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**David Maslanka's *Symphony No. 4*:
A Conductor's Analysis with Performance Considerations**

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by

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Treatise

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The University of Texas at Austin
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for the Degree of

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Dedication

In memory of my parents, Luther and Esther Bolstad. To my brother Rick and his family, and to my dearest friend and partner, Stephanie Wasta, thank you for your patience.

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The author wishes to express appreciation to the members of his supervisory committee, Jerry F. Junkin, Donald J. Grantham, Kevin Sedatole, Hanns-Bertold Dietz, James Morrow and Lawrence Mallett. Special thanks are extended to Jerry F. Junkin for his many years of support and musical inspiration.

To David Maslanka, the author extends his admiration for the wonderful music he writes, for his thought-provoking insights about music making and life issues, and for his time and support in preparing this treatise.

To the members of The University of Montana Symphonic Wind Ensemble, the author extends his gratitude for their extraordinary efforts in preparing the *Symphony No. 4* for performance.

Thanks are extended to Carl Fischer, Inc. for permission to use the musical examples included in this treatise.

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Publication No. _____

Stephen Paul Bolstad, D.M.A.

The University of Texas at Austin, 2002

Supervisors: Jerry F. Junkin and Donald J. Grantham

In the last two decades of the Twentieth Century, the wind band music of David Maslanka has become well known and widely performed. A number of his compositions are becoming increasingly recognized as new additions to the standard wind band repertoire. The *Symphony No. 4* is becoming such a work.

The purpose of this treatise is to examine David Maslanka's *Symphony No. 4* with the goal of providing information, which will be valuable to a conductor or performer preparing the work for performance. The composer's meditative approach to the compositional process is examined with specific details concerning the source materials and inspirations pertinent to the creation of the *Symphony No. 4*. The episodic nature of the *Symphony* is examined with an analysis highlighting the unifying elements, which bind the various sections of the *Symphony* together. Performance considerations and suggestions, derived from

interviews, discussions, and rehearsals with the composer, are presented to provide the conductor with insights about the *Symphony No. 4*.

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Chapter 1: Biography

CHILDHOOD

David Maslanka was born on August 30, 1942 in New Bedford, Massachusetts. He is the youngest of three sons. Though his mother loved music, he was the only family member who became actively involved with music.¹

Maslanka's musical training began in the fourth grade when he took up clarinet in the school band. He supplemented a typical school band experience by taking private lessons with a local clarinet teacher until the end of his junior year. During his senior year he began a weekly sixty-five-mile commute to Boston to study clarinet with Robert Stuart, a clarinet instructor at the New England Conservatory of Music. He also earned a clarinet position in the Boston Youth Orchestra. These last two experiences were very positive and greatly influenced his decision to pursue a career in music

EDUCATION

After graduating from New Bedford High School in 1961, Maslanka attended the Oberlin Conservatory of Music. He graduated in 1965 with a Bachelor of Music Education degree with an emphasis in clarinet. A key component of his Oberlin education included a year of study abroad. Along with

¹ All biographical information was obtained in an interview of David Maslanka by the author, Missoula, MT, 26 January 2002.

his entire junior class, he spent the 1963-64 academic school year studying in Austria at the Mozarteum in Salzburg.

Maslanka's first serious endeavors in composition began at Oberlin when he became a composition student of Joseph Wood for three years. While there were no lasting musical influences from these studies, it was Wood who first encouraged Maslanka to believe in himself as a composer.

Also at Oberlin, Maslanka had his first personal contact with major living composers, including Elliot Carter and Igor Stravinsky, who visited the school. The opportunity to observe Stravinsky rehearse and conduct Oberlin musicians in a performance of the *Symphony of Psalms* was particularly influential.

After Oberlin, Maslanka was accepted into the graduate composition program at Michigan State University. He was in residence from 1965 until 1970. He completed the Master of Music degree and Doctor of Philosophy degree, both in theory and composition, in 1968 and 1971 respectively.

During his residency at Michigan State University, Maslanka studied composition with H. Owen Reed. Reed's teaching style was to expose his students to all the current trends in composition and to encourage his students to be experimental. In addition to studies with Reed, the course work for composition students at Michigan State was strongly grounded in the historical perspectives of theory and composition. It was through this rigorous training that Maslanka first developed his life-long fascination with the music of Bach.

Early on in his graduate work, Maslanka became a copyist for H. Owen Reed. Maslanka continued to work as a copyist off and on for various composers

over the next twenty years. This work was influential in his development as a composer because it allowed him to study the inner working of many composers, including Michael Colgrass.

PROFESSIONAL LIFE

Maslanka the Educator

In the fall of 1970, Maslanka accepted his first academic teaching position at the State University of New York at Geneseo and remained there until 1974. His teaching responsibilities included theory, composition, analytical techniques, and applied clarinet. It was during this time that Maslanka began to compose pieces that he considered mature enough to retain and present as formal works.

In 1974 Maslanka moved to New York City to more actively pursue his interests as a composer. However, he continued to supplement his income with several teaching positions over the next sixteen years. He was an adjunct faculty member at Sarah Lawrence College from 1974-1980 and then at New York University from 1980-81. In 1981 he accepted a full-time position at Kingsborough Community College and remained there until he left New York City in July of 1990. Except for occasional private composition students, Maslanka has not returned to teaching and has fully devoted his attention to composition.

Maslanka the Composer

While Maslanka composed extensively throughout his student years, he does not consider any of these works as mature compositions. However, the composer has mentioned to this author about being interested in perhaps re-working his *Symphony No. 1*, an orchestral piece written to fulfill the doctoral degree requirements at Michigan State University.² The first compositions Maslanka considers to be mature works date from his tenure at SUNY at Geneseo. The 1972 work, *Duo for Flute and Piano*, is the first such piece.

Partly due to the close proximity of Geneseo to Rochester, Maslanka sought out a relationship with Eastman School of Music composer Sidney Hodkinson. Through this relationship, Maslanka was able to have the *Duo for Flute and Piano* performed by Eastman's Musica Nova, a performance outlet for new music directed by Hodkinson. This relationship also led to performances of Maslanka's music in other new-music venues in New York City.

The contact with Eastman proved to be a very important turning point in Maslanka's career. With the assurance of receiving a performance by Donald Hunsberger, conductor of the Eastman Wind Ensemble, Maslanka composed his *Concerto for Piano, Winds and Percussion* (1974-76). Though there were several delays, the *Concerto* was eventually performed by the Eastman Wind Ensemble in February of 1979 with faculty soloist William Dobbins at the piano. The conductor of the premiere was Frederick Fennell. Fennell was in residence replacing Hunsberger, who was on sabbatical leave.

² David Maslanka, interview by the author, Missoula, MT, 7 August 1998.

The *Concerto* was well received and soon performed again at Northwestern University with John Paynter conducting. As a result, Paynter and his wife Marietta commissioned Maslanka for a new piece, which produced the 1981 work *A Child's Garden of Dreams*. This work marked an important milestone for Maslanka in that it not only brought national notoriety for the composer and an increasing number of commissions, but it also marked an important change in the way the composer approached the compositional process. This change in the compositional process will be discussed in Chapter Four.

A Child's Garden of Dreams also began a new trend of writing for wind bands and fostered a growing relationship with college wind band conductors around the United States. Before *A Child's Garden of Dreams*, the majority of Maslanka's music was for various chamber combinations or vocal ensembles. While he continued to write for a variety of mediums, Maslanka experienced an increased interest in writing for the wind band during the 1980's and 1990's.³ A 1983 commission by the Big Ten Band Directors Association resulted in the *Symphony No. 2* (1985), and a commission by The University of Texas at Arlington, in memory of university band director Ray Lichtenwalter's wife, resulted in the 1989 work, *In Memoriam*.

Another pivotal year was 1990, when Maslanka and his family left the high-density life style of New York City and moved to the wide-open spaces of Missoula, Montana. With this move came the commitment to composing full time. The grandeur of the Rocky Mountains and the "power of the earth"

³ For a complete list of works for wind band, see Appendix B, "The Wind Band Works of David Maslanka."

Maslanka felt, and continues to feel, from this area has had a profound effect on his music. The 1990's saw an explosion of wind band music resulting in sixteen major works for wind band, including the 1993 *Symphony No. 4*. The composer's program notes from many of these works, including the *Symphony No. 4*, often refer to the powerful influence this newly adopted homeland has had on his music.⁴

David Maslanka continues to live and compose in Missoula, Montana. He and his family live on an acre of land on the outskirts of Missoula where his wife Allison Matthews is very active with horses and other animals. Maslanka is constantly occupied fulfilling his many commissions. In addition, he travels extensively to work first-hand with ensembles performing his music. Maslanka considers these mini-residences, especially for world premieres, essential in order to fully realize his music. These travels have also led to many close relationships with conductors and ensembles around the country.

David Maslanka has received the MacDowell Colony Residence Fellowship five different years between 1974 and 1982. He has received National Endowment for the Arts Composer Fellowships in 1974, 1975, and 1989, and the New York State Arts Council Composer Grant in 1982. He has been a featured composer for the Meet The Composer program on numerous occasions and has received ASCAP Composer Awards annually since 1984. He has been listed in The Grove's Dictionary of Music and Musicians since 1985.

⁴ For the program notes from the premiere performance, see Appendix A, "World Premiere Program Notes."

Chapter 2: *Symphony No. 4*: Scoring

David Maslanka scored the *Symphony No. 4* for Symphonic Wind Ensemble as follows: Piccolo; Flutes I, II, and III (III doubles on Alto Flute); Oboes I, II, and III; Eb Clarinet; Bb Clarinets I, II, and III; Bb Bass Clarinet; Bb Contrabass Clarinet; Bassoons I and II; Contrabassoon; Eb Alto Saxophones I and II; Bb Tenor Saxophone; Eb Baritone Saxophone; F Horns I, II, III, and IV; C Trumpets I, II, and III (I doubles on Piccolo Trumpet); Trombones I, II, and III; Bass Trombone; Euphoniums I and II; Tubas I and II; Double Bass; Harp; Piano; Organ; Timpani; Percussion I, II, III, and IV (four players). There are several special requirements that deviate from the standard instrumentation of the Symphonic Wind Ensemble. Those special requirements include the Alto Flute, a third Oboe instead of English Horn, mandatory Bb Contrabass-Clarinet and Contrabassoon parts, a Piccolo Trumpet (mute required), a separate second Euphonium and second Tuba part (mutes required for both), Harp, Piano, and Organ.⁵

Percussion requirements for the *Symphony* are extensive. The following is a list of required instruments.

Timpani: Set of five drums is recommended

Player 1: Xylophone, Glockenspiel, Small Shaker, Vibraphone (played simultaneously with Player 2 in m. 425), Large Suspended Cymbal, Marimba

⁵ David Maslanka, *Symphony No. 4* (New York: Carl Fischer, 1994).

- Player 2: Vibraphone (bow required), Crash Cymbals, 5-Tom set (two Bongos, Small & Medium Tom-toms, Tenor Drum), Chimes
- Player 3: Marimba (bow required), Small Wood Block, Large Bull or Lion's Roar, Anvil (on cloth table), Large Suspended Cymbal (bow required), Bass Drum, Crotales (bow required), five non-pitched Gongs – small to large (shared with Percussion 4), Tam Tam, 5-Tom set (two Bongos, Small & Medium Tom-toms, Tenor Drum), Small Snare Drum, Snare Drum
- Player 4: Large Suspended Cymbal, Bass Drum, 5-Tom set (two Bongos, Small & Medium Tom-toms, Tenor Drum), Snare Drum, Tam Tam, five non-pitched Gongs – small to large (shared with Percussion 3), Small Suspended Cymbal, Very Small Suspended Cymbal

While some of the percussion instruments can be shared by players, logistics require the following multiple instruments: two Vibraphones, two Marimbas, three sets of the 5-Tom set-up, five Suspended Cymbals (three large, one small, one very small), two Bass Drums, two Tam Tams, five non-pitched Gongs (small to large), and three Snare Drums (two normal and one small). A minimum of two cello bows or bass bows are required, however, additional bows will simplify logistics for Player 3.

The score is in C with Piccolo, Double Bass, and Glockenspiel retaining their respective octave transpositions. The parts include a set of Bb parts for the

Trumpets. For the trumpet trio beginning in m. 829, the author suggests that the second player also uses a piccolo trumpet for better balance and blend.

The score states that the Piano and Double Bass should be together, and positioned near the bass winds, if possible. A full-size pipe organ is requested, however, an electric organ with pedals may be substituted. The fortissimo dynamic for organ indicates a volume that balances, but does not overpower, the wind ensemble.

The only non-traditional notation in the score is the sixteenth notes of the melody on beat two in m. 42. The non-parallel beams connecting the sixteenth notes, indicate that the rhythm is not to be in strict time. Instead, it should have a pacing in which the beginning of the rhythm is stretched, as if there were a tenuto marking over the first sixteenth note, and then the other sixteenth notes press forward and accelerate into the next beat.

An unusual tone color effect by the clarinets occurs with the Bach chorale, *Christus, der uns sedig macht* in m. 712-732. To achieve this effect, the player separates the clarinet between the barrel and first joint and sets the lower part of the clarinet aside. Then, only playing the mouthpiece and barrel, the player slides his/her finger in and out of the barrel to change pitch. This technique has an effective pitch range from Bb to F as indicated in the score. Each player will need to practice achieving the written pitch, however, the composer has stated in rehearsals with the author that slight intonation discrepancies will contribute to the desired haunting quality of the effect. Players should strive for a consistent tone while changing pitch. Since the finger size of different players will vary,

each player should experiment to determine which of their fingers create the best results. The lines connecting pitches indicate a glissando. In m. 714, the wavy line during the fermata in the second clarinet indicates a wide vibrato. The rhythms in measures 714, 717, and 720 are not exact, however the individual pacing of the players must be coordinated to match the vertical alignment of the score.

The score's printed Composer's Notes describe the "roots" of the *Symphony*. The program notes from the premiere, which includes more detailed quotes from Carl Sandburg's *Abraham Lincoln*, are included in their entirety in Appendix A.

The University of Texas at Austin Wind Ensemble, Jerry J. Junkin, Conductor; Stephen F. Austin University Bands, Kevin L. Sedatole, Acting Director; and the Michigan State University Bands, John L. Whitwell, Director, commissioned *Symphony No. 4*. The composer dedicates the *Symphony* to these conductors and ensembles with affection and gratitude. Duration of the *Symphony* is approximately twenty-seven minutes. Carl Fischer, Inc. publishes the music. The score is available for purchase, and the parts are available through Carl Fischer's rental department.

Chapter 3: From Commission Through Premiere

The idea of writing *Symphony No. 4* emerged when Jerry F. Junkin, Director of Bands at The University of Texas at Austin, approached David Maslanka to compose a new piece for the University's Wind Ensemble. The commission grew into a consortium, which also included Stephen F. Austin University, Kevin L. Sedatole, Acting Director, and Michigan State University, John L. Whitwell, Director of Bands.

Professor Junkin's request to Maslanka was for a ten-minute piece that would be appropriate to conclude the ensemble's special performance at the 1994 Texas Music Educators Association Convention in San Antonio. Soon into working on the piece, however, Maslanka realized that the project would turn into a much larger piece. In an interview with the author, Maslanka stated that his compositional approach tends to "take the piece to wherever it wants to go."⁶ This working method will be discussed in more detail in Chapter Four.

While the commission was for a wind band piece, no specific instrumentation restrictions were placed upon the composer. It was Professor Junkin's intention to set up the commission so that the composer had every freedom to "write the piece that he wanted to write, and to write the piece that he had inside of him." Maslanka's tendency for diverse and unique orchestrations led him to include color instruments such as alto flute, piccolo trumpet, harp,

⁶ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

organ, and a wide variety of percussion. The organ became part of the work as a direct result of a visit the composer made to The University of Texas shortly before he began composing the *Symphony*. In early May of 1993, the composer was on campus for a mini-residency to work with the UT Wind Ensemble during the final preparations for a performance of his 1989 work *In Memoriam*. This work has a prominent organ part and after seeing and hearing the organ in Bates Recital Hall, Maslanka knew at that moment that the *Symphony* would also make use of this wonderful instrument.⁷

Maslanka finished another commissioned wind band piece, his *Montana Music: Chorale Variations*, on June 22, 1993. He began working on the *Symphony No. 4* shortly thereafter and completed it on November 5, 1993. As Maslanka finished orchestrating portions of the score, he periodically sent copies of the partial score to Junkin, along with brief descriptions and insights about the music. He also sent these partial scores to R. Mark Rogers, who was contracted to prepare the parts. After the parts were completed, a preliminary reading of the *Symphony* by The University of Texas at Austin Wind Ensemble took place shortly before the end of the 1993 fall semester.

