

MUSIC FOR AN ATOMIC AGE: DAVID MASLANKA'S *ETERNAL GARDEN*:
FOUR SONGS FOR CLARINET AND PIANO
AN ANALYSIS AND PERFORMANCE GUIDE

By

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ABSTRACT

MUSIC FOR AN ATOMIC AGE: DAVID MASLANKA'S *ETERNAL GARDEN*, *FOUR SONGS FOR CLARINET AND PIANO* AN ANALYSIS AND PERFORMANCE GUIDE

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David Maslanka has an established place as a composer of twenty-first century wind music. To date, his compositional output includes eight symphonies for band, several concertos, four wind quintets, and numerous works for solo instrument and piano. His latest work for clarinet and piano, *Eternal Garden*, features musical and emotional depth which performers must express. Beyond an analysis of the musical elements contained in the piece, this document conveys a firsthand account of the vital role between Maslanka and those who perform his music. The first part of the document discusses Maslanka's life, education, and compositional process. Part two is devoted solely to analyzing the compositional components and extra-musical essence of *Eternal Garden*.

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This document is dedicated to my wonderful parents in appreciation for the many years of support and encouragement of my education.

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TABLE OF CONTENTS

LIST OF TABLES.....	vii
LIST OF FIGURES	viii
Introduction.....	1
Part One.....	3
Chapter One: David Maslanka Biography.....	4
Chapter Two: Compositional Style.....	8
Chapter Three: <i>Eternal Garden</i> Commissioning Parties and Program Notes.....	13
Part Two: <i>Eternal Garden: Four Songs for Clarinet and Piano</i>	15
Chapter One: “Lamentation”.....	16
Chapter Two: “On Chestnut Hill”.....	27
Chapter Three: “Elegy, August 6, 1945”.....	38
Chapter Four: “Eternal Garden”.....	48
Chapter Five: Conclusion.....	70
APPENDICES.....	72
Appendix A: David Maslanka Interview Transcripts.....	73
Appendix B: Institutional Review Board Exemption and David Maslanka Interview Consent Form.....	95
Appendix C: Copyright Permissions.....	98
Appendix D: Works by David Maslanka Featuring the Clarinet.....	103
BIBLIOGRAPHY.....	106

LIST OF TABLES

Table 2.1 Harmonic cadence points in “On Chestnut Hill”	30
Table 3.1 Formal layout of “Elegy”	38
Table 4.1 Formal layout of “Eternal Garden”	48

LIST OF FIGURES¹

Figure 1.1 <i>Eternal Garden</i> , “Lamentation,” mm. 1-7; Opening sonorities and main motive....	16
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 1.2 Segmentation of the “Lamentation” motive.....	16
Figure 1.3 Semitone pairings in the “Lamentation” motive, mm. 2-7.....	17
Figure 1.4 Evolution of motive from quintal sonority, mm. 1-7.....	17
Figure 1.5 David Maslanka’s, <i>Symphony No. 3</i> , IV. “Lament,” mm. 1-6; semitone prominence.	19
© Carl Fischer 1991. All Rights Reserved. Reprinted by permission.	
Figure 1.6 <i>Eternal Garden</i> , “Lamentation,” mm. 8-13; Motivic entwining and clarinet ascent...	20
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 1.7 <i>Eternal Garden</i> , “Lamentation,” mm. 14-17; Repetition of the A-flat/A dyad.....	20
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 1.8 <i>Eternal Garden</i> , “Lamentation,” mm. 18-20; Extension of the A-flat/A dyad & descending semitone cells.....	21
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 1.9 <i>Eternal Garden</i> , “Lamentation,” mm. 21-24; Dissonant harmonies and clarinet soliloquy.....	22
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 1.10 <i>Eternal Garden</i> , “Lamentation,” mm. 24-27; Emergence of C-major tonality.....	23
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 1.11 <i>Eternal Garden</i> , “Lamentation,” mm. 34-37; F/E conflict and harmonic evasion...	24
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 1.12 <i>Eternal Garden</i> , “Lamentation,” mm. 34-39; Return of the opening motive.....	25
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 1.13 <i>Eternal Garden</i> , “Lamentation,” mm. 40-43; Dissolution of the motive.....	26
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	

¹ All figures in this document refer to concert pitch unless otherwise indicated.

Figure 2.1 <i>Eternal Garden</i> , “On Chestnut Hill,” mm. 1-4; Melody in C major; cadence on A minor.....	28
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 2.2 <i>Eternal Garden</i> , “On Chestnut Hill,” mm. 5-6; Melody harmonized in A minor.....	28
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 2.3, <i>A Litany for Courage and the Seasons</i> , IV. “On Chestnut Hill,” mm. 21-24; C major/A minor ambiguity.....	29
© Carl Fisher 1988. All Rights Reserved. Reprinted by permission.	
Figure 2.4 <i>Eternal Garden</i> , “On Chestnut Hill,” mm. 17-26; Rapid character shifts.....	31
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 2.5 <i>A Litany for Courage and the Seasons</i> , IV. “On Chestnut Hill,” mm. 10-12; “And watch the yellow moon begin its rise.”.....	33
© Carl Fisher 1988. All Rights Reserved. Reprinted by permission.	
Figure 2.6 <i>Eternal Garden</i> , “On Chestnut Hill,” mm. 10-12; “And watch the yellow moon begin its rise.”.....	33
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 2.7 <i>Eternal Garden</i> , “On Chestnut Hill,” mm. 19-23; Clarinet takes up the vibraphone and soprano line.....	34
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 2.8 <i>Eternal Garden</i> , “On Chestnut Hill,” mm. 24-31; Clarinet flourishes and soprano melody.....	35
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.v	
Figure 2.9 <i>Eternal Garden</i> , “On Chestnut Hill,” mm. 32-35; Voice exchange between clarinet and piano.....	36
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 2.10 <i>A Litany for Courage and the Seasons</i> , IV. “On Chestnut Hill,” mm. 28-32; original voicing.....	36
© Carl Fisher 1988. All Rights Reserved. Reprinted by permission.	
Figure 2.11 <i>Eternal Garden</i> , “On Chestnut Hill,” mm. 45-50; C major/A minor ambiguity in closing gesture.....	37
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.1 <i>Eternal Garden</i> , “Elegy,” mm. 1-2; Introduction and establishment of B-flat tonality.....	39
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	

Figure 3.2 <i>Eternal Garden</i> , “Elegy,” mm. 1-10; Clarinet sustained melody and piano pulsations.....	39
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.3 <i>Eternal Garden</i> , Suggested fingerings for opening melody (written pitch).....	40
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.4 <i>Eternal Garden</i> , “Elegy,” mm. 1-10; Harmonic reduction.....	40
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.5 <i>Eternal Garden</i> , “Elegy,” mm. 34-43; Harmonic reduction.....	41
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.6 <i>Eternal Garden</i> , “Elegy,” mm. 40-44; Clarinet connection to piano.....	42
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.7 <i>Eternal Garden</i> , “Elegy,” mm. 50-88; Melodic reduction of clarinet line.....	43
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.8 <i>Eternal Garden</i> , “Elegy,” mm. 1-10; Tolling B-flat bell with short frequency.....	43
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.9 <i>Eternal Garden</i> , “Elegy,” mm. 44-86; Tolling D bell with longer frequency.....	43
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.10 <i>Eternal Garden</i> , “Elegy,” mm. 94-126; Descending clarinet melodic contour.....	44
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.11 <i>Eternal Garden</i> , “Elegy,” mm. 125-129; Ascending piano contour.....	44
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.12 <i>Eternal Garden</i> , “Elegy,” mm. 148-152; Return to tempo of quarter=72.....	45
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.13 <i>Eternal Garden</i> , “Lamentation,” m. 1; Opening quintal harmonies.....	46
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.14 <i>Eternal Garden</i> , “Elegy,” mm. 170-172; Closing quartal harmonies.....	46
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 3.15 <i>Eternal Garden</i> , “Elegy,” m. 173 and “Eternal Garden,” m. 1; Juxtaposition of upper and lower registral extremes.....	46
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.1 J.S. Bach “Hertliebster Jesu”.....	49
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	

Figure 4.2 <i>Eternal Garden</i> , “Eternal Garden,” mm. 1-5; “Hertzliebster Jesu” chorale melody...	52
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.3 <i>Eternal Garden</i> , “Eternal Garden,” mm. 6-16; Emergence of the clarinet.....	52
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.4 <i>Eternal Garden</i> , “Eternal Garden,” m. 17; Clarinet soliloquy.....	53
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.5 <i>Eternal Garden</i> , “Eternal Garden,” mm. 6-25; Clarinet arc contour.....	54
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.6 <i>Eternal Garden</i> , “Eternal Garden,” mm. 37-47; Melodic attempt to break away, succumbing, and sinking.....	54
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.7 <i>Eternal Garden</i> , “Eternal Garden,” mm. 18-22; Piano ostinato.....	55
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.8 <i>Eternal Garden</i> , “Eternal Garden,” mm. 33-37; Piano ostinato; Left-hand A is replaced with B-flat.....	55
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.9 <i>Eternal Garden</i> , “Eternal Garden,” mm. 48-57; Emergence of A major.....	56
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.10 <i>Eternal Garden</i> , “Eternal Garden,” mm. 58-69; Low-register chorale; persistence of A pedal	58
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.11 <i>Eternal Garden</i> , “Eternal Garden,” mm. 70-76; Desolation of A major; emergence of D minor.....	59
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.12 <i>Eternal Garden</i> , “Eternal Garden,” mm. 77-87; Arpeggiation and melodic doubling.....	60
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.13 <i>Eternal Garden</i> , “Eternal Garden,” mm. 92-97; Twinge of melancholy.....	61
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.14 <i>Eternal Garden</i> , “Eternal Garden,” mm. 98-104 and mm. 105-109; Descending semitone enclosure and return of the A-flat/A dyad.....	62
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	

Figure 4.15 <i>Eternal Garden</i> , “Eternal Garden,” mm. 110-111; D minor/B diminished ambiguity (reduction).....	62
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.16 <i>Eternal Garden</i> , “Eternal Garden,” mm. 113-118; Emergence of B-diminished sonority; increased rhythmic activity in the clarinet.....	63
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.17 <i>Eternal Garden</i> , “Eternal Garden,” mm. 119-134; Return of “Lamentation” chorale.....	63
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.18 <i>Eternal Garden</i> , “Eternal Garden,” mm. 135-138; Ruminati on.....	65
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.19 <i>Eternal Garden</i> , “Eternal Garden,” mm. 149-160; Motion of half cadence and “searching” dialogue.....	65
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.20 <i>Eternal Garden</i> , “Eternal Garden,” mm. 164-166; Piano swirls and flourish upward.....	66
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.21 <i>Eternal Garden</i> , Suggested fingerings for final passage.....	67
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.22 <i>Eternal Garden</i> , “Eternal Garden,” mm. 202-217; Final resistance and fragmentation.....	68
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.23 <i>Eternal Garden</i> , Suggested fingerings for final A-concert.....	68
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	
Figure 4.24 <i>Eternal Garden</i> , “Eternal Garden,” mm. 234-240; Chorale fragmentation and final cadence.....	69
© Maslanka Press 2009. All Rights Reserved. Reprinted by permission.	

Introduction

My first exposure to David Maslanka's music occurred when I attended a performance of *Tears* by the Central Michigan University Wind Symphony in high school. Several years later, I heard a performance of Maslanka's Sonata for Alto Saxophone and Piano. That music in particular spoke to me in a very compelling way, and drove me to seek out more of Maslanka's compositions. I came to know the symphonies and chamber works, but was surprised to find that he had written little for clarinet since the 1970s.

In 2008, a new consortium formed for a new work by David Maslanka for clarinet and piano. I joined the consortium with Mina Son, my friend and featured pianist on Illinois State University's recording of Maslanka's Symphony No. 7. We received *Eternal Garden: Four Songs for Clarinet and Piano* in September 2009 and set to work on it immediately. At the time I was beginning my graduate studies at Michigan State University and Mina was attending the Cleveland Institute of Music. Rehearsals frequently took place at Bowling Green State University—a convenient halfway point for both of us. In 2010, we presented a consortium premiere of *Eternal Garden* at our respective schools.

Many scholars have researched Maslanka's music, with particular devotion to his large-scale works for wind band.¹ Others focus on his chamber works for saxophone and

¹ Brenton Franklin Alston, "David Maslanka's Symphony Number Three: A Relational Treatise on Commissioning, Composition, and Performance," (DMA diss. University of Miami), 2004; Robert Amborse, "An Analytical Study of David Maslanka's Symphony No. 2," (DMA diss. Northwestern University), 2001; Stephen Bolstad, "David Maslanka's Symphony No. 4: A Conductor's Analysis with Performance Considerations," (DMA diss. University of Texas at Austin), 2002; David Booth, "An Analytical Analysis of David Maslanka's *A Child's Garden of Dreams*," (DMA diss.

percussion.² Only recently have scholars investigated Maslanka's works for clarinet. Joshua Meitz illuminates the elements of Maslanka's *Desert Roads: Four Songs for Clarinet and Wind Ensemble*,³ and Kimberly Wester explores expressive interpretation in Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano*.⁴

This document will add to the increasing awareness of David Maslanka's clarinet music. It will provide an analysis and performance considerations that are shaped by my first-hand experience commissioning, performing, and working with the composer on this piece. By writing this document, I hope to spread the knowledge of David Maslanka's clarinet music and spark future commissions for our repertoire.

University of Oklahoma), 1994; Roy Breiling, "David Maslanka's Use of Chorale Tune in *In Memoriam*," (DMA diss. University of Arizona), 2000; J. Patrick Brooks, "An Analysis of David Maslanka's *Concerto for Piano, Winds, and Percussion*," (DMA diss. University of Cincinnati), 1994. Scott Hippensteel, "A Study of David Maslanka's *Unending Stream of Life*," (DMA diss. Ball State University), 2011; David Maslanka, "A Child's Garden of Dreams," In Richard Miles, ed. *Teaching Music Through Performance in Band*, vol. 3, Chicago: GIA Publications, 2000, 593; Lauren Wright, "A Conductor's Insight Into Performance and Interpretive Issues in *Give Us This Day* by David Maslanka," (DMA diss. University of Miami), 2010.

²Nathan Keedy, "An Analysis of David Maslanka's Chamber Music for Saxophone," (DMA diss. University of Northern Colorado), 2004; Russell Petersen, "An Interview with David Maslanka," *The Saxophone Symposium* 24, no. 1, 1999, 104-119; Michael Varger, "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.

³ Joshua Meitz, "David Maslanka's *Desert Roads, Four Songs for Clarinet and Wind Ensemble*: An Analysis and Performer's Guide," (DMA diss. University of Nebraska-Lincoln), 2011.

⁴ Kimberly Kirsten Wester, "Expressive Interpretation in David Maslanka's *Eternal Garden, Four Songs for Clarinet and Piano*," (DMA diss. University of Washington), 2013.

Part One

Chapter One: David Maslanka Biography

David Maslanka was born August 30, 1943, in New Bedford, Massachusetts. Maslanka's initial exposure to music came from his mother. An amateur musician, she had a passion for music, though she lacked formal musical training.¹ His musical endeavors began at age 9 when he played the clarinet in the elementary music program. Maslanka sought private instruction on the instrument, and eventually came to study with Frank Bayreuther, owner of a local music shop.² When Maslanka was a high-school senior, he studied with Robert Stuart of the New England Conservatory of Music and performed with the Boston Youth Orchestra. As Stephen Bolstad notes, these experiences proved very influential in Maslanka's decision to pursue music in higher education.³

In 1961, Maslanka began his music study at the Oberlin Conservatory of Music in Ohio. Although enrolled in the Bachelor of Music Education program, Maslanka also studied composition with Joseph Wood. While at Oberlin, Maslanka met and observed major composers including Igor Stravinsky and Elliot Carter.⁴ Aside from the influences at Oberlin, Maslanka also spent a year from 1963-1964 studying at the Mozarteum in Salzburg, Austria.

After his graduation from Oberlin in 1965, Maslanka attended Michigan State University in East Lansing, Michigan, where he studied composition with H. Owen Reed and clarinet with Elsa Ludewig-Verdehr. Joshua Mietz remarks on the importance of Maslanka's study with Reed, saying that:

¹ Bolstad, "David Maslanka's Symphony No. 4," 1. Wester, "Expressive Interpretation in Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano*," 5.

² Wester, 6.

³ Bolstad, 1.

⁴ Ibid., 2.

To Maslanka, Reed was relatable and served as a strong mentor to him. Reed's courses presented current [compositional] trends and experimental techniques but were paradoxically grounded in historical perspective.⁵

Through the intensive emphasis on common-practice era music, Maslanka developed his continuing interest in the music of Johann Sebastian Bach.⁶

Maslanka graduated from Michigan State University with his Master of Music and Doctor of Philosophy degrees in Music Theory and Composition in 1968 and 1971, respectively. His dissertation project is divided into two parts: *Shibui Symphony* and String Quartet. The symphony utilizes some of the current trends in composition at the time, namely using more than one ensemble in an antiphonal setting. Maslanka separates the orchestra according to instrumental family: strings sit onstage, while the woodwinds and brass occupy the left and right aisles of the theater, respectively; the percussion family fills up the rear or balcony of the venue. Amidst the instrumental forces, a flute and piano duo resides in the middle of the auditorium.⁷ Because of the logistics of the symphony, it has never been performed, though it served as source material for other compositions.⁸ Reflecting on the work, Maslanka remarks that it exhibits “many of the aspects of [his] later music: a high sense of drama, a tight continuity of musical line, and a natural instinct for instrumental color.”⁹

Following his graduation, Maslanka accepted a position at SUNY Geneseo where he taught courses in music theory, analysis, and applied clarinet. In the three years Maslanka taught at SUNY Geneseo he produced several compositions including *Duo for Flute and Piano* (1972), *Trio No. 1 for Clarinet, Violin, and Piano* (1971), and *Trio No. 2 for Clarinet, Viola, and Piano*

⁵ Mietz, “David Maslanka’s *Desert Roads: Four Songs for Clarinet and Wind Ensemble*,” 1-2

⁶ Bolstad, 2

⁷ David Maslanka, *Shibui Symphony and String Quartet*, (Ph. D. diss. Michigan State University), 1971, 5.

⁸ David Maslanka, Official website <www.davidmaslanka.com>

⁹ Ibid.

(1973). Maslanka believes these pieces constitute his first mature works.¹⁰ Along with these compositions, he forged an important relationship with poet and fellow SUNY Geneseo employee Richard A. Beale. Beale's poetry would soon feature prominently in Maslanka's vocal music, including *A Litany for Courage and the Seasons*, on which a movement of *Eternal Garden* is based.

Maslanka left his position in Geneseo in 1974 and moved to New York City. In the sixteen years he lived there, he held several academic positions including at Sarah Lawrence College (1974-1980), New York University (1980-1981), and Kingsborough Community College (1981-1990). Maslanka's compositional style evolved rapidly during his time in New York City. He discovered the writings of Carl Jung and began to experiment with active imagining and meditation. Many of his first large-scale works emerged during this time, most notably *Concerto for Piano, Winds, and Percussion* (1976), *A Child's Garden of Dreams* (1981), and *Symphony No. 2* (1985). These works earned him "an established place in the repertoire for the wind ensemble."¹¹ His first works for clarinet, such as *Three Pieces* (1975), *Fourth Piece* (1979), and *Little Symphony on the Name of Barney Childs* (1989), also came forward during his New York years.

In 1990, Maslanka escaped the fast-paced life of the city and relocated to Missoula, Montana, where he lives presently. In moving, Maslanka decided to leave academia and become a full-time freelance composer. Since then he has been the guest composer at nearly 100 universities in the United States and Canada. He has won many awards including the MacDowell

¹⁰ Bolstad, 4.

¹¹ Wright, "A Conductor's Insight Into Performance and Interpretive Issues in *Give Us This Day*," 1.

Colony Residence award and the National Endowment for the Arts Composer Fellowship.¹² To date, his compositional output includes nine symphonies, fourteen concertos, four wind quintets, a Mass, and numerous works for solo instrument and piano.

¹²Mietz, 6.

