

David Maslanka's *Liberation*: A Conductor's Analysis

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Music is one voice of the Earth, and by extension, one voice of the universe. That voice rises up through this wonderful human body – a body made of cells, cells made of molecules, molecules made of atoms, atoms made of neutrons, protons, electrons, electrons made of...pure energy. As you look closer and closer, matter literally disappears. It disappears into profound emptiness and silence, the “nothingness” which is not nothing, and out of which the universe has blossomed. This silence is the source of the music.

David Maslanka, *The Roots and Purpose of Music*

Abstract

For more than forty years, David Maslanka (1943–2017) was a prolific composer for every musical medium. With significant contributions to chamber music, solo literature, vocal settings, and symphony orchestras, his works for wind band have garnered the most success. In addition to composing eight symphonies for band between 1985 and 2017, Maslanka's other significant works for band include, *A Child's Garden of Dreams* (1981), *Concerto for Alto Saxophone and Wind Ensemble* (1999), *Give Us This Day* (2006), and *Liberation* (2010). His distinctive musical voice emerges in each of these works as he explores a wide gamut of emotions. Within his works for band, performers and audiences experience a composer with full control of the wind band's range of forces and palette of colors. Through some of the most technically challenging literature written for wind band, Maslanka creates incredibly powerful moments comprised of surprisingly simple gestures.

This document is an examination of David Maslanka's piece for symphonic wind ensemble and chorus, *Liberation*. Included within this paper are sections covering: biographical information of the composer; Maslanka's compositional approach; and information about the origin, inspiration, and source material, addressing formal structure, and performance considerations; in addition to appendices of errata, recommended program notes, and communication with the Maslanka Foundation.

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Chapter 1 David Maslanka

David Henry Maslanka was born on August 30, 1943, in New Bedford, Massachusetts. The oldest of three sons, Maslanka was the only child to become actively involved in music. His father worked at Revere Copper and Brass and his mother stayed at home raising the family. It was his mother's love of music and the time they spent together in Maslanka's developmental years that would influence his musical interest. His maternal grandfather was a violinist and an amateur violin luthier, while his great-uncle was a clarinetist.¹ Maslanka frequently interacted with his extended family and they also established a love of his music within his mother during her childhood, leading to her collection of classical records, which Maslanka listened to while growing up. Particularly fond of Chopin, Rimsky-Korsakov, and other classical composers, Maslanka later reflected on his early musical interests, "Why one person goes in one direction, why the talent and interest are there, are impossible questions. I know I had the inclination to listen."²

Drawn towards the clarinet, Maslanka began playing in the New Bedford public schools at the age of nine, "The school music programs were not particularly distinguished; my best memories are of whacking away at Sousa and King marches in junior high."³ Maslanka supplemented his music education at school by playing in the Greater Boston Youth Symphony Orchestra and studying with Robert Stuart, a clarinet instructor at the New England Conservatory of Music. Filled with several playing and learning opportunities, Maslanka's formative years made lasting impressions on him:

Experiences that pushed me toward music were my participation in regional and All-State bands in Massachusetts and being a member of the Greater Boston

¹ Beth Antonopulos, "David Maslanka," in *A Composer's Insight*, ed. Tim Salzman (Galesville, MD: Meredith Music Publications, 2003), 94.

² Antonopulos, "David Maslanka," 94.

³ Lane Weaver, "David Maslanka's Symphony No. 7: An Examination of Analytical, Emotional, and Spiritual Connections through a 'Maslankian' Approach" (DMA diss., University of Kentucky, 2011), 14-15.

Youth Symphony Orchestra when I was a senior. The conductor was Marvin Rabin...I would say he was the first real inspiration relative to the standard classical repertoire. I remember my first clarinet teacher, Frank Bayreuther, very fondly. I progressed well with him, and it was he who suggested private study at the New England Conservatory and auditioning for the Greater Boston Youth Symphony Orchestra. I was frequently able to attend concerts at Symphony Hall right across the street and played with the Greater Boston Youth Symphony Orchestra in Jordan Hall at NEC and in Carnegie Hall in New York City.⁴

During his high school years, Maslanka first became aware of composition as a musical practice and also began to explore his spiritual beliefs, a trait that played a role in his compositional style:

As a teenager, I was a member of a small evangelical church in Westport, Massachusetts. They had Sunday morning and Sunday evening services, and the youth group was quite active and enthusiastic.

Mrs. Smith was a local piano teacher, and she did pre-service improvisation, usually around hymn tunes. She also accompanied hymns in the service and any vocal numbers that were brought in. She had a very easy, embellished kind of playing manner.⁵

Although Maslanka did not remain an evangelical, the idea of a higher power sculpted his everyday life and was represented within his music by the idea of transformation.⁶

Maslanka graduated high school in 1961 and enrolled, with scholarship, at the Oberlin Conservatory of Music, where he pursued a Bachelor of Music Education degree and studied clarinet. He began studying composition with Joseph Wood his sophomore year. Wood did not influence Maslanka's musical voice; however, since it was Wood's belief in Maslanka as a composer that inspired him to write.⁷

During his junior year, Maslanka studied abroad at the Mozarteum in Salzburg, Austria. He continued his composition studies with Cesar Bresgen, an Austrian well known in his home country but little outside. Austria proved to be a confidence boost for Maslanka. In addition to

⁴ Antonopulos, "David Maslanka," 94.

⁵ Weaver, David Maslanka's Symphony No. 7," 15-16.

⁶ "First Light-David Maslanka," David Maslanka, last modified 2018, <http://davidmaslanka.com/works/first-light/>.

⁷ Kimberly Wester, "Expressive Interpretation in David Maslanka's Eternal Garden: Four Songs for Clarinet and Piano," (DMA diss., University of Washington, 2013), 6.

performing with the Salzburg Chamber Orchestra, Austria “confirmed his own beliefs in being a composer.”⁸

Upon returning to Oberlin for his senior year, Maslanka had the privilege of observing Elliot Carter and Igor Stravinsky, “I watched Stravinsky conduct... [*Symphony of Psalms*] at Oberlin in 1965, and the image of him on the podium is still etched in my mind.”⁹ Although a music education major, Maslanka realized his passion was not for teaching public schools. As a result, he applied to graduate school at Michigan State University and the University of Illinois. Accepted to both, Maslanka chose to pursue degrees in theory and composition at Michigan State University, a school that would provide him with one of his greatest musical influences.

Studying with Paul Harder and H. Owen Reed, Maslanka’s exposure to the history of theory and composition began his life-long interest in J.S. Bach. Working for Reed as his copyist, Maslanka also learned the compositional techniques of several composers, most notably Michael Colgrass, and, for the first time, realized he could be a composer:

It was under Reed that I gained my first real strength and maturity as a composer, and I acknowledge him as my primary teacher and mentor. He was an energetic man, quite settled in himself, an easy, natural musician, and an accomplished active composer. I think being in the presence of these qualities for that length of time allowed me to grow in my way, and to understand, at least subconsciously, that I could be a composer like this composer—the real thing.¹⁰

Maslanka’s 1967 master’s thesis was a piece for orchestra entitled *Double Visions*. He chose to stay at Michigan State to pursue a Ph.D. in both theory and composition.

During his doctoral residency, Maslanka married his first wife Suzanne in 1968, and then in 1970 joined the faculty at the State University of New York-Geneseo. In 1971, Maslanka completed his doctoral work with two pieces, *Symphony No. 1*, and an unnamed string quintet.

⁸ Weaver, David Maslanka's *Symphony No. 7*,” 16.

⁹ Stephen Bolstad, “David Maslanka’s *Symphony No. 4*: A Conductor’s Analysis with Performance Considerations,” (DMA diss., the University of Texas at Austin, 2002), 2.

¹⁰ Wester, “Expressive Interpretation,” 7.

Never performed due to the requirement of two conductors, Symphony No 1 remained an amateur work in Maslanka's eyes.¹¹

H. Owen Reed encouraged all his students to become college professors. Reed believed, "you can't make a living as a composer."¹² Heeding this advice, Maslanka supplemented his income with several teaching positions until 1990. In addition to teaching at SUNY-Geneseo (1970-1974), he taught at Sarah Lawrence College (1974-1980), New York University (1980-1981), and Kingsborough Community College (1981-1990).