Rehearsals began again in earnest when the spring semester convened in mid-January, 1994. Rehearsal tapes were sent to Maslanka on a regular basis and he responded with detailed critiques and insightful suggestions for Professor Junkin.

⁷ David Maslanka, interview by author, Chicago, IL, 17 December 1993.

Maslanka very much enjoys being in direct contact with the people who will perform his music – especially in the case of world premieres. While Chapter Four will address this issue, it is important to mention at this point that the premiering ensemble and their conductor are an integral part to the “active imagining” that takes place during the composer’s compositional process. To fully complete that process, David Maslanka returned to Austin on February 5, 1994 for a five-day residency. During that time, the composer and the UT Wind Ensemble shared three very productive and heart-felt rehearsals together.

Within a short period of time, there were three performances of the *Symphony No. 4*. On Wednesday, February 9, 1994, a pre-premiere performance occurred in Bates Recital Hall on the UT campus. This concert was a shared performance with The University of Texas at El Paso Wind Ensemble, which was also preparing for a concert at the TMEA Convention. Oddly, an ice storm hit Austin that afternoon, causing the campus to be officially closed. Nevertheless, all members of the ensemble made it to the concert hall, and though audience attendance at the concert was sparse, the *Symphony* received an enthusiastic ovation.

The official world premiere took place the following evening on Thursday, February 10, 1994 at 8:00 p.m. in the Lila Cockrell Theater in San Antonio for the music educators attending the TMEA Convention. The *Symphony No. 4* was the final work on the program and received a standing ovation and thunderous applause. There were four works on the concert that evening, including the world premiere of Donald Grantham’s *Bum’s Rush*.

A third performance of the *Symphony* occurred for the College Band Directors National Association Southwest Regional Convention on February 26, 1994 in Waco, Texas. The concert took place on Baylor University campus in the newly opened Jones Concert Hall.

Within a short period of time both the Stephen F. Austin University Wind Ensemble, Kevin L. Sedatole, conductor, and the Michigan State University Wind Ensemble, John L. Whitwell, conductor, held premiere performances. The *Symphony No. 4* has since received a very active performance rate with a history of approximately seventy performances at the time of this writing.

Chapter 4: The Compositional Approach

The music of David Maslanka reflects the development of his personal approach to composition, which changed substantially during the late nineteen seventies and early eighties. As a result, two distinct periods have emerged. The vast majority of Maslanka's currently performed music, including *Symphony No. 4*, comes from the compositional approach of the second period.

PERIODS

So far, the music of David Maslanka can be grouped into two periods with, at the time of his writing, the possible emergence of a third. The first period ranges from Maslanka's student days through approximately 1978. The first piece to be formally recognized by Maslanka as a mature piece is the 1972 chamber-piece, *Duo for Flute and Piano*.⁸ Other published chamber works for winds are the *Trio No. 2* (1973) for Clarinet, Viola and Piano and the *3 Pieces for Clarinet and Piano* (1975). The only large-scale work from this period for winds is the *Concerto for Piano, Winds, Brass and Percussion* (1974-76).⁹ The music from this period is of an angular, dissonant, and aggressive quality.

Following this first period is a transitional time in which a great number of personal issues confronted the composer. This was a time of many psychological

⁸ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

⁹ J. Patrick Brooks, "An Analysis of David Maslanka's *Concerto for Piano, Winds, and Percussion*." D.M.A. thesis, The University of Cincinnati College Conservatory of Music, 1994.

issues, depression, and great inner change. Very little composing took place and there was a period of eighteen months where there was no composing at all.¹⁰

After working through this difficult time, a second period of composition begins around 1980. The music of this period is radically different from the first. The music is now very heart-felt in nature, is driven more by emotion than academic constructions, and is far more tuneful. The music often makes use of borrowed materials with the chorales harmonized by Johann Sebastian Bach being the most common source. While the music of this period can still be dissonant, there is a strong sense of tonality and a frequent use of simple harmonies. The first large-scale work of the second period is the 1981 work for symphonic wind ensemble *A Child's Garden of Dreams*.¹¹ For a complete listing of wind band works from this time period, see Appendix B. In the view of the composer, this second period concludes in 1996 with his *Mass*, a monumental work for Solo Soprano and Baritone Voices, SATB Chorus, Boy's Chorus, and Wind Ensemble. He considers this work to be an architectural milestone that strongly influenced his music both before and after 1996. The concept of writing a large-scale mass was a long-term goal, and the composer views the *Mass* as the focal point he was aiming toward for many years. After 1996 he views the *Mass* as a motivation for the music that he has written since.¹² However, it is the opinion of this writer that at present, not enough time has passed to clearly demarcate the clear emergence of a third period.

¹⁰ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

¹¹ David Martin Booth, "An Analytical Study of David Maslanka's *A Child's Garden of Dreams*." D.M.A. document, The University of Oklahoma, 1994.

¹² David Maslanka, interview by author, Missoula, MT, 26 January 2002.

THE ROLE OF MEDITATION

The stylistic change between the first and second period is a direct result of the composer's substantial change in his approach to the compositional process. During the first period, Maslanka describes his creative process as "making up music any way he could."¹³ He viewed his inspirations for composition as "accidental" and he was under the impression that it was his "conscious" mind that created the musical material.

The compositional process of the second period is very different. During the time of personal turmoil in the late seventies, Maslanka began to study the writings of psychologist Carl Jung. Through these writings Maslanka became aware of the concept that Jung referred to as "active imagining."¹⁴ In studying this concept, Maslanka developed, and continues to explore, the powers of "active imagining," or as he refers to it, "meditation." Maslanka states:

Nearly twenty years ago I wrote a piece called *A Child's Garden of Dreams* for wind ensemble. It had five movements based on the dreams of a child who was close to the end of her life. The dream material came from the book Man and His Symbols by Carl Jung. My composing process changed with this piece. There were twelve dreams discussed in the book. I typed these out and put them on the piano in front of me. I then stared at them until one caught and held my attention. I then set out to try to image the literal content of the dream as vividly as possible. Not only did living images come, but an eerie sense of their living power came as well. In other writing Jung describes this process as "active imagining." I had just prior to this learned self-hypnosis, and became aware that the images I saw in hypnosis were qualitatively similar to the images of "active imagining." This led to a persistent exploration of my "inner landscape" in a process that I called meditation. I found that I

¹³ David Maslanka, interview by author, Missoula MT, 7 August 1998.

¹⁴ Carl G. Jung et al., *Man and his Symbols* (Garden City, New York: Doubleday & Company Inc., 1964), 206.

could “descend” into my unconscious dream area while still awake. This exploration brought to light a dream space to which I could consistently return. In it were animal, human, and spirit forms, as well as the representation of a natural landscape that I now know to be a manifestation of the instinct level, as well as a direct connection at some level to powers of the earth and beyond. I found that I could “travel” in this space and that I found that I could contact the life force of other people and feel what was moving them. In short, I had gained access to the deep unconscious and could interact with it. From this I became aware that the conscious mind was not in supreme control, but in partnership with a number of forces. The conscious mind was not the source of music but the receiver, the organizer, the “clother in sound” of the impulses coming through the unconscious. The forces experienced in these meditation journeys had the quality of being “numinous” – that is, having a heightened sense of spiritual power, and gave the feeling of being “right” or “true.” I was always, and remain to this day, shy about claiming anything absolute for these perceptions, but always took what was given with an open mind.¹⁵

As a result of this “active imagining” and meditation, the music of Maslanka’s second period is created in a much different way and from a much different place. As a person who is open and sensitive to the world around him, including the world of the unconscious, Maslanka views himself more as a vehicle or a channel for the “thing that needs to be expressed.”¹⁶ His conscious mind, or intellect, is therefore not the generator of material, but rather his conscious mind is the organizer of the material that comes forward from the unconscious mind.

¹⁵ 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, MT, 20 November 1998.

¹⁶ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

RELATIONSHIP TO PEOPLE INVOLVED WITH COMMISSION

The person or people commissioning a new work, and the ensemble that will perform the new work, play a vital part in Maslanka's meditative compositional process. He states:

What I have to do is to look inward and to see the people in the performance situation for whom the piece is being written. I do a meditative process and what I simply do is evoke the image of the person who has asked me to write the piece and I look at them in this meditative way. Then some things are shown to me. There is a sense of awareness of how that person is and how that person feels and to what the musical ensemble feels like. When I am composing a piece, all the time I am referring back to the mental image that I have of the performance actually taking place.¹⁷

In the case of the *Symphony No. 4*, Jerry Junkin and the members of the 1993-94 University of Texas Wind Ensemble were the influential people involved in the commission.

¹⁷ Ibid.

Chapter 5: Source Material and Inspirations

Because of the compositional approach described in Chapter Four, it is essential to also understand the source materials and inspirations for the *Symphony No. 4*. These materials are the things that came forward from the meditating process prior to and during the composing of the *Symphony*. These are the materials that moved Maslanka strongly enough that they “needed” to be part of the *Symphony*. These are “the things that want to come together.”¹⁸

BACH CHORALES AND HYMN TUNES

Central to the *Symphony* is the use of hymn tunes, both borrowed and original. The use of borrowed hymn tunes and original hymn-like tunes is common not only in the *Symphony No. 4*, but also in many other works of this period. The recurring use of chorales and hymn tunes is a result of Maslanka’s devotion to the music of Johann Sebastian Bach and specifically the 371 Bach Chorales.¹⁹ Maslanka uses these chorales as daily study pieces. They have become points of mediation to the extent that he begins each day by playing and singing through one or two of these chorales. As a result, they have had a profound influence on Maslanka’s music. He states:

To take something like a four-part chorale and to study it again and again – that is to go over it and to sing through all the parts again and again.

¹⁸ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

¹⁹ Johann Sebastian Bach, *371 Four-Part Chorales* (New York: Associated Music Publishers, Inc., n.d.).

And to go through his whole book of chorales so many times. It has had a profound influence on how I hear phrases and how I make melody. The melodies that I make have become more simple by far over the years.²⁰

Two Bach chorales are incorporated into the *Symphony No. 4*. They are *Christus, der uns selig macht* and *Wer nur den lieben Gott läßt walten*. Maslanka translates these titles respectively as *Christ Who Makes Us Holy* and *Only Trust in God to Guide You*. From this point forward, these chorales will be referred to by their English translation. Maslanka's motivation to use these chorales in the *Symphony* comes from their musical beauty and their specific titles.²¹ The chorale book used by Maslanka only includes the titles of the chorales,²² therefore only their titles are significant to this treatise, and any study of the remaining text is unnecessary.

The chorale *Christ Who Makes Us Holy* is used in its entirety and appears in the *Symphony* in m. 712-731. Bach harmonized this melody in Chorales 81, 113, 198, and 307 of the 371 Chorales.²³ Maslanka uses the harmonization of number 307 for the *Symphony* [see Figure 5-1]. He also uses the chorale in the same key (A minor) as the Bach setting. While the chorale is used in its entirety, Maslanka inserts a unique clarinet effect between each phrase of the chorale. The inspiration for this effect will be discussed later in this chapter while the technique itself will be discussed in Chapter Seven. It should also be noted that

²⁰ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

²¹ Ibid.

²² Johann Sebastian Bach, *371 Four-Part Chorales* (New York: Associated Music Publishers, Inc., n.d.).

²³ Ibid.

this statement of *Christ Who Makes Us Holy* is a very important moment to the emotional unfolding of the *Symphony*.

Figure 5-1: Bach Chorale, number 307, *Christ Who Makes Us Holy*

The image displays a musical score for a chorale by Johann Sebastian Bach, numbered 307. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and a keyboard instrument (likely harpsichord or organ). The music is in the key of D major and 3/4 time. The score is organized into five systems, each with a grand staff (treble and bass clefs). The first system is marked with the number '307'. The music features a prominent soprano line with a melodic contour that rises and then falls, supported by a rich harmonic texture in the lower parts. The piece concludes with a final cadence in the fifth system.

Only a portion of the chorale melody *Only Trust in God to Guide You*, specifically its last phrase, appears in the *Symphony* in m. 400-405. Bach harmonized this melody in chorales 62, 104, 112, 146, and 339.²⁴ For reference, Figure 5-2 shows the harmonization of chorale number 112.

Figure 5-2: 371 Bach Chorale, number 112, *Only Trust in God to Guide You*



Maslanka, however, does not borrow any of the Bach harmonizations of this chorale. In fact, the appearance of this chorale more resembles a quote from Maslanka's 1989 work *In Memoriam*.²⁵ In this earlier work, only the melodic contour of the chorale is borrowed and it is used in a number of variations to form the foundation for most of the piece. The portion of the chorale melody that appears in m. 400-405 of the *Symphony* [see Figure 5-3] closely resembles the

²⁴ Ibid.

²⁵ David Maslanka, *In Memoriam* (New York: Carl Fischer, 1989).

closing phrase of the chorale melody in m. 56-61 of *In Memoriam* [see Figure 5-4].

Figure 5-3: Piano reduction of the *Only Trust in God to Guide You* phrase as it appears in the *Symphony*, m. 400-405



Figure 5-4: Final phrase of the *Only Trust in God to Guide You* melody as it appears in *In Memoriam*, m.55-61



Maslanka's familiarity with the 371 Bach Chorales over many years has not only led to the borrowing of these chorales, but also to the composing of original melodies that are hymn-like in nature. The *Symphony* has four sections that are based on original hymn-like tunes. While these sections will be discussed in detail in Chapter Six, it should be mentioned at this point that Sections I, III, IV and V are based on hymn-like original tunes.

OLD HUNDREDTH

The incorporation of the hymn-tune *Old Hundredth*, also known as the "Doxology," was prompted by Maslanka's long-time fascination with the life of

Abraham Lincoln. He has studied numerous writings about Lincoln including the Lincoln Letters and Carl Sandburg's monumental work Abraham Lincoln.²⁶ In the composer's notes of the *Symphony No. 4* score Maslanka states:

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.²⁷

Maslanka views Lincoln as a symbol of transformation. In Lincoln manifests the idea that the human race is one unified body of people. To put it in a different way, Lincoln represents the transformation from the "individual to the universal." It will be discussed in Chapter Six how the *Symphony No. 4* repeatedly portrays this "transformation" from the "individual to the universal."

The need to incorporate *Old Hundredth* in the *Symphony* came directly from a passage in Sandburg's biography. He reads as follows:

In the rotunda of Ohio's capital, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering "Old Hundred" [sic] and the muffled booming of minute

²⁶ Carl Sandburg, *Abraham Lincoln: The Prairie Years and The War Years* (New York: Harcourt, Brace and Company, 1954).

²⁷ David Maslanka, *Symphony No. 4* (New York: Carl Fischer, 1994).

guns, the coffin was carried out of the rotunda and taken to the funeral train.²⁸

Maslanka was so powerfully moved by this passage that he felt the need to make the hymn-tune *Old Hundredth* part of the *Symphony* [see Figure 5-5].

Figure 5-5: *Old Hundredth*; music attributed to Louis Bourgeois (1551), words by Thomas Ken (1674)

The image displays a musical score for the hymn "Old Hundredth" in 3/2 time. It consists of three systems of music. The first system shows the beginning of the piece with the lyrics: "Praise God from whom all blessings flow; praise Him all creatures here be -". The second system continues with the lyrics: "low; praise him above ye heavenly hosts; praise Fa - ther, Son, and". The third system concludes with the lyrics: "Ho - ly Ghost". The score is written for piano, with a treble and bass clef. The lyrics are placed below the notes, with hyphens indicating syllables that span across multiple notes.

Once the borrowing of this hymn took place, it had a profound effect upon the piece – “the thing becomes the spine of the piece.”²⁹ In all, *Old Hundredth* occurs

²⁸ Carl Sandburg, *Abraham Lincoln: The Prairie Years and The War Years* (New York: Harcourt, Brace and Company, 1954), 739-740.

²⁹ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

in three different sections of the *Symphony* in three very different settings. While the composer claims no conscious effort to create motivic relationships, it is the opinion of this writer that *Old Hundredth* serves as a motivic source for the original hymn-tunes of Sections I and III. These relationships will be discussed in Chapter Six.