Chapter Two: Compositional Style

David Maslanka's compositional style is best thought of in two distinct periods: his student years until the late 1970s, and 1980 to the present.¹ Although there is continuity between the periods in terms of compositional elements, Maslanka's approach to composing changed drastically. Tonality has always shaped Maslanka's compositional style, but pandiatonicism and centricity are also characteristics of his music. His early harmonic language camouflages triadic harmony with dissonant overlays and rhythmic offsets.² Bolstad observes that Maslanka's first compositions were "angular, dissonant, and aggressive."³ Maslanka himself describes his early harmonic language as "generally very dissonant and dense, with half- and whole-step clusters and doublings at dissonant intervals;" only hints of tertian harmony surface.⁴ Maslanka notes "harmonic considerations are ultimately less important than linear relationships."⁵ Representative pieces of this period include *Duo for Flute and Piano* (1972), and *Three Pieces for Clarinet and Piano* (1975).

The late 1970s were times of personal change for Maslanka; he faced divorce, depression, and other psychological tribulations.⁶ Maslanka described this period as "a complete falling apart."⁷ During this time, he developed an interest in human psychology and became very involved with studying psychological writings.⁸ One of the main psychologists Maslanka studied was Carl Jung and his process of active imagining. According to Jung, active imagining involves

¹ Bolstad, 14-16.

² Jermone Rosen, review of *Three Pieces for Clarinet and Piano*, by David Maslanka, in *Notes*, Second Series, Vol. 42., No. 3 (March 1986), 649.

³ Bolstad, 15.

⁴ Maslanka, *Shibui Symphony and String Quartet*, 5.

⁵ Ibid.

⁶ Bolstad, 16; Ambrose, "David Maslanka's Symphony Number Three: A Relational Treatise on Commissioning, Composition, and Performance," 307.

⁷ Bolstad, 162.

⁸ Booth, "An Analytical Study of David Maslanka's *A Child's Garden of Dreams*," 3.

a unification of the conscious and unconscious mind (also known as the dream space). The unconsciousness is comprised of everything one knows but isn't necessarily thinking about.⁹ When the conscious and unconscious minds unite "man becomes whole, integrated, calm, fertile, and happy."¹⁰ Active imagining involves letting the unconscious mind make its connection to the universal sources; these connections are never direct, but rather appear in the form of dream images.¹¹ In this way, people can free themselves of external influences and participate with their dream space. Meditation and self-hypnosis became an integral part of Maslanka's daily life.¹² In a paper delivered to the Society of Composers Incorporated in 1998, Maslanka described that his meditation led to "a persistent exploration of [his] 'inner landscape.' [He] found that [he] could 'descend' into [his] unconscious dream while still awake. This exploration brought to light a dream space to which [he] could consistently return."¹³ Perhaps the most famous piece resulting from this new approach is *A Child's Garden of Dreams* (1981).

His adoption of meditation and Jungian philosophy marks a significant shift in his composing process. Rather than trying to be the creative force in music, Maslanka became a channel through which music flows from the unconscious mind. Of the change in his compositional style, he says:

I can look back and see that I was moved as a composer by the same things which continue to move me after the discovery of these ideas of Jung. So it is not a matter of a drastic change except as much as a reversal of understanding of how one does this... These things became conscious, and I began to explore what the implications of that were. That led me to go from the idea of receiving something or opening to a musical

⁹ Carl Jung, *The Basic Writings of Carl Jung*, (New York: Modern Library, 1959), 55.

¹⁰ Carl Jung, *Man and His Symbols*, (Garden City, New York: Double Day and Company, Inc, 1964), 14.

¹¹ Maslanka, interview with author 3 February 2013.

¹² Booth, 2; Wester, 12.

¹³ David Maslanka, "Some Things That Are True: Reflections on Being an Artist in the Present Age," Paper presented at the Society of Composers Incorporated Region VIII Conference, Missoula, Montana, 20 November 1998. In Bolstad, 17-18.

quality to deliberately going into my mind to find the qualities that wanted to unfold. And yet I can see in the earlier pieces that dream process is already at work. So then it's a matter not of the differences between the old pieces and the new pieces but the fact that they all do connect to the dream space in that way.¹⁴

Meditation is akin to traveling through one's unconsciousness, and music can reflect the experiences along that psychological journey.¹⁵ Coupled with his compositional skill, meditation allows Maslanka to access a broad spectrum of human emotion.¹⁶ One of his main methods of meditation is walking, an act by which he is able to open his mind and ask questions of the dream space.¹⁷ Maslanka describes this process at some length, stating that:

It starts with clearing the mind... I do this by walking because it is my preference but it can be done by sitting quietly with no disturbances... And then simply begin to let your mind tell you what's on your mind... Because without you thinking about anything, there is a whole bunch of stuff that is occupying your mind space at any given time. Then identify something. A thought will come to mind. Take that thought and identify it—see the thought—and then mentally I put it on a balloon and I watch that balloon float away. Next thought... I continue this process for as long as it takes until I can't think of anything anymore. And once you've done that, then your mind in that moment is awake and open but it's not thinking about anything. Nothing is being asked of me in this moment, and I'm not asking anything in this moment.... And then at that moment you have the option of simply staying in that space for a length of time and giving yourself that little mental vacation... And then don't think about it. Because it is not a think process. It's a process of letting your unconscious mind make its connection to the universal sources.¹⁸

After 1980, his music became much less academic in nature, with emotion and tonality acting as guiding factors.¹⁹ Allen Cadwallader and David Gagné suggest music parallels life in that both have a set of expectations that are satisfied, denied, or postponed.²⁰ Maslanka's employment of clearer tonal language carries a set of harmonic expectations with it, which are

¹⁴ Maslanka, interview 3 February 2013.

¹⁵ Craig Wright, *The Maze and the Warrior: Symbols in Architecture, Theology, and Music*, (Cambridge: Harvard University Press, 2001), 234.

¹⁶ Hippensteel, "A Study of David Maslanka's *Unending Stream of Life*," 15.

¹⁷ Peterson, "An Interview with David Maslanka," 106.

¹⁸ Maslanka, interview 3 February 2013.

¹⁹ Bolstad, 16.

²⁰ Allen Cadwallader and David Gagné, *Analysis of Tonal Music: A Schenkerian Approach*, 3rd ed., (New York: Oxford University Press, 2011), 52.

allows for a direct link to emotion. Moreover, the motion through harmonies and colors allows listeners to journey through their dream spaces. The expectations that accompany tonal language allows audiences to be participants in Maslanka's music rather than passive listeners. Because Maslanka's music is so evocative and organic, many people experience an emotional or visceral reaction to his work.²¹

Aside from walking, another of Maslanka's methods of meditation is the daily playing of Bach chorales. Having been exposed to them as a child and throughout his education, the chorales are embedded in Maslanka's unconscious mind; he regards them as a pinnacle of Western art music.²² From 1980 onward, Bach chorale melodies often surface in his compositions. Maslanka also incorporates original chorale melodies in the music, which are heavily influenced by the *371 Chorales*.²³ For Maslanka, chorales are a great source of musical power.

[The chorales are] vocal music and [they come] into the body through the voice rather than through an intellectual analysis. If your first approach to each chorale was to sing it several times, then you establish it as music and you establish a personal experience with each line. Then it becomes powerful. Because what happens with it, without intellectual analysis, is that you are able to simply experience the qualities of relationships that happen among those lines. And this is what I do. I don't analyze the chorales.... But it's all singing and direct experience of this music. And it is a powerful pleasure for me to do this everyday.²⁴

Thus, Maslanka's compositional style has developed with his life experiences. Although all of his music has a tonal basis, his earliest works are very dissonant. Through meditation, Maslanka derives music from his unconscious mind, an area referred to as the dream space. His music after 1980 exhibits a tonal language and tonal relationships, which allow for a breadth of

²¹ Wester, 54.

²² Breiling, 10-11.

²³ Bolstad, 21.

²⁴ Maslanka, interview 3 February 2013.

emotional expression. Bach's chorales, which are a part of Maslanka's unconscious mind, frequently appear in his compositions. *Eternal Garden* draws heavily from the influences of both Jung and Bach.

Chapter Three: *Eternal Garden* Commissioning Parties and Program Notes

Margaret (Peggy) Dees was the consortium head for *Eternal Garden*.¹ It was she who first asked David Maslanka to write a concerto for clarinet. The result of that collaboration was *Desert Roads: Four Songs for Clarinet and Wind Ensemble*, which she premiered with the Dallas Wind Symphony. However, Dees's passion for Maslanka's music was such that she wanted to perform the piece more often, but did not have a wind ensemble readily on hand. There was a need for a smaller-scale work. She commissioned him to write a piece for clarinet and piano, and *Eternal Garden* materialized. Twenty-one other parties also contributed to the commission:

Frank Kowalsky, John Weigand, Elizabeth Gunglogson, Steve Becraft, Professor London-Silas Shavers and the Lambda Rho chapter of the Phi Mu Alpha Sinfonia of Northwest Mississippi Community College, Jeremy W. Reynolds, Kenneth Grant, Richard MacDowell, Deborah Chodacki, Osiris J. Molina, J. David Harris, Jeffrey R. Boehmer, James Campbell, David Odom. Tod Kerstetter, David Shea, Joseph M. Eller, David Gresham, Dr. Carol Jessup, Andrea Steele, Kip E. Franklin and Mina Son

¹ A complete and detailed history of the relationship between Ms. Dees and David Maslanka may be found in Kimberly Wester's dissertation, "Expressive Interpretation in David Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano*," 52-55, and 130-142.

Four songs comprise the work, with no pause between the third and fourth.

Eternal Garden: Four Songs for Clarinet and Piano

- I. Lamentation
- II. On Chestnut Hill
- III. Elegy
- IV. Eternal Garden

Composer's Program Note²:

It is my task as a composer not to presume from the start that I know what the music is supposed to be; my job is to listen, and to follow the impulse that comes through me as faithfully as I can. What came out in this case are four deeply meditative "songs." After some reflection I can say that this music is about the need to stop and simply to be; to stop thinking, stop planning, stop worrying, stop presuming to know how we are supposed to act in the world. Life as we are doing it on this planet has begun to look suicidal. There has to be a different path.

I was given images of widespread suffering and destruction. This music is about the transformation of suffering. I have no illusion that a single piece of mine will end world suffering, but it opens the possibility of real peace in me as an individual. There is not a path to world peace; peace is the path, and it begins inside each person.

² Maslanka, notes to *Eternal Garden: Four Songs for Clarinet and Piano*, Maslanka Press, 2009.

Part Two

Eternal Garden: Four Songs for Clarinet and Piano

Chapter One: “Lamentation”

The opening movement begins with three iterations of quintal harmony built off the pitch F. Interpolated between each quintal sonority are collections of pitches that constitute the main motive of the movement, which hinges on the semitone interval—in particular the descending semitone.



Figure 1.1 *Eternal Garden*, “Lamentation,” mm. 1-7

Opening sonorities and main motive

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The motivic material is best thought of in two segments: one ascending from A-flat to G, and the other descending from G to A-natural:

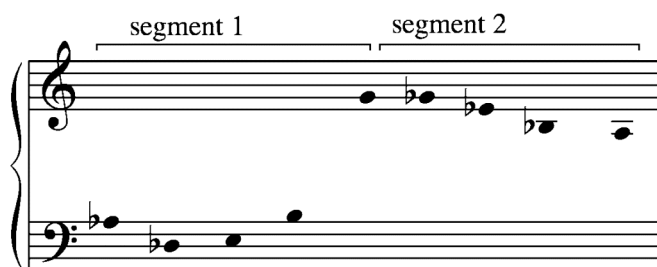


Figure 1.2 Segmentation of the “Lamentation” motive

Upon hearing the motive, one can easily discern the importance of the falling semitone in segment 2. At the line’s peak, the G-natural falls to G-flat, and the motive concludes with a falling semitone from B-flat to A-natural. Considering the entire musical line, more semitone relationships exist between the two segments.

Each member of the first segment has a corresponding partner in segment two a half step lower, with the E to E-flat motion being displaced by register. The A-natural at the end of the motive eventually falls to A-flat on the second statement of the motive, and thus it pairs with the A-flat in segment one. This A-flat/A-natural dyad is a unifying feature of the movement, and it encloses the motive. The sustained pedal in the piano allows for all of the tones of the motive to be heard simultaneously. The effect is a chromatic fog that clouds the open sonority of the F-C-G tri-chord, thus obscuring any sense of triadic harmony.

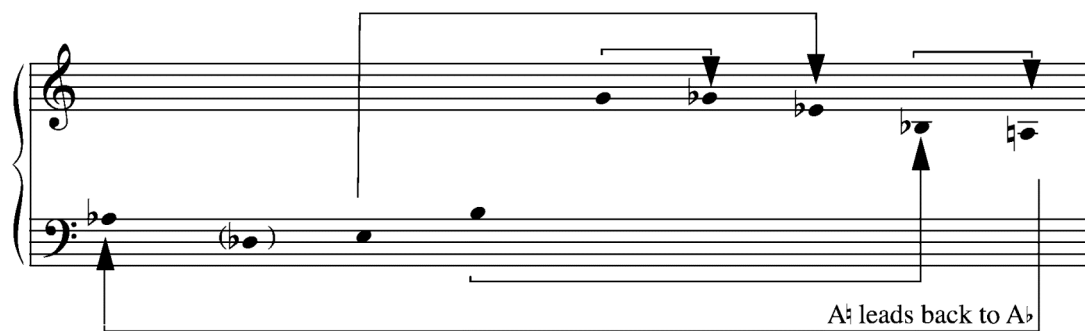


Figure 1.3 Semitone pairings in “Lamentation” motive, mm. 2-7

The one outlier is the D-flat as it does not have a semitone partner in segment two. However, its place is explained when considering how the motive relates to the opening quintal sonority. The entire idea spins of the initial F-C-G tri-chord. By normalizing the register, this becomes clearer:



Figure 1.4 Evolution of motive from quintal sonority, mm. 1-7

The A-flat, G, and G-flat all evolve from the initial G. Similarly the D-flat, B-natural, B-flat, and A-natural stem from the initial C. The E-natural and E-flat fall out from the fundamental F.

These voices primarily move by descending semitone as well.

The descending semitone is central for the movement because it has historical significance as an expression of grief or sorrow, especially in vocal music.¹ Maslanka considers singing as a direct musical experience,² and he imbues his instrumental music with intimate qualities inherent to vocal music. As with many of his multi-movement works, Maslanka calls these pieces songs, thereby connecting them to the Romantic idea of songs without words.³ Romantic gestures are prevalent throughout David Maslanka's music,⁴ and the sorrowful nature of the minor second abounds in the "Lamentation." As the composer points out: "You have this wrench of your heart almost instantly in this music."⁵ Many composers throughout history use the descending semitone to express mourning, weeping, or pain.⁶ Even Maslanka uses the semitone as a prominent feature in the "Lament" from his Symphony No. 3. In this case, the semitones provide an ominous background for the tenor saxophone solo.⁷

¹ "Chromaticism," *Harvard Dictionary of Music*, 4th ed., ed. Don Michael Randel (Cambridge: Harvard University Press, 2003), 176.

² Maslanka, interview 3 February 2013.

³ David Maslanka, *Desert Roads*, composer's notes from the score, Maslanka Press 2004.

⁴ Paul Phillips, "David Maslanka," *New Grove Online* <accessed 12 September 2013>; Ambrose, 4.

⁵ Maslanka, interview 26 February 2010.

⁶ In Mozart's "Lacrymosa" from the *Requiem*, the vocal line descends from D to C-sharp on the word "mourning." "When I am Laid in Earth" from *Dido and Aeneas*, Purcell employs a lament bass, filling in all of the semitones between the tonic and the dominant. Schubert's "Gefror'ne Thänen" (Frozen Tears) from *Winterreise* also features the descending semitone on the word "thänen" (tears), which he accentuates by doubling the vocal line in octaves with the piano.

⁷ Alston, 91.

IV

14.

J=ca 86 lament

Figure 1.5 David Maslanka's *Symphony No. 3*, Mvt. IV "Lament" mm. 1-6

Semitone prominence

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The descending semitone relationship prevails throughout the "Lamentation." Following its initial presentation, the motive is measured out beginning in measure 8, with changing time signatures dictating the duration of the sonorities. The clarinet joins the texture entwined at the unison with the piano right hand. Its first three pitches (A-flat, G, and A-natural) outline the first, middle, and final pitches of the motive, respectively. On the restatement of the motive in measure 11, the clarinet breaks away from the piano, and rises toward a sustained F-sharp. Maslanka expands the musical space by representing the descending semitone as its inversional equivalent of the ascending major 7th (as in measure 12). The strident quality of the inverted interval is harsh and jarring.



Figure 1.6 *Eternal Garden*, “Lamentation,” mm. 8-13

Motivic entwining and clarinet ascent

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Regarding the tempo indication, the accelerando should take place sooner rather than later so that measure 16 is able to charge forward.⁸ As the clarinet ascends in the texture toward the sustain, the piano repeatedly strikes the A-flat/A-natural dyad in the upper register before it is finally taken up by the clarinet in measure 17. The registral displacement of the dyad together with Maslanka’s indication to rapidly speed up adds a sense of agitation and creates momentum that is ultimately released in measure 18.



Figure 1.7 *Eternal Garden*, “Lamentation,” mm. 14-17

Repetition of the A-flat/A dyad

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⁸ Interview, 26 February 2010.

At measure 18, the clarinet emerges with a “sharp cry” based on the A-flat/A-natural dyad.⁹ This gesture is indicative of the suffering and destruction Maslanka envisions at the outset of the work. The G-natural, being a semitone lower than A-flat, extends the dyad and reinforces the semitone relationship

2 **Suddenly slower** (♩ = ca. 76)
flexible, expressive

Figure 1.8 *Eternal Garden*, “Lamentation,” mm. 18-20
Extension of the A-flat/A dyad & descending semitone cells
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The music becomes increasingly dense and tempestuous. D-based sonorities shape the piano’s harmonies, with the first D-minor 9th chord leading to a D-diminished sonority. The agent of this change is again the A-flat/A-natural dyad. By the descending motion from A to A-flat, the sonority becomes increasingly dissonant, with the more discordant harmony lingering an extra beat in the 5/4 measure. The clash between the E-natural in the left hand and the lowest F of the right hand amplifies the dissonance. Additionally, the cascading sixteenth note figures in measure 18 appear a semitone lower in measure 19 (see Figure 1.7). This is akin to the initial segmentation of the motive only with larger collections of pitches. The repeated B-diminished sonorities encircled by G octaves in the outermost voices intensify the agitation in measure 21.

⁹ Ibid.

The encapsulating G's clash with the A-flat placed directly in the middle of the piano texture. The clarinet wails on the tritone between D and A-flat before soaring up to a high E-flat, the highest note heard thus far in the piece. In a challenging gesture, the piano swirls downward in a D-diminished seventh sonority in powerful opposition to the clarinet's ascent to E-flat.¹⁰ The density of the harmonic texture and the doubling of dissonant intervals are reminiscent of Maslanka's early compositional style.¹¹ The clarinet breaks away from the dense texture in a brief cadenza-like soliloquy before being rejoined by the piano in measure 25.

The image displays a musical score for measures 21-24 of 'Lamentation' from the piece 'Eternal Garden'. It features two staves: a top staff for the clarinet and a bottom staff for the piano. The clarinet part begins at measure 21 with a series of ascending notes, marked with a slur and the text 'soaring up'. It continues through measure 24 with a triplet of notes marked '3' and 'tempo ad lib.'. The piano part also begins at measure 21, with a circled section of notes marked 'G's enclosing B-dim. harmony'. This section is followed by a descending line marked 'swirling down'. At measure 24, the piano part has a 'hold back...' marking. The score is in 3/4 time and contains various musical notations including slurs, triplets, and dynamic markings.

Figure 1.9 *Eternal Garden*, “Lamentation,” mm. 21-24
Dissonant harmonies and clarinet soliloquy
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Leading into measure 25, a descending semitone reoccurs from F to E across the barline. Unlike the sorrowfulness infused in the interval before, here the semitone takes on a different

¹⁰ Ibid.