While teaching at SUNY-Geneseo, Maslanka composed his first work for wind band, his *Concerto for Piano, Winds, and Percussion* (1974). This piece would prove to be a milestone for Maslanka professionally, even while his personal life was in turmoil. His first marriage ended in divorce and he went into therapy. He moved to New York City and did not compose for eighteen months. His return to composing, discussed further in Chapter 2, led to *A Child's Garden of Dreams* (1981) and launched Maslanka into international acclaim. It was also during his hiatus that Maslanka married his second wife, Allison.

In 1990 Maslanka and his family moved from New York City to Missoula, Montana. He credits his time at Kingsborough Community College for the courage to become a freelance composer: "I had my greatest development as a teacher and composer while at Kingsborough, and this prepared me to take the step into freelance work."¹³

The grandeur of the Rocky Mountains and the "power of the earth" had profound effects on his music and life.

I used to start imaging [sic] - start imagining what the future was like, and we both, in our imagining work, began to see the same kinds of pictures—that is mountains, pine trees, and open spaces. And so, we began to try to find out, by conscious exploration, where those places were. So, we looked at tracing down where to go in the west, and Missoula was on our list for several very non-rational

¹¹ Bolstad, "David Maslanka's *Symphony No. 4*," 18.

¹² Wester, "Expressive Interpretation," 7.

¹³ Weaver, David Maslanka's *Symphony No. 7*," 18.

reasons, and for several rational ones as well. Also, we were looking for what Missoula offered regarding its proximity to mountains and a university. We wanted that for its character; a good library close by. And so, my wife and daughter visited out west, looking at several places. One of them was Pocatello, Idaho, but after visiting there, they went up through Missoula. When they got to Missoula, they said, "Yep, this is it." And so, on the strength of that, we picked up and left New York City. So, this is how we turned out to be there. It is absolute transplantation from foreign territory. We knew nobody there. We packed everything into a truck in New York City, and drove for six days, and got to Montana.¹⁴

Maslanka remained in Missoula for the rest of his life. In July 2017, his wife passed away from kidney failure and only a month later on August 6, Maslanka passed away after a short battle with colon cancer.

Maslanka's son, Matthew, and daughter, Kathryn, founded The Maslanka Foundation shortly after his passing in 2017 to promote the understanding of Maslanka's life and work. The Maslanka Foundation preserves of his musical scores, sketches, recordings, notes, journals, instruments, artwork, and personal effects, among other items. His studio houses these materials and serves as a reading room.¹⁵ Although he has passed, Maslanka's legacy will continue to live through his music and his Foundation.

¹⁴ Ibid., 18-19.

¹⁵ "Maslanka Foundation," David Maslanka, last modified 2018, <https://www.maslanka.org/>.

Chapter 2 Compositional Approach

In the 1970s and 1980s, during his five residences at the MacDowell Colony in Peterborough, New Hampshire, David Maslanka discovered that nature had a strong influence on his compositions. The MacDowell Colony is a haven for artists, offering a creative environment free from distraction and interference. Composers such as Aaron Copland, Leonard Bernstein, and Amy Beach have spent time at MacDowell. Maslanka remembered the colony fondly, “the peaceful surroundings at MacDowell allow the city energy to subside, and so a more defended quality of attention can come forward. The natural energy in the woods is real, and with the release of city energy the possibility of ‘direct perception’ is that much higher.”¹⁶

Similar to Charles Ives, Virgil Thompson, Roy Harris, the composers already mentioned in connection with the MacDowell Colony, and many others, Maslanka belongs to a tradition of American composers connected to nature and the American landscape. Also, his use of American hymns, chorales, and borrowed melodies further root him in this tradition. However, Maslanka creates his path by joining the relationship “between nature and the divine from his meditative connection with the land and his perception of its energies,” a perception fully realized in 1990, when Maslanka and his family moved to Montana.¹⁷

In his book *The American Landscape*, Stephen F. Mills writes that “one of American’s distinguishing characteristics...is that it actually looks different from other countries,”¹⁸ and Maslanka is far from the only wind composer to notice its beauty. John Mackey depicted Mount McKinley in *The Frozen Cathedral*; Michael Daugherty composed Niagara Falls, Dan Welcher explored America’s national parks with *Arches*, *The Yellowstone Fires*, and *Zion*, and Michael

¹⁶ Kate Sutton, “David Maslanka and The Natural World: Three Studies of Music for Wind Ensemble,” (MM. thesis, Florida State University, 2014), 5.

¹⁷ *Ibid.*, viii.

¹⁸ *Ibid.*, 3.

Colgrass created a frozen terrain in *Arctic Dreams*. Maslanka's Third, Fourth, and Seventh Symphonies all depict the American landscape, in addition to sampling folk tunes and hymns, and containing original hymn-like melodies.

This natural world as Maslanka describes it is a direct emergence from his meditative world, discussed later in this chapter. While nature is not a direct influence in *Liberation*, it is impossible to separate this influence from Maslanka's composition. Not only did Maslanka compose near the U.S. Forestry Reserve in Montana and the Blue Mountain Recreation Area, his other compositional influences developed during the same time as his MacDowell residencies, forever harmoniously linked with nature.

Maslanka depicts his perception of nature and the earth's energies in the key of C major. To him, C major is full of divine energy and has a "solar glow."¹⁹ Maslanka struggled to articulate why he is drawn to the key of C, but said it had something to do with "some kind of large energy which is in that vibrational space."²⁰ This perceived energy is a result of his natural environment and is why C major frequently occurs in his compositions.

During a time of personal turmoil in the late 1970s, Maslanka sought counseling and began to study the writings of psychologist Carl Jung. Jung developed a concept called "active imagination," a process that bridges the gap between the conscious and unconscious mind through dream interpretation.²¹ Maslanka referred to his take on "active imagination" as his "meditation." In his meditative world, Maslanka would self-hypnotize and begin to explore his unconscious mind [dreams], while still being awake:

All composition begins below the unconscious level and then flows up to the conscious. That is why dreams are so vitally important to pay attention to—they are

¹⁹ Ibid., 12.

²⁰ Ibid.

²¹ Carl G. Jung et al., *Man and his Symbols* (Garden City, New York: Doubleday & Company Inc., 1964), 206.

an outward manifestation of messages from the inner self and provide the composer with a unique source for musical creativity.²²

Jung hypothesized dreams as an overt symbolic gesture from the inner self, representing things already known to the unconscious mind. These “archetypes” as Jung calls them, are dormant knowledge sent to the conscious mind through dreams.²³ The transformation from the unconscious to conscious allowed Maslanka to be a conduit for his musical ideas, nothing more than a vehicle to express his unconscious musical happenings.

This meditative technique first appeared in *A Child's Garden of Dreams* in an almost two-fold approach; one, within the inspiration for the piece and two, how Maslanka received the source of the music. Inspiration and source, although similar, to Maslanka, are different. The inspiration comes from outside forces, whether it's a book, the news, family happenings, or the commissioning organization, while the source of the music comes from Maslanka's “meditation:”

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 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

²² David Martin Booth, “An Analytical Study of David Maslanka's *A Child's Garden of Dreams*,” (DMA diss., University of Oklahoma, 1994), 2.

²³ *Ibid.*, 4.

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 “clothing 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 absolutely for these perceptions, but always took what was given with an open mind.²⁴

Maslanka would forever use meditation as a way to understand his unconscious mind, allowing the unknown to become realized and expressed within his music.

It was during meditation Maslanka realized a musical insight within his dreams, something introduced to him at Michigan State University, Bach chorales. These chorales, while often representing religious tradition, to Maslanka represented a spiritual connection: “The chorales open something in my imagination, which is inner journeying without religious restriction. The music that results is a symbol of a mystery, and as such it allows people who attach to it to find an aspect of their own deeper selves.”²⁵ The most important takeaway from the chorales is the idea of transformation that spirituality transforms a person from their old self to their new, a realization of Maslanka as he was going through his own transformation, his days in therapy.