GOETHE'S FAUST

As mentioned above there are unusual clarinet sounds interjected between each phrase of the chorale *Christ Who Makes Us Holy*. The inspiration for these unusual sounds comes from Maslanka's studies of Goethe's Faust.³⁰ These sounds are an aural reference to the Blessed Boys that appear at the end of Part Two. For Maslanka these "babies" represent absolute purity, for they have not had an opportunity to live in this world. So as a result, they are completely pure and without sin. The clarinet sounds represent the cries of these "babies."³¹ The effect of these sounds helps contribute to the importance of this moment in the *Symphony* and further support the transformation-like qualities mentioned above.

WESTERN MONTANA

Maslanka moved from New York City to Missoula, Montana in 1990. This change of location and life style has had a strong influence on the music he writes. He feels there are strong connections between a person and the space in which he or she lives. He states:

³⁰ Johann Wolfgang Goethe, *Faust: Part One and Sections from Part Two*, trans. Walter Kaufmann (Garden City, New York: Doubleday & Company, Inc., 1961), 491-503.

³¹ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

I think everyone has a psychic opening to the space in which they live. Even though they don't know it consciously, there is a continuous influence from the vibration of the planet, where they live, that comes through them. I happen to be in some way sensitive to it in a way that becomes conscious in my mind.³²

The land of Western Montana and Central Idaho has had a major influence on the *Symphony No. 4*. Maslanka writes in the score:

The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the earth that comes to me from my adopted Western Montana, and the high plains and mountains of Central Idaho. My personal experience of this voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing.³³

This impulse to “shout for the joy of life” is pervasive throughout *Symphony No. 4*. There are many examples throughout the *Symphony* where the hymn-like tunes climax with sheer elation.

The most direct example of this connection to the earth appears in the *Symphony's* epilogue, which begins in m. 840. The inspiration for this music came to Maslanka during a trip in 1993 from Missoula, Montana to Boise, Idaho. While driving through the high plains of Central Idaho on Highway 12, “the power of the earth and space there just erupted in me and I started to sing this music at the top of my lungs.”³⁴

³² Ibid.

³³ David Maslanka, *Symphony No. 4* (New York: Carl Fischer, 1994).

³⁴ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

Chapter 6: Analysis

The focus of the following analysis is to provide conductors with insights that will be helpful in developing their personal interpretation of the *Symphony No. 4*. As a result of David Maslanka's compositional approach discussed in Chapter Four, the *Symphony* does not lend itself well to a routine traditional analysis. Instead of any conscious efforts by the composer to create motivic development or to follow any formal harmonic schemes, he is concerned with the uniting of “the things that what to come together” into a linear stream that unfolds in a powerful and organic way.³⁵ In an interview with the author, Maslanka has explained his views about rigorousness in composition—rigorousness meaning that once the parameters have been established for a piece of music, they must stay true to themselves. He states:

Does rigorous mean intellectual games or constructions that could be shown to be related one to another? Or does rigorous have to do with an emotional line which you follow as well as you can? And bringing into that emotional line those things that are required to make that emotional line powerful. My sense of rigorousness is that there is an emotional line, which is being brought forward and it has to be satisfied. Whatever you can do to satisfy that emotional line is what you do.³⁶

To that end, this chapter will present an analysis that follows the emotional line of the *Symphony No. 4* and highlight the unifying elements that bind its different Sections together.

³⁵ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

³⁶ Ibid.

FORM

The *Symphony No. 4* is a single movement work that is episodic in nature. The term episodic is used in the literary sense, meaning a series of loosely connected episodes. For the purpose of this treatise, these loosely connected episodes will be referred to as Sections. There are six separate Sections in the *Symphony* [see Table 1].

Table 1: Large-scale form, *Symphony No. 4*

Section I	Section II	Section III	Section IV	Bach Chorale <i>Christ Who Makes Us Holy</i>	Section V	Section VI
Light Dark Light	"Old Hundredth"	"World Force Hymn"	"Solo Art Song"		Return of Section I "Light" Theme and "Old Hundredth"	Epilogue
m.1	m.360	m.427	m.503	m.712	m.732	m.840

These Sections “are like dreams—and if you were to feel them out, they are variations on the same feel, a same character, a same reason for being.”³⁷

As Table 1 shows, the *Symphony's* six Sections must also be viewed in two larger portions. The first large portion groups Sections I, II, III and IV together, while the second large portion groups Sections V and VI together. The

³⁷ Ibid.

Bach chorale, *Christ Who Makes Us Holy*, separates these two larger portions and functions as the “pivotal moment of transformation” for the emotional line mentioned above. As a result of this “transformation,” the return music of Section V and the epilogue music of Section VI seem to be purified and more powerful – and somehow divine. While it is impossible to explain or prove this feeling of “transformation” with concrete facts, this chapter will attempt to provide insights into its occurrence.

Each of the six Sections has an internal form. Those internal structures are summarized below:

Section I

- | | |
|------------|--|
| m. 1-83 | <u>Part A – the “light” version of Section I theme</u> |
| m. 1-29 | first statement by solo horn |
| m. 30-62 | second statement in mid-range voices |
| m. 63-83 | third statement in bright winds |
| m. 84-106 | “traveling music” |
| m. 107-114 | introduction to “dark” version of Section I theme |
| m. 115-333 | <u>Part B – the “dark” version of Section I theme</u> |
| m. 115-140 | three statements of “dark” theme |
| m. 141-153 | falling minor 3 rd fragment – intervallic expansion |
| m. 154-157 | major chords falling in third relations |
| m. 158-163 | whole-tone clusters cascading down |
| m. 164-168 | reiterated, “rip” gesture |
| m. 170-176 | introduction to stretto section |

- m. 177-206 “dark” theme in stretto
- m. 207-215 falling minor 3rd fragment in two-voice canon
- m. 216-222 major chords falling in third relations
- m. 223-233 scales sequencing down by whole tones
- m. 234-248 falling minor 3rd fragment in four-octave hocket
- m. 249-261 “dark” theme – brutal
- m. 262-272 phrase extension in rising sequence
- m. 273-285 falling minor 3rd fragment – intervallic expansion
- m. 286-292 major chords falling in third relations
- m. 293-300 whole-tone clusters cascading down
- m. 301-307 reiterated “rip” gesture
- m. 309-313 dominant chords
- m. 314-333 return to “dark” version introduction material
- m. 334-359 Part A’ – return of the “light” version of Section I theme

Section II *Old Hundredth*

- m. 360-371 introduction – “nature music”
- m. 372-399 *Old Hundredth* in augmentation presented by solo flute
- m. 400-405 *In Memoriam* quote – chorale, *Only Trust in God to Guide You*
- m. 406-423 “power-surge” version of *Old Hundredth*
- m. 424-426 “night music” – transition material

Section III *World Force Hymn*

- m. 427-462 first statement of “world force” hymn
- m. 463-469 introduction to second statement

- m. 470-500 second statement of “world force” theme
- m. 501-503 metric modulation introduction to Section IV

Section IV Art Song

- m. 504-569 Part A – solo voice
 - m. 504-528 first statement of “art song” theme – solo saxophone
 - m. 529-544 second statement of “art song” theme
 - m. 545-560 extension music of second statement
 - m. 561-569 codetta
- m. 570-627 Part B – solo voice encounters life’s turbulence
 - m. 570-587 fanfares – fragments of “art song” theme
 - m. 587-605 bass melody with tom-tom counter melody
 - m. 606-616 “art song” theme returns with residual dissonance
 - m. 617-627 theme unifies and dissonance clears out
- m. 628-711 Part C – additional life encounters
 - m. 628-632 introduction to jazz music
 - m. 633-645 jazz-like theme
 - m. 646-653 introduction to “jazzed-up” *Old Hundredth*
 - m. 654-711 several versions of the “jazzed-up” *Old Hundredth*
theme set apart by returning fragments of the jazz-
like theme

Pivotal Point of “Transformation”

- m. 712-731 statement of Bach chorale: *Christ Who Makes Us Holy*

Section V Return of themes from Sections I and II

- m. 732-735 shouting plagal motive
- m. 736-789 return of Section I theme
- m. 790-801 introduction to *Old Hundredth's* return
- m. 802-839 powerful version of *Old Hundredth*

Section VI Epilogue

- m. 840-865 “a-men” theme – plagal
- m. 866-886 “Golden Light” theme from *Symphony No. 3*
- m. 887-911 “earth” theme
- m. 912-919 closing theme and crescendo to conclusion

TONALITY

The majority of the *Symphony No. 4* has a tonal center of C, being largely in C major or C minor. Except for momentary wanderings to other key areas, periods of tumultuous dissonances, the statement of the Bach chorale *Christ Who Makes Us Holy* in the relative key of A minor, and the shifts to Bb and Ab in Section VI, the *Symphony* remains primarily in C [see Table 2].

Table 2: Tonal centers, *Symphony No. 4*

I	II	III	IV	Chorale	V	VI
C - c - C	C	C - D - C	C - c - C	a	C	B ^b - A ^b - C

As a result, the *Symphony* seems to occupy a “single space,” which contributes to the concept of following a single emotional line. The consistency on the tonal center of C reinforces the idea of the Sections being “variations on

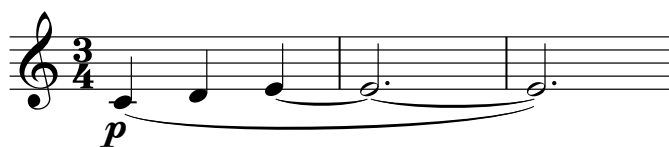
the same feel, a same character, a same reason for being.”³⁸ The consistency also creates an internal power and a quality of “unshakable stability,” a notion that will be discussed later in this chapter.

UNIFYING ELEMENTS

There are seven unifying elements or concepts that recur throughout the *Symphony*, which provide cohesiveness and an organic connection between the different Sections. These connections are at the heart and soul of the emotional line that emerges as the *Symphony* unfolds.

The first unifying element is a “rising three-note” gesture. Though the *Symphony* begins with this gesture in the first measure, the gesture’s first appearance in the tonic occurs in m. 30 [see Figure 6-1]. Since the score for *Symphony No. 4* is in concert pitch, all music examples within this treatise will also be notated in concert pitch.

Figure 6-1: “Rising three-note” gesture of “light” theme, Section I, m. 30-32



The rising three-note gesture is also the source for the “dark” theme of Section I and the “World Force” theme of Section III. A comparison of Figures 6-1, 6-2, and 6-3 reveals their similarities.

³⁸ Ibid.

Figure 6-2: “Rising three-note” gesture of “dark” theme, Section I, m.115



Figure 6-3: “Rising three-note” gesture of “World Force” theme, m. 427-429

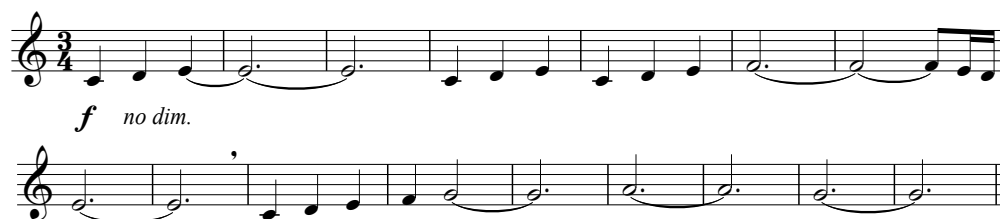


While the composer did not consciously derive any motivic relationships, this “rising three-note” gesture can be seen as a derivative of *Old Hundredth*. By isolating the pitches associated with text “bless-ings flow,” a major key version of the rising three-note gesture (C-D-E) is created [see Figure 5-5 on page 26]. A similar, but minor key version of the gesture (A-B-C) is associated with the later text “heaven-ly hosts.” The pitches for both examples are structurally significant and stand out aurally within the *Old Hundredth* melody because of their rhythmic augmentation. The author considers the rising three-note gesture, which functions as the basis for the themes of Sections I, III, and V, to be significant because it coincides with text about blessings that flow from God. This unconscious motivic connection reinforces the composer’s assertion, mentioned earlier, that *Old Hundredth* serves as the “spine” of the *Symphony*. As a result, the *Old Hundredth* melody becomes a major unifying element of the *Symphony*’s emotional line.

The concept of “rising-expansion” serves as a second unifying element and can be seen in Sections I, III, IV and V. Sections I, III begin with their own

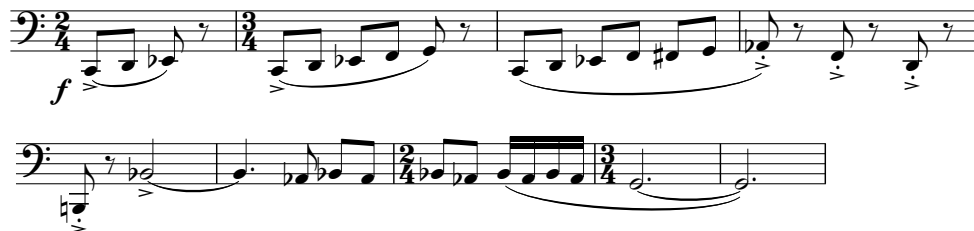
variation of the rising three-note gesture. Once the three-note gesture is stated, the Sections tend to expand upon the gesture with music that rises. The most concise example of this concept within the “light” music of Section I occurs in the third statement of the theme [see Figure 6-4].

Figure 6-4: “Rising-expansion” of “light” theme, Section I, m. 63-78



The “dark” music of Section I also demonstrates the rising-expansion concept [see Figure 6-5].

Figure 6-5: Piano and low reeds present “dark” theme of Section I, m. 115-123



The theme of Section III also extends beyond the initial three-note gesture with music that rises [see Figure 6-6]. Though it doesn’t begin with the rising three-note gesture, the same rising-expansion concept applies to the “Art Song” theme of Section IV [see Figure 6-7].

Figure 6-6: “World Force” theme, Section III, m. 427-445



Figure 6-7: Solo alto saxophone presents “Art Song” theme of Section IV, m. 504-517



A third unifying element within the emotional line of the *Symphony* is the concept of music that “shouts for the joy of life.” As stated in the program notes in the score, the *Symphony*’s “central driving force is the spontaneous rise of the impulse to shout for the joy of life.”³⁹ As a logical result of the music adhering to the “rising-expansion” concept just discussed, several parts culminate with music

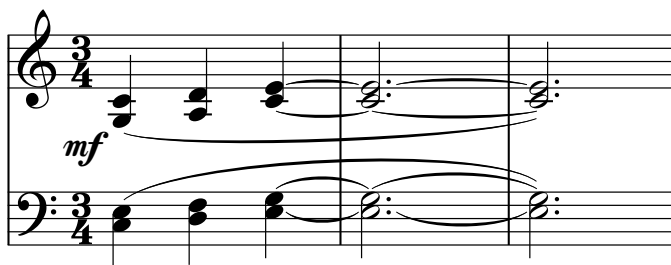
³⁹ David Maslanka, *Symphony No. 4* (New York: Carl Fischer, 1994).

that simply seems to rise up and shout for joy. The clearest example of this is the culminating music of Section III (m. 497-501).

There are other “shouts of joy” that do not directly emerge from areas of expansion. One such example is the abrupt “power surge” statement of *Old Hundredth* from m. 406-418. Other examples include the introductory music to the final statement of *Old Hundredth* (m. 798-801) and the music of m. 829-839.

A fourth unifying and important element of the *Symphony* is the prevalent use of the sixth scale degree (A in the key of C) and the resulting Do - La - Do voice leading. In discussions with the author, Maslanka stated his tendency to avoid the leading tone—a tendency that creates a modal and folk-like quality to the music.⁴⁰ An example of this occurs in the harmonization of Section I’s second statement of the theme as seen in Figure 6-8. The chord progression creates an internal alto voice leading of A-C.

Figure 6-8: Harmonization of theme, Section I, Part A, m. 30-32



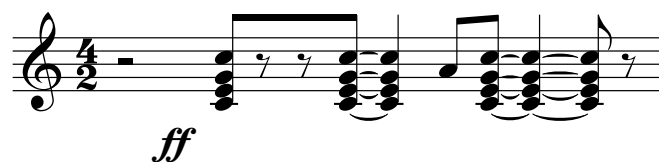
The significance of the La-Do relationship can also be seen in the bass voices of m. 63-69 [see Figure 6-9]. A similar example occurs in Section II [see Figure 6-10].

