

ABSTRACT

How Modern Wind Ensemble Music Reacts to Tradition

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Tradition in music produces a foundation to which later composers must respond. I have defined these ‘traditional’ musical elements as pre-existing musical material with a history of and associations with established practices and prominent composers. This thesis explores how modern composers use these traditional elements, specifically in twenty-first century wind ensemble music, and what that usage means for the music. Harold Bloom, T. S. Eliot, and Richard Taruskin have written on responding to tradition, and the pieces are analyzed according to these writers’ ideas. The case studies are David Maslanka’s *Symphony No. 9*, Michael Gandolfi’s *Flourishes and Meditations on a Renaissance Theme*, and Kathryn Salfelder’s *Cathedrals*. Each piece is based on a ‘traditional’ element: Maslanka uses a Bach chorale tune; Gandolfi, a Renaissance theme; and Salfelder, a Gabrieli canzon. The Bloomian responses of *clinamen*, *tessera*, and *apophrades* appear in the works of the composers, showing their response to tradition.

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TABLE OF CONTENTS

LIST OF FIGURES	v
LIST OF TABLES	vi
ACKNOWLEDGMENTS	vii
CHAPTER ONE	1
Tradition in Music.....	1
<i>Introduction</i>	1
<i>Tradition</i>	3
<i>Brief History of the Wind Ensemble</i>	16
CHAPTER TWO	21
Case Study: David Maslanka’s Symphony No. 9.....	21
<i>Discussion of Maslanka as a Composer</i>	21
<i>Symphony No. 9: Apophrades and Transformation of Tradition</i>	33
<i>Conclusions</i>	50
CHAPTER THREE	52
Case Study: Michael Gandolfi’s <i>Flourishes and Meditations</i> <i>on a Renaissance Theme</i>	52
<i>Discussion of Gandolfi as a Composer</i>	52
<i>Flourishes and Meditations on a Renaissance Theme</i>	60
<i>Conclusions</i>	73
CHAPTER FOUR.....	75
Case Study Postscript: Kathryn Salfelder’s <i>Cathedrals</i>	75
<i>Discussion of Salfelder as a Composer</i>	75
<i>Cathedrals</i>	81
<i>Conclusions</i>	92
CHAPTER FIVE	93
Conclusion	93
APPENDICES	95
BIBLIOGRAPHY.....	102

LIST OF FIGURES

Figure 2.1. David Maslanka, Symphony No. 9, I, mm. 26-29.....	31
Figure 2.2. David Maslanka, Symphony No. 9, III, mm. 31-33.....	39
Figure 2.3. David Maslanka, Symphony No. 9, various piano roles.....	40
Figure 2.4 David Maslanka, Symphony No. 9, II, mm. 1-25.....	41
Figure 2.5. David Maslanka, Symphony No. 9, II, m. 71-73.....	43
Figure 2.6. David Maslanka, Symphony No. 9, I, mm. 141-142.....	44
Figure 2.7. David Maslanka, Symphony No. 9, III, m. 17.....	47
Figure 2.8. David Maslanka, Symphony No. 9, IV, m. 475.....	49
Figure 3.1. Michael Gandolfi, <i>Flourishes and Meditations on a Renaissance Theme</i> , A, B, and coda material.....	65
Figure 3.2. Michael Gandolfi, <i>Flourishes and Meditations</i> , mm. 107-110.....	66
Figure 3.3. Michael Gandolfi, <i>Flourishes and Meditations</i> , mm. 225-227.....	70
Figure 3.4. Michael Gandolfi, <i>Flourishes and Meditations</i> , mm. 334-340.....	71
Figure 3.5. Michael Gandolfi, <i>Flourishes and Meditations</i> , mm. 548-557.....	73
Figure 4.1. Kathryn Salfelder, <i>Cathedrals</i> , suggested ensemble seating.....	84
Figure 4.2. Kathryn Salfelder, <i>Cathedrals</i> , mm. 41-48.....	86
Figure 4.3. Kathryn Salfelder, <i>Cathedrals</i> , mm. 14-23.....	87
Figure 4.4. Kathryn Salfelder, <i>Cathedrals</i> , mm. 57-61.....	88
Figure 4.5. Kathryn Salfelder, <i>Cathedrals</i> , mm. 131-137.....	89
Figure 4.6. Kathryn Salfelder, <i>Cathedrals</i> , golden ratio proportions of the piece.....	91

LIST OF TABLES

Table 2.1. Location of songs and chorales in Maslanka's Symphony No. 9	36
Table 3.1. Organization of Variations in Gandolfi's <i>Flourishes and Meditations on a Renaissance Theme</i>	63
Table 3.2. Order of Variation 'Flashbacks' in Variation VI in Gandolfi's <i>Flourishes and Meditations on a Renaissance Theme</i>	68

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CHAPTER ONE

Tradition in Music

Introduction

Tradition in music produces a foundation to which later composers must respond. This might mean recognizing and promptly rejecting what has been established, though it might also mean using that foundation as a platform for contemporary works. The writer T. S. Eliot considered how writers achieve significance in their relation to writers of the past; he argued that tradition is an ongoing process through which contemporary artists speak. In the field of music, composers may find their voices through the use of ‘traditional’ musical elements. In this thesis, these traditional elements will be defined and I will explore how modern composers use these elements, specifically in twenty-first century wind ensemble music, and what that usage means for the music.

I have chosen wind band music specifically because it represents a more contemporary mindset and will provide ways of gauging how tradition is present in the composition of music today. The number of sources dedicated to the wind band genre is steadily increasing. Writings do exist concerning composers’ implementation of traditional devices, such as chorale tunes, in their music, though these resources tend to cater to those interested in analysis to aid in rehearsal and performance. Current wind band music has not been widely discussed through the concept of tradition and how composers in this medium are aware of and influenced by the weight of tradition. The methodology for this thesis was typical of research projects; I collected information from

sources outlining and explaining ‘tradition’ in creative fields and then applied those findings to the modern setting.

The works to be discussed will all be in the wind band genre, helping with consistency for comparison. Three wind band pieces by three living composers will be used as case studies that are representative of the genre. By limiting the music examples to three case studies, differing views concerning the compositional process will be examined but a realistic limitation will also be in place. I will focus on David Maslanka’s Symphony No. 9 and Michael Gandolfi’s *Flourishes and Meditations on a Renaissance Theme*, with Kathryn Salfelder’s *Cathedrals* as a post-script showing the younger generation’s treatment of traditional elements. The composers chosen as representatives, Maslanka, Gandolfi, and Salfelder, differ in age, location, training and style, yet are all prominent in the wind ensemble world. Each piece is based on a typically ‘traditional’ element: Maslanka uses a Bach chorale tune; Gandolfi, a Renaissance theme; and Salfelder, a Gabrieli canzon. The treatment of these elements will be the main focus of the musical analysis. By examining pieces that obviously and consciously draw from previously established musical ideas, the element of ‘tradition’ will be made strongly evident.

This thesis presents the opportunity to capture current thoughts from actively participating musicians in a contemporary genre, thereby it contributes to tradition and how we see ourselves fitting in with it.

Tradition

Definition of Tradition

Some parameters must be in place before analysis of this music can begin. One of the most important items to clarify is tradition, specifically in reference to tradition in music. A dictionary search of the term “tradition” will result in the expected explanation of established actions somehow related to the past, and it is largely associated with particular cultures. *Merriam-Webster Dictionary*’s first definition is “an inherited, established, or customary pattern of thought, action, or behavior (as a religious practice or a social custom).”¹ Definitions and common cultural understanding show that a large part of tradition’s definition is the implication of an active component; beliefs or customs are passed down, handed down, inherited, or continued. There is also an *interactive* component of tradition; people are required for continuation of a thought or practice. This gives traditional items a sense of life, and therefore the ability to grow and change. Tradition is a process; it is movement through and despite the parameters of time. This organic aspect of tradition necessitates a look into reception. Reception is a large contributor to something becoming tradition in the arts, such as music, and in various other fields. The perceived value of a practice will be absorbed, critiqued, and then the practice will potentially be repeated or rejected. Reception, both immediate and delayed, is an example of the interactive nature of tradition. The reaction this reception evokes also plays a key role in the furthering of tradition. One reaction may be the acceptance, recycling and use of certain elements, as this thesis will demonstrate.

¹ *Merriam-Webster Online*, s.v. “tradition,” accessed September 18, 2013, <http://www.merriam-webster.com/dictionary/tradition>.

One can apply this understanding to recognize what tradition means in music. The term has become attached to multiple subcategories; in music, these subcategories are aspects such as traditional forms and genres that saw success during their time, enough so that their formulas became “the rules” in music composition. These structural units continued to be just that: a framework within which composers experimented. Associations with the past and previous composers contribute to the establishment of a traditional form or genre. The Neo-Classic movement is one example that demonstrates the importance of forms and familiar features in music history, despite composers changing details within said forms and genres. Standard titles such as “sonata” are largely recognized and still commonly used for compositions, even today, and the connotation prompts associations with traditions and with the past while simultaneously calling attention to the way these genres have changed and developed. The focus on and use of forms and genres is one way in which music responds and carries forward the past.

However, the main concern of this thesis lies with how tradition is shown in more specific features of music: through traditional *elements* of music. For the purposes of this thesis, traditional musical elements will be defined as pre-existing (in relation to the present) musical material with a history of and associations with established practices and prominent composers. Under this umbrella of understanding exist materials such as folk songs, distinguishable rhythms (for example, the opening of Beethoven’s fifth symphony), certain harmonic progressions and chords, or even instrumentation. Particular to the pieces discussed here, these elements are melodic features: a chorale tune, a Renaissance theme, and an existing canzon.

Artists and Tradition

T. S. Eliot's "Tradition and the Individual Talent." With tradition and traditional elements of music defined as they pertain to this thesis, we proceed to a discussion of how artists interact with tradition. T. S. Eliot commented on this topic in his essay "Tradition and the Individual Talent." While Eliot was specifically addressing writers and poetry in this essay, his ideas easily apply to composers and music as well. In Part I, Eliot shares in the active view of tradition by asserting, "if you want it you must obtain it by great labour."² His essay presents the idea that artists speak through tradition and also change it. One's value in any art is not isolated; it results from a relationship to the past (tradition).³ A backdrop of established forces is necessary for judgment and critique and growth of an artist and his or her work. Eliot's ideas transfer easily to music as composers are also called to respond to this backdrop. How they react and are informed by music of the greats, such as Bach or Beethoven, is one way in which they react to and participate in tradition. The composer Igor Stravinsky serves as one example of musicians recognizing tradition and the necessary activity it demands from artists. He wrote,

Tradition is entirely different from habit, even from an excellent habit, for habit is by definition an unconscious acquisition and tends to become mechanical, whereas tradition results from conscious and deliberate acceptance. A real tradition is not the relic of a past irretrievably gone; it is a living force that animates and informs the present.⁴

² T. S. Eliot, "Tradition and the Individual Talent," *Perspecta* 19 (1982): 37.

³ *Ibid.*, 37.

⁴ Igor Stravinsky, *Poetics of Music*, quoted in William W. Austin, *Music in the 20th Century: From Debussy Through Stravinsky* (New York: W.W. Norton, 1966), 272.

Composers have been “remaking the music of the past in the image of the present . . . only calling the present by some other name.”⁵ This is one way in which artists contribute to and perpetuate tradition.

Eliot also states, “art never improves, but that the material of art is never quite the same.”⁶ This idea aptly fits in regards to music. Because music exists in time and is spatial in that way, variants will occur every time a piece is performed, or even considered in one’s mind; audiences, performers, conductors, location, personal ideals and feelings – these are in constant flux, even in reference to recordings. In addition to outside influences, the music itself will be altered by perceptions and interpretations. And while there is a constant flow and some flux is inevitable, each slight move encompasses the other moves and turns that have preceded it. One could label this part of tradition. Following in this vein, it is logical that part of tradition is the absorption of the process a piece has experienced, and part of that process is adaptation of previous ideas, forms, gestures, and materials to better suit a certain context. When melodic content is adapted for the present day, possibly through modern instrumentation or by incorporating more modern harmonies or practices, it is participating in tradition and increasing the original melodic line’s accessibility for that period in time.

Tradition has a unique tie with originality. There is the implied understanding of traditions harkening back to an original idea and that through tradition this idea continues to be relevant and practiced. There is also the accepted viewpoint that originality is shown through reactions that *differ* from tradition. Eliot argues that in identifying the new

⁵ Richard Taruskin, “The Modern Sound of Early Music,” in *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 169.

⁶ Eliot, “Tradition and the Individual Talent,” 38.

element a writer contributes, “the most individual parts of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously.”⁷ This is found in multiple artistic disciplines and is applicable to music. However, in reference to music specifically, Richard Taruskin questions the formation and understanding of tradition by asking, “Does mere age bestow authority tantamount to ‘originality’?”⁸ This must be carefully considered before accepting tradition as authority. While duration and durability over time do contribute in perceiving a methodology or element as successful, this does not necessarily indicate the weight of truthfulness. It can become the artist’s task to decide what elements are significant enough to be carried forward in his or her art and then assign “original” ideas to those traditional elements.

Eliot also discusses the interaction between the poet and his poetry through the scientific analogy of platinum as a catalyst for the gases of oxygen and sulphur dioxide. Platinum is required for a chemical reaction, but the platinum remains unchanged; Eliot believes “the mind of the poet is the shred of platinum,” meaning that the poet’s mind will act as a space for ideas to form, but the most pure art will contain no trace of the individual artist.⁹ This differs from some compositional philosophies that view the most pure art as an extension of the individual artist. As we will see with the discussion of a select few compositional methods of wind ensemble composers, these two views of the individual and art do not need to be exclusive; for example, Maslanka believes in universal truths, comparable to Eliot’s idea of pure art. However, Maslanka also believes

⁷ Ibid., 37.

⁸ Richard Taruskin, “What – or Where – Is the Original?” in *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 161.

⁹ Eliot, “Tradition and the Individual Talent,” 40.

that as these truths pass through the “platinum” of the creative mind, they create a personal voice. Despite differences concerning the artist’s interaction with art, both Maslanka and Eliot view tradition as playing a role in forming the end product.

While Eliot proposes emphasis on the poetry rather than the poet, the case studies in this thesis will consider the composer as equally important as the piece; the pieces discussed will musically showcase the ideas of the composers. In regard to the poet (or composer in this case), Eliot believes, “he is not likely to know what is to be done unless he lives in what is not merely the present, but the present moment of the past, unless he is conscious, not of what is dead, but of what is already living.”¹⁰ This moment, this living quality, is tradition. The poet (or composer) must open himself to more than his own impressions and let the past speak through his artistic discipline. Maslanka’s compositional approach reflects this philosophy, as will be discussed in later chapters.

Richard Taruskin’s Application of Tradition. One idea that continues to appear in Eliot’s essay is the idea of the presence of the past. In music, this idea may manifest itself through the recycling of melodic ideas or fragments. In a fitting fashion, Richard Taruskin, widely known for his writings on performance practice, has used Eliot’s idea and expanded on tradition’s application to music, especially concerning the interaction of past and present. Taruskin’s book *Text and Act* is a collection of his own essays considering various topics concerning tradition and originality. He has even written an essay (engineered from Eliot’s phrasing), “The Pastness of the Present and the Presence of the Past,” in which he discusses how music exhibits Eliot’s idea, along with other facets of the relationships between composers with the past and present. He notes a

¹⁰ Ibid.

performance that “renews contact with the source and strengthens the ‘perception, not only of the pastness of the past but of its presence . . . a sense of the timeless as well as the temporal and of the timeless and the temporal together,’ of which Eliot wrote in 1917.”¹¹ This understanding of the use of source material within tradition is also applicable to musical compositions. As Virgil Thomson, a twentieth-century American composer, said, “The final achievement is a musical experience that clarifies the past by revealing it to us through the present.”¹² Many artistic movements in history, both in the visual arts and in music, have shown that elements of the past (for example, folk tunes) may be better understood by audiences if artists or composers set the traditional element idea in the language of their own time. This increases accessibility and also makes a statement regarding the authority of the past in modern times.