The final element to consider in Maslanka’s music is transformation, moving in mind and spirit from one situation to another. In addition to his music, Maslanka also lived by the idea of transformation and believed his audiences should as well,

The issues of transformation, whether from one stage of life to another, or from life to death, are of profound importance and interest to every individual. In the broadest sense, our human culture and our planet are undergoing profound transformations at this time, and my musical work is a small reflection of this process. My hope is that individual players and listeners will be affected by their contact with this music and that their own inner search will either begin or be in some way facilitated. Of course, this is what art is all about anyway!²⁶

²⁴ Bolstad, “David Maslanka’s *Symphony No. 4*,” 17-18.

²⁵ Weaver, David Maslanka's *Symphony No. 7*,” 19.

²⁶ Booth, “An Analytical Study,” 149.

Maslanka's personal life transformed dramatically from his student days in the 1960s. The dissolution of his first marriage led to the beginning of therapy in the 1970s, and the move to Montana in 1990 and his further emergence into nature. It was during this time his compositional style evolved as well. Separated into three phases, Maslanka's compositional periods align with his personal changes and realizations of his musical influences.

The first period ranges from 1961, his first year at Oberlin, through 1978. Although beginning twelve years earlier, the first mature piece from this era recognized by Maslanka is a chamber piece, *Duo for Flute and Piano* in 1972.²⁷ The only large-scale work from this time for winds is the *Concerto for Piano, Winds, and Percussion*. The music from this period is angular, dissonant, and aggressive in its quality, similar to his personal turmoil. Along with Symphony No. 1, Maslanka's chamber opera, *Death and the Maiden*, remains without performance, although both provided source for musical ideas during this period. Interestingly, the story of the opera is about transformation, an essential attribute of his second and third compositional periods.

His second period began with the premiere of *A Child's Garden of Dreams* in 1981. The first piece Maslanka composed after his hiatus and while utilizing "active imagination." The music composed during this time was in stark contrast to his first period. This music was now very heartfelt in nature, driven more by emotion than academic constructions, and more tuneful. He also utilized Bach chorales as a familiar source for inspiration. During this time, Maslanka moved to Montana, and while this move did not signify a new compositional period, he credits this move as part of his personal transformation.²⁸ This period carries through

²⁷ Bolstad, "David Maslanka's *Symphony No. 4*," 15.

²⁸ Weaver, David Maslanka's *Symphony No. 7*," 42.

Symphony No. 4 and ends with his monumental work, *Mass* composed in 1996 for solo soprano and baritone voice, full SATB chorus, an additional boys chorus, and wind ensemble.

It is during Maslanka's third period from 1996-2017 that we find *Liberation*. In Maslanka's own words *Liberation*, "best describes this period of composing."²⁹ Although there is little change musically from his second period to his third, Maslanka believes there is a clear divide: "I have come through a several-year period of change in body and mind that I can only think of as the movement out of middle age. I am still physically vigorous, and I think quite at the top of my mental abilities, but a clear change has taken place. I am altogether calmer, and the music has a deeper sense of quiet to it."³⁰ There are two fundamentals of musical texture in this period as well, a fierce edginess and serene calm. These characteristics are always present in his writing, but it was during this period where they became a sophisticated means of expression.³¹ While Maslanka subconsciously explored the idea of transformation during meditation and therapy, *Liberation* would be a direct conscious representation of that notion.

²⁹ Ibid.

³⁰ Ibid.

³¹ Ibid., 43.

Chapter 3 Origins

An integral part of Maslanka's compositional process is his meditation over the commissioning organization, he stated:

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.³²

Commissioned by the Japan Wind Ensemble Conductors Conference, *Liberation* premiered in March 2010 by the Hikarigaoka Girls High School Wind Orchestra and Chorus. While looking for inspiration, meditation led Maslanka to the Gregorian chant *Libera Me* (Figure 3.1), sung in the Office of the Dead, a service of prayers for the deceased said beside the coffin immediately after the Requiem Mass and before the burial. *Libera Me* states "Deliver me, O Lord, from death eternal on that fearful day when the heavens and the earth shall be moved, when thou shalt come to judge the world by fire."³³ It speaks of the biblical Day of Judgement and asks God to have mercy upon the deceased at the Last Judgment. Maslanka, at the time of composition, did not understand how a Roman Catholic responsory would fit with Japanese culture. It would not be till the premier that David realized the connection.

Libera Me begins by the cantor singing the versicles alone; the choir then sings the responses. Written in the first person singular, the text is dramatically set in which the choir (many) speaks for the deceased. This monophonic texture moving to homophony, a trait of the plainchant,

³² Bolstad, "David Maslanka's *Symphony No. 4*," 19.

³³ L.J. Coupris, *Processionale Monasticum* (Stanford, 1887), 321-22.

is central in the overall form of *Liberation*, discussed in the next chapter. The source for the text is a responsorial chant that owes its origins to the celebration of Matins, but in contrast to that celebration of birth and optimism, the *Libera Me* text is one that is sternly reflective upon the death and the eternity of the afterlife. Anton Bruckner, Thomas Tallis, Giuseppe Verdi, and Benjamin Britten have all set *Libera Me* in their compositions. Similar to Maslanka, these settings also have the chant sung by a choir.

Figure 3.1, *Libera Me*, and translation³⁴:

The image shows a musical score for a responsorial chant. It consists of a single melodic line on a five-line staff. The text is in Latin, with an English translation provided below each line of music. The score begins with a treble clef and a common time signature (C). The text is as follows:

Resp. 1.
L i-be-ra me Dó-mi-ne de morte æ-tér-na,
in di-e il-la tre-mén-da : * Quando cæ-li mo-vé-ndi
sunt & ter-ra : † Dum vé-ne-ris ju-di-cá-
re sæ-cu-lum per ignem. † Tremens factus sum e-
go, & ti-me-o, dum discússi-o vé-ne-rit, atque ventú-
ra i-ra. * Quando cæ-li mo-vé-ndi sunt & ter-ra.
† Di-es illa, di-es i-ræ, ca-lami-tá-tis & mi-sé-ri-æ,
di-es magna & amá-ra valde. † Dum vé-ne-
ris ju-di-cá-re sæ-cu-lum per ignem. † Réqui-
em æ-térnam dona e-is Dó-mi-né : & lux perpé-tu-a lú-
ce-at e-is. *Repetitur Libera me usque ad † Tremens.*

³⁴ Ibid.

Libera me, Domine, de morte æterna, in die illa tremenda. Quando cœli movendi sunt et terra.	Deliver me, O Lord, from death eternal on that fearful day, When the heavens and the earth shall be moved,
Dum veneris iudicare sæculum per ignem.	When thou shalt come to judge the world by fire.
Tremens factus sum ego, et timeo, dum venerit, atque ventura ira.	I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath,
Quando cœli movendi sunt et terra.	When the heavens and the earth shall be moved.
Dies illa, dies iræ, calamitatis et miseræ, dies magna et amara valde.	That day, day of wrath, calamity, and misery, day of great and exceeding bitterness,
Dum veneris iudicare sæculum per ignem.	When thou shalt come to judge the world by fire.
Requiem æternam dona eis, Domine: et lux perpetua luceat eis.	Rest eternal grant unto them, O Lord: and let light perpetual shine upon them.

In the Catholic faith, *Libera Me* is the final ritual sung before the burial, and the final blessing over the deceased asking for “perpetual light to shine upon them.” It is because of this meaning that Maslanka dedicated *Liberation* to the memory of his parents, Mary Kaminski, and Stanley Maslanka. Although he was not Catholic, spirituality drove Maslanka’s life and music, and plays a role in his meditative approach.

Maslanka similarly treats *Libera Me* in a similar manner as he does Bach chorales. In a chapter by Beth Antonopulos, she stated about chorales, “Direct quotation is the most common use, followed by variations, both in strict and fantasia settings. In a similar vein to Charles Ives’s use of American hymn tunes, Maslanka uses the chorale melodies to weave a rich history into the fabric of each new piece.”³⁵ Stated in its entirety, *Libera Me* provides the overall form and produces thematic and harmonic elements. Maslanka achieves this form by splitting the chant into three sections separated by a musical representation of the text.