⁴⁰ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

Figure 6-9: Contrabassoon presents Do – La – Do gesture, m. 63-69

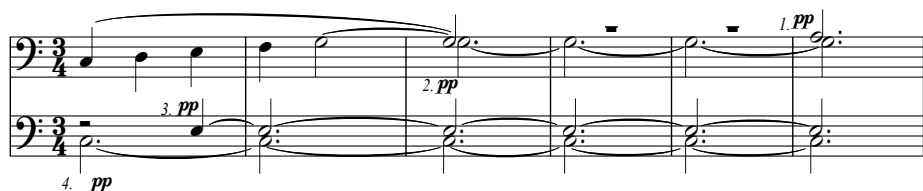


Figure 6-10: Organ right hand; Do – La – Do gesture, m. 419



The significance of the sixth scale degree is also demonstrated in the pastoral music of Section II (m. 360). To create the pastoral quality, a C major chord with an added sixth is sustained throughout much of this music. This added sixth sonority emerges as Section I concludes, resulting from the accumulation of the theme's outlining pitches [see Figure 6-11].

Figure 6-11: Horns create the added sixth sonority, m. 339-344



The source of this sonority can also be derived from *Old Hundredth* – once again reinforcing *Old Hundredth's* importance as “the spine of the

symphony.” The accumulation of the bass line for the hymn’s first phrase creates the same C major with an added sixth sonority [see Figure 6-12].

Figure 6-12: Bass voice of *Old Hundredth*’s first phrase



A fifth unifying element is the intervallic gesture of a “falling minor third,” which often occurs at the end of phrases. This element is closely related to the significance of the sixth scale degree just discussed because the Do – La gesture creates the falling minor third interval. This gesture ends the themes for both Section III and Section IV, which can be seen in Figure 6-13 and Figure 6-14 respectively.

Figure 6-13: First phrase of Section III’s “World Force” theme ending with the falling minor third gesture, m. 427-434



Figure 6-14: First phrase of Section IV’s “Solo Art Song” theme ending with the falling minor third gesture, m. 504-508



The falling minor third gesture is also suggested at the conclusion of the “dark” theme of Section I as the phrase ends with the pitches Bb-Ab-G, which outlines the falling minor third [see Figure 6-5 on page 37]. Having this similar gesture at phrase endings contributes to the consistency of the emotional line and again reinforces the concept that the different Sections are “variations on the same feel, a same character, a same reason for being.”

A sixth unifying element of the *Symphony*’s emotional line is the concept of moving from the “individual (or the personal) to the universal.” The *Symphony* itself is initiated by an individual voice when Section I begins with solo horn. The first statement of *Old Hundredth* in Section II appears in rhythmic augmentation by a solo flute in m. 372. Section III begins with a trio of solo baritone voices in m. 427. And Section IV begins with a solo alto saxophone in m. 504. In the emotional line created by Maslanka, these solo voices represent the concept of the “individual” or the “personal.”⁴¹ As each Section unfolds, these solo voices are joined by other voices until the entire ensemble is participating. The accumulation of voices in each Section until the full large ensemble is incorporated represents the transition from the individual to the universal. The composer’s program notes refer to this concept as the “unshakable idea of the unity of the human race”⁴² – a concept that manifests itself in the symbol of Abraham Lincoln. Maslanka views Lincoln as a pivotal figure in humankind’s understanding that all people are created equal and in the notion of a unified human race.

⁴¹ Ibid.

⁴²David Maslanka, *Symphony No. 4* (New York: Carl Fischer, 1994).

A seventh element unifying the *Symphony's* emotional line is the concept of “conflict and struggle.” Maslanka’s program notes state “Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time.”⁴³ This “struggle or conflict” can be seen throughout the emotional line of *Symphony No. 4*. In Section I, the struggle exists between the conflict of the “light” and “dark” versions of the same theme (m. 1-84 and m.115-307 respectively). Within the “dark” version itself, conflict exists between the major and minor thirds of m. 155-157, or the clash of both whole tone scales in m. 158-163, or the clash of the D-flat and C-natural of m. 305-307. In Section II, conflict exists between the different layers of the *Old Hundredth* melody in m. 406-418. The concept of struggle is evident even in the last three measures of the *Symphony* as the dissonant A-flat finally relents to the consonance of the final C major chord.

The music of Section IV is the most significant representation of the concept of “conflict and struggle.” The Section begins with the “personal” – the individual voice, which then confronts the struggle of life’s encounters. To quote the composer, the music that follows the solo art song “takes the personal and grinds it into little bitty pieces.”⁴⁴ The turmoil created by the individual’s life encounters is represented by the turbulent music the theme encounters in m. 570-627. Though the jazz-like music that follows is no longer based on the Section’s art song theme, the music continues to represent the individual’s life encounters.

⁴³ Ibid.

⁴⁴ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

These experiences are portrayed by the newly introduced jazz music (m. 633) and a variety of jazzed-up versions of the *Old Hundredth* melody (m. 654).

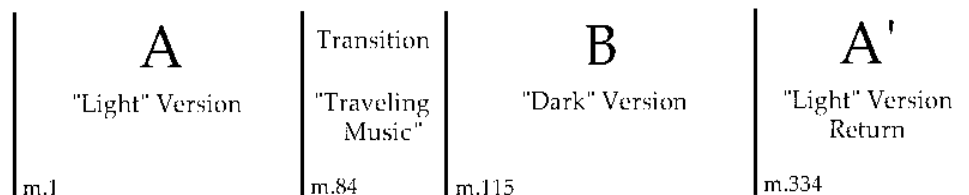
THE UNFOLDING OF *SYMPHONY NO. 4*

The following discussion is intended for conductors seeking information to aid them in their study of *Symphony No. 4*. It is suggested to read this chapter with the published score at hand as reference.

Section I

The first Section has the internal ternary form A B A' with Part A being the “light” version of the theme and Part B being the “dark” version of the theme [see Table 3].

Table 3: Form; Section I, m. 1-359



Part A of Section I – “light” version

Part A presents three statements of the theme. The first statement is played by the solo horn (m. 1-29) on the mixolydian dominant of C. The second statement (m. 30-62) is presented in the tonic by the ensemble’s middle voices. The third statement (m.63-83) is also in the tonic, but presented “tutti” in the “bright winds” as indicated in the organ part. These first three statements of the

theme reiterate four of the unifying elements of the work: the “rising three-note” gesture, the idea of “rising-expansion,” moving from the “individual to the universal,” and the culminating “shouts for the joy of life.”

The theme itself has a soulful, hymnic quality. The chant-like repeated notes of m. 35-36 and m. 41-42 suggest a chorus singing a Psalm tone. The flat sevenths that appear at the end of the first and second statements (the F in m. 25 and the B-flat in m. 58 respectively) create a folk-like modal quality. Measure 58 combines both versions. The resulting parallel fourths and fifths occur several times throughout the *Symphony* and create an austere sonority that could be interpreted as representing the power of the earth, which Maslanka tells he feels so strongly in the land of Western Montana.

In the second statement of the theme, a C pedal is always present except during the parallel fifth of m. 58-59. Tension is created by the pitches D, F and A characterizing the texture above the pedal point. The seemingly random occurrence of these pitches creates an “underneath rumble” that suggests something is pending deep within the music.⁴⁵ While these pitches may seem random, they are actually the result of a rhythmic augmentation of the theme’s rising three-note gesture (C-D-E) and the “rising-expansion” gesture of the theme (F and A). Two examples of these augmented portions of the theme can be seen in the double bass from m. 30-57 and in the contrabass clarinet from m. 38-43.

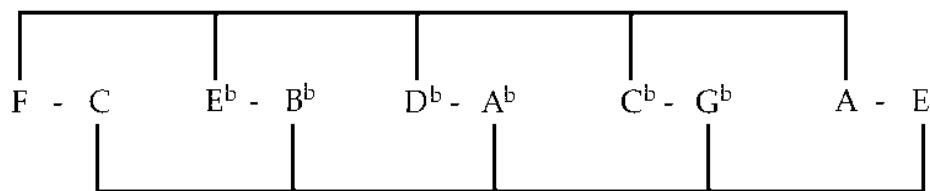
The third statement of the theme eliminates any chant-like reiterations, which gives it a climactic quality. In m. 68, the accompanying mallet percussion

⁴⁵ Ibid.

and piano start a bubbling effect that continues to rise. Melody and accompaniment culminate in m. 79-83 to arrive at the *Symphony's* first “shout for the joy of life.”

Part A of Section I is followed by what the composer calls “traveling” music⁴⁶ (m. 88-106), which he uses to “cleanse the palette” before the tumultuous and even brutal music of Section I, Part B. While this “traveling” music seems simple on the surface, closer scrutiny reveals that it contains significant implications. Starting in m. 92, a series of plagal cadences occur which are separated by an ascending minor-third relation [see Table 4].

Table 4: “Traveling” music chord progression, m. 88-106



This chord progression foreshadows the two whole-tone scales of m. 158-164. Table 4 illustrates how extracting the first chord of each pair results in the descending whole-tone scale F-Eb-Db-Cb-A, while extracting the second of each pair creates the other descending whole-tone scale of C-Bb-Ab-Gb-E.

Also significant within this “traveling” music is the major-third relationship created by the resolution of the E-major chord that finishes the “traveling” music (m. 103-106) to the C-minor chord that begins the introduction to the B Part of Section I (m. 107). This major-third relation foreshadows the

⁴⁶ Ibid.

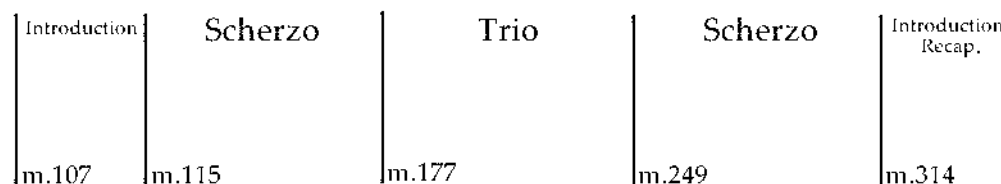
pivotal moment of the *Symphony* when the final E-major chord of the chorale *Christ Who Makes Us Holy* (m. 731) gives way to the glorious and newly purified C major tonality of the return music of Section V (m. 732).

Part B of Section I – “dark” version

Maslanka refers to this Part as a “scherzo.” In this case, however, the scherzo does not have a light and humorous character. Instead, it is a dark and massive theme sounding like a “very heavy object moving with great velocity.”⁴⁷

Part B also is in three-part form [see Table 5].

Table 5: Form; Part B of Section I, m. 107-333



The “dark” theme begins in m. 115. Cast in the parallel minor, it has a much faster tempo and different rhythm than the “light” theme, yet it also features the unifying “rising three-note” gesture that continues with the concept of “rising-expansion.” There are three statements of the theme with each statement adding new voices. The third statement (m.133), with its parallel fifths, creates an earthy quality similar to the parallel fifths in m. 58.

The music beginning in m. 141 is based on a two-note (Eb-C) motive. This fragment is derived from the inversion of the interval created by the first

⁴⁷ Ibid.

three notes of the dark theme [see Figure 6-2 on page 36]. This fragment is also the most concise example of the unifying gesture of a falling minor third, previously mentioned. Most clearly heard in the euphonium part, the music from m. 141-154 casts this two-note fragment into driving rhythms, which alternate in a 3 + 2 pattern. Through intervallic expansion of the fragment, the music follows the unifying concept of “rising-expansion” and expands a full octave to the C of m. 154, beat three.

The “rising concept” continues to the D in m. 155, but then reverses, and a falling sensation begins. Measure 155-157 present three major chords (D – B \flat – F \sharp) falling in parallel motion by consecutive major third relations. This major third relation once again foreshadows the major third relationship at the pivotal moment of “transformation” from m. 731 to m. 732. Also contained within m. 155-157 is the element of “conflict,” which is represented by the clash of the major third in the hammer-stroke chords and minor third of the eighth notes [see Figure 6-15].

Figure 6-15: Piano reduction of clashing major and minor third, m. 155-157

The musical score for piano reduction of measures 155-157 is presented in 3/4 time. The piece begins with a forte (*ff*) dynamic. The right hand (treble clef) features a melodic line of eighth notes: D4, E4, F4, G4, A4, B4, A4, G4, F4, E4, D4. The left hand (bass clef) plays hammer-stroke chords (indicated by a 'v' above each chord) in parallel motion, descending by major thirds: D4-F#4-A4, B4-D5-F#5, G4-B4-D5. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at the start of measure 156. The score concludes with a final chord in measure 157: D4-F#4-A4.

The pace of the falling sensation seems to increase in momentum as the music cascades downward in clashing whole-tone scales (m. 158-164). There are three individual internal lines making use of both whole-tone scales (one whole-tone scale is used twice). The vertical harmonic result in each measure is a three-note cluster (D-C-C#), which then descends a full octave to the D in m. 164. The next five measures (m.164-168) interrupt the falling sensation by reiterating a “ripping” gesture. The falling sensation is completed as the D in the bass finally relinquishes to the tonic C minor triad of m. 169. The next eight measures, which present a version of the dark theme in piano dynamics, is the introduction of the trio section of the scherzo.

The trio of the scherzo (m.177-248) is more transparent and delicate in character than the massive music of the scherzo. In addition to softer dynamics, the transparent quality is achieved through a lighter orchestration, particularly the prominent use of flute and harp. This lighter orchestration is similar to the setting of the Bach chorale *Christ Who Makes Us Holy* in m. 712.

The beginning of the trio is canonic, with a stretto quality created by the close proximity of voice entrances. All voices state the subject in the tonic. However, the first four entrances can be grouped into pairs, with the first pair consisting of harp and alto flute. Their entrances (m. 177 and m. 178 respectively) are separated by five beats and share the same mezzo-piano dynamic. The second pair consists of flute (m. 181) and clarinet (m. 182). Their entrances are also separated by five beats, but instead they share a piano dynamic marking and further instructions of “delicate.” As the canonic music progresses,

instruments of similar light timbre such as the piano, piccolo, and xylophone join the original quartet.

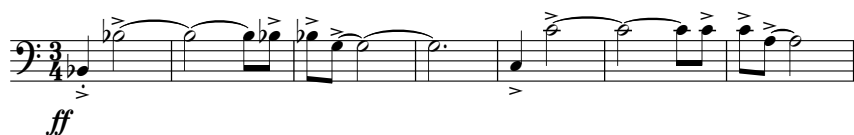
Underneath the stretto texture beginning in m. 184, the organ presents the “light” theme of Section I, but in C minor instead of the original C major. The theme is also presented in rhythmic augmentation, creating a hemiola effect.

The stretto section of the trio concludes (m. 207-216) when its four voices converge into two voices separated by three beats. These two voices then follow the intervallic expansion concept similar to m. 141-154. The trio continues with the expected falling major third cycle (m.217-222) and falling whole tone gestures (m.223-229), though both remain in the lighter orchestration of the trio rather than the heavy setting in the scherzo. Underneath the falling whole-tone music is yet another minor version of the Section I theme in rhythmic augmentation—this time stated by the low clarinets, double bass, harp and timpani (m. 225-233). The trio section then concludes with transitional material (m. 234-248). This transition, which makes use of a four-octave hocketing of the falling minor third fragment, crescendos to the “brutal” return of the scherzo music.

The return of the scherzo is not a da capo. Instead of beginning with the thin orchestration of the first scherzo section and then adding additional forces, it begins with the most brutal statement of the “dark” theme yet (m.249). In addition to the bombastic statement of the theme itself, the accompaniment increases the brutal nature of the music with hammering quarter notes, including a very percussive anvil surging in and out of the pounding texture.

The “dark” theme unfolds as expected until m. 262 where a Bb occurs instead of the expected B natural. At this point the phrase is extended with a tag that ends with the unifying gesture of the falling minor third interval [see Figure 6-16].

Figure 6-16: Falling minor third gesture, rising sequence, m. 262-268



As a result of the rising sequence of this tag motive, there is a rare shift from the *Symphony's* normal key of C to Eb minor in m. 273. Though in a different tonal area, the music unfolds as before with the expanding minor third fragment music (m.273-286), followed by the parallel major chords falling in third relations (m. 287-292), and the whole-tone clusters cascading down (m.293-300). The whole-tone scale descends to a Db in m. 301 and the expected ripping gesture repeats the Db through m. 304. In m. 305-307, the unifying element of conflict is played out as the Db struggles against the C, with the C being the eventual victor. After a dominant seventh chord, the Part B “dark” music closes out in C minor with a return to its introductory music at m. 314. Section I rounds off with a return of the solo horn stating the Part A “light” theme in the home key of C major (m. 334).