¹¹ Bolstad, 16; David Maslanka, “Shibui Symphony and String Quartet,” 5.

quality. The motion from F to E pulls the music into C major and a clear sense of tonality and tempo emerges for the first time in the piece. In this instance, the semitone takes on an “unutterably sweet” quality.¹²

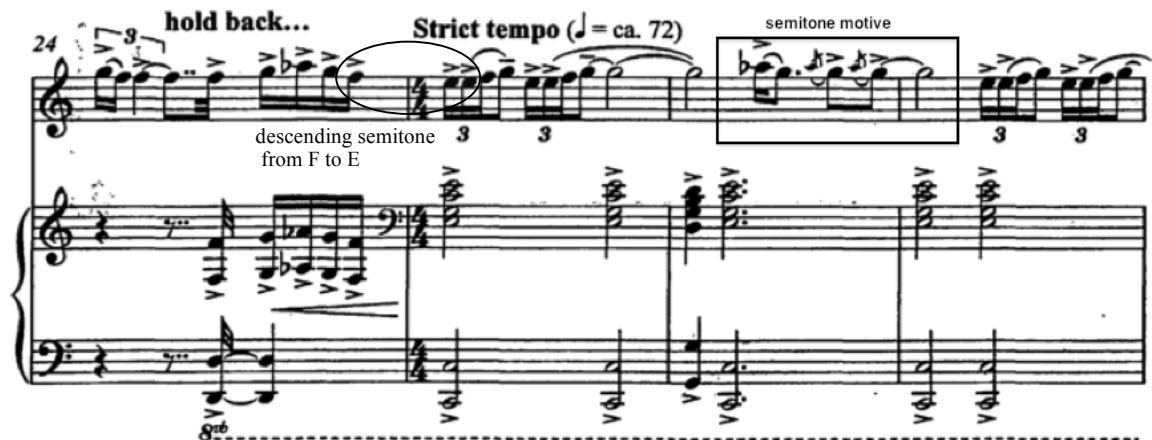


Figure 1.10 *Eternal Garden*, “Lamentation,” mm. 24-27
Emergence of C-major tonality
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The C-major tonality is noteworthy because Maslanka feels that particular key has a “fundamental, vibrant, and universal energy.”¹³ Here the sounds should be very full from both the clarinet and piano, continuing from the fortissimo established at measure 17. Maslanka asks that this section possess a sort of “bursting” quality that “ought to seem like the climatic point of the whole piece.”¹⁴ The clarinet melody decorates the piano’s underlying harmonic scheme and in measure 26 recalls the semitone motive from the opening of the movement.

One of the many challenges of this work is performers’ ability to maintain energy through prolonged, sustained passages of sound. The composer describes this as the single most difficult element of the piece: the fact that there is “no holding back.”¹⁵ The fortissimo dynamic

¹² Maslanka, email correspondence with the author, 3 September 2013.

¹³ Roy Breiling interview with Gregg Hanson, 24 September 1999. In Breiling, 16.

¹⁴ Interview, 26 February 2010.

¹⁵ Ibid.

established at measure 17 does not let up until the area of measures 30 and 31, where the composer has indicated to diminuendo gradually. In order to make the sustained fortissimo a bit more manageable, players may sneak a breath between beats 2 and 3 of measure 27 and then strictly adhere to the composer's breathing indications thereafter. It is crucial that the dynamic steadily taper off, thereby gradually releasing all of the energy.¹⁶ The indication to "*hold back a bit*" aids in winding down the momentum and foreshadows the approaching tempo change.

There is an interesting conflict between melody and harmony at the end of the chorale. The harmony in measure 35 clearly possesses a dominant function, but the melodic E-natural is not a member of the chord and creates a dissonance with the chordal tone F.



Figure 1.11 *Eternal Garden*, "Lamentation," mm. 34-37

F/E conflict and harmonic evasion

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The melodic E could be labeled as an escape tone since it is approached by step and resolves by leap. However, there is a deeper implication to the E. The pitch creates a half-step dissonance with the harmonic F, which is reminiscent of the semitone motive in the opening of the movement and the connotations associated with it. The fact that the E resolves by downward leap to achieve melodic closure on the tonic note has the effect of a musical sigh. Although melodic closure occurs, Maslanka evades harmonic closure. The G dominant-seventh chord in

¹⁶ Ibid.

measure 35 is expected to resolve to its tonic of C major.¹⁷ Instead the harmony deceptively moves to A minor. Although this motion satisfies the traditional rules of voice leading, it is not what is expected. The chordal 7th F resolves as expected down by semitone to E, but the root motion from G to A evades the expected resolution. The same motion from F to E that initially drew listeners into the chorale at measure 17 now pulls them into a more melancholic sonority.

Evading harmonic closure foreshadows the return of the opening melodic material and its despondent character. After the melody achieves closure in measure 36, it immediately descends by semitone from C to B-natural. Open fifths on E and B in the piano accommodate the shift and recall the quintal sonorities that opened the movement, only here a semitone lower.

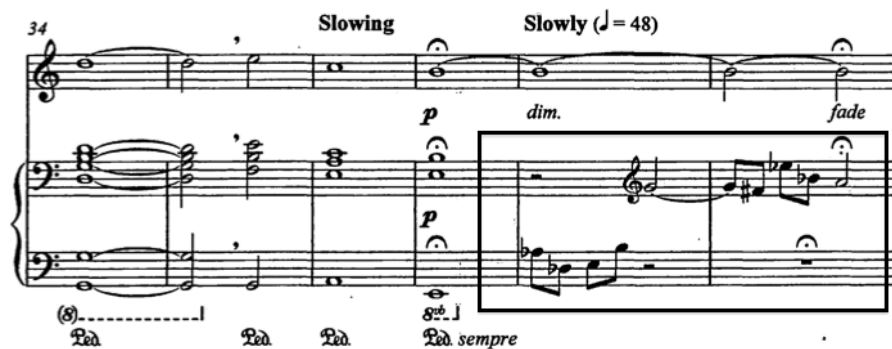


Figure 1.12 *Eternal Garden*, “Lamentation,” mm. 34-39

Return of opening motive

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The motive returns in measure 38 in a slower, steadier rhythm than its initial presentation. Again, the tempo of 48 must be adhered to strictly. The clarinet’s sustained B evaporates into the piano texture.¹⁸ In the final measures of the movement, the motive appears one final time in its entirety, and then fragments before dissipating altogether. The continuation into the piano’s high register adds to the effect of the motive breaking apart, as that range is increasingly thin with little resonance. The A-flat/A-natural dyad appears again in the extreme high register of the

¹⁷ See Allen Cadwallader’s discussion about harmonic expectations, 51-52.

¹⁸ Maslanka, interview 26 February 2010. Should the clarinetist’s sound cut out before the duration of the note, do not attempt to reenter. Instead fade away into the piano texture.

piano in measure 41 and for the final time from measure 42 to 43 (A-flat is represented as G-sharp). The movement concludes with a descending semitone from G-sharp and comes to rest on G-natural.

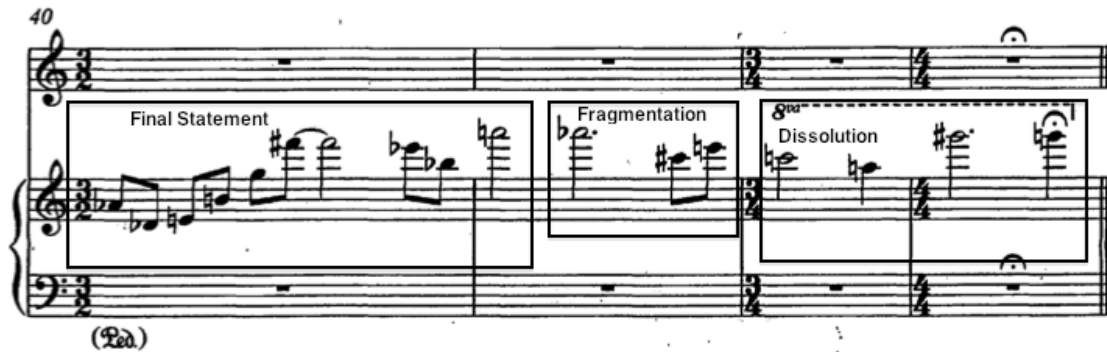


Figure 1.13 *Eternal Garden*, “Lamentation,” mm. 40-43
Dissolution of the motive
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Overall, the descending semitone, which connotes sorrow and grief, shapes the “Lamentation.” Of these the most prevalent is the semitone from A-natural to A-flat, with the semitone from F to E also playing an important role. At times Maslanka represents the descending semitone with its complement of the ascending major 7th, creating a jarring effect. The dissonant and turbulent opening is gives way to a powerful chorale melody in the key of C major. Eventually, the chorale yields to the return of the opening material, which evaporates into silence. The anguish that saturates this opening movement sets the tone for the rest of the work.

Chapter Two: “On Chestnut Hill”

“On Chestnut Hill” was originally conceived as the fourth movement of Maslanka’s *A Litany for Courage and the Seasons*.¹ Scored for SATB chorus, clarinet, and vibraphone, the work was commissioned by Robert Isgro and the Geneseo Chamber Singers and was premiered in April 1988 by the University of Connecticut Concert Choir under the direction of Peter Bagley.² Chestnut Hill refers to the place where Richard Beale lived in Geneseo, New York, while teaching at SUNY Geneseo with David Maslanka.³ As he frequently does in his vocal works, Maslanka takes the text from Beale’s original poetry:

On Chestnut Hill I lean against the wind.
I walk along the grass and the Solomon’s seal
And watch the yellow moon begin its rise.
I lie where the deer have lain, and ask the skies
Impossible questions: Is this phantom real?
Who made both night and day?
Is it wise to wish the night away?

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In explaining why this music appears in *Eternal Garden*, Maslanka says:

My relationship with the text goes way back because I wrote it as vocal music. I selected it initially. I have always liked the music and the quality that came out of it. It is phantom in its own way, and the way in which it dies away... The way in which the music dies away has always stuck me as very powerful... There is the questioning which takes place in this music. And I think the rest of the piece is not necessarily a question but it is the answer.⁴

¹ For an analysis of the entire original work, see Leslie Blackwell, “An Analytical Study of David Maslanka’s ‘A Litany for Courage and the Seasons,’” (DMA diss. University of Kentucky 2002).

² David Maslanka, official website, < www.davidmaslanka.com >.

³ Blackwell, 126; Maslanka, e-mail correspondence, 3 September 2013.

⁴ Maslanka, interview 3 February 2013.

Maslanka incorporates this questioning into the music through harmonic ambiguity, particularly blurring the tonality between major and relative minor. This is apparent in the opening phrases of the movement. The first clearly begins in C major and cadences on A minor.



Figure 2.1 *Eternal Garden*, “On Chestnut Hill,” mm. 1-4
 Melody in C major; cadence on A minor
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The next statement in the clarinet features the same melodic line, but here it is harmonized in A minor throughout.



Figure 2.2 *Eternal Garden*, “On Chestnut Hill,” mm. 5-6
 Melody harmonized in A minor
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The same ambiguity occurs on the line “Who made both night and day?” In the choral score, the line repeats with the word “day” harmonized first on A minor and then on C major. This is also true of the parallel passage in *Eternal Garden*.

The musical score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It spans measures 21 to 24. The lyrics are "made both night and day? — who made both night and day?". The key signature changes from A minor (one flat) in measure 21 to C major (no flats) in measure 23. Performance markings above the staves include "faster" (measure 21), "accel." (measure 22), "faster yet" (measure 23), and "suddenly slower. push ahead" (measure 24). Dynamics include "fp" (fortissimo) and "f" (forte). The score is written in 4/4 time.

Figure 2.3 *A Litany for Courage and the Seasons*, IV. “On Chestnut Hill,” mm. 21-24
C Major/A minor ambiguity

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Aside from the shifts between major and minor, Maslanka achieves tonal ambiguity through open-fifth sonorities, especially at cadence points. The absence of a clearly definable chord eschews a definite sense of key. These open-fifth ambiguities are increasingly common as the poem progresses toward the “impossible questions.” The open sonorities contribute to the mystery of the questions being asked.⁵ Just as the questions remain unanswered in the poem, a definite sense of key never emerges in the music.

⁵ Blackwell, 137.

Line	Harmony at Cadence	Measure
1 “I lean against the wind”	A minor	4
1 (repeated-clarinet descant)	A minor	6
2 “and the Solomon’s Seal”	E minor	9
3 “watch the yellow moon begin its rise”	F-sharp quartal/quintal	12
4 “where the deer have lain”	G minor and A quartal/quintal	14
4 (repeated)	G minor and G quartal/quintal	16
5 “is this phantom real?”	A quartal/quintal	20
6 “who made both night and day?”	A minor	22
6 (repeated)	C major	24
7 “is it wise to wish the night away”	quartal/quintal	28 ff.

Table 2.1
Harmonic cadence points in “On Chestnut Hill”

Additionally, the open sonorities reflect the naturalistic imagery contained in the poem. The wind, grass, Solomon’s seal, yellow moon, deer, and sky all evoke a vast expanse of earth. The first-person narration of the poem suggests the protagonist is alone amidst all this questioning his existence along with that of the phantom, which Maslanka associates with God.⁶

Along with the open cadence structure and vague tonality, the song’s character shifts rapidly. In measures 17 and 18 (“impossible questions”) the energy escalates by way of accelerated rhythm, mounting dynamics, and increased harmonic density, finally boiling over with the clarinet at the end of measure 18. Immediately thereafter the character changes: it is significantly slower in tempo, homorhythmic, and dynamically subdued (“Is this phantom real?”). From there the agitation builds again beginning in the clarinet and charges forward through measures 21-25 (“Who made both night and day?”) before arriving at the climax in measure 26 (“Is it wise to wish the night away?”).

⁶ Blackwell, 125.

The musical score for "On Chestnut Hill" from *Eternal Garden* (measures 17-26) is presented in three systems. The first system (measures 17-19) includes a piano part with a *ff* dynamic and a violin part with a *p sub.* dynamic, both marked *Suddenly slower*. The second system (measures 20-23) features a piano part with a *big* dynamic and a violin part with a *f* dynamic, both marked *accel.* and *ten.*. The third system (measures 24-26) includes a piano part with a *cresc.* dynamic and a violin part with a *ff* dynamic, both marked *Suddenly slower* and *move ahead..*. The score is divided into three systems, each enclosed in a box.

Figure 2.4 *Eternal Garden*, "On Chestnut Hill," mm. 17-26

Rapid character shifts

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All of the questioning and uncertainty that takes place in this movement is a microcosm of *Eternal Garden* as a whole. In the program notes for *Eternal Garden* Maslanka writes:

Life as we are doing it on this planet has begun to look suicidal. There has to be a different path. This music...opens the possibility of real peace in me as an individual. There is not [a] path to world peace; peace is the path, and it begins inside each person.⁷

⁷ Maslanka, program notes to *Eternal Garden*.

Thus, the protagonist's questioning the existence of himself and of God marks an introspection that the piece as a whole is calling for in each of us.

The absence of the SATB chorus and vibraphone in *Eternal Garden* presents many textural differences from the song's original version. For the most part, the clarinet part is preserved, with only a few elaborations and additions; the piano adopts the bulk of the choral and vibraphone writing. As Leslie Blackwell notes, the choral version of "On Chestnut Hill" emphasizes different groups of men's and women's voices, "with only brief appearances of full four-voiced sonorities."⁸ Similarly, in *Eternal Garden* the choral music is divided between the upper and lower registers of the piano. Many of the vibraphone parts are elaborated through piano arpeggiations, though occasionally the clarinet fills in the vibraphone flourishes.

The chief difference in the clarinet part between the two versions occurs on the line: "And watch the yellow moon begin its rise." In *A Litany for Courage and the Seasons* the divided tenors sing the lyric accompanied by rapid trills in the clarinet, which oscillate between the notes of the tenor divisi. The indications of "*sotto voce*" and "*ghostly*" suggest a whispered, murmuring quality to the sound.

⁸ Blackwell, 126.

Figure 2.5 shows a musical score for the piece "On Chestnut Hill" from *A Litany for Courage and the Seasons*, IV. The score is for measures 10-12. It features four staves: Tenor (T), Bass (B), Clarinet (Cl.), and Violoncello (V.). The Tenor part has the lyrics "And watch the yellow moon begin its rise." The score includes performance instructions: "(d.v.) pp sotto voce" for the Tenor, "tr very rapid trills" for the Clarinet, and "ghostly" and "rbr." for the Violoncello. Dynamics include pp and p.

Figure 2.5 *A Litany for Courage and the Seasons*, IV. "On Chestnut Hill," mm. 10-12
 "And watch the yellow moon begin its rise."
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In *Eternal Garden* these indications do not appear. Instead, the piano performs the tenor divisi, with the clarinet in unison with the lowest voice, which presents challenges for intonation since the clarinet is usually sharp at soft dynamics in this range. To help keep the pitch low, the left-hand F#/C# lever can be added to the F-sharp in measure 12. Although the music does not explicitly indicate it, the decrescendo in measure 10 implies the same "sotto voce" and "ghostly" quality present in *A Litany for Courage and the Seasons*.

Figure 2.6 shows a musical score for the piece "On Chestnut Hill" from *Eternal Garden*. The score is for measures 10-12. It features two staves: Piano (P) and Clarinet (Cl.). The Piano part has a decrescendo in measure 10. The Clarinet part has a trill in measure 12. The score includes performance instructions: "p" for the Piano and "tr" for the Clarinet. Dynamics include p and pp.

Figure 2.6 *Eternal Garden* "On Chestnut Hill," mm. 10-12
 "And watch the yellow moon begin its rise."
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In *A Litany for Courage and the Seasons*, the clarinet tacets from measure 19-27. This corresponds to the poem's impossible questions: "Is this phantom real?," "Who made both night and day," and the first iteration of "Is it wise to wish the night away?" In *Eternal Garden*, Maslanka "pulls the central vocal line into the solo clarinet part, with some instrumental elaborations," thus allowing the clarinet to fully participate in the all music.⁹

In measures 19-20 the clarinet elaborates the original vibraphone part before joining in the texture as the soprano voice in measures 21-28 ("Who made both night and day?").

The image displays a musical score for measures 19-23 of the piece "On Chestnut Hill" from *Eternal Garden*. The score is written for a clarinet and a piano/vibraphone. The clarinet part (top staff) begins with a "Suddenly slower" marking and a *p sub.* dynamic. The piano/vibraphone part (bottom staff) features a "Vibraphone elaboration" marking and a *big* dynamic. The score includes various musical notations such as "accel.", "ten.", "f", "p", and "ad lib.".

Figure 2.7 *Eternal Garden* "On Chestnut Hill," mm. 19-23
Clarinet takes up the vibraphone and soprano line
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⁹ Maslanka, email 3 September 2013.

Measure 26 is the climax of the movement. Flourishes into the high register in the clarinet part in measure 25 allow the instrument to play the melody an octave above the original soprano voice (“Is it wise to wish the night away?”). In this high tessitura the clarinetist should not back away from the sound, but rather stay completely full-voiced until the diminuendo begins at measure 33.¹⁰

Figure 2.8 *Eternal Garden* “On Chestnut Hill,” mm. 24-31

Clarinet flourishes and soprano melody

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After the homorhythmic texture in measures 26-28, the melody occurs in canon between the upper piano, clarinet, and lower piano (“Is it wise to wish the night away?”).

¹⁰ Maslanka, interview 26 February 2010.

The canon lasts for the remainder of the movement, save for a brief coda. Maslanka extends the canon from its original version in *A Litany for Courage and the Seasons*. He interpolates measures 31-33 and augments clarinet melody to accommodate the extension.

At measure 35, the clarinet, which had been playing the soprano line, dips below the piano and assumes the alto voice. In *A Litany for Courage and the Seasons*, the altos take the melody at this point. Thus the clarinet remains the constant melodic voice, and the unison B-natural in measure 35 is the point at which the lines converge.

