utter beauty of the natural world, of the joy and pain of being alive; a sense of being right at the center of the life force. I see through the eyes and experience of the bear.⁴⁵

The images that form the center of the movement are based in the song of the “golden light.” The image of the ‘golden light’ first appeared at the end of the first movement of the symphony as a reference to the “gold face of God energy.”⁴⁶ The energy at the end of the first movement arrived after the intense conflict with the Native American and white heritage of Gary Green. Now the energy of the golden light emerges after the death and

⁴⁴ David Maslanka, “Program Notes” for *Symphony Number Three* (New York: Carl Fischer 1991), 2.

⁴⁵ David, Maslanka, “Meditation Notes” typed for Gary Green by David Maslanka, 1991.

⁴⁶ Ibid.

rebirth captured in the second and third movement, to sing the praises of the exaltation and torment that is all part of life. This song in the opinion of this author constitutes an emotional peak of the symphony, when the suffering of growth is transformed in the adornment of nature. The “golden light” is framed by a large amount of through-composed music consisting of many sections. This author has noted 7 sections in this movement (see figure 8.1).

Figure 8.1. formal structure of movement 4

- **Section I-** (mm. 1-26)
Wild tenor saxophone solo
Ominous motive
- **Section II-** (mm. 27-66)
Fanfare motive
Ominous motive
- **Section III-** (mm. 67-104)
Lyrical English horn and alto saxophone melodies
Delicate and ethereal music
Gentle dance between English horn and bassoon
- **Section IV-** (mm. 105-140)
Ominous motive returns
Falling gestures
Transition in English horn solo
- **Section V-** (mm. 141-185)
Golden Light
- **Section VI-** (mm.186-235)
Frenetic music
Aggressive closing theme
- **Section VII-** (mm. 236-249)
Piccolo solo(melody from mm.67) with clarinet choir

The first section of the movement is defined by a boisterous solo tenor saxophone melody with intimate backdrop. The tenor saxophone is coupled with a variety of instrumental colors. The first seven measures of the solo are accompanied with quiet clarinet and flute in half-step dissonances marked *pp* and *echo*. At measure 8 we see some ominous eighth note rhythmic foreshadowing in the clarinets 1-2, contrabassoon,

baritone saxophone, and piano. This ominous motive in the opinion of this author bares a resemblance to the same motive used by Maslanka in the second section of the second movement, when the angelic theme transforms into something more powerful (see example 8.1).

Example 8.1. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 1-11

The image shows a page from a musical score, specifically measures 1-11 of the fourth movement of Symphony Number Three. The page is divided into two systems of staves. The left system contains staves for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Trumpet, and Trombone. The right system contains staves for Horn, Baritone Saxophone, Piano, and Percussion. The music is written in a complex, modern style with many accidentals and dynamic markings. The page number '135' is visible at the bottom center.

Also during this section the horns, alto saxophones, and clarinet 3 join the texture with minor suspended sonorities. From measure 11-18, the music shifts away from the ominous motive back into the thin supportive texture with the tenor saxophone leading. The alto saxophones, muted trumpets, bass clarinet, clarinet 2-3, and bassoon 1 provide instrumental colors fading in and out of the texture. In measure 17 the horns lead into the transition that crescendos into measure 18 with a G major sonority. The next part of this section is a transition which includes the previously mentioned eighth-note ominous motive. The instruments with the motive are the bass clarinet, contrabass clarinet, bassoons, contrabassoon, baritone saxophone, double bass, and piano. The texture is augmented with a C major sonority in the horns, trombones, bass trombone, and alto saxophone. The oboes and English horns also provide color accents into measure 22. In measure 22 the tenor finally starts to diminuendo and the new more dissonant music begins. This music is introduced through murmuring in the alto saxophones and oboes in measure 27 and glimmers of light in the bowed crotals. The upper woodwinds (flutes, oboes, and English horn, e flat clarinet, and 1st clarinet) form a sighing texture in measure 30. Also in measure 30 the trumpets introduce another rhythmic motive, repeated sixteenth-note triplets that gains power, as its repeated in this more aggressive section. The ominous eighth notes return in the low reeds double bass and piano in measure 30. The ominous figure, coupled with the sustained motion in the upper woodwinds and horns, supports the fanfare like interjections in the trumpets (see example 8.2).

Example 8.2 Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 30-36

The image displays a page from a musical score, specifically measures 30 through 36 of the fourth movement of Symphony Number Three by Maslanka. The score is written for a full orchestra, with multiple staves for various instruments including strings, woodwinds, brass, and percussion. The notation is complex, featuring many beamed notes and rests, indicating a fast and intricate passage. The page is numbered 94 in the top right corner.

This motion continues until measure 39 when the vibraphone in their triplet motive joins the trumpets. The upper woodwinds take a more prominent role in measure 39, with a plaintive melody that continues until measure 49. In measure 40 the low reeds, euphonium, tuba, double bass and piano form a unit sustaining under the upper woodwinds (see example 8.3).

Example 8.3. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 39-41

The image displays a page from a musical score, specifically measures 39 through 41 of the fourth movement of Symphony Number Three by Maslanka. The score is written for a full orchestra, with staves for various instruments including woodwinds, brass, strings, and percussion. The notation is dense, featuring many notes and rests, indicating a complex and active musical texture. The measures are numbered at the top of the page.

In measure 43 the sustained voices fade away as the upper woodwinds continue to hold through into 44 where the ominous eighth notes return to the forefront. The raucous English horn and French Horn line in measure 45-52 intensifies the texture (see example 8.4).

Examples 8.4. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 45-52

The image shows a page from a musical score, specifically measures 45 through 52 of the fourth movement of Symphony Number Three by Maslanka. The score is written for a full orchestra, with staves for various instruments including woodwinds, brass, strings, and percussion. The notation is dense, featuring many notes and rests, indicating a complex and active musical texture. The measures are numbered at the top of the page.

The momentum of the texture starts to recede in measure 50 as the clarinets, saxophones,

horns, and trombones pass a sustained E minor sonority and the ominous, rhythmically-displaced eighth notes continue. This first section of the movement closes at measure 66 (see example 8.5).

Example 8.5. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm.57-67

The image displays a page from a musical score, specifically measures 57 through 67 of the fourth movement of Maslanka's Symphony Number Three. The score is written for a full orchestra, with staves for woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba), and strings (violins, violas, cellos, double basses). The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 96 in the top right corner.

The next section extends from measure 67-104. Here there is a return to a more peaceful texture. The English horn leads the next section with a song-like melody (see figure 8.5 and 8.6).

Example 8.6. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm.68-73

This melody is supported by soli clarinets and trombone, but in measure 71 becomes embraced by the contrabass clarinet, saxophones, horns, double bass, and piano. In measure 79, the solo English horn relinquishes its solo into the delicate, ethereal music that follows. This music begins in measure 80, with the delicate alto saxophone, double bass, French horn 1, and clarinet 1 moving in and out of each other's sonorities (see

example 8.7).

Example 8.7 Maslanka, *Symphony Number Three*, full score, mvt. 4, mm.80-87

The image shows a page from a musical score for Example 8.7, Maslanka's *Symphony Number Three*, full score, mvt. 4, mm. 80-87. The score is written for a large orchestra, including strings, woodwinds, brass, and percussion. The tempo is marked 'in tempo' and the key signature is one flat. The score shows measures 80 through 87, with measure numbers 81 through 87 written above the staves. The instrumentation includes Flutes 1 & 2, Flute 3, Oboes 1 & 2, English Horn, Clarinet in Bb, Bassoon, Bassoon in Eb, Contrabassoon, Horns 1-4, Trumpets 1-4, Trombones 1-3, Tuba, Double Bass, Bass Drum, Snare Drum, Tom-toms, and Percussion. The score is written in a standard musical notation with staves for each instrument and a common time signature.

The color shifts in measure 97, as the flutes, oboes, glockenspiel, bowed vibraphone, and crotales form a light supportive texture for the light melody in the English horn and bassoon. This light section continues until 105 when the ominous eighth notes return (see example 8.8).

Example 8.8. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 96-108

The next section begins at measure 105-140 with the mysterious eighth notes in familiar instrumental voices (low reeds, tuba, double bass, and piano) augmented by the addition of the timpani (see example 8.8). The trumpets, saxophones and euphonium present a fanfare like figure that increases in activity and in its dynamic until it is released into the ensemble in measure 116. The clarinets, oboes, English horn join the texture in 114 with a falling gesture. The upper woodwinds dominate the texture in measure 116, with a melody reminiscent of the melody presented in the first more aggressive section, as the entire ensemble crescendos into a measure 119. In measure 119 the brass section with the exception of the tuba, aggressively repeat at *fff* the sixteenth-note triplets that were foreshadowed in the trumpets and percussion at measure 39. The percussion through this forceful music creates a large block of dynamic accentuation with the timpani, tenor drum, large suspended cymbal, and bass drum surging from *piano* to *forte*

(see example 8.9).

Example 8.9. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 114-119

The image displays a page from a musical score, specifically measures 114 through 119 of the fourth movement of Symphony Number Three by Maslanka. The score is a full orchestral score, featuring multiple staves for various instruments. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Trp.), Trombone (Tbn.), Tuba (Tub.), Euphonium (Euph.), Timp (Timp.), Perc (Perc.), and Cym (Cym.). The notation is dense, with many notes and rests, indicating a complex musical texture. The measures are numbered at the top: 114, 115, 116, 117, 118, 119, and 120. The score shows a transition from a more melodic passage in measure 114 to a more rhythmic and dissonant passage in measure 122, as described in the text.

At measure 122 a two measure sequence begins composed of a dense dissonance in the ensemble followed by an aggressive falling gesture in the woodwinds and horns (see example 8.10).

Example 8.10 Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 124-127

The arrival at 119 continues growing without relinquishing intensity of it's dynamic until measure 129. Finally at measure 129 the English horn moves back into the forefront of the texture with a comforting melody. Comforting melody to this author because of its contrast from the density and dynamic of the previous aggressive music. The English horn continues to sing it's simple melody accompanied by the timpani softly sustaining in the background until the arrival of the "golden light"(see example 8.11). Maslanka stated in his meditation notes that: "The bear is radiating the essence of this music. It is an awareness of the utter beauty of the natural world, of the joy and pain of being alive; a sense of being right at the center of the life force."

Example 8.11. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 128-136

The image displays a handwritten musical score for measures 128 through 136 of the fourth movement of Maslanka's Symphony Number Three. The score is a full orchestral score, featuring multiple staves for various instruments. The notation includes notes, rests, and dynamic markings such as 'mf' and 'dim. grad.'. The score is organized into two systems, with measures 128-136 on the left and measures 137-142 on the right. The instruments listed on the left include Piccolo, Flute, Oboe, Clarinet, Bassoon, Saxophone, Trumpet, Trombone, Euphonium, Tuba, Percussion, and Timpani. The right system continues the notation for these instruments, with measures 137-142. The score is written in a clear, legible hand, with notes and rests clearly defined. The dynamic markings are placed below the staves, indicating the volume and timbre of the sound.

The song appears in the clarinets and saxophones initially from measure 142-149 (see

example 8.12).

Example 8.12. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 139-150

The image shows a handwritten musical score for measures 139-150 of Symphony Number Three, mvt. 4. The score is written on multiple staves for various instruments. The tempo is marked 'in tempo' and 'slower'. The score includes measures 139 through 150, with a bracket indicating measures 149-153. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.

At measure 149-153, the oboes join the clarinets and saxophones in a brief interlude. The song starts again, *suddenly a bit faster*, with the addition of oboes, English horn, bass and contra bass clarinet, bassoons, contrabassoon, trumpets, double bass, and piano (see example 8.13).

Example 8.13. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 151-156

This slightly larger section moves forward until the next brief quiet interlude from 162-164. At measure 164 the suspended cymbal and snare drum add to the ensemble's crescendo into 165 when there is slightly larger statement of the "golden light" song. The song is augmented by the presence of a more complete piano part and vibraphone part as well. Like in previous sections, as the song gathers momentum it recedes again at measure 170. This final interlude is shaped again by a more active flute, oboe, and E flat clarinet intermingled melodic line. The ensemble crescendos again into the fullest statement of the "golden light" with the entire ensemble singing together at measure 176-185 (see example 8.14).

Example 8.14 Maslanka, *Symphony Number Three*, full score, mvt. 4, mm.175-179

The image displays a page from a musical score, specifically measures 175 through 179 of the fourth movement of Maslanka's Symphony Number Three. The score is written for a large symphony orchestra. The instruments listed on the left include Piccolo, Flutes 1 & 2, Oboes 1 & 2, English Horn, E-flat Clarinet, Bassoon 1 & 2, Contrabassoon, Alto Saxophone 1 & 2, Tenor Saxophone, Bass Saxophone, Horns 1 & 2, Trombones 1, 2, & 3, Euphonium, Tuba, Double Bass, Piano, Timpani, and Percussion. The measures are numbered 175, 176, 177, 178, and 179 at the top. The notation is complex, featuring many beamed notes and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The percussion section, including Timpani and various cymbals, is particularly active in these measures.

In measure 187 a more active section begins with a frenetic melody in the English horn, E flat clarinet, alto saxophone, piano, and xylophone. The frenetic melody line is joined by the trumpets in measure 190. The horns, trombones, contrabassoon, bass

clarinet, contrabass clarinet, provide some pointillistic accents to the frenetic line as it moves into the saxophones, oboes, flutes (see example 8.15).

Example 8.15 Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 184-191

The image displays a page from a musical score, specifically measures 184 through 191 of the fourth movement of Maslanka's Symphony Number Three. The score is written for a full orchestra, with staves for various instruments including woodwinds (flutes, oboes, clarinets, bass clarinet, saxophones), brass (trumpets, trombones, euphonium, tuba), and strings. The notation is dense and complex, featuring many accidentals and dynamic markings. The measures are numbered at the top, and the score is divided into two systems. The first system covers measures 184 to 191, and the second system covers measures 192 to 199. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

At measure 195 the clarinets, bass clarinets, contrabass clarinet, bassoons, contrabassoon, tenor saxophone, baritone saxophone, horns, trombones, and euphonium sustain a slow moving line that opposes the frenetic line which crescendos into 203. At measure 203 the upper woodwinds, horns, trumpets, and piano introduce the main motive for the rest of the section rises (see example 8.16).

Example 8.16. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 202-212

At measure 210 trombones introduce a counter motive that adds to the huge mass of sound that enters 220. In measure 218 the clarinets, bass clarinet, bassoon, saxophones and piano have an aggressive line of triplets which leads us into the closing melody of this section and movement (see example 8.17).

Example 8.17 Maslanka, *Symphony Number Three*, full score, mvt. 4, mm. 219-223

The image shows a page from a musical score, specifically measures 219 through 223 of the fourth movement of Symphony Number Three by Maslanka. The score is written for a large orchestra, with staves for various instruments including woodwinds (flutes, oboes, English horn, clarinets, bass clarinet, contrabass clarinet, bassoons, contrabassoon, saxophones), brass (French horns, double bass, piano), and strings. The notation is complex, featuring many notes, rests, and dynamic markings. The measures are numbered 219, 220, 221, 222, and 223 at the top. The score is arranged in a standard orchestral layout with staves for each instrument family.

The closing melody of the aggressive section, is introduced in the oboes, English horn, clarinets, bass clarinet, contrabass clarinet, bassoons, contrabassoon, saxophones, French horns, double bass, and piano. The motive, orchestrated in unison with the for mentioned ensemble, continues until it is joined by a final stroke of the tam-tam and recedes in measure 233 (see example 8.18).

Example 8.19. Maslanka, *Symphony Number Three*, full score, mvt. 4, mm.237-249

The musical score is handwritten and consists of three systems of staves. The first system (measures 237-240) shows the Piccolo (Picc.) part with a melodic line and the Eb Clarinet (Ebcl) and Bassoon (Bocl) parts with sustained notes. The second system (measures 241-245) continues the Piccolo part and the woodwind parts. The third system (measures 246-249) includes the tempo marking "slowing gradually" and shows the Piccolo part with a final melodic phrase and the woodwind parts with sustained notes. The score is written in 4/4 time and one sharp key signature.