With the emotional line being the central issue of *Symphony No. 4*, the transitions connecting its various sections are critical to maintaining its flow. Therefore, the transitions between the different sections of the *Symphony* must

function as connecting tissues that prevent the episodic nature of the work from being disconnected. To that end, the transitional music that connects Section I and II is quite successful. The music from m. 334-359 simultaneously rounds off the conclusion of Section I and prepares the pastoral sonority of Section II. Figure 6-11 on page 40 shows this music as an accumulation of the pitches from Section I's "light" theme, while at the same time creating the added sixth, pastoral sonority of Section II.

Section II

Section II is based on the hymn-tune *Old Hundredth*. As mentioned in Chapter Five, the inclusion of *Old Hundredth* comes from the composer's reading of Carl Sandburg's *Abraham Lincoln*. There are two parts within Section II that present two very contrasting settings of *Old Hundredth*.

Maslanka refers to the first part of Section II (m. 360-405) as "nature music." At its foundation is the sonority of the C major triad with an added sixth. This constant, unvarying sonority is an "aural representation of an unvarying condition in nature—a quality of 'hummmm' that you hear if you listen very closely to a natural scene."⁴⁸ The music is very static and a C pedal exists throughout the majority of this section.

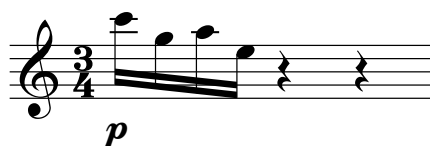
Layered over this open-space sonority are short motives by the xylophone, oboe, marimba, and clarinet. The dialog between these instruments creates a multi-dimensional orchestration that Maslanka refers to as "green on green."⁴⁹ The author only fully understood this analogy after moving to Western Montana

⁴⁸ Ibid.

⁴⁹ David Maslanka, interview by author, Chicago, IL, 17 December 1993.

and experiencing first-hand the multiple shades of green existing on a sunlit mountainside in early spring. These motives are all derived from the C major-added sixth sonority. The xylophone motive shown in Figure 6-17, reinforces the notion that this sonority is derived from *Old Hundredth*, as it is literally the first four notes of the hymn's bass line [see Figure 6-13 or Figure 5-5].

Figure 6-17: Xylophone motive, m. 360



As this music progresses, other voices join the texture such as the bird-like calls of the vibraphone, piccolo trumpet, and saxophone. The timbre of multiple gongs supporting this texture adds an element of mystery.

Up to this point, the music has been introductory and atmospheric. With an anacrusis to measure 373, the solo flute (representing the concept of the individual) presents a rhythmically augmented rendition of the *Old Hundredth* melody. However, the statement of the hymn-tune is incomplete with the final phrase being omitted. In its place is the final melodic phrase of the Bach chorale *Only Trust in God to Guide You* (m.400). As discussed in Chapter Five, this chorale is used as the foundation for the composer's 1989 work *In Memoriam*.⁵⁰ Maslanka's harmonization as seen in Figure 5-3 is very similar to the chord structure of *Old Hundredth's* initial phrase. Both phrases start out with a I—V—vi—iii progression. As a result, this unrelated quote has the impression

⁵⁰ David Maslanka, *In Memoriam* (New York: Carl Fischer, 1989).

that it belongs to this section. Also, because the title *Only Trust in God to Guide You* complements the emotional content of *Old Hundredth*, this quote adds extra meaning to the transitional material moving into the second part of Section II.

Providing a sub-level cohesiveness throughout this first part of Section II is the unifying element of the rising three-note gesture. In most occurrences, the gesture is followed by a diatonic return to the tonic. Examples can be seen in the bass line beginning at m. 369, in the alto flute beginning at m. 361, and in the first trombone from m. 396-400.

Maslanka refers to the second part of Section II as the “power surge” statement of *Old Hundredth* (m. 406-423).⁵¹ The music is multi-layered with three statements of *Old Hundredth* occupying three different places in time. As mentioned before, the different layers represent the concept of conflict and struggle. There is a main layer, an echo layer, and a delayed layer. The brass, organ, timpani, and low reeds state the main layer. Each phrase of this statement is separated by a motive stated by the mallet percussion, piano, and piccolo—a motive that is reminiscent of the atmospheric nature motives of the previous part (m. 409). A second layer, played by the upper woodwinds and piccolo trumpet, functions as an echo to the first layer. A third layer, played by the horns and saxophones beginning in m. 409, is a delayed statement of *Old Hundredth* in a slightly augmented rhythm. Each phrase of this layer begins as the correlating phrase from the main layer ends.

⁵¹ David Maslanka, interview by author, Chicago, IL, 17 December 1993.

After the main layer's statement comes to a close in m. 419, the brass and organ state the recurring Do-La-Do motive first introduced in Section I (m. 63-65). Measure 419 also has a statement of the rising-three note gesture by the piccolo and xylophone. This fanfare-like rendition of this unifying element returns again during the climax of the *Symphony* in m. 829. Section II winds down as the horns and saxophones state their last phrase of the delayed third layer of *Old Hundredth* (m. 419). In m. 421-422 the trumpet and flute present, in call-echo fashion, the rising three-note gesture, with an extension resembling the penultimate phrase of the bugle call "Taps." [see Figure 6-18]. This military reference conjures up the image of Carl Sandburg's writing that inspired the inclusion of *Old Hundredth*: "In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering *Old Hundred*, and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train."⁵²

Figure 6-18: Trumpet and flute in call-echo, m. 421-422

The transitional music (m. 424-426), which connects Section II and III, is again crucial to the organic flow of the emotional line of the *Symphony*.

⁵² Carl Sandburg, *Abraham Lincoln: The Prairie Years and The War Years* (New York: Harcourt, Brace and Company, 1954), 739-740.

Maslanka refers to this transitional music as “night music.”⁵³ The flow into this nocturnal music is well prepared, as the conclusion of Section II paints a picture of a prairie sunset. Next, the percussion orchestration of bowed mallet instruments and shaker beautifully create the impression of night. The listener’s slumber is brief, however, and is abruptly disrupted by the jarring entrance of the horn in m. 426.

Section III

Section III (m. 427-501) is based on an original hymn-tune that the composer refers to as the “World Force Hymn.”⁵⁴ There are two statements of this hymn starting in m. 427 and 470 respectively. The hymn’s melody has a chanting quality much like the theme of Section I. The rhythmic ostinato of a triplet quarter-note/eighth-note figure, serves as an accompanying motor device throughout the entire Section. During the middle portion of Section III (m. 442-484), the tonality shifts to D major, a rare departure from the *Symphony’s* prevalent tonic of C. This rise to the key of D creates a brightness that helps maintain the energy of this broad and sustained melody. This section is also dominated by a plagal quality as the accompanying rhythmic ostinato alternates between the tonic D major chord and the sub-dominant G major chord. The Section also ends with a shouting plagal or A-men cadence in the tonic C major (m. 497-500).

Four of the unifying elements, which provide consistency to the *Symphony’s* emotional line, occur in Section III. The theme begins with the

⁵³ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

⁵⁴ David Maslanka, interview by author, Chicago, IL, 17 December 1993.

“rising three-note” gesture, simultaneously using both the Do-Re-Mi and the La-Ti-Do versions of the gesture [see Figure 6-19].

Figure 6-19: “World Force” melody and bass line, m. 427-429

The image shows a musical score for two instruments: Euphonium and Double Bass. Both parts are in a 3/4 time signature and marked with a forte (*f*) dynamic. The Euphonium part consists of three measures: the first measure has a quarter note on G2, the second measure has a half note on G2, and the third measure has a half note on G2. The Double Bass part also consists of three measures: the first measure has a quarter note on G2, the second measure has a quarter note on G2, and the third measure has a quarter note on G2.

Second, the theme continues with “rising-expansion” as seen in Figure 6-13 on page 41. Third, the first phrase of the theme also ends with the falling minor-third interval as seen in Figure 6-13. This gesture is prevalent throughout the Section, especially during the music in the key of D (m. 442-456) as the melodic line repeatedly moves from A to F-sharp. Fourth, the Section concludes with the unifying element of music “shouting for the joy of life.” Measures 497-500 present a final fortissimo A-men cadence, which has the piccolo trumpet soaring to e2.

The transition from Section III into Section IV is brief and it is achieved through a metric modulation of the accompanying rhythmic ostinato. The quarter-note/eighth-note triple figure turns into a constant stream of triplets by the piano and vibraphone. The bassoons and horn pick up the triplets in m. 502 and while remaining constant, modulate into eighth notes in m. 503. As a result there is a seamless flow of the *Symphony’s* emotional line into Section IV.

Section IV

Section IV is a large Section (m. 503-711) with three distinct parts [see Table 6].

Table 6: Form, Section IV



While Parts A and B are related through a common theme, Part C, seems to be an unrelated section that should stand on its own. However, the composer has stated to the author that this music is integral to the emotional content of Section IV and therefore must be included here.⁵⁵

Section IV, Part A – Solo Art Song

Part A is based on an original melody, which the composer refers to as a Solo Art Song.⁵⁶ There are two statements of the theme beginning in m. 504 and m. 529 respectively. The alto saxophone performs the first statement. The second statement begins with solo horn, but halfway through the statement (m. 543), the alto saxophone retakes the melody. The solo voice again represents the concept of the “individual” in the work’s unifying element of moving from the “individual to the universal.” Accompanying the melody throughout this entire Part is a steady eighth-note ostinato.

⁵⁵ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

⁵⁶ David Maslanka, interview by author, Chicago, IL, 17 December 1993.

Similar to the melodies of Section I and III, the art song theme also incorporates many of the *Symphony's* unifying elements. While this melody does not begin with the “rising three-note” gesture, it does begin with its resultant interval of a third [see Figure 6-20].

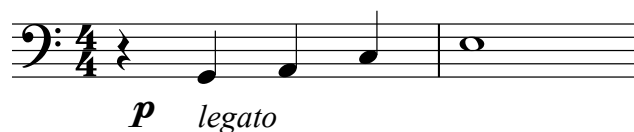
Figure 6-20: Solo alto saxophone presents the “Art Song” theme, m. 504-517



The art song melody also utilizes the unifying concept of rising-expansion. As seen in Figure 6-20, the melody expands an octave and a fifth. The melody continues to rise in the second statement where the melodic range expands to encompass two octaves and a sixth (the a2 in m. 553). As shown in the fourth measure of Figure 6-20, the melody’s first phrase ends with the unifying element of the falling minor third. The consistent incorporation of these unifying elements into the structure of the various themes reinforces the composer’s statement about the relationship between Sections—that they are “variations on the same feel, a same character, a same reason for being.”

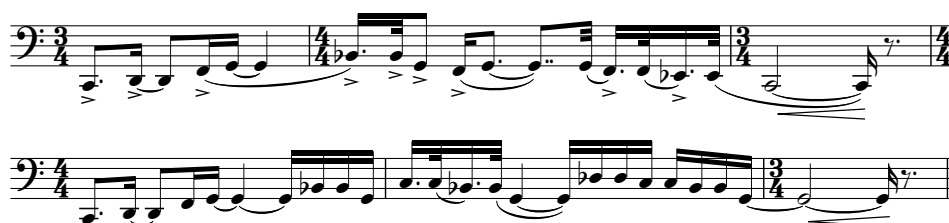
As the second statement ends, transitional music begins with a motive by the bass clarinet and piano [see Figure 6-21].

Figure 6-21: Bass clarinet, m. 562-563



The same motive is stated twice more in a rhythmic variation by the double bass (m. 564-565) and piano (m. 565-569). While the awareness of this motive only emerges as a result of its soloistic setting, it has been covertly presented twice before. During the transitional music connecting Sections I and II, this motive occurs in the bass voices, underneath the more noticeable harp arpeggios (m. 352-357). The motive also begins the second statement of Section III's theme (m. 470-476), although this time in D major. While this setting is cast as the main melody, the listener hears this motive as a slight variation of Section III's theme. The importance of this motive again comes forward as a slight intervallic variation of it returns in Part B of Section IV to be the first four notes of the turbulent bass melody in m. 589 [see Figure 6-22].

Figure 6-22: Turbulent bass melody, m. 589-594



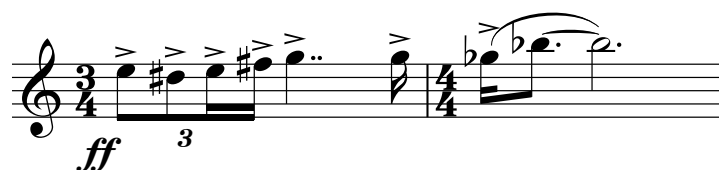
contour strikes the listener as familiar because it reflects the contour of the harmonic progression (C major—B major—C major), which accompanies the first eight measures of the solo art song melody (m. 504-511). The six repetitions of this fanfare motive sequence higher and higher, incorporating the unifying element of rising-expansion. Creating tension against this rising fanfare is a C pedal in the bass voice that sustains throughout m. 570-587.

Between the first and second fanfare figures is a motive by the clarinets and alto saxophones, which is an embellished diminution of the first phrase of the art song theme (m. 574-575). A similar idea occurs between the second and third fanfare (m. 578-579). A comparison of Figure 6-24 to the first five measures of Figure 6-20 on page 59, and a comparison of Figure 6-25 to measures six through nine of Figure 6-20 shows their association.

Figure 6-24: Clarinet and alto saxophone present fragment of “Art Song” theme, m. 574-576



Figure 6-25: Clarinet and alto saxophone present fragment of “Art Song” theme, m. 578-579



As the fanfare music concludes its rising sequence, music featuring an agitated bass-line melody occurs from m. 589-605 [see Figure 6-22]. Because this melody is cast in the minor, it creates a dark quality similar to the effect created by the “dark” version of Section I’s theme. This bass-line melody at first continues the agitated dotted rhythm of the fanfare music, but then assumes another agitated rhythm as seen in Figure 6-26.

Figure 6-26: Agitated bass-line melody of Section IV, Part B, m. 595-602



Accompanying this music, with similar agitated rhythms, is a highly chromatic counter-line played by the upper woodwinds and horns. The darkness of the minor mode, the clashing dissonances and the agitated rhythms all bring forth the *Symphony’s* unifying element of “conflict and struggle.”

This music also incorporates the unifying element of “rising-expansion.” The first measure of Figure 6-26 begins with the interval of a major seventh, which expands to a minor ninth in the third measure. This rising oblique motion away from the recurring C continues up a C minor scale all the way to the A-flat in the last measure of Figure 6-26. In m. 603-605, the trumpets pound out a syncopated B-flat/B-natural clash, creating climactic tension. The highly chromatic woodwind-horn counter line also contributes to the extreme tension, as it drives toward the much-anticipated moment of release.

That moment of release should be in m. 606 when the Art Song theme returns (m. 606-617), however the music remains highly conflicted and dissonant. The Art Song's accompanying steady eighth note ostinato returns in the horns, however, the C major triad now includes a clashing E-flat against the E-natural [see Figure 6-27].

Figure 6-27: Horn eighth notes present clashing major/minor sonority; bass line opposite of horn chord, m. 606-609

The image displays a musical score for four measures (m. 606-609). The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a steady eighth-note ostinato. The bottom staff is a bass clef with a 4/4 time signature. It features a bass line with a tritone interval (F#-C) in the first measure, which resolves to a C-natural in the second measure. The dynamic marking *ff* is present in both staves. The score concludes with a 3/4 time signature change in the final measure.

Figure 6-27 also shows the bass line contributing to the dissonance. The bass voice is opposite of expectations when the tritone F-sharp occurs with the C chord and the C-natural occurs with the B chord.

Also contributing to the element of conflict and struggle in m. 606-616 is the powerful counter line in the first and second trombones and the reoccurrence of agitated sixteenth figures similar to those in Figure 6-26. In m. 617-627, these conflicting forces resolve. The dissonance clears out, the accompaniment simplifies, and the different melodic lines converge into one voice.

Section IV, Part C – additional life encounters

As mentioned above, the music of Part C (m. 628-711) is thematically unrelated to the other Parts of Section IV. However, it does belong to the Section's emotional unit by representing additional life encounters confronting the individual. These encounters manifest themselves through a newly introduced jazz-like theme and various jazzed-up renditions of the *Old Hundredth* melody, ranging in moods from whimsical to vigorous.