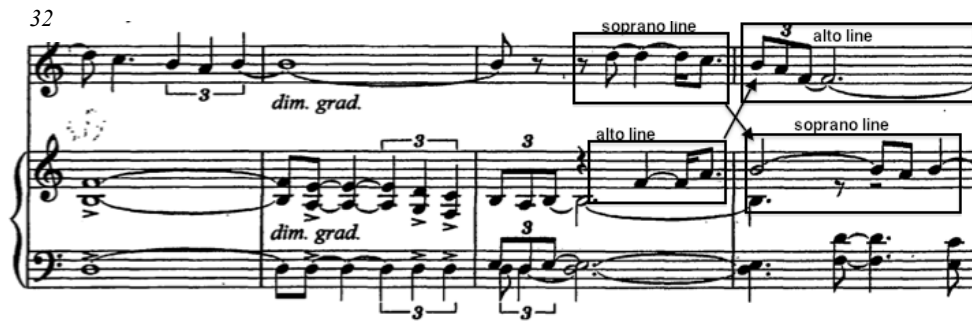


Figure 2.9 *Eternal Garden* “On Chestnut Hill,” mm. 32-35
Voice exchange between clarinet and piano
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Figure 2.10 *A Litany for Courage and the Seasons*, IV. “On Chestnut Hill,” mm. 28-32
Original voicing
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Beginning in measure 33 there is a gradual diminuendo that lasts all the way until measure 45. Maslanka warns that “the danger here is getting too soft too soon... You start

at fortissimo in measure 33, releasing it by degrees until measure 45. So it's a very long release of all that energy."¹¹ At the same time the canon gradually fragments, with the soprano voice (piano right hand) evaporating from the texture at measure 40. Eventually all that remains of the melody is the interval of the ascending major second on the word "away." The ascending major second works in direct opposition to the descending minor second prevalent throughout the "Lamentation." A small coda ensues, recalling the C major/A minor ambiguity heard at the beginning of the movement.



Figure 2.11 *Eternal Garden*, "On Chestnut Hill," mm. 45-50

C Major/A minor ambiguity in closing gesture

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¹¹Ibid.

Chapter Three: “Elegy, August 6, 1945”

On that day, the Enola Gay, an American bomber, dropped an atomic bomb over the city of Hiroshima, Japan. Everything within 500 yards of the center of the explosion was instantaneously incinerated.¹ The repercussions of the event rippled through the fabric of society. Andrew Rotter notes: “popular culture, including literature, art, music, and even humor, reflected global fears of nuclear war.”²

Although Maslanka’s “Elegy” may seem simple upon first glance, it is actually quite a difficult piece. Formally, the song contains three main sections, with a brief introduction and a codetta.

INTRODUCTION	mm. 1-2	B-flat Major
A SECTION	mm. 3-43	B-flat Major
B SECTION	mm. 44-87 mm. 88-129	D focal pitch D Major
A SECTION REPRISE	mm. 130-69	B-flat Major
CODETTA	mm. 170-74	E focal pitch

Table 3.1 Formal layout of “Elegy”

The introduction establishes the tonal base of B-flat major and the tempo of 96 to the quarter note. The repeated pulsating chords act as a heartbeat for the opening section. Strict adherence to Maslanka’s tempos will allow the movement’s musical character to emerge fully.³ If this section is taken too fast or slow, it distorts the pacing of the rest of the movement.

¹ Pacific War Research Society, *The Day Man Lost: Hiroshima, 6 August 1945* (New York: Kodansha International, 1972), 237.

² Ibid, 4-5.

³ David Maslanka, “A Child’s Garden of Dreams,” in Richard Miles, ed. *Teaching Music Through Performance in Band*, vol. 3 (Chicago: GIA Publications, 2000), 596.



Figure 3.1 *Eternal Garden*, “Elegy,” mm. 1-2
Introduction and establishment of B-flat tonality
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Two principal features characterize the movement: long, sustained melodic lines in the clarinet, and rhythmic pulsation in the piano. The instruments must immediately balance each other dynamically. The volume in the piano should be substantial enough to allow the clarinet to match it in measure 3. In the opening phrases of the movement, the volume should remain consistent. As Maslanka states: “being completely in the tones in that register [of the clarinet] will produce a simple, beautiful presence...an unruffled quality that is steady and unwavering.”⁴



Figure 3.2 *Eternal Garden*, “Elegy,” mm. 1-10
Clarinet sustained melody and piano pulsations
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⁴ Maslanka, interview 26 February 2010.

In order to resonate at the soft volume without going sharp, clarinetists should consider the following fingerings (note the shading on the written D):

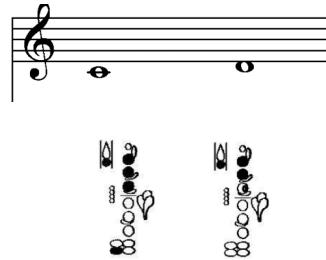


Figure 3.3 Suggested fingerings for opening melody (written pitch)

In adhering to the indicated volumes, the pianist must not accent the harmonic changes in measures 5-9. In fact, only the B-flat major harmony defines the first section. The F major and E-flat major chords that occur in measures 5-8 and measures 14-17 are used as passing sonorities, linking one voicing of the B-flat harmony to another. They have no discrete harmonic function other than to embellish B-flat major.

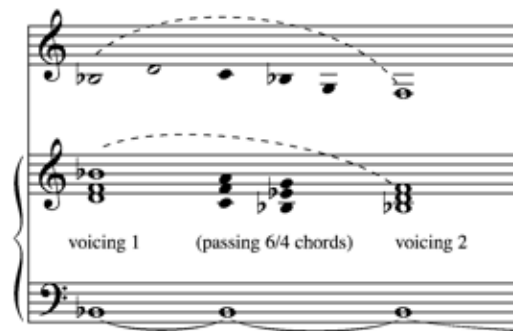


Figure 3.4 *Eternal Garden*, “Elegy,” mm. 1-10
Harmonic Reduction

Perhaps the one exception to the otherwise static atmosphere of the opening measures is the rearticulated B-flat in the piano left hand. Maslanka views this gesture as a bell tolling, but the rearticulation should still remain within the pianissimo dynamic and should not be overly

accented.⁵ These considerations allow the melody to take on a tranquil, meditative, and lyrical quality.

The tempo of 96 to the quarter should be regained right away in measure 21. The volume marking is now piano, so the dynamic should be somewhat stronger than in measure 1, with enough room to decrescendo into measure 22. In this repetition of the melody, the clarinetist is allowed a few liberties in terms of volume. Here, the clarinet (marked piano) should be slightly more present than the piano (marked at pianissimo). Both players should observe the hairpin gesture from measures 23-25, taking care that it remains within the spectrum of the piano indicated. In measures 28-30, clarinetists must not mimic the hairpins in the piano line; instead, they should remain at mezzo piano until both parts diminuendo in measure 37. These swells in the volume allow the melody to become more heartfelt and intimate, adding an element of intensity to this otherwise reserved music.

In concluding the A section, Maslanka emphasizes unresolved dissonances through ten iterations of a tone cluster. Whereas in similar chord voicings the dissonant tone resolves by step, here they are left unresolved.

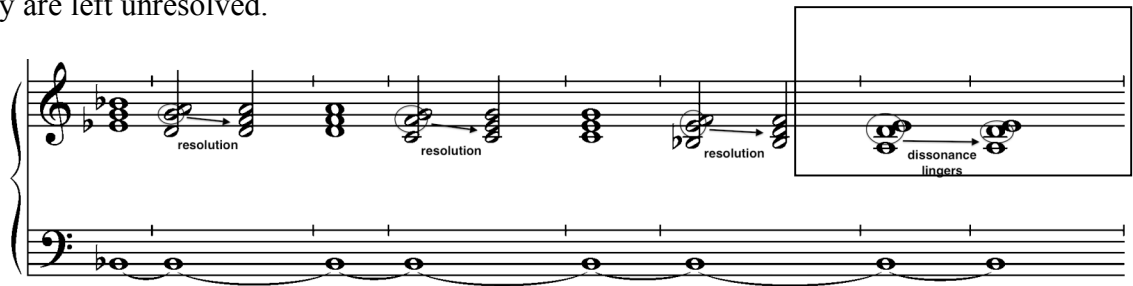


Figure 3.5 *Eternal Garden*, “Elegy,” mm. 34-43
Harmonic reduction

⁵ Ibid.

Although one would expect the D to resolve downward by step, by maintaining it Maslanka creates tension and foreshadows a tonal shift that is realized in the following section. The sustained tension disrupts the tranquil atmosphere.

The unresolved D becomes the tonal center of the new section, taking on the role of the tolling bell previously held by B-flat. In contrast to the A section, which contained complete triadic harmonies, Maslanka initially leaves the B section undefined in terms of major or minor modality. Certainly D is the focal pitch, appearing in the left hand of the piano, but nowhere does an F-sharp or F-natural define the quality of the tonic harmony. Instead, Maslanka writes a stagnant ostinato of open fifths in the piano part. The undefined tonality is disorienting and elicits sentiments of mystery and brooding.

Maslanka exploits the lower registers of both instruments in this section. The D tolling bell, scored well below the bass clef, takes on a grim quality. Similarly, Maslanka uses the clarinet's bottom range, emphasizing its lowest possible pitch—D concert. As much as possible, the clarinetist should allow the concert E in measure 43 to connect and fade into the tolling D in measure 44. The connection allows for greater fluidity between sections.

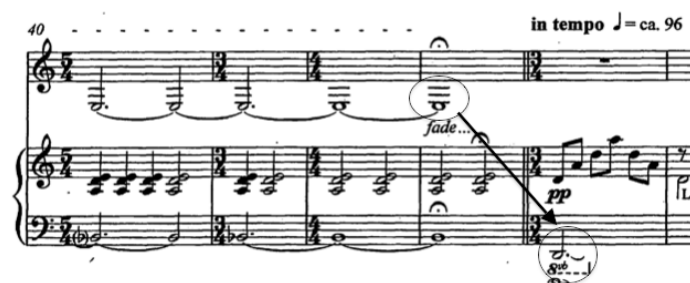
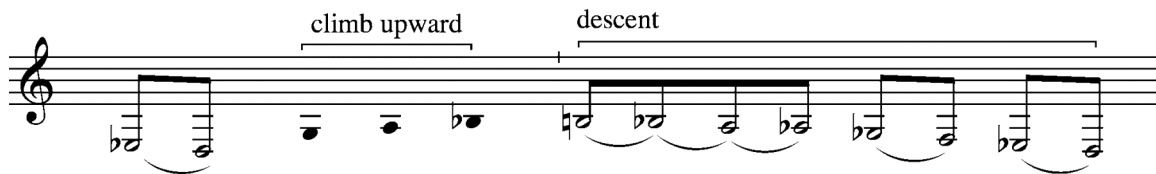


Figure 3.6 *Eternal Garden*, "Elegy," mm. 40-44

Clarinet connection to piano

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The melodic contour echoes the shift to lower registers. The clarinetist plays melodic fragments, often defined by the interval of a falling half step, which carries the same extra-musical meaning



Melodic reduction of clarinet line

Melodic reduction of clarinet line

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Additionally, the rhythmic pulsation is drastically slower than in section A. The rhythm of the tolling bell is augmented. In section A, the B-flat bell sounds every three to four measures (example 3.8), whereas in the B section the D bell occurs every sixteen bars (example 3.9). The increased space between the bell tolls suggests that time is moving slower.

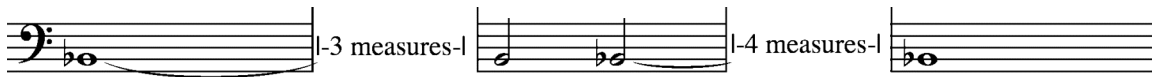


Figure 3.8 *Eternal Garden*, “Elegy,” mm. 1-10

Tolling B-flat bell with short frequency

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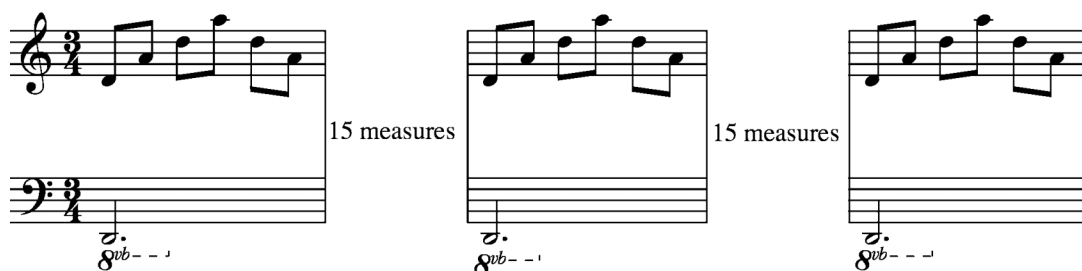


Figure 3.9 *Eternal Garden*, “Elegy,” mm. 44-86

Tolling D bell with longer frequency

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By exploiting low registers, descending contours, melodic fragments, static ostinati, tonal ambiguity, and slow rhythmic pulsations, Maslanka pulls listeners into a bleak emotional state.

After nearly fifty measures of unrelenting open fifths, Maslanka introduces an F-sharp in the piano texture, bringing listeners into D major. Beginning in measure 88, the piano's tolling bell motive departs. In its place are syncopated rhythms in the higher register of the piano. Maslanka likens this section to "little bells."⁶ In terms of contour, the clarinet line is far less fragmented. Although descending motion is still present, the line takes the familiar shape of a D-major scale.



Through continuous melody, major tonality, ascending contour, and absence of the grim bell tolls, Maslanka lifts the lugubrious mood of measures 44-87 and establishes a more resolute, optimistic atmosphere.

Two main differences should be noted in the reprise of the A section. First, the tempo is 72 to the quarter rather than 96. The second difference concerns texture. Maslanka arpeggiates the harmony, and when combined with the slower tempo, the undulating accompaniment suggests a nostalgic recollection of the opening melody. The effect should be reflective, recalling the tranquility of the opening section, but somewhat more distant, as if the peacefulness and intimacy are absent. Because the tempo is slower, the long lines in the clarinet are more difficult, and special care must be taken regarding air regulation. The musical line must be steady yet insistent. A final point about this section concerns measure 150. The markings of “*in tempo*” and “*suddenly a bit more energy*” could be wrongly interpreted as referring to the opening tempo of 96. In fact, the markings refer to the tempo of 72, and are meant to recover the time taken from the ritard in measure 149. Resuming the original tempo would garble the retrospective mood of this section.

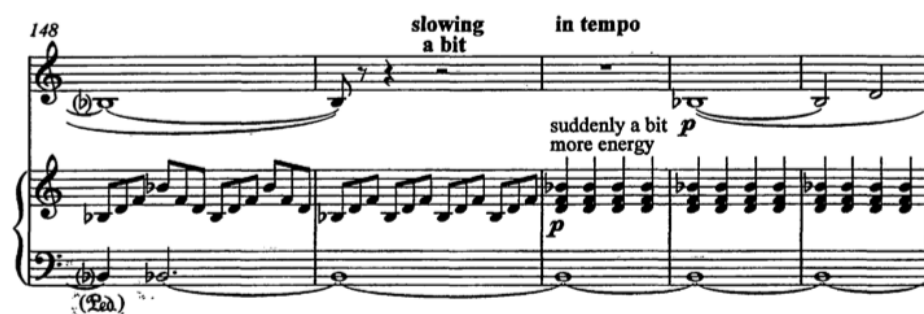


Figure 3.12 *Eternal Garden*, “Elegy,” mm. 148-152
Return to tempo of quarter note=72
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Measures 170-173 are arguably the most important in *Eternal Garden*. The principal function is transitional, bridging the third and fourth movements. However, the construction of the codetta reveals a much more profound purpose. The arpeggiation of perfect fourths recalls the quintal simultaneities of the first measure of the entire work.



Figure 3.13 *Eternal Garden*,
“Lamentation,” m. 1
Opening quintal harmonies
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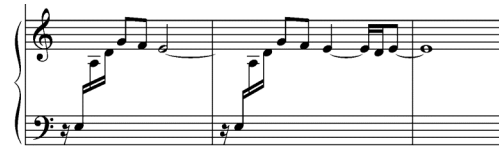


Figure 3.14 *Eternal Garden*, “Elegy,”
mm.170-72

Closing quartal harmonies
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The ascent in contour in measure 174 mirrors that of measure 129, except that this time the register is even higher than before. This is the upper extreme of register for the entire work, which Maslanka juxtaposes with the work’s ultimate low point at the beginning of the fourth movement. The focal pitch E sets up a dominant to tonic relationship between movements three and four.

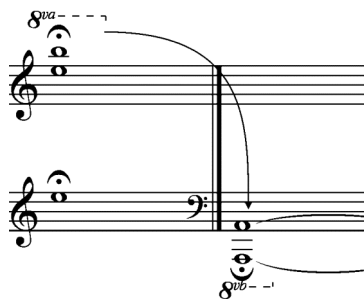


Figure 3.15 *Eternal Garden*, “Elegy,” m. 173 and “Eternal Garden,” m. 1
Juxtaposition of upper and lower registral extremes
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Thus, in four measures Maslanka summarizes the mood of the work before descending into its most meaningful, ominous section. Given that the A tonic is the natural consequent of the E, it would seem that all of the music in the work leads up to this point, and the resolution pulls us downward to the piece's lowest point.

Rejecting violence as a means to solve problems is the critical motivation behind *Eternal Garden*. The lyrical character of the "Elegy" is perhaps evidence of another force existing in opposition to violence, a force that is carrying us through these "suicidal times" at the present.⁷ Thus, in this movement Maslanka juxtaposes violent actions and feelings of peace. The movement is deceptively difficult, and evokes a "tremendous sense of pity."⁸ Within the context of August 6, 1945, the piece is "a deep prayer for the rest of the souls of the people who died there."⁹ Exclusive of its programmatic title, the movement is ultimately an appeal for tranquility in turbulent times.

⁷ Ibid.; David Maslanka, email communication 4 March 2010.

⁸ Maslanka, interview 26 February 2010.

⁹ David Maslanka, email communication 4 March 2010.

Chapter Four: “Eternal Garden”

“Eternal Garden” is the work’s most substantial movement. Maslanka describes it as “a killer” and stresses that performers must exercise extreme patience.¹ He also describes the movement as “entirely interior and meditative.”² For the clarinetist, this movement presents several challenges in terms of intonation, pacing, and especially endurance; not only physical endurance but mental and emotional endurance as well.³

Five chorales comprise the movement, with ostinatos and transitional material interspersed between each.

Chorale 1 (“Herzliebster Jesu”)	mm. 1-16	A minor
Ostinato 1	mm. 18-50	A focal pitch
Transition	mm. 51-60	A major
Chorale 2	mm. 61-76	A major→D minor
Chorale 3	mm. 77-97	B minor→C# minor
Ostinato 2	mm. 98-118	Ab minor→A minor→D minor→ B dim.
Chorale 4 (“Lamentation”)	mm. 119-134	C major→A minor
Transition	mm. 135-153	A minor
Dialogue	mm. 154-166	A focal pitch
Ostinato 3	mm. 167-219	A focal pitch
Chorale 5 (“Herzliebster Jesu”)	mm. 220-240	A minor

Table 4.1 Formal layout of “Eternal Garden”

¹ Maslanka, interview 26 February 2010.

² Maslanka, interview with Peggy Dees-Moseley. In Wester, 89.

³ Ambrose, 301.

The basis of the movement is the melody from J.S. Bach's chorale "Hertzliebster Jesu."



Figure 4.1 J.S. Bach, "Hertzliebster Jesu"⁴
Original version as printed in *371 Four-Part Chorales*

The original words and music for "Hertzliebster Jesu" were written by Johann Heermann and Johann Crüger, respectively.⁵ The chorale appears in many other works. Beyond the *371 Four-Part Chorales*, Bach used the chorale in both his *Saint Matthew Passion* and *Saint John Passion*. It also appears in Maslanka's *Concerto for Alto Saxophone and Wind Ensemble*. Many people have translated the chorale's text into English, but the most popular translation is by Robert Seymour Bridges.

"Hertzliebster Jesu"
translation by Robert Seymour Bridges⁶

Ah, holy Jesus, how hast thou offended,
that we to judge thee have in hate pretended?
By foes derided, by thine own rejected,
O most afflicted!

Who was the guilty? Who brought this upon thee?
Alas, my treason, Jesus, hath undone thee!
'Twas I, Lord Jesus, I it was denied thee;
I crucified thee.

⁴ Johann Sebastian Bach, *371 Four-Part Chorales*, Belwin Mills Publishing Corporation, 30.

⁵ "Hertzliebster Jesu," <http://www.hymnary.org/tune/herzliebster_jesu_cruger>, accessed 21 October 2013.