Figure 9.1

May 10, 1991

Dear Gary:

Here's the last movement of the symphony - It turned out to be longer than I first thought - about 11 minutes - Total playing time for the piece is about 49 minutes. Which means, among other things, that it may not get a lot of performances. I can't imagine what the rental fee is going to be. Maybe I should do like Grandma Moses: when she had commissions for 4 paintings she cut one big painting into pieces.

I am overwhelmed by the size and intensity of the work, and that it should have appeared complete in such a short time. I am sure it is for the best that you have more time to contemplate the whole thing.

What do you want to do about parts? If you are in need I will certainly pitch in and copy some. Is your copy of the score adequate for conducting? I'd be pleased to have a nicely bound copy made for you.

I have also enclosed a title page and instrumentation page. Is the dedication note

⁴⁷ David Maslanka to Gary Green. 10 May 1991 transcript in the hand of David Maslanka.

CHAPTER 9

MOVEMENT V

The final movement of the *Symphony* is the second of the laments. This lament was, as all parts of this symphony, inspired by Maslanka's meditations. The following are the notes from his meditations that influenced this movement.

The bear appears again in a meditation and gives the essence of the fifth movement:

Meditation: the bear's song a fine summer day, piercing sunlight, wind, sun glitter in dark leaves, open fields of grain, pears in clusters, grapes in clusters. The ritual Indian rises; the young Indian lovers appear. I see bear tracks by the creek; then see the bear. Bear is singing, says "Come. We run upslope to remaining snow (in June) up to the highest ridge. (This reveals in part why the bear in my earlier dream was snow-covered: coming from the highest altitudes, i.e. from the upper spirit world.) We emerge to dark blue sky and glare of sun.

A further meditation at the same time: a great mass of diamonds which become the sacred heart of Christ, which opens to reveal a flame.

The bear's song starts at measure 77 of the 5th movement.⁴⁸

The images in these meditations clearly point to a sense of warm acceptance and a joining with the powers of nature. The images speak to the unimaginable beauty of nature and of all of its systems. Much like the free-flowing quality of the images the music takes on a rhapsodic form and continually produces new ideas. The fifth movement of the *Symphony* presents a continually expounding shape. Each section, much as in the previous movements, moves into the next in a 'through-composed' manner with hints of

⁴⁸ David Maslanka. "Meditation Notes" typed for Gary Green by David Maslanka, 1991.

motives and textures used previously in the *Symphony* (see figure 9.2).

Figure 9.2 Formal structure of movement V

- **Section A-** (mm. 1-43)
Trombone solo with woodwind choir
- **Section B-** (mm. 44-52)
Light flute solo
- **Section C-** (mm. 54-69)
Active music reminiscent of second movement
Joyous transition (mm. 69-77)
- **Section D-**(mm. 77-106)
Bear's Song
- **Section E-** (mm. 107-188)
Overlapping of bear song-like solos
euphonium and trombone solos transition into return of angelic music
soprano and tenor saxophone duet
- **Section A'-** (mm. 189-212)
closing section like section A

The first section of the work is from measure 1-44. These measures are shaped by a dissonant woodwind choir(made up of oboe 1, clarinets, bass and contra bass clarinet, bassoon 1, alto saxophone 1, and double bass) accompanying the difficult song of the solo trombone. The woodwind choir presents an austere sonority here that moves through its role with out any change in dynamic (see example 9.1).

measure 44 as the solo flute and glockenspiel introduce a lighter, melodic line. This new line is supported by the drone of the bass and contrabass clarinet, double bass, and timpani sustaining a “D” (see example 9.2). The marimba and crotales fade in and out of their individual supportive roles as they finish the implied harmony of the new melodic line. This new texture continues until interrupted by a more active texture in measure 54.

Example 9.2 Maslanka, *Symphony Number Three*, full score, mvt. 5, mm. 44-50

The image shows a page of a musical score for measures 44-50. The score is for a full orchestra and includes parts for woodwinds, strings, and percussion. The tempo is marked 'Suddenly faster (Allegro)' and the key signature has one sharp (F#). The score shows a melodic line in the flute and glockenspiel, supported by a drone in the bass and contrabass clarinet, double bass, and timpani. The marimba and crotales fade in and out of their individual supportive roles.

From measure 54 -60 the new section is predominated by the solo alto saxophone line. This saxophone line in the opinion of this writer has a similar contour to the tenor saxophone heard previously in the fourth movement of the *Symphony*(see example 9.3).

Example 9.3. Maslanka, *Symphony Number Three*, full score, mvt. 5, mm. 51-58

A rhythmic pattern of meandering sixteenth-notes is introduced in the trumpets and vibraphone in measure 54, which builds in intensity before it is relinquished to the rest of the ensemble (piccolo, flutes, clarinets, bassoons, piano and glockenspiel, and vibraphone) in measure 60. This active section prepares us for another more martial theme presented powerfully by the upper woodwinds in measures 61-69 (see example 9.4).

Example 9.4 Maslanka, *Symphony Number Three*, full score, mvt. 5, mm. 62-66

The percussion is not involved in this texture. Maslanka split the ensemble into two main ideas: here: the upper woodwind melody, and the counter-melody in the low reeds, and brass. This declamatory melody continues until sixteenth notes, again in the low reeds, saxophones, trumpets and tuba, move us into the first big transition section of the movement.

This transition stretches from measure 69-77. The texture here opens it self up to a five diverse elements. The first part of the texture is a melody sustained in the piccolos, flutes, oboes, and E-flat clarinet. The second part of the texture is a noble counter melody orchestrated in the English horn, French horns, and chimes. The third part of the texture

is aggressive sextuplets in the clarinets, bass clarinets, bassoons, saxophones, and piano. The fourth part of the texture is a more sustained motion in the trombones, euphonium and tam-tam. The final part of the texture is a drone-like sustained “A” in the contrabass clarinet, contrabassoon, tuba, double bass. All of this activity and joyous effect of bell-like tones in motion through out the ensemble lead towards the emergence of the “bear’s song” in measure 77 (see example 9.5).

Example 9.5. Maslanka, *Symphony Number Three*, full score, mvt. 5, mm.67-72

The ‘bear’s song’ appears first in the alto saxophones, trombone, and euphonium.

The texture here much like in the previous section is comprised of four parts. Of course

the initial bear's song, then a repetitive quarter note pulse line in the English horn, bassoons, French horns, and piano, then a slower moving line in the bass clarinet, contrabass clarinet, contrabassoon, tenor and baritone saxophone, bass trombone, tuba, double bass, and piano, and finally a trilling motion in the upper woodwinds to complete the texture. In measure 80 there is a delicate answering to the bear's song by the piccolo, oboe and trumpet, and in the next measure more voices join in the bears song namely piccolo 1, oboes, tenor saxophone, and trumpets. Percussion rejoins the ensemble in measure 82 (see example 9.6).

Example 9.6 Maslanka, *Symphony Number Three*, full score, mvt. 5, mm.76-84

The song of bear continues until it combines with the earlier more active swirling sixteenth-notes from measure 90.

The sixteenth notes return in the clarinets, bassoons, saxophones, and piano while

the bass and contrabass clarinets, contrabassoon, bass trombone, double bass and timpani provide a slower line, all of which supports the upper woodwind melody at measure 91.

This melody is scored in the piccolos, flutes, oboes, English horn, and E-flat clarinet (see example 9.7).

Example 9.7 Maslanka, *Symphony Number Three*, full score, mvt. 5, mm.90-95

This high melody and more active texture finally starts to recede at measure 97 as we move back to a more intimate and less aggressive mood for the rest of the movement.

At measure 100 the solo flute presents a melody reminiscent of the bears song. The melody is accompanied by steady quarter note pulsations in the French horns, a slow moving gesture in the bass and contra bass clarinet, tuba, and double bass, and sixteenth note pulsations in the piano. In measure 104 there is a brief clarinet restatement of the arpeggiated texture we saw at the beginning of the *Symphony*. The section moves into d

minor and it's focus turns to the solo euphonium in measure 107 (see example 9.8).

Example 9.8. Maslanka, *Symphony Number Three*, full score, mvt. 5, mm. 99-107

The image displays a page from a musical score, specifically measures 99 through 107. The score is written for a full orchestra, with staves for various instruments including woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, euphonium, tuba), and strings. The euphonium part is prominently featured in the lower right section of the score, showing a solo line. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 121 in the top right corner.

The texture here is similar to the previous with the solo flute except Maslanka changes the colorations of the quarter note pulsations from French horns to saxophones, and clarinets (see figure 9.8 and 9.9). This texture continues until the French horns reclaim their color and the quarter note pulsations, with a slight announcement from the timpani and piano, and the music moves back into B flat major. The solo euphonium is joined by the oboe in measure 119.

Example 9.9 Maslanka, *Symphony Number Three*, full score, mvt. 5, mm.108-112

The image displays a page from a musical score, specifically measures 108 through 112 of the fifth movement of Symphony Number Three by Maslanka. The score is written for a full orchestra. The instruments listed on the left include Piccolo (Picc.), Flutes (Fl.), Oboes (Ob.), English Horn (Eng. Hrn.), Clarinets (Clar.), Bassoons (Bsn.), Piano (Pno.), Mallet Percussion (M. Perc.), French Horns (F. Hrn.), Trombones (Tbn.), Trumpets (Tpt.), and Percussion (Perc.). The measures are numbered 108, 109, 110, 111, and 112. The score shows various musical notations, including notes, rests, and dynamic markings. A handwritten note 'clearly articulated' is visible above the Clarinet staff in measure 111. The page number 122 is in the top right corner.

At measure 123 we have brief interlude of the more active music, with the return of the sixteenth-note arpeggios in the clarinets, bassoons, piano and mallet percussion. The quarter note pulsations move into the trombones and a new heroic melody emerges in the French horns, English horn, oboes, and alto saxophones (see example 9.10).

Example 9.10. Maslanka, *Symphony Number Three*, full score, mvt. 5, mm. 124-127

This texture recedes into measure 135 towards supporting the highly scored solo oboe.

This oboe melody in the opinion of this author has a resemblance to the bear song initially presented in measure 77 of this movement. The solo oboe sings with very sparse accompaniment a quarter-note pulsations- in the saxophones, clarinets and French horns, and sustained triads in the marimba, until it passes the solo to the trombone in measure 152 (see example 9.11).

Example 9.11. Maslanka, *Symphony Number Three*, full score, mvt. 5, mm. 135-139

The musical score is presented in a standard orchestral format. The staves are arranged in a system, with the woodwinds and brasses at the top and the strings at the bottom. The score is divided into measures 135, 136, 137, 138, and 139. The key signature is one flat (B-flat). The time signature is 4/4. The score features a variety of musical notations, including dynamics (pp, mf, p), articulation (accents, slurs), and performance instructions (e.g., 'solo', 'gently'). The double bass part enters in measure 149 with a new pulsation motion.

The double bass joins the texture in measure 149 with the new pulsation motion in the clarinets. The trombone solo marked *gently* stays fairly inward until it bursts forward

dynamically and in tessitura in measure 161 (see example 9.12).

Example 9.12. Maslanka, *Symphony Number Three*, full score, mvt. 5, mm. 150-155 and mm. 161-163

The image displays a page from a musical score, specifically measures 150-155 and 161-163 of the fifth movement of Maslanka's Symphony Number Three. The score is written for a full orchestra, with staves for Flutes (Fl.), Oboes (Ob.), Clarinets (Cl.), Bassoons (Bsn.), French Horns (Fr. H.), Trumpets (Trp.), Trombones (Tbn.), and Percussion (Perc.). The notation is dense, featuring complex rhythmic patterns, dynamic markings, and articulation symbols. The measures are numbered at the top, and the score is divided into two systems. The first system covers measures 150-155, and the second system covers measures 161-163. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano) and 'f' (forte).

Also in measure 161 we see a return of the sixteenth-notes in the clarinets. The French horns and trumpets step back into the texture in measure 161 with triadic pulsations until 170. In measure 165 when the trombone finally starts to move down in dynamic we see the percussion join the rhythmic figure of the trumpets and French horns, with a gentle bell-like melody. This melody as it stretches across the next few measures reminds the author of the timeless light angelic music of the second movement of the symphony. Maslanka scored this bell-like music for the crotales, 3 triangles, vibraphone, and four

gongs (see example 9.13).

Example 9.13. Maslanka, *Symphony Number Three*, full score, mvt. 5, mm.164-171

As the trombone begins to diminuendo in measure 165, the first bassoon moves forward to take up the melodic line. The texture from 165 until 179 is dominated by the gentle descending bassoon line, which is accompanied by the meandering sixteenth notes in the clarinets, sustained motion in the contrabass clarinet, French horns, tuba, double bass and timpani. The music slows slightly in measures 178-179 before the start of the soprano saxophone and tenor saxophone duet in measure 180. From measure 80 -189 the texture is dominated by an intimate duet between the tenor and soprano saxophone (see example 9.14).

Example 9.14. Maslanka, *Symphony Number Three*, full score, mvt. 5, mm. 176-183.

The image displays a page from a musical score, specifically measures 176 through 183. The score is for a full orchestra, with staves for various instruments including woodwinds (flutes, oboes, clarinets, bassoons), brass (trumpets, trombones, tuba, euphonium), strings (violins, violas, cellos, double basses), and percussion (timpani, snare drum, cymbals, bells). The tempo is marked 'slowing' and the dynamics are 'p' (piano) and 'mp' (mezzo-piano). The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered 127 in the top right corner.

The two lone characters are supported by the sustained motion in the contrabass clarinet, double bass, piano, and the gentle chiming of the bells in the percussion. The duet continues until the tenor saxophone slowly energizes the soprano saxophone into its highest register and to the choir of woodwinds in measure 189.

This section from 189 to the end of the movement is reminiscent of the music that began the movement with the , dissonant woodwind choir mixed with the sustained solo voices (see example 9.15).

Example 9.15. Maslanka, *Symphony Number Three*, full score, mvt. 5, mm. 189-212

The image displays a handwritten musical score for Example 9.15, which is a section from the full score of Symphony Number Three, movement 5, measures 189-212. The score is written in a clear, legible hand and is organized into two main systems. The first system covers measures 189 to 194, and the second system covers measures 195 to 200. The right side of the image shows the continuation of the score, with measures 201 to 206 and 207 to 212. The score is written for a full orchestra, including parts for woodwinds (flutes, oboes, bassoons, and saxophones), strings (violins, violas, cellos, and double basses), and a solo saxophone. The tempo is marked 'Allegro (Tempo)' and 'Allegro... in tempo'. The score includes various musical notations such as notes, rests, and dynamic markings. The right system also includes a section marked 'Allegro... in tempo' and 'holding back... in tempo'. The score is written in a clear, legible hand with various musical notations including notes, rests, and dynamic markings. The right system also includes a section marked 'Allegro... in tempo' and 'holding back... in tempo'. The score is written in a clear, legible hand with various musical notations including notes, rests, and dynamic markings. The right system also includes a section marked 'Allegro... in tempo' and 'holding back... in tempo'.

The soprano saxophone dominates the texture with the choir until it passes the song to the euphonium in measure 192. The euphonium solos with the woodwind choir brings the movement and *Symphony* to a quiet close.

CHAPTER 10

CONCLUSIONS AND SUGGESTIONS FOR FURTHER STUDY

As of this writing, the *Symphony* has been performed only eight times and recorded once. This author offers a few reasons why this may be the case. The first is the work's length. Regrettably, the repertoire of the wind ensemble is not filled with a number of lengthy works. The few works that are of some significant length; Mozart's *Grand Partita*, Strauss's *Symphony for Wind Instruments*, Messiaen's *Et Expecto Resurrectionem Mortuorum* to name a few, do not get performed often. The *Symphony* is approximately 50 minutes in length, and requires a large time commitment in rehearsals towards an effective performance. While many conductors will stop at the works length, some, after careful study and analysis, will see the next problem: the technical difficulty and emotional maturity required to perform the work.