After a five bar introduction, the jazz-like theme begins in m. 633. The theme is highly syncopated and constructed mostly of dissonant major-seventh intervals [see Figure 6-28]. The theme is repeated three times, however the second and third statements begin on A (m. 637) and F-sharp (m. 641) respectively. A walking bass-line joins the jazz theme in m. 637 and continues to accompany most future statements of the theme.

Figure 6-28: Alto and tenor saxophones present jazz theme, m 633-636

The image displays a musical score for two saxophone parts: Alto Saxophone and Tenor Saxophone. The score is divided into two systems. The first system covers measures 633 and 634. The Alto Saxophone part is written in treble clef with a 4/4 time signature. The Tenor Saxophone part is written in bass clef with a 4/4 time signature. Both parts feature a highly syncopated, jazz-like theme characterized by dissonant major-seventh intervals. The Tenor Saxophone part begins with a forte (*ff*) dynamic. The second system covers measures 635 and 636. The Alto Saxophone part is written in treble clef with a 3/4 time signature. The Tenor Saxophone part is written in bass clef with a 3/4 time signature. The theme continues in both parts, maintaining the syncopated and dissonant character.

Introductory music begins in m. 646, which prepares for the return of a jazzed-up *Old Hundredth*. The importance of the sixth scale degree as one of the *Symphony's* unifying elements is reinforced as a pedal A (m. 649-658) supports the piano's light-hearted, reiterated tonic C. The related Do-La-Do motive also returns in m. 659 as seen in the Eb clarinet.

Throughout the rest of Part C, both the jazz theme and the jazzed-up *Old Hundredth* theme return in a variety of settings representing the variety of life's encounters. During this music, several more of the *Symphony's* unifying elements are incorporated. Measures 672 through m. 678 show the concept of "rising-expansion" as the oblique motion once again rises against the constant C. The concept of "conflict" is demonstrated in m. 679-683 as two statements of the jazz theme are cast in a one-beat canon. The conflicting voices then unite in m. 684 for the jazz theme's final and climactic three-bar shout chorus. While this music may not represent "shouts for the joy of life," it certainly represents shouts of unbridled energy.

As Section IV concludes, the energy generated throughout Part B and C, gradually dissipates as the orchestration becomes more sparse and the dynamic levels get softer. After a distant, pianissimo duet of *Old Hundredth* theme by the flute and vibraphone (m.701), the piano plays a syncopated version of the familiar added sixth sonority, which trails off to nothing. Section IV's turmoil evaporates into a long and reflective moment of silence, which beautifully prepares the emotional line of the *Symphony* for the purifying and cleansing qualities of the upcoming chorale.

Pivotal Point of “Transformation”

Measures 712-731 present the entire chorale, *Christ Who Makes Us Holy* in Bach’s harmonization from 307 of the 371 Chorales [see Figure 5-1 on page 22]. The statement of this chorale is the most important moment of the *Symphony’s* emotional line. The chorale has a purifying and cleansing quality, and the music that emerges on the other side of the chorale is “transformed” into something that is somehow holy and pure. There are several musical elements that contribute to the chorale’s cleansing nature. The orchestration of piccolo, flute, alto flute, and harp creates a very pure and transparent sonority. Also, the warm timbre of the euphonium, which joins the flute sonority in m. 723, projects the chorale’s tenor voice to the forefront as a beautiful solo, which has the quality of a cantor. Most striking in this music, however, is the unique and otherworldly clarinet sounds interjected between the first four phrases of the chorale. The clarinet effect then joins the melody of the chorale’s fourth phrase (m. 721) and then again for the chorale’s last phrase (m. 729). As discussed in Chapter Five, the inspiration for this sound came from the composer’s study of Goethe’s *Faust*. The clarinet sounds represent the cries of the “Blessed Boys” from the end of Part Two.⁵⁸ These Blessed Boys or “babies,” as they are referred to in m. 714 of the score, are absolutely pure and without sin for they had never lived in the human world. Maslanka views these “babies” as a channel to the “other-side.”⁵⁹ A channel that could possibly transform the “individual” of the mortal world (as

⁵⁸ Johann Wolfgang Goethe, *Faust: Part One and Sections from Part Two*, trans. by Walter Kaufmann (Garden City, New York: Doubleday & Company, Inc., 1961), 491-503.

⁵⁹ David Maslanka, interview by author, Missoula, MT, 6 June 2002.

represented through Sections I through IV), to the “universal” of the spiritual world.

Section V

Section V (m. 732-839) is based on a return of themes from Section I and II, however, the statements of the themes are now more pure and powerful, and as stated above, somehow holy. After the A minor chorale concludes on a dominant E-major chord (m. 731), the music resolves by third-relation to the relative key of C major. This resolution creates a quality of brightness and a sense of optimism that is appropriate for the initial “shout for the joy of life” motive that begins Section V. The progression (I-V-IV-I) of this shouting motive (m. 732-735) is also an exciting “Amen” response to the Bach chorale.

The “light” theme from Section I returns in m. 736, however as mentioned above, now with more purity and power. The purity is created by the open-voicing and pedal-point stability of the accompanying C major chord. The power of the music is achieved through a fortissimo statement of the theme in pure horn-fifths. A second statement of the “light” theme begins in m. 770 with the melody made even more powerful by the addition of fortissimo timpani strokes. The bubbling internal energy of the sixteenth notes first heard in m. 68, returns in m. 774, only this time with greater forces. The music continues to gather energy as an *accelerando* begins in m. 781. Ripping sixteenth notes in syncopated five-note groupings begin in m. 792 and rise in pitch until the music explodes in a glorious “shout for the joy of life” [see Figure 6-29].

Figure 6-29: Tutti “shout for the joy of life,” m. 798-801

The musical score for Figure 6-29 consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in 3/4 time. The top staff begins with a fortissimo (*ff*) dynamic marking and features a series of chords with accents. The bottom staff begins with a fortissimo (*ff*) dynamic marking and features a series of eighth notes with accents. The score concludes with a fortissimo piano (*ffp*) dynamic marking and a final chord in the top staff.

The return of *Old Hundredth* in m. 802 begins the most climactic music of the entire *Symphony No. 4*. Measure 802 begins with the upper woodwinds playing the military-call version of the rising three-note gesture first heard in the trumpet in m. 421. Figure 6-30 shows the first phrase of the *Old Hundredth* melody cast in a one-beat rhythmic juxtaposition against the hymn’s bass-line.

Figure 6-30: Old Hundredth melody and bass line, m. 802-810

The musical score for Figure 6-30 shows four parts: Trombone, Bass Trombone, Tbn., and B. Tbn. The score is in 3/4 time. The Trombone and Bass Trombone parts are in the upper staves, and the Tbn. and B. Tbn. parts are in the lower staves. The Trombone and Bass Trombone parts begin with a fortissimo (*ff*) dynamic marking. The Bass Trombone part begins with a fortissimo (*ff*) dynamic marking. The score features a series of notes with accents and a rising three-note gesture.

This juxtaposition not only creates an exciting syncopation between the hymn’s melody and bass-line, but it also elevates the role of the bass-line into a

powerful and important countermelody. Adding an extra charge to this music is a stream of ripping sixteenth notes like those first presented in m. 792. This stream of sixteenth notes ends as the fanfare version of the rising three-note gesture returns superimposed over the last phrase of *Old Hundredth* (m. 829). With the trumpets in their extreme upper register, this fanfare motive creates one final and climactic “shout for the joy of life.” To the author, the music of m. 802-839 seems to contain all the energy of the previous eight-hundred-and-two measures, condensed into thirty-eight bars of glorious music that burns with incredible power—creating an intense heat that emits a brilliant, and it could even be said, divine light.

Section VI

The music of Section VI (m. 840-919) functions as an epilogue. The composer wanted to end the work with Sections V’s triumphant statement of *Old Hundredth*, however there was too much energy moving forward to end at this point.⁶⁰ Instead, the *Symphony* has another rare shift away from C to the sub-tonic key of Bb major. The melody, beginning in m. 840 by the alto and tenor voices, has a plagal quality [see Figure 6-31].

Figure 6-31: First phrase of the epilogue music, m. 840-847



⁶⁰ David Maslanka, interview by author, Missoula, MT, 7 August 1998.

contour expands to Sol, although now in the key of A-flat major [see Figure 6-33].

Figure 6-33: “Earth” theme, m. 887-902

The musical score consists of five staves of music in bass clef. The first staff starts with a *ff* dynamic and a 5/2 time signature. The second staff includes the instruction *holding back.....* and changes to 2/2 time. The third staff begins with *....in tempo* and features a 4/2 time signature. The fourth and fifth staves continue the melodic line with various time signatures (3/2, 2/2, 3/2, 2/2) and include slurs and accents. The key signature changes from one flat to no flats.

After returning to the tonic key of C in m. 893, the rising-expansion continues. However, instead of rising to the expected La (A), the music expands to a very tension-laden A-flat in m. 900. The tension intensifies through Psalm tone-like chanting to a peak in m. 910. The tension is resolved in m. 912 as a C major triad functions as a pedal point to the end. The chanting melody persists with the dissonant A-flat, but eventually descends diatonically to the tonic C in m. 917. A dissonant A-flat in m. 917-919, which possibly reminds the “individual”

that conflict and struggle is not far away, persists three more times in the trumpet and upper woodwinds. Finally, after great anticipation, the A-flat resolves into the purity and “universal” nature of the C major sonority.

CONCLUSION

As emphasized throughout this chapter, an understanding of the unifying elements that characterize the *Symphony's* emotional line is central to any successful interpretation of the work. As a result of Maslanka's compositional approach of “active imagining” discussed in Chapter Four, there are many seemingly unrelated issues, or “things that want to come together,” within the twenty-seven minute *Symphony*. The “powerful voice of the earth” of Western Montana, the “impulse to rise-up and shout for the joy of life,” Abraham Lincoln's life and Carl Sandburg's writings about that life, *Old Hundredth*, the influence of the 371 Bach Chorales, the “babies” of Goethe's *Faust*, the concept of human “conflict and struggle,” and the concept of “transformation” from “the individual to the universal,” all come forward in the *Symphony*. These “things that want to come together” do so through a series of six sections united by a common emotional line.

Crucial to the emotional line of the *Symphony No. 4* is the Bach chorale, *Christ Who Makes Us Holy*, and its “transformational” role. The music before the chorale, though quite diverse, is a single unit [see Table 1 on page 30]. Sections I through IV share a common musical identity through the many unifying elements already discussed. But more importantly, the sections share a common emotional bond. They represent the concept of “the personal,” or “the individual”

confronted with life's conflict and struggles, attempting to find a way beyond the human world into the world of the "universal." As stated by the composer, the music prior to the chorale (especially the music of Section IV) portrays "the individual or personal that has been tested in battle." Then through the chorale *Christ Who Makes Us Holy*, "the elements of the personal which are true, are joined to those things which are eternal and unchanging and unshakable."⁶² In the program notes, [see Appendix A] Maslanka states, "I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and rebirth in this chaotic time."⁶³

⁶² David Maslanka, interview by author, Missoula, MT, 7 August 1998.

⁶³ David Maslanka, *Symphony No. 4* (New York: Carl Fischer, 1994).

Chapter 7: Performance Considerations

INSTRUMENTATION

David Maslanka's music is known for colorful and unique orchestrations, and the *Symphony No. 4* is no exception. As detailed in Chapter Two, the *Symphony* is written for an expanded symphonic wind ensemble. Full instrumentation is mandatory for a successful performance. Specialty instruments such as alto flute, contrabass clarinet, contrabassoon, piccolo trumpet, double bass, piano, organ, and harp have important solo passages and the composer offers no alternate cueing. The piano part demands a full dynamic range and depth of timbre, therefore a grand piano is highly recommended. A full-size pipe organ is desired, but if that is not an option, a high quality electronic organ with a complete set of pedals may be substituted. If an electronic organ is used, the speaker system must be able to imitate the timbre, dynamic range, presence, and spatial qualities of a pipe organ.

Assembling the *Symphony's* extensive percussion requirements, as listed in Chapter Two, needs special attention. One must not only obtain the instruments, but also find the appropriate instruments, which will achieve the desired sounds. The 5-Tom set must have a proportional pitch relationship within itself, and then all three sets must have the same general relationship. The set of five non-pitched gongs must also have a proportional pitch arrangement from

high to low. The high-low relationship between all the suspended cymbals is also important.

Throughout the entire *Symphony*, the conductor must address the issues of orchestration with great care in order to bring out the unique and varied colors intended by the composer. A few specific examples include the dialogue of colors created in the nature music of Section II (m. 360), the color shifts in both the melody and accompaniment of Section IV (m. 503-569), and the purifying orchestration of the Bach chorale, *Christ Who Makes Us Holy* (m. 712-731).

SOLOISTS

The *Symphony No. 4* has a number of major solos, which require outstanding soloists. Securing qualified players for these solos is absolutely essential. There are solo passages for horn, flute, alto saxophone, piccolo trumpet, and timpani.

Section I begins with a twenty-nine measure unaccompanied horn solo. Though the music is not technically difficult, the passage requires exceptional tone quality and the ability to create a beautiful line. Because the solo is so exposed, it also requires the most confident of players. The horn has another short solo in Section IV (m. 528), which requires good flexibility.

The solo flute presents the initial augmented statement of the *Old Hundredth* melody in Section II (m. 372). Like the horn solo, this music is not technically demanding, but requires great tone. The player must be able to project his or her middle register above the accompanying ensemble's atmospheric

“nature music.” Most demanding, however, is the ability to project in this register while still achieving the very long phrase structure.

The composer has referred to Section IV as an art song for solo alto saxophone. Paramount to the solo is the saxophonist’s ability to “sing” with his or her instrument. Great sustaining powers are required of the soloist who must create an ever-present sense of direction in the line. The solo requires both a wide dynamic range and a wide pitch range. Most demanding is the ability to sustain the high F-sharp in m. 553-555 with good tone and pitch, all while executing the diminuendo in m. 555.

While the piccolo trumpet does not have any extended solos, the part is extremely demanding, and critical to several sections of the *Symphony*. The bird-like calls in Section II (m.370-393) require great control and strength to achieve both the piano dynamic and staccato articulation, all while muted. The brilliant timbre of the piccolo trumpet also plays a major role in creating the *Symphony*’s “shouts for the joy of life.” Examples occur in m. 497-501, m. 798-801, and m. 829-839. The “power surge” section of Section II requires the Bb piccolo trumpet to perform possibly the highest note ever written for the trumpet in the wind band repertoire. Though brief and doubled in the upper woodwinds, there is a concert g2 in m. 411-412.

The timpani part is very demanding and requires a virtuoso player. Because of the timpani’s occasional solo flourishes and its melodic role in several sections of the *Symphony*, the timpani player must be viewed as a soloist. In fact it was determined by the composer during rehearsals with the author, that the

timpani must be moved from the back of the ensemble to a more prominent position toward the front left or right of the ensemble.

The harpist must also be an accomplished musician. The harp's timbre is essential to the orchestration in a number of places, especially during the Bach chorale (m. 712). The harpist also functions in a solo role. Its voice is integral to the canonic section of Section I (m. 177-215), and the arpeggio music, which closes out Section I (334-357).

TECHNICAL DEMANDS

While much of the *Symphony No. 4* is within the normal technical and musical demands required of a good college wind band, there are several sections of the *Symphony*, which push beyond normal expectations. Challenging aspects for the players include wide dynamic ranges, demanding registers and endurance issues, and several very difficult technical passages.

When addressing the *Symphony's* extreme dynamic ranges, not only do players need to maintain a full and beautiful tone quality throughout their dynamic range, but they must also strive to expand upon that dynamic range. The *Symphony* has several massive sections requiring very powerful, fortissimo playing. At no time, however, should players exceed their individual ability to control their sound. To that end, each player must strive to develop a beautiful and focused tone at the most powerful dynamic levels.

The extreme range required for the piccolo trumpet has already been mentioned. While the Bb trumpet, horn, and upper woodwinds also have range challenges, most parts do not exceed normal expectations. The difficulty,

however, lies with the numerous extended passages, which remain in a higher tessitura. To compound the challenge, many of these extended passages also require the full dynamic levels mentioned above. As a result, endurance becomes a major issue confronting players, especially for the brass section. Most difficult is maintaining, and even increasing the power through to the end of the epilogue, especially after the all-out energy of the final *Old Hundredth* statement.