While using the entire chant, Maslanka takes a variant approach with the specific text “When thou shall come to judge the world by fire.” The first time the text is present, the choir

³⁵ Antonopulos, “David Maslanka,” 98.

sings; however, the second time Maslanka removes the choir and instead, represents the fire text by the tutti melody in the ensemble, the same as when the choir was present. Still representing the entire chant, but varying his approach to add musical development, a standard technique in Maslanka's compositions.

Libera Me also represents transformation, a significant characteristic of Maslanka's second and third compositional periods. Not only does the meaning of the text suggest transformation from life on earth to eternal life in heaven, but Maslanka also uses the chant as a means of musical transformation,

Libera Me speaks of the prophecy of the last day, the Day of Judgment, but we are in a position all by ourselves to produce our own 'day of judgment'-we can destroy the world by fire. This music tells me that there are hope and light [sic.]; it tells me that we will not bring the wrath of fire upon ourselves, that we will not kill the earth and ourselves with it. We can each transform the fire within-the fear, hatred, and anger, transformed into acceptance, love, and peace. This work of transformation is in progress, primarily out of sight, and purposefully happening. Music making is one power avenue for this transformation process.³⁶

It was this idea of transformation that led Maslanka to the realization of why his subconscious brought him a Roman Catholic chant for players and audiences in Japan. The Japanese are the only people who suffered the devastation of nuclear bombs. And from that place of devastation that Maslanka sees the transformation and the role of *Libera Me*, "...from this place of this great sacrificial warning to the world, now rises a musical voice of love and peace. This voice comes from the hearts of Japanese young people to the hearts of people everywhere."³⁷

Although Maslanka realized the musical connection to the tragedies at Hiroshima and Nagasaki post-composition, numerous composers have attempted to understand the devastation through music. Penderecki wrote *Threnody to the Victims of Hiroshima* in 1960 as a direct reaction to the violence. Robert Steadman, Masao Ohki, and Takashi Niigaki, Niigaki whose

³⁶ "David Maslanka," David Maslanka, last modified 2018, <https://www.davidmaslanka.com/>.

³⁷ Ibid.

Symphony No. 1, a memorial to the victims of Hiroshima, his hometown, won the Citizen's Award in 2008 for his Artistic Contribution to Spirit, have all composed as a way to understand the tragedy but also remember and celebrate the spirit of the Japanese and their culture.

Chapter 4 Formal Structure

The focus of the following chapter is to provide insight into harmonic and thematic elements contained within the formal structure of *Liberation* and to aid conductors in their personal interpretations, an aspect of the music making process Maslanka highly values:

Take as much time as possible to work with color, balance, dynamics, and intonation. I can't emphasize this enough, especially with extended pieces...Now, there obviously is not just one way to do my music. I am eager to hear what people do with it that approach it thoughtfully. Their (conductors) personalities and their persons, (once they've thought through the music), will be apparent in the music, and I love that. But at the start, what is on the page must be taken seriously. Again, it sounds simple to understand what a true pianissimo and a true fortissimo are and to dare to go there...³⁸

Maslanka is deliberate with tempo, balance, harmonic language, and percussion instrumentation, all in an attempt to convey his subconscious realizations, but his formal structure does not always follow such constraints. Instead of any conscious effort from Maslanka to create motivic development or to follow formal harmonic schemes, he is concerned with the uniting of "the things that want to come together into a linear stream that unfolds in a powerful and organic way," a process evident in the formal structure, and key centers of *Liberation*.³⁹

Form

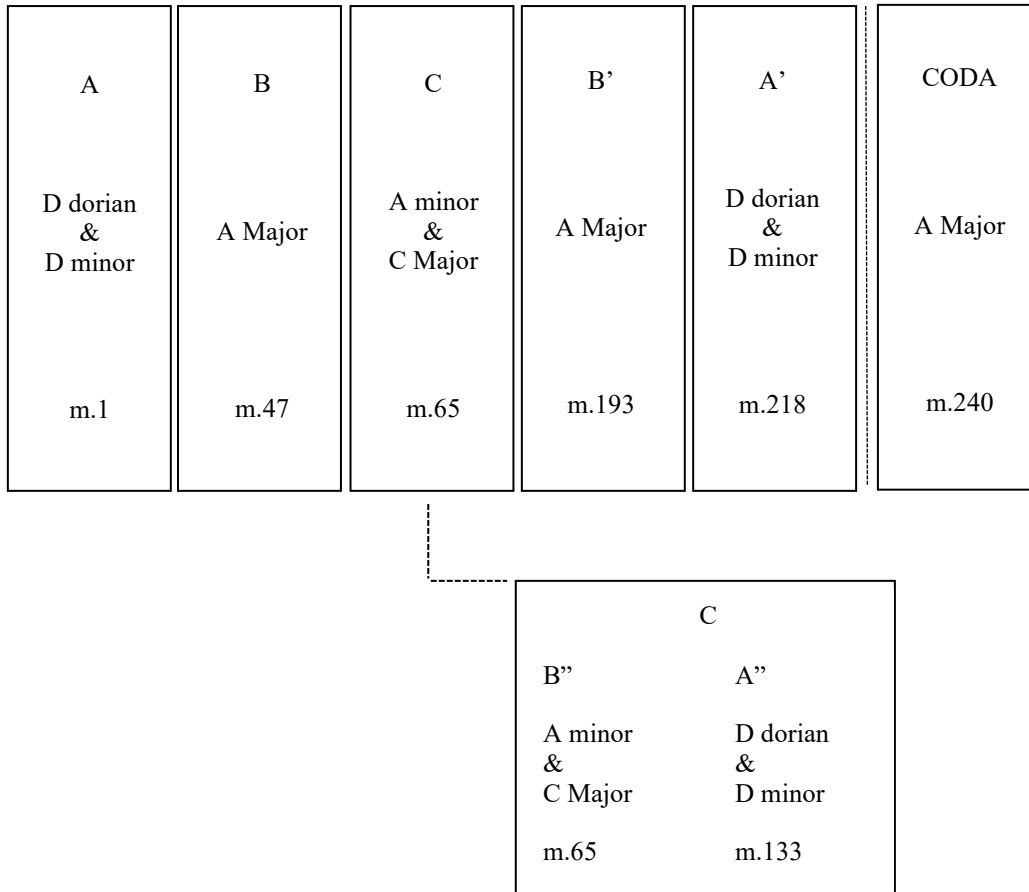
Liberation is a single-movement, seventeen-minute work whose form closely mirrors that of Georgian chant that inspired the thematic material. Frequently composed in arch form, chant can consist of three contrasting sections, sharing motivic material, with repeating sections at the end. The most common form is ABCBA. Frequently in Maslanka's compositions, he expands upon simple musical forms to express his subconscious and as a way to recreate an emotional experience for the listener *Liberation* is no different. Maslanka's music is not overtly about the

³⁸ Antonopulos, "David Maslanka," 105.

³⁹ Bolstad, "David Maslanka's *Symphony No. 4*," 29.

structure, and the form of *Liberation* takes the listener on a transformative journey, not an academically structured piece. Maslanka clearly begins with the foundation of the arch form but expands sections to convey his musical ideas.

Figure 4.1:



As Figure 4.1 shows, the foundation of the arch form is present; clear A, B, and C sections with A and B repeating at the end. Maslanka expands upon this form by broadening the middle section with a reprise of the B section and the second appearance of the choir singing *Libera Me*, the A section. *Liberation* also ends with a coda; a section not present in arch form or Gregorian chant. The coda is a musical representation of the transformation that *Libera Me* portrays, the faith of seeing loved ones in Heaven and shows the hope and love that rose out of the tragedies in Japan during World War II. This final section consists of two chamber groups,

flute, alto flute, clarinet, and bass clarinet, and the second, alto saxophone, double bass, piano, and vibraphone.

Key Centers

Maslanka views his tonal language as a poet views spoken word, “Language is not merely a tool of communication or that we only use language to express our ideas; it is just as true that language uses us...my tonal language uses me.”⁴⁰ Sometimes viewed as simple and repetitive, Maslanka does not shy away from his personal voice.