⁶ "Ah, Holy Jesus," <http://www.hymnary.org/text/ah_holy_jesus_how_hast_thou_offended>, accessed 21 October 2013.

Lo, the Good Shepherd for the sheep is offered;
the slave hath sinned, and the Son hath suffered.
For our atonement, while we nothing heeded,
God interceded.

For me, kind Jesus, was thy incarnation,
thy mortal sorrow, and thy life's oblation;
thy death of anguish and thy bitter passion,
for my salvation.

Therefore, kind Jesus, since I cannot pay thee,
I do adore thee, and will ever pray thee,
think on thy pity and thy love unswerving,
not my deserving.

The chorale questions Jesus's transgressions and asks who is responsible for his suffering. The second verse reveals that man himself is to blame. The placement of this chorale immediately after the "Elegy" is especially poignant. The agency assigned to man in the second verse resonates with the music because the events of August 6, 1945, were the result of mankind's actions.⁷ Rather than enhancing the quality of life, humanity's innovations and developments were used for demolition and violence. As Andrew Rotter notes, the shockwave from the explosion not only obliterated Hiroshima, but also profoundly affected the entire world.⁸ Part of that shock was realization of humanity's capacity to incite destruction. Maslanka references this point in the program notes for *Eternal Garden* by noting that: "life on this planet has begun to look suicidal."⁹ By our own actions, mankind has created a world wrought with devastation and is on a path to self-annihilation. He further clarifies that:

We're in a lot of trouble as a civilization... We are headed and have been headed for my entire lifetime down a very, very difficult path... It is still a problem that nobody really talks about anymore. It's not in the news everyday. Every once in a while you hear about missile reduction talks, but it isn't in the forefront of your mind that this is a serious

⁷ Andrew Rotter, *Hiroshima: The World's Bomb*, (Oxford: Oxford University Press, 2008), 4.

⁸ Ibid, 5.

⁹ Maslanka, notes to *Eternal Garden*.

issue. There are literally thousands and thousands of nuclear weapons ready. So that is a potential.¹⁰

In the previous chapter, the final four measures of the “Elegy” were identified as an important in moment in the piece. The low A that initiates the “Eternal Garden” is the natural consequent of the E left dangling at the end of the “Elegy.” Likewise this chorale is the sobering realization that the pain, questioning, and pity evoked by the previous movements are the natural consequences of our own self-destructive actions.

In his notes to the *Concerto for Alto Saxophone and Wind Ensemble*, Maslanka notes that “Hertzliebster Jesu” lays the framework for “an upsurge of powerful emotion”.¹¹ This is true in “Eternal Garden” as well, with the musical power deriving from an introspective, internal emotional force. The chorale’s initial presentation features sudden shifts in dynamic and articulation on the melodic notes. This allows the melody to ring out with a bell-like quality similar to the bass notes of the “Elegy;” the pianist’s execution of these figures must be very purposeful and deliberate.¹² Kimberly Wester asserts that these markings entail a sense of anger, thereby awakening the audience from the meditative pulse of the previous movement.¹³ The continuous pedal allows the sounds to mix together as they did in the opening motive of the “Lamentation.”

¹⁰ Maslanka, interview 26 February 2010.

¹¹ Maslanka, notes to *Concerto for Alto Saxophone and Wind Ensemble*.

¹² Maslanka, interviews 26 February 2010 and 3 February 2013.

¹³ Wester, 89.



Figure 4.2 *Eternal Garden*, “Eternal Garden,” mm. 1-5
“Hertzliebster Jesu” chorale melody

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The clarinet emerges from the piano’s low A octaves and ascends through the chorale texture in the same way it was woven into the “Lamentation” motive, only here beginning on A-natural rather than A-flat.

Figure 4.3 *Eternal Garden*, “Eternal Garden,” mm. 6-16
Emergence of the clarinet

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The clarinetist must resist the temptation to crescendo through the ascending line and allow the piano to remain the principal line. Reserve the dynamic growth for measure 13. The

upward glissando from the written F-sharp to G in this measure is a particular challenge for the clarinetist. The mechanism of the clarinet is such that performers have little control over the speed at which the F-sharp key releases. If performers have difficulties controlling the traditional left hand index finger F-sharp, the chromatic alternative may be used. This fingering relies more on the thumb than on the index finger and some performers may find it provides more control through the glissando.

The brief clarinet soliloquy in measure 17 serves as a somber reflection after the chorale. The clarinet is forsaken and left in a moment of isolated contemplation.¹⁴ The indication “*quite freely*” should be taken literally, allowing the musical line to take on a desolate quality. Taking a bit of time on the last A grace note will establish a sense of wavering or uncertainty, thus adding to the contemplative nature of the soliloquy.



Figure 4.4 *Eternal Garden*, “Eternal Garden,” m.17

Clarinet soliloquy

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The shape of the clarinet line in measures 6-25 forms an arc, with the low A being its pillars. The line blossoms from A to E in measures 6-16, and the E is prolonged throughout the soliloquy. Beginning in measure 18, the line descends back to A; here the pitch B-natural from

¹⁴ Wester, 91.

the ascent is replaced with B-flat. The motion from B-flat to A expresses the sorrow imbued in the descending semitone, which echoes the motivic construction of the “Lamentation.”

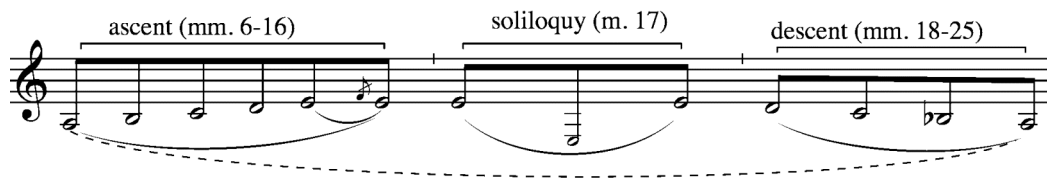


Figure 4.5 *Eternal Garden*, “Eternal Garden,” mm. 6-25

Clarinet arc contour

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The arched contour generates a sense of rise and fall in the melodic line. As in the opening chorale, A is the focal pitch toward which all other notes gravitate. Measures 27-32 attempt to escape the pull of the A, with the upward glissandi perhaps indicating a struggle to break away from its force. Ultimately the melodic line succumbs to the A’s gravity and plummets downward coming to rest on the clarinet’s lowest possible pitch.

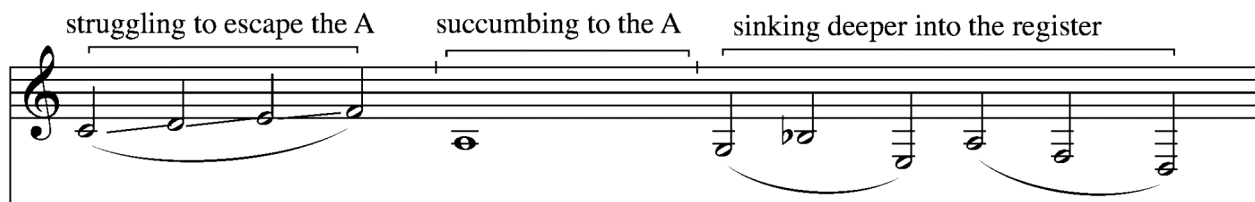


Figure 4.6 *Eternal Garden*, “Eternal Garden,” mm. 27-47

Melodic attempt to break away, succumbing, and sinking

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A piano ostinato, also based around the focal pitch A, accompanies the melodic descent in measure 18. Wester considers this section to be in D minor, and makes special note of the “clashing tonalities, which juxtapose the perception of metrical pulses.”¹⁵ Although the B-flat in the clarinet line (measure 20) may suggest D-minor, the absence of C-sharp and persistence of A throughout the ostinato indicates an A-centered passage. The quartal/quintal arpeggiations occur

¹⁵ Wester, 92.

in contrary motion, but octave A's always return on the downbeats and thus provide a very clear sense of pulse and pitch center.



Figure 4.7 *Eternal Garden*, “Eternal Garden,” mm. 18-22
Piano ostinato

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The ostinato repeats 15 times before a slight but important change. In measure 33, B-flat replaces the A in the piano left hand, over which Maslanka writes a tenuto to give slight emphasis to the change. The indication “*slowing a bit*” in measure 32 and resuming tempo in measure 33 also highlight the shift in the ostinato. The change in ostinato corresponds to the point at which the melodic clarinet line succumbs to the pitch A after struggling to escape it.



Figure 4.8 *Eternal Garden*, “Eternal Garden,” mm. 33-37
Piano ostinato; Left-hand A is replaced with B-flat

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Shifting from A to B-flat mutates the consonance of the perfect octave, transforming it into a dissonant major 7th. Like its complement, the major 7th expresses grief, and thus the ostinato shift establishes an increasingly dissonant soundscape.

The ostinato figures throughout this movement are of the utmost importance. Through repetition, the music transforms. The dwelling on certain patterns becomes a point of transcendence that takes listeners into a deeper part of their minds. As Maslanka says:

And these passages allow you to release your concern about change. And so you are immediately allowed to open to your dream space. This is a point of contemplation. Your whole attention is there. It doesn't change much. And in so doing, you begin, consciously or not, to contact that inner space. And it begins to move through you. And so you will experience that sense of change through that...For me, this allows the opening of that more timeless place and your direct participation in it.¹⁶

Thus, the repeated ostinato gradually transforms the music, and transcends into a deeper state of consciousness. Maslanka reflects this notion in the program notes by stating “this music is about the need to stop and simply to be.”¹⁷ Transformation is at the center of Maslanka’s emotional, spiritual, and musical development.¹⁸

In measures 45-50 the ostinato dissolves, and an A-major tonic emerges. The low D from the clarinet transfers to the middle register and resolves downward to C-sharp.



Figure 4.9 *Eternal Garden*, “Eternal Garden,” mm. 48-57
Emergence of A-major

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¹⁶ Maslanka, interview 3 February 2013.

¹⁷ Maslanka, program notes to *Eternal Garden*.

¹⁸ Amborse, 31.

In her analysis, Kimberly Wester assigns “a dominant function to measures 51-53 with D-minor being re-affirmed in 55-56.”¹⁹ Although the reoccurring C-sharp and presence of B-flat and F-natural make D-minor a plausible key area, the motive of the B-flat as an upper neighbor to A permeates the movement, and the descending semitone is a unifying feature across the work as a whole. The clarinet’s half-step motion from D to C-sharp complements the piano motion from Bb to A, and allows the music to slide into the A-major tonality. Therefore it is the A that serves as the central pitch, rather than being a dominant leading to D-minor. The A-major passage marks the first new tonality since the presentation of “Hertzliebster Jesu.” Even as the harmony moves to D minor in measures 55-56 by means of upper neighbor motion, A remains the lowest sounding pitch, again indicating its gravity.

The A pedal carries through the chorale in measures 61-76. The melody in the clarinet falls completely within the instrument’s lowest register, which Wester associates with a “visceral response” and “an expression of darkness and inner conflict.”²⁰ This is certainly true of the chorale’s conclusion, but the beginning conveys a sense of resolve and optimism. A faster tempo and major key evoke determination and persistence, but soon after, the harmonies become increasingly dissonant (as in measure 69). As before, the presence of B-flat creates a conflict against the tenacious A (measures 68-69).

¹⁹ Wester, 93.

²⁰ Wester, 94.



Figure 4.10 *Eternal Garden*, “Eternal Garden,” mm. 58-69
 Low-register chorale; persistence of A pedal
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In measures 68 and 70 the melodic line peaks on A and steps downward to low D. The cadential pattern in measure 72 transforms the A-major chord into a dominant-seventh chord, which leads to the arrival of D minor in measure 73. Maslanka indicates that the “*slowing...*” should be exaggerated, so that the fermatas on beats 2 and 4 take “quite a while” and the music is allowed to settle before moving forward.²¹ This is also true of measure 76, as the low D can ring for quite a long time. The motion to D-minor abolishes the optimism and resolve from the chorale’s opening and establishes the conflict and bleak mood to which Wester initially refers.

²¹ Maslanka interview 26 February 2010.

Figure 4.11 *Eternal Garden*, “Eternal Garden,” mm. 70-76
 Desolation of A major; emergence of D minor
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The next section exhibits a more thoughtful, reflective character. In contrast to the chordal, homorhythmic texture of the preceding chorale, arpeggios accompany the new chorale melody beginning in measure 77. Like in the “Elegy,” the arpeggiated accompaniment suggests a nostalgic recollection. Intonation problems arise in the unison passage beginning in measure 83. To combat this, clarinetists may pull out at the barrel and middle joints during the rests leading up to the entrance. Additionally, players may benefit from singing through the melody away from the clarinet. Singing through the melody will also help with the air support and voicing needed to execute the long lines and bridge the large leaps with fluency. In this way performers

can truly have a sense of the intervallic relationships between pitches and be better attuned to any adjustments needed when playing with the instrument.

77 $\text{♩} = 58$ (no faster)

80

84

pp

(Ped. continues)

hes. in tempo

pp

(Ped.)

Ped. ad lib.

Figure 4.12 *Eternal Garden*, “Eternal Garden,” mm. 77-87
Arpeggiation and melodic doubling
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As this chorale approaches its cadence, Maslanka again evades the expected harmonic closure.

The deceptive motion to C-sharp minor in measure 96 insinuates a twinge of melancholy.

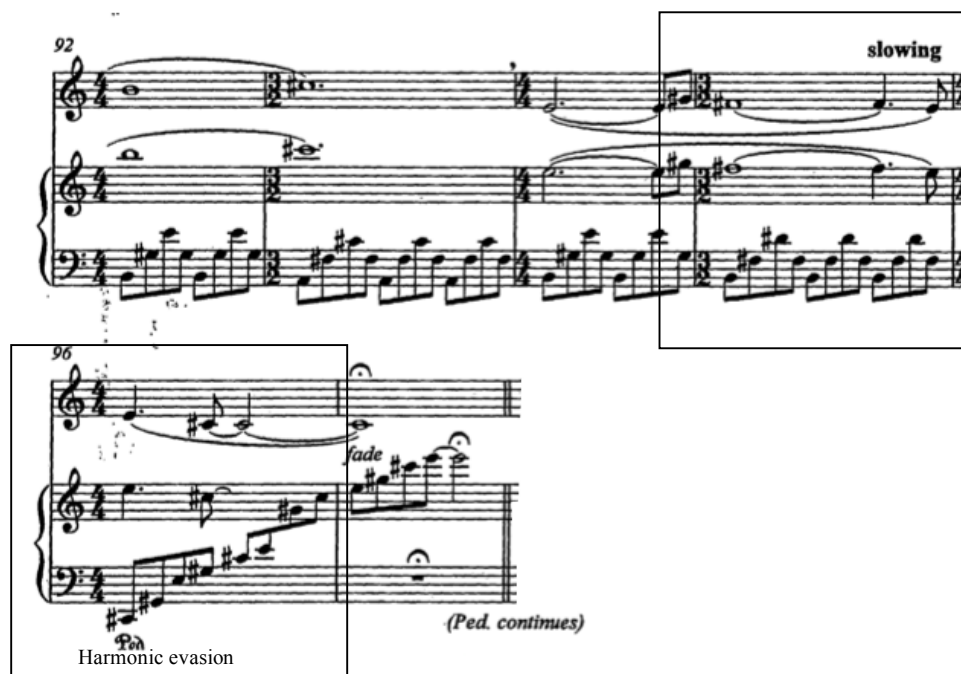


Figure 4.13 *Eternal Garden*, “Eternal Garden,” mm. 92-97

Twinge of melancholy

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Measures 98-134 are the most difficult in the entire work. They are technically challenging and taxing on the performers’ endurance, and require an enormous amount of patience, precise command of time, and even pacing of sound. Beginning in measure 98, the quarter-note pulse must remain unwavering all the way until measure 115, where the tempo should gradually move forward. Like other sections in the movement, the ostinato marks a process of transformation. The material between measures 98-118 mounts to the piece’s climax, building intensity through melodic ascent, dynamic growth, and increased rhythmic activity.

Beginning on A-flat minor, the clarinet’s melodic line encompasses a descending semitone. In measures 105-109, the same melodic fragment appears transposed to A minor. This transposition recollects the A-flat/A-natural dyad that formed the backbone of the first movement. The A-flat minor statement should remain dynamically static, and the A minor transposition fills the dynamic spectrum between mezzo-piano and forte.



Figure 4.14 *Eternal Garden*, “Eternal Garden,” mm. 98-104 and mm. 105-109

Descending semitone enclosure and A-flat/A-natural returns

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The harmony then becomes more ambiguous, posing a conflict between the D minor triad and B half-diminished-seventh chord. The piano right hand suggests D minor, but the clarinet’s descent from D to B masks that definite sonority. This conflict is present in measures 110-111 and measures 112-113.

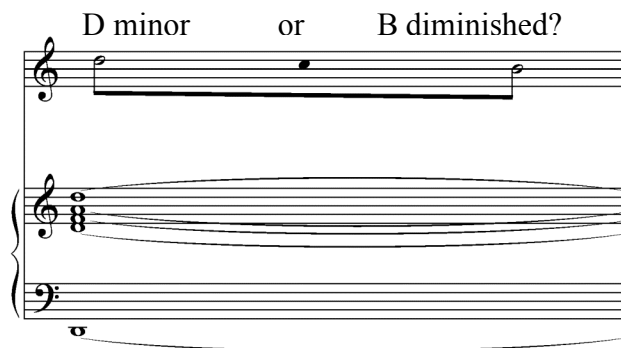


Figure 4.15 *Eternal Garden*, “Eternal Garden,” mm. 110-111

D minor/ B diminished ambiguity (reduction)

The B-diminished-seventh sonority is confirmed in measure 114 with the piano left hand supplying the B root in octaves. Various passing tones and arpeggios decorate the clarinet line, generating anticipation from the increased rhythmic activity.



Figure 4.16 *Eternal Garden*, “Eternal Garden,” mm. 113-118
Emergence of B-diminished sonority; increased rhythmic activity in the clarinet
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The increasingly dissonant harmony, bubbling rhythmic figures, and dynamic escalation combine to intensify the energy that ultimately pushes over into the work’s apex: the return of the chorale melody from the “Lamentation.” Here the tune is pure and unornamented, with accents and tenutos indicating a firm, clear attack on each note.

Figure 4.17 *Eternal Garden*, “Eternal Garden,” mm. 119-134
Return of “Lamentation” chorale
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Maslanka's *Mass*, *Symphony No. 8*, and *Symphony No. 9* also contain this chorale melody.²²

This chorale is the loudest point of the work and the dramatic high point. As such, the music demands the utmost attention and musicality from performers. Maslanka notes that the dynamic is not as important as the perception of the energy of this section. He says of this spot:

You can give the mental energy impression of what you're going to do in a powerful way. And it's really interesting that if the intent is there, that sound will be perceived as louder even if it isn't physically louder. Understand that it is not playing as loud as you can. It is giving your entire mental attention force to the feel of what is coming up here and the thing that wants to come through you. There's no way to think yourself into this. There is just the way of releasing your thought and absolutely concentrating on the character of the tone you are producing and that you hear coming from the piano... This [is] another step of being able to be so attuned, so at one with the sound that you're producing that it *is* you and that *it* is moving you. As opposed to you are producing it.²³

As in the previous movements, the diminuendo must be very gradual, steadily releasing the powerful energy. In addition to the indicated breath marks, clarinetist may breathe at the end of measure 122 and before the quarter notes in measures 125 and 128. Ultimately the clarinet sound should dissipate into the piano timbre, and the remaining A-minor chord should linger until all the sound has vanished.

Once the energy of the chorale has subsided, the music moves forward with an opposing character. The ecstatic, dense chorale music yields to a somber, naked rumination. The hollow texture and thin timbre of the piano's upper register arouses sentiments of bleakness and isolation.

²² Wester, 99.

²³ Maslanka, interview 26 February 2010.



Figure 4.18 *Eternal Garden*, “Eternal Garden,” mm. 135-138
Rumination

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The clarinet contributes to the piano’s melody at a sub-tone dynamic, the effect of which should be a quasi-whisper and should not disrupt the mood established by the piano. The ruminations return and move to a half-cadence over an A pedal tone in measure 152.

The subsequent dialogue between clarinet and piano reflects a period of searching as suggested by the free tempo and sequential motion from E to F to F-sharp. Performers are encouraged to explore the evolving sonorities, letting each one have its own musical space.