With hymn-tunes being a major part of the *Symphony*, much of the piece consists of long, flowing melodic lines. There are several sections, however, that require incredible technique and agility. Those sections include the Part B of Section I (m. 115-333), the tumultuous music of Section IV (m570-616), and the rapid sixteenth notes of Section V (m 792-828). Most difficult is the jazz-like music of Section IV (m. 628-711). With difficult syncopated rhythms, large intervals, demanding range requirements, and complex rhythmic interplay between players, all cast in a fast tempo that must not slow down, the author believes this section to be one of the most difficult passages in the wind band repertoire.

CONDUCTING ISSUES

Beyond the normal expectations involved in preparing an ensemble to perform a piece of music, the *Symphony No. 4* presents the conductor with a number of special challenges. One such challenge is maintaining the energy and forward drive through the very long sustained melodies. Players will have a natural tendency to wane on the longer melodic pitches. Through an intensity of gestures, the conductor must insist on the relentless energy, which is so

imperative to the sustaining power of the melodies. One example is the challenge in maintaining the sustaining power of the World Force melody (m. 427). To emphasize the point, the composer has even indicated in the score “no diminuendo” to the longer note values of the melodic voices.

Balancing the large instrumental forces at any given moment in the *Symphony* is also a challenge for the conductor. There are often several layers to the music where each layer needs to project and be present with its own role. As a result, the supporting lines may have a strong dynamic marking, even as strong as the main voice. The conductor must thoroughly study the score and determine the appropriate hierarchy among all the participating voices at any given moment. The conductor must then constantly monitor the ensemble and adjust any disproportionate voices.

To maintain and control the emotional line, which is so essential to the *Symphony's* structure, the conductor must have a clear understanding of how to pace the energy of that emotional line for the full twenty-seven minutes of the piece, both in terms of dynamics and tempo. With regards to the dynamic pacing, the *Symphony* seems to be constantly asking the players for more and more energy. Each Section tends to build to its own moment that “shouts for the joy of life.” As a result, the *Symphony* runs the risk of becoming bombastic and out of control. To address this issue, the conductor must seize every opportunity to reign in the ensemble whenever the dynamic markings provide the opportunity to do so. Also, the conductor must truly create the gentle and transparent qualities of the softer music. The conductor must also compare each of the *Symphony's* many

climactic moments, to determine, and then control, an appropriate hierarchy among them. Without a doubt, however, the *Symphony's* ultimate moment is the final statement of *Old Hundredth* (m. 802-839).

The pacing of tempo is also critical to the *Symphony*. To begin with, the conductor must determine and establish the best possible tempo for each section. Any hurried, or sluggish tempo will cause the section to lose its appropriate character. Especially critical for the faster sections, such as Part B of Section I (m. 115-333), Part C of Section IV (m. 628-711), and *Old Hundredth* music of Section V (m. 790-839), is achieving the full rate of the tempo. While the composer has indicated tempo markings in the score, he has stated to the author that these are only approximate and recommended tempi.⁶⁴ In rehearsals, however, the composer has insisted on a tempo that puts the music “on the edge.” Of course, where that edge is, will depend upon the ensemble’s abilities and the acoustics of the hall. Regardless, once the appropriate tempo has been reached, it is critical that the conductor maintains that tempo, and there is absolutely no loss of energy

The transitional materials connecting the different Sections of the *Symphony* are directly related to pacing issues mentioned above and will require the conductor’s utmost attention. As mentioned, the *Symphony* is a series of Sections that are “like dreams or variations on the same feel.” It is the transitional materials, or to use a better term, the connecting tissues, which help bind these dream-like Sections together and help generate the organic flow so critical to the

⁶⁴ David Maslanka, interview by author, Missoula, MT, 2 June 2002.

Symphony's emotional line. The conductor must have a deep understanding of these connecting tissues because any mishandling will damage the desired flow of the emotional line's energy. Whether the connecting tissues' function is to build or to unwind the music, the conductor's goal must be to take the energy of the previous section and deposit it in a meaningful way into the next section. With regards to dynamics, any lethargy in building, and the desired intensity will not be obtained – any premature unwinding, and the energy flow will have an inappropriate lull. With respect to tempo, any sense of being hurried and the connecting tissue will not have the necessary temporal space for repose. Any sense of sluggishness and the energy will be lost or diffused.

REHEARSAL NOTES

In the course of preparing for the premiere of the *Symphony No. 4* with The University of Texas Wind Ensemble, and then years later, from preparing a performance with The University of Montana Symphonic Wind Ensemble, the author has participated, both as an observer and as a conductor, in many rehearsals with the composer present. Following are specific issues that arose during those rehearsals.

Section I

- m. 1 the solo horn should play freely with a chanting “soulful” quality;
 the conductor should not conduct the soloist

- m. 35, m.42 the repeated sixteenth notes need a continuous push of energy

- m. 63 organ must balance winds

- m. 76-88 accelerando must achieve quarter note = 152; achieve most of the accelerando by m. 84
- m. 103-107 accelerando must achieve quarter note = 186
- m. 107 conduct in three – concise, crisp pattern to maintain tempo
- m. 115 imagine a very heavy object moving with great velocity; maintaining tempo is imperative
- m. 141 horns must maintain and even increase intensity of their long note; sixteenth-notes in trumpet 1 and 2 must have clear articulations
- m. 169-177 transition into the lighter music of the trio section of Section I, Part B, must not lose any tempo
- m. 177-215 voices of canon must line up vertically; organ must be on time; percussion four must be timely and should overdo dynamic effect
- m. 234-249 hocket gesture must not lose and time; voices must be balanced
- m. 249 brutal indication must be fully realized, however, ostinato must be balanced under theme; overdo anvil swells
- m. 305-313 must not lose tempo; staccato articulations must be pointed and very short
- m. 333 quarters should “hold back” as indicated, but as if they were a heavy mass and difficult to slow down
- m. 334 should be “only somewhat slower” – this section must retain the residual energy left over from the fast, scherzo music; the slowing of this section must be very gradual because if it slows down too much before m. 357, the energy of the emotional line dies
- m. 359 horns must be very steady and well balanced on added sixth sonority; hold fermata for a long time – must have enough time to establish the pastoral mood of Section II

Section II

- m. 360-369 voices involved with “green on green” effect must be balanced (xylophone, oboe, marimba, and clarinet); alto flute must overdo dynamic contrasts; pedal point must create stillness of nature
- m. 367-368 stopped horn must project with buzzing sound and crisp attack; trumpet 2 must imitate and balance horn
- m. 370 muted piccolo trumpet must have clear staccato articulations
- m. 372-397 solo flute must immediately draw the listener’s attention
- m. 386 bring out horn line but it must be “utterly serene”
- m. 394-396 relax tempo; by m. 396, trombone 1 must emerge as solo voice – use vibrato to warm up sound
- m. 400-405 phrase of *Only Trust In God To Guide You* led by alto saxophone must be very warm and peaceful
- m. 405-406 harp arpeggio should take time and relax; conductor must take time to let this peaceful chord settle in; players who enter at m. 406 should strive for niente entrance
- m. 407-419 “power surge” version of *Old Hundredth* must be massive and broad; each layer must have presence; accents should be done more with the air than with tongue; timpani must have great presence
- m. 423 conductor should take plenty of time on fermata before cueing shaker
- m. 423-426 do not hurry this music; fermatas marked “longer” must be substantially longer; horn entrance in m. 426 must be jarring; crescendo in m. 426 must fully prepare energy of next section

Section III

- m. 427-500 the baritone voices playing the melody must create great depth in their tone quality; the melody must sustain the line with no let up

of energy, the non-diminuendo marking for the melody voices really means “a continuing force to the line;” the ostinato must also maintain the energy, but must be balanced under the melody – articulations of ostinato rhythm should be marked, yet each note must have good length; gongs must create the written dynamic shape, but should only complement melody

- m. 451-461 the accompaniment should diminuendo as indicated; the melody should diminuendo at a much more gradual rate to bring out the residual energy and sustaining quality of the melodic line
- m. 463 oboe should be considered as part of the vibraphone ostinato
- m. 469- 484 the sounding dynamics of the straight mute trumpet and cup mute trumpet must match – only the timbre should be different
- m. 496 m. 496 should broaden through the measure while it is “holding back” and abruptly returning to the tempo on the downbeat of m. 497
- m. 497-501 “shout for the joy of life;” piccolo trumpet and timpani are solos
- m. 502 rhythm and tempo must be maintained – only the timbre shifts
- m. 502-503 metric modulation must be seamless – steadiness of eighth note is imperative; conductor should get out of the way because any heavy-handed pattern will cause unwanted accents

Section IV

- m. 504 the alto saxophone soloist must play with a great singing tone; at m. 521 the soloist must crescendo enough so that m. 522-524 is “more passionate;” be sure to do the crescendo before the subito piano in m. 524 and then really do the subito piano so there is a sharp contrast
- m. 505 contrabass clarinet must project with marked articulations – the double bass should provide added articulation to the line; same idea happens later with bass clarinet (m. 530)

- m. 503-554 the ostinato eighth notes must always remain constant and should appropriately balance the melody – when orchestration changes, nothing should change except the instrumental color
- m. 539 bring out contrabassoon part
- m. 547 tenor saxophone should add a “sense of urgency” to the alto saxophone solo
- m. 554 contrabass clarinet and euphonium should crescendo into and then punch the accent on the downbeat in order to add “flare”
- m. 561-569 tempo must be absolutely steady, but rhythm and dynamics unwind and relax – “as if going off into whatever sunset there happens to be”
- m. 570 the transition into Part B of Section IV is abrupt, however, tempo must not change until change in m. 572 – and then only a bit slower
- m. 570 the fast notes rising through the ensemble must create a composite line from the bottom to the top; to achieve this the various voices involved in the run must balance, and the trombones must do their decrescendo immediately once they start to sustain a single pitch
- m. 572 dotted eighth and sixteenth figures must be strict; clarinet 1-3, trombones and organ should be very short
- m. 572-580 the sustained CC in the bass voices must overdo the large dynamic fluctuations and never breathe during the crescendos
- m. 572 horns and alto saxophones must strive for clarity
- m. 579 whole note should not crescendo until beat three
- m. 588-605 percussion 2-4 will need to rehearse this section on their own to achieve exact precision; percussion must not overpower other voices
- m. 596-602 sixteenth notes coming off the tie must not be late

- m. 601 as intervals become larger in the bass line melody, players must strive to give the recurring C equal energy
- m. 606 the conductor must control the balance to bring out the return of the art song theme in trumpets, saxophones, and upper woodwinds
- m. 614 in addition to marcato, the horns should play short for clarity
- m. 619-625 grace notes in melody should be distinct and very close to the next note
- m. 628-632 the conductor must insist that the tempo does not slow down
- m. 633 referred to as jazz music but do not swing; jazz feel is created through accents and syncopated rhythms; the tempo must not slow down throughout the entire jazz section; to that end, the conductor must keep a concise and light conducting style to encourage the players to stay light and agile – otherwise the extreme technical demands will cause the music to bog down; while all the notes are important in the melody, players should bring out the accented notes and lightly play the others to create a natural jazz feel
- m. 633 all accompaniment music should be quite detached – especially horns and clarinets in alternating measures marked piano
- m. 641 as some parts begin to play a pointillist version of the jazz theme that highlights the theme's accented notes, the instruments that play all the notes must come forward
- m. 646-647 the snare drum rhythm should have a natural syncopated feel that “rolls,” so the player should not overanalyze this rhythm
- m. 648-653 piano rhythm should also have a natural syncopated feel; articulation must be very short and the grace notes must be very close to the note
- m. 654 all latin jazz versions of the *Old Hundredth* theme should have very crisp, staccato articulations, but they also should have a natural feel

- m. 666 the conductor must make sure the tempo remains consistent as the music alternates between the jazz theme and the *Old Hundredth* theme

- m. 679-683 the theme is cast in a one beat canon – for clarity’s sake, each group should be rehearsed separately; within each group all parts must line up with the parts playing all the theme’s notes

- m. 684-686 bass line should really drive; the unified statement of the melody must be very tight; players should not shy away from the theme’s minor-second clash at the end of m. 686 – in fact, players should emphasize this note and play it “fat”

- m. 688-710 tempo must not slow down as music thins out and gets softer – even though players must become more delicate, they must maintain the internal drive of the jazz music tempo

- m. 697-699 trumpets and trombones must be very short and extremely soft; this section will need extra attention to achieve good ensemble

- m. 705-710 the conductor should not conduct the piano beyond its entrance, so that there are no visual distractions as this music fades; even though the piano’s written notes have different durations, every note of the gesture should have the same light, staccato articulation; the syncopated rhythm should have a natural jazz feel; the diminuendo should have a niente-like exit as if the piano sound were evaporating into the silence of m. 711

- m. 711 the conductor should take a long time with this fermata; depending upon the acoustics of the hall, this silence must create a great sense of calm before beginning the chorale

Bach Chorale

- m. 712 because this chorale is the pivotal moment of “transformation” for the *Symphony*, the conductor must do everything possible to bring out the purifying and cleansing quality of this music; the tempo must not be hurried; the flute choir must have pure sounds at a

- very soft dynamic; harp timbre is critical to orchestration and must be non-arpeggiated
- m. 713 the conductor should let the last chord of the chorale's first phrase settle before cueing the first clarinet's entrance
- m. 714 clarinet "cries" should be one player per part; all three players should have music showing all three parts; the conductor should subtly cue each player's entrance, but from there, players two and three should pace their music in relationship to player one, with the conductor only aiding player one; make sure clarinets are quite soft in their playing because it is easy for this technique to be too loud; glissandi must not be hurried – especially in clarinet two and three
- m. 716-717 same as m. 713-714; while m. 714 connects into m. 715, m. 717 does not connect into 718, however the break should be no longer than a breath
- m. 723 euphonium should emerge as solo voice, soloist must use the warmest of sounds with vibrato
- m. 729 on beat three, the chorale must take on a momentary dark and menacing quality
- m. 731-732 crescendo must create a great surge into m. 732; the indication of "no break" is very important

Section V

- m. 732-735 must have powerful and majestic quality; timpani must provide great strength to the line; phrase must be played as a four bar phrase with direction into m. 734
- m. 735-742 horn fifths must be very powerful and absolutely in tune; players with the subito piano must come way down and then create a great surge into m. 742
- m. 742-743 sixteenth notes must be open and distinct – do not crush together

- m. 746-753 timpani must again be a featured voice – use hard mallets to create the necessary attack
- m. 761-764 as quarter-note line descends, it must maintain and even increase intensity into downbeat of m. 764
- m. 764-768 upper woodwind figure – players must intensify air stream in lower notes of the runs in order for the listener to hear the entire gesture
- m. 769 conductor must take time – especially stretching the last beat
- m. 774-789 pay special attention to the ffp markings – players with the indication should overdo the gesture and those players without the ffp should make a special effort not to imply one; players with the ffp will need to work out breathing issues so that the ffp ensemble still creates the phrase structure of the melody
- m. 750-792 the accelerandos throughout this section are critical to the mounting excitement of this music – each one must arrive to the indicated tempo marking
- m. 792-797 the rapid sixteenth notes are essential to the *Symphony's* gathering energy; players will need to practice diligently on this passage to achieve clear, even sixteenths while bringing out the indicated accents
- m. 798-801 must be the pinnacle of “shouts for the joy of life” to set up the final *Old Hundredth*; crash cymbal must be up to tempo; m. 801 must surge into next measure
- m. 802-828 the bass line and melody of *Old Hundredth* must be equally powerful – their rhythmic interplay must be perfectly in time and tempo; to add excitement to the torrent stream of sixteenth notes, those players that are not slurred should use a very crisp and distinct staccato articulation; gong player needs hard mallets that will create an articulation to be in time with the melody
- m. 829-839 fanfare figures of upper woodwinds and trumpets must be in time; the pedal C must maintain intensity; bring out the ascending bass line beginning in m. 830 and create direction and drive into m. 839

Section VI

- m. 840-865 the organ must be full and strong to give this section enough sound after the all-out playing of *Old Hundredth*; the melody line should be very broad and the articulations must be marked in order to project
- m. 866-886 the eighth note in this figure must be distinct and dramatic in style; this entire section must have an ongoing sense of direction and drive into m. 887 by sustaining and pushing through the longer notes
- m. 887 melody must be broad and huge in sound, as if to represent “the earth pouring out,” however, the conductor must pace the ensemble – the players can’t give too much too soon because the energy must continue to build until the end; articulations are marked but not detached; percussion swells are critical in thrusting the music forward between phrases
- m. 908-910 the “holding back” must create great intensity; the conductor should conduct the individual eighth notes in m. 910 to dramatize the gesture, however they should not stretch time too much; the dotted half note in m. 910 should intensify through its duration and there should be no break into the “in tempo” quarter notes; because of endurance issues and breathing issues, maintaining this line is very difficult for the players – those playing similar lines must plan out a breathing scheme for this gesture to succeed
- m. 912-917 the descending bass melody must push the air through to the last note of every phrase to ensure that each phrase does not wane in energy; every thing drives to the C major chord on the downbeat of m. 917
- m. 917-919 the conductor should not conduct a pattern, but must control the A-flat to G gesture, and the percussion crescendo into each new downbeat; to dramatize the struggle between the A-flat and G over the last three bars, each successive A-flat should be longer, with the last A-flat being quite long

- m. 919 the final fermata must be very long, therefore players must stagger breathe; in the premiere performance Professor Junkin paced this crescendo by having various sections crescendo one at a time – first the woodwind, followed by the brass and then the percussion; however it is accomplished, the concluding result must be a massive accumulation of sound and intensity that surges to the very end

THE CONDUCTOR’S MUSICAL IMAGINATION

The author has had many conversations with David Maslanka about the important role the conductor performs in preparing his music, or any composer’s music, for performance. For a heart-felt and emotional piece like the *Symphony No. 4*, the role of the conductor is especially important. Following is the author’s attempt to summarize those discussions.