Liberation begins in the mode of D dorian, the same mode as *Libera Me* and a familiar tonal setting of plainchant. Although ending each A section in D minor, Maslanka is unclear at the beginning whether the dorian or aeolian mode is present until the lowered sixth, B-flat, appears in the chant, in the final phrase of each iteration. This modal change helps to develop the tonic to dominant relationship of D minor to A major, the key of the corresponding B section that accompanies and musically depicts each A section’s text. It is also essential to understand in medieval theory the authentic Dorian mode could include the note B-flat in addition to B-natural. In the untransposed form on D, in both the authentic and plagal forms the note C is raised to C-sharp to form a leading tone, and the variable sixth step is in general, B-natural in ascending lines and B-flat in descent.⁴¹ This key change to the dominant of D minor, while harmonically working within the musical form, appears striking to the listener because of the shift to a major key while representing death and despair.

Very similar to his development of musical form, Maslanka also deviates in tonal centers. A great example of this is during the C section where the tonal center shifts from A minor to C major and ends in D minor. This chordal progression expands with a reprise of rhythmic motives

⁴⁰ Antonopulos, “David Maslanka,” 97.

⁴¹ Harold S. Powers, “Dorian,” *The New Grove Dictionary of Music and Musicians*, second edition, 29 vols., edited by Stanley Sadie and John Tyrrell (London: Macmillan Publishers, 2001): 7:507.

heard in the B section before, but this time in A minor, the parallel minor to A major, then transitioning to the relative major of C. Maslanka frequently shifts keys through tonal or harmonic techniques such as common tone modulation rather than using traditional tonic-dominant relationships.⁴² This simple chord progression deceives the listener so when the first A section returns in m.133, a feeling of uneasiness is present which provides a greater feeling of despair as the text becomes more dark and bitter.

The coda is in A major while the melody is using the D dorian mode of the chant text. This combination of modes is the final realization of the transformation of *Liberation*. The dorian mode, once representing pain, death, and despair during *Libera Me*, now represents love, hope, and acceptance. This tonal center seems familiar to the listener, heard previously during the chant yet new. In the Roman Catholic faith, they believe their loved ones are in a better place, at peace, and sin-free. The key of A major once used to musically depict the ‘coming wrath’ described in *Libera Me*, is now set for the final time to show true hopefulness, with brief recollections of the earlier vitality serving as a nostalgic remembrance of the deceased. Before the twentieth-century, association of musical keys with specific emotional or qualitative characteristic was fairly common. Although these characteristics were, of course, subjective, it was possible to conceive of each key as unique because each key sounded distinct within unequal temperaments. When equal temperament became the dominant tuning after 1917, the aural quality of every key became the same, and therefore these affective characteristics became lost. Staying within the Georgian chant tradition, a time when equal temperament did not exist, A major represented ‘the hope of seeing one’s beloved again when parting,’⁴³ a central theme of *Libera Me* and *Liberation*, a connection of which Maslanka would most likely been aware.

⁴² Weaver, David Maslanka's Symphony No. 7," 28.

⁴³ “Affective Musical Key Characteristics,” Last modified 1983, <https://www.wmich.edu/mus-theo/courses/keys.html>.

Instrumentation

3 Flutes 2 nd dbl. Alto Flute 3 rd dbl. Piccolo	4 Horns 2 Trumpets 2 Trombones Bass Trombone Euphonium Tuba Double Bass Piano Timpani 6 Percussion Chorus
2 Oboes	
3 Clarinets Bass Clarinet Contra Bass Clarinet (B-flat)	
2 Bassoons 2 nd dbl. Contrabassoon	
4 Saxophones Soprano Alto Tenor Baritone	

Percussion 1

Vibes

Percussion 2

Crotales
Orchestra Bells
Marimba

Percussion 3

Chimes
Orchestra Bells
Xylophone
Large Triangle
Snare Drum
2 Tuned Gongs (B3, Bb4)

Percussion 4

Large Suspended Cymbal
Sleigh Bells
Sizzle Cymbal

Percussion 5

Tam Tam
3 Gongs
 Large
 Medium Large
 Medium

Percussion 6

Inside Piano with Timpani
Mallets
Bass Drum
Tom Toms
 Small
 Medium
 Medium Large

A Section

Libera Me speaks of the dead as they transition into the afterlife and live in the ‘perpetual light’ of heaven. *Liberation* begins with a musical depiction of heaven by emulating ringing church bells in an initial interval of a perfect fifth of D-A on the piano, vibraphone, and crotales and subsequent arpeggios in piano and mallet percussion. Interrupted by sustained unison pitches on A, D, and E, the five arpeggios create an open, pure soundscape. Although representing heaven, Maslanka carefully chose instruments to produce an unsettling feeling. Choosing three

instruments tuned to A-440: piano, vibraphone, and chimes, and two instruments tuned to A-442: orchestra bells and crotales, Maslanka creates a strong dissonance accentuated by the sustain of the fermatas, implying that this heavenly, aural picture is not as pure as imagined. Immediately met by contrasting sounds of perfect intervals, dissonance, and the shimmer of metallic percussion, the introduction sets a tone of discomfort, foreshadowing the text. Maslanka has also provided an idea of a tonal center around D but has left the specific mode ambiguous, again causing an uneasiness and a yearning to move forward.

Maslanka retains an element of performance practice within Gregorian chant, beginning in m.13, by using mixed and asymmetric meters, imitating the free neumatic style present in the original. The text in this first section is as follows:

Deliver me, O Lord, from death eternal on that fearful day,
when the heavens and the earth shall be moved,
when thou shalt come to judge the world by fire.

Accompanied by a monophonic line of bassoon, contrabassoon, soprano saxophone, and double bass the choir enters at forte to the sparse texture remaining from the introduction. The church bell motive heard earlier, now rings throughout the chant, and is interrupted by the downward glissando in the woodwinds, piano, and percussion, seeming to dissolve any ‘pureness’ established by the perfect fifth intervals.

Transformed by an interjection from the piccolo, oboe, trumpets with cup mutes, vibraphone, and chimes on a *fortissimo*, accented entrance, the church bell motive resembles the melody of the unofficial Civil Rights Anthem, *We Shall Overcome* in m.32 after the choir sings “when thou shall come” in m.29. Having similar messages of perseverance, and deliverance from despair, *Libera Me* and *We Shall Overcome* while different on the surface, are rooted in similarities.

Figure 4.2, m.32 interjection:



Figure 4.3, *We Shall Overcome*:



As the text becomes dark with the words “to judge the world by fire,” the accompaniment consists of more instruments, still playing in unison but providing greater volume and color. Interrupted again by *fortissimo* entrances from the high woodwinds, trumpets, and melodic percussion following the word “judge,” the chant appears in stark contrast with a *mezzo-forte* dynamic. Maslanka also places the words “by fire” in a melisma, a technique by chant composers to show stress and accentuation of a word.

Figure 4.4, “by fire” melisma:



The first A section comes to a close immediately after the fire melisma with frantic *fortissimo* upward runs in the woodwinds and melodic percussion each becoming more intense as they repeat, like flickering of flames consuming an object. This fire motive builds as the melodic runs become louder, and more extreme by adding non-traditional note groupings, and seem to be out of control with the addition of the suspended cymbal and tam-tam, a tutti crescendo within the ensemble, a gradual slowdown in tempo, and an ambiguous key center, all adding to the intensity that fire creates.

B Section

Preempted with the arrival of the fire motive heard in the A section, the B section, m.47, begins with Maslanka’s fear motive, indicated by sixteenth-note triplets. As mentioned earlier,

Maslanka chose to set this fear motive in A major, causing a discomfort and somewhat unexpected key to the listeners ear and subsequently causing the uneasiness he was attempting to achieve. This arrival appears final, acting as the conclusion of the A section, but is in a delayed root position chord, sounding as a first inversion and, delaying the arrival of the fire, and beginning of the fear motive, a direct correlational to the *Libera Me* text of “to judge the world by fire” appearing twice.

