

Expressive Interpretation in David Maslanka's
"Eternal Garden: Four Songs for Clarinet and Piano"

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Abstract

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The purpose of this study is to provide an expressive interpretation of David Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano*. Similar to past research on composers and the clarinetists they composed for, this study will provide a valuable primary source of the composer's inspiration, creative process, philosophy of expression and the clarinetist who commissioned the work. This examination will explore interpretation and an emotional relationship to the music, which was prompted by Maslanka's recommendation to acquire "a profound grasp, whether you have words for it or not, the reason for being of the piece." The first objective of this study is to develop an expressive interpretation of *Eternal Garden* from the clarinetist's perspective. The second objective was prompted by the deeply powerful responses that the author has experienced when performing and listening to Maslanka's compositions. Expressive characteristics in the author's interpretation that evoke powerful feelings and allow for such an experience to occur will also be explored.

The first chapter will focus on Maslanka's musical training, development as a composer, and a section devoted to his expressive philosophy and creative process. The second chapter will review theories and philosophies of musical expression and meaning, followed by a brief survey of music and emotion research. This chapter is included to explore the philosophical and psychological perspectives of musical expression and meaning in order to provide a contextual framework for interpretation of expression in the last chapter. The author has chosen to approach the study of expression through a broad survey because the musical experience is multidimensional and compels this type of methodology. The final chapter will begin with a section devoted to Dr. Peggy Dees-Moseley the clarinetist who commissioned *Eternal Garden* and *Desert Roads*, discuss the commissioning process, and Maslanka's inspiration for the piece. Then an expressive interpretation of *Eternal Garden* will be provided based on the author's performance of the piece and the suggestion by Maslanka of "opening your mind fully to the music." Performance suggestions will also be included to guide an expressive performance of the composition.

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I would like to thank Dr. David Maslanka for composing this deeply emotional and powerful piece. I feel so blessed that I have gotten to know this piece on a deeper level. Thank you for being so giving of your time, meeting with me at your home and your correspondence over the past several years. Your thoughts about music and composing have profoundly impacted my approach to interpretation and performance.

I would like to thank Dr. Peggy Dees-Moseley for commissioning *Desert Roads* and *Eternal Garden* without your efforts organizing the consortia, these two incredible works for clarinet would not be here. Thank you for your guidance and friendship while completing this project.

I would also like to thank the members of my committee. You are all amazing teachers, musicians and scholars and I am grateful for the guidance, rigorous training and support you have given me while at the University of Washington.

And lastly I would like to thank Maslanka Press for permission to reprint score excerpts of *Eternal Garden* and Richard Beale for permission to reprint his poem 'On Chestnut Hill.'

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Introduction

Being a clarinetist himself, David Maslanka is most familiar with the expressive qualities of the clarinet, “of all the instruments I certainly know the clarinet the best. I know all its characters, and how to allow them to speak fluently.”¹ He has contributed many fine compositions to the clarinet repertoire, yet the importance of these pieces in research has been understated. Joshua Mietz’s recent dissertation on *Desert Roads: Four Songs for Clarinet and Wind Ensemble* is the only dissertation to date focusing on Maslanka’s clarinet repertoire. In Mietz’s dissertation he discusses the commissioning process, provides an interpretation through a narrative analysis and includes personal interviews with Maslanka and Dr. Peggy Dees-Moseley. Similar to Mietz’s study this examination of *Eternal Garden: Four Songs for Clarinet and Piano* will provide an important primary resource for clarinetists performing the work.

It was suggested in a recent dissertation by Lane Weaver that a ‘Maslankian approach’ should be taken into consideration when performing works by David Maslanka.² According to Weaver, the approach “begins with a true and accurate interpretation of the printed music which can lead to deeply meaningful emotional and spiritual connections.”³ This examination will likewise explore interpretation and an emotional relationship to the music, which was prompted by Maslanka’s recommendation to acquire “a profound grasp, whether you have words for it or not, the reason for being of the piece.”⁴ The first objective of this study is to develop an expressive interpretation of *Eternal Garden* from the clarinetist’s perspective. The second

1. David Maslanka, correspondence with author, March 9, 2011.

2. 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), 61.

3. Ibid.

4. David Maslanka, interview by author, Missoula, MT, August 31, 2011.

objective was prompted by the deeply powerful responses that the author has experienced when performing and listening to Maslanka's compositions. Expressive characteristics in the author's interpretation that evoke powerful feelings and allow for such an experience to occur will also be explored.

A discussion of expression is not without considerable controversy or debate. A limitation of such a discussion is that there is no universal musical experience. What expresses an emotion in one culture may not convey or express the same sentiment in another culture. Likewise musical experiences may differ between individuals of the Western music tradition based on learned associations and experience. And furthermore the musical experience may differ between present-day and future generations. A second limitation of this type of examination is that it is difficult to objectively describe the affective experience. And likewise it is also difficult to offer a universal meaning or interpretation of a piece of music. In accordance with these limitations, this examination of *Eternal Garden* is based on the author's personal interpretation of expressive and affective characteristics and is not intended to provide a shared or universal interpretation.

This type of examination also encounters several larger issues and the author acknowledges the difficulty and the unanswerable nature of posing such questions. First of all, can music express emotions? And if music is able to express emotion, how is emotion communicated? Secondly, can a listener actually experience an emotion or are they merely reporting what they intuitively feel the music expresses? Thirdly, what characteristics or mediators contribute to the musical experience? Is a listener affected by expressive or temporal characteristics or is the response related primarily to learned or mental associations? The

complexity of these questions and offering an objective discussion of a subjective experience is perhaps why this type of examination is infrequent among performance documents.

In order to provide a foundation for this study, a chapter will be devoted to Maslanka's musical training and creative journey. Then the reader will be familiarized with Maslanka's compositional process, which has been influenced by shamanism and the writings of Sigmund Freud and Carl G. Jung. And lastly, Maslanka's ideas of expression and meaning, as well as his thoughts on spirituality and transformation will be shared. The second chapter will review several theories and philosophies of musical expression and meaning, followed by a brief survey of music and emotion research. This chapter is included to explore the philosophical and psychological perspectives of musical expression in order to provide a contextual framework for interpretation of expression in the last chapter. The author has chosen to approach the study of expression through a broad survey because the musical experience is multidimensional and compels this type of methodology. The final chapter will begin with a section devoted to Dr. Peggy Dees-Moseley the clarinetist who commissioned *Eternal Garden* and *Desert Roads*, discuss the commissioning process and Maslanka's inspiration for the piece. Then an expressive interpretation of *Eternal Garden* will be explored through a narrative analysis based on the author's performance of the piece and as suggested by Maslanka:

I would offer the thought of opening your mind fully to the music . . . The easiest way to do this that I can suggest is simply to listen to each piece over and over until you feel quite "filled up," and don't want to listen anymore. Then put the piece away and don't think about for a day, two days, three days, until your deeper mind suddenly begins to give you what feels like dream imagery related to the music. You will make connections in this way that can't be had by "thinking." This is just step one into this other way of thinking. There are lots of paths to follow.⁵

5. David Maslanka, correspondence with author, January 8, 2012.

Expressive characteristics will be explored that evoke powerful feelings and the compositional techniques in the author's interpretation that contribute to the experience. While the interpretation of *Eternal Garden* is from the performer's perspective, Maslanka's thoughts on the creative process, influences, inspirations and interpretation of *Eternal Garden* will be incorporated. The composer's perspective is important for understanding the creative inspiration for the composition and guiding interpretation of expressive meaning.

Chapter 1

Biography

David Maslanka was born in the seaport city of New Bedford, Massachusetts on August 30, 1943. Maslanka's interest in music was sparked from listening to his mother's classical music records, especially Chopin and Bach.⁶ His mother was an amateur musician and she was the only musical influence in his immediate family, "My family background was very mixed and my mother had musical talent but no training. And I got that [musical talent] from her because my father had not a shred of musical nature that I know anything about."⁷ When he was nine Maslanka expressed an interest in participating in the elementary music program.⁸ When asked about what prompted him to choose the clarinet Maslanka responded, "The clarinet came about because of my mother. Her father played the violin and her uncle played the clarinet, so she wanted me to play either the violin or the clarinet. So much for the violin we never found it, we did find the clarinet."⁹ Perhaps it was fate that his mother could only find the clarinet because this pivotal event ignited a lifelong passion for music and masterful writing for the instrument. Initially Maslanka's parents were reluctant to invest in clarinet lessons because his older brothers had both started music lessons but quickly lost interest, however they eventually gave in.

6. Beth Antonopulos, "David Maslanka," in *A Composer's Insight*, vol. 2. ed. Timothy Salzman. (Galesville, MD: Meredith Music, 2003), 94; Thomas Martin Wubbenhorst, "The Musical and Philosophical Thoughts of an American Composer: Conversations with David Maslanka on *A Child's Garden of Dreams*," in *The Wind Band and Its Repertoire : Two Decades of Research as Published in the College Band Directors National Association Journal*, ed. Michael Votta, Jr. (Miami, FL: Warner Bros Publications, 2003), 37.

7. Maslanka, interview by author.

8. Brenton Franklin Alston, "David Maslanka's "Symphony Number Three": A Relational Treatise on Commissioning, Composition, and Performance" (DMA diss., University of Miami, 2004), 11.

9. Maslanka, interview by author.

The first clarinet teacher I had was a man named Frank Bayreuther. He was just a local music shop owner, fairly close to my house. Nice man. And he started me on the clarinet, chain-smoking during the lessons . . . if you had a leak in your instrument, his way of checking for leaks was to blow smoke through the instrument to see where it came out.¹⁰

Maslanka became a “good player fairly quickly” through private lessons and his public school music program, however as he advanced as a player he ultimately wanted more rigorous instruction.¹¹ As a senior he performed with the Boston Youth Symphony Orchestra and studied clarinet at the New England Conservatory with Robert Stuart.¹² Performing with the Boston Youth Symphony and his experience under Maestro Marvin Rabin cultivated his interest to continue his musical training in college, “it was a very good experience, probably the tipping point experience for me to get into music.”¹³

In 1961 Maslanka was accepted as a music education major at the Oberlin Conservatory in Oberlin, Ohio. While at Oberlin the clarinet remained an important part of his training, he studied privately with George Waln and performed in university ensembles.¹⁴ In freshman theory he was introduced to the piano, which developed into a lifelong interest and as tool for exploring colors and textures while composing.¹⁵ As a sophomore he took a composition class from Joseph Wood, as a junior studied conducting with Gerhardt Wimberger and composition with Cesar Bresgen at the Mozarteum in Salzburg, Austria, and as a senior resumed instruction

10. Maslanka, interview by author.

11. Ibid.

12. Maslanka, interview by author; Stephen Paul Bolstad, “David Maslanka’s Symphony No. 4: A Conductor’s Analysis with Performance Considerations” (DMA diss., The University of Texas at Austin, 2002), 1.

13. David Maslanka, “David Maslanka” in *Composers on Composing for Band*, vol. 2., ed. Mark Camphouse. (Chicago, IL: GIA Publications, Inc., 2004), 209; Maslanka, interview by author.

14. Booth, 215, 170.

15. Maslanka, interview by author.

with Wood.¹⁶ One of the most significant experiences at Oberlin included meeting 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.”¹⁷

Maslanka graduated from Oberlin in 1965 with a Bachelor of Music Education and was accepted as a composition and theory graduate student at Michigan State University. While at Michigan State he studied clarinet with Elsa Ludwig-Verdehr; counterpoint with Russell Friedewald, Gomer Llewelyn Jones and Paul Harder; and composition with H. Owen Reed and Paul Harder.¹⁸

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 own way, and to understand, at least subconsciously, that I could be a composer like this composer – the real thing.¹⁹

He married his first wife Suzanne in 1968 shortly after completing his Master of Music degree and graduated with a Ph.D. in Theory and Composition in 1971, completing *Symphony No. 1* for orchestra (1970) and a String Quartet as part of his dissertation.²⁰ Owen Reed encouraged his graduate students to become college professors because he said, “You can’t make a living as a composer,” which is one of the reasons why Maslanka chose academia.²¹ Following graduation Maslanka accepted a teaching position at the State University College in Geneseo, New York

16. Alston, 138; Booth, 215.

17. Bolstad, 2; Maslanka, *Composers on Composing for Band*, 214.

18. Antonopulus, 94; Maslanka, *Composers on Composing for Band*, 210.

19. Maslanka, *Composers on Composing for Band*, 210.

20. Alston, 13, 139.

21. Maslanka, interview by author.

(SUNY- Geneseo) where he taught theory and composition, and applied clarinet.²² Maslanka became friends with Richard Beale a member of the art faculty, whose poetry and friendship lead to several collaborations including: *A Litany for Courage and the Seasons* (1989) for Chorus, Clarinet and Vibraphone, *Mass* (1996), and *Black Dog Songs* (1996) for Tenor and Piano. While at SUNY-Geneseo, Maslanka composed mostly chamber compositions including Trio No. 1 for Violin, Clarinet and Piano (1971), Duo for Flute and Piano (1972) and Trio No. 2 for Clarinet, Viola and Piano (1973).

I consider my Duo for Flute and Piano (written in 1972) to be something of a milestone in my composing. It emerged fully formed from a part of me with which I wasn't at the time very familiar. It whispered, it cried, it shrieked, when on the surface I had no idea that I was doing any of those things . . . my music consistently reveals things to me in advance of their arrival in conscious mind. If the Duo revealed pain and depression, it also revealed a search into mystery, a love of the beautiful, and a penchant for formal construction and precision of detail – all issues which have occupied me in the intervening years, issues which have been the premise of a composer's life.²³

In 1974 he accepted a position at Sarah Lawrence College in Bronxville, New York. A turning point came in Peterborough, New Hampshire at the MacDowell Colony summer institute when he met Barney Childs who took an interest in the young composer and subsequently commissioned *Three Pieces* (1975) for Clarinet and Piano.²⁴ Maslanka remarked, “Barney became friend and mentor, offering me my first commissions and sustaining me with his correspondence through the darkest period of my life.”²⁵ Also in 1974 Maslanka began

22. Maslanka, interview by author; Bolstad, 3.

23. David Maslanka, “Duo,” David Maslanka Music Online, <http://www.davidmaslanka.com>.

24. Maslanka, *Composers on Composing for Band*, 210; David Maslanka, “*Three Pieces for Clarinet and Piano* (1975),” David Maslanka Music Online, <http://www.davidmaslanka.com>.

25. Maslanka, *Composers on Composing for Band*, 210.

composing his first wind ensemble composition *Concerto for Piano, Winds and Percussion* (1976), which was premiered by Frederick Fennell and the Eastman Wind Ensemble in 1979.²⁶

He [Frederick Fennell] recommended me to John P. Paynter, who took up the *Concerto* and subsequently commissioned both *A Child's Garden of Dreams* and *Symphony no. 2*. I owe a lot to Fennell and Paynter for seeing something in my music and producing fine, energized performances of these really difficult pieces. Through these two fine conductors, my path was set in writing for winds.²⁷

Maslanka spent a year at New York University (1980-1981), married his second wife Alison and was appointed to the faculty at Kingsborough Community College where he gained tenure.²⁸

Compositions during this period included: *Quintet No. 1 for Winds* (1984), *Quintet No.2 for Winds* (1986), *A Child's Garden of Dreams Book 2* for orchestra (1989), *In Memoriam* for band (1989) and *Little Symphony on the Name of Barney Childs* for solo clarinet (1989). The premiere of *Symphony No. 2* in 1987 at the College Band Directors National Association convention sparked commissions from Gary Green, Stephen Steele and subsequently Peggy Dees decades later.²⁹

Over the next decade Maslanka's compositional career continued to flourish and in 1990 his family moved to Montana so he could compose full-time. The first two pieces that he composed after moving to Montana were the *Concerto for Marimba and Band* commissioned by

26. David Maslanka, Program notes to *Concerto for Piano, Winds and Percussion, Concerto No. 2 for Piano Winds and Percussion, Testament, Traveler, Symphony No. 4*, Stephen K. Steele, dir., Illinois State University Wind Symphony, Albany Records TROY774/775, 2005.

27. Maslanka, *Composers on Composing for Band*, 211.

28. Bolstad, 3; Alston, 139.

29. Weaver, 183-184; Dr. Peggy Dees-Moseley, interview by author, Redmond, WA, July 24, 2011.

the U.S. Air Force Band and Symphony No. 3 commissioned by Gary Green and the University of Connecticut.³⁰

The difference between New York City and here is extreme. In New York, there is a necessity to be not only mentally alert when you are outside, but also mentally defended, because there is just so much energy, so many people and so much intensity. If you are open to it all, it just burns you. Here the situation is almost the opposite . . . I have had this strong sensation of the earth here. I'll speak of it as the "voice of the earth" and that came through in a big way in the Symphony and also in the Concerto.³¹

In the early nineties Maslanka completed the Sonata for Oboe and Piano (1992) and Symphony No. 4 (1993). Then in 1995 he composed the *Mass* for SATB Chorus, Boys Chorus, Soprano and Baritone soli, Organ, and Symphonic Wind Ensemble commissioned by Gregg I. Hanson.³² Maslanka asked Richard Beale to write "Hymn to Sophia" a set of poems he used as text in addition to the Latin text.³³

I have gravitated toward the Latin Mass as the significant statement of transformation . . . The whole of the Mass supports and makes plain this inner transformation and its result: the heart of love, the voice of praise, the assurance that the universe is ultimately personal and that no one is lost.³⁴

In the late nineties Maslanka received several commissions for saxophone including: *Hell's Gate* for three saxophones and wind ensemble (1997), *Mountain Roads* for Saxophone Quartet (1997), *Song Book for Alto Saxophone and Marimba* (1998), and *Concerto for Alto Saxophone and Wind Ensemble* (1999). Other compositions during this time included *Blue Mountain Meadow* –

30. Alston, 141; David Maslanka, "Concerto for Marimba and Band," David Maslanka Music Online, <http://www.davidmaslanka.com>; Weaver, 183.

31. Alston, 142.

32. David Maslanka, Program notes to *Mass*, Gregg I. Hanson, dir., The University of Arizona Symphonic Choir, Albany Records TROY 221-22, 1996.

33. Maslanka, correspondence with author, February 19, 2011.

34. David Maslanka, "Mass revised 2005 (1996)," David Maslanka Music Online, <http://www.davidmaslanka.com>.

Missoula for Wind Quintet and Piano (1998), Quintet for Winds No. 3 (1999) and compositions for percussion ensemble, horn, euphonium and young band.

The millennium brought the completion of Symphony No. 5, *Song Book* for Flute and Wind Ensemble and compositions for orchestra, percussion ensemble and string quartet. Stephen Steele at the University of Illinois organized consortia for Symphony No. 5 (2000), Symphony No. 7 (2004) and Symphony No. 9 (2011) and has recorded many of Maslanka's compositions for band.³⁵ In 2003 Maslanka completed Symphony No. 6 for Orchestra, *Concerto No. 2 for Piano, Winds and Percussion* and his first solo composition for bassoon, Sonata for Bassoon and Piano. Also in 2003 Maslanka was approached by Peggy Dees to compose *Desert Roads: Four Songs for Clarinet and Wind Ensemble* (2004). In 2008 he was approached once again by Dr. Peggy Dees-Moseley who organized another consortium for *Eternal Garden: Four Songs for Clarinet and Piano*. It was a productive compositional period leading to the completion of several wind ensemble compositions including Symphony No. 7, *Give Us this Day: Short Symphony for Wind Ensemble*, Symphony No. 8 and another wind quintet. His most recent concerto is *O Earth O Stars* for Flute, Cello and Wind Ensemble (2010) and in 2011 he completed Symphony No. 9.³⁶ In an interview with Lane Weaver, Maslanka described the evolution of his compositional style following the completion of Symphony No. 8:

I am altogether calmer, and the music has a deeper sense of quiet to it. The pieces that best represent this are *Eternal Garden* (2009) for clarinet and piano. *This is the World* (2010) for two pianos and two percussion. *Liberation* for wind ensemble and chorus (2010), and *O Earth, O Stars* – Music for Flute, Cello and Wind Ensemble (2010).³⁷

35. Weaver, 184.

36. Vinny Fuerst, "David Maslanka," Pytheas Center for Contemporary Music, <http://www.pytheasmusic.org/maslanka.html> was consulted for a complete works list.

37. Weaver, 42.

Maslanka lives just outside the city limits of Missoula, Montana with his wife, Alison where they raised their children. He composes in a small workshop with a grand piano, large working table and comfortable chair. Their home is within walking distance of a U.S. Forestry Reserve and surrounded by some of Montana's most majestic landscape. Maslanka is invited regularly to work with musicians, conductors and composers at conferences, workshops and performances around the world.

The Creative Process and Expressive Philosophy

Maslanka employs meditation as a medium for acquiring inspiration from the unconscious. He discovered meditation and self-hypnosis in the seventies and began taking meditative walks, a routine that has continued in Montana around the U.S. Forestry reserve near his home and the Blue Mountain Recreation area.³⁸ During that period of self-discovery Maslanka was composing the *Concerto for Piano, Winds and Percussion*.³⁹ The concerto expresses a heightened emotional intensity through the use of angular rhythms, dissonant harmonies, tone clusters and startling dynamics. Maslanka described the *Concerto for Piano* in retrospect:

It revealed an eruptive volcanic rage inside me that came as a very disturbing surprise. In fact, it was the last work I completed before my personal issues caught up with me, and I descended into a very difficult period of struggle . . . I can see not only the troubled emotional nature of the first Concerto, but the seeds of wellness, and of all the things that have characterized my music since.⁴⁰

38. Alston, 152-153; Maslanka, interview by author.

39. Michael Lynn Varner, "An Examination of David Maslanka's Marimba Concerti: "Arcadia II for Marimba and Percussion Ensemble" and Concerto for Marimba and Band, A Lecture Recital, Together with Three Recitals of Selected Works of K. Abe, M. Burritt, J. Serry, and others," (DMA diss., University of North Texas, 1999), 121.

40. David Maslanka, Program notes to *Concerto for Piano, Winds and Percussion, Concerto No. 2 for Piano Winds and Percussion, Testament, Traveler, Symphony No. 4*. Stephen K. Steele, dir., Illinois State University Wind Symphony, Albany Records TROY774/775. 2005.

He credits his psychologist with introducing him “to internal exploration, the thought of Freud and of Jung, and sparked in me the search for a spiritual path – all of which has profoundly affected my composing life.”⁴¹ While Maslanka focused more on Jungian psychology when he is discussing his creative process, Freudian ideas about consciousness and dreaming are also an important foundation. According to Freud “a state of consciousness is characteristically very transitory; an idea that is conscious now is no longer so a moment later.” He believed the psyche was divided into three parts, the conscious, preconscious, and unconscious. The *conscious* psyche is what we can perceive, in the *preconscious* reside elements that may come to be conscious at any point, but are not immediately perceivable and the *unconscious* is where repressed emotions and experiences reside. Repressed emotions and feelings that reside in the unconscious are made preconscious “by supplying [the] *Pcs.* [preconscious] intermediate links through the work of analysis.”⁴²

In previous literature Maslanka has used Jung’s term *active imagining* describing his creative process.⁴³ According to Jung, active imagination is when “unconscious contents are exposed in the waking state” in contrast to daydreaming, which the dreamer has conscious control over the content. While active imagining “one concentrates on a specific point, mood, picture or event, then allows a chain of associated fantasies to develop and gradually take on a dramatic character. Thereafter the images have a life of their own and develop according to their

41. Maslanka, *Composers on Composing for Band*, 211.

42. Sigmund Freud, *The Ego and the Id*, trans. Joan Riviere, ed. James Strachey (New York: W.W. Norton & Company, Inc., 1962), 4-5, 11.

43. Russell Peterson, “An interview with David Maslanka,” *The Saxophone Symposium: Journal of the North American Saxophone Alliance*, 24 (Jan 1999): 106; Antonopulos, 95-96.

own logic.”⁴⁴ Freud and his contemporary Jung maintained conflicting views regarding the source and meaning of dreams. According to Freud, dreams are often rooted in childhood memories, repressed emotions, and ‘wish fulfillment’ intertwined with recent conscious experiences.⁴⁵ While Jung asserted that the purpose “of dreams is to try to restore our psychological balance by producing dream material that re-establishes, in a subtle way, the total psychic equilibrium.”⁴⁶

If the conscious attitude to the life situation is in large degree one-sided, then the dream takes the opposite side. If the conscious has a position fairly near the “middle,” the dream is satisfied with variations. If the conscious attitude is “correct” (adequate), then the dream coincides with and emphasizes this tendency.⁴⁷

In addition to discovering Freud and Jung, Maslanka’s wife Alison recommended Michael Harner’s *The Way of the Shaman* to him.⁴⁸ Harner’s book explores the shaman traditions of the Amazon’s Jivaro Indians and the Conibo Indians of Eastern Peru in addition to Harner’s experiences entering the Shamanic State of Consciousness. According to Harner through the Shamanic State of Consciousness, which is “a ‘trance’ or a transcendent state of awareness” the shaman is able “to contact and utilize an ordinarily hidden reality in order to acquire knowledge, power, and to help other persons.” The ritual usually involves an assistant beating a drum or shaking a rattle at a constant tempo or sometimes the shaman would shake a rattle or beat a drum themselves. Then the shaman would visualize a hole or opening that would

44. *A critical dictionary of Jungian Analysis*, Edited by Andrew Samuels, Bani Shorter and Fred Plant, New York: Routledge and Kegan Paul Inc., 1986., s.v. “active imagination.”

45. Margaret Muckenhaupt, *Sigmund Freud: Explorer of the Unconscious*. (New York: Oxford University Press, 1997), 84-85; Sigmund Freud, *Interpretation of Dreams*, trans. Joyce Crick, (New York: Oxford University Press 1999), 181.

46. C.G. Jung, *A Man and His Symbols*, (New York: Dell Publishing Co., Inc., 1964), 34.

47. C.G. Jung, *Dreams*, trans. R.F.C. Hull. (Princeton, NJ: Princeton University Press, 1974), 74.

48. Alston, 152.

allow him to enter this other place. Once in this other place the shaman is greeted by his guardian or power animal that the Jívaro believe has been with the shaman since birth. The remainder of the book is an instructive manual on how to enter a meditative state and experience this other place through shamanic journeying.⁴⁹

Through this deeply intuitive process, Maslanka is able to connect with a place where ‘energy’ travels freely between the conscious and unconscious mind as described in the following excerpt from the author’s correspondence with the composer:⁵⁰

As a young composer energy from the unconscious came into my conscious mind unbidden. It just happened; I had no idea what was happening. For the past nearly 40 years I have been exploring the possibility of moving in the other direction, to go into “dream space” while fully conscious. This has been the source of all the music. It sounds like this is really bizarre and hard to do, but it isn’t. It starts with something as simple as daydreaming, or being aware of sleep dreams. The hard part, the same “hard” as learning any other high skill, is persistence, and willingness to explore. Probably the most difficult idea is the understanding that there is an awareness beyond personal psychology, and that it is possible to touch and interact with that “other” place.⁵¹

In an interview with Russell Peterson, Maslanka further described his creative process, which has become a common practice when he is beginning a new piece:

I start by taking long walks and opening my mind up and receiving pictures . . . In that space I can ask the question about the people that are involved and I’ll focus intently on them . . . I begin to see energy of the people involved . . . Pictures form in my mind of people and things happening to people. And that will give me a sense of the structure of persons’ inner lives, and a sense of the pain . . . the function of music is to be a harmonizing element for the soul . . . There’s a particular series of vibrations that must come forward in order for a particular person or group to be harmonized. So that comes up through me and becomes the musical impulse.⁵²

49. Michael Harner, *The Way of the Shaman*, 2nd ed. (New York: Harper Collins Publishers, 1990), 1, 26, 25, 64, 67, 31, 122, 54.