While composers write their music to be self-sufficient by providing as much information in the score as possible, composers are very much dependent upon the conductor to fully realize their work. No matter how many details a score contains, the inanimate black and white markings on the page are merely suggestions and can only serve as a guide to the music. And while the conductor must study every marking of a score, that knowledge only begins the process of thoroughly absorbing a piece of music. For the inquisitive conductor, writings such as this treatise, attempt to provide additional insights beyond the written score. The author is hopeful the reader finds the comments within this treatise helpful and insightful. However, these comments are also merely suggestions in inanimate print.

To truly recreate a composer’s work, and fully commit oneself to everything that that means, the conductor must cultivate a vivid musical

imagination that is boundless and open to all things—an imagination able to both conceive and create images of vast depth, multiplicity, and unlimited variety. With such an imagination, the conductor is free to explore the infinite nuances of the composer’s musical thoughts and feelings. Through such an imagination, the conductor is able to envision the composer’s musical intentions. In time, an intuitive imagination will emerge, which will enable the conductor to perceive the music with a vividness parallel to that of the composer. With that achieved, a conductor may dare to claim co-ownership with the composer of that music. Only then is a conductor able to come to the podium with the insights and passion necessary to bring every moment of the music to life in a unique and powerful way.

The *Symphony No. 4* of David Maslanka has in a short time become an important addition to the wind band repertoire. It is a work that has consistently thrilled and moved audiences. It is also a work that seems to connect in a special way with the musicians of the performing ensemble. From this conductor’s personal perspective, studying, rehearsing, and performing the *Symphony No. 4* was a milestone experience, which both broadened and inspired the imagination in wonderful ways. The author hopes the suggestions and insights presented in this treatise about David Maslanka and the *Symphony No. 4* have been able to spark and expand the reader’s musical imagination.

Appendix A

World Premiere Program Notes

Below are the original notes by the composer as they appeared in the program for the world premiere performance. The premiere, which was performed by The University of Texas at Austin Wind Ensemble, Jerry F. Junkin, conductor, took place in a special performance for the Texas Music Educators Association Annual Convention on 10 February 1994, 8:00 p.m., in the Lila Cockrell Theater, San Antonio, Texas.

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of the *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of this voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune “Old Hundredth,” several other hymn tunes (the Bach chorales “Only Trust in God to Guide You” and “Christ Who Makes Us

Holy), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4*.

To explain the presence of these hymns, at least in part, and to hint at the life of the *Symphony*, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg's monumental *Abraham Lincoln*, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to a great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him – he gave him peace.⁶⁵

The second, referring to the passage through the country from Washington, D.C. to Springfield, Illinois of the coffin bearing Lincoln's body.

To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering "Old Hundred," and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.⁶⁶

For me Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was

⁶⁵ Carl Sandburg, *Abraham Lincoln: The Prairie Years and The War Years*, One-Volume Edition (New York: Harcourt, Brace and Company, 1954), 739.

⁶⁶ *Ibid*, 739-740.

inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakeable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposites comes new life and hope. From this impulse I used “Old Hundredth,” known as the Doxology – a hymn of praise to God: Praise God from Whom all Blessings Flow; Gloria in excelsis Deo – the mid sixteenth century setting of Psalm 100. Psalm 100 reads in part:

Make a joyful noise unto the Lord, all ye lands. Serve the Lord with gladness: come before his presence with singing...Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and rebirth in this chaotic time.

Appendix B

The Wind Band Works of David Maslanka

Works are listed in chronological order.

- Concerto for Piano, Winds and Percussion* (1976) 20 minutes
-Solo Piano and Wind Ensemble
-Written for William Dobbins
-Premiere: February 1979, Rochester, New York, Eastman Wind Ensemble, Frederick Fennell, conductor; William Dobbins, piano
-Carl Fischer - rental
- Rollo Takes a Walk* (1980) 5 minutes
-Concert Band
-Kjos
- A Child's Garden of Dreams* (1981) 35 minutes
-Wind Ensemble
-Commissioned by John and Marietta Paynter for the Northwestern Symphonic Wind Ensemble
-Premiere: February 1982, Evanston, IL, Northwestern University Symphonic Band, John P. Paynter, conductor
-Carl Fischer – rental
- Prelude on a Gregorian Tune* (1981) 4 minutes
-Young Band
-Kjos
- Symphony No. 2* (1985) 30 minutes
-Concert Band
-Commissioned by the Big Ten Band Directors Association
-Premiere: February 1987, Evanston, IL at the CBDNA National Convention by the Northwestern Symphonic Band, John P. Paynter, conductor
-Carl Fischer – rental

- In Memoriam* (1989) 13 minutes
- Wind Ensemble
 - Commissioned by Kappa Kappa Psi and Tau Beta Sigma, University of Texas at Arlington Chapters, in memory of Susan Eck Lichtenwalter, wife of Ray C. Lichtenwalter, UTA Director of Bands
 - Premiere: February 1990, San Antonio Texas at the TMEA Convention by the UT Arlington Wind Ensemble, Ray C. Lichtenwalter, conductor
 - Carl Fischer – rental
- Golden Light – A Celebration Piece* (1990) 8 minutes
- Wind Ensemble
 - Commissioned by South Shore Conservatory
 - Premiere: August 1990, Cohasset, Massachusetts, South Shore Conservatory Senior Wind Ensemble, Malcolm W. Rowell, Jr., conductor
 - Carl Fischer
- Concerto for Marimba and Band* (1990) 18 minutes
- Marimba and Band
 - Commissioned by U.S. Air Force Band
 - Premiere: November 1990, Philadelphia, Pennsylvania at the Percussive Arts Society International Convention by the U.S. Air Force Band, Steven Grimo, conductor
 - Carl Fischer – rental
- Symphony No. 3* (1991) 49 minutes
- Symphonic Wind Ensemble
 - Commissioned by the University of Connecticut Research Council
 - Premiere: November 1991, Storrs, CT, The University of Connecticut Wind Ensemble, Gary Green, conductor
 - Carl Fischer – rental
- Montana Music: Chorale Variations* (1993) 16 minutes
- Symphonic Wind Ensemble
 - Commissioned by Bishop Ireton High School Band
 - Premiere: May 1993, Alexandria, Virginia, Bishop Ireton High School Band, Garwood Whaley, conductor
 - Carl Fischer – rental

- Symphony No. 4* (1993) 27 minutes
- Symphonic Wind Ensemble
 - Commissioned by a consortium headed by The University of Texas at Austin, Jerry F. Junkin
 - Premiere: 10 February 1994, San Antonio, Texas at the TMEA Convention by The University of Texas at Austin Wind Ensemble, Jerry F. Junkin, conductor
 - Carl Fischer – rental
- Tears* (1994) 12 minutes
- Wind Ensemble
 - Commissioned by the Wisconsin Music Educators Association
 - Premiere: October 1994, Madison Wisconsin at the Wisconsin Music Educators Association Convention by the Intercollegiate Honor Band, Allan McMurray, conductor
 - Carl Fischer – rental
- Variants on a Hymn Tune* (1994) 6 minutes
- Euphonium solo and Young Wind Ensemble
 - Commissioned by the Missoula, Montana All-City Winds
 - Premiere: February 1995, Spokane, Washington at the MENC Northwestern Regional Convention by the Missoula All-City Winds, John Schuberg, conductor, Matthew Maslanka, euphonium
 - Unpublished
- Laudamus Te* (1994) 12 minutes
- Wind Ensemble
 - Commissioned by the Mount St. Charles Academy Symphonic Band
 - Premiere: April 1995, Woonsocket, Rhode Island by the Mount St. Charles Academy Symphonic Band, Marc Blanchette, conductor
 - Carl Fischer – rental
- A Tuning Piece: Songs of Fall and Winter* (1995) 18 minutes
- Wind Ensemble
 - Commissioned by Kappa Kappa Psi
 - Premiere: July 1995 at the Kappa Kappa Psi National Convention by the Intercollegiate Honor Band, James Croft, conductor
 - Carl Fischer – rental

- Mass* (1996) 105 minutes
 -SATB Chorus, Boys Chorus, Soprano & Baritone Soli, Organ, and Symphonic Wind Ensemble
 -Commissioned by consortium headed by The University of Arizona
 -Premiere: April 1996, Tucson, Arizona, University of Arizona Wind Ensemble, Gregg Hanson, conductor
 -Carl Fischer – rental
- Hell's Gate* (1997) 17 minutes
 -Three Saxophones and Symphonic Wind Ensemble
 -Commissioned by the Hellgate High School Symphonic Band
 -Premiere: March 1997, Missoula, Montana, Hellgate High School Symphonic Band, John H. Combs, conductor
 Carl Fischer – rental
- Sea Dreams* (1997) 32 minutes
 -Two Horns and Wind Orchestra
 -Commissioned by a consortium headed by Thomas Bacon
 -Premiere: April 1998, Tempe, Arizona, Arizona State University Wind Ensemble, Richard Strange, conductor, Thomas Bacon and James Graves, horns
 -Carl Fischer - rental
- Morning Star* (1997) 8 minutes
 -Symphonic Wind Ensemble
 -Commissioned by Grand Ledge High School Wind Symphony
 -Premiere: May 1997, Grand Ledge, Michigan by the Grand Ledge High School Wind Symphony, Michael Kaufman, conductor
 -Carl Fischer
- Heart Songs* (1997) 12 minutes
 -Young Band
 -Commissioned by the Harwood Junior High School Symphonic Band
 -Premiere: April 1998, Bedford, Texas, Harwood Junior High School Symphonic Band, Christopher Ferrell, conductor
 -Carl Fischer
- ufo Dreams: Concerto for Euphonium and Wind Ensemble* (1998) 17 minutes
 -Euphonium and Wind Ensemble
 -Commissioned by the Hellgate High School Wind Ensemble

- Premiere: March 1999, Missoula, Montana, Hellgate High School
Wind Ensemble, John H. Combs, conductor, Matthew Maslanka,
solo euphonium
- Carl Fischer - rental

Concerto for Alto Saxophone and Wind Ensemble (1999) 42 minutes

- Alto Saxophone and Wind Ensemble
- Commissioned by consortium headed by The University of Texas at
Austin, Jerry Junkin, conductor, and The University of Arizona,
Gregg Hanson, conductor
- Premiere: March 2000, Tuscon, Arizona by The University of Arizona
Symphonic Wind Ensemble, Gregg Hanson, conductor, Joseph
Lulloff, solo saxophone
- Carl Fischer - rental

Symphony No. 5 (2000) 40 minutes

- Symphonic Wind Ensemble
- Commissioned by a consortium headed by Illinois State University Wind
Ensemble, Stephen K. Steele, conductor
- Premiere: 24 February 2001, Denton, Texas, at the CBDNA National
Convention by the Illinois State University Wind Symphony,
Stephen K. Steele, conductor
- Carl Fischer – rental

Song Book (2001) 45 minutes

- Flute and Wind Ensemble
- Commissioned by a consortium headed by Central Washington
University, Larry Gookin, conductor, Hal Ott, flute instructor
- Premiere: August 2001, Dallas, Texas at the National Flute Association
Convention by the Texas Wind Symphony, Ray C. Lichtenwalter,
conductor, Stephanie Jutt, solo flute
- Carl Fischer - rental

Testament (2001) 15 minutes

- Symphonic Wind Ensemble
- Commissioned by a consortium headed by L.D. Bell High School, Joseph
Grzyboski, Director of Bands
- Premiere: February 2002, Houston, Texas by the Texas Christian
University Wind Symphony, Bobby R. Francis, conductor
- Carl Fischer - rental

Appendix C

A Wind Band Discography of David Maslanka

A Child's Garden of Dreams, The University of Cincinnati Conservatory of Music Wind Symphony, Eugene Corporon, Klavier Records KCD 11030, 1991.

A Child's Garden of Dreams, The University of Massachusetts at Amherst Wind Ensemble, Malcolm W. Rowell, Jr., Albany Records TROY 171, 1996.

A Child's Garden of Dreams, The Atsugi Nishi High School Wind Symphony, Tetsuya Nakayama, CAFUA Records CACG-0005, 1999.

A Child's Garden of Dreams, The University of Calgary Wind Ensemble, Glenn D. Price, Arktos Recordings 99035, 1999.

A Child's Garden of Dreams, The Northwestern University Symphonic Wind Ensemble, Mallory Thompson, Summit Records DCD 294, 2001.

Concerto for Alto Saxophone and Wind Ensemble, The University of Arizona Wind Ensemble, Gregg Hanson, Albany Records TROY 424, 2000.

Concerto for Marimba and Band, The University of Arizona Wind Ensemble, Gregg Hanson, Albany Records TROY 424, 2000.

Hell's Gate, The University of Arizona Wind Ensemble, Gregg Hanson, Albany Records TROY 309, 1998.

In Memoriam, The University of Texas at Arlington Wind Ensemble, Ray C. Lichtenwalter, Mark Custom Recordings TMEA 94 MCD-2, 1990.

In Memoriam, The Cincinnati Wind Symphony, Mallory Thompson, Summit Records DCD 192, 1997.

Laudamus Te, The University of Arizona Wind Ensemble, Gregg Hanson, Albany Records TROY 309, 1998.

Mass, The University of Arizona Wind Orchestra, Gregg Hanson, Albany Records TROY 221-22, 1996.

Symphony No. 2, The University of Massachusetts at Amherst Wind Ensemble, Malcolm W. Rowell, Jr., Albany Records TROY 171, 1996.

Symphony No. 2, The University of Arizona Wind Ensemble, Gregg Hanson, Albany Records TROY 309, 1998.

Symphony No. 3, The University of Connecticut Symphonic Wind Ensemble, Gary Green, Novisse UC9201, date.

Symphony No. 4. The University of Texas at Austin Wind Ensemble, Jerry F. Junkin, Mark Custom Recordings TMEA94 MCD-2, 1994.

Symphony No. 4, The Ohio State University Wind Symphony, Russel C. Mikkelson, Mark Custom Recordings 3602-MCD.

Symphony No. 5, The Illinois State University Wind Symphony, Stephen K. Steele, Albany Records TROY 500, 2001.

Tears, The University of Massachusetts at Amherst Wind Ensemble, Malcolm W. Rowell, Jr., Albany Records TROY 206, 1996.

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Vita

Stephen Paul Bolstad was born in Minneapolis, Minnesota on 22 June 1959, the son of Luther Lansing Bolstad and Esther B. Aune. After completing his work at St. Marys Area High School, St. Marys, Pennsylvania, in 1977, he entered Clarion University of Pennsylvania in Clarion, Pennsylvania and received a Bachelor of Science degree in Music Education in May of 1981. From August 1981 to June 1984 he was employed as Director of Bands at St. Marys Area High School. After two summers and one year of residency, he completed a Master of Music Education degree from Ithaca College in Ithaca, New York in 1985. He was employed as Director of Bands at Livingston University in Livingston, Alabama from 1985-1988 and The University of Montevallo in Montevallo, Alabama from 1988-1991. He entered the Doctor of Musical Arts in Wind Conducting program at The University of Texas at Austin in August of 1991, completing residency in 1994. From 1994 until present he has been employed as Director of Bands at The University of Montana in Missoula, Montana.

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This treatise was typed by the author.