In those modern times, people, and not artists alone, shape tradition. Something gains authenticity and contributes to tradition “not from its historical verisimilitude,” but from being a true reflection of a time or the people’s taste.¹³ In the essay “Tradition and Authority,” Taruskin gives various definitions for ‘tradition’ (mostly in regard to performance practice). He also makes a point proving that composers are responsible for protecting while also contributing to tradition, and he also suggests that reception and perception participate in tradition. He writes,

Let’s take a break from Mozart and talk about Brahms. And then let’s talk about Schubert, Prokofiev, and the Maori of New Zealand. And all the while we will be

¹¹ Richard Taruskin, “The Pastness of the Present and the Presence of the Past,” in *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 106.

¹² Virgil Thomson, *The Musical Scene* (New York: Alfred A. Knopf, 1945), 202.

¹³ Taruskin, “The Modern Sound of Early Music,” 166.

talking about Mozart just the same; because “Mozart,” as we know perfectly well, is not just Mozart.¹⁴

Not only did Mozart draw on the forms and conventions of his own time and the times before, he also threw himself forward in time, appearing in the works of future composers. This is Taruskin’s definition of tradition using Eliot’s terms. It is this understanding that will be adopted when discussing the composers Maslanka, Gandolfi and Salfelder.

Through researching this subject, it may be gathered that *people*, as opposed to Eliot’s emphasis on works, are the key component of tradition; people contribute to, receive, respond to and, therefore, further tradition. Within Taruskin’s same essay “Tradition and Authority,” those in different disciplines give varying views of tradition:

[Prof. Allan] Hanson concludes that “when people invent their own tradition it is usually to legitimate or sanctify some current reality or aspiration.” Among the newer generation of anthropologists, he writes, tradition is now generally “understood quite literally to be an invention designed to serve contemporary purposes,” and he quotes a colleague who defines tradition as “an attempt to read the present in terms of the past by writing the past in terms of the present.” . . . [And] in his early essay, “On the Advantages and Disadvantages of History for Life,” Nietzsche wrote, “we try to give ourselves a new past from which we should have liked to descend instead of the past from which we actually descended.”¹⁵

These views do not see tradition as fixed and unchanging, as it can be warped and rewritten by people of the present. Nonetheless, this shows a continual interplay between the present and the past. A part of tradition is finding contemporary ways to make the past relevant. Musically, this may be paralleled by composers treating previously constructed material with current trends (for example, using the instrumentation of wind

¹⁴ Richard Taruskin, “Tradition and Authority,” in *Text and Act: Essays on Music and Performance* (New York: Oxford University Press, 1995), 173.

¹⁵ Taruskin, “Tradition and Authority,” 177-178.

ensemble as a setting of Bach chorales, as we will see in Maslanka's work). Neal Zaslaw has written that "each generation modified what it received from its teachers' generation," supporting the idea of tradition as an organic and constantly changing idea.¹⁶ Participation in this idea is necessary both in how elements are treated and how those treatments are received.

Alongside Hanson's and Nietzsche's views is the view of invented tradition. In the introduction to *Invention of Tradition*, Eric Hobsbawm defines this aspect of tradition as "a set of practices, normally governed by overtly or tacitly accepted rules and of a ritual or symbolic nature, which seek to inculcate certain values and norms of behaviour by repetition, which automatically implies continuity with the past."¹⁷ Here Hobsbawm proposes an idea of history that runs parallel with ideas of music composition: that traditional elements are reactions to previous happenings and are formed both as emulations and dismissals of the original idea. Most associations with tradition involve "formalization and ritualization, characterized by reference to the past, if only by imposing repetition."¹⁸ Whether reacting or repeating, an original idea (labeled as 'tradition') can be furthered and made modern. Nonetheless, this canonization happens for a reason. An element is deemed important and worth perpetuating for future generations.

¹⁶ Neal Zaslaw as quoted in Taruskin, "Tradition and Authority," 181.

¹⁷ Eric Hobsbawm, "Introduction: Inventing Traditions," in *Invention of Tradition*, ed. Eric Hobsbawm and Terence Ranger (Cambridge: Cambridge University Press, 1983), 1.

¹⁸ *Ibid.*, 4.

Harold Bloom's "Anxiety of Influence." Mark Evan Bonds has written a book, *After Beethoven: The Imperatives of Originality in the Symphony*, discussing this aspect of tradition with Beethoven as the focus.¹⁹ Bonds' work on the subject is based on the work of Harold Bloom in *The Anxiety of Influence*, in which Bloom explains Romantic poetry through the relation between precursors and the artists who follow them. That there is a relationship between literature and art is not a new idea, but "Bloom's theory has a validity that applies to symbolic action in general, and not merely to poetry."²⁰ One way Bloom categorizes the reaction of artists to the past, and the category Bonds focused on, is that of *clinamen*:

Clinamen . . . is poetic misreading or misprision proper. . . . A poet swerves away from his precursor, by so reading his precursor's poem as to execute a *clinamen* in relation to it. This appears as a corrective movement in his own poem, which implies that the precursor poem went accurately up to a certain point, but then should have swerved, precisely in the direction that the new poem moves.²¹

Bloom then devotes a chapter to exploring how this avenue of influence has shown itself in history and how it continues to affect poets. Ben Jonson is quoted by Bloom as defining imitation as the ability to "convert the substance or riches of another poet to his own use."²² This agrees with Eliot's idea of participating in tradition to further it. Along with this idea is one that using the system of those who have come before is limiting for creativity.²³ However, this restrictive view is rejected in favor of seeing adapting systems

¹⁹ Mark Evan Bonds, *After Beethoven: The Imperatives of Originality in the Symphony* (Cambridge: Harvard University Press, 1996).

²⁰ Kevin Korsyn, "Towards a New Poetics of Musical Influence," *Music Analysis* 10, no. 1 (March-July 1991): 49-50.

²¹ Harold Bloom, *The Anxiety of Influence: A Theory of Poetry*, 2nd ed. (New York: Oxford University Press, 1997), 14.

²² *Ibid.*, 27.

and conventions as artistically freeing. It is in this context that the composers Maslanka, Gandolfi and Salfelder will be examined.

Throughout many disciplines there is an understanding of influence in some way from a precursor to followers. There are different opinions as to how an artist should respond to this shadow. What this thesis has discussed thus far are supporters of the practice of imitation. The heart of Bloom's concept of the anxiety of influence is that "what divides each poet from his Poetic Father (and so saves, by division) is an instance of creative revisionism."²⁴ This idea may also be applied to music.

Bloom, almost ironically, mentions Eliot's idea that "the good poet steals, while the poor poet betrays an influence, borrows a voice."²⁵ Along this same vein, Charles Rosen writes that the "influence of one artist upon another can take a wide variety of forms, from plagiarism, borrowing, and quotation all the way to imitation and eventually to the profound but almost invisible form."²⁶ However, the compositions this thesis will focus on clearly allude to previous works and openly discuss their inclusion in composer and program notes. That openness by composers represents a mode of thinking in which the obvious and unhidden references to the past are meant to strengthen the present work's message.

Kevin Korsyn, like Bonds and Rosen, has applied Bloom's theory of poetic influence for discussion of musical analysis, and Korsyn has also commented on Rosen's treatment of Bloom's theory. In the essay "Towards a New Poetics of Musical

²³ Ibid., 29.

²⁴ Bloom, *The Anxiety of Influence*, 42.

²⁵ Ibid., 31.

²⁶ Charles Rosen, "Influence: Plagiarism and Inspiration," *19th-Century Music* 4, no. 2 (Autumn 1980): 88.

Influence,” Korsyn asks the questions that tracing tradition and traditional elements through pieces raises for the audience:

What role should these relationships play in our encounter with a piece? Finding such relationships is not difficult; every experienced listener probably hears such intertextual echoes to some degree. But what meaning should we ascribe to them? Should we amplify these whispers, or ignore them? Are they too obvious for comment? . . . Or are they screens concealing some deeper relationship?²⁷

Korsyn also mentions other writers who have delved into this issue saying there has not been a clear model to compare different pieces. The other literature he mentions is primarily concerned with the European symphonic tradition; this thesis will focus on American wind ensemble music, building on the previous scholarship, much like the music discussed does. Korsyn uses the term “burden of tradition” in music and references Beethoven; however, this thesis chooses to view tradition, as previously defined, as a positive motivator for music.

Korsyn’s analytical approach to *clinamen* in music includes a heavy emphasis on the ironic. He also adapts Bloom’s definition of *clinamen* to better fit music by broadening from a poem’s opening figurations “to consider the entire framing action as the initial swerve from the precursor.”²⁸ Another Bloomian category of influence Korsyn uses is that of *tessera*, an antithetical completion, when a “poet antithetically ‘completes’ his precursor, by so reading the parent-poem as to retain its terms but to mean them in another sense, as though the precursor had failed to go far enough.”²⁹ This method of reacting to tradition may take place in the form of commentary. The studies in this thesis may be considered with this understanding. Closely related is Bloom’s theory of

²⁷ Korsyn, “Towards a New Poetics of Musical Influence,” 4.

²⁸ *Ibid.*, 35.

²⁹ Bloom, *The Anxiety of Influence*, 14.

apophrades, the return of the dead. Korsyn defines this as “a poem’s final defence against the anxiety of influence, its ultimate internalization of tradition, reversing the precursor’s tropes through the trope of metalepsis (also called transumption).”³⁰ Applicable to the wind ensemble settings explored in this thesis, the theory of *apophrades* will be kept in mind during analysis.

These different models (based on *clinamen*, *tessera*, and *apophrades*) help shape the definition of tradition and develop the context from which we can analyze tradition in modern works. More parameters are established by narrowing modern works to those in the wind ensemble tradition. The three pieces, Maslanka’s Symphony No. 9; Michael Gandolfi’s *Flourishes and Meditations on a Renaissance Theme*; and Kathryn Salfelder’s *Cathedrals*, will serve as case studies representative of the different ways of responding to and interacting with tradition.

To summarize, traditional musical elements (pre-existing musical material associated with established practices and prominent composers) have played a part in music composition for centuries. This approach is used in modern music and examples are found in wind ensemble music, though the treatment of these elements differs for each composer. As we will see through the following analyses, “The mighty dead return, but they return on our colors, and speaking in our voices.”³¹

³⁰ Korsyn, “Towards a New Poetics of Musical Influence,” 54; metalepsis is a figure of speech that references and uses a maxim (common saying or phrase) in a new context (e.g., “I’ve got to catch the worm tomorrow.”), and transumption is the act of making a copy, transferring from one place to another.

³¹ Bloom, *The Anxiety of Influence*, 141.

Brief History of the Wind Ensemble

A brief knowledge of the history of the wind ensemble, especially its development in America, will provide context for the pieces to be discussed.

The wind ensemble has military roots, since it was founded for professional purposes. Originally, military bands consisted of only winds purely for volume and mobility. Possibly the first wind ensemble was established in France 1789 with the formation of the band of the National Guard in Paris; “This group of forty-five players was incontestably the first modern wind band, in terms of size, of function and of repertoire.”³² By around 1850, the group called the wind ensemble was close to the groups we have today; schools and colleges became the main “sponsorship of band music in the United States” later in the mid 1920s.³³

Leading Figures and Organizations

A few people were instrumental in developing the modern American wind ensemble. Patrick Sarsfield Gilmore (1829-1892) was the leader of Gilmore’s Band (originally called the Boston Brigade Band) beginning in 1859. In this position, Gilmore “began building the library of band music for which American bands are still indebted.”³⁴ He also helped organize large band festivals, promoting popularity of the wind ensemble;

³² Richard Franko Goldman, *The Wind Band, Its Literature and Technique* (Boston: Allyn and Bacon, 1961), 20.

³³ *Ibid.*, 5, 28.

³⁴ *Ibid.*, 50.

his leadership over the 22nd Regiment Band (also called Gilmore's band) beginning in 1873 produced the basic pattern of instrumentation still used today.

The famous composer and bandmaster John Philip Sousa (1854-1932) also greatly contributed to the development of the wind ensemble. His marches are an essential step in the evolution of the repertoire, tying in with his philosophy that band music's function was for entertainment, not education. Edwin Franko Goldman (1878-1956) was another key figure in the history of the wind ensemble. He helped advance the repertory for the group based on wind instruments with music consisting of more than transcriptions or arrangements of symphonic works. Consequently, "an original repertoire for educational use gradually developed."³⁵

Pertaining to wind ensembles in academic settings, Lowell Mason (1792-1872) was partially responsible for the "extraordinary and peculiarly American development of musical performance (or 'applied music,' as the current phrase has it) in all branches of our educational system."³⁶ Within the educational system, "Harvard and Yale established the first collegiate bands in America in 1827," and it was the University of Illinois band that started the reputation other schools followed.³⁷ The Eastman Wind Ensemble, organized in 1952 by Frederick Fennell, is one example of this; Fennell "elucidated and advanced wind band repertoire through superlative performances, recordings, critical editions, and scholarly writings."³⁸ The goal was to create an ensemble with "the concept

³⁵ Frank J. Cipolla and Donald Hunsberger, eds., *The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* (Rochester: University of Rochester Press, 1994), 19.

³⁶ Goldman, *The Wind Band, Its Literature and Technique*, 92.

³⁷ Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 24.

of ‘flexible instrumentation’” with skilled individual players, allowing composers more freedom in their writing and therefore producing more complex repertoire for the group.³⁹ It was also with Fennell that the change of name from “band” to “wind ensemble” came to be.

The Eastman Wind Ensemble also exemplifies four principles that helped establish the wind ensemble at the university level: freedom of programming in size of ensemble and instrumentation; attention focused upon the composer rather than the arranger or transcriber; development of timbres unique to each individual composition; and flexible seating arrangements.⁴⁰ Ensembles within academic settings eventually led to national gatherings, such as the National Wind Ensemble Conferences and College Band Directors National Association.

There is an interesting dynamic in the relationship between orchestras and wind ensembles, particularly in the groups’ original functions:

Historically, the wind band was entirely functional. It existed to provide music for specific occasions and needs, military and civic. In this, it is completely different from the orchestra, which developed because of the demands of *art* – that is to say, of serious composed music.⁴¹

Because of these traditional associations, wind ensemble music is not always considered ‘serious’ music compared to that of the orchestra. Despite this perception, repertoire continued to be developed for the wind ensemble. Gustav Holst, Morton Gould, Percy Grainger, and William Schuman are well-known names associated with wind ensemble

³⁸ Ibid., ix.

³⁹ Eugene Migliano Corporon, “Historical Highlights of the Wind Band: A Heritage and Lineage: Part 2,” in *Teaching Music Through Performance in Band*, ed. Richard Miles (Chicago: GIA Publications, 2009) 7:113-114.

⁴⁰ Cipolla and Hunsberger, eds., *The Wind Ensemble and Its Repertoire*, 19-20.

⁴¹ Goldman, *The Wind Band, Its Literature and Technique*, 7.

music. As the repertoire for this setting of instruments expanded, so too did the genres for the groups. Traditional forms and titles emerged in the modern context, and

the fact that symphonies can be composed for band, whether the symphonies are masterpieces or not, shows strikingly how very much the character of the band as a musical institution has evolved. And it must be noted that many composers became sufficiently interested in the band as a musical medium at about this time [mid 20th century] to undertake the composition of large-scale works.⁴²

This expansion of genres shows a belief in the potential of wind ensemble music: “that concerted wind music possesses the same artistic potential for the composer, the performer and the listener as offered by other concert media.”⁴³ There was and continues to be a relationship between symphony orchestras and wind ensembles. The desire to develop the wind ensemble required adaptability, and “the flexibility and mobility of the band to change modes from one tradition and/or medium to another with relative ease throughout its history lends credence to the argument that it is one of the most ‘American’ of ensembles.”⁴⁴ It is this flexibility that showcases wind ensembles as actively engaging in tradition. Additionally, one should

observe the longtime association of bands with a spirit of collective fellowship. The word *band* is not only a noun, but a verb meaning to come together – to bond together. *Band*, the verb, is a social word. The terms “*Band of musick*” or *military band* in early America carried with them an expectation for people to *do* something: to gather, to listen, to be inspired, to move, to march, to fight, to dance, to clap, sing or shout.⁴⁵

The original terminology associated with the wind ensemble demonstrates the active component discussed earlier in connection with tradition. The genre of wind ensemble

⁴² Ibid., 232.