The technical difficulty and emotional maturity requirements of the ensemble comes through in every measure of the *Symphony*. Each player is required to his technical abilities to their limits. Each instrumental part is virtuosic, employing extreme ranges, speedy passage work, sustained melodic contours, and requiring subtle intonation and color adjustments. Gary Green in an interview with this writer stated that this work "calls for the finest of musicians in your ensemble."⁴⁹ The enormity and persistence of these requirements will deter many conductors. There is a certain physical, and emotional

⁴⁹ Gary Green, Interview by author, mini disc recording, Coral Gables, Florida, 14 April, 2004.

muscle that is required to perform this *Symphony* and many other works of Maslanka's.

Once the physical requirements are understood and accepted the ensemble can deal with the journey of the *Symphony*. The *Symphony* is comprised of five huge movements. These five movements form in the opinion of this author a large shaped arch shaped form with the emotional peak in the fourth movement, coinciding with the emergence of the "bear's song." The *Symphony* is bonded together with the various themes and motives devices used by Maslanka throughout the composition. The form of the *Symphony* as a work is much different than the classical sense of the word. The harmonic and melodic contours of unfold closer to the manner in which a story might unfold. Also bound to the musical story of the work are the unique meditation images that served as a spiritual conduit for Maslanka during the composition of the *Symphony*. These images, which are a part of all of Maslanka's compositional processes, bring a uniqueness to each work of Maslanka's that is worth taking notice.

The other issue that many have lead to so few performance of the *Symphony* is beginning with the C Major scale. As mentioned in the body of this document in chapter 5, the scale implies certain bias that could hinder conductors from considering performing the work. This author states that this is a bias. The bias comes from the unfortunate unfocused experiences of many wind conductors in starting rehearsals with a scale. Maslanka stated that "this is a minor issue. People who are put off by the scale are merely using that as an excuse for not daring to think or feel."⁵⁰

Another issue that could hinder conductors performing the *Symphony* are the issues in realizing the, at times, dense orchestration. Last year the University of Miami Wind Ensemble was invited to perform at the National College Band Directors

⁵⁰ David Maslanka, Telephone Interview by author, tape recording, Miami, Florida, 3 March, 2004

Association Convention in Minneapolis, Minnesota. Maslanka's *A Child's Garden of Dreams* was selected to be performed on the concert. During the preparation, of the music a young man who played euphonium approached Mr. Green wondering if anything could be done with the music so that he would be able to play on the concert. The repertoire included little music, aside from the *Fanfare Canzonique* that required euphonium. Mr. Green contacted Maslanka and asked if it he could write euphonium part for *A Child's Garden of Dreams*. Maslanka wrote a part for the student to play on the concert. He sent the part via fax with a letter included in Appendix B. Within that letter one can see Maslanka remarking about his own orchestration of the harps in the work. Would Maslanka consider revisiting the orchestration of the *Symphony*? This question was posed to Maslanka whom responded "that with only eight performances that the way to make the *Symphony* sound has not been established. " Maslanka feels that "the piece needs revisiting a number of times by conductors willing to put in the effort... ways of making textures and sounds have to be explored over a number of years."⁵¹

There are several instances that this author would feel further study could illuminate. The first is the experiences of the prior conductors of the *Symphony*. This author feels that by asking these conductors about specifics of their rehearsals that many of the difficulties of performing the *Symphony* could be specifically illuminated. This author also suggest the possibility of using assistant players for some of the more physically taxing instrumental parts. Much like in large scale symphonic works the wind ensemble choosing to perform *Symphony Number Three* could implore the use of assistant principal players. These assistants would not play all the time, as to distort the original instrumentation of the work, but would assist the principal player in there role in

⁵¹David Maslanka, Telephone Interview by author, tape recording, Miami, Florida, 3 March, 2004

the *Symphony*.

It is the humble opinion of this writer that *Symphony Number Three* by David Maslanka is an incredible composition for the wind ensemble. It is through the future examination of other conductors, through performances of the *Symphony*, that the future of this work in the literature for wind ensemble remains.

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APPENDIX A:
INTERVIEWS WITH DR. DAVID MASLANKA

The following are a series of interviews with Dr. David Maslanka, conducted by the author. All conversations with the composer occurred via telephone.

Telephone Conversation with David Maslanka 13 January 2004

BRENTON ALSTON: I started to try to do a biographical sketch, because we have to do that for the paper. Thankfully, thanks to the other guys that have done papers, there is a good deal of information that I was able to find from Amborse's paper and from Booth's paper.

DAVID MASLANKA: There is also...how detailed a thing are you looking at there?

BRENTON ALSTON: It's pretty involved. We're not talking about real detail, but a good chunk of space. I think it is pretty important. I had a question about the Greater Boston Youth Symphony Orchestra. You were part of that in high school?

DAVID MASLANKA: Yes, I was, my senior year in high school, 1960-1961. I was a clarinet player.

BRENTON ALSTON: Do you remember what kind of stuff you played in there?

DAVID MASLANKA: We did some very good music. We did the Prelude to the Third Act of Meinestersinger . We did Sibelius Violin Concerto the first-chair violinist was the soloist and he did a really good job. We did the Morton Gould American Sinfonietta. And we did Verdi, the Stabat Mater for Chorus and Orchestra. We also did a piece that was commissioned, I am not sure it was commissioned by the Youth Symphony, but it was by a composer, Paul Steg, and I have never heard of him before or since. It was a passacaglia kind of piece, it may have even been entitled that, but I was not very fond of it. There may have been other things, but that's all I can recall now.

BRENTON ALSTON: So, through that you got exposed to actually playing some of the other types of stuff you were not getting to play in All-State bands.

DAVID MASLANKA: Yes, that was my first playing exposure to some of the great forms of music.

BRENTON ALSTON: I played clarinet, or at least tried to, and I just knew that performance element was not for me. I never got to play in an orchestra. I studied privately all through when I started fourth grade and on up until I finished my Masters I

studied privately, but I never got to play in an orchestra. So, I learned that stuff, not from the inside out, but from the outside in.

DAVID MASLANKA: I was a very good clarinetist as a high school kid. I wasn't the greatest player, but I went to Oberlin with the clarinet as my major instrument. I realized fairly soon that there were other people who were better than I am who were going to be the performers, but I did have a lot of performing at Oberlin in the wind ensemble and in the orchestra and some recital play as well.

BRENTON ALSTON: You were a music ed major at Oberlin, right?

DAVID MASLANKA: Yes, that's right.

BRENTON ALSTON: Did you study composition at all there?

DAVID MASLANKA: I did, starting in my sophomore year. As a freshman, I started to try to write some stuff and then in my sophomore year I was allowed to take a composition class with Joseph Wood and from there on I thought of myself as a composer, although I was taking an education curriculum. I studied with Mr. Wood for the next....well, I went to Europe for the junior year....and came back for the senior year and I studied with him, at which time I decided I was going to be a composer and managed to get myself into graduate school for composition.

BRENTON ALSTON: Right, at Michigan State. There is something I read in Ambrose's paper where he talked about how you felt an opening during your time at Michigan State with music. You noticed it was happening a little easier, it was flowing a little better.

DAVID MASLANKA: Yes, very definitely. It was my first real sense that something powerful could happen. I was at that time learning my craft as a composer. As I entered the graduate school, I had actually a fairly small collection of finished pieces and I did not consider myself a finished craftsman at all. So, the five years in graduate school at Michigan State was a time of evolving the composing craft. As that began to happen, I began to have this experience of music coming out in kind of a torrent. It wasn't finished stuff, but there was this sense of momentum. That was the beginning of my sense that I could do this.

BRENTON ALSTON: I learned that also the full project you did was Double Image.

DAVID MASLANKA: Yes, it was a piece for orchestra. That was for my Masters Degree and it's a piece where one part of it was performed on a student composer concert at Michigan State, but the piece had never gone any further than that.

BRENTON ALSTON: Ok. Shortly after the Masters, you got married.

DAVID MASLANKA: I did, yes, in 1968.

BRENTON ALSTON: And a few years after that you got the Doctorate. What was the doctoral project?

DAVID MASLANKA: The doctoral project was two pieces, a symphony for orchestra and a string quartet.

BRENTON ALSTON: So, the first symphony was for the Doctorate.

DAVID MASLANKA: Yes, that's right.

BRENTON ALSTON: What happened to the first symphony?

DAVID MASLANKA: It still sits, waiting for me, probably, to revise it if I ever get there. It is not a piece I would have performed in its current condition. What it turned out to be was more or less a scrap pile for ideas. I have used any number of ideas from it for other things, but I wouldn't now seriously see it performed as it is. It just needs work. But it was the first effort in that direction.

Symphony No. 2 came along quite a long time later. You're looking at 15 years later. I was already a developed composer by that point. It's really kind of curious that they will give you a Doctorate in Composition and there you are Doctor so and so – with a Doctorate in Composition, and just at the very, very beginning of knowing how to think about writing music. I think it is strange.

BRENTON ALSTON: That's kind of where I am at with this degree. I just, in September, turned 27 and they are about to unleash me on the world.

DAVID MASLANKA: I got my Doctorate when I was 27. I guess "unleashed" is probably not the right word. It just sort of began to happen.

BRENTON ALSTON: Who was your first wife?

DAVID MASLANKA: Her name was Suzanne. We were married in 1968, divorced about ten years later. Then I married Alison in 1980. Today is our 24th wedding anniversary.

BRENTON ALSTON: Well, happy anniversary!

DAVID MASLANKA: Thank you.

BRENTON ALSTON: That's wonderful. So, after you got married, you were teaching in New York.

DAVID MASLANKA: Geneseo, New York, which is near Rochester. There is a state university there.

BRENTON ALSTON: After that, you went to Kingsborough, no NYU?

DAVID MASLANKA: First, to Sarah Lawrence College. I moved to New York City in 1974. I was offered a part-time job at Sarah Lawrence. I was there for six years and that job disappeared. I have disappearing jobs. My first job was promising enough, it was a tenure track job that evaporated because they didn't have any money. This next one, I was passed over for a full-time position and then not hired back. It was a difficult time. Then I had a year at NYU, a part-time appointment, and after that I went with a recommendation to Kingsborough, where I taught for nine years. I was full-time faculty and got tenured.

BRENTON ALSTON: From Kingsborough, you left.

DAVID MASLANKA: I am a drop out.

BRENTON ALSTON: I read you have talked about how your wife loved horses and that was a pull, but there was a pull away from that whole academia thing too.

DAVID MASLANKA: Very much so. I guess I'm fated to be associated with the university somehow, because that's where my music is played. I like to teach quite a lot, but I was not a good institutional person. I never fit in well as a faculty member and so it was a strain for me and after 20 years of it, I finally came to understand that that wasn't the right path.

BRENTON ALSTON: Ever since then you have just been accepting commissions?

DAVID MASLANKA: Yes

BRENTON ALSTON: That will segue into the commission part, which a little more shaped. You went to Montana right, now I'm trying to get this straight where you were, you were in New York whenever you first meet Green.

DAVID MASLANKA: I was living in New York City, yes. He had been involving himself with the Child's Garden of Dreams piece. It was a piece that he had become acquainted with when he was a high school teacher in Spokane. When he got to Connecticut he worked up his band to where he thought he could do the piece and then he gave me a phone call.

BRENTON ALSTON: So that phone call was the first....

DAVID MASLANKA: Just out of the blue he called me and said he found what he wanted to do and we started thinking about getting together. I went up to Connecticut and worked with him on that first occasion. It was out of that time that we had a conversation about writing a piece.

BRENTON ALSTON: It was while you were there doing a Child's Garden of Dreams

that you guys started talking about that.

DAVID MASLANKA: Right

BRENTON ALSTON: Is there anything that sticks out in your mind about that visit with Green and his ensemble working on Child's Garden of Dreams.

DAVID MASLANKA: Such as?

BRENTON ALSTON: I don't know. Anything you remember about talking to Green, or meeting Green, or working with him and any sort of connection that you recall about that visit.

DAVID MASLANKA: I can recall the visit. It was a getting-acquainted kind of thing. You know him very well now yourself, he is a very earnest man. He was, I think, scared because he asking me to come, a person he didn't know, but whose music he respected greatly. He wanted to do the right thing. We got to working and discovered a very easy working relationship. We became friends and I remember the work. It wasn't by any means a great performance of the piece, in fact I don't think it was a complete performance of the piece. I don't recall how much we did, but we didn't do the whole piece. I may be wrong, you may have to ask him about that.

BRENTON ALSTON: Okay.

DAVID MASLANKA: I remember the story he keeps bringing up about the third movement of the piece. He has a particular slant on that story. Well I don't speak in those terms and I think he was probably hearing a louder voice than I was using. In any case, I remember any number of long conversations we had about his desire to have a new piece. I do remember the time specifically sitting in his car and talking about the new piece and deciding to try to look for some money to support us. He had no idea how to do that and at that time I was able to say – "yes, I'd be real interested in doing such a thing". So yes, I made a commitment to writing such a piece and just trust it. So, that was the start.

BRENTON ALSTON: Okay. So, that's where it started. Did you have any other commissions around that time? Right before, I believe, was the Marimba Concerto.

DAVID MASLANKA: That one came a little bit later, but just about the same time. The Concerto was the very first piece I wrote when I was in Montana. The Symphony was the second piece. I did the Concerto first and then the Symphony. I don't know the timeframe anymore, whether the commission came before or after. In any case, I knew I had a deadline on the Concerto to get it done in November of that year, 1990, in Washington DC at the Airforce Base.

But, I didn't have a whole lot of commissioned work. I had, earlier that year, written the "Golden Light" piece that was commissioned from the University of Massachusetts, actually not U. Mass., it was Bill Rowell from U Mass, but it was for a summer program

he was involved in. So, I had that and I had the Concerto for the Airforce Band, when I went to Montana.

BRENTON ALSTON: There is a difference, at least to me, in some of the music before you moved to Montana, as opposed to after. Do you think there was a shift within you or was it a shift in how the music was speaking through you, or....?

DAVID MASLANKA: Well, there was a revolution taking place. City life, as you well know, is real different than what Montana is. Have you lived in any places – you’ve lived in big cities?

BRENTON ALSTON: I was born in D.C. Then we moved to Atlanta. The other two schools that I went to, prior to here, were in very, very small rural towns. One in Salisbury, North Carolina, which is just tiny. We had maybe two music majors. The other school was Radford University, in Radford, Virginia, it is a little larger, but still small, mountain town.

DAVID MASLANKA: So you have some sense of the difference.

BRENTON ALSTON: Absolutely, my parents are from Conway, South Carolina, which is near Myrtle Beach. That’s how they tell people where it was. They just got a fully paved road about ten years ago.

DAVID MASLANKA: No kidding! Maybe that’s not a good idea. Well, the difference between New York City and here is extreme. In New York, there is a necessity to be not only mentally alert when you are outside, but also mentally defended, because there is just so much energy, so many people and so much intensity. If you are open to it all, it just burns you. Here the situation is almost the opposite. There is no real strong population pressure, although if you live here long enough, you begin to feel what that is to this place. My gosh, the whole population of Montana can fit in my neighborhood in New York City.

There are fewer than a million people here in the whole state. Missoula has about 50,000 people and that makes it the second biggest city in the State. It is very easy to leave here and be out in the middle of nothing. . . quite literally. In five minutes you can get from my house to a mountain trail with nobody there. That kind of openness to a very big landscape happened and I began to come out of myself in a particular way.