Figure 4.5, fear motive:



Maslanka freely shifts from A major to D minor and back to A major throughout the B section severing as a remembrance of the chant heard earlier. The sixteenth-note triplets are in high tessituras for each woodwind instrument, similar to the fire motive heard earlier, as they organically rise out of the section before, as if this motive is a direct result of the fear, anger, and hatred, represented by fire, within society. This is the first time the listener hears the fierce edginess that Maslanka’s third compositional period is so well known. Achieved by *fortissimo* dynamics, extreme tessituras, sustained blocked accented chords, accented sixteenth-notes in melodic percussion, and severe crescendos in the suspended cymbal, tam-tam, and bass drum, Maslanka musically represents the text meaning of the chant from Section A.

The closing measures of the B section feature many dotted eighth, sixteenth-note rhythms in the saxophones, low woodwinds, and all brass. This rhythm has a sense of urgency and yearning to move forward and builds with a tutti crescendo yet, Maslanka begins the C Section

with a serene calm, sparse texture of oboe, soprano sax, clarinets, and marimba rolls in the key of A minor, unexpected from A major and D minor heard previously.

C Section

Opening with a marimba roll on A, C, E, and F, the third section of the arch form is in A minor with the lowered third, and sixth present. All the thematic material present in this section comes from the B section previously. Played by the oboe and soprano sax, the augmented fear motive now sounds calm and serene. Similar to Section A, interruptions by imitative church bells in the percussion plague the augmented motive reminiscent of the Georgian chant from earlier and foreshowing the text.

Figure 4.6, augmented fear motive:



Maslanka begins to layer motives and themes from previous sections to construct a more homogeneous form. He presents ideas and motives in the first two section, augments them in C section and the final two sections presents them again, changed, with higher intensity. Working within the arch form for structure, Maslanka's motives follow an arch pattern as well.

Using common-tone modulation, Maslanka arrives in C major at m.101. His harmonic progression follows closely with the B section of I-V motion from C-G, instead of D-A. The alternating perfect fifth and the fear motive now in flute and soprano sax, recall earlier times, possibly representing mourners at a funeral. In Catholicism, funerals are a Celebration of Life, and with the emotions of sorrow and heartache comes a sense of calmness and joy. Maslanka achieves this transformation by thinly scoring the fear motive in just two voices at a *mezzo-forte* dynamic, having accompanying voices play block, major chords at *pianissimo*, sleigh bells accenting motive lines, and keyboard percussion tacet. All of this slowly fades into an alto sax

solo featuring the dotted eighth, sixteenth-note rhythm again; however, this time a gradual *rallentando* slows the forward motion of the rhythm, reminiscent of life after a funeral, where life needs to continue, yet one holds on to the memory of their loved one for as long as possible.

The second part of the C Section begins in m.133 under a drone from the contrabass clarinet, double bass, and piano on an A. The choir reenters with the text “I am made to tremble” in the key of D dorian. The ringing A, representing the fear motive, signifies the ‘tremble’ and is present throughout the remainder of the C section as the text become dark and bitter. The text in this section is as follows:

I am made to tremble, and I fear, till the judgment be
upon us, and the coming wrath,
when the heavens and the earth shall be moved.
That day, day of wrath, calamity, and misery, (day of
great and exceeding bitterness,
when thou shalt come to judge the world by fire.)

Representing the Day of Judgement, the text is bleak and unforgiving. Maslanka musically brings out these feelings through dissonance, intrusive dynamics, and accented notes.

Depicted by the *mezzo-forte* accented entrance of a Bb, the first time this note has appeared in the accompaniment, in the contrabass clarinet, double bass, piano, and large gong, the word ‘wrath’ comes to the fore in m.141. The dynamic level of the chant is *mezzo-piano* and only played by the bass clarinet, trombone, and choir. The B-flat in the key of D dorian also sounds dissonant along with the small melisma on ‘wrath.’

Figure 4.7, wrath:

The musical score for Figure 4.7 is written in 4/4 time. It consists of three staves: a vocal line and a piano accompaniment. The vocal line begins with a mezzo-piano (*mp*) dynamic and the lyrics "i - ra -". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic. The bass line of the piano accompaniment features a B-flat note, which is dissonant in the key of D dorian.

The second time ‘wrath’ appears, the B-flat is present again but this time with an interjection by the piccolo, trumpets, trombone, vibraphone, and bells at a forte dynamic on an F-sharp, creating an augmented fifth with the B-flat, and a minor second with the implied F-natural in the key of D dorian.

Sung on an A-flat, the only time this note appears in this setting, and more importantly does not appear in the original, the word ‘calamity’ in m.150 sounds striking to the listeners ear. The A-flat in the chant creates an immediate dissonance of a major second with the B-flat in the bass voice. This accented consonance also appears on an offbeat; not common in plainchant as accented syllables fall of strong downbeats, again causing a level of discomfort to express the text. Separated by downward glissandos in low reeds, brass, and percussion, reminiscent of the introduction, each phrase is disjunct from the next.

Figure 4.8, calamity:



Beginning in m.173 Maslanka purposely leaves out the following text: “day of great and exceeding bitterness, when thou shalt come to judge the world by fire.” Without the text, Maslanka can create a harshness that accurately depicts their meaning. Maslanka retains the mixed meter synonymous with plainchant with accented rhythms in high woodwinds and tutti brass. Percussion have strong swells approaching each new phrase, heightening the tension.

To help provide a greater feeling of fear, hatred, and anger, emotions that are evoked by fire to Maslanka, the second time the chant returns with the text “to judge the world by fire” the choir is not present, the notes remain the same within the ensemble as the first, but with more instruments playing, and every note marked with an accent. This is one way in which Maslanka delays the big arrival of his fire motive. The tessitura of the frantic melodic runs is higher and also provides an increasing feeling of uneasiness as the flames begin to flicker again in m.187. The most significant addition is the rhythmic pattern on the snare drum, toms, and timpani, possibly representing artillery and gunfire.

Figure 4.9, fire motive and snare:



B' Section

Just as the fire motive appears twice, the fear motive appears twice as well, the second time being more intense. The sixteenth-note triplets appear again, this time along with the melodic percussion providing more attack and bite within the overall texture. While the first setting of this motive was in a 4/4 meter, this time the meter shifts between 4/4 and 3/2, elongating the sustained pitches at a fortissimo volume, causing the phrase to appear more intense and final. The arrival of this section is also in a strong root position chord, led by the low brass. The change between a first inversion and root position chord may be small, but in this context make the second arrival more complete.

Similar to the how second fire motive contained the rhythmic phrase of the snare drum, toms, and timpani, the second fear motive contains a similar accented arpeggio pattern in the timpani and toms in m.194. Instead of this section ending with the dotted eighth, sixteenth-note rhythm, the fire motive appears, in part, one more time to build up to the climax of the piece on a triple *fortissimo* A major chord. This is an arrival the listener has been anticipating since the first setting of the fire motive in m.41.

A' Section

This final section is ponderous, once again with the choir present singing the final line of text, “Rest eternal grant unto them, O Lord: and let light perpetual shine upon them,” beginning in m.218. Maslanka has returned to a similar texture as the first A section, clarinets, bass clarinet, and euphonium accompany the choir and have arrived back in D dorian. He also repeats the text “shine upon them” three times, each time softer and elongated, possibly symbolizing the coffin lowered into the ground and the final prayer over the deceased, as the living struggle to say their final goodbye. Pitched percussion is present retaining their motive from the introduction, but this time in no consistent rhythm. Instead of clear rhythmic arpeggios, the piano, vibraphone play in half notes, with pitched gong playing an eighth-note after. This idyllic symbol of heaven still sounds with despair in the overtones of the gong.

Coda

The final section mourns, but with a sense of tranquility. The texture is sparsely barren with the orchestration of the coda stripped down to two chamber groups: flute, alto flute, clarinet, and bass clarinet; the second, alto saxophone, double bass, piano, and vibraphone. Perhaps this is Maslanka writing a chorale within the piece. As discussed earlier, his second compositional period is profoundly marked by sampling Bach chorales, a trait that would bleed into his third

compositional period as well. Maslanka would begin every day by orchestrating Bach chorales as a warm-up exercise. They provided him a chance to be introspective, calm, and serene.