50. Maslanka, correspondence with the author, January 8, 2012.

51. Ibid.

52. Peterson, 106-107.

Once in the dream space Maslanka often receives imagery from the ‘archetypal level,’ which guides his creative process.⁵³ According to Jung, *archetypes* that emerge in dreams and fantasy are “collective thought patterns of the human mind [that] are innate and inherited” and they are embedded deep within the unconscious. The images that emerge represent a communication of the unconscious and may serve as “invisible roots of our conscious thoughts.”⁵⁴ In David Martin Booth’s interview, Maslanka described interacting with the archetypal level when composing Symphony No. 3:

In my imaging I allow it [the bear] to attack . . . [and] it kills me . . . The physical body is removed, and then the spirit is free to travel. And the bear becomes a guide! It was no longer a threat, but a channel through which I had to go. Then the bear, . . . took me to the places where the snow was, which were the absolute highest peaks . . . The vision that took place there was the vision of the absolute purity of the sunlight . . . There was renewed life there, and power in the place. So that was what was being given to me, and being told to me by that dream . . . in this case, it was the thing which was the clue, and the key to a section of the symphony that I was working on at the time.⁵⁵

A discussion of the role of meditation is of course essential to the understanding Maslanka’s creative process, however awareness of these images is not intended to dictate meaning because “as soon as you have defined something, and say this is what this means; then you have limited that thing to that meaning.”⁵⁶ Instead he encourages performers and listeners to experience his music through their unique dream space.⁵⁷

In an interview with Otis Murphy, Maslanka said that it is important for him to experience his music from the audience’s perspective:

53. Booth, 155, 166-167.

54. Jung, *Man and His Symbols*, 64, 58, 29.

55. Booth, 167.

56. Maslanka, interview.

57. *Ibid.*

When composing any music, I am always seeing in my mind the piece on the stage. I am seeing the ensemble and hearing it as it is being performed. I always have a sense of being an audience member which I am writing a piece, and I am hearing it from the audience's standpoint in the sense that it is drama. I am very aware of what the dramatic feel of a piece of music is, and I am listening from the audience's point of view. This is one of the strongest motivations of my writing; to understand the nature of the drama in the music from the audience's point of view . . . I am writing a music that touches my heart first and my sense of drama second. If both of those things happen, I make the assumption that it will happen for the people as well.⁵⁸

To achieve this 'sense of drama' that he envisions for the listener, Maslanka is very specific in his expressive and tempo markings and stresses that his music should be performed with the utmost attention to what is notated in the score.⁵⁹ In a 2011 interview with Joshua Mietz he said that "you have to find that creative element in yourself, which parallels what I did as a composer. You have to touch it and let it speak to you. And that can only happen if you are technically prepared."⁶⁰ In the author's interpretation, the composer is asking the performer to be very meticulous during preparation so that when the piece is performed, the expressive gesture and contour that he envisioned unfold naturally and effortlessly.

For Maslanka composing is not about self-expression or imposing expressive intent instead it "is about being fully present and trying to hear what wants to happen. It is about sounds which attract me and move me."⁶¹ Maslanka elaborated on the composer's role in expression in his correspondence with the author:

An idea that I often give is that it takes me, say, four or five months to write a symphony. In that time I can have any number of moods, feelings, desires, but the music relentlessly becomes itself, whatever my personal mental state might be. There are mornings when I am terribly grouchy, and then I go to work, and the music gives me something of

58. Otis Murphy, "A performance guide to David Maslanka's Concerto for Alto Saxophone and Wind Ensemble," (DMus Document, Indiana University, 2006), 101.

59. Ibid, 101; Weaver, 55, 163.

60. Joshua Mietz, "David Maslanka's "Desert Roads, Four Songs for Clarinet and Wind Ensemble:" An analysis and performer's guide," (DMA diss., The University of Nebraska - Lincoln, 2011), 110.

61. Maslanka, correspondence with author, March 10, 2013 and October 17, 2012.

incredible beauty and power. Was I supposed to write a grouchy music because I was grouchy? The truth of the matter is that the music isn't about my daily moods and desires. The music arises out of my opening to the unconscious, which is our connecting point to the "all that is." Energy moving from the "all that is" touches the trained musical functions of the mind and finds form in our space/time. I am the channel . . . I think it can be said that once a musical impulse has come through me I may be able to give it a name. It can have an identifiable feel, such as the title "Eternal Garden," or any of the movement titles in that piece. The music isn't these images, but the images can offer a stimulation to opening in a listener.⁶²

In response to the question of whether music is meaningful, he replied "I think it *has* to be taken for granted that music is meaningful (therefore has meaning) because we simply persist in doing it with such passionate devotion. The question may be more *what* does it mean, and are these meanings shared."⁶³

Stylistically his music is influenced by characteristics from the Baroque period to the twentieth-century; the influence of the Romantic sentiment is prominent in his works.⁶⁴

According to Maslanka, "Romantic music is often thought of as dealing with feelings, emotions, impressions, and beyond to the issues of the soul. My work is definitely in this area."⁶⁵ He is drawn particularly to the lieder of Johannes Brahms, Franz Schubert and Robert Schumann.⁶⁶

I am primarily a composer of melodies within a tonal harmonic framework. My forms tend toward song shapes, with collections of songs making larger constructions. So I guess it can be said, leaving a lot of style considerations aside, that expressive melody is the fundamental. Such melodies, and the movement of line through a composition, are what focus a listener's attention and allow for the direct experience of a deeper power.⁶⁷

62. Maslanka, correspondence with author, March 10, 2013.

63. Ibid.

64. Maslanka, correspondence with author, October 17, 2012; Robert Joseph Ambrose, "An analytical study of David Maslanka's Symphony No. 2," (DM diss., Northwestern University, 2001), 38.

65. Ambrose, "38.

66. David Maslanka, *Desert Roads: Four Songs for Clarinet and Piano*. Program notes.

67. Maslanka, correspondence with author, October 17, 2012.

One of the most recognizable influences in his music is the use of Bach Chorales. Maslanka describes himself as a ‘spiritual seeker’ and his music is often influenced by this connection to spirituality. According to Maslanka, his spiritual philosophy is centered on the awareness where “everything is spiritual . . . Time and eternity are a continuum, therefore eternity is also now, and time is an aspect of eternity. The so-called physical or material and the energetic are a continuum, and so the so-called material world is not separate from the spiritual. They are aspects of the same thing.” And while the chorale is deeply embedded in the Christian tradition for Maslanka the chorales serve as a gateway to a spiritual connection during the creative process, rather than a religious association.⁶⁸

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. Simply said, that is what art is about. There are great symbols of the spiritual life such as the Cross, or the sitting Buddha. These can be orientation points for our own journeys, but each individual journey is just that, and everyone - no exceptions - is on one.⁶⁹

An essential part of this journey is the awareness that music can be transformative. According to Maslanka, “I have something of a long time vision, for the transformation not only for myself, but the transformation of our world” and believes that music is medium for transformation and healing; a way to “heal a global wound.”⁷⁰ The idea that music could be transformative began in the seventies, which is elucidated further in an interview with David Martin Booth:

There were very difficult times in the middle seventies, when I experienced a very hard and difficult falling apart, and dangerous times, and illness and all. And then coming through and out of that were pieces that began to reveal a new order . . . the sense of having survived a crisis and having come to terms with all the critical things. Then the pieces coming out of me began to project something much brighter. So all the angry and

68. Maslanka, correspondence with author, December 16, 2012.

69. Ibid.

70. Maslanka, interview by author; Maslanka, correspondence with the author, April 2, 2012.

difficult energy of the other pieces transformed now to something which was a good deal more hopeful, and a good deal brighter.⁷¹

Thus expression in his music often reflects this philosophy of transformation. For example, Beale's poem "On a Subway Platform" from *Black Dog Songs*, which was re-orchestrated for use as the last movement in *Desert Roads* depicts the contemplation of suicide.⁷² The music expresses painful emotions as the train approaches; however, when the protagonist decides not to jump there is an expressive transformation and a return to the spirituality of the first movement. The *Concerto for Piano, Winds and Percussion* and *Desert Roads* both express intense emotions, however it is the transition to spirituality and light following intense pain and anguish in *Desert Roads* that reveal an evolution of expression, in contrast with the concerto, which does not exhibit transformative elements and instead dwells on the manifestation of the war within. In an interview with Lane Weaver, Maslanka described transformative elements in Symphony No. 5 and *Song Book* for Flute and Wind Ensemble:

Symphony No. 5 is a very hard-edged piece and full of a kind of rough energy, which was very hard to contain in my system, and felt like I was being banged around by that symphony. And when I finished it, finally, I had the sensation that I had been used by something and not very nicely. But, it represented, I think, and internal attempt to come to terms with a transformation that was trying to take place. The end of No. 5 . . . *Christ lag in Todesbanden* . . . it's a very stark and dire kind of finish to that symphony. It leaves you in darkness, after all that's gone on previously in the symphony . . . [in contrast] the *Song Book* for flute which begins with the hymn melody "Christ is Risen," which is a piece filled with a gentle light and a gentle kind of transformed energy.⁷³

Eternal Garden likewise illustrates a theme of transformation which will be discussed within the context of the analysis in the final chapter.

71. Booth, 162.

72. Maslanka, correspondence with author, February 19, 2011.

73. Weaver, 175.

A piece like *Eternal Garden* is one, which I think, shows me motion through this time. I think all my pieces are working in that way in some way or another. I don't know how many years ago now that a complete understanding that the music is beginning to show me another phase; a thing that is moving through crisis and what is happening after that.⁷⁴

Maslanka also believes that music can be transformative for the performer once a level of attentiveness is achieved, as described in an interview with Lane Weaver:

All of music making comes down to the basic points of rhythm, dynamics, tempo and paying attention. And the minute, the instant you begin paying that kind of attention, you enter the path of transformation . . . what happens is that you have an influx of energy into your system, and what it does is to touch and to begin to break apart your conscious sense of yourself. And it touches all the issues which are troubled. And it does. And over time, with your conscious work, it begins to transform your mind . . . but, a huge amount has been transformed through this process of looking deeply at music.⁷⁵

Chapter 1: Conclusion

David Maslanka is among the most sought after wind ensemble and chamber music composers. His early training and performing experiences as a clarinetist prompted his decision to study music in college. While pursuing a music education degree at the Oberlin Conservatory of Music he enrolled in a composition class, which ignited his interest in composition. After his study abroad experience and continued training with Owen Reed, Maslanka decided to become a composer. He attended Michigan State University for his graduate studies completing both his M.M. and Ph.D. in Music Theory and Composition. For the next nineteen years he taught at various universities, finally gaining tenure at Kingsborough Community College.

Maslanka's compositional career flourished following the commissioning of *Three Pieces* by his friend Barney Childs and the performance of his *Concerto for Piano, Winds and Percussion* by Frederick Fennell and the Eastman Wind Ensemble. His work with Fennell

74. Maslanka, interview by author.

75. Weaver, 168.

sparked commissions for *A Child's Garden of Dreams* and Symphony No. 2. The premiere of Symphony No. 2 stimulated further commissions including, *Desert Roads: Four Songs for Clarinet and Wind Ensemble* and *Eternal Garden: Four Songs for Clarinet and Piano*.

Maslanka's creative process evolved through his interest in psychology and discovery of Michael Harner's "The Way of the Shaman." He discovered meditation during the composing process, which provided a conduit for creative energy between the conscious and unconscious mind. His experience with the dream space allowed his music to release and explore a deeper emotional plane, a transformation that continued when he moved to Montana to compose full-time. The imagery and energy gained during meditation allowed the music to speak without imposing any expressive philosophy while composing.⁷⁶

76. Maslanka, correspondence with author, October 17, 2012.

Chapter 2

Music Expression, Emotion and Meaning

Eduard Hanslick acknowledged in *On the Musically Beautiful* stated that we need “to account for music only on its artistic side and hence to recognize only those of its effects which music produces as a manifestation of the human spirit” rather than “clinging to secondary and vague feeling-effects of musical phenomena.” He also suggested that “beauty is and remains beauty even if no feelings are aroused.”¹ Hanslick’s ideas established the formalist philosophy where “the meaning and value of music is found in the intellectual appreciation of musical relationships” in contrast to the expressionist philosophy, which asserted that “the value of music comes from its expression of human feelings and emotions.”²

The purpose of this chapter is to explore aspects of the larger issues outlined in the introduction. First of all, can music express emotions? And if music is able to express emotion, how is emotion communicated? Secondly, can a listener actually experience an emotion or are they merely reporting what they intuitively feel the music expresses? Thirdly, what characteristics or mediators contribute to the musical experience? Is a listener affected by expressive or temporal characteristics or is the response related primarily to learned or mental associations?

A brief introduction to the music expression philosophies of Eduard Hanslick, Peter Kivy, Susanne Langer, Jenefer Robinson and Stephen Davies will open the chapter. Then theories and studies will be explored to illustrate how elements of music, learned conventions or

1. Eduard Hanslick, *On the Musically Beautiful: A Contribution Towards the Revision of the Aesthetics of Music*, trans. and ed. Geoffrey Payzant (Indianapolis, IN, 1986), 66, 6, 3.

2. Donald A. Hodges and David C. Sebald, *Music in the Human Experience: An Introduction to Music Psychology* (New York: Routledge, 2011), 342, 20.

mental associations assist in conveying expression and emotion. The author has organized the remainder of the chapter based on Jerrold Levinson's categorization of an emotional response. Levinson asserted that emotions include a cognitive, behavioral, affective and physiological component.³ The *cognitive component* involves all mental processes; the *affective component* involves all feeling responses; the *behavioral component* includes all visible physical responses; and the *physiological component* involves internal physical responses.⁴ Theories, philosophies and supporting research will be presented to provide a brief introduction to each component. Recognizing the vastness of research, theories and philosophies available on the topic, this chapter will provide a brief overview of perspectives from philosophy, psychology and physiology.

Philosophies of Musical Expression

For I consider that music is, by its very nature, essentially powerless to *express* anything at all, whether a feeling, an attitude of mind, a psychological mood, a phenomenon of nature, etc. . . . *Expression* has never been an inherent property of music. That is by no means the purpose of its existence. If, as nearly always the case, music appears to express something, this is only an illusion and not a reality.⁵

In contrast with this statement by Igor Stravinsky and Walter Nouvel the author who assisted him in writing his autobiography, many believe that music is meaningful and able to express emotion. Some philosophers emphasize that expression in music resembles facets of real emotions based on the similarities between musical qualities and their resemblance to motion, animation, vocal patterns, and expressing or mirroring qualities of our 'physical and mental'

3. Levinson, "Music and Negative Emotion," *Music & Meaning*, ed. Jenefer Robinson (Ithaca, New York: Cornell University Press, 1997), 221.

4. Hodges and Sebald, 339; Levinson, "Music and Negative Emotion," 221-222.

5. Igor Stravinsky, *An Autobiography*, 3rd edition (London: Marion Boyars Publishers, Ltd, 1990), 53.

life.⁶ In *Philosophy in a New Key* Susanne Langer suggested that “there are certain aspects of the so-called ‘inner life’ – physical or mental – which have formal properties similar to those of music – patterns of motion and rest, of tension and release, of agreement and disagreement, preparation, fulfillment, excitation, [or] sudden change.” In her view musical expression symbolizes “the life of feeling,” which is embodied by the performer who “transmits the feelings of the master [composer] to a sympathetic audience.”⁷

Peter Kivy emphasized that “music, in its structure, bears a resemblance to the emotive life.” Two main ideas emerge in his book *The Corded Shell*: first, he asserts that “melody resembles passionate human speech” and second he believes that listeners have the predisposition ‘to animate’ what they hear.⁸

Music is expressive of the emotions not just because it resembles expressive behavior, or that it, in addition, makes sense to say that something is expressive of emotions, but, . . . because *we*, for whatever reason, tend to animate our perceptions, and cannot but see expressiveness in them, any more than we can help seeing expressiveness in the Saint Bernard’s face.⁹

Jenefer Robinson disagrees with Kivy’s notion that musical expressiveness relies solely on its resemblance to “vocal intonation or expressive behaviors . . . [because] music would be able to express very little about our inner life.”¹⁰ Instead in *Deeper than Reason* she suggested

6. Susanne K. Langer, *Philosophy in a New Key: A Study in the symbolism of reason, rite and art*, 2nd ed. (Cambridge, MA: Harvard University Press, 1951), 193.

7. Langer, 193, 190, 183.

8. Peter Kivy, *The Corded Shell* (Princeton, NJ: Princeton University Press, 1980), 39-40, 22, 57.

9. Kivy, *The Corded Shell*, 62.

10. Jenefer Robinson, “Expression Theories” in *The Routledge Companion to Philosophy and Music*, eds. Theodore Gracyk and Andrew Kania, (New York: Routledge, 2011), 204.

that music is able to express emotions that reflect or “mirror the cognitive or evaluative aspects of emotion,” as explored further.¹¹

There are many ways in which music can mirror *desire*, aspiration, or striving. A theme may struggle to achieve resolution, fail, try again, fail again, try a third time, and finally achieve closure . . . Music can also mirror the effects of *memory*, as when a musical idea harks back to or seems to remember an earlier moment in the work either with nostalgia for a pleasanter past that has now vanished or with horror at a miserable past that threatens to return . . . Music can also mirror *evaluations* of the environment in that music can convey – very roughly – a sense that the world is a sunny place and that things are going well, or that the world is a gloomy, stormy, menacing place and that things are going badly . . . Most importantly of all, music can mirror streams of emotional experience: the many interrelated currents going on simultaneously, perhaps reinforcing one another, perhaps in conflict . . . Music changes in chameleon-like ways, just like our emotional life.¹²

Eduard Hanslick on the other hand explained that motion inherent in music (i.e. tempo, stress and contour) is similar to feeling qualities and emotions, but insisted that motion is “one moment of feeling, not feeling itself.” Furthermore he clarified that “motion is the ingredient in which music has in common with emotional states and which it is able to shape creatively in a thousand shades and contrasts.”¹³ Stephen Davies also emphasized motion as one of the primary expressive similarities between music and emotion. For Davies “the expressiveness of music depends mainly on a resemblance we perceive between the dynamic character of music and human movement, gait, bearing, or carriage.”¹⁴

These philosophies suggest that in order for music to convey emotion it must possess expressive qualities that resemble aspects of our emotional experience. In other words the expression of emotion requires a mediator to communicate meaning. For the remainder of the

11. Jenefer Robinson, *Deeper than Reason: Emotion and its Role in Literature, Music, and Art*, (Oxford: Oxford University Press, 2005), 311.

12. Robinson, *Deeper than Reason*, 311-312.

13. Hanslick, 11.

14. Davies, Stephen. *Musical Meaning and Expression*. (Ithaca, New York: Cornell University Press, 1994), 229.

chapter expression and meaning will be explored based on Jerrold Levinson's assertion that emotional responses consist of cognitive, affective, behavioral and physiological components.¹⁵

Cognitive Component of Musical Emotion

The cognitive component involves perception and mental organization of perceived musical qualities in order to find meaning and understanding.¹⁶ Deryck Cooke, in *The Language of Music* (1959) asserted that "notes, like words, have emotional connotations" and proposed that *tonal tensions* "convey the basic emotional moods, which are brought to life in various ways by the vitalizing agents of pitch, time and volume." He equated each pitch with a 'basic expressive function' embracing the perspective where "the major system [is associated] with pleasure, the minor system with pain." For example the tonic is described as "emotionally neutral; context of finality" and the minor third as "concord, but a 'depression' of natural third: stoic acceptance, tragedy." *Pitch tension* communicates "the ebb and flow of the emotions expressed," which is exhibited by the contour of a melody. *Time tension* "expresses the speed and rhythm of feelings and events" by manipulating elements such as tempo, meter, articulation, 'rhythmic accents,' and rhythm. Tempo is the most important expressive element of time because it directs animation, "thus the joy expressed by a certain progression of tonal tensions may be tumultuous if *allegro*; easy-going if *moderato*," and so on. And lastly *volume tensions* are associated with changes in dynamic level and 'emphasis.' In Cooke's view "setting up of such tensions [pitch, time and

15. Levinson, "Music and Negative Emotion," 221.

16. Hodges and Sebald, 129.

volume], and the colouring of them by the *characterizing agents of tone-colour and texture*, constitute the whole apparatus of musical expression.”¹⁷

Patrik Juslin (2007) adapted Egon Brunswik’s functionalist lens model, which concentrated on the idea that certain shared cues of “basic emotions; anger, sadness, happiness, and fear” are necessary for communication, ‘social interaction’ and survival. The model originated with ‘expressive intentions’ of the performer, which are encoded using ‘expressive cues’ in the performance. The cues are then ‘decoded’ and ‘attributed’ to a particular emotion by the listener. The encoding experiment studied ‘expressive cues’ used in the performances of three guitarists. Juslin studied volume, tempo and articulation to reveal cues that help to communicate emotions. The decoding experiment included twenty-four musicians and non-musicians (ages 21-52) to study the effectiveness of performer’s expressive cues. The experiments revealed that performers were able to communicate anger, sadness, fear, happiness and no expression based on the following cues:¹⁸

Anger was associated with a high sound level, fast tempo, and legato articulation . . .
sadness was associated with slow tempo, legato articulation, and low sound level . . .
happiness was associated with fast tempo, high sound level, and staccato articulation and
. . . fear was associated with low sound level, staccato articulation, and slow tempo.¹⁹

In addition to aural cues, communication and perception of emotion also seems to have a visual component. A study by Clemens Wöllner (2012) compared expressiveness of individual members of a string quartet to study empathy in different modalities. Four months after the recording session Wöllner compared twenty-two participants and the string quartet’s dynamic

17. Deryck Cooke, *The Language of Music* (London: Oxford University Press, 1959), 33, 40, 89, 51, 89-90, 107, 102, 97-101, 99, 95, 34.

18. Patrik N. Juslin, “Emotional Communication in Music Performance: A Functionalist Perspective and Some Data,” *Music Perception: An Interdisciplinary Journal* 14, no. 4 (1997): 393, 385-6, 394, 399-400, 405, 383, <http://www.jstor.org/stable/40285731>.

19. *Ibid*, 412.

ratings of expressiveness. Expressiveness of each member of the string quartet was rated in different modalities including audio only, and visual with or without sound. The ‘Questionnaire of Cognitive and Affective Empathy’ was also completed by the participants, and found that “higher affective and overall empathy scores were more accurate at estimating the musicians’ intentions.” Furthermore the results indicated that members of the string quartet were able to communicate expressiveness through gestures while performing, which “supports the notion that emotional contagion plays a role in responding to music performances and in estimating musicians’ emotional expression.”²⁰

Behavioral Component of Musical Emotion

Kivy asserted that music is not able to arouse ‘garden variety’ emotions that occur in everyday life such as happiness, fear, love and anger because emotions expressed in music lack “the necessary emotive materials.”²¹ Along with Kivy, Davies and Levinson also asserted that music is unable to arouse real emotions because musical emotions are *objectless*; a real emotional response requires a behavioral component that music is unable to provide.²² According to Levinson “this is mainly because music neither supplies an appropriate object for an emotion to be directed on nor generates the associated beliefs, desires, or attitudes regarding an object that are essential to an emotion being what it is.”²³

20. Clemens Wöllner, “Is Empathy Related to the Perception of Emotional Expression in Music? A Multimodal Time-Series Analysis,” *Psychology of Aesthetics, Creativity and the Arts* (2012): 3-4, 7-8 .

21. Peter Kivy, *Music Alone* (Ithaca, New York: Cornell University Press, 1990), 152, 148.

22. Kivy, *Music Alone*, 165; Davies *Musical Meaning and Expression* 201-202; Levinson, “Music and Negative Emotion,” 222.

23. Levinson, “Music and Negative Emotion,” 222.

The consensus among many music psychologists is that “emotions give rise to affective *experiences* such as feelings of happiness, sadness, pleasure and displeasure; activate widespread *physiological* adjustments to the evoking conditions; and lead to *expressive* behaviors that are often, but not always, goal directed and adaptive.”²⁴ Lars-Olov Lundqvist, Fredrik Carlsson, Per Hilmersson and Patrik N. Juslin’s (2009) study of university non-musicians investigated autonomic measurements (skin conductance, finger temperature and heart rate), muscular facial expression and subjective reports of emotions. They found that “happy and sad music induced a short burst of corrugator activity [facial muscles] at the beginning of each musical excerpt,” consistent with a ‘startle reaction.’²⁵

Alf Gabrielsson’s *Strong Experiences with Music* included reports from nine-hundred-fifty-three musicians and non-musicians, showed that music can modify behavior in terms of its ability to stimulate or calm. Behavioral changes such as “jumping, dancing, clapping hands, shouting, [and] singing along” or “motionless, quiet” were reported. Some participants experienced what the author called ‘quasi-physical actions’ such as “floating or soaring” or reported that they “felt as if filled with music.”²⁶

Affective Component of Musical Emotion

Levinson described the affective component as an ‘inner feeling’ with its associated physiological responses.²⁷ Because each individual’s musical experience varies, a universal

24. Lars-Olov Lundqvist, Fredrik Carlsson, Per Hilmersson and Patrik N. Juslin, “Emotional Responses to Music: Experience, Expression and Physiology,” *Psychology of Music* 37 (2009): 62.

25. *Ibid*, 65, 74.

26. Alf Gabrielsson, “Strong Experiences with Music,” *Handbook of Music and Emotion: Theory, Research, Applications*, ed. Patrik N. Juslin and John A. Sloboda (New York: Oxford University Press, 2010), 556.

27. Levinson, “Music and Negative Emotion,” 222.

generalization of the emotions aroused by a particular composition cannot be applied to the general population, whereas the perception of expression seems to be more universal. The data collected from Gabrielsson's *Strong Experiences with Music* illustrated that music creates memorable experiences and is a valuable report of the array of emotions and individual responses associated with music. Participants commonly reported positive feelings such as "joy, happiness, enjoyment, delight, sweetness and beauty;" and less frequently negative feelings such as "melancholy, unhappiness and sadness." In addition participants experienced physiological responses such as chills, tears and goose bumps. Twenty-four percent of participants reported tears and ten percent reported experiencing chills. Tears and chills were attributed to pleasant feelings in response to elements of the music or situation (i.e. being moved). On the other hand, "tears occasionally also appeared in connection with negative feelings such as anxiety, sorrow, and despair."²⁸

According to Hanslick, feelings are viewed as a 'secondary effect' and have no place in an aesthetical discussion and furthermore their arousal "is no more the specific essence of music than it is the purpose of the arts as a whole." For Hanslick, emotions such as love and anger "occur only within our hearts" and cannot be aroused by music because they are intimately intertwined with past memories and experiences. On the other hand, he acknowledged that music is perhaps able to arouse sadness, joy, "whisper, rage, and rustle," which are felt as "an unspecific stirring, perhaps the awareness of a general state of well-being or distress."²⁹ Hanslick further clarified his view on the emotive powers of music:

The intense feelings which music awakens in us as all the moods, painful as well as delightful, into which it lulls us while we daydream: these we by no means wish to

28. Gabrielsson, "Strong Experiences with Music," 559-560, 554, 556.

29. Hanslick, 4-5, 9, 7.

minimize. Indeed, it belongs to the most beautiful and redeeming mysteries that, by the grace of God, art is able to call forth such otherworldly stirrings in us.³⁰

It is evident that even a staunch supporter of formalist principles cannot deny the plausibility that music is intimately connected with affective responses. While Hanslick fundamentally rejects discussion of music and feeling, as he so eloquently stated above he does not diminish the emotional impact of music. Kivy insisted that “music possesses emotive qualities that the listener recognizes there. In other words, we hear emotions in the music, we do not feel them in ourselves.”³¹

An affective response has been described by Hanslick as “an unspecific stirring” or by Kivy as ‘being moved.’³² Moreover Levinson and Konečni have argued that music can arouse weaker emotions through ‘mental association’ or those who believe that affective responses are a result of imagined feelings, such as Levinson and Walton.³³

As stated by Susanne Langer in *Philosophy in a New Key*, music is not meant to be “a stimulus to evoke emotions,” instead its purpose is to express them. In her view because “musical structures logically resemble certain dynamic patterns of human experience,” listeners may confuse what is being expressed with a genuine feeling. And while she admits that “music is known, indeed, to affect pulse-rate and respiration, to facilitate or disturb concentration, to excite or relax the organism;” she attributes these responses to auditory features. Furthermore,

30. Ibid, 7.

31. Kivy, *Music Alone*, 173.

32. Hanslick, 9; Kivy, *Music Alone*, 158-159.

33. Levinson, “Music and Negative Emotion,” 222; Vladimir J. Konečni, “Does Music Induce Emotion?”, 115; Jerrold Levinson, “Musical Expressiveness as Hearability-as-Expression,” in *Contemporary Debates in Aesthetics and the Philosophy of Art*, ed. Matthew Kieran (Malden, MA: Blackwell Publishing, 2006): 193; Kendall Walton “Listening with Imagination: Is Music Representational?” in *Music & Meaning* ed. Jenefer Robinson (Ithaca, New York: Cornell University Press, 1997), 73.