I have had this strong sensation of the earth here. I’ll speak of it as the “voice of the earth” and that came through in a big way in the Symphony and also in the Concerto. When I was in New York, starting in 1975, I began my association with psychotherapy and after that I grew really interested in psychology. From that point on until 1990, those 15 years were the time of the evolution of the beginnings of meditation process, so by 1980-81, when I wrote the Child’s Garden, I’d already had the beginning sense of what all that stuff was. That whole time, that period from 1980-1990 was a very intense exploration and the first exploration of meditative thinking and a way of finding that

energy.

It showed up in the music I wrote in New York at that time, but then it showed up big time when I came to Montana. The feeling, which had started in New York, was brought to a very different level here in Montana.

BRENTON ALSTON: Did you see a trend of artists coming into their own through some sort of happening? Like with Beethoven and his deafness, and there are some numbers of other artists that have encountered some sort of shift within that then allows a greater opening. Try leading into a little bit of this compositional stuff, I was not really going to go there, but it's happening already. Do you remember any of your inspiration or inklings about - okay Green said "I want a piece" and now what?

DAVID MASLANKA: Well, by that time I had already adopted the meditative mode to begin composing. It wasn't just this awful groping in the dark, although everything is eventually when you come down to it.

BRENTON ALSTON: Somewhat.

DAVID MASLANKA: But, just to speak for a moment about that shift. I have a little perception which I always refer back to and that is there is no real change without crisis. Nothing really happens unless you are going to die and then you make change because you have to. The change that comes about by being seriously ill, almost to the point of death, I think is a really fundamental change, and I look back on it now, and I know from reading and from other people that this coming close to death can have the effect of opening something particular in a person. I know that I was really quite close to it all in my early 30's. Once I got through that and recovered, the opening had taken place.

I think what that does...I'm trying to speculate on it now...I think what serious illness does is to help to strip away who you think you are. It strips away the ego to the point where another thing can come forward. Another part of the person or another part of your soul, if you want to put it that way, can show itself. I think it is hard to talk about fate in relation to this, but I think that people who become artists and who become good ones have such experiences. You've got to ask a lot of other people and find if that's true. It may not be in just these terms, but I do know any number of people who have become healed and have had very strong brush with death themselves. They discover themselves.

That was for me the turning point. The fact that I had been so emotionally ill and through alcohol I came very close to killing myself. Coming out of that, I was a different person. The thing that opened in me is this idea of seeing a larger power than my own mind and being able to be in contact with it in whatever way through what I call the meditative process. It was a reaching out from the conscious mind to those places which were not conscious. It has been a process ever since.

By the time I started the Symphony for Gary, I had already done a fair amount of work in that process. I was able to look to some depth into what Gary was, what the need for the

piece was and to also to hear in some depth a voice of the land here that wanted to speak. That's where I started the piece with Gary by doing the meditative process and asking to see things. So I did a number of meditations. I came up with a fairly strong sense of the power that was in Gary and some of the issues that he held in him. Particularly his Native American heritage, that seemed to want to come forward.

BRENTON ALSTON: Did he ask for any particular type of piece? Did he ask for a symphony?

DAVID MASLANKA: He was expecting a substantial piece, but he was hoping in probably the 20 minute area. We did not speak the word "symphony". The only time I have been commissioned to write a symphony has been in recent years. The only symphony that commissioned as a symphony was Number 5. I've just finished Number 6, which is for orchestra.

BRENTON ALSTON: For Appalachian State?

DAVID MASLANKA: Right. In fact, tomorrow I will finish the score. That was hoped to be a symphony. We did not actually speak that I was necessarily going to write a symphony, but my conductor friend asked me to do whatever I wanted, with the hope that it would be a major piece. He really did want a symphony and so fine, it turned out to be that.

When Green was asking me to write, it was to write a substantial piece. So, you know the story of how it unfolded.

BRENTON ALSTON: I'm just going to poke a little bit at some of this stuff. We're going to probably talk some time later about particulars of . . . Do you remember where it first started? Did you sketch?

DAVID MASLANKA: Yes, I think maybe with that piece I can, now that you ask the questions and I'm thinking about it. With that piece was the beginning of how I have been writing in recent years. It has been 14 years now. I just started sketching stuff, with no particular order in mind and no goal other than simply to feel what was in my head and get scraps down on a piece of paper. I did this for quite a long time. I didn't know what I was trying to write. I didn't know it was a symphony. I didn't know how many movements. I just started sketching stuff down.

That really is the hardest part of the whole composing process, it the beginning of not knowing anything at all about a piece and starting to put things down on paper. After some length of doing this, I had a large pile of paper and I started sorting it out – what belongs with what. I began to put things together that I had been hearing all along. I said these things belong together. This belongs here, this belongs with that. As I sorted things out, I wound up with five piles of paper that were the core of the five movements of the piece.

There it was. I knew at that point that I was going to be writing something large. Since then, the five movement shape, I don't know why that is important to me, but it is. I've written quite a lot of music with five movements in it. There is the Child's Garden, the Symphony #3, the new Symphony #6, also has five movements. I wrote a string quartet that also has five movements. There is something important about it for me.

One way to think about the symphony, and this may get you through some of the structural aspects of it as well, yes, it is a symphony, yet I've always thought of myself not as a novelist, but as a poet. The impulse is toward song-like things and intimate detail, even though Symphony #3 has got its huge moments, it also has a huge quantity of very intimate material in it. I think of these as poetic rather than narrative storytelling.

There is not a whole bunch of development, in the traditional sense, in my music. It tends to move from theme to theme, like to bird It is a flow of one thought that leads to the next thought, which leads to the next.

BRENTON ALSTON: I think someone wrote in one of the papers, – I forgot the word for moving – just kind of moving naturally as it needs to through some space

DAVID MASLANKA: I believe the Third Symphony, third movement becomes closest to being a traditional symphonic movement. It is definitely a sonata form that does have a development section and a recapitulation. I can do that, and it happens in pieces. The Fifth Symphony does that – the first and last movements.

BRENTON ALSTON: I'm just going to scratch on this a little bit. I told you how I came to know this piece. Have I told you? I....

DAVID MASLANKA: No, remind me. I think you did, but....

BRENTON ALSTON: It was in high school, College Park, Woodward Academy. My band director, Mr. Charlie Brodie, was friends with Mr. Green and Mr. Green was coming to Savannah to conduct a Georgia, GISA honor band and it just so happened that he had just finished the recording of the Third Symphony. He sent it to his friend, Mr. Brodie, and I was always in the band office. I was one of those kids. I knew I had no choice, but I had to be in music and so he let me borrow the CD. I was pretty floored.

DAVID MASLANKA: You haven't told me this story.

BRENTON ALSTON: That's how I came to know your music and how I knew of Green, that he was the guy that conducted this. This guy is going to do the honor band. I said, oh, I've got to be around him, because he can bring me around some music like this. That's how that happened.

I ended up trying to apply to UM out of high school. Of course they said no, because I just wanted to play bass clarinet at the time and you had to play soprano and I didn't want

to audition on that, so I sent them a god awful tape of my playing bass clarinet in my parents' basement. Of course, they didn't let me in. But some way I got to this school and I got to him and I got to meet you through him and I got to know this piece and now I'm working on it.

I can't really articulate why, but there is, I don't know, a really strong pull.

DAVID MASLANKA: I remember a conversation we had driving to into Miami the last time I was there that you were speaking about the magnetic draw you had to music. There is something important there for you. What that is and how it works itself out in your life will become clear, I believe that.

BRENTON ALSTON: It will. This scale that starts the symphony, why the scale?

DAVID MASLANKA: The impetus to use that came from hearing a rehearsal some time previously with the University of Massachusetts Wind Ensemble. My friend, Bill Rowell was the conductor. His warmup would be to do a scale up and down and then do the chord. I thought it was beautiful. It stuck in my mind and I started hearing that as a real musical idea. I decided to go ahead with it.

It's really kind of an odd thing. It's either a foolish thing to do or an act of daring to start a piece that way. In my case, more as a foolish thing, I guess. I just liked it and I thought it would be good. But then, once I had the idea, then it became necessary to feel out the ramifications of it running through the first movement.

BRENTON ALSTON: I just thought it was particularly interesting in looking at a number of your other works, how important the scale is and the interval relationships, how you use those relationships in those types of scales, throughout your pieces as forming cohesive links between areas. This Symphony started with a C major scale. Some of your other compositions also tend to gravitate around C.

DAVID MASLANKA: Yes, C is important. I don't know what to say about that, except that it is a fundamental attraction point to me, especially C minor. I don't know, I have no way to talk about that.

BRENTON ALSTON: Okay.

DAVID MASLANKA: As you go further into the study of things. . . I've never done analysis on my music, as such, and I don't intend to, but I can be thoughtful about certain aspects of it. Scale relationships and tone relationships to scales have clearly been a central issue for me and they still are. The qualities of the scale tones in their position to the scale and then their relationship to the other parts of the scale are continually fascinating to me. I seem to keep going back to certain kinds of things. Certain intervals. Certain ways of using the half step. I keep going back again and again to those things. They seem to have a particular fascination.

BRENTON ALSTON: In that same area, in terms of composition, you were studying with H.Owen Reed

DAVID MASLANKA: Yes, in graduate school.

BRENTON ALSTON: Where do you pull from – compositionally? Who would you say – I know before you've remarked about the influence of Stravinsky and Berlioz and Schostakovich – who else?

DAVID MASLANKA: I think that's not too easy a question. I think that as I've gotten older, my own musical voice has become distinct and it's harder for me to say in what way it might be related to some others. But, the composers that I have always liked, especially in American music, were Aaron Copeland and Leonard Bernstein. I think there are some elements in my music you can both of those composers.

I've always been interested in those composers who are thought of as experimental. Those include people like Harry Partch and Milton Babbitt, although I don't write in any way like these composers. Composers, whose music was just an interesting intellectual exploration for them, composers who did things that other people weren't doing. I don't consider my music to be experimental or innovative in the sense of Harry Partch's. Do you know any of his music?

BRENTON ALSTON: Yes, I do know some of it.

DAVID MASLANKA: I did not invent new scales and all the micro-tonal scales. That way of thinking has always struck me as particularly American. It is a way of thinking which lets go of its past, in a way, not constrained by the rules, let's say of 18th or 19th Century European composition, but is about pioneering something new. I've appreciated American composers who have done that. Henry Cowell is another one.

I think now, that what that has done for me is to throw me back on myself, to the idea that I have to find something out of myself. Or, assume that there is a common practice, that I should simply tap into. It has been a very long journey in music, but I have really come to the point where what I do is something which has come through me and out of me and is uniquely itself. Now, you can see the connections to all the other music and you can begin to trace connections to other composers. There is no question about that my music uses major and minor scales. It uses traditional shapes and instruments and forms and all that, and yet it is something which is mine.

BRENTON ALSTON: I definitely understand what you are saying. There is a point where you do your own thing.

DAVID MASLANKA: Yes, very much.

BRENTON ALSTON: And it is unique, because it has to be.

DAVID MASLANKA: Say that again, I'm sorry.

BRENTON ALSTON: It is unique, because it has to be. Because it is of you.

DAVID MASLANKA: It's a turn of mind. A certain earnestness. An unwillingness to do less than is required. All those issues go into why a person turns out the way they are. I could get into the psychology of that, but I think that the bottom line is that there is something in me which, once it gets started on a musical composition, requires it to be the thing that it is supposed to be. It's my work to find out what that is and to not let go until it is that.

BRENTON ALSTON: Going into uniqueness. The Harner book? We e-mailed a while ago about those exercises and all that stuff. I remember you were talking about the act of descent. I've been trying those exercises and there was a point where I went and I bought this CD that had some drumming that produced through his group. It was okay, but I got to a point, first of all I realized that my descent period was just longer, which is why it had been working out before, I just wasn't being patient. When the descent finally stopped, it was just a huge hodge-podge of images, just not really clear. It happened several times. It's just a little disheartening.

I haven't put it away. I let it be what it needs to be right now and whenever that is going to open up, it's probably going to open up.

DAVID MASLANKA: Well, not knowing what you got to, it's hard to say. If you do arrive at a place where there is, as you put it, a hodge-podge of images, one of the realities is that you have already tapped into some of that dream area of your mind. That's where all that stuff is residing. It can be overwhelming if it is too much.

BRENTON ALSTON: It was pretty overwhelming, because as the descent period was so long, even during the descent period there were just images and things that were just and happening and it was pretty wild.

DAVID MASLANKA: Well, you know, for people who have imaginations, and I trust you do, there is going to be a whole bunch of imagery. The best advice that I could have for you is not to be discouraged by it, but to take something of an objective attitude towards it. If you have the time and inclination, go at it with some regularity, and keep track of it. When you do go and you do get into what you feel is a hodge-podge of images, as you're there look at those images really closely. Identify what you are looking at. See it and remember it. When you come back, write down as full a description as you can of what you have seen and just let that be.

What you are doing when you do that is a kind of practice. It's very much like taking up a new instrument or a new skill. Say, for instance, you were to take up painting, and you said, all right I'm going to take a class. They say this is your right hand, this is a paintbrush – then you start there and there is a huge amount to learn. There is a huge amount of technique to be done. There is a huge amount of intuition to be tapped into. It is precisely

the same process.

If you were on your own and tried to learn a few techniques of painting from a book, you would get a little discouraged because the first painting would look like crap. That's about where you are.

BRENTON ALSTON: When I started, I did keep a journal. I used to keep one – not an everyday one, but usually a couple of times a week I would write in it. It was something they encouraged whenever I got locked away in the mental health ward when I was an undergrad, as a way to deal with things that I wasn't willing to deal with. Write them down, deal with them that way. See them, then come back and deal with them, but just get them out of you.

DAVID MASLANKA: If you go similar with this, you begin to realize that you'll be seeing patterns. Eventually you'll be seeing things that show up again and again. You'll be able to move a little bit.

BRENTON ALSTON: You talked about doing some sketching for the Symphony. How did that begin? How did you enter into that space?

DAVID MASLANKA: It's a fairly off-hand process. I have no way to know what the thing is supposed to be, so I'll just hear whatever happens to go through my mind. When I start sketching on a piece, I realize that everything that shows up has some bearing on this piece, even if it doesn't seem to relate right away. I don't know – what can I say about this process? Except, I don't ever seem to have a lack of musical ideas. I sit still and allow my mind to open, music begins to happen. I begin to catch something. I don't always catch everything, by any means, that comes through in such a process. I'll start to hear rhythms, hear bits of tunes, and it will start getting my attention. I'll start fooling around with it, either singing or on keyboard and it begins to shape itself. A simple idea will begin to unfold a little bit – give me a melody, give me a couple of measures, give even more than that, and a rhythm will propel some thinking. It's as uncertain as that, but it's just a process of shuffling something out from nothing.

I heard on the radio this morning a part of an interview with John Adams, the composer. He is writing a new opera. The interviewer was asking about the inspiration of the opera and Adams said he was using poetry rather than having a libretto written. He said the opera is about Robert Oppenheimer, who is the main figure in the development of the atomic bomb. Adams quoted the poem that had to do with the nuclear age. He said the poem had really startled him and made his flesh crawl as he was reading this poem. He knew it was important. The interviewer said, could you play some of the music or give me some of the music that you have so far. Well, it's just at that point, he said, where I'm starting now is to try to understand what that is. He went onto describe, in terms which I think are familiar to anybody who takes this seriously, he said that even though he is the composer who has written all of those other pieces and won all those prizes, he doesn't know anything about this new piece. He feels stupid and incompetent and he said a nice phrase - that had to then look at his sagging psychological self and realize that he didn't

know anything about this piece and had to come to terms with that. That's the hard part, the crunch, for him and it is for anybody who writes. You don't know anything about the piece until it's crunch.

BRENTON ALSTON: It's frightening, that opening up to...