⁴³ Cipolla and Hunsberger, eds., *The Wind Ensemble and Its Repertoire*, 22.

⁴⁴ Hansen, *The American Wind Band*, 2.

⁴⁵ Ibid., 15.

music itself fits within broader musical traditions. The remainder of this thesis will examine specific pieces in the wind ensemble repertoire within this context.

CHAPTER TWO

Case Study: David Maslanka's Symphony No. 9

The case studies to be examined are Maslanka's Symphony No. 9, Gandolfi's *Flourishes and Meditations on a Renaissance Theme*, and Salfelder's *Cathedrals*.¹ These three pieces exhibit the use of traditional elements in music for wind ensemble, which will be discussed in further detail. Musical background and compositional philosophy for each composer will also be discussed, as these features impact the understanding of their pieces.

Discussion of Maslanka as a Composer

Maslanka's Musical Background

David Maslanka, born August 30, 1943, has a distinct compositional philosophy. Maslanka grew up in the New England area, and his musical background began in fourth grade with training on the clarinet. Experiences in high school related to clarinet, such as lessons with Robert Stuart at the New England Conservatory of Music and participating in the Boston Youth Orchestra, encouraged Maslanka's desire to pursue music.² His undergraduate work at the Oberlin Conservatory of Music, resulting in a Bachelor of

¹ The timings referred to in this thesis are based on the following recordings: David Maslanka, *David Maslanka: Symphony No. 9*, conducted by Stephen K. Steele, narrated by John Koch, recorded by the Illinois State University Wind Symphony, Albany Records TROY 1360, 2012, CD; Michael Gandolfi, "Flourishes and Meditations on a Renaissance Theme," *2012 Texas Music Educators Association (TMEA): Baylor Wind Ensemble*, conducted by J. Eric Wilson, recorded by the Baylor Wind Ensemble, Mark Records 9837-MCD, 2012, CD; Kathryn Salfelder, "Cathedrals," *Archetypes*, conducted by Eugene Migliaro Corporon, recorded by the North Texas Wind Symphony, GIA Windworks CD-820, 2010, CD.

² Stephen Paul Bolstad, "David Maslanka's *Symphony No. 4*: A Conductor's Analysis with Performance Considerations" (DMA treatise, University of Texas, 2002), 1.

Music Education degree with an emphasis in clarinet in 1965, also included composition lessons with Joseph Wood. His graduate work at Michigan State University centered on composition with H. Owen Reed, whose “teaching style was to expose his students to all the current trends in composition and to encourage his students to be experimental.”³ In fact, the piece *La Fiesta Mexicana* by Reed, one of the first “symphonies” for band, was influential for Maslanka.⁴ It was from Michigan State that Maslanka received a Master of Music degree and Doctor of Philosophy degree by 1971, both in theory and composition; his Symphony No. 1 was written to fulfill the doctoral degree requirements.⁵ During these educational years, Maslanka was involved in playing band music, placing the familiar sound in his ear and a powerful influence in his mind. His training in the ‘classic’ Western tradition of music also shows through in Maslanka’s works; he considers this training his native musical language and views it as a vehicle, rather than a burden.⁶

Maslanka serves as a significant example of a composer for wind ensembles partly because of the timing of his involvement in the wind ensemble scene. His *Concerto for Piano, Winds and Percussion* was composed for the Eastman Wind Ensemble, whose history and significance was previously discussed, and was also premiered by this group in 1979 with Frederick Fennell conducting; Fennell’s contribution to the wind ensemble has also been stated previously.

³ Bolstad, “David Maslanka’s *Symphony No. 4*,” 2.

⁴ David Maslanka, interview by author, Texas, November 23, 2013.

⁵ Bolstad, “David Maslanka’s *Symphony No. 4*,” 2, 4.

⁶ Maslanka, interview.

Many composers and compositions for winds have influenced Maslanka; he credits compositions and thoughts by Bartók, Berg, Brahms, Chopin, Debussy, Milhaud, Schoenberg, Stravinsky, Varèse, and Webern, along with the American composers Babbitt, Cage, Carter, Gershwin, Ives, and Partch, as having musical influence on his own works.⁷ Along with these composers, Bach was especially influential on Maslanka.

Use of Bach Chorales

One quality often mentioned in association with Maslanka's works is his relationship with and use of Bach chorales: "Since the mid-nineties, Maslanka's music has been deeply affected by his studies of the 371 *Four-Part Chorales* of J. S. Bach. As a musical and spiritual discipline he sings and plays chorales as a warm-up for his composing sessions."⁸ He considers them timeless and the appeal of these chorales resonates deeply with Maslanka. Concerning their place in tradition and continuing relevance, he says, "They are never 'used up' because they are the musical root points of what it is to be human."⁹ Working intimately with this part of musical history results in trust and security for Maslanka, allowing for a sense of liberation in his own work.¹⁰ In this way, Maslanka shows his understanding of, appreciation of, and interaction with musical tradition while composing in the twentieth and twenty-first centuries.

⁷ Thomas Martin Wubbenhorst, "A Child's Garden of Dreams: Conversations with David Maslanka (The musical and philosophical thoughts of an American composer)," *CBDNA Journal*, no. 10 (Spring/Summer 1994): 3.

⁸ "David Maslanka," Carl Fischer Music, accessed November 14, 2013, <http://www.carlfischer.com/Fischer/maslankabio.html>.

⁹ David Maslanka, "Some things that are true: Reflections on being an artist at the end of the 20th century" (Keynote address, Society of Composers Incorporated Region VIII Conference, University of Montana at Missoula, November 20, 1998), accessed June 5, 2014, <http://davidmaslanka.com/some-things-that-are-true>.

¹⁰ Ibid.

In the score notes for Symphony No. 9, Maslanka clearly explains the use of the *371 Four-Part Chorales* by J. S. Bach. It was during his residence at Michigan State University that Maslanka first became intrigued by Bach's chorales, and these tunes permeate his works. They have also had a profound impact on his original melodies.

About this, Maslanka says,

To take something like a four-part chorale and to study it again and again – that is to go over it and to sing through all the parts again and again. And to go through his whole book of chorales so many times. It has had a profound influence on how I hear phrases and how I make melody. The melodies that I make have become more simple by far over the years.¹¹

The musical characteristics of these chorales have a stronger influence on Maslanka than the textual suggestions. Though the chorale book to which he refers does not include text, word association and imaging do play a part in his compositions. His Ninth Symphony, described as a collection of songs, “is a series of musical images which have their power drawn in some ways in relationship to the spoken words.”¹² The songs quoted include “Shall We Gather at the River,” “I Thank You God for All Your Good Works” (commonly referred to as “Now Thank We All Our God”; originally known in German as “Nun danket alle Gott”), “Now All Lies Under Thee” (“Nun lieget alles unter dir”), “Soul, How Have You Become So Unhappy” (“Wie bist du, Seele”), and “O Head Now Wounded” (shortened title for “O Sacred Head Now Wounded”; “O Haupt voll Blut und Wunden”).¹³ Along with the music, the pictures conjured through words, even the words of the titles alone, make an impact on the listener. Maslanka also often employs hymn

¹¹ Bolstad, “David Maslanka’s *Symphony No. 4*,” 20-21.

¹² Maslanka, interview.

¹³ The titles that appear outside of the parenthesis are the titles as they appear in the score of Maslanka’s Symphony No. 9. For the remainder of this paper, the songs and chorales will be referred to by these titles as designated by Maslanka.

tunes in his music in the same way. The relationship between text, images and music in Maslanka's works is not a linear relationship; it is inclusive with all parts working together and drawing power from one another.¹⁴

Change in Compositional Style

It was because of Fennell's recommendation of Maslanka's *Concerto for Piano, Winds and Percussion* to John Paynter that one of the most noteworthy pieces in the entire wind ensemble repertoire, Maslanka's *A Child's Garden of Dreams* (1981), was commissioned by John and Marietta Paynter for the Northwestern University Symphonic Wind Ensemble. This piece marked a change from the "angular, dissonant, and aggressive quality" of his first period.¹⁵ This piece is based on a young girl's dreams as described in Carl Jung's book *Man and His Symbols*. It was with the study of these dreams that Maslanka's compositional approach and style changed. *A Child's Garden of Dreams* was the first large-scale piece of Maslanka's second period of composition, which began around 1980, and in reference to his earlier works,

The music of this period is radically different from the first. The music is now very heart-felt in nature, is driven more by emotion than academic constructions, and is far more tuneful. The music often makes use of borrowed materials with the chorales harmonized by Johann Sebastian Bach being the most common source. While the music of this period can still be dissonant, there is a strong sense of tonality and a frequent use of simple harmonies.¹⁶

¹⁴ David Maslanka, *Symphony No. 9* (n.p: Maslanka Press, 2011); many aspects of Maslanka's Symphony No. 9 indicate an association with text: for example, preceding the first statement of "O Sacred Head Now Wounded" with spoken word, the use of chorale tunes, and the inclusion of poetry by W.S. Merwin. While these are important connotations, the interplay of music and text is not the emphasis of this study; the word associations, with the chorales especially, are used to better understand the context and setting of the traditional elements of the music.

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

¹⁶ *Ibid.*, 16.

This change in style is reflective of a change in compositional approach. During this second period, Maslanka began relying on meditation and speaking through the subconscious, outside the limits of the self. This process is key to Maslanka's compositional philosophy and will be discussed in further detail in the following section.

After *A Child's Garden of Dreams*, there was an increase in Maslanka's output for wind ensemble. This piece not only affected Maslanka's compositional process, but also "began a new trend of writing for wind bands and fostered a growing relationship with college wind band conductors around the United States."¹⁷ Clearly, Maslanka has established himself as influential in the wind ensemble world and his Ninth Symphony may be discussed against this prestigious background.

Compositional Philosophy

In a keynote address from November 20, 1998, titled "Some things that are true: Reflections on being an artist at the end of the 20th century," Maslanka spoke about experiencing "rightness," and how that guided him in "the evolution of a musical language, the process of composing, and the interaction with performers."¹⁸ Following with the title of the talk, he asserts that "what is 'true' forms a hard core of non-personal knowledge to which all individuals can and must relate."¹⁹ He believes there are universal feelings and personal truths that can be revealed by accessing the unconscious. These feelings and truths are also a part of tradition, and "out of tradition is invented the

¹⁷ Bolstad, "David Maslanka's *Symphony No. 4*," 5.

¹⁸ Maslanka, "Some things that are true."

¹⁹ Ibid.

personal voice.”²⁰ This is one way in which Maslanka sees himself interacting with and participating in tradition. This philosophy ties in with an understanding of one’s place in and with tradition. Maslanka believes there are foundational thoughts and through the multiple retracing of those thoughts comes a flowering of possibilities.²¹ Though this speech was given in the twentieth century, it was after the influential *A Child’s Garden of Dreams*, a turning point in Maslanka’s compositional process, and it clearly shows his dependence on the unconscious.

Carl Jung has labeled the purposeful interaction with the unconscious as “active imagining.”²² Maslanka practices active imagining for his own music. At the start of composing *A Child’s Garden of Dreams*, this process entailed focusing on typed versions of the dreams; when one caught Maslanka’s attention, he would try to vividly imagine the literal content. Self-hypnosis and meditation are also a part of this experience for Maslanka in order to create a “dream space” with access to and interaction with the unconscious. Composing in this way for *A Child’s Garden of Dreams* led to adopting this process for later pieces because, as Maslanka said, “it became evident that a real force was coming through my music, and that it had to do directly with this encounter with my deeper self.”²³ This method of meditating involves visualizing scenes and scenarios while letting the unconscious supply the details, allowing veiled thoughts to surface. These veiled thoughts can represent universal and traditional truths, which is in line with Jung’s

²⁰ Ibid.

²¹ Maslanka, interview.

²² Scott A. Hippensteel, “A Study of David Maslanka’s ‘Unending Stream of Life,’” (D.A. diss., Ball State University, 2011), 5.

²³ Maslanka, “Some things that are true.”

theory of the collective unconscious and archetypes. Jung proposed the idea of a collective, rather than personal, unconscious that “has contents and modes of behavior that are more or less the same everywhere and in all individuals.”²⁴ The content of the collective unconscious manifests itself in archetypes, which Jung defines as “universal images that have existed since the remotest times.”²⁵ Maslanka’s music strives to convey some of these universal archetypes, informing certain musical characteristics in his writing, as will be discussed in the following section.

Stylistic Qualities of Maslanka’s Music

Stylistically, Maslanka’s music combines conventional and unique elements. It has been said that his is “a style that acknowledges the past while existing in the present.”²⁶ Maslanka himself has strengthened this claim by saying, “My music maintains traditional formal structures, phrases, melodies, modulations, and dramatic contrasts.”²⁷ These traits do not overwhelm the listener, and overall, this music conveys power through simplicity.

As previously mentioned, Maslanka’s melodies are influenced by the Bach chorales he studies daily. This results in hymn-like tunes, diatonic with step-wise motion, and a straightforward feel. However, Maslanka often employs motivic repetition of these hymn-like themes, showing how he uses tradition in a new setting. Because of the shorter motives, there is also a strong interaction between melody and rhythm, where the melody

²⁴ Violet Staub de Laszlo, ed., *The Basic Writings of Carl G. Jung* (Modern Library: New York, 1959), 287.

²⁵ *Ibid.*, 288.

²⁶ Hippensteel, “A Study of David Maslanka’s ‘Unending Stream of Life,’” 51.

²⁷ Wubbenhorst, “*A Child’s Garden of Dreams: Conversations with David Maslanka*,” 3.

will carry the rhythmic material. The use of motives also allows for expansion through transformation.²⁸ The idea of transformation is central to and evident in Maslanka's music, and Scott Hippensteel suggests that variation, expansion, and the use of hymn tunes are elements used to symbolize transformation in Maslanka's music.²⁹ In the case of Symphony No. 9, the inclusion of the chorale "O Sacred Head Now Wounded" furthers this symbolism with its focus on Christ's crucifixion and consequent transformation.

The harmonies found in the music of Maslanka range from conventional (common in eighteenth-century Western music) to innovative. The effect of the Bach chorale studies is clear; however, Maslanka's own harmonizations, resulting from his practice with and stretching of the chorales, are also evident. Many of Maslanka's pieces are tonal, which is understandable due to the basis in chorale tunes and his connection with tradition. *A Child's Garden of Dreams* stands apart in his output for not being based on chorale tunes and having more intricate harmonies. Because of the diatonic basis of his music, chromatics and dissonance become more apparent and perhaps are used to send a pointed message; for example, his Symphony No. 4 juxtaposes major and minor tonalities to symbolize conflict. In line with the Baroque tradition, pedal points may often be found in his pieces, as in Symphony No. 4, normally to emphasize concluding cadences of a piece or entire movement. The key of C major is important to Maslanka and often appears in his works. Maslanka feels it has "rooted vibrational energy that is

²⁸ Hippensteel, "A Study of David Maslanka's 'Unending Stream of Life,'" 35.

²⁹ *Ibid.*, 42.

universal.”³⁰ The idea of universality and community is fundamental to Maslanka’s music, and his harmonic language is one way in which this idea is expressed.