Langer suggested that listeners sympathize with expressed emotions as explored in the following excerpt:³⁴

The real power of music lies in the fact that it can be “true” to the life of feeling the way that language cannot; for its significant forms have that *ambivalence* of content which words cannot have . . . It can articulate feelings without becoming wedded to them. The physical character of a tone, which we describe as “sweet,” or “rich,” or “strident,” and so forth, may suggest a momentary interpretation, by a physical response. A key-change may convey a new *Weltgefühl* [feeling] . . . The imagination that responds to music is personal and associative and logical, tinged with affect, tinged with bodily rhythm, tinged with dream . . . its whole knowledge of emotional and organic experience, of vital impulse, balance, conflict, the *ways* of living and dying and feeling . . . “Thus music has fulfilled its mission whenever our hearts are satisfied.”³⁵

Kivy emphasized the cognitive attributes of an ‘aesthetic response’ asserting that a listener is merely responding to music’s expressive elements they perceive. He asserted that “music might move us (in part) because it is expressive of sadness, but it does not move us by making us sad.” *Being moved* was defined as becoming aware of “beauty or perfection” based on an awareness of “features of that sound: the freedom of part-writing, the wonderful voice-leading, the masterful preparation of cadences, the building up of musical climaxes. Certainly enough to wonder at, *and to be emotionally excited about.*”³⁶ Davies likewise embraced a similar view, he said that “expressive ‘appearances’ are highly evocative” and can sometimes arouse feelings, yet insisted that “the expressiveness of music [does not] consist in its power to move the listener, even if listeners are sometimes moved by music.”³⁷

Vladimir J. Konečni accentuated that weaker ‘low-grade basic emotions’ aroused in response to music are a result of *mental associations* from prior ‘emotionally significant’

34. Langer, 185,192, 207, 180, 181, 183, 189.

35. Ibid, 206-207.

36. Kivy, *The Corded Shell*, 39; Kivy, *Music Alone*, 153, 161, 160.

37. Davies, *Musical Meaning and Expression*, 271, 201.

memories. In his view emotions are weaker because the process of association decreases the intensity of the response. Konečni's *Aesthetic Trinity Theory* described emotional responses that occur in response to music as *aesthetic awe*, *being moved* and *thrills*. *Aesthetic awe* or the *sublime* is a rare reaction only attainable when beautiful music "is performed in vast architectural spaces with superb acoustics, which are also of extraordinary beauty [such as 'European Medieval Cathedrals']." *Being moved* is a subjective experience sparked by 'mental associations,' and lastly *thrills* the most common experience occurs "with certain structural elements, but devoid of personal associations, and heard in ordinary (as opposed to a sublime) performance space."³⁸

Levinson supported the notion that music is *non-sentient*; however in contrast to Kivy and Davies he asserted that "since expressing requires an expresser, this means that in so hearing the music the listener is in effect committed to hearing an agent in the music – what we can call the music's *persona* – or to at least imagining such an agent." A listener may experience an emotional response similar to a real emotion when three conditions are met: the music must possess a certain level of 'familiarity,' the listener possess a certain level of "emotional openness to the content of music" and lastly the listener's "attention [must be] closely focused on the music, its structure, progression, and emergent character."³⁹ Levinson further described the 'imaginary music persona:'

Usually what happens is of an *empathetic*, or *mirroring*, nature. When we identify with music that we are perceiving – or perhaps better, with the person whom we imagine owns the emotions or emotional gestures we hear in the music – we share in and adopt

38. Konečni, "Does Music Induce Emotion? A Theoretical and Methodological Analysis," 115, 122-125; Vladimir J. Konečni, "Aesthetic Trinity and the Sublime," *Proceedings of the European Society for Aesthetics* 2 (2010): 251.

39. Levinson, "Musical Expressiveness as Hearability-as-expression," 193; Levinson, "Music and Negative Emotion," 227-228.

those emotions as our own . . . And so we end up feeling as, in imagination, the music does.⁴⁰

In contrast with Levinson, Kendall Walton rejects the necessity of a musical persona but agrees that the feelings we experience are imaginary as explained in the following excerpt:

Music sometimes gets us to imagine feeling or experiencing exuberance or tension ourselves – or relaxation or determination or confidence or anguish or wistfulness. This accords with the idea that music sometimes portrays anguish, not by portraying behavioral expressions of anguish but more directly, and also with the thought that our (fictional) access to what is portrayed is not perceptual – we imagine introspecting or simply experiencing the feelings rather than perceiving someone’s expressing them.⁴¹

Walton accepts that real emotions can be aroused; however, “it is more plausible to say that music makes listeners tense or relaxed or exuberant or agitated, in ordinary instances, than that it arouses in them genuine, as opposed to imagined, anguish or determination or confidence or pride or grief.”⁴²

Jenefer Robinson disagrees with Walton and Levinson’s assertion that emotions aroused are imagined. Instead she asserts that real emotions “aroused ‘directly’ by music are not stabs of pain or feelings of unrequited passion, but more ‘primitive’ feelings of tension, relaxation, surprise, and so on.” She clarified however that the “feeling *expressed* is not always the feeling *aroused*: an uncertain, diffident passage may make me uneasy; a confident passage may make me feel reassured or relaxed.”⁴³ This section offered opposing perspectives of the affective response. While there was disagreement as to the nature of the response, these philosophers

40. Levinson, “Music and Negative Emotion,” 228.

41. Walton, 73.

42. Ibid, 74-75.

43. Jenefer Robinson “The Expression and Arousal of Emotion in Music,” *Journal of Aesthetics and Art Criticism* 52, no. 1 (Winter 1994): 18-20, <http://www.jstor.org/stable/431581>.

suggested that music is able on some level to stimulate feeling or affect even if they fundamentally rejected the arousal hypothesis.

Expectation Theories

Leonard Meyer's *Psychological Theory of Emotions* (1956) stated that, "affect or emotion – felt is aroused when an expectation – a tendency to respond – activated by the musical stimulus situation, is temporarily inhibited or permanently blocked."⁴⁴ According to Meyer, because physiological responses "appear to be completely independent of any particular style, form, medium, or general character" we need to study the structural characteristics of music as directed by Gestalt laws in order to "provide a basis for differentiating affective from non-affective states." Gestalt theory dictates that "the mind organizes and groups the stimuli it perceives into the simplest possible shapes or the most satisfactory and complete figures possible." This mental organization allows expectations of "continuation, completion, and closure" to form. Musical features such as melody, rhythm, texture and harmony are expected to remain the same as "long as it appears significant and meaningful in the sense that it can be understood as motion toward a goal." The listener may expect a certain outcome at a certain time, or expect an incomplete gesture to be completed; alternatively, if the music becomes unpredictable, the listener "expects a return to the certainty of regularity and clarity." When an event or element of the music becomes uncertain or ambiguous it "arouses strong mental tendencies toward clarification which are immediately affective."⁴⁵

44. Meyer, 31.

45. Meyer, 11, 13, 85, 140, 125, 93, 25, 89, 26-27.

David Huron supports Meyer's idea that expectation is an important part of the musical experience; however, he asserted that expectation is more multifaceted and dependent on physiological factors than Meyer's theory suggests.⁴⁶ According to Huron, music triggers biological tendencies related to memory and expectation. Formalization of schemas aids anticipation and psychological preparation for upcoming events. "Even before the first sound is heard, listeners are prepared to invoke several musically pertinent 'default' expectations" often based on schemas (melody, rhythm, harmony and style) learned during past experiences. Schemas help the listener make 'auditory generalizations' such as "expectations related to event timing (meter), pitch likelihood (tonality), post-skip reversal, [and] late-phrase declination." In addition to schematic memory, listeners also rely on short-term memory. Repetition of musical themes and motives along with 'predictive patterning' help the listener recognize a theme, which then shapes expectations about subsequent appearances of that theme.⁴⁷

Huron's Imagination, Tension, Prediction, Reaction and Appraisal (ITPRA) Theory (2006) consists of five 'physiological systems' involved in expectation. The *imagination response* occurs when an outcome is imagined and responded to as if the event has already transpired. Imagining a future outcome "motivate changes in behavior that can increase the likelihood of a future favorable result" and delay instant fulfillment "to achieve greater pleasure later." The *tension response* occurs "immediately prior to the anticipated moment of outcome." Tension acts as a catalyst increasing levels of *arousal* and *attention* which remain at 'optimum levels' during uncertain event arrivals. The *prediction response* occurs when the listener is

46. David Huron, *Sweet Anticipation: Music and the Psychology of Expectation* (Cambridge, MA: MIT Press, 2006), 2.

47. *Ibid*, 3, 238, 207, 217, 219, 225, 224, 229.

familiar with the piece; the piece contains familiar elements, or the composer employs repetition to increase predictability of ‘*what*’ the outcome is and ‘*when*’ it will occur.⁴⁸

In Western music . . . Melodies typically exhibit central pitch tendency, pitch proximity, and step declination. Rhythms tend to exhibit metric hierarchy and metrical proximity. Phrases lean toward arch-shaped trajectories and four-and eight-bar hypermeters. Harmonies tend to rely on common chord progressions, stable harmonic rhythms, and cadential clichés.⁴⁹

According to Huron, accurate predictions are mentally ‘rewarded and reinforced;’ however he suggests that sometimes emotional responses are a result of *misattribution*. Misattribution may occur when the “limbic reward for accurate prediction might spill over so that the stimulus itself is experienced in a positive (or negative) manner” rather than experiencing the intended emotion. The *reaction response* occurs after an event in response to the stimulus. Surprise occurs when an existing schematic expectation is disrupted such as: “sudden changes of loudness, switching instrumentation, violating the current key, transgressing the meter, using a rare chord progression, prematurely terminating a phrase, adding an improbable melodic leap, delaying a resolution, [or] jumping to a different style.” In addition, the composer may surprise the listener by altering elements that have been repeated or an experienced listener might perceive a disrupted event sequence. Huron discussed at length how surprise consistently evokes a fear response because the stimulus is initially viewed as dangerous. Climaxes employ sounds that induce fear such as loud, dissonant, high-pitched sounds and fast tempo. He equated *laughter*, *awe* and *frisson* that can sometimes occur in response to music with the biological survival responses flight (‘panting’), freeze (‘breath-holding’) or fight (prickling of hair). *Awe* is an infrequent surprise response because “music has a limited capacity to generate the most extreme forms of fear – as exemplified by the freeze response.” The *appraisal response* is an evaluation

48. Ibid, 7, 8, 11, 10, 307, 242-243, 267, 254.

49. Ibid, 267.

of the outcome as ‘positive,’ ‘negative’ or the initial adverse response (i.e. surprise) is replaced by ‘positive’ or ‘neutral’ emotions. The appraisal response is important because it motivates a listener to continue engaging in experiences that are pleasant and satisfying and “is able to evoke a huge range of feeling states.” Awe, laughter and frisson while they initially evoke a fear response are ultimately a product of *contrastive valence*. ‘Contrastive valence’ occurs when “pleasure is increased when a positive response follows a negative response” as exemplified by most climaxes. Huron’s ITPRA Theory illustrates how five different facets of expectation culminate frequently in a positive felt emotion and pleasure. For Huron however “the sweet anticipation of knowing in advance that we are likely to find a listening experience enjoyable is the most important of musical expectations.”⁵⁰

Unified Theoretical Framework

Patrik Juslin, Simon Liljeström, Daniel Västfjäll and Lars-Olov Lundqvist proposed a comprehensive theory of seven ‘psychological mechanisms’ involved in emotion called the *Unified Theoretical Framework*, brain stem (B), rhythmic entrainment (R), evaluative conditioning (E), emotional contagion (C), visual imagery (V), episodic memory (E), and musical expectation (M). According to Juslin et al. “the mechanisms are seen as ‘information processing’ devices at different levels” and are defined as follows: The first ‘mechanism’ called the *brain stem reflex* occurs when increased rhythmic activity, dissonance and unexpected dynamic changes triggers nervous system responses linked with emotion. Secondly, *rhythmic entrainment* takes place when physiological processes ‘synchronize’ when music has “a marked pulse –and preferably one that is relatively close to the ‘natural’ heart rate or respiration of the listener.” *Evaluative conditioning* arises when music is continually “paired with other positive or

50. Ibid, 140-1, 13, 270, 279, 281, 325, 293, 15, 22, 18, 39, 326, 366, 327.

negative stimuli.” The listener is eventually conditioned over a period of time to respond to the music without the presence of the stimulus. A listener can also translate a recognized emotion into a felt emotion called an *emotional contagion*. Juslin proposed “that we get aroused by voice-like aspects of music via a process, which a neural module responds quickly and automatically to certain features, which leads us to mimic the emotion internally.” *Visual imagery* arises when “a listener . . . conjures up visual images (e.g. of a beautiful landscape) while listening to the music.” *Episodic memory* occurs when “the music evokes a personal memory.” And lastly, *musical expectancy* as previously presented in Meyer’s and Huron’s theories. Their theory emphasized the idea that “all mechanisms take music as their ‘object,’ treating the music (rightly or wrongly) as if it features information that, in some way, warrants an emotional response.”⁵¹

Physiological Component of Musical Emotion

Meyer asserted that “physiological changes observed are a response to the listener’s mental set rather than to assume that tone as such can, in some mysterious and unexplained way, bring these changes about directly” in his view many responses appear to be influenced by text, programmatic elements and mood.⁵² In contrast, Hanslick suggested that physiological responses are a result of how auditory sensation is processed by the nervous system, although he said “what remains unexplained is the neural process through which the sensation of tone becomes feeling or mood.”⁵³

51. Patrik N. Juslin, Simon Liljestrom et al. “How Does Music Evoke Emotions?: Exploring the Underlying Mechanisms,” in *Handbook of Music and Emotion: Theory, Research, Applications*, ed. Juslin, Patrik N. and John A. Sloboda (New York: Oxford University Press, 2010), 620-623.

52. Meyer, 11, 270.

53. Hanslick, 54.

How is it that one series of euphonious sounds gives the impression of grief, and another, equally euphonious, of joy? Whence the opposing moods, often occurring with compelling force, with which different chords or instruments of similarity pure, euphonious sound inspire the hearer? So far as we know, physiology can answer none of these questions. And how could it? Does physiology know how grief produces tears, how joy produces laughter? In fact it does not know what grief and joy are! Therefore let everyone take care not to seek from a science explanations which it cannot give.⁵⁴

Empirical research has illustrated that participants are not only able to perceive expression, but supports the perspective that music is able to arouse physiological responses including “shivers down the spine, laughter, lump in the throat, tears, goose pimples, racing heart, yawning [and] pit of stomach sensations.”⁵⁵ Before the discussion of physiological responses to music continues it is necessary to explore the neurobiology of an emotional response.

According to Huron, sensory material is initially received by the thalamus in the limbic system and then transferred to two processing hubs, the *rapid reaction* (in the instance that the stimulus is unexpected) or the *slow appraisal*. The rapid reaction is transferred from the thalamus to the amygdala which triggers the body’s protective instincts if the stimulus is perceived to be a threat. The slower appraisal system transports the information to the cerebral cortex where the situation is evaluated and assessed for “dangers, risks, or opportunities afforded by some situation.” After the situation is appraised the information is transferred to the amygdala.⁵⁶

A study by Carol L. Krumhansl (1997) of forty college musicians obtained physiological measurements and dynamic ratings of felt emotions and tension in listening tasks using excerpts

54. Ibid, 55.

55. John A. Sloboda, “Music Structure and Emotional Response: Some Empirical Findings,” *Psychology of Music* 19, no. 2 (1991): 112.

56. Huron, *Sweet Anticipation*, 19-20.

expressing happiness, sadness and fear. The study found that happy excerpts increased respiration and sad excerpts increased blood pressure; and decreased heart-rate, finger temperature and skin conductance. Decreased heart rate and lower levels of skin conductance indicated that sad excerpts reduced arousal; whereas excerpts that expressed fear increased arousal as indicated by decreased pulse amplitude, and increased pulse and breathing rate. “Sad was associated with changes in measures of cardiac and electrodermal systems, fear with changes in cardiovascular measures, and happy with respiration measures. Despite the significance of many of the correlations . . . their magnitudes were generally quite small.”⁵⁷

Hiderhiro Nakahara, Shinichi Furuya, Tsutomu Masuko, Peter R. Francis and Hiroshi Kinoshita (2011) investigated heart rate variability and subjective reports of valence intensity during emotional and non-emotional performance and listening tasks. Sixteen Japanese female pianists performed J.S. Bach’s *Prelude No. 1* while physiological measurements were collected to compare emotional and non-emotional performances. The study revealed that emotional performances in both the perception and performance tasks produced “a higher level of arousal as well as valence (pleasant feeling) than non-emotional induction.”⁵⁸

It is evident that music has an effect on some physiological measurements, yet as Meyer suggested “because music flows through time, listeners and critics have generally been unable to pinpoint the particular musical process which evoked the affective response which they describe.”⁵⁹ John Sloboda (1991) sought to investigate this statement and determine structural

57. Carol L. Krumhansl, “An Exploratory Study of Musical Emotions and Psychophysiology,” *Canadian Journal of Experimental Psychology* 51 no. 4 (1997), 339, 349, 348, 340.

58. Hidehiro Nakahara, Shinichi Furuya, Tsutomu Masuko, Peter R. Francis and Hiroshi Kinoshita, “Performing Music Can Induce Greater Modulation of Emotion-Related Psychophysiological Responses than Listening to Music,” *International Journal of Psychophysiology* 81 (2011): 152-153, 156-157.

59. Meyer, 7.

elements that stimulated physiological responses during “moments of high emotional intensity.” His study consisted of eighty-three musicians and non-musicians reports of the frequency of physiological responses to music, the compositions that elicited responses, and in some cases the measure numbers where the responses occurred. Because a majority of the participants were musicians the compositions that were reported included mostly classical repertoire such as Mozart’s *Requiem* and Bach’s *St. Matthew Passion*. The results of the investigation provided support for expectation theories because many of the structural characteristics that elicited responses were related to violations of expectation. The study revealed that “tears are most reliably provoked by melodic appoggiaturas, and to a lesser extent by sequences and harmonic movements through the cycle of fifths to the tonic. Shivers are most reliably provoked by relatively sudden changes in harmony.”⁶⁰

Patrick Gomez and Brigitta Danuser’s (2007) investigation of twenty-seven musicians and four non-musicians also studied musical structures and responses, but in a laboratory setting using thirty-second excerpts of music and noises. They found that musical elements not only influenced subjective reports of valence and arousal but also influenced physiological measurements. Structural elements that elicited positive high arousal included faster tempo, major mode and staccato articulation while negative high arousal excerpts included complex harmonies and rhythms, exhibited a wider pitch range, greater ‘sound intensity,’ increased dissonance and were often in the minor mode.⁶¹

The most insightful research has emerged between music emotion and neuroscience. Musical emotions have been shown to activate the same emotion centers in the brain

60. Sloboda, “Music Structure and Emotional Response: Some Empirical Findings,” 111-113, 120, 115.

61. Patrick Gomez and Brigitta Danuser, “Relationships Between Musical Structure and Psychophysiological Measures of Emotion,” *Emotion* 7, no.2 (2007): 378, 380.

acknowledged for processing real emotions as illustrated in the selected studies. Louis A. Schmidt and Laurel J. Trainor (2001) studied valence, intensity and correlations between emotions and brain activity of fifty-nine psychology students. “Subjects exhibited greater relative left frontal EEG [electroencephalography] activity during the presentation of positive valenced musical excerpts (i.e. joy and happy) and greater relative right frontal EEG activity during negatively valenced musical excerpts (i.e. fear and sad).” In addition “although the pattern of frontal EEG asymmetry did not distinguish the intensity of the emotions, the pattern of overall frontal activity did, with the amount of frontal activity decreasing from fear to joy to happy to sad excerpts.”⁶²

An fMRI [functional magnetic resonance imaging] study of eleven female non-musicians by Stefan Koelsch, Thomas Fritz, D. Yves v. Cramon, Karsten Müller and Angela D. Friederici (2006) also studied valence of positive and negative emotions. They found that dissonant music activated “the amygdala, the hippocampus, the parahippocampal gyri, and the temporal poles” while decreases in the same areas were observed in response to pleasant music. In addition pleasant music also activated ‘premotor’ areas that are involved in “vocal sound production.”⁶³

Personal enjoyment of certain genres of music also seems to have an impact on the intensity of brain activation. In an informal investigation Dr. Oliver Sacks (2008) used his own fMRI scan to investigate his response to the choral music of Bach and Beethoven. Prior to the

62. Louis A. Schmidt and Laurel J. Trainor, “Frontal Brain Electrical Activity (EEG) Distinguishes *Valence and Intensity* of Musical Emotions,” *Cognition and Emotion* 15, no. 4 (2001): 492, 497, 487, <http://www.tandf.co.uk/journals/pp/02699931.html>.

63. Stefan Koelsch, Thomas Fritz, D. Yves v. Cramon, Karsten Müller and Angela D. Friederici, “Investigating Emotion with Music: An fMRI Study,” *Human Brain Mapping* 27 (2006): 241, 244, 245-6, 239.

study he reported that he enjoyed Bach more than Beethoven. The results of his fMRI did indeed indicate that the music of Bach activated more areas of the brain in contrast with Beethoven.⁶⁴

Nikolaus Steinbeis, Stefan Koelsch and John A. Sloboda's (2006) 'harmonic expectancy violations' study of twenty-four musicians and non-musicians harmonically altered cadences of Bach chorales to create versions that were more predictable (i.e. resolved on the tonic) or unpredictable (i.e. used a Neapolitan sixth chord). The experiment measured electrodermal activity, brain activity (EEG), and inter-heartbeat interval along with dynamic ratings of the intensity of emotion and tension. Subjective reporting of emotion "showed no increase with harmonic unexpectedness" while perceived tension ratings "appeared to increase over time with unexpectedness of the harmonic events." A significant difference was observed between expected and unexpected harmony in the electrodermal activity; however, there was no change in the inter-heartbeat interval between the two conditions. The results also demonstrated the presence of an early negative response when the Neapolitan sixth chord was used. The authors concluded that "it would appear that the detection of an irregular event is a prerequisite for an emotional response. Thus, the generation of the EN [early negative] appears to give rise to subsequent emotional activity," even though non-emotion centers in the brain were activated.⁶⁵

Exploration of chills and music has become a focus of many studies because of its link to a genuine emotional response, and the specific structures in music that give rise to that response. A landmark study of ten musicians by Anne J. Blood and Robert J. Zatorre (2001) used a PET [positron emission tomography] scan to investigate cerebral blood flow changes, heart rate,

64. *Musical Minds with Dr. Oliver Sacks: Can the Power of Music Make the Brain come Alive?* DVD. Directed by Louis Lockwood (2008; BBC Home Video, 2009).

65. Nikolaus Steinbeis, Stefan Koelsch and John A. Sloboda, "The Role of Harmonic Expectancy Violations in Musical Emotions: Evidence from Subjective, Physiological, and Neural Responses," *Journal of Cognitive Neuroscience* 18, no. 8 (2006): 1383, 1386, 1390, 1387, 1391.

respiration, muscle activity and electrodermal measurements in response to chills. Subjective reports of valence, emotional intensity and chill intensity were also collected. They discovered that when participants experienced chills respiration, heart rate and muscle activity increased. More importantly this study found that “the relationship between increasing chills intensity ratings and PET measurements of rCBF [regional cerebral blood flow] identified changes in brain structures that have been associated with brain reward circuitry” in addition to areas associated with arousal and motivation. During chills they also observed “decreasing brain activity in brain structures associated with negative emotions [i.e. hippocampus and amygdala].”⁶⁶

Valorie N. Salimpoor, Mitchel Benovoy, Kevin Larcher, Alain Dagher and Robert J. Zatorre’s (2010) PET investigation of ten musicians and non-musicians concurred with Blood et al’s study linking emotion to reward structures and the physiological changes that accompany chills (i.e. faster heart rate and respiration). Supplemental fMRI data obtained found that “dopamine release was not constant throughout the excerpt, but was restricted to moments before and during chills” thus anticipation and accurate prediction seemed to yield “euphoric emotional states.” In addition the authors declared that “if music-induced emotional states can lead to dopamine release, as our findings indicate, it may begin to explain why musical experiences are so valued.”⁶⁷

Nikki S. Rickard (2004) investigated arousal levels using a participant chosen ‘emotionally powerful’ piece and film excerpts that were more or less stimulating. The results

66. Anne J. Blood and Zatorre, Robert J., “Intensely Pleasurable Responses to Music Correlate with Activity in Brain Regions Implicated in Reward and Emotion,” *Proceedings of National Academy of Sciences* 98 (2001): 11818, 11819, 11821, 11823, <http://www.jstor.org/stable/3056798>.

67. Valorie N. Salimpoor, Mitchel Benovoy, Kevin Larcher, Alain Dagher and Robert J. Zatorre, “Anatomically Distinct Dopamine Release During Anticipation and Experience of Peak Emotion to Music,” *Nature Neuroscience* 14, no. 2 (2010): 259, 258, 261-262.

collected from the twenty-one university students revealed that the film excerpt and participant chosen ‘emotionally powerful’ piece produced significantly higher levels of arousal than the relaxing or arousing excerpt as indicated by higher skin conductance levels and more chills. The other measurements salivary cortisol, EMG, heart rate and skin temperature did not produce significant results. “This study indicates that exposure to music which induces intense emotions is also accompanied by higher levels of physiological arousal as measured by SC [skin conductance] and chills, than exposure to less emotion-inducing stimuli.”⁶⁸

Musical features linked with chills have also supplemented those reported by Sloboda (1991). Jaak Panksepp’s (1995) series of six studies investigating chills, observed that sad music most commonly prompted chills; however sometimes happy music elicited the response. Excerpts that prompted chills sometimes included an element personal meaning or familiarity for the listener. Acoustical elements that prompted chills included, “piercing crescendos” and “sustained high-frequency notes” that usually occurred during moments of high intensity. Additionally Panksepp suggested that perhaps chills are linked to evolutionary instincts (i.e. ‘separation distress’) and proposed that “the ‘chill’ that we experience especially intensely during sad and bittersweet songs, occurs because that type of music resonates with the ancient emotional circuits that establish internal social values.”⁶⁹

Martin Guhn, Alfons Hamm and Marcel Zentner’s (2007) study of eighty-two psychology and medical university students, investigated temporal and compositional features of chill passages, heart rate, skin conductance and subjective measurements (‘familiarity and

68. Nikki S. Rickard, “Intense Emotional Responses to Music: A Test of the Physiological Arousal Hypothesis,” *Psychology of Music* 32 (2004): 371, 381-2, 384, <http://pom.sagepub.com/content/32/4/371>.