DAVID MASLANKA: There is nothing to hang onto. You know you are going to write, but there is no form or no indication of anything. My way around it is to say – I don't know anything, therefore I'll just kind of whistle a tune and see what happens. Out of that first thinking of small tunes and shapes comes a collection of ideas. From the collection you use the process, which is another hard part, the process of shaping and joining. I think of writing music as almost an assembly shop, almost like a machine shop. You are producing the large whatever and you have to shape all the parts and shape them so they fit one another. Shape the whole thing to become the big thing.

BRENTON ALSTON: So, from the sketching would you go then to full score?

DAVID MASLANKA: From the initial sketching I would make a short score. You see on Gary Green's wall a page of sketch. That is the second stage process in the composing. The first page is all these things which who knows what they were and how they go together. The second stage is writing out a complete short form score with indications for orchestration. From there, you go to the full score.

BRENTON ALSTON: Well, thank you for your time.

DAVID MASLANKA: Sure

BRENTON ALSTON: I would love to talk with you again sometime this week about the Marimba Concerto.

DAVID MASLANKA: Well, I am at home and this hour of the night is a good one.

BRENTON ALSTON: Okay.

DAVID MASLANKA: Why don't you do this, when you know what you want to do, just drop me an e-mail when you want to talk and we'll work from it.

BRENTON ALSTON: Okay. That would be great. Thank you for your time. Have a great night.

Telephone Conversation with Dr. David Maslanka 3 February 2004

BRENTON ALSTON: The main reason I wanted to speak tonight was about just this whole compositional process thing. I kind of decided and I spoke to some of my colleagues and I think I'm just going to deal specifically with the compositional process for this piece.

DAVID MASLANKA: Okay.

BRENTON ALSTON: I think that is probably to the very, very, very select group of people who are even going to know about this, let alone read it in its entirety, realistically, that will probably benefit those people the most.

DAVID MASLANKA: Yeah. I would suggest first of all that whoever is going to read it, you have no control over and you never know. It ain't going to be a best seller. So, what you need to do is what you are most interested in. For me, I would suggest that that's the bottom line for you, so no matter how this turns out, just go for what you find to be the most interesting.

Is your committee going to be asking you to do certain kinds of things?

BRENTON ALSTON: No, not really. In the proposal I pretty much said what I was going to set out to do, but things always change after that.

DAVID MASLANKA: Sure. Sometimes committees can get plain old weird.

BRENTON ALSTON: It's kind of an esoteric committee. Of course Green is on it, he's the chair and I have the orchestra conductor, Tom Sleeper, you've probably heard some of his music before.

DAVID MASLANKA: Yes, I have, a good composer.

BRENTON ALSTON: I've got the clarinet professor on there and the horn professor and also a music history professor.

DAVID MASLANKA: Well, it sounds like with all four of those people, you're in pretty good shape there.

BRENTON ALSTON: Yes, we should be fine.

DAVID MASLANKA: Okay, so what do you want to know?

BRENTON ALSTON: We talked before...you kind of spoke when we were talking

about that biographical stuff, about the period of time around when you were writing “Child’s Garden of Dreams” you started turning towards meditation. integration, discovery of yourself. Do you remember a particular person or a book or how that sort of linked up around that same time?

DAVID MASLANKA: Well, the background to the meditation came first from hypnosis. I’d been in psychotherapy for some time and my therapist recommended, in fact he had a place set up in his office, a place to simply sit and do work with the self-hypnosis tape. I’d go in for a session an hour early and do the self-hypnosis thing which amounted to sitting in a very quiet room with a tape recorder and the tape is a prepared commercial tape on self hypnosis and I’d go through the process of doing that, and learning how to do it. The primary reason for doing it was for relaxation. So, you could go into a mildly-hypnotic condition and give yourself a suggestion to relax, whatever else you wanted to suggest for your own improvement.

What that turned out to be was similar to the way that meditation is done. I went into it very quickly and easily. In fact I would suggest if you’re still trying to find what that is for yourself, you might look up this self-hypnosis stuff and see what there is commercially available and see if it might be a useful parallel.

So, I discovered that I could go into my imagination space in the self-hypnosis process. With self-hypnosis it was never a matter of losing consciousness; there was always a part of my mind which would observe what was happening. But I could go into this space and I do remember that the self-hypnosis suggestions for the process would be to go down and inward. I would visualize riding along a road; I would visualize traveling very quickly as if I were the car traveling along the yellow broken line, or a white broken line and I’d feel myself going down that road, very quickly. Then there would be the arrival point suggested by the tape. An arrival point might be a very quiet and beautiful lake on a sunny day. I found if I could do that and I could feel it clearly in my imagination.

My curiosity began to open up through the process. I was also working on dreams in therapy at that time. I’d bring a dream in and we’d go through it and talk about its relationship in my personal life. These came together and I became very curious about it. I began to ask the questions “well, if I go into a hypnosis state and I get to the lake, what happens if I go to the other side of the lake, or what happens if I go over there by the mountain”. I began to see a whole bunch of stuff in there that I could just go to. So, I began to understand that there was an access to my inner life, my dream life, my imaginative life and that was a starting point.

Then I came across the Harner book, I think my wife probably got it first, We were living in New York City at the time. She went to a class with Harner himself and did the basic workshop. She was one of 30 people in this workshop. He paid no particular attention to her above anybody else but she learned the basic things. I read the book and I began to see all the parallels and I started to say what if I tried some of this stuff.

In the same timeframe I began to look into tarot cards. My wife brought home tarot cards

for me. I would do beginning meditation on the tarot cards, I would sit at my desk and lay out the taro cards and stare at them. It began to prompt a huge amount of stuff to come out of my unconscious, a huge amount of imagery. The stuff came pouring out of my unconscious, some of it was life-stuff, some of it was ancient stuff I tried to keep track of it in my notebooks. It was...startling. Understanding that there was a bunch of stuff going on I didn't know about.

So, those were the things I began to get into. I was a walker and did walking for my exercise. I lived close to a park in New York City where I could do uninterrupted walking. So, when I began to do meditation I thought "what if I try to do it while I was walking"? I discovered I could do that. So, that was the starting point for the process that I have used ever since.

BRENTON ALSTON: As you've discovered that internal landscape, would you say that the landscape is the same or that it changes or you're always discovering new things in that same landscape?

DAVID MASLANKA: What I began to discover over time was that there were areas I could identify in that landscape, places I could go back to. When I did my descent in the Harner fashion I would often arrive at a specific place. The quality of the path, the quality of the descent may change but my arrival would be to certain areas, I could identify them. If you want to know all that I could describe it to you. There are certain specific places that I can get to from those specific places, launching points if you will, from those specific places I can travel to other places all together. There's a whole bunch of places I've been.

BRENTON ALSTON: So, contact points where you can, springboard into other areas?

DAVID MASLANKA: That's right, yeah.

BRENTON ALSTON: That's very interesting. So then, there would be a real strong connection with the descent journey along with also probably, the images you were also dealing with in dreams as well?

DAVID MASLANKA: Yes.

BRENTON ALSTON: So, finding those two similarities could only strengthen that discovery?

DAVID MASLANKA: Yes. And I found over time that with dreams I could go into the descent area and work with the dream. The dream could be re-made there and I could enter into it consciously. I've done a lot of work with dreams by going into meditation space and reentering the dream and working with it and watching how it comes out and seeing things through it. It's a very open place...how big it is and filled with possibilities.

BRENTON ALSTON: It's pretty intense.

DAVID MASLANKA: There are so many possibilities that the mind just kind of shuts down...

BRENTON ALSTON: It's easier...

DAVID MASLANKA: Yes, it is.

BRENTON ALSTON: So, that started back then, bringing that into part of your routine.. How did you then begin to use it with composition as well then?

DAVID MASLANKA: The first piece that was fully formed that way was "The Child's Garden of Dreams". I had the experience previously in composing to have a vision form in my head, it surprised me because of its intensity. It was like the front of my head just opened up and I could see something which was very real.

That was just an accident but I realized that it could happen. It had to do with poetry. I was composing a song and I was concentrating on the poem to such an extent that I had a sudden opening in my mind of a very living image from the poem. "The Child's Garden of Dreams" began when my therapist suggested that I start reading Jung, and he specifically recommended "Man and His Symbols." So I remember I started reading the book and very early on came across the dreams that struck me as having a real possibility for music. I took the images that attracted me the most at that moment and stare at it and open my mind in that meditative way and tried to follow the force of that poetic material as far and as carefully and as closely as I could.

I am still trying to figure out how the dream images turn into music. I still don't know.. The best I can tell you is that there is an energy which comes in, which is not music, but when it hits the brain, it hits the organization of the music in the brain, it translates into music, the same way the energy could become a book or a painting or could become a movie or scientific idea.

BRENTON ALSTON: So, you began to use meditation with all your pieces, kind of a jumping off point from there?

DAVID MASLANKA: Yes. From that point on, that's how I began to work.

BRENTON ALSTON: So, when you moved to Montana, of course leaving New York and all of that stuff, we had talked before and you talked a little bit about voice of the earth that you heard to a greater extent in Montana than you did in New York.

DAVID MASLANKA: Yes.

BRENTON ALSTON: That voice as it came through the landscape, of course influenced the music.

DAVID MASLANKA: Yes.

BRENTON ALSTON: That had been there before, in New York but began to be more prevalent in Montana.

DAVID MASLANKA: Let me say that coming out to the West, the Marimba Concerto was the first piece that I wrote here. The first big ensemble piece in the first year I was here, the first Fall. It already began to show a certain kind of expansiveness because of the difference in the place.

Being out here has allowed much deeper breathing, a bigger sense of open landscape with no humans in it and a direct connection with things that are truly wild. On a clear day, I just step out of my house, look off 15 miles to the south and see a snow-covered mountain, a big one, nearly 10,000 ft. high. And, we live surrounded by them. Three miles east is the University of Montana and then you run up against another mountain.

So, the whole landscape here, the whole visual landscape is ringed by mountains. In the summertime, they are still snow-covered, generally to the beginning of August, and then at the end of August they're snow-covered again.

So, there's that. Just the simple fact, of the mountains. I've been up the tall mountain twice. You don't go up there everyday, and you may not even touch it in any real way but it's there. It's like living next to the ocean, the ocean is there. You're relationship is real. It provides a quality of reality and that's one of your basic landscape themes, earth features that speak to you. The mountains speak to you in the same way, in their own voice. They make for bigger thoughts, they allow for a more expansive mental process which is not neurotic.

BRENTON ALSTON: An older, deeper connection.

DAVID MASLANKA: Yeah. City life has a fevered kind of intellectual , quality to it, maybe because you're packed in with all these people. You get to places where you're not packed in with people, where in fact you can be away from people entirely for a great length of time, and after a while, if you work at, it opens your mind and soul to the natural world.

So, in the process of discovering that, then the music begins. That is what I describe as a voice, It's not a voice putting words in my head, but a vibrant sense of something powerful.

BRENTON ALSTON: So, after you left, you and Green had met and talked about the piece and he said ...you guys were going to find the money and you guys were going to start. How did that begin? How did the composing begin?

DAVID MASLANKA: I started by meditation on Gary Green. That's what I always do when I start. You know, you're going to be asking all these questions about this process

and you may be closer to it than I am at this point because your research of Green has given you all this information I presume.

BRENTON ALSTON: Yes.

DAVID MASLANKA: One of the things I need to tell you about composing is that it is not an official process and frankly I don't know what the hell I am doing when I enter a piece of music, I just don't know. I have my way of trying to think about it but the real nature of it is becoming aware of how to be open to receive what one wants to have happen. That sounds strange because composing, when you look at a manuscript it's written down. But the process...

I'm writing a piece now, I'm under pressure to get it done because a performance is scheduled for the 18th of March. It's supposed to be the star piece, and it will be, but the process is like every other process – it speaks, it tells me what it wants to do only if I'm open to it. If I get crazy about it...gotta write, gotta write... I went in there this morning with the intent to work on a certain part of it. I sat down and wrote something entirely different, something I wasn't intending to work on today. A while back I had begun sketching an idea. It stopped and I couldn't go any further. Then all of a sudden, my hands are touching it this morning and it shows up in an extremely powerful way, in such a powerful way...

Two weeks ago it was teasing me, saying, "well, here's an idea", but you don't know what to do with it. I wasn't ready for some reason to receive it, but now today I was. So, all composing is like that. It is like the process I was talking about concerning dreams. The process of receiving was not planned. I did not have a plan, I just started working and began to feel and respond

When you feel you have to do your best at something, you're right there smack in the middle of and it's speaking to you, right?

BRENTON ALSTON: Yes.

DAVID MASLANKA: You're the guy who's supposed to be in charge, right?

BRENTON ALSTON: Not really. You just kind of give up, you just kind of...it's something else.

DAVID MASLANKA: But you've been trained to be the one standing in front.

BRENTON ALSTON: Right.

DAVID MASLANKA: And you know how to "beat 4 and 3..." and you're listening intently and carefully and you've studied the score and you know all this stuff and the people that are in front of you lean to you for that quality of presence or center But, when you're doing it, you're not in charge.

BRENTON ALSTON: No.

DAVID MASLANKA: And it happens. In truly beautiful and powerful moments, you merge if you're ready to allow it to happen.

BRENTON ALSTON: Right.

DAVID MASLANKA: Composing is like that. Now with a conducting situation, you've got the book in front of you and that's what you're doing, you're doing those sounds with those people. When I'm composing, I don't have the book in front of me.

BRENTON ALSTON: You get to knock on your own silence.

DAVID MASLANKA: In those words, yeah. So, the book has to emerge and I have to try to let it. The difficulty is that it can be overwhelming and sometimes even devastating because it's so overwhelming. That's part of the learning experience you have to be able to allow your mind to receive it and to process it and put it on a piece of paper and make some sense of it.

BRENTON ALSTON: So, when you started thinking about Green, did it work itself in images that then turned themselves into music or did music come with the images that then came....

DAVID MASLANKA: No. Music never comes with images.

BRENTON ALSTON: It doesn't.

DAVID MASLANKA: No, it does not. What the images do is to give me a matrix, a focal point of imagery.

It's a mystery. I don't pretend to be able to explain it. But the images will be visual, emotional ... I will do a set of meditations on a given situation, in this case on Gary, and come up with a number of images. It is like having three or four dreams in a night. Very different dreams but because you've had them all in the same night they all are about the same issue.

I can, in a single meditation session, receive three, four or five images on the same issue and they'll all be different. That collection of images to a power point in my mind, if you want to put it that way.

BRENTON ALSTON: Connecting the dreams and that symbolism with plain old spirituality, just not connected with any particular doctrine or anything.

DAVID MASLANKA: Yes. The problem that you've entered here is that it touches everything and the becomes too much. You said not connected to any doctrine or

anything.

All these things come through whatever training you have in your mind . People who are of instance, fundamental Christians may not think these thoughts because they're not allowed to. Catholics can't think these thoughts because they are told not to. So, if you can get past that you can get down to things that are fundamentally human. The energy below the doctrinal divisions. Different kinds of music come from different cultures as you know perfectly well, and yet the fundamental impulse musical expression is not a culture issue. It becomes a cultural issue as soon as a human opens his mouth.

BRENTON ALSTON: Right. Once it comes through the vessel.

DAVID MASLANKA: Right. But that thing that is coming through is not initially the cultural expression. It becomes such because of the person making the music. It is so interesting, what revelation is, where people are deeply rooted in a given culture tradition, the tradition gives them big dreams. Does that make sense?

BRENTON ALSTON: It does.

DAVID MASLANKA: The deeper you get into whatever tradition you're a part of, the more powerful those revelations can become.

BRENTON ALSTON: Absolutely, because it means more to you. It's gone past just I believe this, I've been taught to believe this, it's become "this is part of me".

DAVID MASLANKA: So, I want to get back to the idea of "some sort of spirituality". I have my background, everything that was given to me and which I inherited culturally. And then I have all the work that I've done to discover something fundamental in my humanness, some fundamental connection which is not a cultural expression, but which when it touches me, becomes whoever I am.