Figure 4.19 *Eternal Garden*, “Eternal Garden,” mm. 149-160
Motion to half cadence and “searching” dialogue

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This material repeats in measures 161-165 with the indication “*suddenly more vigorous.*” The note values diminish and the dynamic suddenly intensifies to mezzo forte. Increased rhythmic activity and louder dynamic establish a sense of forward motion and arouse sentiments of discovery and resolve. The fermatas should be briefer than their corresponding partners in the “searching” section.

The indication to “*hold back*” in measure 165 begins on the piano quintuplet, and the accented descending sixteenth notes should expand and drive downward. Conversely, the ascending figures in measure 166 ought to flourish upward. Clarinetists must be very attentive to the pianist’s rhythms in this section to achieve vertical alignment.

Figure 4.20 *Eternal Garden*, “Eternal Garden,” mm. 164-166

Piano swirls and flourish upward

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Anticipation builds throughout the vigorous gestures, culminating on the fermata in measure 166. Momentum subsides in a long decrescendo before settling into the final ebb of the piece.

The final ostinato beginning in measure 167 comprises a series of open fifths on A and E and lasts for 44 measures, with fragments of it extending for another 7 measures. As a general rule for this work, the longer the ostinato, the more transformative the music. This is the longest ostinato in the piece, and thus the music transcends to its deepest point. Fragments of an A-octatonic scale in the clarinet accompany the ostinato; alternating whole and half steps in the scale fragments shift the perceived harmony from A major to A minor (as in measures 175-179). These notes can be quite sharp on the clarinet at soft dynamics, and the following fingerings can help lower the pitch (written clarinet pitch), as well as create a more homogenized color.

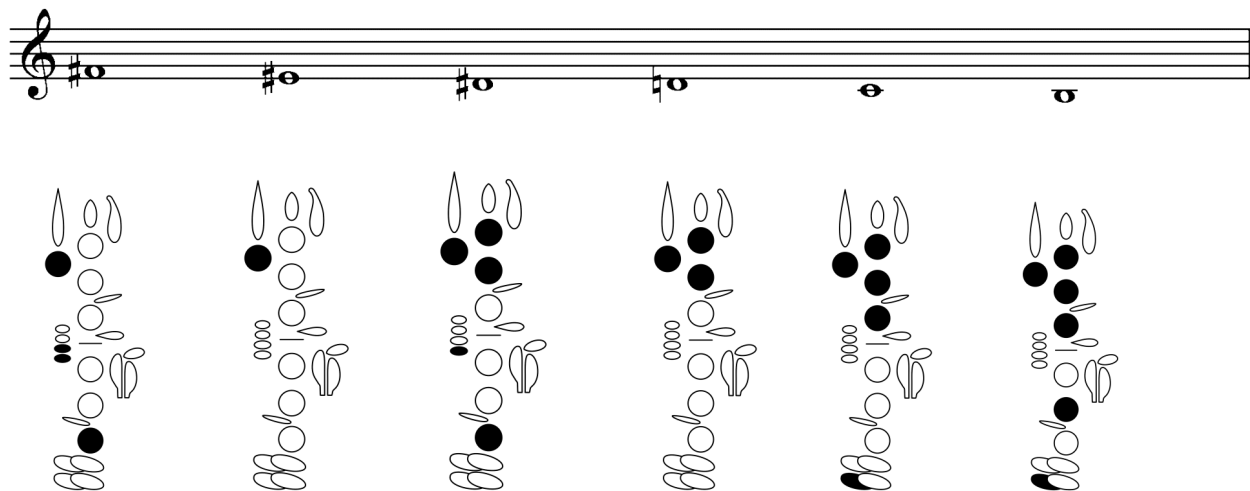


Figure 4.21 *Eternal Garden*, “Eternal Garden,” mm. 167-210
Suggested fingerings for final passage

In a last effort to resist the gravity of the A, B-flat perseveres for measures 203-205 before ultimately surrendering in measure 206. The final half-step motion from B-flat to A reminds listeners of the sorrow infused in the descending semitone. Following this, the ostinato breaks apart and descends downward into the piano’s lowest register.

202

resistance

pp

37 38 39

succumbing to the A

40 41 42 43 44

211 = ♪ → fragmentation of ostinato

(Ped.)

Figure 4.22 *Eternal Garden*, “Eternal Garden,” mm. 202-217
 Final resistance and fragmentation
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The ostinato pulls downward to the work’s deepest point, returning to the chorale from the movement’s opening. The low A reestablishes a grave, solemn tone. “Hertzieliebster Jesu” reappears in a softer dynamic and slower tempo than its initial presentation. Here the chorale melody is shared between both instruments. The clarinet’s concert A (written B-natural) can be quite sharp in this passage, and so the following fingerings may be used to help lower the pitch.

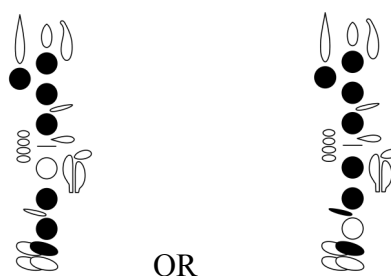


Figure 4.23 *Eternal Garden*, “Eternal Garden,” mm. 220-240
 Suggested fingerings for final A-concert

The piano continues playing fragments of the chorale melody over the low A pedal. In the final cadence of the piece, the clarinet hints at a D-minor harmony. This suggests plagal motion into the final sonority and provides a sense of rest and finality.



Figure 4.24 *Eternal Garden*, “Eternal Garden,” mm. 234-240
Chorale fragmentation and final cadence
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“Eternal Garden” is the work’s most taxing movement emotionally and physically. It continually probes “deeper and deeper into the dream space.”²⁴ The somber music from the opening chorale evolves into something more joyous, and the movement concludes with a quiet reflection. As a whole this movement embodies transcendence, which transforms the suffering, questioning, and reflection presented in the earlier movements. Exploring the dream space forces listeners to look inward for resolution to these emotions. As Maslanka states in the program notes: “There is no path to world peace; peace is the path, and it begins inside each person.”²⁵

²⁴ Maslanka, email communication, 4 March 2010.

²⁵ Maslanka, program notes to *Eternal Garden*.

Chapter Five: Conclusion

Eternal Garden probes the depths of listeners' dream space in an attempt to find inner peace amidst suffering, with sorrow and questioning transforming into reflection and introspection. As the music progresses it becomes deeper and deeper, demanding more of performers' stamina and concentration. One of the most poignant elements of this work is its ability to transcend time. In 2013, when asked whether he thought our society was further along its self-imposed path to destruction or if we had altered course, Maslanka responded:

We're farther along. But in the face of that I describe myself as a short-term pessimist and a long-term optimist. That is I see the troubles that are in the world and I also see the creative force that is at work in the world through music making. A vibrant flow of creativity is happening. So we have a lot to get through. And there is going to be more mess than we have experienced. I just don't see any way out of that. And it is going to be the burden of [this] generation and the one coming up behind [it] to weather those things and to come through. But that fundamental of the creative flow in each person *is* the thing which will bring everything along.¹

The creative flow that runs through *Eternal Garden* bestows a special place to it in the clarinet repertoire. The work forces those studying it and listening to it to make connections between themselves and the larger world in which they live. Given the current state of the world, this piece seems *more* important at present than when it was written four years ago.

Commissioning and performing this work has been incredibly influential and has shaped many aspects of my approach to practice, performance, and teaching. Working with David Maslanka through the process of this piece forced me to challenge my preconceived notions about music making and performing, and encouraged me to always seek out the deep issues inherent in any piece of music. For Maslanka, the performer "provides the focus for the new work, and is the anchor point in conscious reality for the energy that comes from the uninformed

¹ Maslanka, interview 3 February 2013.

place.”² Unrestrained by performers’ inhibitions or preconceptions, music achieves its maximum impact. This is true not only for Maslanka’s music, but the music of any composer as well.

The aim of this document has been to provide insight into Maslanka’s *Eternal Garden* and to convey the experiences in joining the consortium, working with the composer, and performing the work. With hope, readers of this document will not only be inspired to further investigate David Maslanka’s music, but will also feel compelled to invest in new works for clarinet. For me, the process of doing so has been incredibly enriching, and I wish to impart the value of the symbiotic relationship between composer and performer in new music to those who might consider this undertaking. The rewards of such an endeavor resonate well beyond simply performing a new work. The experience deepens our relationship to the music, music making, and each other. As Maslanka remarks: “The reason that we love and need music so much is that it does touch our deep commonalities of feeling.”³

² Maslanka, email communication with author, 4 March 2010.

³ Maslanka, email communication with author, 3 September 2013.

APPENDICES

Appendix A:

David Maslanka
Interview Transcripts

Interview and Coaching with David Maslanka
Illinois State University
Normal, Illinois
February 26, 2010; 3:00pm

David Maslanka: So where shall we start? Shall I just answer the questions you've got here?

Kip Franklin: Yes, I think that'd be an ok place to begin.

DM: Ok. I'm not sure if I would say this [life is looking suicidal] is directly the inspiration for the songs. I'm not trying to rectify life on Earth. This is an afterthought after having written the piece, of the realization, not a new one for me, that we're in a lot of trouble as a civilization. It reminds me of a remarkable quote from Mahatma Ghandi. Somebody had asked him what he thought about Western Civilization and he said he thought: "It would be a good idea." So, we are headed and have been headed for my entire lifetime down a very, very difficult path. I was two years old when the atomic bomb was dropped on Japan. So my entire life has been lived under that cloud; and it was a very significant cloud in the earlier days. I mean, it is still a problem that nobody really talks about anymore. It's not in the news everyday. Every once in a while you hear about missile reduction talks, but it isn't in the forefront of your mind that this is a serious issue. There are literally thousands and thousands of nuclear weapons ready. So that is a potential.

=====Pause to change location to rehearsal room=====

Movement I:

[Playing]

DM: You are playing nicely. There is a need for greater intensity and power. When you start at measure 8 the continuous accelerando really wants you to get faster sooner until you reach measure 16 and then you charge forward. But the charging forward is quite necessary. When you arrive at measure 18, I don't know what this room space is in terms of sound, but I'm hearing you as if you're in a closet. It probably feels that way to you. Your fortissimo is very reserved as a fortissimo, and really so is yours (piano). You're treating it kind of kindly. This is a sudden music. It starts extremely softly, but it suddenly arrives at this full value at which you've held nothing back. And you have to play that way. And so the sustain through measure 18 is at that high volume. There is no moving back from it. Measure 19 completely firmly articulated. Then for some reason I've added accents on measure 20, but you have some flexibility of tempo that you can bring to it for expressive value if you wish to do it. But it has to go...you're not going to go past your best tone, but it really is a sharp cry as opposed to: "We're playing nicely through this passage."

KF: Ok. Sure.

DM: And you need to be able to from there, measure 22, with the high concert Eb, to move through 23, 24, to something that is really almost shocking in 25 if you've got anything. It's just a clarinet. It's just a piano. And yet the attitude has to be...that is your arrival point: measure 25. Can I hear you just at 25? Mina, can you produce about twice the sound you've just done? Can you do that? And so the same with Kip. Can you see what you can find at 25 for a bursting kind of sound?

[playing]

DM: Yes, now can you (sings) so that the 16th in measure 28 is not lazy at all? It's just everything very purposeful. (sings) Even though you're accenting the downbeat at 29. (sings) So you keep it going, keep it going, keep it going, until you get to measure 30 and then you can gradually let it up. But the tension of that is your high point there. Would you back up now a bit now? From 21? See what the quality of intensity you can produce. Mina, when you get to the swirl downward at measure 22 you have to be more powerful. You're being a nice accompanist. I don't want you to be a nice accompanist. You are not only equal partners, but challenging him.

KF: At 21?

[Playing]

DM: Having done that, which is good. And on measure 24 hold back more so you've got (sings). Then you find your new tempo right there. Allow yourselves that quality of expression. So, when you go continually to practice now after we finish our session you go on and rework the piece on your own, let yourself go to the extremes of dynamics and the extremes of your expressive capacity. Rather than sort of making tacet agreements about who we are and what we do in a smaller way. Understand that idea. It is not nice music. It's simple music, but not nice. There's a big difference. You have this wrench of your heart almost instantly in this music, and you come out to something in measure 25 which very early on in the music looks like it ought to be a climatic point for the entire piece. And you have to play it that way. Then everything else is set up by such things. Ok, there is *no* holding back. And this will be the real difficulty of the piece. There is no holding back. So, having said all that. Let's try from the beginning one more time. Accelerando and crescendo will take on a greater character so that you really are quite loud by the time you hit measure 16. Then simply charge forward into the bigger sound in measure 18. So, I really don't like the word expressive in music. It doesn't mean anything. But I want you to let the music tell you what it wants to do, as you go through these passages rather than you trying to do something to it. Ok?

[Playing]

M: If you're gone on that fade out, you're gone. Be sure you count everything out there. And then you see how much more effective that ending is because of everything that happens before. Ok. That's where that goes and that's what you need to know. Ok. So we go on.

Movement: II

[Playing]

DM: Yes, and as far as you can take the final note. There are many nice things in your playing. So let's see what I need to tell you. The opening is very decent altogether. Two details: at measure 5 Kip, your motion from piano to mezzo forte could be more pronounced (sings), so the one with the line over it just a bit more pressure. You've sort of made the grace notes in m. 6 more into sixteenths. So, maybe a bit more speed to the graces there. And Mina, when you get through measures 13, 14, 15, to 16, when it says mezzo forte in 16, this will be...you've got a crescendo there, but a bit more energy than you're giving it. Your forte can be bigger. Forte is a nice, full-bodied sound. I really don't want you to feel underneath him in any way there. There is no sense that you're being a nice accompanist for him. You simply have to put that power forward on your own terms. The motion in measure 18 is always very troublesome for the clarinet to do that. The 32nd note slide downward and then come to a stop. At 19, Mina you're too loud. The rhythmic nature between measures 19, 20, and 21 isn't settled you between you two as to what you're actually going to do. So I'd like to if you don't mind, start right there and do one thing for me. Play the last note of 20 going into 21 and just that. The 32nd going to the downbeat of 21. The two of you together, and just do it together. Forte with accent.

[playing]

DM: Yea, but make it into a 32nd note.

[playing]

DM: Ok. Firm. Do one more of those. You're trying to coordinate and so you're making it slower so you will coordinate. But no. It really is one of these things where you just have to catch it. And you're going to know where that is. And if you miss it, well then you miss it, right? But you tried.

[Playing]

DM: Ok. Back up to 20. Start there and do that.

[Playing]

DM: And you're not waiting for each other. You're going to catch it.

[Playing]

DM: One more time from the top there. And just go through that. Kip, don't worry about her she's going to catch you. You're trying to help her to catch you. Just push ahead and she will be there.

KF: Alright.

DM: So do 20. Alright? Yes, 20.

[Playing]

DM: Yes. That's excellent. Take a step back and go to measure 19 and start that and see what that feels like.

[Playing]

DM: Yes, now go from measure 13 through this passage.

[Playing]

DM: Ok. Coming over the top. You do well getting up there, but you become afraid at measure 26. This is my sensation. Something in you says: "Oh my God I'm way up here and I need to back away from my sound." You have to go completely through the top of that and stay completely in the big sound all the way through until measure 33. Until it says diminuendo gradually. And it really is a gradual thing. What happens is when you see diminuendo you automatically go too soft too soon. And so you're starting at fortissimo in measure 33, releasing it by degrees until you get to measure 45. So it's a very long release of all that energy. You have to have someplace to go otherwise you're going to be floundering dynamically over the release of all this energy. Ok, so that's the deal. Can you go from measure 19 one more time. The suddenly slower is not going to be too much slower. You're going to have to give yourself some energy to go forward there. So if you take it too slow it simply stops all the energy. Just take it back a bit, then begin to push it forward again. So start at 19 and see what you can come up with.

[Playing]

DM: No more dynamic shifts. Just keep lowering it but don't make any bulges. Let the releases go all the way and don't cut it off too soon. That was beautiful. And it take on a whole new character. At 45, you have pianissimo to piano, so do make a nice enough rise so you have somewhere to be and then you release it to the end. So the fermatas should be of some length, especially the very last bar. Ok. That brightens and clarifies the issues of this piece I think. Don't you?

KF: Yes, it really does.

Movement III:

DM: Now you ask this question about why this designation of the “Elegy” and why it should be a piece like this. I don’t really have a good answer. I can only say that as I was writing this music this came up to mind. And the fact that awful thing was done. If you know anything about the history of the time, it was a long decision by President Truman about what to do. The alternative was to send ground forces into Japan with the likelihood of over they estimated one million casualties. So what’s your choice? And they made it. At the same time, people died. And there had never been to my knowledge any public sense of regret for this. It’s all sort of like: “Well, it’s done so we don’t have to think about it anymore.” The Japanese are that way. They do not think about this. It’s the same with the Vietnamese after the war: “Alright, it’s finished. We’re not talking about that anymore.” And they just go on. Something in me as always felt a relationship to this event. I’m not sure why. It’s been an important marking point in my life. I do believe a powerful one. So the title—titles are not...they come up in my mind and I say: “Okay, that feels right.” And yes, it’s appropriate for me to put this title on this piece of music. So it is a very difficult piece to hear and feel. You get deeply into it, and there is a tremendous sense of pity there. But it does require that you pay very close attention to both tempo and dynamics. So within the seeming simplicity on the page, is a very deep entrance into another space. So let’s see what you have going here.

[Playing]

DM: Let me stop you for a second. If you enter into it with that pianissimo, you need to balance your pianissimos so that yours isn’t bigger than hers. Yours is a beautiful sound. Maybe a bit more sound because what you did as you went through measures 8, 9, 10, was to crescendo. And so it simply has to stay at one level entirely. Absolutely entirely. No interpretation through dynamics.

KF: Sure.

DM: One more time then.

[Playing]

DM: Be very careful with your dynamic shifts. Don’t go too far with them. That’s all you get, and no more.

[Playing]

DM: Yes. It’s altogether very good. You’re able to be completely in those tones in that register on the instrument. It produces that simple, beautiful presence. It’s unruffled. You’re not making any sudden changes at all. And all the steady tones—really steady. So it works exceptionally well. Two details to take note of: at measure 5, there is a misprint. Kip, there should be a tie on that concert D rather than rearticulating. There was one other. Ok, at the end. With the quite slow in the last four bars. That was interesting. No

one has ever played it quite that slow before and so...but it worked. So it will tell you what to do and maybe each time it's a little bit different. You know, the piece invariably produces a mood in me. I can't define what that is. But the more I hear this music every time you play it, it will be different. And you'll find you go deeper and deeper and deeper with it. So, whatever that might mean. I don't know what the words are. It just continues to become. It becomes this thing. Any questions or thoughts from you on it?

Mina Son: In general, should I follow the clarinet's dynamic swells, or stay underneath around 60?

DM: Stay absolutely underneath with what you're doing. It's really interesting. If you try to follow him, you break the fabric of that thing that has been established. You're essentially a tolling bell. When you start at the beginning you've got the lower B flat and its repetitions at great lengths. If you're aware of that you simply hear the bell keep returning. When you get to the area of the D tonality at 44, the bell takes on a new character. Then at 86 and on, then you're small bells. At measure 96 it says 'a bit' referring to the crescendo.

KF: Got it.

DM: Yes, so there is no particular slowing at that point. Ok, we can go ahead if you're ready.

Movement IV:

[Playing]

DM: Ok, you're way too fast. You're in about the 130 range. It has to be (sings)...Thereabouts. And it's forte with an accent, and then piano. So do that. Do more with the accent especially. More purposeful. Right now it sort of sounds like you're not sure what you're doing. Also, it's piano, not pianissimo. You're going to make that high contrast. Just do it and let it ring out like a bell sound. Let me show you once.

[Playing]

DM: And be patient. This movement is a killer. Patience. What I see you doing is striking the note and then getting ready for the next thing. I want you to rest your mind in the first sound. And then it will tell you when to go forward.