69. Jaak Panksepp, “The Emotional Sources of “Chills” Induced by Music,” *Music Perception an Interdisciplinary Journal* 13, no. 2 (1995), 192-195, 199, <http://www.jstor.org/stable/40285693>.

liking'). The musical excerpts were selected by the experimenters because they reliably produced chills in two preliminary investigations. The excerpts were not well-known and therefore were less likely to prompt a response because of memory association. The results indicated that a combination of several characteristics prompted chills including: abrupt dynamic increases or crescendo, slower tempo, change in register, unexpected harmonic progressions, and exchange between instruments (i.e. soloist and orchestra). They concluded that "even though all participants tended to react physiologically to these passages, the group of participants experiencing chills reacted stronger."⁷⁰

A study of ninety-five amateur and professional musicians and non-musicians by Oliver Grewe, Reinhard Kopiez and Eckart Altenmüller (2009) measured 'subjective intensity,' heart rate, skin conductance, durations and quantity of chills. They found that the quantity of chills experienced and when participants reached their emotional peak varied between individuals. The experience of chills was not dependent on the amount of musical training; however, "familiarity with and liking of a piece of music are crucial for determining the frequency of chill reactions."⁷¹ In addition the data supported Huron's ITPRA theory as outlined by Grewe:

In anticipation of an event, the imagination (I) of possible outcomes of the event starts. In our study, this would be analogous to the early increase of reported subjective intensity. Directly before the onset of the event, tension (T) rises. This assumption would be analogous to the rise of SCR and HR in our experiment. Following the event, the model expects an immediate reaction to the success or failure of the prediction (P), as well as a fast cursory adaptive reaction (R). These may be reflected by a second increase in SCR about one second after the chill onset . . . Finally, feelings may be evoked as a

70. Martin Guhn, Alfons Hamm and Marcel Zentner, "Physiological and Musico-Acoustic Correlates of the Chill Response," *Music Perception: An Interdisciplinary Journal* 24, no. 5 (June 2007): 475, 480, 474, 481, <http://www.jstor.org/stable/10.1525/mp.2007.24.5.473>.

71. Oliver Grewe, Reinhard Kopiez, Eckart Altenmüller, "The Chill Parameter: Goose Bumps and Shivers as Promising Measures in Emotion Research," *Music Perception: An Interdisciplinary Journal* 27, no. 1 (September 2009): 63-7, 71, <http://www.jstor.org/stable/10.1525/mp.2009.27.1.61>.

conscious appraisal (A) of the event. Indeed in our study, after the chill onset, the reported feeling stayed on the high level of intensity of feeling.⁷²

Another study by Oliver Grewe, Björn Kätzur, Reinhard Kopiez and Eckart Altenmüller (2011) investigated chills through the presentation of pictures, music, sounds, taste (lemon and grapefruit juice), tactile (feather and head massager) and imagination. Participants for the study were musicians and non-musicians from a variety of backgrounds. Tactile stimulation (eighty-six percent) followed by music and sounds were the most effective at producing chills; however, mental imagery also yielded a response in forty-seven percent of participants. Grewe concluded that “the majority of chills in response to music seem to indicate very positive emotions. In contrast, most chills in response to sounds and pictures seem to indicate negative feelings. We conclude from these results that chills are not an emotion themselves, but they can be used as an indicator of a strong positive or negative emotion.”⁷³

Conclusion: Music Expression and Emotion

This chapter explored the relationship between musical expression, emotion and meaning through a survey of philosophies, theories and empirical research. Many philosophers believe that music is able to express emotion and that the expression of emotions is dependent on the resemblance of certain musical characteristics and expressive qualities to real emotions. Cognitive, behavioral, affective and physiological components of emotion were examined to relate musical emotions to the experience of real emotions. Based on the studies surveyed it was determined that participants were able to perceive expressed emotions through aural and visual cues and many experienced an emotional or physiological response when listening to or

72. Ibid, 71-72.

73. Oliver Grewe, Björn Kätzur, Reinhard Kopiez and Eckart Altenmüller, “Chills in Different Sensory Domains: Frisson Elicited by Acoustical, Visual, Tactile and Gustatory Stimuli,” *Psychology of Music* 39 (2011): 223, 225, 227, 231, 233, 236, <http://pom.sagepub.com/content/39/2/220>.

performing selected pieces of music. In addition, empirical research and the field of neuroscience have provided overwhelming support to the idea that music is able to evoke affective and physiological responses similar to a real emotional response. Musical structures and aural properties were also investigated in several studies to determine the musical characteristics that frequently arouse a response. In addition to empirical investigations, theoretical discussion of the affective experience proposed that responses can be triggered by mental and learned associations, violations of expectation, aural properties, empathy and other modalities. It is evident from this brief survey that music is able to arouse cognitive, affective, behavioral and physiological responses. This chapter has shown that expression and affect is a significant part of the musical experience and warrants a position in the analysis and interpretation of music.

Chapter 3

Eternal Garden: Four Songs for Clarinet and Piano

The survey of musical expression and emotion in the previous chapter has provided a gateway to the application of philosophies, theories and studies to the interpretation of expression in *Eternal Garden*. The purpose of this chapter is to offer an expressive interpretation of *Eternal Garden* and to consider the suggestion made by Maslanka to acquire “a profound grasp, whether you have words for it or not, the reason for being of the piece.”¹ While this interpretation is from the performer’s perspective, Maslanka’s point of view on the creative process, influences, and expressive interpretation will also be included. The composer’s perspective is important for understanding the creative inspiration for the composition and guiding interpretation of expressive meaning. In the author’s correspondence with Maslanka he said, “the function of music is to open each individual to their own unconscious, their own connection to the ‘all that is,’ and through that to have creative energy come through them, in whatever way they are creative.”² In this examination of *Eternal Garden* the composer’s suggestion was incorporated by allowing the dream space to guide analysis and interpretation. The author proposes that by approaching Maslanka’s compositions in this manner, the clarinetist becomes aware of the expressive shape and affective characteristics of the piece, which contribute to the development of an expressive performance.

1. Maslanka, interview by author.

2. Maslanka, correspondence with author, March 10, 2013.

*Eternal Garden: Four Songs for Clarinet and Piano Program Note*³

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

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

Commissioning Eternal Garden

Eternal Garden: Four Songs for Clarinet and Piano was commissioned by Dr. Peggy Dees-Moseley.⁴ Dees assembled consortia for two of Maslanka’s most recent works for clarinet, *Desert Roads* and *Eternal Garden*. Dees grew up in Lakeland, Florida and was fortunate enough to participate in an exceptional high school band program under the direction of John Carmichael. She graduated from Interlochen Arts Academy in 1987 and spent another year there as a post-graduate. When she auditioned at Northwestern to study with Robert Marcellus she attended the premiere of Maslanka’s Symphony No. 2 under the direction of John Paynter. In my interview with Dees she remembers being deeply affected by this performance. “I just remember sitting at this concert hearing the Second Symphony and just being overwhelmed with it. It was amazing, like nothing I had heard before – I loved it. It just spoke to me – on a visceral level.”

3. David Maslanka, *Eternal Garden: Four Songs for Clarinet and Piano*, David Maslanka Press, 2009.

4. All biographical information and the commissioning of *Desert Roads* and *Eternal Garden* was obtained during a personal interview with Dr. Peggy Dees-Moseley in Redmond, WA, July 24, 2011 and Dr. Peggy Dees-Moseley correspondence with the author January 16, 2013, January 20, 2013 and January 29, 2013.

Dees studied at Northwestern University for one year (1988-1989). Then she transferred to the University of Texas at Austin to study with Richard MacDowell, her former teacher from Interlochen for the next two years (1989-1991). Dees then studied for a year at Florida State University before accepting a position with the U.S. Navy Band in Washington, D.C. in 1992. She performed with the Navy band until 1998 and completed her bachelor's degree at Excelsior College that same year. Following her tenure with the Navy Band she went to West Virginia University completing her M.M. degree in 2000. She returned to Florida State University to study with Frank Kowalsky once again to pursue her doctoral degree. In 2002 after she completed her doctoral coursework, she accepted a one-year position teaching clarinet at Illinois State University. At this point in time she met Maslanka when he was working with Stephen Steele and the Illinois State University wind ensemble as the group was preparing to record the *Song Book* for Flute and Wind Ensemble. Dees asked Maslanka if he would compose a piece for clarinet and wind ensemble and he agreed. In 2003 following her position at Illinois State University, Dees moved to Seattle to complete her dissertation research, organize a consortium and premiere for *Desert Roads*. Shortly after moving to Seattle, Dees met her husband and was married a few years later in 2008. After organizing the consortia for *Desert Roads* and *Eternal Garden*, Dees has become very active in commissioning new music for clarinet including the *Epic Concerto* by Scott McAllister.

At the beginning of the composing process for *Desert Roads*, Maslanka asked Dees to send him a recording, and she sent him a performance of *Peregi Verbunk* (Hungarian Dance) by Leo Weiner. Maslanka and Dees also had conversations about what types of music she enjoyed listening to and performing. "I love playing Brahms, it is probably my favorite music to play, Brahms Trio, the Sonatas – and I really love Bach." One of her favorite pieces is a piano

arrangement of Bach's "Come Sweet Death," which she also sent to him. Another detail that she discussed with Maslanka was that she enjoys "playing the inner voices of music and playing bass clarinet." According to Dees, it was interesting how her conversations with Maslanka were incorporated in *Desert Roads*. For example "in the opening, the first movement of *Desert Roads* it's almost like the clarinet line has the accompaniment; but it's the melody," and also the conclusion of the third movement seems very 'Brahmsian.' Maslanka worked with Dees, Jerry Junkin and the Dallas Wind Symphony in preparation for the premiere of *Desert Roads* on April 12, 2005.

I don't think I realized at the time how it would affect my playing. *Desert Roads* changed my playing: the *fortes* were bigger, the *pianos* were quieter, my technique improved as well as my control and ability to play long phrases. The transformation of my playing, it wasn't something I was expecting, and no other piece has caused such a profound change – it physically changed my playing.

In the spring of 2007 Dees performed *Desert Roads* with the Florida State University Wind Ensemble as a guest artist. She returned from the performance to her teaching position at Bemidji State University and then began work on commissioning a piece for clarinet and piano.

It occurred to me that I will not get to perform *Desert Roads* as often as I would like to because I don't have a great Wind Ensemble at my constant beck and call! I wrote "Maslanka Sonata" on a 3x5 card and put it on my bulletin board in my office. I probably emailed David that day, or soon after.

Eternal Garden was commissioned because she "wanted to have his music to play, whenever I could find a pianist and simply get together with one other person and play." In discussing her attraction to Maslanka's music Dees said:

I think his music for me – it's more physical to me, in an embodying way than other pieces I've played. It's different than when I'm playing clarinet for his pieces than when I'm playing in an orchestra or playing chamber music with people. It's like you feel it in your bones more. It's visceral, all encompassing.

The consortium was organized in 2008 and she remarked “a lot of people, who participated in *Desert Roads*, participated in *Eternal Garden*. And then people I went to grad school with. And just people I’ve never met before, who just really are big fans of David Maslanka’s music.” *Eternal Garden* was completed in 2009 and Dees met with Maslanka at his home in Missoula, Montana shortly thereafter to discuss the piece, but she did not have a chance to work with him prior to the Austin premiere. However she said, “I felt like I could understand partially his intention from working on *Desert Roads*.” Dees worked with Gabriel Sanchez, a Dallas area pianist for the premiere. “He’s amazing, a fantastic pianist. He plays music, he doesn’t just play notes – he’s really intuitive.” *Eternal Garden* was premiered at the International Clarinet Association Conference at the University of Texas at Austin in July 2010. Dees reflected on her experience performing *Eternal Garden*:

It requires just a lot of work and deep thought and patience. It’s a very intense piece. And I think it was really hard for me to be in the mental space to learn and perform; it’s not an easy piece to play, mentally and emotionally – it is a piece worth playing and worth hearing. It was really well received at ClarinetFest® and it was interesting the people’s comments after, because I didn’t know how the audience was going to react to it. Many seemed to be deeply affected by the depth of emotion and space that the piece creates; it isn’t a light and airy entertainment style piece. There’s something more important there that has to happen, the audience has to be present when the music is difficult or hard to listen to, or painful.

Composing *Eternal Garden*

When Maslanka was exploring the dream space for *Eternal Garden* he experienced imagery of violence and war. In an interview with Peggy Dees-Moseley he shared his meditative imagery for the piece:

I see past lives, and I saw any number of past lives for you that had to deal with war, with violence, with being caught in violence, and then you came to a point where you stopped, and you said “I’m not doing that anymore, I’m playing my clarinet”. . . It was powerful,

beautiful; powerful. And out of that eventually arose this music, which has as its center, this piece [“Elegy”].⁵

Maslanka reflected further on composing *Eternal Garden*:

This piece took a lot of slow work and I had no idea where it was going to go for a long time . . . I had, I don’t know how many movements started – for the piece, until it began to take its direction and to tell me what it wanted to be. And it’s a music which is – I would say deeply meditative and what came out are four meditative pieces that got progressively longer and deeper. And there is finally an attitude of serenity about them I think, which is what needed to be here.⁶

According to Maslanka the first movement “Lamentation” is “a way of characterizing some aspect of the whole set.”⁷ In the author’s interpretation expressive unity is illustrated in the remaining movements because expression clings to the many gradations of sorrow and suffering.⁸ As further described by Maslanka, *Eternal Garden* begins with two brief movements “one of, which has a very definite painful quality and another, which has pain and the release of it. And then something, which is profoundly painful in Elegy.”⁹

In general the “Eternal Garden” idea is – that place of transformation. It is quiet, and it is meditative, I guess you could find some sadness in it, but I think of it more as an ongoing journey through a lot of places. In terms of its form, it is segmented there seem to be a collection of songs, one song, another song, another song, another song; there’s no development in the piece, no attempt to adapt to a formal structure, except the recapitulation of the middle at the end. But I think of this piece as a journey through a very large landscape and you simply are making your journey.¹⁰

5. David Maslanka, interview by Dr. Peggy Dees-Moseley, July 2009.

6. Ibid.

7. Maslanka, interview by Dr. Peggy Dees-Moseley.

8. See also “Unity of Sentiment” in Charles Rosen, *Music and Sentiment*, (New Haven, CT: Yale University Press, 2010), 37.

9. Maslanka, interview by author.

10. Ibid.

Interpreting *Eternal Garden* and the Dream Space

Maslanka suggested listening to *Eternal Garden* several times “until your deeper mind suddenly begins to give you what feels like dream imagery related to the music. You will make connections in this way that can’t be had by “thinking.”¹¹ In carrying out this recommendation, while in the dream space the author felt as if she was standing on a cliff overlooking the ocean. She saw destruction and desolation from a powerful storm and then felt as if she was flying above; perhaps trying to heal the suffering. Maslanka suggested that “it is important to let yourself continue to explore the music, and let the music speak to you,” which prompted more dynamic expressive moods and feelings.

In the author’s interpretation the first movement begins with a sense of isolation, hopelessness, the premonition of imminent tragedy and intense expressions of pain. The second movement is a plea to a higher power questioning faith and the unknown. The third movement begins peacefully followed by a descent into tragedy, loss and pain, which was revealed to the author in the dream space through the imagery of a storm. The movement concludes with a sense of optimism and introspection. The fourth movement is a continuation of the third movement’s storm, followed by destruction, desolation, plummeting into despair and hopelessness and concludes with a quiet introspective lament. The music expresses intense feelings of sadness, hopelessness, helplessness, isolation and while there is a sense of optimism, a emotional resolution is eluded at the conclusion of the piece.

11. David Maslanka, correspondence with author, January 8, 2012.

Movement I: “Lamentation”

Table 1: Movement I

Section	Expression	Measure	Key
A	<i>introspection</i>	mm. 1-7 mm. 8-17	pitch set pitch set / G major
B	<i>pain / sorrow</i>	mm. 18-24 mm. 25-37	c minor C major
A	<i>introspection</i>	mm. 38-43	pitch set

According to Maslanka, the first movement “Lamentation” is influenced by the emotional expression found in art song and madrigals.¹²

These all go back to my sense of vocal music, the real interest that I have in madrigals and in art song – so songs that I really like for instance, Robert Schumann’s *Frauenliebe und Leben* – also Schubert’s *Winterreise* . . . I think that there is a lot that underlies, what comes out here. So in the madrigal idea and in the art song idea there is a central emotion, feeling that gets expressed. And this opening starts extremely quietly, but very rapidly accumulates to something quite forceful – in a way like the second movement of *Desert Roads* – the theme which starts and then suddenly is blossoming completely in front of you, and then as quickly disappears into a quiet space.¹³

Many of Maslanka’s compositions are constructed based on the expressive fundamental of art song and madrigals including: *Song Book for Alto Saxophone and Marimba* (1998), *Song Book for Flute and Wind Ensemble* (2000), and *Desert Roads: Four Songs for Clarinet and Wind Ensemble* (2004). He described the expressive character of art songs in relation to his composing:

The characters of art songs and madrigals share quite a bit. They tend to be brief dramatic expressions of a personal nature. I think a lot of my music can be seen that way. I have written quite a number of instrumental pieces with the word “song” in the title, and even my concertos and symphonies have the character of collections of songs. The

12. Maslanka, interview by Dr. Peggy Dees-Moseley.

13. Ibid.

quality of intimacy, of direct communication from my heart to the heart of a listener, seems to be the fundamental issue.¹⁴

“Lamentation” is the shortest of the four movements and is comprised of expressions of introspection, grief, sorrow and optimism. The movement begins with a sense of introspection, which is aided by the slower tempo, soft dynamic level, long fermatas and the voice-like inflections of the pitch set. The indications *freely* and *take time: let colors emerge and mix* also lend to this sense of introspection. The piano introduction establishes a pitch set that develops into important melodic and ground material in the A section and return, in addition to introducing the bell motive. The bell motive which consists of two stacked fifths (F/C and C/G) is repeated three times. The motive reappears several times throughout *Eternal Garden* to exemplify spirituality when used as fifths or octaves, or conversely when a single pitch is repeated to portray the passing of time. The nine-class pitch set that follows (A-flat, D-flat, E, B, G, F-sharp, E-flat, B-flat, A) depicts a quiet, solitary, thoughtful space (Example 1). The employment of a pitch set abolishes the expectation of functional tonality and pitch tendencies.¹⁵ The repetition of the set establishes a sense of structure when the set returns as a ground bass in the following phrase.

14. Maslanka, correspondence with author, January 28. 2013.

15. Huron, *Sweet Anticipation*, 351.

Example 1: Movement I “spirituality” and “introspection” measures 1-7

I. Lamentation **DAVID MASLANKA**

Quite slow (♩ = 48) freely in tempo

take time: let colors emerge and mix

p *pp* *p* *pp*

Ped. sempre

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The expression of introspection established in the introduction coalesces into pain and grief. A darker, deeper consciousness emerges with the low tessitura, continuous sustaining pedal and dirge-like timbre of the piano. The clarinet and piano are not treated as soloist and accompaniment; instead they share a sound fabric. The clarinet emerges in unison on the first tone of the pitch set (A-flat), and subsequently on the fifth and ninth. The rhythm of the pitch set is altered for the ground bass function; however, the original metrical stress is retained through the careful placement of meter signatures.

The next two statements of the set function as a ground bass for the clarinet’s G major scale with unpredictable, irregular pitch durations and suspensions to increase tension.¹⁶ The fourth statement of the set continues to ascend omitting the B-flat, which defies the expectation that the pitch set will remain intact.¹⁷ The omission facilitates the accelerating repeated first and last tones of the pitch set (A and A-flat) that follows. The repeating figure evolves into an embellished variation of the bell motive, which contributes further to the feeling of tension and

16. Huron, *Sweet Anticipation*, 325.

17. Meyer, 125.

anticipation (mm. 16-17). The compositional elements employed to intensify tension include: rapid accelerando, pitch set modification, upward direction of the clarinet line, suspension of the leading tone, gradual crescendo, and repeated insistent upper tessitura grace notes. The optimism of the clarinet's ascending scale eventually surrenders to a passionate crescendo and accelerando. The clarinetist should maintain focused intensity throughout the accelerando as well as maintain a sense of direction through the leading tone. The 'feeling of anticipation' is heightened waiting for the leading tone to resolve; however, the resolution does not arrive as expected at the peak of the crescendo on the downbeat of the next section.¹⁸ Instead the resolution is delayed following a dramatic tempo change to a weak subdivision in the subsequent measure. The resolution of the leading tone is blurred by embellishments and delayed in order to save a more powerful prediction response for the climax.

Maslanka remarks that this movement contains a "very definite painful quality."¹⁹ In the author's interpretation this is embodied in the next section's transition to the deeply passionate emotions that accompany mourning (mm. 18-24). The evolution is exemplified through fluctuations in tempo, fortissimo dynamics, register change in the clarinet, chromatic motives, larger intervals, suspensions, accents, descending sigh-like figures, unpredictable rhythmic landscape and turbulent harmonic progressions. In an interview with John Patrick Brooks about the *Concerto for Piano, Winds and Percussion* Maslanka said "more complex harmonies represent the emotional undertone of things, in the way the dark side of our unconscious might represent disruptive elements."²⁰ In the author's opinion this statement is also pertinent in this

18. Huron, *Sweet Anticipation*, 326.

19. Maslanka, interview by author.

20. Brooks, 102.

movement. The establishment of functional harmony following the G major scale forms expectations that a certain amount of predictability will emerge; however, the first phrase of the B section is anything but predictable. Not only does the resolution occur on a weak subdivision but almost every other aspect of regularity and predictability that we may grasp onto is undistinguishable. Voice-like expressions resembling sorrow and sadness are apparent in the downward chromatic motion and sigh-like motives (Example 2).

Example 2: Movement I “vocal expressions resembling sorrow and sadness” measures 19-20

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Conversely, the fortissimo dynamic level, accents, unpredictable meter changes, unstable harmony and rubato tempo express anger that may accompany the grieving process. The alternation of dominant harmony and diminished seventh chords lend to the anticipation that a major event is imminent (m. 21). The rhapsodic motives, extended harmonies and borrowed chords ultimately culminate in a descending c minor scale (mm. 22-24) paired with an extended D diminished chord. The melodic line hints at a dominant harmony immediately prior to the climax and the arrival of c minor is anticipated, however the listener is thwarted yet again. The resolution is delayed slightly and resolves instead to C major (ii^o-V7-I), which according to the

Law of Continuation is surprising because the listener expects c minor to continue, thus contributing to affect.²¹

C major is one of Maslanka's favorite keys, he begins his Symphony No. 3 with a C major scale and C major also remains important during climactic moments in *Eternal Garden*.²² Once C major is established the painful, passionate expression of grief subsides into a slower, deliberate tempo (mm. 25-32). The harmony, rhythm and meter in contrast to the previous phrase are simplified. The chords are lushly scored often doubling the third while the open voicing allows the clarinet triplet heroic fanfare to announce a change of expressive character. The move from complex to simple harmonic and melodic ideas lends to the sense of resolve; however, a feeling of anguish remains in the dissonant neighbor tone A-flat sigh embellishments (Example 3). The A-flat is borrowed from C harmonic minor and is retained from the previous phrase.

Example 3: Movement I “triplet heroic fanfare” measures 25-27

The image shows a musical score for three measures. The top staff is for a clarinet, marked 'Strict tempo (♩ = ca. 72)'. It contains a melodic line with triplet eighth notes and accents. The bottom two staves are for piano accompaniment, showing chords and a bass line. The piano part includes a dotted line at the bottom of the staff.

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During the decrescendo the tempo relaxes, the accents and sigh-motives disappear and the expression becomes more tranquil. Following the dominant the unexpected transition to A

21. Meyer, 125; Huron, *Sweet Anticipation*, 270.

22. Ambrose, 339.

minor is quite striking offering a brief pause for reflection, which is emphasized with a change in piano voicing (m. 35-37). The third and fifth are no longer doubled for the first E minor chord, and for the A minor chord only the root is doubled. The *urlinie* of the clarinet melody outlines $\hat{3}-\hat{2}-\hat{1}$ at the beginning at the climax finally resolving on the tonic during the A minor chord. The melody does not rest on the tonic as expected, and instead continues to the leading tone. The unresolved leading tone increases tension as the clarinet fades into the distance. The piano concludes the section with a variation of the bell motive. For this appearance of the bell motive Maslanka employed a single fifth instead of stacked fifths in order to signify a return to the A section material.

The pitch set and the sense of introspection returns from the beginning; however in the repetition the contour of the melodic line continues to ascend rather than maintain its initial arch-shape. The ascending line is facilitated through the use of a subset ($a^b, c^\#, e$) followed by a c natural, a non-pitch set tone, which connects the subset to an outlined pitch set ($a, g^\#, g$) at the conclusion of the movement (Example 4). The movement ends with an implied dominant thus leaving the listener to equally desire a harmonic and emotional resolution.

Example 4: Movement I “introspective ascending pitch set” measures 40-43

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Kivy suggested that musical expression is similar to “passionate human speech.”²³ In this movement sigh motives resemble vocal inflections and communicate sadness. Registral changes in both the clarinet and piano also help to express emotion. For example pain is communicated using the clarion and altissimo registers, and conversely the lower register of the piano resembles a sorrowful dirge-like quality. Gestures that include chromaticism and borrowed harmonies increase tension and contribute to an expression of anguish because they are unsettled and unpredictable. As supported by Meyer, gestures that include chromaticism are “capable of arousing affective aesthetic experience, not only because it may delay or alter the expected diatonic progressions which are the norms of tonal harmony, but also because it tends to create ambiguity and uncertainty as to harmonic direction.”²⁴ Major and minor keys also contribute to expression. The major mode renders a sense of optimism that is supported by the triplet fanfare rhythm and ascending figure, while the minor mode supports expression of a lament. Tempo is also employed to express emotions. For example the slower pondering tempo at the beginning expresses introspection, and the dirge like tempo following the two statements of the pitch set expresses lamenting and sorrow. In addition the *accelerando* and *rubato* tempo supports the expression of anguish and pain, while the strict tempo helps to support the optimistic stately fanfare. Juslin (1997) indicated that the communication of emotion is dependent on ‘basic expressive cues’ and in this movement the “slow tempo, legato articulation” and soft dynamic level help to communicate sadness.²⁵ In “Lamentation” voice-like qualities, register, mode,

23. Kivy, *Music Alone*, 9.

24. Meyer, 220.

25. Juslin, “Emotional Communication in Music Performance: A Functionalist Perspective and Some Data,” 412.

chromaticism and tempo collectively support the expression of the many gradations of pain, sorrow, optimism and introspection.

Movement II: “On Chestnut Hill”

“On Chestnut Hill” is a re-orchestration of the fourth movement from Maslanka’s song set *A Litany for Courage and the Seasons* for Chorus, Clarinet and Vibraphone on poems of Richard Beale. The song set is originally for SATB choir with clarinet and vibraphone accompaniment. The choral parts and vibraphone have been orchestrated for piano, while the clarinet retains much of its original notation with some additional soloistic elements. In discussing the significance of self-borrowing Maslanka responds:

I think of the entire body of composing as a single large dream and it’s all continuously alive it’s not as if we’ve got this piece, and then we’ve have this piece, and this one; and these are all old, and these are new and better, and so on. So they are living entities and they will come back in memory at certain points.²⁶

While “On Chestnut Hill” was originally composed for *A Litany for Courage and the Seasons*,²⁷ in *Eternal Garden* the song provides an essential emotional contrast to the other movements and supports the spiritual underpinning of the piece. “On Chestnut Hill” provides balance following the intense expression of “Lamentation” by transitioning to a place of solitary contemplation.