What I'm trying to say is that a big thing and a powerful thing can come through this single person, with all its limitations, and it can be a thing which transcends culture. Which is why all the music we call great transmits a ting which is bigger than its cultural roots.

Those things become gifts to the whole world. Any musically tradition you can think of offers its bigger self to the whole human race.

BRENTON ALSTON: Right. I understand that. So, whenever you thought on Green, he told me you asked him for something.

DAVID MASLANKA: I'm trying to remember now. I think he said a baton.

BRENTON ALSTON: Yes. How did that come into the meditative process? How would you bring a...

DAVID MASLANKA: By meditation, on the object. The first time I did this I was living in New York City and wrote the In Memoriam piece when Ray Lichtenwaller got in touch with me and asked me if I would do this. I asked him if he would send me some things of his wife so I could get some familiarity with who she was. He sent some pictures; a Bach organ book that she used in church and he also sent her hymnbook (she was the church choir director). He sent me a book she had used for 20 years. The hymnbook had the print of her palm on the spine. I'll tell you the story about that. When that package arrived I was in New York City in my apartment, my wife was there, Alison, I had received the package and I was in my bedroom (which also doubled as the music room there) opening the package and taking the book out, was holding it, when she came to the door of the room and was about to walk into the room, she took one step toward the book and then she took one step back away, and stood in the door. She won't come any closer to that book.

She's extremely sensitive to stuff like that. The first thing she said was "he loved her very much". She would never touch that book. So what I did was to take that book and to plunk it firmly in my hand by the binder in the same way she would have held it, and start meditation. Through that book I received a huge amount of energy for her.

Another tiny story here. My wife has a particular capacity for feeling the energy of things. It just happens to her. We were in the local mall in the jewelry store which had an exhibition of jewelry that had been recovered from a sunken ship.

She came across an old cross and she just looked at it and saw exactly where the cross came from. It opened right up into her mind, and image from 300 years ago, and she was right there.

Another tiny story about her. We had an exchange student from Russia who lived with us last year. This girl lived in a city 600 miles from Moscow, a city of 200,000 people which you never heard of. Like everybody else, she lived in an apartment building. She had a dog. She got a phone message that the dog was not well so Alison made contact with the dog. She saw the whole of the inside of the apartment through the eyes of the dog and described it to our student who said "yup, that's what it looks like".

I offer those stories because these things exist.

BRENTON ALSTON: Absolutely.

DAVID MASLANKA: My direct sense of connection to people can come through touching something they have touched or used with intent. So, everything that's about you, everything that you touch that is about you personally will contain a print of your energy and will continue to do so long after you're not there anymore.

What tends to happen in my meditative images is that something critical about the person, a critical issue about the person's life shows up, the focal issue that they might

not even know about.

In Gary's case it had to do with his deeper background, his great grandmother being Indian, and it was something that he was embarrassed about and tried to get past and tried to leave behind. This whole process was something that I saw and felt; it was about that conflict of energy. Subsequent to that, he got into it and realized what was going on and began to open up again in a way that he had denied before.

BRENTON ALSTON: So, in getting that kind of vibration and energy, you would then use that as a springboard to go in and do another set of meditations. If this is going wrong then what else is deeper, what else is there?

DAVID MASLANKA: Yes. We only go so far. It's not fundamentally my business to go into people's lives. But, if they ask and it's my job to go to the point of something then I'll go until I feel the sense of "ah ha, this is how this is working."

BRENTON ALSTON: How do you write, when do you write, where do you write? How did that stuff happen?

DAVID MASLANKA: The actual process of composing?

BRENTON ALSTON: Right.

DAVID MASLANKA: The important thing for me is consistency. Yes, there is all the meditative stuff but then there's the requirement to show up. I have a very consistent work process. Generally morning times, that's when I write but it depends on what I'm doing. I need, and have a private work space where I can go and not be interrupted-no phone. When I moved to Montana I began to be aware that composing made me fundamentally nervous.

I think any creative act makes people "upset" because it's something you don't know anything about. There are no rules and you don't know what's going to happen.

BRENTON ALSTON: Intense vulnerability.

DAVID MASLANKA: Just think of yourself at the beginning of this process and trying to decide what to do with this dissertation. The first thing is "Oh, man", and it took quite a while I'm sure for it to shape itself out in your head and the process begins to arrive. If you can think through your own creative process for making this dissertation paper, you'll begin to understand the creative process.

The beginning of the process is you know you're going to write a paper on all you can see is this huge piece of music. So the definition happens a bit at a time and along the way revelations set in and all of a sudden an idea and you say "Oh, I'm going to do it this way", "Oh, this is what that means."

So, I began starting off my daily routine by playing some music, Bach, keyboard pieces. I found that that calmed me down, straightened me out and helped me make a transition from being upset to thinking musically.

Then after that, starting on a piece like this symphony that I don't know anything about, so I just start writing and will allow myself to write whatever comes to mind whether it goes a measure, two measures or whatever it may be, a whole tune turns into something. I just keep writing until...it will be a tangled mass of stuff...no one can decipher my notes... and I will begin to understand and try to form structures.

BRENTON ALSTON: Whenever you started, you said when it comes, it just kind of comes and then it kind of shapes itself. Do you start at the beginning or do you organize that kind of stuff later?

DAVID MASLANKA: I never start at the beginning; I don't know what the beginning is. I always wished I had a musical mind like Mozart or Bach. They think about it for awhile and then sit down and start writing. Mozart apparently complained that people thought it just came too easy for him and dismissed him because of . So, he really had to work at it too. He has all my sympathy.

Not knowing where the beginning is you just start with stuff and then an understanding will start to emerge, I literally had this pile of paper and I said "Well, this belongs with this and that belongs to that" and I finally got down to five piles of paper. These were the affinities; these were things related to each other. From that point, once I got those piles of paper, I began to see the relationship among the piles, began to see the shape and began to work on shaping the whole piece.

Once I'm at that point and I've had enough time unconsciously to work on the problem of shape, then what might be the beginning, emerges. Over time, it simply arrives and says, "Yes, this is how the thing starts". Then I'll take the idea and leap with it and just start working. It's real possible to think yourself to death on these issues. It is possible to do too much pre-planning to get it just right. Most often I have this feeling of receiving and saying "Alright, ideas coming. Fine, I'll take it. Thank you very much".

BRENTON ALSTON: I thought I had read somewhere that with "The Child's Garden of Dreams" it was actually the second movement that came first?

DAVID MASLANKA: I'm not sure anymore. I know it wasn't in order. I can no longer tell you.

BRENTON ALSTON: Do you remember what happened with the symphony...it just kind of amassed itself in what kind of order?

DAVID MASLANKA: You know, that's not immediately coming forward anymore. I do know that the third movement was one of the hardest things to write. It was just hard to

work it.

In the Forth Symphony, for instance, what is now termed “The Jazz Music piece”, was an idea that came one morning and all I got out of it was the first phrase, but it was a really neat little thing. I wrote out maybe eight bars of that and it wouldn’t go any further, it just stayed there. I knew it was going to be piece but I didn’t know what I was going to do with it. It finally came down to “Well, the rest of the piece is done, at least up to that point, you must now do something with that”. So, when it comes down to hard places where it really resists me, I have to go into a special work on those things. I’ll come in feeling quite defeated by what I’ve just tried to do...nothing has happened. I might complain to my wife, it’s like digging at a rock with a spoon and that’s what it feels like, that you have an inadequate tool to dig at something very hard.

There are several kinds of work. One is to try to go straight-line that is at a certain point you must now write the next measure. Sometimes, even in desperation I’ll say to myself, “I’m not leaving this chair until something happens here”. I don’t do that too often, but every piece has its crisis moment where you have to get through something that’s hard to do. Once you do, you have a sense of accomplishment and liberation.

There is that sense of threat that when finally you say, “I will not leave until something happens”. And then I’ll hold to it and don’t leave until something happens.

The other way, the parallel way, is “Alright, this isn’t working, let me just goof around with it”. So, I’ll turn it upside down, I’ll play it loud, I’ll play it fast, I’ll play it slow, I’ll play it backwards and I’ll just start fooling around with ways of looking at it.

I’ll give you an idea. The Fourth Symphony, all those variations on the “Old Hundred” tune came out of just that process. Just goofing with the tune. When I do that, a whole array of possibilities begins to open up.

BRENTON ALSTON: The world opens up, it’s bigger, not so narrow.

DAVID MASLANKA: Yup.

BRENTON ALSTON: So now that you’ve started working on the music I also heard you talk about how you also try and get with the person that’s commissioning...visualize that person... and also with the ensemble. How would that come into this cause you had an experience with them with “A Child’s Garden of Dreams” so you had already...

DAVID MASLANKA: Well, the ensemble visualization is a more general thing. I have a person that I’m concentrating on, like Gary, What I do when I visualize an ensemble is to have an imaginary auditorium space in which this ensemble is playing. Now, if I’ve been to the auditorium, yeah I can remember that. But, I come back to it as if it were a dream space and go and watch them playing the music that I’m making. Watch the music; hear the music happening in the space. Also, I can sense the power, glow from the space .

There's also meditation, images of seeing a performance happening. This is specifically working with the performance of a piece that is already written. I want to have a sense of the performance space and see the thing happening and see how it's going to be. That sounds a little strange but, what it does do is give me a sense of the energy flow that's going on and a sense of confidence that, yes, it's working.

But in composing I almost always have a sense of working in the space that is going to be filled musically. My sense of drama in music is very much related to what it feels like to hear this music.

BRENTON ALSTON: So, from there you would go into the condensed kind of sketch score and then from there to the full score.

DAVID MASLANKA: That's right.

BRENTON ALSTON: Do you save the condensed scores?

DAVID MASLANKA: Oh, yeah. I have a large pile of those things.

BRENTON ALSTON: Now, from that I remember we had talked a little bit before when I was talking to you about the first symphony, about how you had that had fostered a whole array of other ideas. Were there things that were just left out?

DAVID MASLANKA: Yeah. I'd probably have to go back...do the same kind of research you would do and say "Gosh, what did I do here?". But every piece always generates considerably more material than is actually in the piece.

I told you I was writing a specific sonata. I literally have the beginnings of 15 movements.

BRENTON ALSTON: Wow!

DAVID MASLANKA: A certain number of these will go into the piece and the rest will go back into the pile. I may look at them again. They may show up in another piece. But, the thing that is happening is that I do have all this material which is either useful in itself or is going to find its way into another piece in a year, in two years, in 15 years. It's part of an ongoing idea process. So, no piece ever starts cold. There's always stuff...

BRENTON ALSTON: So, then, getting back to channeling this energy that is kind of speaking through you and the form of music that needs to be spoken to these people that are commissioning. How do you differentiate the need from your want or their want? How does the need prevail itself?

DAVID MASLANKA: Differentiating what is your ego stuff from what is not, is just a matter of practice. There's no proof to be offered here the way there is in a scientific experiment to say what is happening. But, I know when I'm doing an meditation I know

the difference between my own ego and the image material that comes through.

If, for instance, you have a relationship with a person, a partner, a marriage partner, someone you're close with; you have to know who you are and who the other person is, and to know the difference. You can then perceive what is yours, and what is the other person's.

Do you understand that? Does that make sense?

BRENTON ALSTON: Yes.

DAVID MASLANKA: You realize that that person is different than you and that they have needs and wants. There are people who are ego-bound and they can't do that. That's what growing up is about being able to differentiate yourself from other folks.

Now the same thing happens in this realm of perception: I perceive who I am, what my ego boundaries are. I perceive the releasing of those ego boundaries to go to this other space, and I perceive that there is energy coming that is not me.

It's so interesting. The quality of that perception and the realization that it is not me is true and I can trust it. That is the best I can say about it. Someone else can say "You're crazy" or "You're having a psychotic split of some kind".

But, that is a problem with creative life. People, who write words, people who write novels talk about their novels, say that their characters speak through them. To what extent is the author responsible for the opinions of his characters?

BRENTON ALSTON: Kind of, once it's in motion, it just kind of goes.

DAVID MASLANKA: Yes. So to say.

I do not make the presumption of knowing everything about a person or situation through my meditation. I never make that presumption. I did find out something important about Gary's internal energy and the need that this piece of music had to address. Not a single issue, a bunch of stuff. I have no thought that this piece solves stuff. It doesn't...it addresses a certain quality of energy that he needed, that he needed to find in himself.

It is so interesting because the energy that he asked for that came through the symphony was something, which he could not have thought himself into or thought himself through. He'd be the first to admit it and tell you how burned he got by the whole experience. It required, forced him sooner than he was ready, to come to terms with some things and he's still fighting the issues.

But, he's close.

BRENTON ALSTON: He is.

DAVID MASLANKA: And here's a bigger issue and it's a kind of despairing thought. What good finally is any piece of music? For centuries now, humans have been producing some powerful musical statements and as far as I can tell, the human race is in a huge mess right now.

BRENTON ALSTON: Absolutely.

DAVID MASLANKA: And what good has it done? Can you say altogether what good Beethoven did? I don't mean to be cynical. In a general sense you can say that there is a conditioning of the minds and hearts that come in contact with this music. But the specifics of each life are such that the process of true change is very long and very hard to accomplish. Gary told me that the Symphony arrived at his doorstep as a huge and powerful dream, and he entered into a wrestling match with it. As the music unfolded in his life it compelled him to move from being a high school band teacher to dealing deeply with large musical issues through the wind medium. Music did not instantly change him or make him a perfect person, but it prompted him to move into the struggle of his own life.

BRENTON ALSTON: Right. You know that's interesting also because if you look at the Symphony in the hands of somebody else I am thinking working back to my most recent experience with it with Professor Hanson in Arizona. It just had a profound affect on his life and the time that he came to know this music, he came to know your music and then through his efforts in the performance it was just absolutely amazing, so it works again through somebody else. So the message must be true.

DAVID MASLANKA: It has a quality to it that other people can come to it and find elements of themselves through it. Yes, it does have that. If a thing is vital in its original situation, its original context, then that vitality can be transferred and the people who need to attach to that particular experience will go and do that.

So, one of the realities is that the Symphony, is not a product of my ego...it can't be because that of itself cannot be the touchstone for other people.

BRENTON ALSTON: Then it wouldn't work for other people.

DAVID MASLANKA: That's right. My ego is one part of the partnership in allowing this kind of potent mystery to appear. So I'm also part of the mystery. I don't know if I'll be able to do it again...that's the curiosity about it. People come and ask me about all this and I do know a lot of things but I can't know all or no more explain the mystery of music than anyone else can.

The nature of dreams is that, especially the powerful ones, is that they seem to come unbidden and they don't come with roles.

BRENTON ALSTON: Right.

DAVID MASLANKA: So the person who engages himself in a powerful dream will open themselves in a way that goes beyond trying to contain it in words. In Jung's terms, these are archetype images. The word archetype has to do with a point of power, if you want to take it that way. Because it isn't definable it remains powerful.

In terms that we all understand: the Christians have the cross. It is one of those images of power totally beyond the ego, and it retains its power because it makes a direct contact with that space beyond ego. And that's what good music does too.

BRENTON ALSTON: Absolutely. That was interesting what you said about the dream not having any roles. It doesn't. It just comes, and there it is. Do with it as you will.

DAVID MASLANKA: Or as you can. That's the important part about creative life is the willingness to engage, even though it's painful.

BRENTON ALSTON: It is painful. On a daily basis I say, "Who do you think you are?"

DAVID MASLANKA: Once you get to stop asking that question then you say "Okay, I'm fine" and the power that goes through you will kick you around in some ways.

BRENTON ALSTON: It just takes time. That's the thing I hear myself hearing and saying most often is that it is just going to take time. Even though I may be a big dreamer in some ways, I can't quite do the dream just yet.

DAVID MASLANKA: You start at your age and you realize there is a dream, which is, God bless you, a good thing. Then all that goes into it to figure out what your ego is and what the problems are, how to release...and I'm still working on it. If it's any consolation to you, it just gets more interesting.