[Playing]

DM: Now there are a few things we can talk about. First of all it's a very nice little solo passage. At measure 16, don't treat it as a fermata. Which you did. You need to have some energy left from the piano to go forward. But I want to ask you to forward. When you make the crescendo into 18, Mina be ready to catch him at the top of the crescendo which is only to mezzo piano. If he waits too long he'll back away. You want the

downbeat to be the highpoint of the crescendo. Maybe take just a few eighth notes before that.

[Playing]

DM: Let's stop right there. You have to find that tempo of 72 right away and stay with it. It's starting to become too fast. Also, your crescendo has to give the impression of a triple forte at 119. Both of you. So that's what you're aiming for. This really is the dramatic high point of the entire piece. All four movements lead right here. So that is the accumulation. The arpeggios and little scale things going up at 116 need some smoothness that they don't have yet. Can we look at 114 as a start up point to get all that? And take your time when you get to 117-118. Gradually moving forward yes (sings), but you need to do something on that last beat of 118 to give you the energy and the power to push yourself forward. Again, I come back to this: It is only a single clarinet. There is only so far you can go dynamically, right? But you can also give the mental energy impression of what you're going to do in a powerful way. And it's really interesting that if the intent is there, that sound will be perceived as louder even if it isn't physically louder. It's very interesting. Ok, so understand that is where you're going. And if it all you can. Understand that it is not playing as loud as you can. It is giving your entire mental attention force to the feel of what is coming up here and the thing that wants to come through you. It really is a powerful cry that wants to happen at this point. So you can use all these words and you can try to do something, and yet there is a difference between letting the thing move through you... You saw the performance night of the flute piece?

KF: Yes we did.

DM: Good and you see how powerfully that ensemble plays when it is in tune with itself. That is, when all its energy is together. Any one individual is totally surprised at that energy because they're contributing to it. But what they've done with their attention is to open the possibility for something truly forceful to move through themselves. And it is not normal everyday business. So that's what happens here. There's no way to think yourself into this. There is just the way of releasing your thought and absolutely concentrated on the character of the tone you are producing and that you hear coming from the piano. So move in that direction if you can. I mean, you are playing awfully well. Both of you. But I want you to consider this as another step of being able to be so attuned, so at one with the sound that you're producing that it *is* you and that *it* is moving you. As opposed to you are producing it. So let's go at 110 as a start up point. And let's see what comes forward now.

[Playing]

DM: The softer you can make that the better at measures 132-133. Let's go on.

[Playing]

DM: And I think on the final note, Kip even if you are fading I would not do a cut off. Let her carry that out and just let the tone simply recede. It'll be better than suddenly having just removed the energy that makes the end. But it is very exquisite playing that you both are doing in this piece. It's a high demand, no question about that. A couple of details to note: at measure 166 when you go up to the F up there that you wait enough time so that the next one can be placed properly. Would you do that for me? Take the pick up into 165. And so Mina, you have the accelerando but at the end of the bar you've got the holding back with the 5. A firmer crescendo. When you reach the top note, only after that do both of you die away. And take the time to let it die away so that you feel it is sufficiently removed, and then go on. Now she doesn't release the pedal. So you're going to have to wait longer enough that the sounds don't blur.

[Playing]

DM: Make more of the articulations on the 5 and the 4 (sings) in 165. Ok? Take the time to allow that to happen. Then you flourish up, and boom! There you go.

[Playing]

DM: And there it is. Nice. Going back. At 145, Kip you do not have a fermata in your part probably and you should have one on the half note there. Because Mina has one on her second beat. Mina count carefully when you're in 146 and 147 to place those correctly. Another area at measure 72, you play this very nicely coming down. Then it says slowing, so take quite a while on beat 2 of the fermata, and then quite a while on beat 4 as well. So that the thing rests before you take the pause and go forward. I won't ask you to play that I'll just let you work it out. Ok. That's all.

KF: Thank you. We appreciate you taking your time.

DM: Well sure. I hope it was very useful for you.

MS: Oh yes!

DM: What is really necessary as you know in music performance is to begin to experiment with your imaginative things. Ask yourself: "How slow is slow? How loud is loud?" Rather than sort of making a guess and coming to an agreement without thinking more deeply about it. So, with everything you play begin to go in that direction. I think you'll make a very special performance of this piece.

KF: Thank you very much.

Interview with David Maslanka
Michigan State University
East Lansing, Michigan
February 3, 2013; 11:00am

KF: I'm curious to know how *Eternal Garden* may compare to some of your early clarinet pieces such as *Three Pieces*, *Fourth Piece*, *The Old Gringo* for example, which pre-date your interest in Carl Jung. I'm wondering how this piece is separate from your earlier ones compositionally or mentally?

DM: Ok. Well I think that we to speak in terms of a continuity. Because it does exist, whether the fact that I was aware of Jung or not. I can look back and see that I was moved as a composer by the same things which continue to move me after the discovery of these ideas of Jung. I think the transition point in talking about Jung, that understanding of using a meditative approach to seek out necessary aspects of a piece, that all creative people do this in any case. They allow things to happen through them. And whether it is verbalized or not, or understood or not, this is normally what happens. Something happens and then an idea forms in a person's mind. So it is not a matter of a drastic change except as much as a reversal of understanding of how one does this. So let me ask you a question back. Just for yourself. How has your work on *Eternal Garden* and the work that we've had together changed how you play?

KF: I can definitely say that since our session its encouraged me to really go for the extremes in music. Not just in *Eternal Garden*, but in anything you play. You know, you were working with the Symphony Band yesterday and saying: "Give me a real fortissimo. Get into it and make it hurt." So somehow having some kind of connection with any music you play whether it's your piece or a Brahms Sonata or even Mozart Concerto. It has to be something greater than simply notes on a page.

DM: Right. And your own approach to it...How do you approach performing? How do you play? How do you go about preparing yourself?

KF: I think that you first have to do the objective work. As a teacher I tell my students this all the time. You must first learn the notes and rhythms. That is the tedious part of practicing. You must have those. But then...searching for that something beyond. Something that speaks to you in a piece that you can take and make your own. Whether it be a melody or even just a certain spot in the piece. Seeking that out, and really going for it.

DM: And how do you do that?

KF: I think it requires a lot of thought. And not the pensive kind that you have in the practice room when you think: "I wonder what would happen if I tried this," but you almost have to live with a piece for a long time and digest it a little bit at a time before it

comes into itself for you. There are ideas of listening, singing it to yourself, and things like that.

DM: So there is a continuing...living with a piece and paying attention to it. I think that the fundamental issue—and I go back to it again because we tried to do it in the symphony band—was asking them to come awake to the present moment of the sound they were making. And they didn't want to. It was so interesting. You could see the energy in the band kind of rise. You can bring any student, including yourself, regardless of any level of technical accomplishment, and ask them to truly pay attention to the sound they are making. When that begins to happen, you can add that to your technical training—you learn the notes, rhythms, and so on—but as you're learning those you are also training in paying complete attention to the sound that is happening in the moment. That is the building point for the deepening experience. What you're doing as you described of going over a piece again and again. It's in your mind. You think about it. You sing it. You do all of those things that create a deepening effect. Then you come back to it after performing it once. There is a deepening effect which takes place. You can deliberately move toward that deepening effect by deliberately paying attention to tone and the character of the sound that you are making. In your training as a clarinetist this is what you have been asked to do. Maybe not in those specific words, but you have brought yourself to a higher level of capacity as a player because you do that. Now to make it a conscious thought would be the next step. I think that is what happened to me as a composer. These things became conscious, and I began to explore what the implications of that were. That led me to go from the idea of receiving something or opening to a musical quality, say in the *Fourth Piece* or *Three Pieces* and the others, to deliberately going into my mind to find the qualities that wanted to unfold. To seek them out in that way. Does that make any sense?

KF: It does.

DM: They are hard things to explain. But to begin to go into the practice of it...It's direct. It's not...There seems to be a mysterious element to it, and there *is* mystery in it but the process of actually doing that is equivalent to any other type of exercise that you would do. It is not really a mystery how you do this. I'm going to give you an illustration and maybe it'll be a useful thing for you. Simple exercise. It starts with clearing the mind. And I would do this and I continue to do this. I do this by walking because it is my preference but it can be done by sitting quietly with no disturbances. You are not going to be disturbed by anything. And then simply begin to let your mind tell you what's on your mind. Whatever thoughts come to mind. Because without you thinking about anything, there is a whole bunch of stuff that is occupying your mind space at any given time. Alright. Then identify something. A thought will come to mind. Ok. If I'm starting that process now the first thought that popped into my mind was that half an hour ago I was sitting in the Union building having a cup of tea and working on my email. Alright. Take that thought and I identify it—see the thought—and then mentally I put it on a balloon and I watch that balloon float away. And then, alright. Next thought. Whatever comes up. Some of it will be mundane stuff. Some of it will be deeper. You may be surprised that suddenly a deeper thought will show up, something that has to do maybe with a deeper

relationship or a loss or a sense of something that suddenly hit you. And you are thinking about it, and then you feel that. And it may take some work for a deeper thought or feeling to be released in that way. You aren't getting rid of it. You're letting it go for the time being. Alright. That thought goes out. Next thought. I'm thinking right now of my morning: how I got up, how I started my day, what I had for breakfast and so on. Alright. Those thoughts go out. And I continue this process for as long as it takes until I can't think of anything anymore. And once you've done that, then your mind in that moment is awake and open but it's not thinking about anything. And it's a remarkable little free space (laughs). I'd offer that to you. Try it out. And you will experience that sense of exhilaration in that moment: "I'm free!" Nothing is being asked of me in this moment, and I'm not asking anything in this moment. Very interesting place to be. And I offer that to you. Go and try it.

KF: I will!

DM: And then at that moment you have the option of simply staying in that space for a length of time and giving yourself that little mental vacation. Which is very useful in itself. It's worth a couple hours of sleep. Or you can ask a question. And the question could be: "Show me something I need to know about...some aspect of your playing," which maybe you're concerned about. Or you ask: "Show me something I need to know about performance of a piece of music or a movement of a piece of music. Show me something I need to know about my relationship to X person." Anything that comes to mind that you need to know about. And then don't think about it. Because it is not a think process. It's a process of letting your unconscious mind make its connection to the universal sources. And it won't be direct. You won't get a voice speaking to you saying: "This is the answer to your question," but you will receive what are dream images. They will begin to show up in your mind, and they will be directly related to the question you asked. Then it's your conscious task to receive that and then to simply contemplate those images or to recognize what they have to do with what is going on in your question. This is a matter of practice in the same way that you practice long tones. And if you do develop that practice, it is that step into a conscious movement of your own creative process. As it relates to playing, teaching, etc. So that's the change that took place in me. And yet I can see in the earlier pieces, that dream process is already at work. So I think of each piece of music as a dream or a collection of dreams. And that's what it is because it comes out of that dream space. So then it's a matter not of the differences between the old pieces and the new pieces but the fact that they all do connect to the dream space in that way. And if you go as a performer to look at these pieces and to play them, I would strongly recommend the same approach that I just talked about. That you also begin to participate in a conscious way with the dream space. You are participating with it already as a good performer. You understand your approach to it. This idea begins to allow the idea that *every time* you approach a piece of music, you will find its power, rather than hoping it will happen. Ok? So there's the difference. Just out of curiosity— my first trio for clarinet, violin and piano written in 1970s I just revised it last December and my son is doing our publishing company now. He's just editing the revised version. It's a neat little piece. And it's pretty close to being available so if you want to you could just give me an email at some point and I'll put you on to that. Ok. That was a long answer.

KF: Well, you sort of answered the second question I had. We talked a bit last time about titles and how they don't necessarily have a meaning. They're just assigned as afterthoughts.

DM: Right.

KF: I'm a little curious though about what you think about the notion of gardens in the title. We've seen here in *Eternal Garden*, but also in *A Child's Garden of Dreams*. And I've even noted some other composers, such as Evan Chambers and *longing for peace in the garden of lost children*, using gardens in titles for pieces. I'm wondering if the garden carries a particular symbolism or is it truly an arbitrary afterthought.

DM: Well, no. I don't think you can say that it's arbitrary. I'm not sure what my language was the last time we talked. I don't just pick a title and plop it on there. The title comes as a dream in the same way that other things do. Titles just show up. At a certain point in composing *Eternal Garden* that title simply came up. The idea of garden for me—I often have the image of my entire compositional output as being a very large garden. And now we're in this part of it. Over here there are tall trees. Over there we have this and that. So in a very large imaginary natural space we have all of these things that continue to live and grow. It's not as if this piece is done and finished. They continue to live and grow in this imaginary environmental space. So the idea of a garden is that cultivated place where lots of natural things are going on. You are participating in the growth of things. It's very interesting. I don't do any gardening directly. I have before. Do you do any gardening?

KF: Just a little bit.

DM: But when you are participating in gardening it is a participation. You're not making a plant grow. You're creating the circumstances to give the plant an opportunity to do what it does. And so I think the term garden is useful in describing the sprouting of many different kinds of things and my shepherding that spreading.

KF: This is the loaded question and probably the biggest one.

DM: Okay. (laughs)

KF: Last time you suggested that really we've been headed down a difficult path as a society. You spoke of Hiroshima and nuclear armaments and how people don't necessarily talk about it everyday. In the program notes, you also mention that we're on a self-created path to destruction. I'm wondering since that time three years ago do you feel our society has continued to progress down that path. Or have we sort of double backed and now maybe there is a more optimistic view?

DM: Huh.... We're farther along. But in the face of that I describe myself as a short-term pessimist and a long-term optimist. That is I see the troubles that are in the world and I

also see the creative force that is at work in the world through music making and through what you're doing as a player. You may not think that given the international difficulties in the world blah, blah, blah: "What am I doing playing the clarinet?" You are creating a powerful presence of a creative force. And in doing that and teaching young people to do that, you are helping them to understand and connect with their own creative potential. Whether they become clarinet players or not is beside the point. You're opening the potential in them for creative work. That is, to my view, where the creative flow of our world is moving. I'll tell you this story of the Ninth Symphony. I did my meditation to begin the process of writing that symphony. I went and did exactly what I suggested to you to clear the mind. And then I asked: "Show me something I need to know." The very first images that came were images of the devastation of the entire world. The whole thing. Destroyed. And in recoiling from horror at this a voice in my mind says: "Well, you asked!" (laughs) So am I supposed to write a symphony about the destruction of the world? No. What came next in my imaging was what I now refer to as the world river. I could see the entire curvature of the planet. Out of it was coming an enormous, flowing stream of water...and beautiful covering the entire surface of the world. And it was an immediate image of deep creative flow. Water is the image of creativity. And this is what is happening for me. A deep source. A vibrant flow of creativity is happening. So we have a lot to get through. And there is going to be more mess than we have experienced. I just don't see any way out of that. And it is going to be the burden of your generation and the one coming up behind you to weather those things and to come through. But that fundamental of the creative flow in each person *is* the thing which will bring everything along. We tend to look at the larger society and we don't see movement on a lot of issues. Over my lifetime, for instance, the issue of race relationships. I started my life in the 1940s in which Jim Crow was the order of the day. And over the course of my lifetime we have seen the evolution of that. I watched on television in 1953 with the school integration in Alabama. The first time and the mess that was. And George Wallace! You remember him?

KF: Yes.

DM: Standing there. I've even seen that building. "Over my dead body!" Right? And so I've also been on the University of Alabama campus and seen now all colors and sizes and shapes happily going to school together: "What's the problem!?" So the evolution of that and Martin Luther King. We're not finished with it. But the evolution is taking place and there is still a lot of stuff that needs to come forward for all of us relative to the relationship of the various colors. Aye aye aye! So that work has to be done. Then, all the work of coming to the realization of problems with the environment and the political issues. Of religious fundamentalism as it applies to politics and so on. All that stuff! We could look at all that and say that we're caught in it and that we can't personally do much about it. But what you can do powerfully is what you do. And that is to be a powerful performer and to be a knowing teacher of young people. You are allowing them to find their creative flow. This is what you do. This is what my music making is about. You give me great respect because you see me as a good composer, as someone who has had a lot of experience in music and so on. So you give me that respect. As far as the world as a

whole is concerned I am invisible. I'm not visible like Obama is visible or Martin Luther King is visible. Name any other pop music star or movie star. It's not that way. It is invisible work which is very directed toward individual people becoming themselves. And that is the only way I know to make a powerful difference in the world is to do that.

KF: That's very interesting because even since starting on this project a few years ago, even as I increasing become aware of the larger world everyday, I think this piece is incredibly powerful in our repertoire because it transcends time.

DM: Right.

KF: It doesn't exist in a vacuum. It doesn't seek to be the next Brahms Sonata or anything like that. But, it has a special place in our repertoire that the other pieces we study simply don't have. It forces us to make a connection between ourselves and the world around us. Really no other piece—and I can't even think a piece like this in any other instrumental repertoire—that does this. I think for me, aside from getting to work with the composer and commission a new piece, that is really one of the most important things I have taken out of our experience. That this piece has a place temporally on a continuum. And it's still...I think this piece is *more important* today than it was in 2009 when I first played it. At least for me.

DM: Yes, it does have that capacity to grow.

KF: Those are the deep questions.

DM: Okay! (laughs)

KF: Now, we spoke a great deal about the third movement last time, so I don't have many questions about that. But I'm wondering if the first movement, I've called it a "chorale tune" for lack of a better term in measure 25. Here. It's not necessarily a chorale in the strictest of senses. But I'm wondering...In many of your compositions, we see a trend of sustained harmonies under rhythmic activity. Is there a special technique or name that you assign to that? Is there a specific aesthetic thing that it accomplishes? Or are you simply just writing what comes to you.

DM: Ok. You want to refer specifically to this passage or are you speaking in the more general sense?

KF: You can answer however you'd like.

DM: Alright. Let's see if I can get into this. I don't have a particular name for this and I'm not putting forward a particular technique. I remember all the work that Paul Hindemith did in creating an official technique for himself and imposing that on his students as well. No, I don't do that because it creates a box that you have difficulty stepping out of. Alright. The passage like this, just looking at it, there is the feeling of a chorale-type melody which is in the super chords in the piano. And the melody unfolds in

a more decorated way on top of that within the same harmonic framework. There are many passages in my music in which there are long sustains of harmony, unmoving altogether. And what that does we can talk about in theoretical terms of harmonic rhythm. That's the place to go. So, harmonic rhythm is a things which I play with all the time. It's not by establishing an intellectual value—that is to say the chord is going to last a certain length of time and then the next one will last a certain length of time—it's entirely intuitive. But the intuition does come back at times to setting a very indeterminately long space for a single harmonic value, and then to have things that move rhythmically or harmonically within that. The feeling that arises is a step away from time, or the musical movement of time that we normally associate with rhythm. It opens a much larger space so that you open that other larger space in your own mind. So, a passage like this—it has two of those elements in it. Sometimes the harmonic values are longer, for instance in measure 30.

KF: Sure.

DM: The sustain there. And then the slowing that takes place and the coming to rest in measure 37. Then you've got that simple length of time. There are some coloring tones that take place, but the harmonic value is one length of time. Chorales, I think, started me in that direction. I studied the chorales for many years. Simply finding myself in those chorales. Do you teach chorales when you teach music theory?

KF: Yes.

DM: And what do you use them for? How do you teach them?

KF: Well, mostly just for harmonic analysis.

DM: I don't know if you've ever thought about reversing that entirely? (laughs). Think about it. You may not want to jump right into this. But, to take a chorale and then immediately with young students to pick it apart, dissect it for its harmonic value goes against what the nature of that chorale is. The chorale is four melodies. They happen to result in a harmonic pattern, but they are melodies first. If you look closely at the Bach chorales, some of them are more melodically oriented than others. That is, some of the melodies are better than others frankly. Sometimes there is a perfunctory kind of quality which would tend to lead you into thinking harmonically—say for an alto or tenor voice there are some awkward shifts that you wouldn't necessarily do that in a singing voice. But if you were to take the Bach chorales and select the ones that most interest you and simply start singing them with your students. Do you play keyboard enough?

KF: Barely enough, yes.