A Litany for Courage and the Seasons marked Maslanka’s first collaboration with Beale while they were faculty members at SUNY-Geneseo. Beale commented about his collaboration with Maslanka:

[Maslanka’s] sense of musical poetry made such an impression on me that I asked if he would be interested in composing a choral work using some of my poems. From a large

26. Maslanka, interview by author.

27. For an in depth examination of *A Litany for Courage and the Seasons*, refer to Leslie Blackwell’s dissertation.

manuscript he selected six that became *Litany for Courage and the Seasons*. It seemed to me that he caught the spirit of nature perfectly in these exquisite pieces, and the dilemma of the artist in the presence of the Creator.²⁸

In addition to *A Litany for Courage and the Seasons*, Maslanka completed the *Mass* and *Black Dog Songs* in collaboration with Beale. Maslanka's use of Beale's poetry in his music is quite extensive.²⁹ Beale's poem "On Chestnut Hill," is included in the program notes for *Eternal Garden* to guide interpretation (Example 5).

Example 5: "On Chestnut Hill" poem by Richard Beale

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

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The poem portrays a solitary walk and dialogue posing questions of faith and seeking answers to the unknown. The text expresses a struggle to believe in the existence of something that is not perceptible, and depicts similar questions that we may pose during times of hardship, struggle or when we need guidance, for example "why is this happening to me?" or "if God exists would he really want me to suffer?" Depending on your personal spiritual beliefs conclusions to these questions will differ. The poem includes symbolism and allusions to biblical stories but also to discovering a spiritual path. Solomon's seal is a representation not only of star shaped flowers but also to the stories of King Solomon and his struggle with faith

28. David Maslanka, "Mass revised 2005 (1996)," David Maslanka Music Online, <http://www.davidmaslanka.com>

29. Maslanka, interview by author.

and remaining true to God's commandments.³⁰ In the author's interview with Dr. Peggy Dees-Moseley she suggested that the text refers to darkness and light.³¹ More specifically as interpreted by the author, the allusion to darkness can be interpreted as uncertainty, the unconscious and the spiritual aspects of the psyche that aren't visible (in this case God). And light refers to knowing, or the conscious aspects of the psyche in addition to anything that is observable in the physical world. Maslanka said that "the poem is suggestive of the natural world and also a bigger thought of personal space in that world."³² This poem embodies Maslanka's attraction to Beale's poetry as further clarified in the author's correspondence with him:

I think I can say that Richard is a spiritual seeker, and so am I. His seeking is not about religious platitudes, but the actual nature of human experience, specifically the juncture between psychological and "spiritual" minds. The whole of his poetry seems to be aimed at untangling the knot of human psychological issues through an awareness of the bigger presence of the divine. He tries to observe closely what is actually happening both mentally and spiritually, and to find some reconciliation.³³

30. *Encyclopædia Britannica. Encyclopædia Britannica Online*. Encyclopædia Britannica Inc., 2012. Web. 15 Jan. 2012., s.v. "Star of David." <http://www.britannica.com/EBchecked/topic/152589/Star-of-David>; Rev. Neil S. Wilson and Rev. David R. Veerman, *Student's Guide to the Bible*, Wheaton, IL: Tyndale House Publishers, Inc., 1999: 61.

31. Dees-Moseley, interview.

32. Maslanka, interview with Dr. Peggy Dees- Moseley.

33. Maslanka, communication with author, February 19, 2011.

Table 2: Movement II

	Measures	Phrase Structure	Key
Section A	mm. 1-12	6 + 6	C major / A minor
	<i>On Chestnut Hill I lean against the wind. I walk among the grass and the Solomon's Seal And watch the yellow moon begin its rise.</i>		
Section B	mm. 13-25	6 + 7	B-flat major / G minor / C major
	<i>I lie where the deer have lain, and ask the skies Impossible questions: is this phantom real Who made both night and day?</i>		
Section C	mm. 26-37	6 + 6	A minor / F Lydian
	Repetitions of the text: <i>Is it wise to wish the night away?</i>		
Coda	mm. 38-50	7 + 6	C major / A minor
	Repetitions of the text: <i>away?</i>		

“On Chestnut Hill” is through-composed with three larger sections and a Coda.³⁴ The metrical organization of the melody as anticipated follows the metrical stress of the poem, which is almost exclusively iambic and constructed with a six measure phrase structure (Example 6).³⁵

Example 6: Metrical Stress “On Chestnut Hill”

*On Chest-nut Hill I lean a-gainst the wind.
 I walk a-mong the grass and the Sol-o-mon's Seal
 And watch the yel-low moon be-gin its rise.
 I lie where the deer have lain, and ask the skies
Im-pos-si-ble ques-tions: is this phan-tom real
 Who made both night and day?
Is it wise to wish the night away?*

34. As concurred by Blackwell’s analysis of “On Chestnut Hill” from *A Litany for Courage and the Seasons*. Blackwell, “An analytical study of David Maslanka's "A Litany for Courage and the Seasons," 125, 129, 150.

35. Meyer, 105.

Andante tempo inaugurates a journey. In the following phrase (“*And watch the yellow moon begin its rise*”) the physical world evolves into the otherworldly. The clarinet is orchestrated in the chalumeau register doubling the bass voice which creates a dark mysterious timbre. In addition the third is often omitted, which blurs tonality and supports the expression of the unknown.

In Section B (mm. 13-25) B-flat major (“*I lie where the deer have lain*”), immediately modulates to its relative minor (“*and ask the skies*”). The contrast between nature and what we know consciously (“*I lie where the deer have lain*”), and the remainder of the text referring to impossible questions is portrayed by shifting the following musical elements: major to minor, covert dynamics and mostly legato articulations to *forte* dynamic level and accents. The clarinet flourish at the conclusion of the phrase and the rhythmically intricate piano accompaniment also support textual elements (“*Impossible questions*”) (Example 8).

Example 8: Movement II “Impossible questions” measures 17-18

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The breath prior to the *subito piano* in the following phrase emphasizes hesitation in order to pose a question (“*is this phantom real*”). The piano returns to perfect fifth voicing further obscuring tonality (mm. 19-21) as the clarinet emerges from the whisper into another

passionate flourish. The increased rhythmic activity, omitted third, trill and tempo fluctuations support the otherworldly references in the text. The septuplet figure leads into a declamatory statement (“*who made both night and day*”) as indicated by the accents and *forte* dynamic (Example 9). The majestic statement vanishes with the ensuing accelerando, rubato tempo and return to C major prior to the climax. According to Cooke, tempo expresses “the state of mental, emotional, or physical *animation*.”³⁶ In this instance the elastic tempo is necessary to achieve the desired expression of the unknown and the spiritual questions posed by the text as well as creating tension leading into the climax.

Example 9: Movement II “elements supporting otherworldly textual reference” measures 20-26

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36. Cooke, 97.

The two measures prior to the climax are quite exhilarating. The tempo abruptly decelerates in the middle of the *accelerando* (mm. 21-23) to allow for contemplation of the question “*is this phantom real who made both night and day?*” The piano grace notes allude to the sound of church bells, which helps to support the spiritual nature of the question posed by the text. In addition to the flexible tempo, tension is also increased when the resolution of the tonic arrives prior to the emotional peak and increases the uncertainty of subsequent climactic attributes. According to Meyer when the listener is unable to make sense of the shape of a progression it “is capable of arousing powerful desires for, and expectations of, clarification.”³⁷ Because the resolution to the tonic occurred earlier than expected other compositional elements must be employed to clarify direction and increase anticipation into the climax including: a *crescendo*, *accelerando*, dramatic Lydian flourish and increased rhythmic intricacy in the piano accompaniment.

‘Arousal and attention’ is maintained in the climax (m. 26) because an element of uncertainty remains when the tempo is abruptly reduced.³⁸ The *forte* dynamic level and the declamatory accents, which emphasize the text also serve to maintain the arousal level (“*Is it wise to wish the night away?*”). In the climax a similar harmonic structure to the A section returns when C major transitions immediately to A minor. The clarinet motive is based on an F Lydian descending scale outlining an F minor triad (mm. 34-35). The Lydian mode with its raised fourth scale degree sounds mysterious and contributes to the night textual reference.

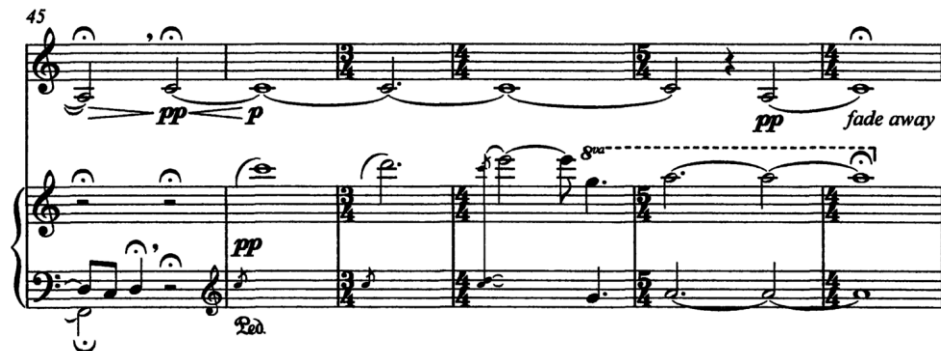
In the Coda the layering of the three ‘*away*’ motives alludes to having faith that God exists (mm. 36-45). The movement ends with the clarinet sustaining a *chalmereau* C while the piano presents a C major fragment ending with an octave A. The conclusion is quite beautiful as

37. Meyer, 160.

38. Huron, *Sweet Anticipation*, 9.

the piano ascending figure is paired with the clarinet's final 'away' motive. The indication for the clarinet to *fade away* illustrates text painting as the instrument fades into the distance (Example 10).

Example 10: Movement II "fade away" measures 45-50



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The poem "On Chestnut Hill" in the author's interpretation is about altering the perspective and the faith to believe in what is imperceptible. Similarly Blackwell says that "the meaning of the poetry questions the existence of God through contrasting images of what is tangible or intangible."³⁹ The last line remarks "*is it wise to wish the night away?*" which suggests that life requires some element of mystery as further explored in the author's correspondence with Maslanka:

It has been said that there are only three prayers: Please, Thanks, and Wow. Thanks and Wow are closely related. Once you experience wow, and have that experience on a regular basis you become deeply aware of the integration of all things, and the utter mystery of it all. You say you are trying to decide whether to take the mystery out of life or simply have faith. Since it is not possible to take the mystery out of life, trying to do such a thing would be to create a limiting box.⁴⁰

39. Leslie J. Blackwell, "An analytical study of David Maslanka's A Litany for Courage and the Seasons," (DMA diss., University of Kentucky, 2002), 125.

40. Maslanka, correspondence with author, December 16, 2012.

In his interview with Peggy Dees-Moseley, Maslanka further clarified his interpretation of the last line of the poem, “*is it wise to wish the night away?*”

It’s a question that suddenly cuts in a number of directions, all of which have potential answers and none of which is THE answer. But the joy of this music for me is that, it fits that theme perfectly, it just fits it in such a beautiful way. Music simply answers the question and I don’t have to put words in it; music is its own mystery.⁴¹

Although the movement reaches a resolution on the tonic, the music still retains the element of a question as the ‘*away*’ motives fade into the distance. “On Chestnut Hill” expresses the peacefulness that can only be found in nature. Nature is a place to be alone with your thoughts and perhaps to meditate or pray. According to Maslanka “the touch on nature is very important to me; not that I try to do that, but it always is in there. The relationship to the natural world is very strong; the natural world, the non-human natural world; and our sense of it.”⁴² Maslanka further described the interaction between the spiritual and the Divine:

The rise of scientific thinking as the dominant paradigm of our culture over the past 500 years, has left us with the idea that conscious thinking is all that matters, that it is possible to be objective, and to make truly objective, and therefore valid, observations about anything. This has made ideas about the unconscious, and the purely energetic qualities of spirit and soul altogether suspect. We see ourselves as quite separate from nature, and if there really is anything like the Divine (highly suspect!), then we are quite separate from that as well. The reality is that we are a manifestation of the living universe, and as such we *are* it, not separate from it.⁴³

“On Chestnut Hill” also contains the unpredictability of nature and forces beyond our control. Maslanka employs expressive elements to support these unpredictable textual elements such as: abrupt and unpredictable tempo changes, unstable tonal center, unpredictable harmonies and rhythms, and dramatic dynamic changes. In contrast the expression of peacefulness is aided by

41. Maslanka, interview by Peggy Dees-Moseley.

42. Maslanka, interview by author.





43. Maslanka, correspondence with author, January 8, 2012.

the angelic harp-like grace notes and embellishments in the upper tessitura of the piano and the frequent return to the minor mode throughout the movement.

The communication of emotion and affect is linked not only to vocal expressions as Kivy suggests, but also to aural properties (i.e. tempo and dynamic changes) such as those found in the climax in addition to mental associations (as suggested by Levinson and Konečni) between the poem, the music, and our own experiences.⁴⁴ The poem is not a literal depiction of walking through the grass and flowers instead it is an allusion to King Solomon and his personal struggle with faith. The author has a tendency to empathize with the setting and feelings of uncertainty aroused from the poem; however, without knowledge of the poem, affect is influenced more by the movement’s temporal qualities. Soothing sounds such as angelic grace notes, simple arc phrases and a softer dynamic scheme combine to express solace and tranquility. While the temporal elements that express isolation, sadness and the unknown include accented articulations and overt dynamics.

Movement III: “Elegy: August 6, 1945”

Table 3: Movement III

	Key	Measures	Meter	Ostinato Figure	Tempo
Section A	B ^b	mm. 1-43	$\frac{3}{2}, \frac{4}{4}$		96
Section B	D Phrygian	mm. 44-87	$\frac{3}{4}$		96
Section C	D major	mm. 88-129	alternating $\frac{3}{4}, \frac{4}{4}$ ($\frac{5}{4}$ and $\frac{3}{2}$)	 , off-beats	96
Section A ¹	B ^b	mm. 130-169	$\frac{4}{4}, \frac{3}{2}$	triplets 	72
Coda	E Phrygian	mm. 170-173			

44. Kivy, *Music Alone*, 9; Huron, *Sweet Anticipation*, 323; Levinson, “Music and Negative Emotion,” 222; Konečni, “Does Music Induce Emotion? A Theoretical and Methodological Analysis,” 122.

Abraham Lincoln and the events surrounding the Civil War have been an interest for Maslanka throughout his life.⁴⁵

I am very interested in how personal anger can be magnified and transformed into general warfare. It is humans who start wars, and so the impulse to war has to exist in individuals. My feeling for music is that it is one of those things that has the potential to help us transform our individual feelings of anger and violence into understanding and tolerance. This transformation, however it happens, is the work of our time, and I think that surprising things will come in the next few decades.⁴⁶

This movement is in remembrance of the catastrophic loss of life in Hiroshima, Japan following the release of the atomic bomb, which has profoundly impacted Maslanka and his music:

I have had a deep interest in what happened there for a very long time. I wrote piece two-plus years ago for the Japan Wind Ensemble Conductors Conference which turned out to be directly about the nuclear bombing event. It is called “Liberation” and is based on the “Libera Me” Gregorian Chant from the Requiem. I came to this entirely intuitively, and didn’t know why I was using this text until after the premiere. The fact is that the Japanese are the only people who have been subjected to atomic bombs. The result is a profound wound that has not yet healed, and this wound is shared by all humanity. My music is one tiny instrument for the healing of that wound. It is impossible to assert that a single piece of music will heal a global wound, but it certainly does change something in the people who come in contact with it. There is also a subtle energy shift in the world because of such acts, and I do believe that the cumulative effect of such things over a long time will indeed be a general paradigm shift.⁴⁷

The title “Elegy: August 6, 1945” evokes extremely painful images however without the title these images become “less defined” and according to Maslanka “you might not be able to say what this is. But it is just very insistently itself.”⁴⁸ The movement expresses healing and transcendence, which is communicated through the beautifully crafted simple gestures. Maslanka said “it always intrigues me to come out with music that looks like this, a page with

45. Maslanka, correspondence with author, April 2, 2012; Maslanka, *Composers on Composing for Band*, 220.

46. Maslanka, correspondence with author, April 2, 2012.

47. Ibid.

48. Maslanka, interview by author.

just [*whispers*] nothing,” as he referred his use of whole notes throughout the movement.⁴⁹ In an interview with John Patrick Brooks, Maslanka discussed the notion of simple gestures in his music:

I finally come down to an absolute clarity of line and gesture in music thinking so that even the simplest of things, seemingly simple things like a page full of whole notes . . . a whole note is not just a whole note. A whole note is a complex situation itself that speaks on a simple level of being four beats of extended time (if you are in 4/4 time) and at the same time it has an emotional depth about it . . . But this is where I have tried to go – to write simpler gestures that have an emotional push to them.⁵⁰

According to Maslanka “this is a very simple song and yet there is to – my sense a powerful sense of reconciliation of – laying to rest an awful lot of violence and trauma. So the lines are simple – they’re long.”⁵¹ In contrast with Krzysztof Penderecki’s *Threnody for the Victims of Hiroshima*, which he described as “a ferocious piece. It’s one of those that are versed into the awareness of everyone back in the 1960s. But it is a shriek, an unmitigated shriek in a piece of music. And this is a far distant echo of that. But in an absolute understatement, it makes a powerful point.”⁵²

In the author’s interpretation the varying ostinato that permeates “Elegy” is similar to the effect of rattles or drumming at a constant tempo used in Shamanic journeying.⁵³ The ostinato not only enables entry into a meditative state, but also facilitates travel from one experience to the next as well as mirrors movement found in the natural world. The clarinet motive is based on

49. Maslanka, interview by Dr. Peggy Dees-Moseley.

50. Brooks, 93.

51. Maslanka, interview by Dr. Peggy Dees-Moseley.

52. Maslanka, interview by author; Maslanka, *Eternal Garden* program notes.

53. Harner, 50.

the first five notes of a B-flat major scale over a I – V – IV – I progression and B-flat pedal (Example 11). Maslanka described the use of pedal in the first section:

In this piece the left hand of the piano maintains the B-flat straight-on through whatever the harmonic changes are, and it turns into a long tolling bell, and a very flat-line. It's a very, very quiet tone and then it's paralleled by the return of a bell again, and the bass, and that comes down again. These rhythmic elements in the music, which are really long spacing rhythmic elements are what set the primary character of the music.⁵⁴

Example 11: Movement III “meditative ostinato” measures 1-5

III. Elegy: August 6, 1945

♩ = ca. 96

The musical score consists of two staves. The upper staff is the right hand, and the lower staff is the left hand. The right hand begins with a whole note B-flat, followed by a half note G, and then a quarter note F. The left hand plays a constant B-flat pedal. The score includes dynamic markings of *pp* and *pp*, and a 'Ped.' marking in the bass staff.

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The ostinato in the first section, soft dynamic level, minimal expressive markings, regularity of harmonic progression and melodic rhythm, nine measure phrases and gentle flowing shapes contribute to the placid, calming meditative state (mm. 1-20). This temperament is maintained until the melodic rhythm no longer corresponds with strong beats (m. 12) and the clarinetist often anticipates harmonic changes, which increases tension. Because the movement remains in the throat and chalumeau registers and lingers on pitches that are often sharp especially when played softly, the clarinetist may consider hovering over open tone holes or adding fingers of either hand to lower the pitch.

54. Maslanka, interview by Dr. Peggy Dees-Moseley.

In the second half of the section, the B-flat pedal continues and other elements are enhanced to support expression including: more expression markings, a richer harmonic vocabulary and voicing, and the pitch set is expanded to include the submediant (mm. 20-43). The phrase begins with identical piano voicing and then the bass voice of the piano is doubled in order to support the ascending melodic line and the impact of unexpected C major triad prior to the section's climax (m. 29). The octave doubling disappears in the next phrase. The *urlinie* of the melody, starting on the dominant outlines a descending B-flat scale (m. 31). Suspensions and the resulting color chords not only dissipate the harmonic foundation, but also delay the progression to the tonic (m. 31, 33, 35, 37 and 39). The resolution to the tonic is brief as the harmony transitions immediately to another dissonant color chord (A¹¹ no 3rd) over the continuing B-flat pedal. The suspension of the D in measures 40-43 anticipates the tonality of the B section (Example 12). The suspension serves to increase tension and dissonance and facilitates the transition to a darker emotion. The A section in the author's interpretation embodies imagery of the ebb and flow of ocean waves. At the onset the ocean is quite calm as designated by the minimal expressive markings and regular melodic and harmonic progressions; however, as the section progresses the aural imagery of an approaching storm is made evident through the increased dissonance, color chords, suspensions and irregular melodic rhythm. In the author's correspondence with Maslanka he shared that water and the ocean are important in his meditative life:

I also have a deep involvement with ocean imagery. In meditation work water is a powerful creative force and the ocean is the most powerful water force. Water is transformative. I have strong meditation images of torrentially flowing mountain streams, broadly flowing rivers, and deep movement in the ocean to places that feel Divine.⁵⁵

55. Maslanka, correspondence with author, April 2, 2012.

Example 12: Movement III “Section B expressive shift” measures 40-46

The musical score for measures 40-46 is presented in three systems. The top system is a treble clef staff with a fermata over measure 43. The middle system is a piano part with a *pp* dynamic marking. The bottom system is a clarinet part with a half-step sigh. The tempo is marked 'in tempo' with a quarter note equal to ca. 96. The score is in 2/4 time and features a Phrygian mode.

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The expressive change in the B section to the expression of dark and ominous is unanticipated because of the dramatic shift to the piano’s contra register, striking harmonic change and the shift of rhythmic devices to the *pianissimo* perfect fifth arpeggiated ostinato. In order to increase the effectiveness of this dramatic expressive transition, the pianist should allow most of the sound to dissipate during the fermata in m. 43. The B section should also be performed close to the notated tempo marking to achieve the desired expression. The utilization of the low tessitura in the piano and chalumeau register in the clarinet, along with the haunting quality of the Phrygian mode evokes the expression of solemnity and darkness. According to Cooke, the Phrygian mode is commonly used by composers to express ‘anguish’ or ‘weeping’ because of its “intensely expressive quality.”⁵⁶ The phrase structure consists of sixteen measure phrases with eight measure sub-phrases. The mesmerizing nature of the ostinato remains constant except for the reappearance of the contra D at the beginning of each phrase. The clarinet emerges a minor second above the ostinato with its first appearance of the half-step sigh however the dissonance is understated because the clarinet enters at *pianissimo*. The sigh is

56. Cooke, 78.

repeated in measure 59 followed by an ascending D Phrygian motive into the climax of the section. As the phrase descends a *mezzo-piano* on the borrowed A-flat from the Locrian mode increases the brooding mood (m. 71). The descending Phrygian scale continues into the next phrase and is interrupted twice, after the borrowed major third from D major (mm. 77-78), and prior to the tonic (mm. 82-83). These delays of resolution are affective as the listener expects rhythmic regularity and half-step resolution as prescribed by the *Law of Continuation*.⁵⁷ The third has been artfully evaded for most of the section and finally appears in both major (m. 73) and minor (m. 78) at the conclusion of the phrase.

The perfect fifth ostinato evolves into the interchanging fifths alternating between triple and duple meter and long symmetrical phrases (15+12+15) in the C section (mm. 88-129). Peace and optimism are rendered through the arrival of D major, the change of motor devices, the repetitive upper tessitura right-hand figure and ascending half-step motive, which together provide a striking contrast to the previous section. The ostinato precipitates aural images of a gentle rain shower and splashing water droplets (Example 13). There is something inherently peaceful about the sound of a rain, which assists in washing away the sorrow and darkness of the B section. The return to a major key and the light syncopated upper octave right-hand ostinato promotes tranquility and a childlike innocence. Huron suggested that small sounds such as ‘music boxes,’ ‘squeeze toys’ and so forth evoke pleasure because they are cute (auditory cuteness) and arouse “a distinctive psychological state that includes *nurturing* and *protective* behaviors.”⁵⁸ In this instance higher-pitched sounds foster the release of tension and sorrow.

57. Meyer, 32, 125.

58. David Huron, “The Plural Pleasures of Music,” *Proceedings of the 2004 Music and Music Science Conference*, eds. Johan Sundberg and William Brunson (Stockholm: Kungliga Musikhögskolan and KTH, 2005), 6.

Example 13: Movement III “rain ostinato” measures 88-90



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The harmony remains on the tonic for the first phrase and then embraces the sub-dominant (m. 97) and dominant (m. 111) in the next phrase. The metric and melodic predictability of the ostinato is altered to include a soprano repeated figure (m. 102, 104, 109-110) similar to the effect of the first movement’s bell motive. As previously mentioned, Cooke proposed that time “expresses the speed and rhythm of feelings and events.”⁵⁹ The pause in melodic and rhythmic animation as illustrated in Example 14 enable this sense of contemplation.

Example 14: Movement III “sense of contemplation” measures 103-104



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59. Cooke, 97.

The D major melody in the clarinet is based on simple ascending and descending motives similar to other motives in the movement and remains in the chalumeau register. The dramatic *ritardando* and subsequent *in tempo* (mm. 121-123) is quite beautiful as it sets up the ascending culmination of the ostinato. The tempo relaxes and the ostinato rests on the dominant (Example 15). The expression transitions from hardship and loss as exemplified by the resolute ostinato of the B section to a place of healing and reflection.

Example 15: Movement III “ascending ostinato” measures 126-129

The musical score for Example 15 consists of three measures. The first measure is marked "slowing..." and the second "a lot...". The third measure is marked with a fermata and a tempo change symbol. The melody is an ascending ostinato. Below the main staff, there is a piano part with a continuous pedal effect indicated by a long line and the text "(Ped. continues)".

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Tranquility is preserved in the recapitulation of the A section (mm. 130-169) by means of a continuous pedal, metric modulation and evasion of many tension creating devices. Similar to the initial A section however melodic resolutions remain to a certain degree unpredictable (mm. 137, 141, 144-146). The emergence of the triplet ostinato and rising figure in the clarinet expresses an optimistic awakening rather than simply returning to the calming ebb and flow of the ocean waves and arc-shaped phrases from the A section (Example 16).

Example 16: Movement III “optimistic awakening” measures 130-133

130 = ♩ (♩ = ca. 72) →

13

(pp)

(ppp)

(Coda)

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In the second half of the section the quarter note voicing returns (m. 150). In contrast with the A section this phrase includes more direction with a gradual crescendo to the *mezzo-piano* in measure 159, and creates a longer arc shape rather than a series of smaller shapes. The melody is altered to include a descending sequence (mm. 162-167) to facilitate this larger arc-shape (Example 17). As the section concludes the clarinet returns to the dark timbre of the lower chalumeau register. Motives become less directional and return to smaller arc shapes. In contrast to the A section the E suspension in the piano is brief, however based on schemas developed in the first section the listener expects something new following this section.⁶⁰ As the clarinet decrescendos the piano concludes the movement with new transitioning material. The pedal is sustained throughout the coda (mm. 170-173) making tones indistinct, which is emphasized by the slower tempo (Example 17). E Phrygian facilitates the transition from B-flat to A minor in the last movement. The transition material is quite beautiful and peaceful and allows for an expressive contrast concluding with an open fifth bell motive. The movement ends nearly in the space where it began with a recapitulation of the first section; however, there is a

60. Huron, *Sweet Anticipation*, 228.

sense of transformation in the triplet ostinato, larger arc-like shape of the clarinet melody and concluding piano material.