BRENTON ALSTON: That's great. Hopeful at least. Well, I don't want to take any more of your time. Thank you, thank you very much.

DAVID MASLANKA: Okay. Let me know what else you'll need.

BRENTON ALSTON: Okay, I'll let you know.

Telephone Conversation with David Maslanka 3 March 2004

BRENTON ALSTON: In the throngs of the Symphony, I've made my way through the first two movements and I'm getting ready to start working on the third and trying to get into the fourth and fifth next week. I had a few questions specifically about some stuff in those two movements. But, I also had a couple of little detail questions that I had for you about some of this biographical stuff. I found a couple of things that I missed.

First thing, your daughter, her name is...?

DAVID MASLANKA: Kathryn.

BRENTON ALSTON: I had left that for some reason. Had another question. You talked about, on a couple of different interviews, how you felt that a lot of the musical impulses came from the maternal side of your family – from your mom. Where do you see yourself in what you got from your father's side of the family?

DAVID MASLANKA: Well, he was an inventive kind of mind. He didn't have very much education. He was a son of Polish immigrants and he didn't speak English before he went to school. He was in first grade speaking Polish, along with other kids who were speaking Russian and French. Interestingly, he never was a verbal man, at all. He was not much of a reader. He was a functional reader and he could read what he had to read, but he was not quick or given to it. He was not an intellectual in any sense of the word. Yet he had an inventive mind. He had a good visual sense. He was trained to do drafting work so, he had a concept of visual relationships.

I think he had the capacity to look at a problem and to see an unusual solution to it...

BRENTON ALSTON: That's what he did at his work?

DAVID MASLANKA: He worked for Revere Cooper and Bass, which was in manufacturing industrial metals. Often it was his job to come up with solutions for problems with the manufacturing process.

So, that's what he did. For his hobbies he was a woodworker and hobby farmer and a beekeeper. He built all his own bee keeping equipment.

The sense of spatial relationships, the visual, artistic quality probably came through his side.

BRENTON ALSTON: Okay.

DAVID MASLANKA: But he didn't have a shred of music in him.

BRENTON ALSTON: I was just curious about it. I had never read anything where you really talked about him.

DAVID MASLANKA: That's correct.

BRENTON ALSTON: If you don't mind we can talk about stuff in the first and second movement if that's cool.

DAVID MASLANKA: That's okay.

BRENTON ALSTON: First of all how I've kind of framed how I'm approaching each movement is of course in the compositional process kind of bit I talked about how it was through the meditation and it kind of formed a conduit that you would kind of fall back to for inspiration to kind of fuel the composition.

So, I've kind of tried to talk about the music and how it kind of fit through the influence of the meditation notes. I start each chapter about the first and the second movement with those notes that you kind of marked that influenced the first movement energy or the second movement energy, so on and so forth.

DAVID MASLANKA: I did today put in the mail sketches so you'll get all that stuff.

BRENTON ALSTON: That's great! Thank you so much.

So, that's kind of how I started. With that I tried in some sort of way to relate the images to the music that happened, in the first and in the second movement. Maybe not so much programmatically but definitely in terms of influence. Mr. Green even said, "You know, I never even thought about it like that". I saw the images as breaking down into three areas, particularly the three that I was looking at. The first was discussing the horses and the stagecoach, the Indian battle, the conflict, the White-Indian conflict. The next being the contact with the golden light towards the end, the buffalo and the river of life and that energy. Then, kind of stemming from the very first meditation that you had typed out which was basically, how I understood it, involving that initial descent into that world where you were talking about the curtains opening and the descent, the narrow tunnel going out to the field.

I took those three areas and linked them up with the three areas of this movement. How I saw it was, the first area being influenced by the descent and the field and looking for the teacher and all that kind of energy coming up from the earth. I linked that into the first section going from the scale up to where the march starts.

Of course, with energy shifts in there but that is where I kind of felt that first chunk of things happening. Then I saw the intense conflict, the battle with the Indian and the cowboy or the white, I saw that happening right where B section starts with that march.

DAVID MASLANKA: And you're saying specifically at...

BRENTON ALSTON: 73.

DAVID MASLANKA: Okay, now I hear what you are saying and I am hesitant because I don't necessarily want to apply a specific picture to a specific element in the music and I think that it might be...you're going to have to make your choices here and I'm not going to tell you what to do. My feeling for it is that it might be just as useful to simply report that these were the meditation influences that underline this movement in the music.

BRENTON ALSTON: And just leave it at that.

DAVID MASLANKA: And then to discuss the piece of music as a piece of music.

BRENTON ALSTON: Okay.

DAVID MASLANKA: Because when you try to become more specific than that you can make statements that are not necessarily true. It's a guess and you can make a guess if you wish but it would have to be put in those terms. You cannot say it is a fact. You can say "in my opinion this music evokes this character, this quality." Now I can say, if you went in that direction, yes you can do that but you would have to say specifically "In my opinion, this character of music evokes the quality which is found in this meditative image" as opposed to implying these measures of music mean that image.

BRENTON ALSTON: Okay.

DAVID MASLANKA: Do you understand the difference.

BRENTON ALSTON: I do. There is a ascribing...well, just like when you analyze music, you can ascribe a whole lot of things to it or you can do what it is.

DAVID MASLANKA: Yes. But I don't mind you at all making certain connections and making an evocative kind of statement about the music so long as it is understood that it is a matter of opinion.

BRENTON ALSTON: Okay.

DAVID MASLANKA: For instance, one of my favorite pieces of music of all time is Debussy's "Afternoon of a Faun." That piece is tremendously evocative of the poem that underlines it but there is no way to apply this measure to that line in the poem. would not want that. What he had done in this music was to create a musical parallel universe and I think that is an impulse I have followed through my whole writing career. The qualities of image and power that emerge in meditation allow the creation of a parallel musical statement which is itself, but it is not linked measure by measure to a description of the image.

So, this is not music about images, it is a musical version of those images if that makes any sense.

BRENTON ALSTON: Yes. So then it would just be enough to just mention the images and allow for the space of whoever or anyone, to see into that what they want to.

DAVID MASLANKA: See as they wish yes, as opposed to telling them what they are supposed to see. You can say, you can go along that line for yourself that in your opinion certain passages evoke characters, qualities. I wouldn't get too detailed or too far into it. I would rely mainly on a musical description or an analytical description to whatever extent you are required.

BRENTON ALSTON: Yeah. I had sort of done a lot of that. More so, it was just in my opinion how it kind of speak to me and I understand what you are saying. It's locking it down.

DAVID MASLANKA: You really can use these imagery kind of things but it really does depend on how you write it.

BRENTON ALSTON: Okay. So let me just kind of discard that stuff and we can talk a little bit about just the music then. Second section. I do see clearly starting right there at 73 with ...that's another question that I've been wanting to ask you ever since that rehearsal at when we were working on "A Child's Garden of Dreams" that first movement. You were talking to the trumpets about that fanfare that they have. That fanfare that starts at 73 and then of course when the recapitulation happens later over around 129, the trumpet fanfares again. I find the fanfares speaking a lot through all your music.

DAVID MASLANKA: Yes, very definitely.

BRENTON ALSTON: I was just wondering if there was...I remember you talking about that particular one in "A Child's Garden of Dreams" was, I remember you talking about the conflict of the devil...the fallen angel, the one that loved so much that they were not just screams of angst but of love lost.

DAVID MASLANKA: Yes.

BRENTON ALSTON: So, I was wondering what was going on with these fanfares in the first movement. Are they all stemming from the same energy or is each one different?

DAVID MASLANKA: I think it's a quite a strong parallel that you've thought about there. I had not considered it myself in fact I had not thought much about that relationship. But, I think that the answer is yes. There is a quality here I would describe as urgent, stern, forceful, imperative... Its tempo and rhythm are very steady, not flustered but boldly aggressive. It's a statement that announces an impending battle, an

impending struggle. So, I think that the quality of going deeper into...I'm trying to choose my words as carefully as I can here because the images are almost unspeakable at times...there is a quality of power being announced here that can't be spoken in words. The conflict which ensues, the music which comes out of this is really a very intense struggle, a wrestling match with a lot of cosmic forces. The trumpets make that kind of announcement that a battle is about to be engaged.

You've already mentioned your reference to the mediation image of the conflict of Indian and White. It's in there; there's no question about it. I've already spoken my caution about using those images. You have to be thoughtful about how you might want to do that. I'm wrestling for language here too.

To get back to your question about the nature of the fanfares. There is a kind of music in my writing which evokes a deeper power, that opens a deeper door which is visualized in these meditation images. Now, when we say that the curtain is withdrawn then you go into the tunnel and you go down then the place where you reach is someplace that begins to touch the archetypal where bigger powers emerge that do not have words on them. But, here you have a terrific sense of energy, of conflict. In "A Child's Garden" the trumpet material in the first movement is after the fact of the explosion. It is an echo; a crying echo of something lost. At the same time it opens the door for other things in the rest of the piece.

I think you know a certain trombone solo . The opening of forth movement of "Song Book", that huge trombone solo which does very much the same thing. It opens an area of terrific conflict.

BRENTON ALSTON: Also that second part of the Marimba Concerto.

DAVID MASLANKA: Exactly right. And once you start that... and that was so well done, the way in which you did that long sustained build up was as well as I've ever had it done...it created the moment with all that big energy People get impatient with that, they just want to get done with that stuff.

And I can think of any other number of places in pieces. "A Tuning Piece" for instance has another announcing music in which the saxophone crew does a similar thing and that leads to intense openings of power.

Yes, it is an announcement of impending power, impending struggle, yes. It comes back in at what you call the recapitulation but is of a different character. The energy has a much more triumphant kind of character, and is more unified.

BRENTON ALSTON: That can take us into the end where all this relaxes into... I kind of talked about this being the first of these songs here at 150. It kind of feels related to me, especially to what happens in the fifth movement and somewhat to the Bear Song that happens in the fourth movement. It is the first glimmer out of this music.

DAVID MASLANKA: I think you're quite right.

BRENTON ALSTON: Which also coincidentally I've noticed kind of appears in the Fourth Symphony that kind of golden light theme. Even hints of it in the last movement of "A Child's Garden of Dreams".

DAVID MASLANKA: Yes. What I've noted about my own composing is that characters and qualities will show up from piece to piece, sometimes even I always allow such things as best I can because they are a statement of an energy and a character, which is related in all these instances.

BRENTON ALSTON: So, this song at the end is coming at the end of all this intense energy. Is it a song of acceptance, is it lamenting something lost? It doesn't sound sorrowful or mournful in any way; maybe it's a reflective quality.

DAVID MASLANKA: Certainly reflective but it's so completely major. So the major key is But, it is reflective and in a way a unifying field of the energies, all the conflicting energies so the C scale arrives one more time. It is resigned in a way, but I think after all the conflict the combatants are sitting, I guess propped back to back, having spent themselves.

I've always wondered about conflict, especially human conflicts. How they take the forms that they do. Have you been watching the news about the supermarket strike in California?

BRENTON ALSTON: Very rarely, the news becomes so upsetting, I can only do it in small doses.

DAVID MASLANKA: You and my wife. She watches three seconds of the news. In any case, there's been a supermarket strike in California. It started in December. It has cost them something like \$40-50 million in profits. It was settled last week. It took them three months, of people being on strike and the company refused to talk to them. There was bargaining and then failure in bargaining, and so on. So why didn't they come to an agreement on day one? Why does it take a war – all the wars that we've had – I've done a lot of study of the Civil War which is probably the central fact of American life, in all the issues that went into conflict and why wasn't it possible for people at that point to say – Oh, these are the issues – here are the viable solutions, let's just do them instead of killing 600,000 people.

BRENTON ALSTON: Maybe it's because somebody has to take blame. It's a weakness in that it is easier to wait it out until you can assign blame.

DAVID MASLANKA: Yes, you think? I'm not a sociologist and I'm not even a good historian, so I'm probably very naïve about all this. I think things are obviously more complex than that. Any discussion with anybody and you realize the differences we're talking about. In our public schools up here, the questions of evolution has come up

again. The school board just passed they can talk about it the parallel theory of evolution, a parallel presentation on creation. And everybody gets heated about it. Why? It's only the facts. And the thing about gay marriage. What's all the heat about? Who cares.

BRENTON ALSTON: It's pretty awful.

DAVID MASLANKA: Everybody just take a deep breath, get a life and stop worrying.

But, the whole question of conflict. I think that all the external conflicts in the world are a projection of personal conflict and I think the music of mine that you're looking at represents a lot of that emotion of personal conflict, internal stuff and that it does come out through a revolution. But there was a need to go through all that. We've asked all these questions. Well why can't we just be reasonable about it? But the answer is not reasonable. Does any of that make sense?

BRENTON ALSTON: Yes. It does make sense it's just...so, do you think then that this piece is not only just influenced from the images you got from what you did on Green on trying to contact what, where he was, but you as well?

DAVID MASLANKA: Well, let's put it this way. Music making doesn't have divisions and boundaries. There are the issues of my personal psychology, my experience with nature, the relationship of those two elements, the fact that I have been in the process at that point of, and still am, working through personal issues in order to touch something that was beyond my personal issues. I've discovered through the meditative process that it was possible to touch beyond myself to another person, that is Gary in this case, to a set of forces and needs that were in his spirit, his psychology and so this combination produced this music. It is not intellectual music in any sense though it is supported by intellectually discernable musical values.

You can look at the form, you can look at the key structure and you can look at all those things that are abstract musical support system that is used to embody this non-rational set of forces. You can do your best within the confines of your writing here to pick apart certain elements of it but you'll never define in words what this music is.

BRENTON ALSTON: I do. I understand that.

DAVID MASLANKA: Here's the curious thing. The Marimba Concerto and the Third Symphony are back-to-back.

BRENTON ALSTON: And very related. During the rehearsal there were some pretty intense moments. Green recognizing similar textures and motives in things and it was pretty amazing. Now, going to the Third Symphony I can see some of those characters more developed.

DAVID MASLANKA: I think that one of the things you recognize is that I hit Mr. Green right smack in the eyes with his piece.

BRENTON ALSTON: Absolutely.

DAVID MASLANKA: I did, I mean the piece did. What came out did that to him. Of course, it did that to me too. So, I was channeled here for that thing that he needed to evoke and couldn't do it any other way. So, all this stuff flashed up and banged him right smack in the head. He's still working on it. It stirred up and smashed into areas. That's what troubles me about it. That's what's so hard about this music.

This idea of archetypes. Does that word have a resonance for you?

BRENTON ALSTON: Yes.

DAVID MASLANKA: An archetype is a point of reference that of itself is not a theme but, when it flashes into human consciousness raises a certain number of issues of a certain quality of character of ... and well okay...this music touches that, it touches those things that are unspeakable of themselves in their root and you can only describe the result as best you can.

BRENTON ALSTON: I think that that's, that the archetypes, of course you look at the images from the meditation cannot present themselves. You've got the image of the buffalo, the river and water and what all that's about and bear. Certain colors, when you get into the second movement, the chameleon, things just kind of come up that I've seen not only in Native American types of symbolism when they are talking about power animals but also in writings I've seen on dreams as well, the two kind of link up.

DAVID MASLANKA: Yes they do.

BRENTON ALSTON: It takes it to a pretty powerful level.

DAVID MASLANKA: Yes. So the best you can do is to try to describe some aspects of it as opposed to having the presumption that it can be explained.

BRENTON ALSTON: Right. Let's talk a little about the second movement. Mr. Green told me the other day that he got the second movement first. Do you remember anything about how that happened?

DAVID MASLANKA: No.

BRENTON ALSTON: He showed me this letter that you sent with the second movement. He circled the date and said "This is the first letter I've got" and then the other stuff arrived.

DAVID MASLANKA: Do you have that letter handy?

BRENTON ALSTON: I do.

DAVID MASLANKA: What does it say?