Rhythmically, Maslanka’s music remains steady, helped by the employment of ostinatos, which may also follow the melodic material. As with other musical features, the rhythms tend to be simple, but it is the layering that builds complexity. For example, it is not uncommon for a simple line to be found in the lower brass parts while high woodwinds alternate with quick runs and arpeggios in an ostinato pattern (Figure 2.1). A frequent rhythm in Maslanka’s works is the dotted-eighth sixteenth figure, especially in brass fanfare sections; this can be seen as another ostinato figure. Tempo markings are given in scores and this, along with the rhythmic and metric writing, contributes to the overall feel and steady pulsation of a piece. Despite “an easy acceptance of simple motives, triadic harmonies, and uncomplicated rhythms and repeated patterns which can have a certain static quality,” common features found in both his works and minimalist pieces, he asserts that his works are not minimalist.³¹ This claim is confirmed by the active harmonic shifts and more rapid transformations of material found in Maslanka’s music (as opposed to the static harmonies and gradual transformations in minimalist music).

³⁰ R. E Breiling, “David Maslanka’s use of chorale tune in ‘In Memorium’” (DMA diss., University of Arizona, 2000), 16.

³¹ Wubbenhorst, “*A Child’s Garden of Dreams: Conversations with David Maslanka*,” 3.

The image displays a page of a musical score for David Maslanka's Symphony No. 9, I, measures 26-29. The score is arranged in a standard orchestral format with multiple staves. At the top, measures 26, 27, 28, and 29 are indicated. The woodwind section includes Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Saxophone (Sax.). The brass section includes Trumpet (Trpt.), Trombone (Tbn.), Euphonium (Eup.), and Tuba (Tuba). The woodwinds are playing a complex, moving ostinato pattern, while the brass instruments provide a sustained harmonic line. The score is written in a clear, professional style with various musical notations such as notes, rests, and dynamic markings.

Figure 2.1. David Maslanka, *Symphony No. 9, I*, mm. 26-29. Typical writing for Maslanka of a moving woodwind ostinato pattern over sustained brass line (beginning in m. 27).³²

One particular skill of Maslanka's is the creation of interesting and effective colors within the wind ensemble setting. Combinations of tone and color are a large force in generating a distinctive sound in advanced wind ensemble works. Unique instrumental combinations are an example of this and are also possible because of the extended orchestration used. It is not unusual to find the full family of each woodwind instrument in Maslanka's wind ensemble scores. The textures created by these colors are both dense and sparse in Maslanka's compositions. For example, ostinato patterns in the high woodwinds typically occur as a layering agent, contributing to a thicker orchestration.

³² David Maslanka, *Symphony No. 9*, 7.

Instrumental scoring as well as rhythmic complexity and harmonic choices can produce these denser walls of sound. In sparser areas of his music, Maslanka writes soloistically for one instrument type and also for more chamber-like settings. As will be shown in Symphony No. 9, it is not uncommon for one instrument to appear alone, or with piano accompaniment, while most or all of the ensemble tacets; solo clarinet and saxophone sounds are prominent in these passages, though flute and horn are also highlighted. These solo moments also tend to be more tender and/or somber than virtuosic or bombastic. Orchestration, textural and color changes may also mark new and different sections in a piece. Concerning instrumental sounds, Maslanka has said,

I also think of instrument qualities as revelations that have come into place over centuries of time. The sound of an instrument is the essence of a way of feeling. It is an impossibly rich distillation of experience and meaning, becoming a magical touchstone that lends its life to the personal expression of any composer.³³

In this way, instrumental timbres are another avenue for conveying tradition through the wind ensemble medium. These beliefs influence his orchestration. Expanding on this idea, Maslanka says,

Each musical instrument represents a very narrow set of specifications. . . . Out of those particular restraints comes a unique and beautiful sound. And in that absolute restriction of color values . . . the entire universe opens up and is created anew. A new and powerful music is formed out of the composer's encounter with the restrictions of the medium, and the restrictions of the traditional language elements.³⁴

In this sense, freedom is found through limitation. Both this freedom and this limitation are linked to tradition.

Another way in which Maslanka works through limitations and adds color is through the use of extended instrumental techniques. Although these are not prominent in

³³ Maslanka, "Some things that are true."

³⁴ Ibid.

Symphony No. 9, other works for wind ensemble feature manipulation of pitch and tone through flutter tonguing, breath and tongue attacks, key clicks, or even removing part of the instrument. Prepared piano is also used.

Tradition also shows itself in the standard forms within which Maslanka works. In the case of Symphony No. 9, there is the symphonic form, following with the title, which indicates a multi-movement work with substantial instrumentation, likened to that of expanded nineteenth-century orchestras; this expansion of instrumentation is understood due to the nature of multiple parts in a full symphony, as opposed to more intimate chamber ensembles with fewer parts and performers. ABA forms are often found in Maslanka's works, as these represent his belief in the transitions of life and the resulting transformations.³⁵ These examples of repetition, which are also found in the smaller elements of melody and rhythm, contribute to the musical form and give the music shape. Historical forms, such as fantasias on chorale tunes, are also featured, specifically in Symphony No. 9.

Symphony No. 9: Apophrades and Transformation of Tradition

The symphonic tradition cannot be discussed without mention of Beethoven and the influence his music and reception had on later composers. Beethoven looms as an immense character on his own as a composer, but especially when considering the symphony; when one hears the phrase "ninth symphony," associations with Beethoven's Ninth specifically are conjured. Multiple scholarly writings address this shadow of

³⁵ Hippensteel, "A Study of David Maslanka's 'Unending Stream of Life,'" 97; the theme of transformation is prevalent in Maslanka's works. The ABA and ABA' forms represent this by showcasing some degree of conflict or growth (transitions) in the B section before returning to A material, familiar but slightly altered (transformed) after the experiences of the B section.

Beethoven and how musicians respond to it.³⁶ When asked about the presence of Beethoven and the past in relation to his own Symphony No. 9, Maslanka responded that he had to contend with the weight of the past, but then released the burden in order to “come back to the little person, the kid who likes to fool around with sounds” as opposed to allowing heavy thoughts to limit his creativity.³⁷ This approach of recognizing and then releasing applies to all areas of life for Maslanka, as seen even through his method of meditation. Though Maslanka was able to work on this piece without the idea of Beethoven dictating, comparisons to this symphonic figure and ideal will undoubtedly be invited simply because of the designation “Symphony No. 9.” In this way, a harkening back to tradition is already in place before listening to Maslanka’s piece. As previously discussed, using the wind ensemble setting and instrumentation under the title “symphony” is one way in which Maslanka communicates his own voice and response to tradition.

Another significant way this piece invites comparison to past music and tradition is through the use of chorale tunes. Because they are the focus of this piece, there is an obvious invitation to consider Bach and his sacred music. This association with Bach differs from the association with Beethoven in that Maslanka is intimately familiar with Bach chorale tunes and they actively influence his composing. Other tunes that are not by Bach but associated with sacred music are also found and contribute to highlighting an element of tradition. I have defined traditional musical elements as pre-existing musical materials, which are abundant in Symphony No. 9.

³⁶ Specifically see Mark Evan Bonds, *After Beethoven: The Imperatives of Originality in the Symphony* (Cambridge: Harvard University Press, 1996).

³⁷ Maslanka, interview.

Instrumentation

Maslanka considers the instrumentation for wind ensemble to be a traditional element, and it is interesting to see how this fundamental aspect of the genre is expanded.³⁸ The instrumentation is as follows for Symphony No. 9, showing the clear use of a full wind ensemble: narrator, piccolo, flutes 1 & 2, oboes 1 & 2, E-flat clarinet, clarinets 1, 2 & 3, bass clarinet, contrabass clarinet, bassoon 1 & 2, contrabassoon, soprano saxophone, alto saxophones 1 & 2, tenor saxophone, baritone saxophone, horns 1, 2, 3 & 4, trumpets 1, 2 & 3, trombones 1 & 2, bass trombone, euphonium, tuba, double bass, harp, piano, timpani, and percussion 1, 2, 3, 4, 5 & 6 (includes 3 marimbas, vibraphone, xylophone, chimes, crotales, orchestra bells, snare drum, tenor drum, bass drum, small suspended cymbal, medium suspended cymbal, large suspended cymbal, hi-hat cymbal, small tom, regular tam tam, medium tam tam, small egg shaker, claves, cabasa, small bongo, small temple block, large triangle, anvil, and slapstick).³⁹ It is not unusual for Maslanka to use extended scoring, and this is shown here particularly by the inclusion of contra instruments. In certain sections, this contributes to a grandiose feeling due to loud dynamics created by elaborate instrumentation.

Background

A consortium formed and led by Stephen Steele, who commissioned the work, supported Symphony No. 9, and the Illinois State University Wind Symphony, with

³⁸ Ibid.

³⁹ There is not a rigidly set instrumentation for wind ensemble; concerning the instrumentation of Symphony No. 9 specifically, E-flat clarinet, contrabass clarinet, contrabassoon, soprano saxophone, double bass, harp, and piano are used often in wind ensemble literature, yet these instruments are still considered less common. The narrator part is also outside the expected instrumentation for wind ensemble.

Steele conducting premiered the work on November 17, 2011. The program notes describe the piece as “a very large collection of instrumental songs” and outline a few elements in the work: time, water, nature and grace.⁴⁰ The use of chorale tunes is also explicitly stated in the program notes. Maslanka designates (in English) which chorale and song melodies are found in each movement (see Table 2.1) and includes the instrumentation for some appearances of the tunes. This is consistent with the movement in the twentieth century in which composers, such as Charles Ives, Luciano Berio, and George Crumb, began using quotes and collages with the intention of drawing attention to the quotes.

Table 2.1. Location of songs and chorales in Maslanka’s Symphony No. 9

Movement 1	Movement 2	Movement 3	Movement 4
Shall We Gather at the River	Now All Lies Under Thee	I Thank You God	Shall We Gather at the River
I Thank You God for All Your Good Works			Watch the Night with Me
			Soul, How Have You Become So Unhappy
			O Sacred Head Now Wounded

Traditional features

Several musical features of Symphony No. 9 will now be examined, mainly in connection to their relation to tradition. To begin, there is the designation as a “symphony,” which conjures associations with European masters and large-scale works. This piece is indeed large in scope, being over an hour in length. Maslanka’s own

⁴⁰ Maslanka, *Symphony No. 9*.

definition and understanding is that a symphony is a larger musical statement; his symphonies are a collection point of “periodic deep sampling of the energies of the moment.”⁴¹ The expanded instrumentation in this piece, as discussed earlier, also supports the association with “largeness.” Maslanka’s own work within the wind ensemble repertoire must also be considered; this is not the first symphony he has composed for wind band, though it is certainly the longest. In this respect, he is also responding to his own, previous works.

Besides the title and genre, there are musical aspects that may be discussed in reference to tradition. The form in this case is a multi-movement symphony, though not with traditional movements; Maslanka asserts that the movements “come out of my understanding of traditional forms...but the way in which the whole array of songs, as I call them, are placed and knit together is in a weaving kind of ongoing tapestry, which is hard to define.”⁴² Within this form, however, there are four movements, with the last movement making up the bulk of the piece (and lasting almost forty minutes). Maslanka reinterprets formal constructions of traditional symphonies by not using specific movement titles or characteristics that eighteenth- and nineteenth-century symphonies would include. Within the form of Symphony No. 9, there are also other ‘misreadings’ at work. For example, a preface of text, the poem *Secrets* by W.S. Merwin, begins the first movement, taking the place of a musical introduction or overture of themes. This poem represents the theme of transformation that defines the entire symphony; *Secrets* “embodies deep memory and the transforming point of death.”⁴³ The following musical

⁴¹ Maslanka, interview.

⁴² Ibid.

material of the first movement adheres to traditional conventions of form, being divided into sections of differing instrumentation, texture and melodic material. The sections are mostly encased by short transitional material and connecting melodic motives found throughout.

The second movement consists of various sections, again differing in instrumentation, texture, and thematic material. The instrumentation forms an arch, beginning with sparse scoring of piano and percussion, adding clarinets, horns and euphonium. This grows to include the full ensemble before the instrumentation gradually lessens, ending with a semi-reversed and condensed opening order of instruments.

The third movement is the shortest at about five minutes of music. It is not a typical scherzo or minuet, as one may expect from a “symphonic” third movement. However, it does harken back to the third movement of Beethoven’s Ninth Symphony in that it is a slow movement. The connections with the Baroque period are also strong, as the movement is a fantasia based on a chorale tune. The scoring is for piano and solo soprano saxophone only, adding tenderness to this movement. The sections are marked not by instrumentation, as in the previous movements, but by rhythmic textural changes and complexity, usually started by the piano; for example, m. 31 (1:10) begins a three-against-four pattern of triplets in one voice with dotted-eighth sixteenths in the other (Figure 2.2). Similar to this pattern, m. 47 (1:49) begins with full chords in triplets against the alteration of quarter note triplets (notated as 3:2) and straight quarter notes while the saxophone sustains above. Overall, the sections in this movement are marked by the piano changing rhythmic patterns or the density of the texture (one note at a time versus blocked chords).

⁴³ Ibid.



Figure 2.2. David Maslanka, *Symphony No. 9*, III, mm. 31-33. Rhythmic textural change in the piano using a three-against-four pattern of triplets and dotted-eighth sixteenths.⁴⁴

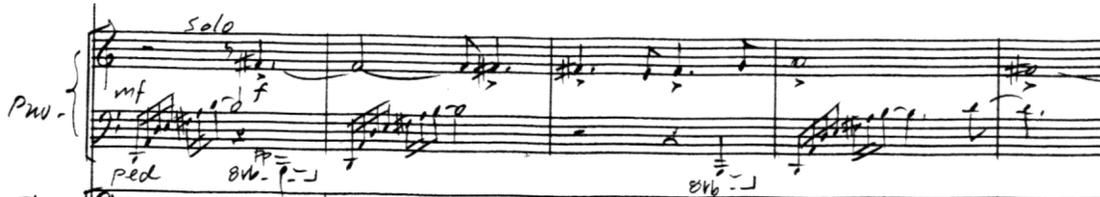
Following with the symphonic tradition since Beethoven, the culmination of the work is found in the last movement. Fittingly, this movement is also the longest. Composed of many differing sections, the fourth movement's most unique feature is the pause in musical sound, which is filled by a reading of text Maslanka wrote himself. There are also four sections to represent the four tunes used in the movement. Again, changes of sections are marked by texture and instrumentation, along with dynamics and tempo.

The color of the piano is prevalent throughout the entire symphony in many ways, being featured through carrying melodic material (movement I, mm. 87-103; 3:49), serving as transitional tissue (movement II, m. 30; 2:59), and supporting other instruments in an accompanimental manner (movement III, mm. 6-31; 0:13) (Figure 2.3). Not only the inclusion of the piano, but also its prevalence in a traditional way (meaning no extended techniques for piano are used in the symphony), helps in creating an association with the past, and specifically the nineteenth century, which saw the height of the symphony and the transition to the modern piano. Combining these two

⁴⁴ Maslanka, *Symphony No. 9*, 83.

nineteenth-century elements in a twenty-first century setting is one way in which Maslanka works within tradition while adding his own voice.

Melodic material, I, mm. 87-91



Transitional material, II, m. 30



Accompanimental material, III, mm. 14-16



Figure 2.3. David Maslanka, Symphony No. 9. Various roles of the piano as melody, transitional material and accompaniment.⁴⁵

The harmonies found in this work are conventional as well. Major tonalities are prevalent, and there is a focus on the circle of fifths, especially clear in the second movement as the opening piano sequences the same pattern through all of the keys by fifths (mm. 1-25; 0:00-2:23) (Figure 2.4) and later in the same movement when the melodic content of the full ensemble is based on this opening motive (mm. 144-156;

⁴⁵ Ibid., 24, 57, 82.