Example 17: Movement III “descending sequence and introspective transition” measures 159-173

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“Elegy” expresses darkness, peace, hope and optimism following a horrific event. Peacefulness is rendered in the A section and recapitulation through the calming nature of the small arc phrases, minimal tension, soft dynamics and simplicity of rhythmic, melodic and harmonic elements. Darkness is expressed with the harmonically stagnant ostinato paired with the clarinet’s chalumeau register and Phrygian mode in the B section. When the harmony shifts unexpectedly to Phrygian and the low register the author repeatedly experiences a gasp and visceral response during this transition, which is closely tied to Huron’s description of *awe*.⁶¹ The awe response in this instance is perhaps caused by a reaction to the unexpected low register and abrupt change from close, dissonant voicing to a more spacious, consonant voicing. The

61. Huron, *Sweet Anticipation*, 281.

affective response is also influenced by temporal properties including the use of chalumeau register, the dissonance between the clarinet and piano, and the static rhythmic and harmonic ostinato. The B section that closely identifies with darkness and the storm is relatively brief. This allows the music to evolve from pain and sorrow into a place of peace; peace within ourselves, peace within society and maintain a balance with nature. In order to transition from the expression of anguish and pain Maslanka modifies several elements, Phrygian mode to the major mode; static rhythmic ostinato to alternating meter signatures and a sense of forward momentum; along with the transition away from static harmony. In addition the change in register of the piano helps to portray a transition from darkness into light, optimism and childlike innocence. Hope and the release of darkness are portrayed in the transition to the recapitulation with the ascending piano line, extended tonic chord and slower tempo. During the recapitulation elements from the beginning return expressing optimism and peace. The added triplet ostinato figure helps to portray a sense of enlightenment or transcendence.

The author's fundamental imagery for this movement is based on the imagery of a storm. At the beginning the ocean waves are quiet, introspective and peaceful. Then dark clouds of a looming storm immediately alter the expression from peace into despair. The darkness of the storm is followed by a gentle rain shower and the sun coming out, which portrays a sense of optimism and a return to tranquility. This imagery describes aspects of expression that are unrelated to the title; instead it is a result of the association of the aural properties to the ocean and rain. In the author's opinion this movement embraces Maslanka's philosophy that music has the ability to be transformative. While the movement expresses pain and anguish it does not dwell in this temperament for long and instead illustrates a peaceful path beyond conflict.⁶²

62. Maslanka, *Eternal Garden: Four Songs for Clarinet and Piano*, program note.

Maslanka believes that “all the external conflicts in the world are a projection of personal conflict” and from this realization he found that through music and meditation he was able to find equilibrium between chaos and peace.⁶³ In the author’s opinion, this equilibrium is achieved in “Elegy” through the shaping of simple harmonic progressions, melodic and rhythmic motives, which contribute to a feeling of serenity and meditation. The sound fabric created through combining the ostinato, continuous pedal and timbre of the clarinet also fosters a feeling of peacefulness.

Movement IV: “Eternal Garden”

The last movement of “Eternal Garden” touches a place that is deeper than personal psychology. For me the whole of “Eternal Garden” is a movement by steps to a deeper and deeper place. If it is performed well a very powerful quiet develops. This is not a place of darkness for me, but rather one of contact with a deeper stream of life.⁶⁴

Table 4: Movement IV

Section	Measures		Key	Meter	Tempo
Section A	mm. 1-16	“Ah Holy Jesus”	A harmonic minor	4/4	100
Section B	mm. 17-50	eighth note ostinato	D natural minor	4/4	100
<i>Song Transition</i>	mm. 51-60	eighth note	D melodic minor	4/4	92
Section C	mm. 61-76	Chorale	D melodic minor	4/4, 5/4	92
Section D	mm. 77-97	eighth note	B Dorian / B major	4/4, 3/2	58
<i>Song Transition</i>	mm. 98-118	quarter note	A ^b m /A harmonic	4/4	58
Section E	mm. 119-134	Chorale	C major	4/4	72
Section F	mm. 135-166	Improvisatory	A minor	4/4	60
<i>Song Transition</i>	mm. 167-219	Sixteenth ostinato	A minor	5/8	66
Section A ¹	mm. 220-240	“Ah Holy Jesus”	A minor	4/4	60

63. Alston, 173.

64. Maslanka, correspondence with author, January 8, 2012.

“Eternal Garden” is the longest of the four movements. According to Maslanka, “this is probably, I would think the hardest piece of the set – simply because it is the longest and it is entirely interior and meditative. And it will require coming to terms with its parts.”⁶⁵ Its formal design is a large scale rounded form with two middle chorale sections anticipating the return of “Ah Holy Jesus.” Each chorale section is preceded by a transitory song section that assists in establishing the emotional landscape of each chorale. The movement remains mostly in the minor mode, which lends to its sorrowful, introspective quality. “Eternal Garden” evolves out of the sense of introspection established at the conclusion of “Elegy” to a darker, stormier unconscious.

The dominant to tonic relationship between the last chord of “Elegy” and the octave bell motive that begins “Eternal Garden” establishes A minor. The bell motive’s sub-contra register transforms the introspective, peaceful state into a more melancholy expression. Following the bell motive interplay between alternating *piano* and *forte* accents of “Ah Holy Jesus” sharply arouses and awakens (Example 18). An affective response occurs in reaction to the change from the expanded aural scenery to a more vertical space, which awakens the listener from the previous meditative state. The pinging created by the accents express anger, forcefulness and the constant pedal beneath the chorale creates a haunting timbre.

65. Maslanka, interview by Dr. Peggy Dees-Moseley.

Example 18: Movement IV “Ah Holy Jesus” measures 1-11

IV. Eternal Garden

♩ = ca. 100

6 *Red sempre*
pp no cresc.

(Red)

* Melody from J.S. Bach, *Herzliebster Jesu*. In *371 Four-Part Chorales*.

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One of the most common features of Maslanka’s compositions is the use of chorales and hymns. He believes “such melodies bear the weight of all human experience, and open a path for the deepest of all connections.”⁶⁶ Most of his compositions include a chorale or hymn, sometimes a quote of an existing hymn or chorale; however, he often composes original hymn melodies as illustrated in this movement.⁶⁷ In this movement Maslanka uses the only melody of “Ah Holy Jesus.” J.S. Bach’s orchestration of the chorale from his *371 Four Part Chorales* is shown in Example 19.

66. Antonopolus, “96.

67. Bolstad, 20.

Example 19: No. 59. “Herzliebster Jesu” (“Ah Holy Jesus”) J.S. Bach 371 *Four Part Chorales*

Herzliebster Jesu, was hast du.

J.S. BACH

The image displays three systems of musical notation for a four-part chorale. Each system consists of a treble clef staff and a bass clef staff. The first system covers measures 1 through 5, the second system covers measures 6 through 8, and the third system covers measures 9 through 11. The music is written in G minor (one flat) and C major (no sharps or flats). The first system begins with a treble clef staff containing a G4 quarter note, followed by a series of chords and moving lines. The bass clef staff provides a harmonic foundation with a G3 quarter note and subsequent chords. The second system continues the melodic and harmonic development. The third system concludes the piece with a final cadence in G minor, marked with a double bar line and repeat dots.

“Ah Holy Jesus” was originally composed by Johannes Crüger with text by Johann Heermann based on *Isaiah 53:4* and is used for Lent and Holy Week.⁶⁸ The text of the hymn discusses the crucifixion and sacrifice, God’s mercy, the resurrection and encourages us to accept Jesus as our savior.

The clarinet enters after the first phrase sustaining an *A pianissimo* pedal followed by an *A* minor scale fragment with no crescendo until measure 13. The clarinet glissandi (m. 13), passionate dynamic contrasts, minor mode and dissonance created between the voices express a brooding lament. Prior to the final cadence of “Ah Holy Jesus” the clarinet is given a brief cadenza transitioning from natural minor to harmonic minor which prolongs the resolution of the chorale (Example 20). The cadenza preserves the painful emotion presented by the chorale, but the clarinet is abandoned in solitude for contemplation. Maslanka returns at several junctures

68. “Ah Holy Jesus, How Hast Thou Offended,” Center for Church Music, <http://www.songsandhymns.org/hymns/detail/ah-holy-jesus-how-hast-thou-offended>.

throughout the piece to a similar sense of introspection, first in “On Chestnut Hill” and in the meditative qualities of “Elegy.”

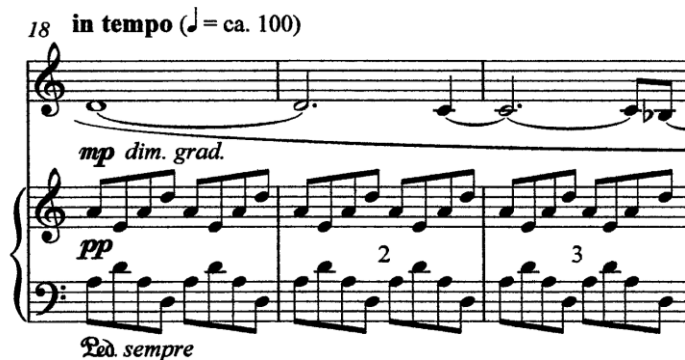
Example 20: Movement IV “clarinet cadenza in solitude” measure 17



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The ostinato that follows is based on two perfect fourths, A and D and A and E. The D and E clash together and create a major second dissonance on the second and sixth eighth subdivision of the measure, which juxtaposes the perception of the metrical pulses. Crisis and conflict is deeply imbedded in the emotional expression of previous movements, and continues in this movement as illustrated by these clashing tonalities in the piano (Example 21).

Example 21: Movement IV “clashing tonalities” measures 18-20



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The clarinet melody is based on D minor motives and similar to the A section of the third movement often unexpectedly changes pitches in the middle of an ostinato figure increasing tension. The dynamics follow the contour of the clarinet melody in contrast to the piano ostinato, which remains at *pianissimo* until measure 28. The minor key, increased dissonance, the clarinet in its lower tessitura and glissandi contribute to the expression of anguish. The blending of timbres creates a sense of darkness and contributes to the haunting quality of the section (Example 22).

Example 22: Movement IV “clarinet glissandi” measures 28-30

The musical score for Example 22, measures 28-30, is presented in three staves. The top staff is for the clarinet, showing a melodic line with glissandi. The middle staff is for the piano right hand, and the bottom staff is for the piano left hand, both playing an ostinato. Dynamics include "very grad. cresc." and "(Ped.)". Measure numbers 12 and 13 are indicated in the piano part.

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The dissonance is increased following the harmonic change in measure 33 when the first pitch of the bass clef ostinato is raised a half step to B-flat. The clashing dissonance and conflict dissipates along with the decrescendo, return to D minor, minimal non-chord tones in the clarinet and dramatic ritardando at the conclusion of the section.

The tempo of the transitional song section is slightly slower and more rubato in nature (mm. 51-60). It begins on the dominant leading to the feeling of perhaps a modulation to D major, however D minor is quickly re-affirmed (mm. 55-56). The unrelenting nature and dissonance of the B section releases in the transition. There is a sense of expressive evolution

from darkness into light and conflict to resolution. The eighth note underpinning continues but the shape and character transitions into a soothing rocking figure. The *hesitations* and *in tempo* indications along with the re-occurring pinging of the E assist with the transition to another dream space. The clarinet remains on the leading tone sustaining a sense of conflict that does not resolve to the tonic until a weak beat in the following chorale (Example 23). Throughout the first section there is a sense of unyielding discord, which persists into the peaceful transition.

The chorale section (Section C) begins with an unprepared *mezzo forte* that awakens the listener (mm. 61-76). The unexpected dynamic change and shift to the lower registers in both the clarinet and piano may promote a visceral response that the author experiences as a result of this register change. According to Huron an element that “violates some existing schema (schematic surprise)” may promote a response.⁶⁹ The clarinet emerges as part of the piano timbre doubling the melody an octave lower and the pedal returns.

In the chorale there is no optimism or light as alluded to in the transition; only despair and pain (Example 23). In the author’s interpretation these elements seem to be an expression of darkness and inner conflict, as well as a contributing to the opposition between the expression of darkness and light throughout the movement. In contrast Maslanka described these elements as ‘pensive’ or ‘thoughtful’ as he discussed in the following excerpt:

It seems to me the movement from some elements of darkness, the transformation of those into something, which is pensive at best, or if you want to use that word, thoughtful, I don’t think of it as dark anymore. It just takes you to a different place.⁷⁰

69. Huron, *Sweet Anticipation*, 269.

70. Maslanka, interview by author.

Example 23: Movement IV “Chorale” measures 58-69

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The section concludes with a continuous D minor arpeggio ending in the lowest octave of the piano. The effect thrusts the expression into a downward spiral of depression, hopelessness and pain. The arpeggio concludes with the indication to *let most of the cloud of sound dissipate before going on*. On a larger grand piano the sound takes a long time to fade, however enough time must be allowed for the shadow of darkness to disappear before beginning the next section.

After the C section’s dramatic conclusion something new is expected based on the formal organization of the movement, thus the listener has begun to “expect the unexpected.”⁷¹ In Section D the tempo is dramatically reduced, which allows a new temperament of peace and tranquility to emerge. The slower tempo (♩ = 58 no faster) and the long melodic line pose some challenges for the clarinetist and the temptation is to perform the section faster; however, in

71. Huron, *Sweet Anticipation*, 333.

order to achieve the expressive effect that Maslanka intended it should be performed at the notated tempo. Maslanka has provided several breath marks in the score; but the clarinetist should also consider taking a breath prior to the sixteenths in measure 85 if needed. This section was described by Maslanka as “a very beautiful song – extremely simple, but it just breaks my heart . . . This song which has no other parallels in the piece there’s nothing else like it, it is just something that happens and it fits perfectly here.”⁷² While the music retains an element of sadness, tranquility is fostered with the return of broken chords, soft dynamic level and a shift of register; the piano remains above C¹ and the clarinet remains in the clarion register. The melody that follows exemplifies Maslanka’s gift for composing the most exquisite melodies (Example 24). The melody has been elegantly crafted to include exquisite suspensions, phrase extension and half step resolutions. The first appearance of the motive sets up the expectation that the motive will remain the same on the repeat, but this expectation is unfulfilled.⁷³ The B suspension and motivic expansion followed by another suspension on the A serves to increase tension and delay of the F-sharp resolution in measure 87. This same technique of increasing tension and delaying the release occurs in mm. 89-91 when the E is suspended over a C-sharp minor arpeggio. In both instances the resolution results in a descending half step followed by a whole step; B Dorian in the first occurrence and B major in the second. The listener expects the ascending C-sharp minor arpeggio that concludes the section to resolve on the tonic instead it is tentatively suspended on the third. The song is peaceful and ascends into light during the B major transition; however as evident in the unresolved third, the expression fails to reach absolutism at the conclusion of the section. In the author’s interpretation this is one of the most powerful moments in the piece because it illustrates a true transformation of conflict to peace,

72. Maslanka, interview by Dr. Peggy Dees-Moseley.

73. Meyer, 125.

yet even a peaceful resolution does not mean that future conflicts will be avoided as illustrated by the conclusion of the section. In the dream space the author experienced imagery of a sorrowful song bird soaring into heaven and with repeated listening and during performance experienced chills. As revealed by Panksepp (1995) “a background mood of bittersweet, melancholy, and sadness may . . . be important for the responses [chills] to occur with any consistency,” in addition mental imagery or association may also influence the chill response as discussed by Juslin and Konečni.⁷⁴ The affective response the author experiences therefore is most likely a combination between mental associations and empathy in response to the mournful quality of the suspensions and soaring melody.

Example 24: Movement IV “sorrowful song bird” measures 84-91

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74. Jaak Panksepp, “The Emotional Sources of “Chills” Induced by Music,” 195; Juslin, “How Does Music Evoke Emotions?: Exploring the Underlying Mechanisms,” 622-623; Konečni, “Does Music Induce Emotion? A Theoretical and Methodological Analysis,” 122.

In the transition section that follows the C-sharp minor triad resolves to A-flat minor (iv-i) and the quarter note underpinning returns similar to the A section of “Elegy.” In contrast the similar accompaniment appears at a slower tempo, without a pedal, and in a minor key. A feeling of subjective intensity builds during the gradual crescendo and the repeated sequence of the clarinet motive. The second appearance of the motive continues ascending into a dramatic crescendo, gradual accelerando and rhapsodic A harmonic minor flourish. The section transitions from A-flat minor to A minor, and then remains on a D minor triad elongating the ii-vii⁰7-I progression. The elongation of the D minor triad followed by an accelerando, increased activity in the clarinet, and the *hold back* indication delays the diminished seventh resolution.

These techniques are employed to tantalize expectations making the climax and dramatic entrance of the chorale more effective because the listener is able to predict the resolution (Example 25). The penetrating crescendo to *fortississimo* promotes an initial defensive fear reaction (chills) as suggested by Huron, however he proposed that the ‘feelings’ that transpire as a result of expectation “are simply consequences of the physiological changes that accompany preparation for an anticipated outcome.”⁷⁵ In addition Panksepp found chills precipitated during “crescendos, where emotional intensity obviously peaks.”⁷⁶

75. Huron, *Sweet Anticipation*, 281, 283, 11.

76. Panksepp, 193.

Example 25: Movement IV “climactic anticipation” measures 116-118

The musical score for Example 25, Movement IV, measures 116-118, is presented in a grand staff. The top staff is in treble clef, showing a melodic line with five measures of sixteenth-note runs, each marked with a '5' (fingerings). The bottom staff is in grand staff (treble and bass clefs), showing a piano accompaniment. The piano part includes a 'loco' section in the bass line and a '6' marking. Dynamics include 'ff' and 'hold back'. The tempo is marked as '♩ = ca. 72'.

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In contrast to the previous chorales this chorale is in a major key and when paired with the *fortississimo* accented figures leads to the expression of exultation and optimism (Example 26).

In addition it is no coincidence that the climax of the piece is in C major. According to Maslanka, “C is important. I don’t know what to say about that, except that it is a fundamental attraction point to me.”⁷⁷ The chorale reveals a sense of community and an affirmation that individuals are not alone in the quest for peace and harmony. The climax is also a quotation from Maslanka’s *Mass*.

This happens to be a quotation from my *Mass*, from the “Gloria” of my *Mass*. And it’s a passage, which I used in my 8th Symphony. So the same music showed up again and wanted to be here as the climax of the whole thing. And this, after you have done all of that, this is your focus point of everything, in the piece.⁷⁸

In commentary between Maslanka and Beale about the “Gloria” of the *Mass*, “the Gloria is a hymn of Transcendence. To imagine this in images is finally impossible, but hearing the extravagant truth of the senses in musical form goes a long way to transport us to a place where

77. Alston, 146.

78. Maslanka, interview by Dr. Peggy Dees-Moseley.

the unimaginable can be implied.”⁷⁹ Thus the entire piece builds toward this place of transformation and transcendence. The author sometimes experiences tears during this climactic moment which is attributed to the release of conflict and the optimistic expression in the chorale. “Eternal Garden” supports this evolution of expression from the more interior central expression of a lament that appears throughout the piece in different guises to a communal expression of change and optimism. Thus the author suggests that the meaning of *Eternal Garden* is to express the evolution from conflict to resolution, which is supported by the program notes and in the author’s correspondence with the composer. The exultant chorale recedes into the abyss of A minor as the clarinet descends, disappearing into the color of the piano. The resolution at the chorale’s conclusion is expected to resolve to the tonic; however it remains unresolved anticipating a later resolution.

Example 26: Movement IV “Gloria quotation from *Mass*” measures 119-126

22

119 **in tempo**

The musical score consists of two staves: a piano part and a clarinet part. The piano part is written in treble clef and features a rhythmic pattern of eighth notes with a 'Ped.' (pedal) marking. The clarinet part is written in treble clef and features a melodic line with various ornaments and dynamics. The score is marked 'in tempo' and 'ff' (fortissimo). A dashed line indicates a 'simile' section starting at measure 121.

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After the triumphant climactic chorale the F section allows for personal contemplation. It begins with a piano A minor motive that has been crafted without a leading tone and is accompanied by a bell motive similar in character to the first movement. With the rhythmic

79. David Maslanka, Program notes to *Mass*, Gregg L. Hanson, dir., The University of Arizona Symphonic Choir, Albany Records TROY 221-22, 1996.

intricacy and chosen register (c^3) the gesture expresses a child-like innocence (Example 27). The pianist is instructed to be *very patient with fermatas* in order to allow the pitches to ring together and dissipate slightly before each bell motive and subsequent gesture.

Example 27: Movement IV “child-like innocence and bell motive” measures 135-136

135 $\text{♩} = \text{ca. } 60$

pp *be very patient with fermatas*

(Cnd.)

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The resolution of the chorale is delayed until the *sub tone* clarinet entrance in measure 139. A sense of melancholy returns as the clarinet outlines a descending B diminished seventh triad. The moment of silence that follows allows for contemplation. And the next clarinet entrance is accompanied by an arpeggiated triad bell motive rather than a perfect fifth, which illustrates the evolution of motivic elements (m. 143). The phrase concludes with a unison figure (mm. 145-146). In the following phrase the A minor motive returns and is embellished with a Baroque inspired interlude. The natural minor triadic sequence is extended using a descending stepwise motion and a borrowed leading tone from melodic minor (Example 28). The borrowed harmony, rising half steps in the tenor, and A pedal lead to the expected dominant harmony and half cadence at the conclusion of the phrase (mm. 150-152). The gestures in this section have embodied a sense of quiet introspection similar to the beginning of “Lamentation” and “On Chestnut Hill;” however, as the section progresses the gestures become more rhapsodic.

Example 28: Movement IV “Baroque interlude” measures 149-152

149

(p)

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For the remainder of the section Maslanka has indicated a free tempo giving the section more of an improvisatory quality. The clarinet pitch set includes the first three notes of A minor and resolves with an ascending half step progression at the conclusion of each motive (E-F-F[#]). The piano begins with a simple sextuplet arpeggio. Each occurrence of the motive is varied in both rhythm and intricacy. Similar to the clarinet, the piano arpeggios are also altered by a half step allowing for a progression without altering the starting pitch (i-VI⁷-vi⁰⁷-ii⁰¹³). This improvisatory section transitions into another phrase with similar melodic, harmonic and rhythmic gestures. The motives are rhythmically diminished by half, sixteenth become thirty-seconds and sixteenth sextuplets become thirty-second sextuplets. The increased rhythmic activity along with the *suddenly more vigorous* indication awakens the listener from the quiet, introspective dream space. Musical elements that help to transform expression include an increase of dynamic intensity, accelerating tempo, and increased rhythmic activity, which intensifies anticipation into the transition section that follows.

Instead of a huge arrival following the passionate B half-diminished seventh flourish in the piano the listener is surprised by the *subito pianissimo* in the transition section. The listener expects the rhapsodic elements to continue and eventually lead to a resolution; however, the

sudden transition from *forte* to *pianissimo* and from rubato to a strict steady tempo is surprising and affective. According to Meyer “surprise is most intense where no special expectation is active, where, because there has been no inhibition of a tendency, continuity is expected” furthermore the listener will try to “clarify the meaning of the unexpected” event and the outcome will determine the response.⁸⁰ The pianist is instructed to play the ostinato at a steady tempo without inflection and this effect paired with the complex five-eight meter results in a return to a meditative shamanic state (mm. 167-219). The return of the ostinato facilitates not only a return to a meditative state but also according to Maslanka “a very powerful quiet develops.”⁸¹ Similar to the third movement the clarinet emerges as part of the piano timbre with a sustained melody based on an A diminished scale accentuating half step tension and release. The expression returns to the dissonant, melancholy expression that has reappeared several times during the piece (Example 29). The downward perpetual motion of the constant sixteenths into the abyss of the contra register in the piano awakens the listener from the quiet meditation.

Example 29: Movement IV “return of meditative ostinato” measures 167-169

very steady – no inflection

fade...

Ped.

2 3

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80. Meyer, 29.

81. Maslanka, correspondence with author, January 8, 2012.

The improvisatory section and transitional section assist in the evolution from the climax to the return of “Ah Holy Jesus.” The first and second phrase of the chorale are stated in the piano and then repeated with slight variations in the clarinet. In contrast to its declamatory first appearance “Ah Holy Jesus” returns in a slower tempo and *pianissimo* maintaining the feeling of quiet introspection from the transition. This is a powerful and poignant moment because the clarinet is given chorale fragments for the first time (Example 30). The clarinet returns to an inner voice and reinforcement of the pedal, as the piano completes the chorale. The piece concludes with a beautiful chorale fragment and resolution.

Example 30: Movement IV “clarinet ‘Ah Holy Jesus’ chorale fragment” measures 218-227

The musical score for Example 30 consists of two systems of music. The first system, starting at measure 218, shows a piano accompaniment in the left hand with a steady eighth-note pattern and a clarinet line in the right hand. The tempo is marked 'slowing . . . a lot' and the tempo is 'ca. 60'. The piano part includes a pedal point and a clarinet part includes a chorale fragment. The second system, starting at measure 222, continues the piano accompaniment and clarinet line. The piano part includes a pedal point and a clarinet part includes a chorale fragment.

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Maslanka suggested that “Eternal Garden,” “is the most complex in terms of its construction and probably the most demanding in terms of how you actually are able to continue the line from start to finish.”⁸² It is also very demanding in terms of its expressive structure. The

82. Maslanka, interview by Dr. Peggy Dees-Moseley.

clarinetist that performs this piece and this movement in particular must have complete command of the many expressive characters of their instrument because this piece demands it. Maslanka creates beautiful shapes and long lines that demand incredible breath control and stamina. In addition the clarinetist must be able to control the extremes of dynamics required; *pianississimo* and *fortississimo*. Dees said she “tried to keep the tempos/dynamics exactly as David marked them in the music. He is very specific and intentional in his markings.”⁸³

The movement remains mostly in the minor mode with expressions of sadness, mourning, peace and introspection that are conveyed through the blending and crafting of timbre, dynamics, tempo, expression markings, instrumentation, voicing, ostinato and melodic contour. The fundamental imagery that initially shaped the author’s interpretation of this movement was the continuance of the storm and expression of conflict from the third movement. The expression transitions from meditative and introspective to anguish portrayed in the first appearance of “Ah Holy Jesus” through the alternating of *forte* accented and *piano* non-accented tones of the chorale. The chorale is followed by a section that expresses intense conflict followed by a resolution, but peacefulness is fleeting. The second chorale expresses a dark passionate lament shadowed by a downward spiral into despair. This is followed by the imagery of a sorrowful song bird soaring up to heaven, and an optimistic lament that fails to reach absolution. After the transformative climax, introspection returns with a realization that perhaps the solution cannot to be found outside oneself but within. The music becomes increasingly introspective and concludes with a sense of inner calm and solitude.

In each section the ostinato or rhythmic devices remain a moving force throughout the movement and play a large role in expression of emotion. According to Maslanka they also help

83. Dr. Peggy Dees-Moseley, correspondence with author, January 16, 2013.

to convey “the primary character of the music” similar to the rhythmic elements in the third movement.⁸⁴ In the B section for example conflict is expressed through the increased dissonance and the opposing voices of the ostinato crashing into each other, followed by a release of conflict as the rhythm and contour subside to a sorrowful rocking figure. The rocking figure returns after the second chorale statement, providing a similar purpose. An ostinato figure does not return until the transition section before the return of “Ah Holy Jesus” where it appears without expression markings bestowing a sense of coldness and indifference.