BRENTON ALSTON: "Dear Gary: Here's the second movement. The third will probably come in about two weeks. I still have to finish composing it and it's a hefty movement in terms of number of score pages. The forth and fifth movements are composed and slow in tempo so not so much pages of score. I can begin to see glimmers of daylight ahead."

DAVID MASLANKA: But it doesn't refer to the first one.

BRENTON ALSTON: No. I don't know why he said that he got this music first.

DAVID MASLANKA: It doesn't seem likely to me that I would have done that. My tendency once I started to score the piece would not be to score the second movement first. Once I have my sketches done I will do the first movement so I'm presuming that he got that.

BRENTON ALSTON: So, again as I started the first one, I presented this imagery you said the second movement came from. First is the one about the shark. Being killed by the shark and becoming the shark and that image of transformation. Of death giving way to a new more creative life then you talked about the shape of the shark and the spiritual arch. The Gothic arch all relating to going deeper into the spirit and then related to the shark is the image of a bear, with snow, attacking you and allowing the attack to happen with the bear, trusting that. Again, the image of the chameleon of course and the change in beauty that that image brought.

I presented all those at the beginning then started talking about the music. ...let's see...the first music is kind of shimmering, rhapsodic, unfolding here until we get to 37. All of that material is being related. Then at 37 this seemed..I called it...I described it...it was a pretty angelic light music that I saw stemming from the imagery from the chameleon, spatial imagery, bringing us into the death and the rebirth that happens later on.

I saw that as the music of the spiritual transformation.

DAVID MASLANKA: Unfortunately for me, the music doesn't come with explanations. It just comes as music. Fairly early on, from the very beginning of my meditative work, I recognized that I was not trained to write a description and that I was working musically in this parallel space that would evoke, the qualities that a visual image would give. Again, not something I would do, to try to specifically associate one image with one particular theme.

Now, having said that, there is a quiet, ethereal, angelic character to this music at 37 and I think that it might best be described in those terms.

BRENTON ALSTON: Okay.

DAVID MASLANKA: There is a certain loss of gravity in the music and it really is floating above the earth somewhere.

BRENTON ALSTON: That's what it felt like; that's what it seems like. It's kind of suspended.

DAVID MASLANKA: And that suspension in technical terms.

BRENTON ALSTON: Right. Then I saw over at 82. It seemed like we had that light angelic quality mixing a little with the shimmering of the beginning along with this almost folk song that happens in the bassoon and euphonium.

DAVID MASLANKA: Yes.

BRENTON ALSTON: I saw, especially the piano linking up orchestration-wise with the same forces that were playing that light music. They are it to dissipate itself rhythmically still suspending itself with those triplets that are tied over and such, all the way over to this baritone sax at 92.

The songs here seem to me to be foreshadowing what's going on at 103.

DAVID MASLANKA: The bassoon thing?

BRENTON ALSTON: Yes. It quite honestly sounds like some Native American folk song, some singing maybe you would hear outside, older people singing. And then changing over at 92 to a solo voice. Which brings us to 103. A huge shift. This felt to me that this was the death and the rebirth metaphysically of Green.

DAVID MASLANKA: My sense of it in composing, I remember the moment extremely well, my hand starting doing this music at the keyboard and I was overtaken and there was nothing I could do to stop it, I could feel it about to happen, I could feel it start to happen and I said "Oh, it's going to do this" It is such an intensity that you tend to shy away from it. I feel that the really powerful emotions... you shield yourself from these things. This was the point of it all, it seemed to me. Everything else was that happened prepared the possibility .

BRENTON ALSTON: And that gets from being as light and ethereal as it was... now it's huge. How did that happen to that theme?

DAVID MASLANKA: Well, you can't think yourself into that. If I was to do that I'd say what is the logical evolution of this music? And it would make a nice little piece. I can't explain to you in words how it gets from one to the other except that there was in that meditative sense which you understand the personal beginning of the journey to

realize that you can suddenly be in the presence of something very large and powerful in a revelatory way, it just opens up and you are there.

I think that the word “inspiration” is used to cover these things because it’s not possible to say in any logical, reasonable, sensible way what it is. The best you can do is not ask the question “why”.

BRENTON ALSTON: Then again there after this happens over at 109, we get again in the trumpets this fanfare like, repeated notes, and again here is a pretty significant moment.

DAVID MASLANKA: Yes. If there is in my music, any vision at all, the heavenly force, something of a God-nature. Beautiful, powerful and yet scary.

BRENTON ALSTON: How it unfolds itself is like the end of the first movement, back into quietness.

DAVID MASLANKA: It releases itself; there’s nothing left to say.

BRENTON ALSTON: We can go a little bit into the third movement.

APPENDIX B

Letter to Gary Green from David Maslanka 26 October 2003

Copy of Page 1 of Euphonium Part for *A Child's Garden of Dreams*

405-343-0530 HUSBIN'S DEN

156 P01 OCT 29 '02 14:43

FAX 305 284-5727 10-26-02

Gary:

Here is the euphonium part for "A Child's Garden". It's a "blend-in" kind of part - no solos - but it will amplify tuba and low brass. You may or may not want to have someone write this part in your score. Mostly it can go on tuba line. Sometimes it doubles Trombones or Horns.

One of these years I may want to review the orchestration of this piece. It was only my second work for winds, and some of it is over scored. I am thinking especially of Harp. There are a number of tutti passages in which the harp can't be heard. Please tell your harpist not to play in those spots - No part!

Send me a rehearsal tape (audio and video both) when you are ready.

David

406-549-5630 HUDSON'S DEMO

796 P02 OCT 29 '02 14:44

Sulphonium

A child's Garden of Dreams

1. There is a desert on the moon...

David Maslanka

J = ca 96

brass *su.*

mf *p* *mp*

16. *pp* *fade...* *f*

29. *modim.* *cresc.*

35. *ff* *ff*

43. *sf* *sf*

49. *sf* *sf* *sf* *sf* *sf* *sf*

59. *sf* *sf*

64. *sf*

70. *Tacet to end of mvt.*

Axtac P-12 R

DIAB-TRO 800

APPENDIX C

Facsimile of original program notes sent to Gary Green from David Maslanka

SYMPHONY NO.3 (1991) - David Maslanka

SYMPHONY NO.3 was commissioned by the University of Connecticut Wind Ensemble, Gary Green conductor. I was asked to write a "major" piece yet not necessarily one as big as this. It is hard to say why a given music emerges at a given time. In my composing life there have been "sign-post" pieces - large works that have erupted at fairly regular, though unpredictable, intervals. The impetus for this piece was in part my leaving university life a year ago, and moving from New York City to the Rocky Mountains of western Montana. The mountains and the sky are a living presence. Animal and Indian spirits still echo strongly in this land, and these elements have found their way into my music.

I am very grateful to Gary Green and the University of Connecticut for sponsoring the composition of SYMPHONY NO.3. I am especially thankful to Gary for his ardent championing of my work in recent years, and for his avid interest in the development of this new piece. His wonderful enthusiasm has sparked the creative process in a special way.

SYMPHONY NO.3 is in five movements and runs approximately 45 minutes. The first movement is in a moderate tempo and follows one of my favorite schemes. It starts with the simplest of scale materials and evolves a steady unbroken line from start to finish. It is in sonata form, tightly woven in character, giving it something of a Baroque feel. The movement is forceful and unrelenting for most of its duration, but ends quietly.

The second movement is a serene and beautiful "nature" music, mostly for small combinations of instruments. I am intrigued with the magical quality of sustained pure colors. Musical sound is colorful and structural at the same time. I love a music that allows the listener to develop an intense reverie through sustained sounds, while at the same time being carried through the structure of the piece. Time and timelessness join in a powerful way, each informing and illuminating the other..

The third is a fierce and bristling fast movement that maintains its high energy from start to finish. It is also in sonata form. The development section is a fugue which rises in power to a huge climax area. The music is fixed largely in the tonality of a-minor;- first and second themes are in a-minor, a third theme is in D, but the exposition ends in a-minor. The development begins and ends in the home key, as does the recapitulation. This unmovable tonal scheme emerged and would not be derailed so I had to let it happen. The tonal fixation seems to underline the character of fierce power.

SYMPHONY NO.3 - page 2

The fourth and fifth movements are both lamentations though not particularly slow or "down" in spirit. It is hard to describe opposites existing in the same space and time. The music is joyous yet sorrowful, recognizing the complementary nature of life and death. These movements - indeed the entire Symphony - have grown out of my perceptions of natural forces, especially the strong currents of old life that exist here in Montana. The music is a lamentation for the loss of the old direct contact with the life of the earth, yet a recognition that these values still exist and can be brought back into meaningful focus.

The fourth movement does not have an easily-labelled traditional form. The music moves through a series of song-like episodes, much as one might move through mountain meadows and across hills, natural vistas of great beauty appearing and dissolving as one goes. About two-thirds the way through is the song of the "Golden Light".

The fifth movement might be called "Song for a Summer Day". The character of lament is there, but the creative winds rise and bring an ecstatic vision of natural beauty and life force. The movement ends with the lament transformed into a song of quiet joy.

- notes by the composer

APPENDIX D

LETTER OF CONSENT FROM DAVID MASLANKA

April 9, 2004

To whom it may concern:

Brenton F. Alston has my permission to use citations from the score and sketches for my "Symphony No. 3," as well as transcriptions of our phone conversations, in his doctoral paper on the Third Symphony.

David Maslanka

APPENDIX E

Facsimile of article about premier performance of Symphony Number Three

UConn to premiere symphony of the soul

Maslanka work
for wind ensemble
conductor's dream

By TERESE KARMEL
Features Editor

The spiritual journeys of a composer's soul and a conductor's destiny will converge Thursday with the premiere of a new symphony at the University of Connecticut.

David Maslanka's "Symphony No. 3" for symphonic wind ensemble, music the composer has described as "a whole body experience — not just from the brain," will be conducted by UConn director of bands Gary Green, who is convinced his decision to come to Storrs eight years ago was prompted by his need to introduce this piece to the world.

On Thursday, when he hears it for the first time in performance at von der Mehden Hall, Maslanka will "tune into the power of the ensemble and will feel myself in harmony with the electricity of the moment," he said this week between rehearsals with the 45-member UConn student ensemble which will undertake the difficult music.

The 48-year-old conductor has been visiting campus from his Missoula, Mont., home for a week to oversee the final preparation. It will be performed along with "A Cornfield in July and the River," a song based on the writing of Hamlin



Charles Hiey

Composer David Maslanka, at podium, works with the UConn student ensemble that, under the direction of Gary Green, behind him, will give his "Symphony No. 3" its world premiere Thursday at von der Mehden Hall.

Garland, by UConn music professor William Penn.

"There's a definite sense of electricity of the moment," Maslanka, a reedy, intense man, said this week during an interview in the empty, still concert room. "The whole hall will be energized."

Maslanka strove to put into words the concepts and emotions that defy explanation when describing the currents

that will be alive Thursday. Though just another member of the audience, he knows he will be tapped into that current, the vibrations from his being "allowing this piece of music to come into sound."

As for Green, the privilege of conducting what he calls a "highly significant piece of music" has been a dream for nearly a decade. Eight years ago, he was conducting a high

school band in Spokane, Wash., when he heard "A Child's Garden of Dreams," an earlier Maslanka piece for wind ensemble.

"It was a sound like I had never heard before," he said. "It touched my soul."

It also depressed him because he knew high school musicians would not be able to

(Symphony, Page 5)

Symphony

(Continued from Page 1)

perform such a complicated work. As the years passed, the sound of the piece haunted him, and then, almost out of nowhere, he received an offer to direct the bands at UConn. At the same time, he also received an offer to direct bands at a college a half hour away from Spokane, but for some inexplicable reason, felt compelled to move cross-country to Connecticut.

After four years in Storrs, he decided to undertake a performance of "Child's Garden" and, last year, his concert band played Maslanka's 2nd Symphony. Both times, the students' initial response was dislike. But after weeks of work, they, like the conductor, ultimately felt "mesmerized and elevated to a new level."

Meanwhile, Green convinced others in the music department to support him in his effort to commission Maslanka to write a symphony for the university's Symphonic Wind Ensemble. Funds were provided by the UConn Research Foundation.

ters the process and the actual transcription from internal realms to the paper begins.

It then expands and starts to take shape. What follows is a period of furious drawing as the composer spews forth pages and pages of random notes which make no sense to anyone but himself.

With the "Symphony No. 3," Maslanka, who has written more than 50 major works in 30 years, then divided his notes into five piles of paper organized by what he felt were the natural affinities the notes had for each other. The work, like pizza dough, was beginning to take shape.

He said the process of actually constructing the work is the most difficult for him. The 227-page score took him five months to complete as he wrestled with his own creative ideas and the difficulty he said he had with "getting the damn thing down on paper."

But now it is complete, and since school started in the fall, has been in the hands of Green and his students to learn, master, feel and recreate in the image of the composer's soul.

Green is convinced that the resulting work will stand alongside the great pieces of classical music. "We'll all be gone, but it will live on," he said.

"This is the culmination of my lifetime," the conductor added. "He changed my life. He's why I am here: to do this piece."

Maslanka describes the 50-minute piece as a melodic song in five movements for wind, brass and percussion. Though contemporary, it lacks the dissonance of so much modern music. The label "song" is appropriate, he said, because his method of composing requires he sing the components out loud to himself. "All of it is shaped by my voice and what I want it to do," he said.

He begins the composing process, not by worrying which note will follow which, but by thinking deeply — from the heart — about the people and situation for which he has been asked to write, the personal energy of the performer (in this case, Gary Green) and the needs of this particular piece of music.

But there's more.

"As a composer, the first thing I have to do is discover my soul," he said. "As pretentious as it sounds, that's what this is all about."

Once, symbolically, the piece has left the province of the heart and soul, the brain en-

When he heard it for the first time during a rehearsal last week, Maslanka said the experience was like turning on the lights. "What existed in my imagination was now a torrent of sound, all corresponding to what was in my mind, and my muscle, and my heart."

Weeks ago, the students overcame the difficulty of the score and began to explore Maslanka's soul. "We stopped worrying about what we were doing wrong, and began to worry about whether we were getting what he had in mind," said Eric Bell, a senior French horn player from South Windsor.

What remains these last few hours before Thursday's 8 p.m. performance are the nuts and bolts, the fine-tuning. On Sunday, the ensemble will record the work for a compact disc.

Now, as Maslanka puts it, his "Symphony No. 3" is ready "to be put on the edge."

Green approaches the moment with mixed emotions.

"It's a little like caring for a child," the conductor said of his intimacy with the symphony. "Up until now, it has belonged to me and my students. Thursday night, we will open the door and it will belong to the world."

VITA

Brenton Franklin Alston was born in Washington, D.C., on September 6, 1976. His parents are Benjamin Franklin Alston and Kelley Blain Alston. He received his elementary education at Shepard Elementary School in Washington, D.C., and Woodward Academy, in College Park, Georgia. He also received his secondary education at Woodward Academy. In August 1994, he entered the Schuford School of Performing Arts of Catawba College from which he graduated with the BA degree with concentrations in Music Performance and Education in May 1998. While at Catawba, he was awarded the Huck Finn Musical Award for his original score to Christopher Marlow's *Doctor Faustus*. In August 1999, he was admitted to the Graduate School of Radford University in Radford, Virginia where he was granted the degree of Master of Arts, with a concentration in Music: Instrumental Conducting, in May 2001. During the summer of 2000 and Spring of 2001 respectively, he was awarded the First College Band Director's National Association Gender/Ethnic Conducting Fellowship and Radford University's College of Graduate and Extended Education Award for Exemplary Performance. In August 2001, he was admitted to the Graduate School of the University of Miami, in Coral Gables, Florida where he was granted the degree of Doctor of Musical Arts in Instrumental Conducting in May 2004. His professional memberships include College Band Directors National Association, Conductors' Guild, and the College Music Society.

Permanent Address: 5660 Orly Terrace, College Park, Georgia 30349