10:15-11:00), though the complete circle of fifths is not represented in this second statement. This use of conventional harmonic progressions and an emphasis on major keys may result from the use of songs and chorale tunes. In this way, Maslanka's music works within tradition and responds to it by following its practices.



Figure 2.4. David Maslanka, Symphony No. 9, II, mm. 1-25. Sequence in the piano through a complete circle of fifths progression.⁴⁶

An allusion to traditional form may be found in the second movement with the sequential use of the percussion instruments. In between the circle of fifths melody outlined in the piano are simple rhythmic patterns by percussion instruments. The progression is egg shaker, claves, cabasa, small bongo, small temple block, hi-hat, and then the reverse order. This could be seen as arch form, which is found in many pieces throughout music history. This arch form is also expressed in the following horn solo

⁴⁶ Ibid., 54-55.

melody (mm. 25-35; 2:24-3:15), which ascends stepwise from G to F before descending back to G. This may be seen vaguely as an example of *tessera* in that the form Maslanka presents with the percussion instruments shows a ‘completion’ of arch form and stretches the implications of the original idea. However, Maslanka’s arch does not contain antithetical implications, as Bloom’s definition of *tessera* states.

An unintentional ‘traditional’ tie back to Beethoven is seen in the second movement, mm. 71-72 (5:23-5:29), with a trumpet interjection (doubled by xylophone) that appears to draw inspiration from the opening of the fourth movement of Beethoven’s Ninth Symphony (Figure 2.5). Maslanka did not purposefully write the trumpet line to reference Beethoven’s Ninth; however, he did not deny the comparison.⁴⁷ This could possibly be showing the internal effect tradition plays on music and musicians. Maslanka did review other ninth symphonies before writing his own; this in combination with his standard Western training could have allowed the opening motive of Beethoven’s Ninth Symphony’s finale to be internalized. During Maslanka’s meditative compositional stage, he could have inadvertently recalled the ruminating musical idea, which then appeared in a slightly altered form in his own symphony.

⁴⁷ Maslanka, interview.

96 *Presto.*

Flauti.

Oboi.

Clarineti in B.

Fagotti.

Corni in D.

Corni in B.

Clarini in D.

Timpani D. A.

Figure 2.5. David Maslanka, *Symphony No. 9*, II, m. 71-73. Trumpet interjection, compared to Ludwig van Beethoven, *Symphony No. 9*, IV, mm. 1-5.⁴⁸

Songs and chorales

The bulk of the symphony is based on chorale tunes and songs; this is the most ‘traditional’ element as defined previously. The first appearance of a song is “Shall We Gather at the River” in the first movement, though phrases of “I Thank You God for All Your Good Works” are heard in the introductory material. Measure 87 (3:49) starts “Shall We Gather at the River” in the piano part, leading into the theme being heard with organ-like instrumentation and color (clarinet, soprano saxophone, piano, vibe in m. 97 (4:25); flute, bassoon, double bass, piano in m. 105 (4:50); flute, bassoon, saxophones, double bass, piano in m. 112 (5:14); trumpet, bass, piano in m. 116 (5:25)). It is fitting for the first full song theme to be set in this traditional ‘church’ way (though a fermata on the

⁴⁸ Maslanka, *Symphony No. 9*, 64; Ludwig van Beethoven, *Symphony No. 9* (Mainz: Schott, n.d.), 96.

second to last note in m. 118 leaves the song sounding unresolved, the significance of which will be later discussed).

The next entrance of “Shall We Gather at the River” (m. 121; 5:42) does exhibit some elongated phrases, though the harmonic treatment remains traditional. One obvious change in harmony occurs in mm. 141-143 (6:31-6:36) when the piano has the song theme, featuring dissonance through the inclusion of B-flat in a repeated A7 chord (Figure 2.6). The treatment of the material exemplifies the theory of *apophrades*, as the song has been internalized by Maslanka; changes in phrases and harmony function as Maslanka’s own interpretation of the original tune, but show his openness to tradition; the slight alteration of instrumentation from his own first statement of the tune is another change that serves to make the listener more aware, therefore making the changes in phrases and harmony more evident. The inclusion of this song, which is understood to represent new life through baptism as well as life after death, strengthens the symphony’s message of transformation. This message is further strengthened symbolically by the song settings also being transformed and changed through instrumentation, dynamics and texture.



Figure 2.6. David Maslanka, *Symphony No. 9, I*, mm. 141-142. The B-flat creates dissonance in the A7 chord.⁴⁹

⁴⁹ Maslanka, *Symphony No. 9*, 33.

It is important to note that of the three statements of the song in the first movement, none come to a fully conclusive cadence (mm. 118-119, 134-135, 151-152); mm. 118 and 151 feature fermatas on the penultimate melodic note of the phrase (E), but do not resolve to the tonic (D). Instead, m. 119 begins with a D major arpeggiation in the piano, leading to a grander statement of the theme in m. 121, and m. 152 restates the opening material with a repeated melodic pattern of alternating F-sharp and E over an A7 chord in the bass. In a similar fashion, m. 135 is not a tonic D chord; it is the relative B minor chord, with the B prominent in the second highest voice of the instrumentation. This practice of altering the ending phrase is something of a synthesis between *clinamen* and *tessera*; Maslanka swerves from the original melodies by not cadencing as expected (*clinamen*), which seems to give new meaning to them (*tessera*), hinting at the ever-present process of transformation. Yet these changes do not hint at the original composer's failings, and instead simply provide a new context for the traditional material.

The use of this tune, "Shall We Gather at the River," is also found in other American composers' works. Maslanka's setting of it in an unresolved manner is not unlike Charles Ives' use of the tune in the third movement of his Fourth Violin Sonata, which ends with the first statement of "Shall we gather at the river" without an answering conclusion. Aaron Copland also set the tune in for voice and piano (and later orchestra) his *Old American Songs* collection. While Maslanka is familiar with these settings by Ives and Copland, their renditions did not consciously affect Maslanka's version; about this, he explains,

The effect of a moment of music depends entirely on the unique context of that moment. I can't try to adopt someone else's solution to what was a different

problem. My job as composer is to listen as carefully as I can to what the music wants to be, rather than to impose my own or someone else's idea.⁵⁰

The Bach chorale “I Thank You God for All Your Good Works” appears with a homophonic texture in m. 210 (10:09) with full orchestration (excluding piano) and a fortissimo dynamic marking, creating a different color and effect than that from “Shall We Gather at the River.” The addition of the brass instruments and additional percussion, namely bass drum, makes the appearance of the chorale more apparent and present. However, the chorale does not appear in its original form. Changes of meter represent the understood phrasing and serve as a written out elongation of note values. The full chorale is presented one single time in the first movement, and not conclusively. This is a further example of the combination of *clinamen* and *tessera*, as previously discussed. This chorale (“I Thank You God...”) is also indicated in the program notes by the composer as being the foundation for the third movement, titled “Fantasia on *I Thank You God...*,” though the chorale is never explicitly stated. This movement features solo soprano saxophone over piano accompaniment, and the only obvious allusion occurs in m. 17 (0:41) with the first bass note of each beat (C-sharp, D, C-sharp, B; scale degree 3, scale degree 4, scale degree 3, scale degree 2) corresponding to the quarter note down beats of the third bar of the original chorale (scale degree 3, scale degree 4, scale degree 3, scale degree 2) (Figure 2.7).

⁵⁰ David Maslanka, e-mail message to author, October 31, 2014.



songs.⁵² The culmination of tunes appearing in the last movement corresponds to the traditional aspect of cyclic integration in a symphony's finale. After introductory material, "Watch the Night With Me" is voiced by flute, trumpet, harp and piano (mm. 140-285; 3:45-8:45). "Shall We Gather at the River" (beginning in m. 475; 15:49) is again stated at a full dynamic by most of the wind ensemble. The harmony is also different this time; while the majority of the ensemble is playing a B major chord, horns 1 & 2 have a concert D-flat, euphonium has a C-sharp, and the piano has a cluster of B, C-sharp and D-natural (Figure 2.8). These clusters are resolved for the final statement in m. 492 (16:10), which, after an expansion starting in m. 506, is seemingly resolved by a clarinet solo in m. 512, only to be continued by piano and flute to a non-conclusive cadence in m. 550. "Watch the Night With Me" is then labeled in the score as beginning with piano pickups to m. 552 (18:01). "Soul, How Have You Become So Unhappy" begins in m. 664 (25:08) with the same instrumentation as for "Watch the Night With Me" (flute, trumpet, harp and piano). Only the first three phrases of the chorale are heard in a more rhythmically free setting, followed by motivic material and an alto saxophone solo.

⁵² Maslanka, interview.

The image shows a handwritten musical score for the fourth movement of David Maslanka's Symphony No. 9, measure 475. The score is written on ten staves, grouped into sections for Horns (Hrn.), Trumpets (Tpt.), Trombones (Tbn.), Euphonium (Eup), Trombone (Tbn.), Double Bass (DB), Piano (Pno.), and Timpani (Timp). The Horns section (1.2) has a note with a sharp sign and a forte (ff) dynamic. The Trumpets section (1.2) has a note with a sharp sign and a forte (ff) dynamic, with the instruction 'cup mutes'. The Trombones section (1.2) has a note with a sharp sign and a forte (ff) dynamic, with the instruction 'open'. The Euphonium section (Eup) has a note with a sharp sign and a forte (ff) dynamic. The Double Bass section (DB) has a note with a sharp sign and a forte (ff) dynamic. The Piano section (Pno.) has a note with a sharp sign and a forte (ff) dynamic. The Timpani section (Timp) has a note with a sharp sign and a forte (ff) dynamic. The score is marked with various dynamics and performance instructions, including 'cup mutes', 'open', and 'pizz.'.

Figure 2.8. David Maslanka, *Symphony No. 9*, IV, m. 475. Dissonance in the horn, euphonium and piano parts.⁵³

The fundamental tune for the entire symphony is “O Sacred Head Now Wounded.” The idea of transformation is the crux of the symphony, with “O Sacred Head” as the anthem. Maslanka says it is the “image of Christ giving everything for the sake of the transformation of humans” that is shown in this symphony.⁵⁴ The first allusion to “O Sacred Head Now Wounded” is the “Whale Story” text, written by

⁵³ Maslanka, *Symphony No. 9*, 148.

⁵⁴ Maslanka, interview.

Maslanka, spoken by the narrator in the fourth movement (between mm. 724 and 725; 30:02) (Appendix C). This text is an additional symbol of transformation, just not in human form. After the story, the harp plays an incomplete version of “O Sacred Head Now Wounded” with clarinets as accompaniment (mm. 725-745; 31:59-33:40), followed by solo alto saxophone with a variation of the chorale tune over melodic percussion instruments that becomes a descending chromatic line (mm. 760-831; 34:05-36:50). After “a nice pause,” as indicated in the score, “O Sacred Head” is explicitly stated as a clarinet solo over piano accompaniment (m. 832; 37:09). This presentation of the chorale tune includes fermatas and rests between phrases, and, as in previous cases of chorale statements, does not show the chorale in its entirety. Most notably, after the chorale is presented in D major, the last three measures in the piano establish the key of B major. The tune itself has been fittingly transformed, according to the subject of transformation that it represents.

The entire symphony consists of associations with transformation: life’s transitions shown in Merwin’s *Secrets*; the transformative power of baptism in “Shall We Gather at the River”; Christ’s sacrifice and changes, both his physical condition and humanity’s spiritual condition, in “O Sacred Head Now Wounded”; and the paralleled narrative of the “Whale Story.” These thoughts are reflected in the musical transformations of the chorale tunes through changes in features such as instrumentation, dynamics, and phrasing.

Conclusions

Through this discussion and analysis, one can see that Maslanka responds to tradition by absorbing certain qualities and actively infusing them into this work, much

like the theory of *apophrades*; the ideas of *clinamen* and *tessera* are not the predominant ‘misreadings’ in the case of Symphony No. 9. As it is sometimes difficult to assign terms from one discipline to another because of changed elements, the Bloomian poetic terms do not fully articulate the musical ‘misreading’ that is present in Symphony No. 9. The most prominent technique found in the work is the partial use of a song or chorale without a conclusive cadence or final phrase. In this case, the response to tradition may be seen as using preexisting material to convey a message; here the message is one of constant change and transformation, symbolized by the lack of conclusion of a familiar tune. Maslanka’s awareness of tradition is evident; he believes there is no discontinuity in the use of traditional elements throughout history, but “simply the continuity of evolving individual expression of those fundamental ideas.”⁵⁵

⁵⁵ Maslanka, interview.

CHAPTER THREE

Case Study: Michael Gandolfi's *Flourishes and Meditations on a Renaissance Theme*

Discussion of Gandolfi as a Composer

Gandolfi's Musical Background

Michael Gandolfi was born July 5, 1956 in Melrose, Massachusetts and he grew up in the Boston area, where he began playing guitar at age eight. He was self-taught at this early age and was mostly involved in rock and jazz improvisation, though he was exposed to classical music through his older sisters learning piano. The influence of improvisation encouraged Gandolfi to begin studying music more seriously in his early teen years, when he was introduced to the music of "Stravinsky, Schoenberg and the twentieth century modernists."¹ About these formative influences, Gandolfi says, "I became totally hooked on classical and jazz music because I felt there was a connection in their extended harmonic languages."²

These influences led to the pursuit of a music degree originally from Berklee College of Music, though he then transferred and received his undergraduate and graduate degrees in composition from the New England Conservatory of Music, taking lessons with both William Thomas McKinley and Donald Martino. Most of his teachers at NEC followed the 12-tone camp of Schoenberg, which temporarily took the jazz and

¹ "Michael Gandolfi: Composer; Educator," accessed March 11, 2014, <http://michaelgandolfi.com/bio.html>; Mark Small, "Berklee Today Alumni Profile Michael Gandolfi '76: Point of Departure," Berklee College of Music, 2014, accessed March 11, 2014, http://www.berklee.edu/bt/152/alum_profile1.html.

² Small, "Berklee Today Alumni Profile," http://www.berklee.edu/bt/152/alum_profile1.html.

rock elements out of Gandolfi's compositions. During these collegiate years, he participated in fellowship grants: at the Yale Summer School of Music and Art, with Mario Davidovsky and Ross Lee Finney at the Composers Conference, and with Oliver Knussen at the Tanglewood Music Center. He also studied with John Heiss.

Gandolfi's career is partly in academia, as he previously held a faculty position at Harvard University and currently serves as the Chair of the Composition faculty at New England Conservatory as well as being the Director of Compositional Activities at Tanglewood. It is through such institutions, along with prizes, grants and fellowships, that Gandolfi's music gained exposure and popularity. About the beginnings of establishing his presence as a modern composer, Gandolfi says *Speculum Musicae's* "performance of *Personae* at Lincoln Center and its review in the New York Times launched my career."³

Compositional Philosophy

While his music is now noted for its contemporary influences of jazz and rock, Gandolfi did have a compositional period that was not based on these techniques. About his return to using jazz and rock elements, Gandolfi says, "After receiving my master's degree in 1981, I figured it was silly to disown the styles that brought me to music in the first place. Now I allow all of my influences to come out."⁴ Science and the visual arts also inspire Gandolfi. An interest specifically in the science of physics is apparent from works such as the orchestral *Night Train to Perugia* (2012), a piece inspired by surrealist art and subatomic particles called neutrinos, and the multi-movement chamber work

³ Ibid.

⁴ Ibid.