The first appearance of “Ah Holy Jesus” and the other two chorale themes help to express lamenting or anguish through the use of dynamic contrasts such as the alternating accented *forte* and *piano* tones. The final appearance of “Ah Holy Jesus” illustrates a sense of expressive transformation. The voicing of the clarinet during the chorales helps to portray transformation as well. In the initial appearance of “Ah Holy Jesus” the clarinet is accompanimental and in the other two chorales the clarinet doubles the melody; first an octave below the piano, and then at the climax the clarinet is in the same octave as the piano. In the restatement of “Ah Holy Jesus” the clarinet is at last given melodic fragments of the chorale illustrating an element of transformation. The movement is in a sense about transformation and a change in perspective, which is illustrated in expressive elements as well as orchestration. This sense of transformation is the essence of Maslanka’s description in the program notes “there is no path to world peace; peace is the path, as it begins inside each person.”⁸⁵

84. Maslanka, interview by Dr. Peggy Dees-Moseley.

85. Maslanka, *Eternal Garden: Four Songs for Clarinet and Piano*, program note.

Conclusion

The purpose of this examination was to develop an expressive interpretation of David Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano* from the clarinetist's perspective through an exploration of music expression and emotion. The author approached the subject from a broad perspective in order to find as suggested by Maslanka the expressive purpose of the composition. This was accomplished by delving into a huge debate and posing some very difficult questions. At the foundation of this debate was the question of whether music can express emotions and how emotions are communicated, interpreted and aroused.

Communication of emotions in music was found to be similar to communication and expression of real emotions, which is dependent on certain shared aural and visual expressive cues between individuals. According to the philosophies presented, expression in music is based on the resemblance of certain musical characteristics to the expression of real emotions, in addition to a listener's personal experiences and mental associations. Cognitive, behavioral, affective and physiological components of emotion were examined to compare musical emotions to the experience of real emotions. Based on this survey of theories and empirical studies it was determined that emotions experienced in response to music are similar to the experience of real emotions. Theoretical and empirical investigations also linked musical characteristics and specific musical structures or attributes to physiological responses, and proposed possible origins of the affective response. A listener is sometimes affected by expressive or temporal characteristics, but it is also believed that learned or mental associations are mediators in a response.

An expressive interpretation of *Eternal Garden* was explored through a narrative analysis based on the author's performance of the piece and "the thought of opening your mind fully to

the music” as suggested by the composer.⁸⁶ The author’s performance and interpretive suggestions were provided in addition to a discussion of Maslanka’s philosophies, interpretation, and historical and creative inspirations including Dr. Peggy Dees-Moseley, the clarinetist who commissioned the composition. Expressive characteristics, compositional techniques, musical elements, temporal qualities, in addition to personal mental associations and imagery in the author’s interpretation that evoked powerful feelings were explored.

Eternal Garden is comprised of four movements that contrast expressive elements of darkness and light. The expressions of darkness refer to the emotions of pain, anguish and sorrow, while expressions of light refer to the emotions of optimism and peace. The first movement includes the darker expressions of introspection, pain and grief. The second movement retains some elements of sadness and is a plea to a higher power questioning of faith and the unknown. The third movement begins peacefully followed by a quick descent into tragedy, loss and pain. The fourth movement is a continuation of the third movement’s storm and consists of the contrasting expressions of darkness and light. Expression of conflict and resolution, darkness and light are illustrated throughout the movement beginning with the angry, tormented emotions of the chorale followed by a peaceful release. Then the music expresses destruction, desolation, plummeting into despair and hopelessness, which is liberated by a sorrowful songbird soaring into heaven. At that moment there is a sense of optimism and light in the climax of piece that fails to reach absolution. The climax is contrasted by a return to introspection and once again to pain and hopelessness. The piece concludes with a quiet introspective lament. The music expresses intense feelings of sadness, hopelessness,

86. David Maslanka, correspondence with author, January 8, 2012.

helplessness, isolation and while there is a sense of optimism, an ultimate emotional resolution is eluded at the conclusion of the composition.

Interpretation was also developed through an awareness of the expressive purpose of the composition. As stated by Maslanka *Eternal Garden* is a piece that “shows me motion through this time . . . the music is beginning to show me another phase, a thing which is moving through crisis and what is happening after that.”⁸⁷ This transformation and culmination of the entire piece occurs in the fourth movement with the quotation of the “Gloria” from the *Mass*.⁸⁸ The author suggested that the meaning and expressive purpose of *Eternal Garden* is to express an evolution from conflict to resolution, and from darkness to light.⁸⁹ The entire piece builds toward this place of transformation and transcendence, which is supported by the evolution of the solitary expression of a lament to a communal expression of change and optimism.

This examination of *Eternal Garden* has shown that expression and affect is a significant part of the musical experience and warrants a position in analysis and interpretation of music. The author suggests that future examinations of Maslanka’s compositions should also offer perspectives on expression and meaning.

True awareness is the opening of the conscious mind to the unconscious, and vice versa. When that happens we call it creativity.⁹⁰

~ David Maslanka ~

87. Maslanka, interview by author.

88. Ibid.

89. As supported by the program notes and the author’s correspondence with the composer.

90. Maslanka, correspondence with author, January 8, 2012.

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Appendix A

Eternal Garden: Four Songs for Clarinet & Piano Consortium

Peggy Dees-Moseley

Frank Kowalsky

John Weigand

Elizabeth Gunlogson

Steve Becraft

Professor London-Silas Shavers and Lambda Rho chapter of Phi Mu Alpha Sinfonia -
Northwest Mississippi Community College

Jeremy Reynolds

Kenneth Grant

Richard MacDowell

Deborah Chodacki

Osiris J. Molina

J. David Harris

Jeffrey R. Boehmer

James Campbell

David Odom

Tod Kerstetter

David Shea

Joseph M. Eller

David Gresham

Dr. Carol Jessup

Andrea Steele

Kip E. Franklin and Mina Son

Appendix B

David Maslanka's Compositions including Clarinet

Trio for Violin, Clarinet and Piano (1971)

Trio No. 2 for Viola, Clarinet and Piano (1973)

Three Pieces (1975) for Clarinet and Piano

Fourth Piece (1979) for Clarinet and Piano

Quintet for Winds No. 1 (1984) for Wind Quintet

Quintet for Winds No. 2 (1986) for Wind Quintet

Images from 'The Old Gringo' (1987) for Violin, Clarinet and Piano

A Litany for Courage and the Seasons (1988) for Chorus, Clarinet and Vibraphone

Little Symphony on the Name of Barney Childs (1989) for Solo Clarinet

Nocturne (1990) for Violin and Piano, arranged for Clarinet and Piano

Little Concerto for Six Players (1990) for Flute, Oboe, Clarinet, Bassoon, Violin and Piano

Blue Mountain Meadow (1998) "Missoula, Montana" for Wind Quintet and Piano

Quintet for Winds No. 3 (1999) for Wind Quintet

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

Quintet for Winds No. 4 (2008) for Wind Quintet

Eternal Garden Four Songs for Clarinet and Piano (2009)

Appendix C

“Ah Holy Jesus”text by Johann Heermann⁹¹

Ah, holy Jesus, how hast Thou offended,
That man to judge Thee hath in hate pretended?
By foes derided by Thine own rejected,
O most afflicted.

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

Lo, the Good Shepherd for the sheep is offered;
The slave hath sinned, and the Son hath suffered;
For our atonement, while he nothing heedeth
God intercedeth.

For me, kind Jesus, was Thine incarnation,
Thy mortal sorrow, and Thy life’s obsolation;
Thy death of anguish and thy bitter passion
For my salvation.

Therefore kind Jesus, since I cannot pay Thee,
I do adore Thee, and will ever pray Thee;
Think on Thy pity and Thy love unswerving,
Not my deserving.

91. “Ah Holy Jesus, How Hast Thou Offended,” Center for Church Music,
<http://www.songsandhymns.org/hymns/detail/ah-holy-jesus-how-hast-thou-offended>.

Appendix D

Interview with David Maslanka In his studio in Missoula, Montana August 31st, 2011

David Maslanka (DM): What's the scope of what you want to talk about today?

Kimberly Wester (KW): I would like to know about your early musical experiences, your interest in music and why you chose the clarinet.

DM: Music interested me when I was young. My family background was very mixed and my mother had musical talent but no training. And I got that [musical interest] from her because my father had not a shred of musical nature that I know anything about. I have two older brothers who had music lessons before me and dropped out, and when it came to me they weren't going to bother with lessons, so I got assistance as I could. The clarinet came about because of my mother. Her father played the violin and her uncle played the clarinet, so she wanted me to play either the violin or the clarinet. So much for the violin we never found it, we did find the clarinet. So that's where it started. So I persisted. I was a good player fairly quickly. And I went through the public school music band program where I was, which wasn't very good, was okay. In high school I took lessons at the New England Conservatory. And to play for one year in the Boston Youth Symphony Orchestra, which was a very good experience, probably the tipping-point experience for me to go into music. So that's roughly what happened.

KW: Did you take piano as well?

DM: No, I didn't know anything about piano until I was in freshman theory and wondering which one was my thumb. [laughs]

KW: [laughs]

DM: Piano has been an interest for my whole life since. Not a great player, I'm an adequate player, and I hardly ever perform. But I've written a lot of music for it and I like it a lot.

KW: Yes most of your pieces include a piano part.

DM: Yes.

KW: Who else did you study with?

DM: The first clarinet teacher I had was a man named Frank Bayreuther. He was just a local music shop owner, fairly close to my house. Nice man. And he started me on the clarinet, chain-smoking during the lessons [laughs]

KW: [laughs] you're trying to breathe and . . .

DM: Yeah, he had this – if you had a leak in your instrument, his way of checking for leaks was to blow smoke through the instrument to see where it came out.

KW: Oh yeah that would work [laughs].

DM: [laughs] So, that was my introduction to both clarinet and cigarettes [laughs]. It took me some years to give up the cigarettes.

KW: [laughs] My project will focus on *Eternal Garden*. I interviewed Peggy last month.

DM: Okay.

KW: And I'm interested in the inspiration for the movements and your creative process.

DM: How far have you gotten in your study of the piece?

KW: I performed it once already, and I plan to perform it again.

DM: Okay before I start talking about that, tell me your experiences studying, what you felt or found.

KW: Compared with *Desert Roads* it's a definitely darker character. It seems like it's very meditative.

DM: Yeah it is.

KW: Not, that *Desert Roads* isn't, but I found *Eternal Garden* more so.

DM: Yes they're certainly different. This one goes in its own direction into a very deep place. So darker, what does that mean to you?

KW: More of an inner contemplation of dark thoughts and sadness.

DM: Okay.

KW: I will be interested in hearing your approach and thoughts.

DM: Let me look at this piece again [laughs].

KW: [laughs] I am interested in the reappearance of the garden theme. Is there a connection between this and *A Child's Garden of Dreams*?

DM: Okay, well let's start with the title, titles show up and sometimes they don't come with an explanation. This one – I have something of a long time vision, for the transformation not only for myself, but the transformation of our world. And I'm not alone in this the Christian tradition has been preaching apocryphal visits for several thousand years [laughs].

KW: [laughs] Yeah.

DM: That at a certain point the map of history gets rolled up and poof, the end of everything. I don't think in those terms but I do, I think understand and share something with the millennial idea of the huge change. All of prophecy in the biblical sense cannot be wrong; it is not literal, but there is an intuitive understanding that the human race is moving toward a significant change point. What words you use to talk about that and whatever philosophy underlies your thinking, I have felt that motion is in progress. And I don't mean to sound deep or mysterious in saying that it is. Just that it's my sense that we are creating for ourselves a crisis, and we've reached pretty

much the limits of that crisis, and things are breaking – And people look at it as a disaster, and indeed it is, but if you think of it in terms of personal stuff; nothing happens in life without some kind of crisis.

KW: Very true.

DM: Otherwise we're very happy to stay exactly where we are, until you get pushed hard by some kind of crisis event. And it can be dangerous, and it can even be fatal. But if they're not then you have the opportunity to use that to change. And everybody who goes through a crisis of a serious nature experiences that kind of change, the wisdom that comes out of it, the sense of liberation from certain things and movement into a freer space. Now I can look at my own life in those terms, and to see the movement and to realize at this end that I'm not young anymore, I just had my 68th birthday. Time is – I'm old [*laughs*]

KW: Not in creative terms.

DM: This is true, there is still a lot to do, I believe. But in terms of life experience, there is a lot. And I can see at this point in my life that things are fairly clear, and I still have stuff and issues and all that, but a clear direct capacity to seem to do what I want to do, which is a very nice thing. And I really relate as well that to what is happening in the world. When crises happen for people you cannot think yourself into that crisis, you can't do that right?

KW: No.

DM: There's no way. And if you make the parallel thought of a crisis compatible to placing your hand on a burning stove, you can't do that, unless you're crazy right? You can't. And so crises are like that. We find unconscious ways in order to create and generate them. And humans are this amazing mixture of what we've defined as good and evil but there are conflicting energies that we carry as people. And that is working itself out in the black and white are finding their common ground, and this is what's going on in the world. And we're doing it unconsciously; we've created a situation, which is extremely dangerous and almost entirely unconscious. And our task is the bringing the consciousness of what that is, and to find our way through it. And it's not going to be without a lot of trauma. The music seems to be its own reflection of that dream, whether it is a dark dream or not, and because I don't think of it as a dark dream, I think of it as a necessary one, the one that's happening. And realizing that I'm part of it however large or small part, in terms of the bigger world an invisible part. I don't have any particularly great visibility at all. I still get to walk on the street in my hometown without people mobbing me, which is a good thing [*laughs*]

KW: [*laughs*]

DM: I don't want to make more of it than it is. So a piece like *Eternal Garden* is one, which I think of as something, which shows me motion through, this time. And I think all my pieces are working in that direction in some way or another. I don't know how many years ago now, I've come to an understanding that the music is beginning to show me another phase, a thing which is moving through crisis and what is happening after that. That's the feeling that I get from that. That's a large generalization to support to say that every piece does that, and does that specifically, but that's the sense that I've gotten. So this piece, which starts with a movement called *Lamentation*, which is a brief movement with a fair amount of pain in it. And then a

nature song, this is music, which I originally wrote for SATB chorus and clarinet and vibraphone; and I made a re-composition of it for this movement. The touch on nature is very important to me; not that I try to do that, but it always is in there. The relationship to the natural world is very strong; the natural world, the non-human natural world; and our sense of it. So you have two pieces here one of, which has a very definite painful quality and another, which has pain and the release of it. And then something, which is profoundly painful in *Elegy*, but if you were to take this piece, the *Elegy* piece and take the title off it, and explanation, what would it feel like?

KW: It's very meditative because it's really repetitive.

DM: You might not be able to say what this is. But it is just very insistently itself. But if you do add that title explanation, which is a remembrance of the Japanese people from 1945. You might expect a piece like – Do you know the Penderecki *Threnody*? It's a piece from the 1960's. It's called *Threnody for the Victims of Hiroshima*. You might go look that up, and listen to it because it is for multiple-part string ensemble. And it is a ferocious piece. It's one of those that are versed into the awareness of everyone back in the 1960s. But it is a shriek, an unmitigated shriek in a piece of music. And this is a far distant echo of that. But in an absolute understatement, it makes a powerful point. So, just in general the “Eternal Garden” idea is – that place of transformation. It is quiet, and it is meditative, I guess you could find some sadness in it, but I think of it more as an ongoing journey through a lot of places. In terms of its form, it is segmented there seem to be a collection of songs, one song, another song, another song, another song; there's no development in the piece, no attempt to adapt to a formal structure, except the recapitulation of the middle at the end. But I think of this piece as a journey through a very large landscape and you simply are making your journey, and you come to this, you come to that, and you come this, and you come that, and that, and that, and that, and that. And it simply gets deeper, and deeper and deeper. When the piece is performed, with insight the effect of it is for an audience and a player too, but the audience to become quieter, and quieter, and quieter, until it becomes nothing, and they're staring at this space; that's the effect of it. So dark, it seems to me the movement from some elements of darkness, the transformation of those into something, which is pensive at best, or if you want to use the word, thoughtful, I don't think of it as dark anymore. It just takes you to a different place. So, very literally dreams and music; and all good music I think, is that it does evoke the dream. One of my all-time favorite pieces is the *Afternoon of the Faun* by Debussy. And that is a beautiful deep dream and it does exactly that, it opens up a dream space. So, I don't know if I've said anything, maybe some useful things but nothing particularly definitive about the piece [*laughs*].

KW: [*laughs*]

DM: And specifically because these pieces of music act as individual keys to the individual unconscious of any particular listener. A key takes that person in a different direction to the places that are theirs. And I'm certainly not able to say what that is supposed to be, and I'm not even able to say what that is supposed to mean, and the generalizations that are often offered.

KW: I wouldn't characterize your music as programmatic.

DM: Interesting . . . even with these nice titles?

KW: I would say that you can make inferences from titles, but it's not meant to be programmatic.

DM: Yes, it's not an attempt to illustrate. I often work from titles or apply titles, but that's not what's it's about. It isn't about trying to give you a picture of a garden, or of any particular thing. And the same way I think that Debussy – I think that's why I like the Debussy so much, because he does exactly the same thing. He's able with tone to open an imaginative space, it may have a title on it, and he may be illustrative in certain ways. Do you know the *Preludes for Piano* by Debussy, the two books of preludes?

KW: No.

DM: I'll say it again take a listen to that music.

KW: Okay.

DM: Because as it relates to me, I love those pieces and they have I guess been certainly an important background to my own composing. And you can see them as being illustrative, they have titles, and character, and so on; and yet you understand that they do evoke a dream. A dream of a deep nature, by a very definition is elusive; it will not have definition as soon as you have defined something, and say this is what this means; then you have limited that thing to that meaning. Well for instance, although this is a chair and is defined in your own mind as a chair; it has the capacity to evoke a certain measure of a dream, and you can begin if you were to think into it, to go someplace with it, but it is fundamentally a chair [*taps on the chair he is sitting in*]. And in many respects limited to its chairness [*laughs*].

KW: [*laughs*]

DM: And sometimes dreams are that way too, they could be of that nature and say that's what that means; that means that you had too much to eat the night before, or something [*laughs*]

KW: [*laughs*]

DM: But dream space is about symbols that do not have definition, but they are profoundly evocative, and so that's where the music seems to go.

KW: Are there any images when you were composing this piece that you can think of?

DM: I think the answer would be yes, and yet I would have to go back and re-trace because it's been – when did I finish this piece?

KW: A couple years ago.

DM: 2009 is it? Yeah, so just two years ago, and it seems like an eternity ago. I've written a huge amount of music since. I have some notes from meditations from these times, but I would have to go back and see what those were because they aren't immediately in mind – It's very interesting; I do like this piece a lot. And yet with all that goes on in the composing life, I tend to let them go. And then it comes back when I can hear you talk about them, I can think okay and then I can begin to work myself back toward it. But it's very much a piece that I like a lot. So well I don't know if I can give you any more dream information.

KW: Okay. I noticed that you used Richard Beale's poems in both of these pieces, is there any significance in re-using the movement of the SATB piece that also included clarinet?

DM: Alright, well there is a certain accidental quality to that. I have used Beale's poetry in I think twenty different songs altogether, including the choral music.

KW: And the *Mass* too, correct?

DM: And the *Mass* right – And I haven't composed anything new to his poetry for quite a long time. But when each of these pieces came up, the *Desert Roads* piece, and I have no idea why I go back and take from other pieces and reuse them. I think of the entire body of composing as a single large dream and it's all continuously alive it's not as if we've got this piece, and then we've have this piece, and this one; and these are all old, and these are new and better, and so on. So they are living entities and they will come back in memory at certain points, and so for *Desert Roads*, the Beale song "On a Subway Platform" rose to the surface again and said that it had something more to say [*laughs*].

KW: [*laughs*]

DM: And the same with this; something more to say under different circumstances. So yes it's the same music but it's a different piece, and for a different purpose and reasons. The same can be said for just composition technique in general. Many composers in the twentieth century, now in our time the twenty-first, have dedicated themselves to not repeating anything they've ever done. So they're trying to create a new universe with each composition, as if that it is somehow a good thing to do. [*laughs*]

KW: [*laughs*]

DM: You can tell I don't think it's a good idea [*laughs*].

KW: Similar to Miles Davis, he kept re-inventing himself.

DM: Okay, so the nature of re-invention. It's very interesting you say re-invent himself, that's very interesting because 'himself' being the fundamental, and continually referring back to what that is. And my way of that re-invention is to continually stare at the same space. So, instead of intellectually trying to invent new things – looking continually at the old and having it speak, and speak, and speak, and speak. So ideas will repeat themselves, from piece, to piece, to piece, to piece; ways of thinking will repeat themselves until they have moved and I see the movement over a space of time.

KW: Do you walk when you compose?

DM: Well I do a lot of walking and that is often devoted to meditation, I've devised my own ways of inner travel walking. I don't do active composing, although it does happen. When I'm really deeply involved with a piece, I think I'm probably twenty-four hours a day involved with it, whether I'm actually sitting here or not. And there will be times, doing whatever, cooking supper, in the grocery store or someplace; and all of a sudden goes that, that, that, that; this is how that goes, this is where that goes. And so I'll take a little mental picture and go back and work it out. But my active composing time is at the keyboard; and I do like and need that pitch

and physical aspect of sound. Many composers say that one should not use the piano in composing because it's a limitation, but I have found the piano to be a doorway into sounds and textures, I don't think of it as a limitation at all. It allows my physical self to present music that my mind doesn't know anything about. So let me ask you a question about your analysis, what does that mean to you?

KW: Looking into what kind of scales you've used, and tonalities. I noticed that the beginning of the first movement is based on a tone row.

DM: Did I do that? Well let's see [*refers to the score*]. Well, not consciously. Okay just a suggestion on analysis. That it makes sense to me to allow the piece to speak to you as a whole thing first. If ever I've had to analyze pieces of music, my way of doing it was to listen to that piece of music many times, again, and again, and again, until I don't want to hear it anymore. And then put it aside. And then wait until ideas began to arise, so this is fundamentally what is happening in this piece. And then you have that basic idea that, it then motivates how you go about looking for things within the piece. Now the way in which you described simply looking for detail, some constructive elements of this part, and that part; and how it relates to this part, and that part; is another way of going into it as well. If you are persistent about it, you eventually arrive at the same place right [*laughs*]. There's not a quote, unquote great way to do this, but the sense of having a profound grasp, whether you have words for it or not, the reason for being of the piece. When I think about this piece I think about it as if you were walking into the ocean [*laughs*]. So you're on the beach and then you step into the water and it gets deeper and it gets deeper, and deeper, and then you step off a ledge, and fall off [*laughs*]. So, with that as a fundamental thought if that resonates as an idea, then how you approach the analysis of the whole? What is it that allows that to happen? Eventually you have to say something, you have to put some words down and say this is this, and that is that. But the function of analysis – we have because of the need for people to have Ph.D.'s. What are you working on?

KW: D.M.A

DM: Having a doctorate's degree you have to do something intellectual that gives you an understanding grasp of something; this is not a bad thing altogether. But I've seen so much dissertation writing which has to do with this is the A-flat chord and that goes to here and that goes to there, and people are seemingly happy with that. And there isn't so much understanding of the music, technical understanding, but there's not a grasp of what the music is about. And that might not be possible to talk about, but it's really useful to make the attempt; to try to say what is really is the fundamental in this music. So you are going to be approaching it from these large generalizations, which I've just suggested. Then you have to come down to things that can support that.

KW: Okay. How many of the premieres have you attended of the commissioners?

DM: Well, I've worked with a handful of people. The one actual premiere performance was in Alabama with Ozzie Molina. That was at Tuscalousa that was a year plus ago. But I've had people come here to work with me on it, and I have worked with several others in rehearsal, but I haven't heard them in performances of the piece. In fact the only actual performance I think I've heard was Ozzie's. Although, I've had things sent to me on recordings.

KW: Did Peggy play for you at all?

DM: No, not on this piece.

KW: On *Desert Roads* right?

DM: Yes, well we had a chance to work together on the premiere of *Desert Roads*. That was in Dallas. [*Discussed the Desert Roads transcription for Clarinet, Piano, Marimba and Vibraphone*]

DM: Is there any more that you need?

KW: You have given me some really great insight into this piece; I can always e-mail when I have more questions. I want to really thank you for meeting with me, it worked really well as I'm back visiting my family.

DM: Did you grow up in Montana?

KW: Yes.

DM: Where?

KW: Bozeman. I remember I played in All-State in the mid-nineties, and I remember you coming and working with us.

DM: I think that was Gary Green who that was conducting at that point, that's the only time I worked with the All-State.

DM: Your own personal path, clarinet performance.

KW: I taught in Montana for four years before I went back for my graduate work.

DM: What's the future look like for you?

KW: College professor.

DM: Teach clarinet?

KW: Yes.

DM: When I was in graduate school a whole bunch of us were told by my teacher Owen Reed, that you can't make a living as a composer, so you are going to have to be a university professor. So we all became doctorates and became university professors. That lasted for me about twenty years I'm finally able to figure out why I'm here what the purpose of life is.

KW: And then you moved to Montana, and thank goodness you have more time to compose.

DM: Well, it has been twenty-one years of just doing that. Well, I hope it was worth your time to take this whole long trip from Bozeman.

KW: It was definitely worth my time, it's only a three hour drive.

DM: And it is Montana; so it is nice.

KW: As you drive through mountains it's kind of hazy right now because of the forest fires but it seems to have cleared off a little so maybe the rain helped. Do you walk up in the Fort Missoula Park?

DM: Actually just to the west of us, down the street is the Department of State lands, which has I don't know how many acres of lands that they grow trees and other things for public places; so that's one of the walk places. And then I will go out to Blue Mountain south of Missoula. If you go on [Highway] 93 about just two miles out on the right side you will see a stop light that takes you to the Blue Mountain National Recreation Area; so I go out there to hike. I use these places to walk and for my meditation.

Appendix E

Dr. Peggy Dees-Moseley Interview Bellevue, Washington July 24, 2011¹

Peggy Dees (PD): I had a one-year position at Illinois State; I just had finished my coursework at Florida State. Steve Steele is the band director there and he's fabulous. He's a real supporter of David's music, he frequently programs his music, has him out a lot. He's done tons of recordings of symphonies and wind pieces, and has a real understanding of David's music and is very thorough with it. Kim Risinger played the *Songbook for Flute* and they were recording it so he had David out. I hadn't actually met David Maslanka in person. They were rehearsing and I was sitting in on the wind ensemble rehearsal. After the rehearsal I went out on stage to introduce myself, we were just chatting, and I said, "Have you ever thought about writing a piece for clarinet and wind ensemble?" and he said "Well, nobody's ever asked," and I replied, "Well . . . I'm asking," and he said "Go talk to Steve about it." And I did.

PD: I hadn't commissioned any pieces at that time; I talked to David about it, and then I talked to Steve. Steve knows how to build consortiums – he puts together band directors and they each contribute to commission a symphony. That's where I started, That was in 2002-2003. But the first time I heard David's music I was auditioning at Northwestern – I had scheduled an audition with Mr. Marcellus. The weekend I was there happened to be CBDNA, and it was the premiere of Maslanka's *Second Symphony*. I had never heard his music before. I grew up in Florida and before I went to Interlochen [Arts Academy] I had a really, really good public high school band. John Carmichael was the band director; he's at the University of South Florida now. We played Hindemith's *Symphony in B-flat* in my high school band; that was the level. I think by the time I went to college, I had played it three or four times [laughs].

KW: [laughs] Oh wow!

PD: And then I went to Interlochen for school, and camp at Interlochen. I had played the major repertoire by the time I was going to be a freshman, I was just so fortunate where I grew up. So I'm sitting at this concert, I was excited to hear the wind ensemble at Northwestern because [John] Paynter was there and he obviously had a good reputation.

KW: Yeah.