In addition to chorales, Maslanka frequently quotes hymns within his melodies as a way to create a spiritual connection between his music and the audience, an essential part of his compositional process. Acting as the musical representation of transformation, the coda features the Lutheran hymn *A Mighty Fortress is Our God* by the flute in mm.262 and 270. Quoting Psalm 46, this “Battle Hymn of the Reformation”⁴⁴ speaks about life after death, how God’s truth will abide, and his kingdom lasting forever, a direct response to *Libera Me* and the transformation into eternal life in Heaven. *A Mighty Fortress is Our God* also represents the same as ideas of reform and change as *We Shall Overcome*, quoted in the first A Section, did for the Civil Rights Movement.

Figure 4.10, flute melody:



Figure 4.11, *A Mighty Fortress is Our God*:



The clarinet melody, beginning in m.240 is reminiscent of a simple, folk tune in the key of D dorian the same key as the Georgian chant heard throughout. The key of D dorian once symbolized death and fear and now represents peace. Similar to the realization Maslanka had at the premiere, Japan once symbolized hatred and fear, and now serves as a symbol of peace and perseverance.

⁴⁴ *Origin and History of Christian Hymns of all Ages and Nations*, Second revised edition, 2 vols., (New York: Dover Publications, Inc., 1957), 322.

The alto saxophone and vibraphone melody that rises from the clarinet melody in m.275 contains the fear motive, placed in A major, again revamped to show true hopefulness, with brief recollections of the earlier vitality serving as a nostalgic remembrance of the deceased, finally realizing the transformation of *Liberation*.

Figure 4.12, alto saxophone, and vibraphone melody:

The musical score consists of two staves. The upper staff is in treble clef and contains a melody starting with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *pp*. The melody begins with a triplet of eighth notes (F#, G, A) followed by another triplet (B, C, D), then a quarter note E, a quarter note F#, and a quarter note G. The lower staff is in bass clef and contains a vibraphone accompaniment. It starts with a dynamic marking of *p* and a chord of F# (F#2, F#3). The accompaniment consists of a series of chords: F# (F#2, F#3), G (G2, G3), and F# (F#2, F#3). A dashed line indicates an octave shift of 8^{vb} for the lower notes.

Chapter 5 Performance Considerations

The following performance considerations come from this author's observations as a conductor, rehearsal participant and comments made during recording sessions with the University of Kansas Wind Ensemble. Following are specifics that arose during those rehearsals.

A Section

- m.1 Treat the downbeat as a fermata, similar to mm. 3, 5, 7, 9, and 11, allowing the perfect fifth to relax before arpeggios begin.
- mm.8-10 Trombone needs to play louder than indicated to hear *glissando*.
- m.11 The *glissando*, and all others like it, need to crescendo through the figure. The most important part is the 'travel' from the beginning to the end
- m.13 The choir part was conceived as a men's chorus and is accompanied following that voicing, but is able to be performed by women's, mixed, or a children's chorus. If a separate chorus is not used, the vocal line is present in the instrumental parts.
- m.13 The choir enters on the syllable "Li", causing a delayed attack, the instrumentalists need to be aware and listen for their entrance.
- m.32 Uniform cut off on the syllable "rit" from chorus and instrumentalists.
- m.42 Having the tuba play the double bass line, quarter notes, provides more forward motion and attack instead of their written half notes.
- m.42 The Double Bass needs to drop the E string down to a D in order to play D2.
- m.46 Delaying the crescendo will allow the moving lines to be heard.

B Section

- m.47 The second note of the triplet is often inaudible.
- m.49 Breath mark is unison in melody and needs to be in the style of the "fear" motive.
- m.54-55 Carefully balance chords, D major and A major.
- m.58-59 Sustained notes need to crescendo through the bar, leading to beat four.
- m.64 Treat the sustained note as a fermata.

C Section

- m.65 Conduct in cut time
- m.73 C major sustained chord is in second inversion
- m.85 Remove decrescendo, remain at piano.
- m.86 The eighth, dotted quarter note rhythm often becomes heavy and labored as more instruments join, keep light and moving.
- m.100 Breath mark going into m.101.
- m.107 Sleigh bells often sound late.
- m.124-131 Carefully chose a tempo to demonstrate “slowing gradually,” yet still playing true dotted eighth, sixteenth note rhythms.
- m.129 Clarinet, bass clarinet and contrabass clarinet should all cut off with the alto sax solo.
- m.130 The alto sax releases an eighth note before the clarinet, bass clarinet, and contrabass clarinet; have all voices release together.
- m.132 Allow the air to clear before leaving the fermata.
- m.134 “e-go” sounds late, similar to m.13.
- m.135 This measure is in five, and players and singers often jump beat three.
- m.141 End slurs with intention, no bleed over into rests.
- m.141 The piano and large gong entrance is in the middle of a crescendo. They need to play more than *mezzo-forte* to accurately portray the B-flat dissonance.
- m.141 Pay attention to gong color and pitch to provide correct shimmer for texture.
- m.147 Grouped in twos the chorus notes still need to be accented and separate.
- m.165 Adding a slight accelerando draws attention to “slowing” in m.168.
- m.181 Players only breathe if breath mark is present.
- m.186 Hold back going into “fire” motive.
- m.192 Greater crescendo and “slowing” than m.46.

B' Section

- m.194 The timpani and tom-tom motive need to be heard over sustained notes. Muting the drum heads help provide a dry, articulate sound. Also, four timpani drums with the following dimensions, 26", 29", 32", and 32" places each note higher in their range and allow the drums to sound through the texture.
- m.194-196 Adding *forte-piano* crescendos to sustained notes help provide forward motion.
- m.208-209 Decrescendo and *rallentando* as needed until mood is set for the next section.
- m.216 Allow the pianist to treat this as a cadenza, unconduted, gradually slowing into m.217.

A' Section

- m.218 Chorus needs to project vertical, to prevent as nasal timbre.
- m.219 Vocal lines needs to cut off with piano entrance on beat three.
- m.237 Clear "at" articulation on chorus cut off.

Coda

- m.252 Tempo needs to be relaxed but remain consistent.
- m.258 No breath in between fermata and beat three.
- m.272 Ritardando into beat three.
- m.275 Piano pedaling should follow breath marks in alto sax solo, not 8vb indication. The 8vb indication looks like a release of pedal.
- m.282 a very slight increase in tempo helps provide the "brighter sound" indicated in the score.
- m.295 Sustain and decrescendo for as long as the alto sax player is able.

Appendix A
Errata

Measure	Part	Errata
mm.22-23	Chorus	Vocal line is one-step too high in parts, score is correct.
m.40	Chorus	Dynamic should be fortissimo to match instrumentalists.
mm.84-85	Piano	These two measures need to be switched in part.
m.100	Score	Timpani part is not present from 107-120. Outlines I-V-I motion, often, same as the tuba part.
m.142	French Horns Trombones	a2 is not present in parts.
m.206	French Horns 3/4	Note should be concert D, wrong in parts and score.
m.226	Piano Percussion	Beat four from m.225 sustains through m.226, missing in score.

Appendix B
Program Note

The music of American composer David Maslanka is familiar to many wind band conductors. His symphonies as well as the landmark 1981 composition *A Child's Garden of Dreams*, among others, have established his work as a major component of the standard repertoire for the ensemble. His music is particularly influenced by a focus on spirituality, frequently of varied origin, and the quotation of other musical works within his own.

Many of his works make reference to the four-part chorales of Johann Sebastian Bach, although he incorporates a huge variety of others as well – from folk songs to American spirituals to commercial jingles. In the case of his 2010 work *Liberation*, he reaches back further into the ancient world of monophonic plainchant. The source for the text is a responsorial chant that owes its origins to the celebration of Matins, but in contrast to that celebration of birth and optimism, the “Libera Me” text used in *Liberation* is one that is sternly reflective upon the death and the eternity of the afterlife.