Design School (1994/5), which draws inspiration from lithographs of M.C. Escher, math, physics, and grammar.⁵ The choral piece *Q.E.D.: Engaging Richard Feynman* (2010) shows Gandolfi's attraction to physics simply in the title, which references quantum electrodynamics (Q.E.D.) and the theoretical physicist Richard P. Feynman (1918-1988).⁶

Gandolfi's music speaks with a characteristic contemporary sound, thanks to the jazz and rock influences, yet these modern inspirations may also be seen as traditional elements in the sense that those genres have the connotation of being well-established forms of popular music. While *Flourishes and Meditations on a Renaissance Theme* perpetuates tradition by using a theme from hundreds of years ago in a modern setting, music by Gandolfi inspired by newer rock or jazz can also be interpreted as a way of participating in and projecting current tradition. This interpretation is possible if one views Gandolfi's jazz or rock themes in wind ensemble pieces as blending the seemingly separate musical genres of classical and popular music, making a statement by drawing on associations from both. Gandolfi also welcomes the idea of variety in music, believing that music is "not confined to one way of expression."⁷

Given Gandolfi's formal training in conservatory atmospheres by established musicians and composers, it is no surprise to find formal elements, such as classically-derived structures, in Gandolfi's compositions. This mix of classical music and its structures with rock and jazz "has served him well as a composer of concert music who has distilled his impressions of rock and jazz and blended them with formal

⁵ Michael Gandolfi and David B. Levy, "Opening Night at the Symphony: Music of Gandolfi, Mendelssohn, and Jean Sibelius," Winston-Salem Symphony, last modified 2013, accessed March 25, 2014, <http://www.wssymphony.org/experience/program-notes/2013opener/>.

⁶ Ken Meltzer, "Notes on the Program," (Atlanta Symphony Orchestra) accessed March 25, 2014, <http://www.atlantasympphony.org/aso/asoassets/pdf/pnote/pnjune3.pdf>.

⁷ Michael Gandolfi, interview by author, September 27, 2014.

compositional techniques to develop a distinctive contemporary voice.”⁸ This voice is one main part of Gandolfi’s compositional philosophy; he believes that ““A big part of composing is exploring what you have found that is uniquely yours. . . . Finding and developing your voice is the most important thing. The great composers of any age and music style all found their own angle.””⁹ This pursuit of finding one’s voice may be considered a portion of how Gandolfi sees himself participating in tradition; he believes this trait can be traced in any composer. Further, Gandolfi illustrates the place of modern composers in music by the analogy of building a wall:

The history of music is like a huge brick wall and each brick in that wall is placed by a given composer’s work. . . . Every now and then one of those bricks is going to turn out to be a monster piece. And maybe that piece is something that’s unachievable by me, that I’ll never be able to do that. But I am proud of the fact that I’m putting bricks in the wall that will support that piece that will come along.¹⁰

In this way, Gandolfi sees himself as interacting with tradition by contributing to the future and continuing tradition.

A discussion of Gandolfi’s music is incomplete without mention of the piece “*The Garden of Cosmic Speculation*” (originally commissioned in 2004). The inspiration for the piece and title came from an actual garden by the same name in Scotland designed by architect Charles Jencks; Jencks has also written a book about the garden under the same title. Design of the garden included some unusual aspects, such as “inventing new waveforms, linear twists and a new grammar of landscape design to bring out the basic

⁸ Small, “Berklee Today Alumni Profile,” http://www.berklee.edu/bt/152/alum_profile1.html.

⁹ Ibid.

¹⁰ Gandolfi, interview.

elements of nature that recent science has found to underlie the cosmos,” and it was the interaction between architecture and physics that Gandolfi wanted to set to music.¹¹

Another key feature is the presence of improvisation woven into the work, evidence of Gandolfi’s early musical experiences with improvising on the guitar or piano. These influences show in Gandolfi’s work through its innovative structural organization, as compared to his earlier works; about this subject, Gandolfi says,

I feel, especially in this case with this vast garden, to have a set number of movements performed in a set way . . . it’s not the way in which one experiences the garden. So why should a piece of music have a fixed path? The garden is open; you choose your own pathway through the garden. So I decided with this piece there would just be an array of movements, any number of which could be selected and ordered and put into performance.¹²

Inspired by elements of improvisation in both the writing of the piece and in the performance of the piece, “*The Garden of Cosmic Speculation*” serves as a fine example of Gandolfi’s works and style.

Stylistic Qualities of Gandolfi’s Music

Because of Gandolfi’s early interest in rock and jazz, elements from these musical types may be found in his compositions. Returning to “earlier musical influences and a less chromatic style” has expanded his audience.¹³

Concerning melody, there is an American sound to Gandolfi’s music due to repetition of simple motives; if classical American music, such as that by Aaron Copland,

¹¹ Charles Jencks, *The Garden of Speculation*, as quoted in Gandolfi program notes, <http://www.michaelgandolfi.com/pnImpressionsFromTheGardenOfCosmicSpeculation.html>. [access date]

¹² “Michael Gandolfi - The Garden of Cosmic Speculation” (video interview), Telarc International, uploaded December 10, 2007, accessed March 25, 2014, http://www.youtube.com/watch?v=q_b1GT0q6HE.

¹³ Small, “Berklee Today Alumni Profile,” http://www.berklee.edu/bt/152/alum_profile1.html.

is understood as being based largely on folk songs of the American people, Gandolfi's melodic writing style adheres to this model. Repeating themes, possibly set in a strophic form that reiterates the repetition, served as a tool for learning in the oral tradition of American folk songs, and simple melodies would be desirable for remembering tunes. Gandolfi exercises similar methods in his works. These motives in his music can vary in terms of being conjunct and also employing leaps larger than a third within the octave. The use of motivic melody results in less "singable" lines and a more fragmented feel at times. Some chromaticism is often present in quick-moving accompanying woodwind lines, and lively ornamentation, such as grace notes, embellish simple melodic lines. Some melodic lines take this chromaticism further and present an atonal sound in a fragmentary setting, as is found in *Points of Departure* (1988). Currently, Gandolfi considers melody as playing a stronger role in his music than it did in his earlier works, reflecting a natural progression of his style over the years.¹⁴ This emphasis comes from the realization that melody and tunes are generally the most easily recognizable features of music for listeners. By composing with prevalent melodic material, rather than with a more abstract element such as texture, Gandolfi sees himself interacting with tradition; in this case, Gandolfi uses 'tradition' to refer to the practice of using melody as the focus of a piece, as found in J. S. Bach's *Well-Tempered Clavier*, a Chopin prelude, or a Beethoven piano sonata.¹⁵

Harmonically, Gandolfi's music indicates his training with jazz; chromatic progressions and extended harmonies may be heard, though overall, the harmony remains

¹⁴ Gandolfi, interview.

¹⁵ Ibid.

tonal, but not necessarily functional in the Classical and Romantic sense.¹⁶ Harmonic and melodic materials complement each other with more chromatic harmonies supporting the atonal melodies. Gandolfi views his harmonic language as having strong growth and motion.¹⁷

The rhythm of Gandolfi's music stands out in some pieces as the most intricate aspect, again illustrating a background in jazz. Syncopation is found in his music, often in the motivic repetition of accompanimental lines. Constantly moving passages of eighth or sixteenth notes are also common in the woodwind parts. Rhythmic pointillism to create a melody is another feature found in his works, along with layering attack points to create one line.

The textures employed in Gandolfi's music range from sparse to dense; however, even the dense passages are written in such a way that each part is clearly heard. His orchestration features wide ranges, contributing to the "American" sound produced, much like that of Copland's music, which includes low sustained sounds and high register sounds appearing simultaneously, creating aural space through displaced octaves. Gandolfi considered himself more of an orchestral composer than a band composer until about ten years ago; now textures have appeared that are unique to the wind ensemble, which he believes has "tremendous potential" with "growth for innovation and building repertoire, and it's very welcoming" and inspiring.¹⁸

¹⁶ Ibid.

¹⁷ Michael Gandolfi, preface to *Points of Departure* (n.p.: M51 Music Publishing (ASCAP), 1988), accessed February 11, 2015, http://michaelgandolfi.com/scores_and_notes/pod_notes.pdf.

¹⁸ Gandolfi, interview.

Form is a major precompositional aspect for Gandolfi, as deciding on an overall structure can determine not only how the elements of melody, harmony and rhythm will operate within this larger framework, but also how the elements will operate in regard to each other. Gandolfi's forms also make use of traditional cyclic material; "working out relationships of shared material between movements or separate sections, as opposed to within a single movement, has become increasingly prevalent in his work."¹⁹ Formal designs also provide a connection to the past, framing broader expectations, such as harmonic direction from one movement to the next (whereas a more detail-oriented expectation would be that of theme styles or phrase endings). Rondo and variation form appear often in Gandolfi's works, making familiarity the broader expectation.

Similar to Maslanka, a main characteristic of Gandolfi's music is that of transformation. This is demonstrated in an early orchestral work, fittingly titled *Transfigurations* (1987). Additionally, the piece *Points of Departure* is a fine example of the combination of cyclic material and transformation. In the program notes for this piece, Gandolfi writes, "As a piece is being composed, one typically encounters critical junctures where two (or perhaps more) alternatives seem equally well-suited. *Points of Departure* explores these alternatives,"²⁰ showing the transformative nature of the material. He also explains that "each new movement creates a departure-point from which the next movement will begin," creating a cyclic piece that may also be seen as investigating the Bloomian idea of misreading.²¹ By this, I am referring to Bloom's

¹⁹ Grove Music Online, s.v. "Michael Gandolfi," accessed March 25, 2014, http://www.oxfordmusiconline.com.ezproxy.baylor.edu/subscriber/article/grove/music/49737?q=michael+gandolfi&search=quick&pos=1&_start=1#firsthit.

²⁰ Michael Gandolfi, preface to *Points of Departure*.

²¹ Ibid.

definition of *clinamen* where “the precursor poem went accurately up to a certain point, but then should have swerved, precisely in the direction that the new poem moves.”²² The departure points are Gandolfi’s own version of *clinamen* in relation to his own work in the previous movements. In *Points of Departure*, the diverging ideas eventually do come back full circle. Likewise, with *Flourishes and Meditations on a Renaissance Theme*, the variations culminate at the end of the piece to complete the musical journey the theme has been on. In this case, the theme and variation format may be viewed as an example of transformation, further contributing to the central idea of transformation in Gandolfi’s music.

Flourishes and Meditations on a Renaissance Theme

This piece, written in 2010, is in a single movement and approximately 15 minutes in length. It is a theme and variations, which has been a popular form since the Renaissance era in the sixteenth century. Variations originally were improvisations to ornament repeating strophes of a song or dance. This developed into a written practice, and there are many types of variation. Therefore, it is appropriate that Gandolfi’s piece is a variation form based on a theme from the Renaissance.

Background. Gandolfi wrote *Flourishes and Meditations on a Renaissance Theme* for the President’s Own United States Marine Band, the group that commissioned the work and which Gandolfi refers to as “the quintessential concert band of our time.”²³ The

²² Harold Bloom, *The Anxiety of Influence: A Theory of Poetry*, 2nd ed. (New York: Oxford University Press, 1997), 14.

²³ Michael Gandolfi, preface to *Flourishes and Meditations on a Renaissance Theme* (n.p.: M51 Music Publishing (ASCAP), 2010), accessed February 11, 2015, http://www.michaelgandolfi.com/scores_and_notes/flourishes_and_meditations_notes.pdf.

group also influenced the music in that Gandolfi wanted to write a piece to showcase features of this specific band. In an interview concerning *Flourishes and Meditations on a Renaissance Theme*, Gandolfi commented favorably on this historically symbiotic relationship between commissioners and composers, believing that writing for someone or something brings forth ideas for the composer that may not have existed otherwise.²⁴ In this way, *Flourishes and Meditations on a Renaissance Theme* is part of a tradition of sponsored works, including those by historic court composers.

The piece itself is a set of seven variations based on a theme titled *Spagnoletta* by an anonymous Renaissance composer. It was partly this anonymity that intrigued Gandolfi, and the idea of stretching across centuries to connect with another composer without knowing anything about the person.²⁵ Historically, a *spagnoletta* is a dance form from the sixteenth and seventeenth centuries, usually in triple meter and with a fixed harmonic plan. The earliest instance of a *spagnoletta* was included in *Il Ballarino* (1581), a dance manual by Fabritio Caroso, and was intended for lute; many other composers wrote keyboard variations on the form. Based on a Renaissance dance style, the *spagnoletta* was often used as a basis for other instrumental variation in the seventeenth century, making it fitting for Gandolfi's context.²⁶ Further, this form reflects Gandolfi's background in guitar as "many single statements of the *spagnoletta* music occur in

²⁴ Gandolfi, interview.

²⁵ Ibid.

²⁶ Grove Music Online, s.v. "spagnoletta," accessed June 22, 2014, http://www.oxfordmusiconline.com.ezproxy.baylor.edu/subscriber/article/grove/music/26342?q=Spagnoletta&search=quick&pos=1&_start=1#firsthit.

numerous Italian tablatures for the five-course guitar” and “the *españolito* appears in Spanish sources for the guitar.”²⁷

It is actually through the guitar that Gandolfi was first introduced to the *spagnoletta* melody. About this initial awareness he writes,

I first knew this melody as quoted by Joachin Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970’s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship.²⁸

Thus not only is Gandolfi drawing inspiration from the past through a Renaissance tune, he is also inspired by his own past and knowledge of guitar music. He also felt that the simple tune of the melody would provide fun in a variation form, where he could use the variations to highlight different aspects of the tune.²⁹ This personal tie with tradition helps to further the understanding of the tune and therefore creates meaningful changes to it.

The form of the original tune is in three parts: AA BB with a coda. Though there are seven variations in *Flourishes and Meditations on a Renaissance Theme*, they are organized into three larger parts, reflecting the form of the original tune on a grander scale (see Table 3.1). This reflection hints at the theory of *apophrades* by copying an element of the original tune and transferring it to a different plane. It is also interesting to note that the variations flow from one to the next without any break in sound.

²⁷ Ibid.

²⁸ Gandolfi, preface to *Flourishes and Meditations on a Renaissance Theme*.

²⁹ Gandolfi, interview.

Table 3.1. Organization of Variations in Gandolfi's *Flourishes and Meditations on a Renaissance Theme*

Part 1 (Corresponds with original AA)	Part 2 (Corresponds with original BB)	Part 3 (Corresponds with original coda)
Variation I	Variation III	Variation VI
Variation II	Variation IV	Variation VII
	Variation V	

Traditional features. Although the ensemble is hardly small, Gandolfi's instrumentation in *Flourishes and Meditations on a Renaissance Theme* is for a smaller ensemble in comparison to Maslanka's Symphony No. 9, though the piece still employs standard wind ensemble instrumentation. It is as follows: piccolo, flutes 1 & 2 (three players on each part), oboes 1 & 2, English horn, bassoons 1 & 2, contrabassoon, E-flat clarinet, clarinets 1, 2 & 3 (three players on each part), bass clarinet, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, horns 1, 2, 3 & 4, cornets 1, 2 & 3, C trumpets 1 & 2, tenor trombones 1 & 2, bass trombone, euphonium, tuba, contrabass, timpani, and percussion 1, 2, 3 & 4 (includes hand bells, xylophone, glockenspiel, crotales, snare drum, bongos, tenor drum, tom toms, bass drum, tam tam, large suspended cymbal, crash cymbals, hi hat, wood block, wood slap, claves, castanets, tambourine, triangle, mark tree, and sleigh bells). This fairly large ensemble allows for various textures and sound combinations to create distinct effects for the different variations.

The different variations are given descriptive labels as follows:

- Variation I. (A Cubist Kaleidoscope)
- Variation II. (Cantus in augmentation: speed demon)
- Variation III. (Carnival)
- Variation IV. (Tune's in the round)
- Variation V. (Spike)

Variation VI. (Rewind/Fast Forward)
Variation VII. (Echoes: a surreal reprise)³⁰

A short explanation of how the music of each variation reflects its description is also given in the program notes (Appendix B). The variations are also grouped into parts: Part 1 comprises Variations I and II; Part 2 III, IV, V; and Part 3 VI and VII (see Table 3.1). Each part remains consistent in some way. For example, Part 1 “adheres strictly to the form of *Spagnoletta*.”³¹ The significance of this will be discussed as each variation unfolds.