PD: I think it was the combined Symphonic Band and Symphonic Wind Ensemble that played the *Second Symphony*. After hearing the beginning of it, I vividly remember sitting there thinking "Who wrote this? What is this music? Who wrote this music?" I'd never heard anything like it, and I thought I knew all the major wind pieces at that time. I just remember being blown away. I distinctly remember picking up my program, looking at it, and reading the name David Maslanka. To this day I remember sitting at that concert, listening to the *Second Symphony* and being overwhelmed. It was amazing, like nothing I had heard before, I loved it. It spoke to me. And that was my first introduction to the music of David Maslanka. This was

1. While essentially a word for word transcription of the interview, extraneous words have been omitted for clarity.

spring of 1987. I found out much later, that Steve Steele, Jerry Junkin and David Maslanka were all in the audience as well.

KW: Oh wow [laughs].

PD: I was going as a freshman and going into college, doing my auditions . . . but I distinctly remember hearing his music for the first time. And then later I was living in D.C. I was in the Navy band and I was deciding that I didn't want to do that for the rest of my life; what did I want to do? I had just started getting into backpacking and my friends said, "You have to go to Glacier National Park, it's the best place in the world." So I went out there. And David Maslanka could live anywhere in the world and he chose to live in Missoula, Montana. Which I thought was really cool; all these little things kept coming back. When I met David, it was just being in the right place at the right time and having an interest. When I actually started working on the commission I was no longer in Illinois; that was when I came out here [Seattle]. That was in the fall of 2003 I was writing my paper [doctoral treatise], and traveling, gathering data. And figuring out, what I was doing. Where am I going to be? – It was weird commissioning this piece, because at this point I didn't have a job. I didn't have instant validation that you get when you have a position at a university. Even though I had been in the Navy Band for years and had done all these things. [laughs]

KW: [laughs] Yeah.

PD: I was working on my paper and interviewing people. At this point I had asked David Maslanka where would his favorite place be to premiere *Desert Roads*. He said, "Well of course Jerry Junkin would be fabulous or Steve Steele" and he was saying, "Tim Salzman's at the University of Washington" and mentioning all these people. I had sent Jerry Junkin an e-mail, but he gets like a hundred thousand e-mails. But I knew him: he used to be at the University of South Florida and they had a Festival of Winds that I played at in high school. I went to Northwestern for a year and then went to the University of Texas, Jerry Junkin had just gotten the job there, and Louis Lane was conducting the orchestra. He was the associate conductor at Cleveland when Szell was there. Also my teacher from Interlochen, Richard MacDowell went to the University of Texas that year and I went there too. That was my association with Jerry Junkin. I was down at the University of Texas interviewing Richard and I had already sent Jerry Junkin an e-mail and didn't heard back from him. I went and knocked at his door, he was having a meeting with his graduate students; he was about to leave town to go conduct somewhere. I stuck my head in the door and said: "Do you have any time can I talk with you about David Maslanka?" and he said, "actually I don't have any time here, I don't have an hour, I'm about to go out of town," and I just said, "two or three minutes" and he sort of rolls his eyes [laughs] and says, "okay come back at 3:30." So, I went back and I said, "I'm commissioning this concerto . . . do you want to do the premiere in Dallas?" He immediately turned around, got on his computer and said "well what date would work for you?" It was amazing. After the Dallas Wind Symphony was on board and I could tell other band directors that the premiere will be on this date with the Dallas Wind Symphony, the money started coming in. I already had five or six people who were committed, but after Jerry Junkin came on board, more people were interested. But that's kind of how *Desert Roads* came to be, all these things fell into place. And playing with Dallas was amazing. It's a fantastic wind ensemble and having Jerry Junkin conduct was incredible, I love his conducting; he's fabulous. It didn't really gel, we just didn't have time and everyone was playing the piece for the first time, really just getting to know it. But, it was great

experience. I feel like I need to play it about ten more times with really good ensembles and have time with it to really get to know it.

KW: Yeah.

PD: But that's kind of how it came to be – It's been a really amazing journey. I don't think I realized at the time how it would affect my playing. *Desert Roads* changed my playing: the *fortes* were bigger, the *pianos* were quieter, my technique improved as well as my control and ability to play long phrases. The transformation of my playing, it wasn't something I was expecting, and no other piece has caused such a profound change – it physically changed my playing. And at the time –I was taking a few lessons with Laurie DeLuca, I love her playing; I think she's a wonderful musician. You really have to kind of stretch with *Desert Roads*; there are some really long phrases in it, I did lots and lots of long tones. I walked around when I was playing from the very extreme pianissimo to the loudest I could play. I stand up all the time when I'm playing now; I tend to walk around when I'm playing, playing scales or long tones. You have to be in it 100% mentally and physically; I was careful about what I ate before this performance and just being physically in shape, so that I could perform. It's exhausting, 30 minutes, *Eternal Garden* too. The reason I did *Eternal Garden* was because I didn't get to play *Desert Roads* as often as I would like to. I've played *Desert Roads* twice and I wanted to have his music to play, whenever I could find a pianist and simply get together with one other person and play. That's why I commissioned *Eternal Garden*. It's a completely different piece though.

PD: The last movement [*Desert Roads*] was I think based on a poem that a friend of his wrote about suicide.

KW: Yeah.

PD: And the third movement is dedicated to Frederick Fennell, which I love because I worked with him a lot when I was at Interlochen we actually went on tour with him. So that dedication was really special to me personally. And I don't think David knew. He knows it now, but he didn't know it at the time. David talked with me a lot before he wrote it about what kind of music I like, and what I like to play. It's interesting to me to see how that came out in *Desert Roads*. I love playing second clarinet; if there is a really, really good first clarinet player, I love playing second. I love playing the inner voices of music and playing bass clarinet. I mean, I like playing first too, but if I have a really good first player I really love playing second. And so in the opening, the first movement of *Desert Roads* it's almost like the clarinet line has the accompaniment; but it's the melody. I love playing Brahms, it is probably my favorite music to play, Brahms Trio, the Sonatas – and I really love Bach. I grew up hearing my mom playing piano all the time. David plays Bach when he's writing; its chorale based, a lot of his writing. I sent him "Come Sweet Death" by Bach. There's an arrangement for piano that I love, that I used to play when I was growing up. The end of the third movement really I think is very Brahmsian; the phrases are long, very evolving, they're not repetitive. And I sent him a recording of me playing *Peregi Verbunk* (Hungarian Dance) by Leo Weiner; it's fabulous. It's interesting to me the things that came out in *Desert Roads* just from him and I talking about things I love to play. And then the things that came to him while he was writing. And then *Eternal Garden*'s totally different it's . . .

KW: It's more of an inner –

PD: Yeah there are parts of *Desert Roads* that are like that too. But this *Eternal Garden* is really, I mean the piece sort of scares me, in a way. I mean scare is kind of a weird word but it's – you should really ask David about *Eternal Garden* – In a nutshell, how much do you know about his writing? How he writes his music?

KW: He meditates. And it's based on *The Way of the Shaman*.

PD: Yeah. It's very interesting to me. And the other thing that happened – I've had tons and tons of dreams about animals; historically I'll go through phases of dreaming about different animals. And the night before the premiere of *Desert Roads* when I was in Dallas, I dreamed that I was – they're very intense dreams – and I was telling David this and at the time I didn't realize how freaky this is. But – I used to guide back country trips in Glacier. But I dreamed I had these guests, and I was going up this really steep cliff, which we would never do. But it was really loamy, like the soil was really – not soil like you would see in Glacier. I guess you would be on the west side, but it's like really loamy soil, like very intense soil. And I was going up, there was a cave at the top and there was a wolf, or some kind of canine dog in this cave that wanted to play. I don't know if you have been around dogs much but they like bow down when they want to play. But it was kind of doing that. And I was guiding these people. But I distinctly remember the soil, and seeing this cave, and this dog.

And I was telling David the next day, and I said, "I had the weirdest dream last night." And I was telling him about this dream. And he just said, "what about this cave," or "what happened" so I was telling him about it. And he recommended a book to me. So later, like months later I finally get this book and I was actually guiding in Glacier that summer and was sitting in my tent reading this. And I got goose bumps it really reminded me of the dream I had the night before we did the *Desert Roads* premiere. When I worked on the piece I actually went to Lubbock, and practiced there while my brother and sister in law watched Maggie for me. I also used his pianist, Gabriel Sanchez who is a Dallas area pianist. He's amazing, a fantastic pianist. He plays music, he doesn't just play notes – he's really intuitive. And so that was the first time I played it with piano and we rehearsed it, I think twice before I played it. But it was really easy putting it together with Gabriel because he was, right on the same page. And the other thing, the tempos in *Eternal Garden* and the tempos in *Desert Roads*; those are the tempos the pieces have to go. That is the tempo and not a beat faster or slower, which is hard. And *Eternal Garden*, I know a lot of people who have commissioned it have started playing it faster, especially the third movement. But it can't go faster, you can't. When I was playing with Gabriel, I got it. This has to be this tempo. That's it. And it's not an easy piece to listen to. And I think the next time I play it, I will always talk to the audience first, and just say "it's not an easy piece to listen to." It requires just a lot of work and deep thought and patience. It's a very intense piece. And I think it was really hard for me to be in the mental space to learn and perform; it's not an easy piece to play, mentally and emotionally – it is a piece worth playing and worth hearing. It was really well received at ClarinetFest[®] and it was interesting the people's comments after, because I didn't know how the audience was going to react to it. Many seemed to be deeply affected by the depth of emotion and space that the piece creates; it isn't a light and airy entertainment style piece. There's something more important there that has to happen, the audience has to be present when the music is difficult or hard to listen to, or painful. I have only played *Eternal Garden* one time. I'm really looking forward to playing it again. I think David is an amazing person; he's truly one of the great minds of our time. And it's really a privilege to talk with him; and play his music. And I think it's so important commissioning music because

it's something that will be here, maybe not forever, but it's something lasting, that will continue. And I think composers need to be paid for what they're doing.

KW: Yes.

PD: It's been a real privilege, and I think, I've only just scratched the surface with these two pieces. They really take a lot of deep thought and time to digest them. So that was where they came from the third movement about Hiroshima, I love it. I was walking a long singing it in my head. I do a lot of practicing away from the instrument. I sing things in my head, that's what I like to do when I'm hiking. I would be leading trips and have phrases going through my head. I think it's the kind of piece, where you are either going to love it, or it doesn't speak to you. And I think that's how people react to David Maslanka's music, they either just love it or it doesn't do anything for them at all *Eternal Garden* is definitely like that. It's been played a lot and I think it depends who's playing it and how it is played, how the audience receives it. And the audience has to be in the right frame of mind. The program has to be carefully crafted; it's not something that you can put on some variations on Italian operas. But does that kind of answer some of your questions?

KW: Yeah, yeah it gives me some ideas. Is the second movement based on a Richard Beale poem also, or is it not? [*refers to score*]

PD: Yeah, the poem 'On Chestnut Hill' I'd forgotten about that. There's something about the light in that poem – But there's a poem that I put in my program notes I think that's kind of interesting. But it talks about darkness and light – I would have to look at the poem – I would say make an appointment and go talk with him. Drive to Missoula, it's worth the money and the time and go meet with him. And talk with him about these pieces because he's the person, he's the source, he's the man. And anything you get from me is going to be a black and white version of these pieces; he's the one who is the soul of them – these aren't really as technical as his other pieces are.

KW: No, not at all. The clarinet parts in his wind ensemble pieces are just really hard.

PD: Yeah it's really hard. But you have to do it though, the music requires it. But it's hard in other ways, especially *Eternal Garden* I think for me. It's a big piece, and it's worth playing, it's worth working on. Everybody will get something different out of it. I'm really glad it's here on the planet. [*laughs*]

KW: Yeah.

PD: I think that's the best part having new to me it's so exciting, I remember vividly, hearing the first time you starting hearing these pieces. Because I'm sure he hears it in his head, but it's so exciting to hear the physical sound waves, and the people playing this music, and having it in existence in the world. I vividly remember playing with the pianist for the first time and you can kind of breathe. And just hear it and – relax into it – create it – I think his music for me – it's more physical to me, in an embodying way than other pieces I've played. It's different than when I'm playing clarinet for his pieces than when I'm playing in an orchestra or playing chamber music with people. It's like you feel it in your bones more. It's visceral, all encompassing.

KW: Yeah

PD: I felt very much like its chamber music and you need a really, really, good pianist who understands the inner workings of this music. They're great pieces I think and I'm glad they're here, I'm glad he was willing to write them.

KW: Thank you for commissioning them.

PD: I love commissioning pieces.

KW: I just never thought about doing that.

PD: People don't think about doing it. It's a lot of work. It's a lot of work to commission music. [*Recommends Connie Frego's dissertation on commissioning from the University of South Carolina*]

PD: All of my commissions, I haven't done any grant work it's been completely putting together consortiums. Just sending out a ton of e-mails – you can kind of target who you contact, because now I kind of know who in the clarinet world wants to commission pieces.

KW: Mostly ICA [International Clarinet Association] for this one, or?

PD: No, well this was mostly my friends. A lot of people, who participated in *Desert Roads*, participated in *Eternal Garden*. And then people I went to grad school with. And just people I've never met before, who just really are big fans of David Maslanka's music. But now I have met them because of our mutual interest in his music. And then a lot of people that commissioned *Eternal Garden* are participating in this Scott McAllister commission. Like Robert Spring, he is always up for it. And there are people that are just are willing support good music. And a lot of them will support the composer. And some of them are people in the military bands; people I went to school with, or knew from the bands. A lot of college professors, some people who were playing in orchestras that I just met from doing gigs . . . But, I think commissioning music is very important. I think it's really important and a worthwhile way to spend your time. I had the luxury of doing this after Dan and I got married. Today's actually our fourth anniversary.

KW: Oh cool, Congratulations.

PD: We met in December 2003, so we've been together a long time now. I love teaching, and I love playing chamber music those are my favorite things to do. And commissioning music is one of the things that, has come out of this because I have the time to do it, and I have the money where I can do this. And it's really a privilege to be in that position. I'm really enjoying commissioning music and the commissioning process. I like talking to people, and the main thing I've learned is nobody gives you any money unless you ask them. And usually if you're bringing them something that's good, like here's a piece by David Maslanka. Who's going to say no to this? And there are so many ways of getting money like its \$500 bucks, which is a lot of money. But I know some people had their school contribute half of it, there's all kinds of ways of coming up with funding. Especially in this day and age nobody has money. Funding has been cut; these are horrible financial times. But I think it's worthwhile and it needs to be done. [*Discusses commissioning the Scott McAllister piece*] . . . I wasn't planning on really doing

all these commissions, but it just happened. I never know what composer I will meet next that I will be interested in; we'll see what happens, or where my life will take me . . .

KW: Yeah.

PD: I'm really glad you're doing a transcription.

KW: I wrote him and I said, "I really want to play this. Is there a piano version available?" And he said, "No." And then I started listening to more of his music and pieces I wasn't familiar with

PD: His wind quintets, the wind quintets are really amazing too.

KW: They're really cool – and how he used marimba and his percussion interest. So that's why I chose marimba for the transcription.

PD: So what's the instrumentation, is it piano and marimba or?

KW: Piano, marimba and vibraphone.

PD: That's perfect.

KW: That's basically the timbre, I think.

PD: There is a guy in Alabama who has played it a lot and he's done it with the wind ensemble, he had David come down. He would be a good person to call and talk to him. And also Steve Becraft has taken it on tour. He's at a school in Arkansas. It would be interesting to talk to him about it. I could give you a list of the people that commissioned it you might go talk to them and ask them about their involvement in it. Why they got involved in it, nobody's done that before. I haven't written anything about why David wrote *Eternal Garden* although it seems like somebody was going to write something in *The Clarinet* journal. A dissertation hasn't been written on it though.

KW: Which is good. Did you have any experiences like that before you performed *Eternal Garden* that you can think of?

PD: I didn't have any dreams, that piece is very different, *Eternal Garden*.

KW: I think it's really haunting. Deb Chodacki is a good person to talk to about that. She really has a profound approach to the clarinet. And she had some really interesting comments to me after I played. It was so heartwarming to me when I finished playing; I went backstage and she was there, she had such good comments, and she's such a positive person. She gets this music. I can send you a list of the people that commissioned this and I think it would be interesting if you talked to each of them about their experience with it. That would be interesting to me.

KW: I would imagine that they've all performed it by now.

PD: Most people have performed it by now, if they haven't performed it yet, I know a lot of people performing it this fall.

PD: I think it would be very interesting to get audience reaction, as well as the performer's side of it because it's a very unique piece.

KW: It is. I've never looked at anything quite like it.

PD: There's nothing, it's very different. But everybody that it speaks to is . . . the audience has been very, everyone is run over the coals a little bit. But that's one of the things David talks about also, is that it's important to be in that space. You know life isn't all sunshine and flowers; but you should talk to him about that, again I talked to him but it was so long ago. And then I just talked to him briefly on the phone when I was learning – [*refers to the score*]. This is my favorite [the third movement]; I love it –and I do distinctly remember talking to him about this opening it's marked just *pianissimo* the entire time. And so I played this part like it was just really dead; the same dynamic just very, very, very still, and it wasn't until it came back the second time that I started putting more shape and more energy or life into it. It's very haunting and this is the day the bomb was dropped in Hiroshima. [*Discussed the research she did on Hiroshima*] – Writing a transcription for *Desert Roads* is a whole other paper.

I think it's something that I would want to do a million more times, like this piece too. I think I would live in the same town with the pianist and have the time to work on it in a weekly over time basis, and let it settle. And then perform it many, many, many times over a period of time. I think that's the only way you can get to know pieces. But I think especially this music, it really demands that. It's not something that you can just sit down and throw together. If you have any questions or if you want to meet again, I'm happy to talk about David Maslanka.

Appendix F

Peggy Dees interview with David Maslanka Missoula, Montana July, 2009

DM (David Maslanka): Let me think about the question of how a piece happens – it’s a very hard question to answer directly – this piece took a lot of slow work and I had no idea where it was going to go for a long time. I had some, a lot of music started. You know there are four movements in this piece I had, I don’t know how many movements started – for the piece, until it began to take its direction and to tell me what it wanted to be. And it’s a music which is – I would say deeply meditative and what came out are four meditative pieces that got progressively longer and deeper. And there is finally an attitude of serenity about them I think, which is what needed to be here. I have my thoughts, that there are essentially four slow movements is what you’ve got here. And I had the thought, well obviously we need some contrast and you know, we need to have some fast music somewhere, something. And I had a movement that I really liked, which was started and it’s really beautiful, and it didn’t fit – And I said, “Okay this is what you want, this is what you’re going to get” – that is, I’m speaking to the piece, and the piece is telling me what it wants to be. The best I can say about the composing process is that I don’t start with any assumptions. These all go back to my sense of vocal music, the real interest that I have in madrigals and in art song – so songs that I really like for instance, Robert Schumann *Frauenliebe und Leben* – also Schubert’s *Winterreise* – Do you know that music by chance?

PD (Peggy Dees): I don’t think that I do.

DM: I can give you those titles. And you can just take a listen to that music because I think that there is a lot that underlies, what comes out here. So in the madrigal idea and in the art song idea there is a central emotion, feeling that gets expressed. And this opening starts extremely quietly, but very rapidly accumulates to something quite forceful – in a way like the second movement of *Desert Roads*. The theme which starts and then suddenly is blossoming completely in front of you, and then as quickly disappears into a quiet space. So this, after much thought I called it a “Lamentation” as a way of characterizing some aspect of the whole set – It’s very dramatic, the opening of the piece. The second piece in the set is a re-making of music that I wrote many years ago for choir and clarinet and vibraphone. It’s a piece called “On Chestnut Hill” and included the poems that you know of –well let’s read the poem through

PD: I just read it through earlier, I’m not familiar with that, but I really like it.

DM: Richard Beale is a personal friend. And he wrote these poems, I’m not sure how long ago now, but I wrote the original music, twenty years ago – and Beale’s now in his late seventies.

PD: Is there an actual place, where is Chestnut Hill?

DM: It’s in western New York. It’s where he lived in Genesee, New York; it’s a real place. The poem is suggestive of the natural world and also a bigger thought of personal space in that world. The music well, you’ll have to find your way into it; it is very lyrical and, to my mind quite beautiful, and so it’s a fairly extended piece. You can see some of my scribbling’s on this page,

this is one of the original manuscript pages [refers to the original manuscript pages for *A Litany for the Courage and the Seasons*].

PD: When you're writing, do you use a keyboard when you're writing?

DM: Yes.

PD: Or just write it out of your head?

DM: No, I use piano – I need to have that physical thing happening. I find it really interesting that to be working on the piano my hands and my muscles tell me things that my brain would never tell me – It's a very, very interesting thing to realize that the hands are moving independently of anything you're thinking

PD: right, right.

DM: [laughs] So, they're telling you what you need to know, as opposed to this sort of abstract idea that the brain might; the music is physical.

PD: So the process just sort of circumvents the thought process and just goes out into your hands.

DM: Yeah. I've thought for a long time that composing is not a rational breathing thing, it is not that. It comes out through the whole system, and I'm happiest with it on the piano. So this has again a dramatic pull – a nice large dramatic shape and very, very long and beautiful dying away. There is a real quality to it that reflects the words, because the music was written to those words. What I've done is to make a true solo clarinet composition here, from that other piece. This offers a very lovely soft sound that dies out absolutely for a pretty decent time. Your challenge in this music is going to be sustained tones.

PD: Vaguely in just looking at it, it reminded me of "Coming Home" that there were really, really long phrases. So I'll be doing long tones.

DM: Yes.

PD: And actually do what I want to do with it.

DM: What you'll find is that each of these compositions will have that long line, and your task is coming to terms with that line – finding yourself relative to it.

PD: I was just thinking, I was reading this again: "Is it wise to wish the night away?" That's an interesting question.

DM: Yeah, it is – And it's an [inaudible] question because we don't have an answer.

PD: It makes me think of times in the middle of the night when you can't sleep, or you want it to be day or you're afraid of the dark; or wishing time away.

DM: Well it's a question that suddenly cuts in a number of directions, all of which have potential answers and none of which is THE answer. But the joy of this music for me is that, it fits that theme perfectly, it just fits it in such a beautiful way. Music simply answers the question and I

don't have to put words in it; music is its own mystery. What is happening, I don't know these things as I'm starting, what I do know is that when I'm starting a piece I invariably do dictation on the situation, and on the person who asked me to compose, in this case you. And what I saw, I'll tell you a little bit of it, and you can take it any way you wish, or not at all. But I see past lives, and I saw any number of past lives for you that had to deal with war, with violence, with being caught in violence, and then you came to a point where you stopped, and you said "I'm not doing that anymore, I'm playing my clarinet".

PD: Wow.

DM: I'm playing my clarinet. You just stopped. This is what I'm doing, I'm playing my clarinet. Everybody has their own story.

PD: It's interesting.

DM: It was so dramatic to see that, because it is seeing, simply said, 'I'm not doing that, I'm playing the clarinet.' It was powerful, beautiful; powerful. And out of that eventually arose this music, which has as its center, this piece, which I did say something about in my email. And so there is a very simple song and yet there is to my sense, a powerful sense of reconciliation of laying to rest an awful lot of violence and trauma. So the lines are simple –they're long. Steve [Steele] always talks about the hard whole notes in this; the whole notes are really hard. [laughs] Yes you'll have long thinking to do in this. You can just see I mean it's nothing. Your first year player can play these notes. [laughs] It always intrigues me to come out with music that looks like this, a page with just [whispers] nothing. That's what that is right there. You get to do that [laughs].

PD: I think one of my favorite parts of *Desert Roads* is the very last part of "Coming Home" when it's really settling. I think that's my very most favorite part of it. When you were talking about this piece as a clarinet spectacular, flashy; it made me think of that. Or I think the Brahms Sonatas are not necessarily what somebody would call flashy but they are.

DM: That's correct. Right there is a deep soul connection in that music: you get to be patient. There are just long lines and long patience in this music. And very interesting: in this piece the left hand of the piano maintains the B-flat straight-on through whatever the harmonic changes are, and it turns into a long tolling bell, and a very flat-line. It's a very, very quiet tone and then it's paralleled by the return of a bell again, and the bass, and that comes down again. These rhythmic elements in the music, which are really long spacing rhythmic elements are what set the primary character of the music – long stretches – the music got longer. The second piece which has some length; the third which is longer and requires a kind of simple focused attention. You can look at a passage like this which is in the piano all off-set eighth notes and quarter notes in the simple space of D major, and you have just a few tones around it, and they're beautiful tones so it just sits there. Then it finds its conclusion and then you have a recapitulation of the opening theme with a different quality and accompaniment. Long, great patient playing that never gets out of the low register. And then this is followed immediately by a piece and this title showed up. And this is probably, I would think the hardest piece of the set, simply because it is the longest and it is entirely interior and meditative. It will require coming to terms with its parts. It works in sections: I think you can probably see a first section coming down to here, it's already seven minutes of music. There is another which takes place over this space which comes down

to silence. And then, yet another music happens, and another song, a very beautiful song – extremely simple, but it just breaks my heart.

DM: Do you play piano at all?

PD: Very little, a little bit.

DM: Would your pianist make a tape for you, a recording of the piano part?

PD: Yeah, I bet she would.

DM: Well I will just point out what’s going on. This song which has no other parallels in the piece there’s nothing else like it, it is just something that happens and it fits perfectly here and it finishes. And you have another thing happens, yet another song takes place – it comes up to the loudest music in the whole piece and this happens to be a quotation from my *Mass*, from the “Gloria” of the *Mass*. And it’s also passage which I used in my 8th Symphony, so suddenly the same music showed up again and wanted to be present here as the climax of the whole thing. And this, after you have done all of that, this is your focus point of everything, in the piece. Well that finishes and it stops, and then it comes down to total silence again. And then another song happens [*laughs*].

PD: I think that was the hardest thing for me performing *Desert Roads* because every time I would finish a movement. I was completely exhausted and wiped out, and then there was another one that required a 100% of my energy.

DM: Yes. Athletic training and you build yourself up to it. The music is minimal in terms of the melodic ideas, which is very fetching to my ear, but it does require that. And then, something else happens, and then we finally have after a long time, get a brief recapitulation of the very beginning of this movement – and then it fades out into silence. This one is the most complex in terms of its construction and probably the most demanding in terms of how you actually are able to continue the line from start to finish. It was a blind searching in the composing, and I just simply had to follow in good faith, without trying to impose anything and this is the thing that showed and said “this is what needs to be here”.

PD: When you’re composing is that generally how it is?

DM: Always, yes. Sometimes it’s quicker than others. It’s a blind faith there is nothing else to do until it tells me what it’s supposed to be. You’re thinking this stuff up and so therefore you should have that capacity to control some aspects of it, but the control of it is the ability to hear internally, and to then write it down. That’s the control part. But what you’re hearing, and where it requires you to go the adventure that is new each time and it’s the same with you playing. You get a piece of music that you have not seen before, you can make certain assumptions about it because there are notes on the page and they might relate to things that you know, and so on, and so on, and so on. But finally to come to terms of who you are relative to what this music is, and a process that doesn’t have a lot of definitions to it-

PD: And changes every time you go back to that piece.

DM: Right. So you keep finding, keep finding, keep finding, keep finding. I've often thought of my composing process because I do not try to change the world with every piece of music. But if I do it goes back to its own center and goes its own way. But I think of it, in Buddhist terms and meditation terms, of staring at the Lotus Blossom continually looking at the same spot again and again. I think we've got a thing here and you're going to have a nice wrestling match with it [*laughs*].

PD: I'm really looking forward to getting to know the piece.

Vita

Kimberly Wester grew up in Bozeman, Montana. She earned her Bachelor of Music Education (K-12 Broadfield Instrumental) from Montana State University in Bozeman, Montana. After teaching band and choir for four years in Montana she decided to pursue a graduate degree. She earned a Master of Music in Clarinet and a Master of Arts in Music Education from the University of Idaho. She graduated in 2013 with a Doctor of Musical Arts in Woodwinds from the University of Washington.