DM: So you play the keyboard and everyone sings soprano. Then everyone sings alto. Everyone sings tenor. Everyone sings bass. And then make a four-part choir and everyone sings it that way. And if you did nothing more at the outset of your study of melody and harmony in the traditional idiom, you begin to do with that music what it was

intended to do. It is vocal music and it comes into the body through the voice rather than through an intellectual analysis. If you set that pattern and if you continually did that...If in addition to your harmonic study, your first approach to each chorale was to sing it several times, then you establish it as music and you establish a personal experience with each line. Alright, then it becomes powerful. Because what happens with it, without intellectual analysis, is that you are able to simply experience the qualities of relationships that happen among those lines. And this is what I do. I don't analyze the chorales. Once in a while if something really intrigues my attention I'll just pick it apart and see what is there harmonically. But it's all singing and direct experience of this music. And it is a powerful pleasure for me to do this everyday. You know? Coming home to those values again and again. In the same way that you said in your practice of a piece of music and your deepening relationship to that, it's deepened because you aren't doing intellectual analysis. You are deepening it by experience. So that's what is lacking in theory classes. They don't do that. It becomes sort of this deadly exercise that people have to get through in order to graduate from music school. (laughs) So, sight singing can be equally deadly! So as much musical experience as you can bring into the theory study, the more powerful it becomes. But out of experiencing the direct power of musical moments in the chorale has led me further and further along this path of the lengthening of harmonic areas. Because something in me takes great pleasure in simply dwelling in that quality of sound in that moment.

KF: And that is a great segue into what I wanted to ask you about in the fourth movement with the chorale. Is there a particular thing that spoke to you about the chorale you used in the fourth movement?

DM: Well. The way in which chorales come into pieces is quite mysterious to me. There's not a direct relationship that I'm trying to make a statement about something. We do have this chorale title. Again talking about the deepening of experience, this chorale shows up in the third movement of my concerto for alto saxophone and wind ensemble. And it shows up in a very powerful way there. And I even have the thing translated into English as: "Dear Jesus, what have you done?" That's an enigmatic little title, but: "What have you done that got you killed?" But I've never explained those ideas any further and I don't really intend to. I can say that they are important to me. In my own way, I'm just letting them lie there. Over time, if anybody goes in that direction there will be a deepening of the realization of what that melody might mean. But it will be in terms of that person for themselves. I can say about the symbolism of Christ on the cross, that is powerfully, internally important to me— as that symbol of the human being who gives everything for the sake of community, for the sake of everybody else, gives everything. And that is the motivation. But I experience out of that imagery, the fact that it comes back again as a melody in this piece doesn't have any words or explanation attached to it. It's just: "There it is." And you have it again in the context of lengthened harmonic area. That whole beginning is a couple of minutes of A tonic and that's it. And then all the things that happen around it. Yea. And as to why it works this way, I don't know (laughs).

KF: Do you care to comment about the dynamic choices you've made? Is it an echo? We talked last time about there being bell-like gestures in the third movement.

DM: Yea. Ok.

KF: Is this an echo of that? I don't mean to assign meaning to your music.

DM: Well you can make those suggestions. People who analyze my music come up with things I don't know about intellectually. They are there, and when I see someone bring something to light like that, to say: "This has a bell-like quality. That has a bell-like quality. Is there a relationship?" The answer is yes there is, but it wasn't conscious in my mind when I was doing it. What I can say about composing is that I am simply responding to the emotion of a thing. It tells me what to do. It often takes a long time after the composition of a piece for me to intellectualize what it might "mean," and for me to verbalize about it.

KF: You were talking about dwelling on a certain sonority. In certain passages in this movement, you could call them ostinato if you like, but it is a sustained passage of sound. You talked about in the program notes the piece being about the transformation of suffering.

DM: Uh huh.

KF: It brought into my mind, the idea of a mantra. Do you think that there is transformation through repetition?

DM: Well what do you think? Let me ask you that question.

KF: Well I do. I mean, I think about the minimalist composers we study at the end of the music history curriculum, and the idea that over time with small changes you suddenly end up in a very different place from where you started. And yes, I do think you enter into a state and when the music changes, you change with it. And you come out somewhere very different from where you started.

DM: Ok. I agree with that. What you're experiencing when you enter that kind of a state of fixation on a particular sound, is that your attention is fully drawn into your dream space. That is, if you're one to that kind of experience. And these passages allow you to release your concern about change. And so you are immediately allowed to open to your dream space. This is a point of contemplation. Your whole attention is there. It doesn't change much. And so your conscious mind enters your dream space. This is why this is effective. And in so doing, you begin, consciously or not, to contact that inner space. And it begins to move through you. And so you will experience that sense of change through that. Sometimes, back at the beginning of Philip Glass's career, it was a phenomenal experience to hear that quality of sound. And it was certain things which I related to very deeply. Do you know the movie *Koyannisqatsi*?

KF: Yes! I enjoy it!

DM: Good! And so I listened to that and I was quite taken by it and said: “Yes! I understand this.” Then there was the opera *Satyagraha* I think it’s called. The one with Ghandi and Martin Luther King. And I heard a live performance of that in New York many years ago, and it was a stultifying experience (laughs). He’s sitting there, and music does this...I would simply go to sleep at a certain point and come back up to consciousness and think: “Oh, they’re still doing that.” (laughs) So, for that particular way of going about it, some of it worked for me and some of it did not. So you’d have to be the judge and other people who use this music would have to come to personal a conclusion about what its effect is. For me, this allows the opening of that more timeless place and your direct participation in it. That is what seems to come out of it.

KF: And then, could you just talk a little bit about the big moment in the piece at measure 119? Because as you alluded to yesterday, every music a point that we’ve finally been waiting for. And here it is. It bears a resemblance to the chorale tune we talked about in the first movement.

DM: Yes, it is the same thing.

KF: Right, and so I’m wondering if there is an intention in brining it back at here after you haven’t heard it for say 25 minutes or so?

DM: Well, not an intention. And this is a really interesting question because intention implies that I had the active intellectual thought that this needs to come back. And I do not have such a thought. What happens is the thing arrives like a dream arrives. You cannot have the thought until that opens up. This brings into question the whole idea of thinking and what it means. We can do logical thinking, starting from a point and do a kind of trained logical thinking into a thought. That goes a certain distance. Do you do Sudoku puzzles by any chance?

KF: Yes.

DM: Ok and so that pure logic in those simple terms: “This number fits here because no other one can and so on.” And in that way, the puzzle completes itself. The logic of dreams is very different. And the logic of intuitive thought is very different. It is so interesting in the composing of a piece of music to be moving in a certain way and then to realize that this is going to happen: “Oh! This is going to happen now!” And it was not an intention it was a participation in the moment that wanted to happen. Does that make any sense?

KF: It does.

DM: Now, when you are doing a powerful performance of a piece of music you have practiced. You know essentially what you are going to do in a certain spot. But when you are wide open and a really powerful performance happens, there is a quality about it

which is bigger than your ability to think about it. You don't have the sensation that you have thought your way into: "And now I'm going to do this. Now I'm going to do that." You might begin with that intention but if your performance opens up to your deeper space, that falls away and you are simply present with the music. It's just a wonderful experience. Some years ago I wrote a concerto for percussion and wind ensemble for David Collier at Illinois State. David is a meticulously organized performer. And his performance up until that point, everything was completely thought out: "Now I'm going to do this dynamic. Now I'm going to do that quality," and so on. So he would have his though process meticulously worked out about how he was going to produce a piece of music. And he could produce a piece of music! We got into our rehearsal process and it began to loosen up a bit because of the way I work with him. And when we got to the performance, he said after the very first sound he made whatever plan he had was just not going to happen. He was taken. Immediately. He was prepared and he could play everything and he simply received that performance from that other space. So composing is exactly the same way. I'm prepared technically to do almost anything, and it is my job to allow what wants to come forward. This is what is allowed at this moment: "Oh! It has to happen here! Oh! Okay! Yes!" Now that seems an almost too casual approach to musical form. Almost a thoughtless approach to musical form, but it's not true. It is a kind of integrated approach to form, and the integration being intellectual mind with intuition. They work together. Now you have all your training in place as a clarinetist. You have all that formal stuff that you know how to do and have been trained in doing. All of the technical stuff that you say are the nuts and bolts that you teach your students and say: "This you must do. The rhythms, the notes, etc. This is how you warm-up. This is how you make an embouchure. Ten-finger technique," and so on. The whole thing. You know all of that. And then you open to what the music wants to do because you have the capacity. You have the technical capacity. You're no longer thinking technical capacity. I don't think technical capacity as I'm speaking to you. My use of English language is such that it flows and my thinking can flow through that. There is no barrier. If I were trying to speak to you in Spanish, which I have studied a little bit, I would have a lot more trouble. (laughs) And I'd have to be *thinking* about that in order to do it. I don't have to think about English. In the same way you don't have to think about your clarinet playing. It's just there. You'll continue to work at that, but that's not what your playing is.

KF: That's right.

DM: Ok.

KF: In listening to "On Chestnut Hill", I understand it comes from your larger work *A Litany for Courage and the Seasons*...

DM: If you ever get a chance to play that piece you should.

KF: I was going to ask you could you direct me to a score or recording of that?

DM: Sure! E-mail me and I'll send that along to you.

KF: But regarding the poem on which it is based, I've read it, but I'm not a literary scholar.

DM: Nor am I.

KF: Ok. (laughs) But it seems that there is a question in the protagonist's mind—the man who lies with the deer and watches the yellow moon. It's interesting to think about by yourself in this vast space and questioning one's own existence in addition to the existence of God. I'm wondering if...that sort of comes through for me in the music because there are these vocal, lyrical sections.

DM: That's right.

KF: Then there are sort of rapid changes of character as if to say: "Well I might go this way, but now I'm not sure so I'll go back over here."

DM: Yes.

KF: I'm wondering what you think about that maybe being a microcosm of the entire piece? This idea of questioning and uncertainty and not necessarily knowing one's one place?

DM: Ah. Ok. I think you can pose that as an idea. I haven't because I haven't analyzed it. But my relationship with the text goes way back because I wrote it was vocal music. I selected it initially. I have always liked the music and the quality that came out of it. It is phantom in its own way, and the way in which it dies away: "Is it wise to wish the night away?" The way in which the music dies away has always stuck me as very powerful. So many things. There is the questioning which takes place in this music. And I think the rest of the piece is not necessarily a question but it is the answer.

KF: Ah.

DM: So think that thought. What I've described in the meditative practice of clearing the mind and then asking the question. If you can clear the mind and then conceive of asking these questions, I can say that the rest of the piece begins to unfold in a non-verbal answer.

DM: Ok?

KF: Well that's all. I can't believe we got through it all. You know, I really have to tell you, and I know you hear this all the time, but I find your music to be absolutely fabulous.

DM: Well, thank you.

KF: Ever since I first heard *Tears* and I thought: “This is different. This is something that I haven’t experienced before.” Because too often you listen to a piece and think: “Oh I like that. That was fun.” Or: “Oh, I don’t like that very much.” You know? Then I went further and heard the Saxophone Sonata and that was, for me, the piece that really did it. I thought: “This guy...He knows what he’s doing!”

DM: (laughs) Ok.

KF: But your music has so much in it. It taps into something that makes us all human: compassion, anger, resolve. And that is what attracts me to it. Whether or not that is the way you think about it.

DM: Well I appreciate that thought. I don’t think those thoughts as I’m writing because I have to let go of thought altogether so that whatever wants to happen...But I do directly experience, in the way I described to you, I directly experience everything. It is not an intellectual exercise for me. And once I’ve touched it, I understand that it is possible for other people to touch it. And I think my life has been about learning how to allow people to touch it, to be able to be a teacher in that way. So that I can say to you: “This is my experience, but this is how it might unfold in you. These are the things you might try to unfold that same power in yourself.”

KF: It’s really great! And some people listen to it and think: “Well, ok. That’s really good music.” But I think: “It’s *so* good!”

DM: (laughs)

KF: I find it really helps clear the mind. And as you said participating in the music and thinking: “I am a part of this process. Where am I going next?” Particularly with a brand-new piece that I haven’t heard before.

DM: Yes.

KF: That is the reaction I had to the saxophone sonata when I first heard it. And it is wonderful music. Then the opportunity came to do *Eternal Garden* and I thought: “This is something I must do.” Your music will be something that is with me throughout my career. It’s very...It is something that I feel everyone should be aware of.

DM: I appreciate the thought very deeply. Things are opening for you and will continue to do so.

KF: Yes, it’s good. We’ll see what happens!

DM: And I’ll look forward to seeing you.

KF: Thank you.

Appendix B:

Institutional Review Board Exemption
and
David Maslanka Interview Consent Form

**MICHIGAN STATE
UNIVERSITY**

July 6, 2012

To: Marcie Ray

**Initial IRB
Application
Determination
*Exempt***

Re: **IRB# x12-598e** Category: EXEMPT 2
Approval Date: July 6, 2012

Title: Music for an Atomic Age: An Analysis of David Maslanka's Eternal Garden: Four Songs for Clarinet and Piano

The Institutional Review Board has completed their review of your project. I am pleased to advise you that **your project has been deemed as exempt** in accordance with federal regulations.

The IRB has found that your research project meets the criteria for exempt status and the criteria for the protection of human subjects in exempt research. **Under our exempt policy the Principal Investigator assumes the responsibilities for the protection of human subjects** in this project as outlined in the assurance letter and exempt educational material. The IRB office has received your signed assurance for exempt research. A copy of this signed agreement is appended for your information and records.

Renewals: Exempt protocols do not need to be renewed. If the project is completed, please submit an *Application for Permanent Closure*.

Revisions: Exempt protocols do not require revisions. However, if changes are made to a protocol that may no longer meet the exempt criteria, a new initial application will be required.

Problems: If issues should arise during the conduct of the research, such as unanticipated problems, adverse events, or any problem that may increase the risk to the human subjects and change the category of review, notify the IRB office promptly. Any complaints from participants regarding the risk and benefits of the project must be reported to the IRB.

Follow-up: If your exempt project is not completed and closed after three years, the IRB office will contact you regarding the status of the project and to verify that no changes have occurred that may affect exempt status.

Please use the IRB number listed above on any forms submitted which relate to this project, or on any correspondence with the IRB office.

Good luck in your research. If we can be of further assistance, please contact us at 517-355-2180 or via email at IRB@msu.edu. Thank you for your cooperation.

Sincerely,



Harry McGee, MPH
SIRB Chair

c: Kip Franklin



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Interview Consent Form
Music for an Atomic Age: An Analysis of David Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano*

You are being asked to participate in a research study of David Maslanka's music. Since music is an interpretive art, your thoughts and opinions serve as guiding principles for the music. You must be at least 18 years of age to participate in this research. Participation in this research project is completely voluntary. You have the right to say no. You may change your mind at any time and withdraw. You may choose not to answer specific questions or to stop participating at any time.

If you have concerns or questions about this study please contact Kip Franklin [REDACTED]. If you have questions or concerns about your role and rights as a research participant, would like to obtain information or offer input, or would like to register a complaint about this study, you may contact, anonymously if you wish, the Michigan State University's Human Research Protection Program at 517-355-2180, Fax 517-432-4503, or e-mail irb@msu.edu or regular mail at 207 Olds Hall, MSU, East Lansing, MI 48824.

Your signature below means that you voluntarily agree to participate in this research study

David Maslanka

Date 2/2/13

Appendix C:

Copyright Permissions



Kip Franklin <[REDACTED]>

LITANY recording

4 messages

Matthew Maslanka [REDACTED]

Mon, Sep 9, 2013 at 3:34 PM

To: [REDACTED]

Hi Kip,

David asked me to send this recording along to you. Let me know if you have any difficulties retrieving it.

www.maslankapress.com/scores/litany/litany_rec.zip

Here's the score as well. It is copyrighted by Carl Fischer, so you'll need to ask them for permission if you want to reproduce it.

I'm happy to extend permission to you for ETERNAL GARDEN. Can you let me know specifically what your degree program is and what kind of paper it is (dissertation, document, etc.).

Thanks,

Matthew

Matthew Maslanka
Owner/General Manager
Maslanka Press
(917) 226-4343 – direct
www.maslankapress.com

10/30/13

Dear Mr. Franklin,

I am sorry to be so late in responding to your request for permission to use "On Chestnut Hill" as part of your doctoral document. I hereby give you permission to do just that.

I sincerely hope that this gives you the permission you requested. Good luck on presenting your doctoral document. And best wishes for completion of your doctoral program!

Very truly yours
Richard A. Beale



December 9, 2013

Kip Franklin
1943 Wood Street #1
Lansing, Michigan 48912

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An Analysis and Performers Guide
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Schedule A

Symphony No. 3, Movement IV: mm. 1-6

A Liány for Courage and the Seasons, Movement IV "On Chestnut Hill": mm. 10-12, mm. 21-24, mm. 28-32

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Appendix D:

Works by David Maslanka Featuring the Clarinet¹

¹ Compiled from David Maslanka's official website. For complete program notes see www.davidmaslanka.com.

***Trio for Clarinet, Violin, and Piano* (1971)**

Premiered 3/72 at the State University of New York – Geneseo Sunday Afternoons series.
Revised 2012.

***Trio for Clarinet, Viola, and Piano* (1973)**

Premiered 12/73 at Composers Forum, Donnell Library, New York City.

***Three Pieces for Clarinet and Piano* (1975)**

Premiered 2/76 at the University of Redlands (CA) Clarinet and Friend series. Philip Rehfeldt, clarinet, Barney Childs, piano. Commissioned by Barney Childs.

***Fourth Piece for Clarinet and Piano* (1979)**

Premiered 4/80 at the the Carnegie Recital Hall, Meyer Kupferman, clarinet. A follow-up in name only of “Three Pieces” for Clarinet and Piano, characterized by forceful sustained tones. Commissioned by Meyer Kupferman

***Wind Quintet No. 1* (1984)**

Premiered 11/84 Symphony Space, New York City (“Music of David Maslanka”) by the Aspen Wind Quintet. Each of the three wind quintets is in three movements – an unintentional idiosyncrasy. No. 1 is very much a New York City piece; the second movement was inspired by subway air compressor noises, and the last movement derives from the musical letters in “Brooklyn Bridge.”

***Wind Quintet No. 2* (1986)**

Premiered 1/87 Weill Recital Hall at Carnegie Hall, Manhattan Wind Quintet. The first movement is fierce and somewhat daunting in its technical demands; the second is moody and elusive; the third is sweet and resigned. Commissioned by the Manhattan Wind Quintet.

***Images from ‘The Old Gringo’* (1987)**

Premiered 10/87 at the State University of New York – Geneseo, Richard Balkin, violin, Ernest Lascell, clarinet, James Willey, piano. Fuentes’ novel “The Old Gringo” provided dozens of stunning emotional pictures, eleven of which prompted the little sound pictures of this piece.

***A Litany for Courage and the Seasons* (1988)**

Premiered 4/88 by the University of Connecticut Concert Choir, Peter Bagley, conductor. Six Songs for Chorus, Clarinet and Vibraphone on Poems of Richard Beale. Commissioned by Robert Isgro and the Geneseo Chamber Singers.

***Little Symphony on the Name Barney Childs* (1989)**

Published in Etudes for the Twenty-first Century Clarinetist, Phillip Rehfeldt, ed. A four-movement work for solo clarinet, written on a single page; widely varying moods, and extreme technical/musical demands.

***Blue Mountain Meadow: Sextet for Winds and Piano* (1998)**

This work was commissioned by the John F. Kennedy Center for the Performing Arts and the National Symphony Orchestra of Washington D.C., Leonard Slatkin, Music Director, in honor of the 1996 American Residency Program in Montana/Wyoming.

***Wind Quintet No. 3* (1999)**

Premiered 3/00 at the University of Missouri at Columbia by the Missouri Quintet This piece is based on chorale melodies – as it seems, are most of my works written since 1990. Commissioned by the Missouri Quintet.

***Desert Roads: Four Songs for Clarinet and Wind Ensemble* (2004)**

A Concerto for Clarinet and an ensemble of 22 winds and brass, plus Double Bass, Harp, Piano, Timpani and 5 percussion. It can be rented from Carl Fischer Inc.

***Wind Quintet No. 4* (2008)**

Quintet for Winds No.4 was commissioned by the Florida West Coast Symphony for its resident Florida Wind Quintet. The premiere performance was given in Sarasota, Florida in March of 2008.

***Eternal Garden: Four Songs for Clarinet and Piano* (2009)**

Forthcoming work for clarinet and wind ensemble (2015)

Commissioned by a consortium led by clarinetist Myroslava Hagen and Scott Hagen, director of bands at the University of Utah.

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