Before the variations, however, the main theme is simply stated in AA BB coda form (Figure 3.1). The melody is supported by thin orchestration. Combinations of clarinets, bassoons, horns and percussion provide the foundation for solo lines traded between the flutes, oboes, and clarinet. This minimal orchestration reflects the simplicity of the theme; this simplicity is achieved through basic rhythmic patterns with note values no smaller than eighth notes and melodic material with no large leaps.³² As stated in the title, this piece is a musical meditation on a preexisting theme. Years of history and tradition, even before Gandolfi’s lifetime, have influenced this theme, and through this piece, Gandolfi offers a snapshot of those influences. How Gandolfi chooses to play with the theme in each variation shows his interaction with tradition; the Bloomian responses of *clinamen* and *apophrades* are represented in this piece, as the following discussion will illustrate.

³⁰ Gandolfi, preface to *Flourishes and Meditations on a Renaissance Theme*.

³¹ Ibid.

³² Ibid.

A material, mm. 1-8

B material, mm. 25-32

Coda material, mm. 34-41

Figure 3.1. Michael Gandolfi, *Flourishes and Meditations on a Renaissance Theme*. The A, B, and coda material as stated in the main theme.³³

Clinamen is found in the form of Part 1, made up of Variations I and II. Variation I begins in m. 42 (0:55) with a meter shift from 3/4 to changing compound meters. True to the piece's title, flourishes in the upper woodwinds trade off to introduce the first variation. The brass play the melody, and Gandolfi draws from the rhythmic scheme of the original theme to inform the dotted rhythms of the accompanying woodwinds. The two formal A sections appear (mm. 44 and 59) followed by the B sections (mm. 72 and 85). The B sections feature woodwinds playing in a more legato, sustained style than is found in the A sections. By using a change of texture and style for the B sections, Gandolfi is employing current wind ensemble techniques to emphasize the phrase change. The parts converge at m. 94 (2:22) to end in a chorale-like setting, possibly symbolizing unity and reverence.

Variation II begins in m. 107 (2:45), still in 3, but with the clarinets playing constant sixteenth notes, reflecting the designation "speed demon." The euphonium

³³ Gandolfi, *Flourishes and Meditations on a Renaissance Theme* (n.p.: M51 Music Publishing (ASCAP), 2010), 1-3.

carries the elongated melody (beginning in m. 107), making the contrast between running woodwind parts and the augmented melody seem more extreme when presented simultaneously. Once again, the texture changes with the introduction of B material in m. 155 (3:43), and m. 203 (4:40) brings about an almost pointillistic presentation of the material through a two-eighth note figure weaving between different voices. The first part of the subtitle for Variation II is “Cantus in augmentation,” referring to the practice of “using the entire *Spagnoletta* melody as a cantus firmus while new melodies and lines are sounded over it.”³⁴ In this case, Gandolfi is combining two pre-existing elements by using the original melody as a compositional foundational element. Furthermore, the cantus firmus relates to medieval and Renaissance music, as it originated in that time period. Traditionally, each note of the cantus firmus “tenor” part is understood as being in long durations, as remained common throughout the fifteenth and sixteenth centuries; however, here Gandolfi alters this practice by using syncopated rhythms in the cantus firmus melody, as many late fourteenth-century composers did (Figure 3.2). An added rhythmic pattern in the percussion parts (m. 203) increases the awareness of the syncopation of this variation.



Figure 3.2. Michael Gandolfi, *Flourishes and Meditations on a Renaissance Theme*, mm. 107-110. Syncopated rhythms found in the cantus firmus melody.³⁵

³⁴ Gandolfi, preface to *Flourishes and Meditations on a Renaissance Theme*.

³⁵ Gandolfi, *Flourishes and Meditations on a Renaissance Theme*, 11.

Because form is the connecting and driving force in Part 1, it is through changes governed by form that Gandolfi interacts with tradition. For example, timbral and textural differences mark the changes between the A, B, and coda material. Playing with form is an example of *clinamen* in that there is humor brought about by deviation from the form and within the form. *Clinamen* is especially represented in Part 1 because of the variations' close proximity to the simply-stated theme; changes based in the form have more of an impact because the original theme is fresh in the listeners' ears. Furthermore, the AA form of the original theme is maintained in Variations III and V, again showing the importance of form for this piece. Within these parallel forms, however, Gandolfi writes alterations. Transition material, leading nicely into Variation V in m. 414 (9:06), begins in m. 406 with a change in meter, texture, and harmony. Again, this variation (Variation V) is in AA form. But unlike its major-key counterpart of Variation III, which also in AA form, Variation V is in minor. Intervals of fourths and fifths are more common, breaking away from the stepwise and third-based motion of many of the previous movements; as the piece develops, so too do the intervals. Sustained notes steadily rise in smaller intervals in various clarinet and saxophone parts. This A material begins again in m. 446; the only change here is the addition of the percussion 2 part.

Aspects of Part 3 also serve as an example of *clinamen*. Part 3 of this piece contains Variations VI and VII and serves as a large-scale form of the original *Spagnoletta* coda, "which introduces no new melodic material but utilizes previously heard motives in new permutations that lead to the final cadence."³⁶ The variations in Part 3 act almost as a Bloomian response within a Bloomian response; Gandolfi pulls from his previous material (which shows examples of both *clinamen* and *apophrades*),

³⁶ Gandolfi, preface to *Flourishes and Meditations on a Renaissance Theme*.

but then swerves from what he has done before (in the style of *clinamen*). Specifically for Variation VI, this plays out by hinting at Variation VII while also reviewing the previous variations in a ‘changing the channel’ fashion; to achieve this effect, Variation VI will suddenly ‘flash back’ to snippets of earlier variations (see Table 3.2).

Table 3.2. Order of Variation ‘Flashbacks’ in Variation VI in Gandolfi’s *Flourishes and Meditations on a Renaissance Theme*

Measure:	478	484	486	492	494	498	499	
Variation:	VI	V	VI	V	VI	VI*	III	
Measure:	503	507	515	518	525	528	534	528
Variation:	VI	IV	II	VI	I	VI	Theme	VI

*indicates the theme is in a new key

To begin the ‘flashback’ section of Variation VI, m. 478 (10:47) ushers in the minor key from Variation V and continues it through a three-note ascending motive in the flutes, which corresponds to the first three notes of the original theme. And as with Gandolfi’s original setting of the theme, the oboe carries the melody (m. 481; 10:50) supported by a thin orchestration. The clarinets add to the flute motive with rising three-note figures, but of larger intervals before being interrupted by a meter and texture change in m. 484 (10:54) as nearly the full ensemble plays at a fortissimo dynamic. For two measures, the listener is suddenly thrown back into Variation V. Variation VI attempts to assert itself again in m. 486 (10:57) with the same material as in m. 478, but once again is interrupted after six measures by Variation V material in m. 492 (11:04). The oboe continues with Variation VI in m. 494 (11:07) as though nothing has happened, but harmonically, the phrase remains incomplete and m. 498 states the beginning two notes of the theme in a new key. M. 499 (11:13) brings Variation III material with the

theme in clarinet 3 and soprano saxophone, and m. 503 (11:18) continues Variation VI in the new key briefly started in m. 498 while flute and clarinet carry a three-note motive. Oboe 2 begins a round in this section as well. Variation IV appears briefly in m. 507 (11:23), not quite an exact continuation from m. 502. Three bars of Variation II occur at m. 515 (11:34), using a crescendo to build to an abrupt dynamic change in m. 518 (11:37) back to Variation VI with the theme in oboe 2 and the previous three-note motive continued by flutes and clarinet, though with the E-flat in the sequence in octave displacement. Clarinet 2 picks up the melody in m. 521 (11:41), but in a different key. M. 525 (11:46) corresponds with the Variation I material found in m. 59, and a thin woodwind texture in m. 528 (11:50) continues Variation VI from m. 524 with the clarinet carrying the theme. M. 534 (11:57) pulls material directly from the main theme (m. 9) before Variation VI material in m. 537 (12:01) closes out the section with the previous three-note motive in the upper woodwinds, but this time in minor, still using octave displacement for disturbing the conjunct feeling of previous variations. Through these various ‘flashbacks,’ Gandolfi utilizes *clinamen* to respond to the previous variations, swerving in directions different from the original while also propelling the music forward.

Part 2, specifically through Variations III and IV, offers examples of *apophrades*. Gandolfi describes Part 2 as the “most wide-ranging of the set,” though the variations in Part 2 still rely heavily on motivic material, keeping connections to the original theme.³⁷ Variation III officially begins in m. 227 (5:09), though it is stylistically hinted at with the two-note slurred figures in the previous section of Variation II (starting in m. 203). The English horn provides the link by slurring into beat one of m. 227 (Figure 3.3); the

³⁷ Ibid.

percussion also lead into Variation III by playing the downbeat of m. 227. Not only is the piece unified by theme material, but this musical link from Variations II to III contributes to the overall unity of the piece, much like the previously mentioned chorale-like setting found in m. 94.



Figure 3.3. Michael Gandolfi, *Flourishes and Meditations on a Renaissance Theme*, mm. 225-227. The English horn melodically links Variation II and Variation III by slurring into the downbeat of m. 227, which is the start of Variation III.³⁸

The oboe introduces new motivic material in m. 233 (5:15), harkening back to the opening of the piece to the theme introduced by the oboe. This material is passed around the ensemble in short phrases until it becomes a fugue with points of imitation in m. 264 (5:51), again starting in the oboe part and then layered every two measures; the inclusion of a fugue further strengthens associations with tradition and music of the past, as fugal techniques developed through the Renaissance period. Continuing in *Flourishes and Meditations on a Renaissance Theme*, the original theme is briefly, but clearly, stated in m. 273 (6:02) by clarinet 3 and soprano saxophone before returning to Variation III A material in m. 280 (6:10). This variation contains constantly moving parts, but also constantly trading off motives between instruments. Possibly, the fugue setting of the theme is hinting at the “round” that occurs with the following Variation IV. Variation III uses motives to make a new form; this may be considered a loose example of *apophrades* as it shows other possibilities for setting the original theme.

³⁸ Gandolfi, *Flourishes and Meditations on a Renaissance Theme*, 26.

Motives once again play a large role with Variation IV, which begins in m. 334 (7:11). This variation “uses motives of Spagnoletta to form a mobile or layered ostinato, upon which a type of canon known as a ‘round’ is sounded. The melody of this round is built with melodic motives found in *Spagnoletta*.”³⁹ Every element of Variation IV has been influenced by the original theme, showing the use of *apophrades*. Striking about this variation is the constantly shifting meter; it changes from 4/4 to 3/4 every measure. Within that structure, the round melody is syncopated, appearing first in m. 334 by clarinet 1 and 3 with bassoons and percussion as the accompaniment. The melody follows the contour of the original ascending A material, followed by descending material found in the contour of B (beginning in m. 338) (Figure 3.4).



Figure 3.4. Michael Gandolfi, *Flourishes and Meditations on a Renaissance Theme*, mm. 334-340. The motivic melody of Variation IV follows the contour of the original theme’s A and B phrases.⁴⁰

Examples of *apophrades* are also found in Part 3, in Variations VI and VII. The direction of Variation VI was actually a surprise to Gandolfi. As he was nearing composing the last variations, he was struck with the idea of writing “flashbacks” to earlier variations.⁴¹ He refers to this feeling as “serendipitous” and felt as though he was

³⁹ Gandolfi, preface to *Flourishes and Meditations on a Renaissance Theme*.

⁴⁰ Gandolfi, *Flourishes and Meditations on a Renaissance Theme*, 39.

⁴¹ Gandolfi, interview.

letting the ideas of the music guide to a place he didn't necessarily expect.⁴² Gandolfi likened the experience to Haydn's spontaneity and fluidity within the context of a form.⁴³ *Apophrades* is the most applicable Bloomian term in this context as Variation VI shows an obvious internalization of the original melody.

The final variation, Variation VII, begins in m. 545 (12:11). Fitting with the subtitle, "a surreal reprise," this variation overlaps the melody against itself in the woodwinds in a light texture, obviously quoting the theme but in a new way, again an example of *apophrades* (Figure 3.5). The woodwinds involved in this final section are also mostly the instruments that began the piece: flutes, oboes, clarinets, and bassoons, with the addition of piccolo on every downbeat. The A material begins in m. 547 (12:13) with flute 1 playing the original opening four-bar phrase. M. 562 (12:32) repeats the same material from m. 547, but with everything in relation to the flute melody entering a measure earlier, making this A' material. The B section of the theme appears in m. 574 (12:47), fully expressed in the flute 1 part, but in disjointed phrases in the oboes. For example, oboe 2 enters in m. 575 but has a measure of rest in m. 579 before continuing the phrase. Rhythmically, oboe 2 does not follow what the listener expects in m. 582 (12:57), entering on beat 2 with material typically heard on beat 3 in the original theme. This moment is especially impactful, as it concludes the B section. A descending three-note motive, related to previous three-note motives by stepwise motion, is briefly introduced by the flute in m. 588 (13:05) before it carries the coda material in m. 593 (13:11). The variation and the piece end with woodwinds diminishing in texture and dynamics and finish with percussion only and an intentional measure of silence in the last

⁴² Ibid.

⁴³ Ibid.

measure, m. 638. Ending with a fade to silence seems like a natural conclusion after the activity of the variations. It allows the listener a chance to process and transition back to the present and also leaves open the possibility for the next ‘brick’ in the wall of music history to be placed upon it.

The image shows a musical score for woodwinds. The instruments listed on the left are Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, E. Hn., E♭ Cl., and B♭ Cl. 1. The score consists of ten measures. The Piccolo part has a rhythmic pattern of eighth notes. Flute 1 and Flute 2 play overlapping melodic lines. Oboe 1, Oboe 2, English Horn, and B-flat Clarinet 1 also play overlapping melodic lines. Dynamics are marked 'p' (piano) in several places.

Figure 3.5. Michael Gandolfi, *Flourishes and Meditations on a Renaissance Theme*, mm. 548-557. Example of *apophrades* through overlapping the melody in the woodwinds.⁴⁴

Conclusions

Oftentimes in this piece, Gandolfi stylistically or motivically hints at the upcoming variation while continuing to highlight the original theme. This is a beautiful musical representation of interacting with tradition: one is always looking ahead while relying on the knowledge of the past. Variation VI specifically, with its flashbacks, resembles looking at snapshots of earlier times to inform the continued and forward motion of the music. *Clinamen* and *apophrades* are well-represented in this piece; it is the antithetical nature of *tessera* that is not present, though Gandolfi does stretch the original melody and form as if going further with the anonymous material. It is

⁴⁴ Gandolfi, *Flourishes and Meditations on a Renaissance Theme*, 67.

interesting to note that Part 1 employs *clinamen*, Part 2 employs *apophrades*, and Part 3 incorporates both. By employing these Bloomian techniques, Gandolfi furthers tradition while also be able “to connect, over several centuries, to the composer of *Spagnoletta*; a kindred spirit in the love of music making.”⁴⁵

⁴⁵ Gandolfi, preface to *Flourishes and Meditations on a Renaissance Theme*.

CHAPTER FOUR

Case study postscript: Kathryn Salfelder's *Cathedrals*

The later works of David Maslanka and Michael Gandolfi represent twenty-first-century composers well; the generation of composers following them have seen this representation and studied under it, and composers such as Kathryn Salfelder are serving as the younger contemporaries for the modern twenty-first century. Salfelder's piece *Cathedrals* will be used to show the younger generation's treatment of traditional elements.