Libera me, Domine, de morte æterna, in die illa tremenda. Quando cœli movendi sunt et terra.	Deliver me, O Lord, from death eternal on that fearful day, When the heavens and the earth shall be moved,
Dum veneris iudicare sæculum per ignem. Tremens factus sum ego, et timeo, dum discussio venerit, atque ventura ira. Quando cœli movendi sunt et terra.	When thou shalt come to judge the world by fire. I am made to tremble, and I fear, till the judgment be upon us, and the coming wrath, When the heavens and the earth shall be moved.
Dies illa, dies iræ, calamitatis et miseræ, dies magna et amara valde. Dum veneris iudicare sæculum per ignem. Requiem æternam dona eis, Domine: et lux perpetua luceat eis.	That day, day of wrath, calamity and misery, day of great and exceeding bitterness, When thou shalt come to judge the world by fire. Rest eternal grant unto them, O Lord: and let light perpetual shine upon them.

After a brief introduction with a fivefold chiming of bells, the chant begins in earnest. Dr. Maslanka retains an element of performance practice within the Gregorian chant by using a host of mixed and asymmetric meters during the singing, imitating the free neumatic style present in the original. This chant is presented over the course of the work in three major sections, sung by the ensemble in unison octaves and delineating the larger formal structure of both the source text and the musical events, which mimic the contextual meaning of the words. For instance, the phrase, “*Dum veneris iudicare sæculum per ignem*” (“When thou shalt come to judge the world by fire”), immediately precedes an upward scalar rippling in the woodwinds that becomes sequentially more intense as it repeats, like the flickering of flames consuming an object. Brass fanfares then exclaim the implied fearfulness and wrath.

The first of two interludes takes some of these fanfare motives and develops them joyfully, with robust rhythmic energy in statements by the oboe, soprano saxophone, and flute, but this eventually dissipates into the trembling of “*Tremens factus...*” In this second section, as the ensemble resumes the text, more of the instrumentalists are drawn to join and imitate their chanting (the notable outlier being the trumpets, who bark out an angrily dissonant interjection accompanying the words “*calamitatis et miseræ*” (“calamity and misery”). The repetition of “*Dum veneris*” is not explicitly sung, but implied through the continuing chant-like melody of the *tutti* winds before the flames take hold once more. The final section mourns, but with a sense of tranquility. The texture here is sparsely barren with the orchestration of the coda stripped down to two quartets (the first: flute, alto flute, clarinet, and bass clarinet; the second: alto saxophone, contrabass, piano, and vibraphone). This ending shows true hopefulness, with brief recollections of the earlier vitality serving as a nostalgic remembrance of the deceased.

Program note by Dr. Jacob Wallace
Director of Bands
Southeastern Oklahoma State University

Appendix C
Communication with the Maslanka Foundation

Liberation

From: **Waldron, Nicholas Power** | npwaldro@ku.edu

Thursday, Jul 26, 11:39 AM

To: **matthew@maslankapress.com** | matthew@maslankapress.com

Cc: **Waldron, Nicholas Power** | npwaldro@ku.edu

Dear Matthew -

I hope this email finds you well! Last December at Midwest, you and I spoke about my projected DMA document on *Liberation*. You graciously offered you help in compiling sketches and background information to help in my research. If this is something you are still able to do, please let me know if we are able to set up a Skype meeting or any additional way to begin to receive the information. I am willing to pay for any cost associated with this process.

Sincerely,

Nick

Nicholas P. Waldron | Graduate Teaching Assistant
University of Kansas
Department of Bands
124 Murphy Hall
1530 Naismith Drive
Lawrence, KS 66045-3103
(785) 864-3367
(785) 864-4717 (FAX)

Re: Liberation

From: **Matthew Maslanka** | matthew@maslankapress.com

Friday, Aug 24, 9:45
PM

To: **Waldron, Nicholas Power** | npwaldro@ku.edu, **kathryn@maslankapress.com** |
kathryn@maslankapress.com

Hi Nick,

Thanks for checking back and apologies for my delay.

I would be happy to help. I'm copying this message to my sister Kathryn who manages the archive. Please be in touch with her and she should be able to find what you need.

One item that I found comes from his forthcoming memoir, but only exists in sketch form at this time. This is the unedited text.

I want to come forward to "Liberation" (2009) and "Remember me" (2013) as pieces that represent a mature understanding of the power of music to begin to transform historical violence.

Stories of "liberation" and "remember me". Realization that past is not past but can be changed. The past exists as powerful memory and immediate player in each life and in society.

I began to unfold my past, my own history of suffering. I began moving energy stuck in past rage, and freeing it for use in present life. This is actual transformation of violence. Even though it took years before I could put this into words I began to understand that historical violence could be moved. There is a long maturing process for ideas. I was attracted to certain ideas without knowing why and just kept following the trail. Reading about war was one of these and the reality of wars in my lifetime—WWII and the advent of nuclear weapons, Korea, Vietnam, the Cold War and the multiple conflicts since—the sheer overwhelming, terrifying cruelty and bloodiness of it all. It is unimaginable what humans can do. We live in terror.

I do not believe that it is possible to eliminate human violence, but it is possible to become sharply aware of it in all aspects and to work internally to transform from each manifestation.

Thanks,

Matthew

—

Matthew Maslanka
Owner/General Manager
Maslanka Press
Tel: [\(917\) 226-4343](tel:9172264343)

Re: Liberation

From: **Waldron, Nicholas Power** | npwaldro@ku.edu

Saturday, Aug 25, 8:46 AM

To: **kathryn@maslankapress.com** | kathryn@maslankapress.com

Cc: **Waldron, Nicholas Power** | npwaldro@ku.edu

Good Morning, Kathryn -

I want to thank you in advance for your help with my DMA document. As I mentioned in the email to Matthew last month, he was gracious in offering any sketches and background information on Liberation. I will cover any cost associated with this request.

Looking forward to hearing from you soon. Let me know if I can provide any addition information. My cell is 234.380.3106.

Cheers!

Nick

Nicholas P. Waldron | Graduate Teaching Assistant

University of Kansas

Department of Bands

124 Murphy Hall

1530 Naismith Drive

Lawrence, KS 66045-3103

(785) 864-3367

(785) 864-4717 (FAX)

From: **Matthew Maslanka** | matthew@maslankapress.com

Friday, Aug 24, 9:45 PM

Hi Nick,

Thanks for checking back and apologies for my delay.

I would be happy to help. I'm copying this message to my sister Kathryn who manages the archive. Please be in touch with her and she should be able to find what you need.

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I want to come forward to "Liberation" (2009) and "Remember me" (2013) as pieces that represent a mature understanding of the power of music to begin to transform historical violence.

Re: Liberation

From: **Kathryn Maslanka** | kathryn@maslankapress.com

Friday, Aug 31, 5:42 PM

To: **Waldron, Nicholas Power** | npwaldro@ku.edu

Hello Nicholas,

I'm sorry to have kept you waiting. As of yet what I have found is the pencil score and various copies of the work with its program notes/insert. I know that this isn't quite what you were hoping for. I will keep looking as the curation of his workshop progresses and older notes come to light.

It is possible that I would be able to find some of the artwork that he produced around the same time if that is of interest.

Thank you for your patience, do let me know if there's anything else I can help you with.

Kathryn Maslanka

Content Manager

Maslanka Press

Tel: [\(406\) 207-7629](tel:(406)207-7629)

Fax: [\(917\) 382-2852](tel:(917)382-2852)

maslankapress.com

From: **Nicholas Power** | npwaldro@ku.edu

Saturday, Aug 25, 7:46 AM

Good Morning, Kathryn -

I want to thank you in advance for your help with my DMA document. As I mentioned in the email to Matthew last month, he was gracious in offering any sketches and background information on Liberation. I will cover any cost associated with this request.

Looking forward to hearing from you soon. Let me know if I can provide any addition information. My cell is 234.380.3106.

Cheers!

Nick

Nicholas P. Waldron | Graduate Teaching Assistant

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Re: Liberation

From: **Kansas** | n948w540@ku.edu

Friday, Aug 31, 6:57 PM

To: **Kathryn Maslanka** | kathryn@maslankapress.com

Kathryn -

Thank you so much for your work on this. I know this must be long process going through everything. If any of the program notes were written by David that would be wonderful to have but if they are versions of what is on the website, I have access to that already.

I would be greatly interested in any artwork or writings from around the time as the become available.

Enjoy the holiday weekend!!

Nick

Nicholas P. Waldron | Graduate Teaching Assistant

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