Discussion of Salfelder as a Composer

Salfelder is an excellent example of the younger generation. As both a female composer and a direct student of Gandolfi, her persona as a composer represents the modern young musician and composer. Furthermore, she is the recipient of many awards, such as the 2008 ASCAP/CBDNA Frederick Fennell Prize and the 2012 ASCAP Morton Gould Young Composer Award, and her works for wind ensemble, including *Cathedrals*, "have been presented internationally in twelve countries."¹

Salfelder's Musical Background and Compositional Philosophy

Born in 1987, Kathryn Salfelder was raised in New Jersey and began musical training at age six at the Bergen Yamaha Music School. She started studying piano during her early teen years and won the 2003 Andrew de Grado Piano Competition while

¹ "About," Kathryn Salfelder, Composer, accessed February 7, 2015, <http://kathrynsalfelder.com/about>.

in high school. It was also during her high school years that she was introduced “to the world of winds and percussion, and the power and color of the wind band” as a pianist with large ensembles.² Her musical training continued as she studied composition with Michael Gandolfi at New England Conservatory for her bachelor’s degree, and it is during this time that *Cathedrals* was written. She earned her master’s degree in composition from the Yale School of Music working with Aaron Jay Kernis, and is currently pursuing a DMA degree from New England Conservatory. Along with Gandolfi and Kernis, David Lang has been a primary teacher of Salfelder’s.

Visualization plays a major part in Salfelder’s compositional process as she decides what impression she wishes to convey to the audience. About beginning this process, she writes,

The most powerful compositions are therefore rooted in organic growth, uniformity of principle, and most of all, simplicity. I begin every composition with a single idea – for example, a unique instrumentation (the antiphonal brass choirs in *Cathedrals*), a harmony (the tetrachords in *Dessin No. 1*), or a motivic or rhythmic gesture (the sixteenth notes in *Permutations and Iterations*). The piece grows and unfolds from this kernel much like a young tree braches out from a single seed.³

Ties to tradition may be found in many of Salfelder’s pieces. For example, *Crossing Parallels* (2009), a work for wind ensemble, combines many musical techniques from past centuries. The program notes explain that

the intervals within *Crossing Parallels* are dictated by both Renaissance and Baroque gestures as well as serial hexachord rows. There are echoes of John Dowland’s *Lacrymae “Flow my Tears”* (c. 1600), glimpses of 18th-century fugal techniques, and fragments of 20th and 21st century notions of set theory and

² Kathryn Salfelder, “Kathryn Salfelder,” in *Composers on Composing for Band*, ed. Mark Camphouse (Chicago: GIA Publications, 2009), 4: 430.

³ Salfelder, “Kathryn Salfelder,” in *Composers on Composing for Band*, 419.

harmony. Though spanning four centuries, these varied practices often result in similar or identical melodies and pitch material.⁴

Here, Salfelder has recognized the similar outcomes of different practices and put them in close relation to each other musically though they are separated chronologically; the music accurately portrays the seemingly impossible title. This piece could be viewed broadly as an example of *clinamen* with the understanding that adaptation of previous systems is artistically freeing, rather than confining. Reading these practices in a different context is also an example of *tessera*.

Stylus Phantasticus (2012) is another piece by Salfelder that draws upon traditional elements for inspiration. This work for wind ensemble was derived from the “stylus phantasticus” technique in Dietrich Buxtehude’s *Toccatà in D minor*, BuxWV 155 from the seventeenth century. This piece “alternates between free and strict forms” and also uses Baroque counterpoint principles.⁵ Buxtehude’s original toccata is found throughout the piece “prominently displayed in direct quotations, lurking in the shadows, disguised in florid ornamentation -- but always present in spirit.”⁶ The work also employs antiphonal ensembles placed around the audience.

Another piece for wind ensemble, *Ungrounded Base* (2012), uses the seventeenth-century practice of ground bass. However, the ground bass line deviates from traditional patterns; Salfelder’s ground bass is a descending chromatic line (B, A-sharp, A, G-sharp,

⁴ Kathryn Salfelder, preface to *Crossing Parallels* (New York: Boosey and Hawkes, 2009), accessed February 11, 2015, <http://kathrynsalfelder.com/wp-content/uploads/2013/05/Crossing-Parallels-Preface.pdf>.

⁵ Kathryn Salfelder, preface to *Stylus Phantasticus* (n.p.: Kon Brio Music (ASCAP), 2012), accessed February 11, 2015, <http://kathrynsalfelder.com/wp-content/uploads/2013/05/Stylus-Phantasticus-Title-Page-and-Preface.pdf>.

⁶ Ibid.

G, F-sharp, F), though the final pitch (F) “extends the range by a half-step and obscures the tonic/dominant relationship of B-F#.”⁷ The rhythm of the ground bass is also different from historical patterns in that each pitch is not given an equal duration. There are two themes in the piece. The first is based on the ground bass harmonies, and the second uses the ground bass in the melodic line. The second theme is associated with Henry Purcell’s iconic example of ground bass in the aria “When I Am Laid In Earth” from *Dido and Aeneas*. In *Ungrounded Base*, Salfelder employs *clinamen* in direct reference to seventeenth-century practices. It is interesting to note that this piece was commissioned following *Cathedrals*. The pieces mentioned show that Salfelder uses traditional elements and influences as a compositional technique. The pieces also show the importance of the wind ensemble in her repertoire; for Salfelder, writing for wind instruments is natural and she enjoys the component of synthesizing ideas that may have previously been unassociated.⁸

Influences

As seen from the wind ensemble pieces briefly discussed, a steady influence in Salfelder’s compositions is the music and techniques of the seventeenth century. In this way, tradition is present in her music. Specifically, this tradition appeared during the composition process of *Cathedrals* as Salfelder “was studying almost exclusively Gabrieli (and some of his colleagues at St. Mark’s), Lassus, and Palestrina.”⁹ She does not shy away from influences of the past, but rather steps herself in the music she is

⁷ Kathryn Salfelder, preface to *Ungrounded Base* (n.p.: Kon Brio Music (ASCAP), 2012), accessed February 11, 2015, <http://kathrynsalfelder.com/wp-content/uploads/2013/05/Ungrounded-Base-Preface.pdf>.

⁸ Salfelder, “Kathryn Salfelder,” in *Composers on Composing for Band*, 420-421.

⁹ Kathryn Salfelder, e-mail message to the author, February 1, 2015.

inspired by. This basis on techniques of the past and alluding to specific pieces and composers is a trait of Salfelder's that demonstrates her knowledge and understanding of the tradition she is continuing. She firmly believes in having the ability as a composer to write in various styles, "both by using the harmonic language of the respective period, and also by retaining the formal elements while using their own stylistic preferences."¹⁰ Her understanding of the past informs her contemporary writing and composing, helping to further the tradition itself.

Stylistic Qualities of Salfelder's Music

Salfelder's music, though included in the younger generation of composers, has already established a characteristic style of its own. One such characteristic is that of long melodic lines over drone-like harmonies. This style is usually juxtaposed by another characteristic: that of short repeating motives. At times, this repetition may apply to the melodic material; repeating fragments also may be used to create an accompanimental 'groove' for the ensemble. Typically these motives are more rhythmic than melodic in nature, adding to the groove feel. While the motives may be melodically simple on their own, Salfelder sometimes chooses to use the motives in overlapping patterns to create continuous rhythmic lines, as will be shown in *Cathedrals*. This overlapping effect is also applied to longer melodic motives, resulting in fugue-like passages.

Another feature found in Salfelder's music is that of simultaneous independent lines. For example, in her wind ensemble piece *Stylus Phantasticus* (2012), a solo clarinet melody exists seemingly separate from the brass part that has been established. This technique has a similar effect as the overlapping motives: it can result in a sound mass (as

¹⁰ Salfelder, "Kathryn Salfelder," in *Composers on Composing for Band*, 427.

compared to the clear long tones over static harmony also found in Salfelder's melodies). The interaction of these musical lines occurring independently also contributes to a certain rhythmic complexity in Salfelder's music. Melodies on their own may also involve intricate rhythms, usually in an ornamental manner. Similar to Maslanka and Gandolfi, quicker-moving scale passages in the woodwinds under sustained brass parts are a part of Salfelder's music.

Salfelder comes by these melodic and motivic features honestly. About this, she writes,

I am drawn to composers with exceptional contrapuntal "craft": Ockeghem, Bach, Brahms - those who take small ideas and expand and develop them into expansive, organic compositions. Therefore, I am often focused on counterpoint and the interaction of simultaneous horizontal lines.¹¹

It is no surprise that the influence of these composers and styles appear in her own works. Furthermore, quotations from earlier music are embraced in most of Salfelder's wind ensemble pieces; with this use of quotation, her "aim [is] to illuminate, mold, manipulate, the source material in a different way."¹² The setting of the wind ensemble aids in this aim and allows for her modern voice to carry forth the sounds of past composers and music. The program note to her newest wind ensemble work, *Shadows Ablaze* (2015), which quotes Johannes Ockeghem's "D'un autre amer," furthers this point:

When quoting a respected composer's work, it is tempting to put his music on a pedestal, to glorify it in the context of one's own new and "lesser" music. Here, the three glockenspiels capture this ideal, illuminating fragments of Ockeghem's song in its original, unaltered form. However, the surrounding "new" music is also the "old" chanson, now deconstructed. . . . These shadows of the chanson -

¹¹ Salfelder, e-mail message to the author, February 1, 2015.

¹² Ibid.

while each traceable to the source - no longer revere their original composer, but rather assume their own identities, permeating every bar of the work.”¹³

Her style based on quotations is an example of internalizing tradition in the manner of *apophrades*.

Harmonically, Salfelder stretches conventional chords and progressions, even when working with a pre-existing piece of music. Brief chromatic clusters are not unusual in her compositions and overall, the harmonies employed point to the twenty-first century. Texture is related to harmony, as both features largely contribute to the overall color of a piece. Salfelder labels elements of her music as “Varesian” (in the style of Edgard Varèse) in that she strives to organize a sound world, rather than individual instruments.¹⁴ Silence is an important part of texture for Salfelder; as she says, “omitting colors is equally as important as adding them” and further believes that silences, and sustains, may each be meant differently.¹⁵

Cathedrals

This single movement work lasts roughly six minutes and was premiered by the Arizona State University Wind Bands under conductor Gary W. Hill in 2008. Inspiration from Giovanni Gabrieli is obvious in this work, specifically from the basis on a canzon, but Salfelder also draws from other musical characteristics of the Renaissance composer’s works. The canzon (also called *canzone* or *canzona*) was a term used in the sixteenth and seventeenth centuries to denote an instrumental genre; it was significant as

¹³ Ibid.

¹⁴ Salfelder, “Kathryn Salfelder,” in *Composers on Composing for Band*, 422.

¹⁵ Ibid., 422; 424.

a forerunner of the sonata.¹⁶ The technique of using antiphonal choirs (*cori spezzati*) is also present in Salfelder's piece. Fittingly, Salfelder applies the term "neo-renaissance" to describe *Cathedrals*; it is the "seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures" that contribute to this designation.¹⁷

Background. *Cathedrals* is written as a fantasy on a canzon, specifically *Canzon Primi Toni* from "Sacrae Symphoniae" (1597) by Gabrieli. About her initial inspiration, Salfelder writes,

I started composing *Cathedrals* mid-2006. It actually began as another wind ensemble piece (now unrelated, and never finished). In October '06, I heard the NEC Wind Ensemble perform the Gabrieli *Canzon Prime Toni* and Viadana *Sinfonia "La bergamasca"* with brass in the balconies in Jordan Hall. The sound was AWESOME, and I thought, "Hmmm . . . I wish I could have written that." So I investigated all the canzons from Gabrieli's 1597 *Sacrae Symphoniae*, before finally settling back on the *Prime Toni*, with the intention to quote it within a work for larger forces.¹⁸

Gabrieli's original work used antiphonal *cori spezzati* brass choirs in the balconies of St. Mark's Cathedral, located in Venice. "Sacrae Symphoniae" is a collection of many of the works Gabrieli composed for churches, including St. Mark's. This volume showed compositional movement "towards a style in which thematic material is developed dynamically in dialogue form," simpler textures, and more occurrences of dissonance.¹⁹

Canzon Primi Toni lasts less than five minutes and was scored for 8 players: 2 trumpets

¹⁶ Grove Music Online, s.v. "canzone," accessed February 7, 2015, http://www.oxfordmusiconline.com.ezproxy.baylor.edu/subscriber/article/grove/music/04805?q=canzone&search=quick&pos=1&_start=1#firsthit.

¹⁷ Kathryn Salfelder, preface to *Cathedrals* (New York: Boosey and Hawkes, 2008), 2.

¹⁸ Richard Miles, ed., "Cathedrals: Kathryn Salfelder," in *Teaching Music Through Performance in Band* (Chicago: GIA Publications, 2011), 8: 795-796.

¹⁹ Grove Music Online, s.v. "Giovanni Gabrieli," http://www.oxfordmusiconline.com.ezproxy.baylor.edu/subscriber/article/grove/music/40693?q=gabrieli+sacrae+symphoniae&search=quick&pos=4&_start=1#firsthit.

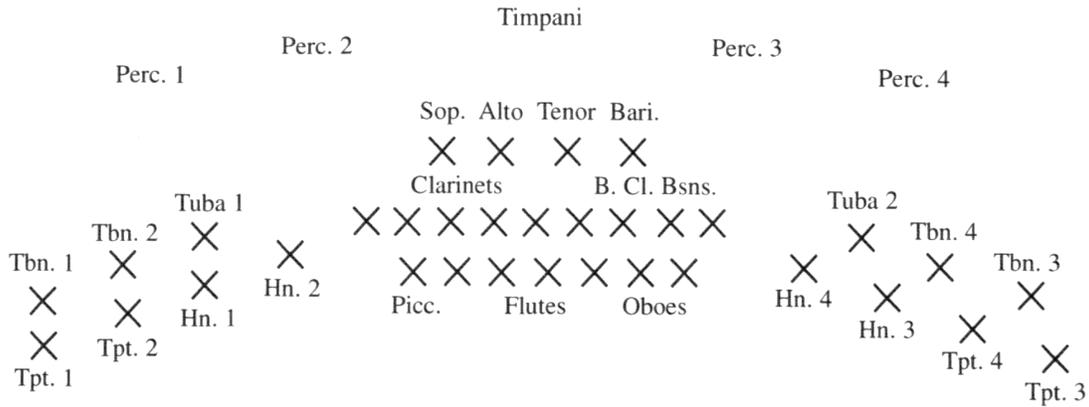
and 2 trombones in each choir. In the program note, Salfelder describes *Cathedrals* as “a synthesis of the old and the new, evoking the mystery and allure of Gabrieli’s spatial music, intertwined with a rich color palette, modal harmonies, and textures of woodwinds and percussion.”²⁰ It is interesting to note how Salfelder describes “*Sacrae Symphoniae*,” it “sets the stage for centuries of antiphonal and spatial writing from Bach’s *St. Matthew Passion* and Berlioz’s *Requiem* to the Varèse *Poème Electronique*.”²¹ This perception of Gabrieli’s work makes her setting of it in *Cathedrals* more poignant when focusing on how modern composers view and interact with tradition.

Salfelder has scored her piece for winds, percussion, and two brass choirs. The wind and percussion instrumentation is as follows: piccolo, flutes 1 & 2 (two players on each part), oboe 1 & 2, clarinets 1, 2 & 3 (two players on each part), bass clarinet, bassoon 1 & 2, soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, timpani, and percussion 1, 2, 3 & 4 (includes vibraphone, marimba, bells, wood block, toms, crotales, bass drum, xylophone, small suspended cymbal, tam tam, temple blocks, and medium suspended cymbal). The left brass choir is B-flat trumpets 1 & 2, horns 1 & 2, trombones 1 & 2, and tuba 1. The right brass choir is B-flat trumpets 3 & 4, horns 3 & 4, trombones 3 & 4, and tuba 2. The score includes suggested ensemble seating (Figure 4.1). She has created a modern sound with standard wind ensemble instrumentation, yet the inclusion of brass choirs, especially seated as separate groups, harkens to Gabrieli’s original piece.

²⁰ Salfelder, preface to *Cathedrals*, 2.

²¹ Salfelder, “Kathryn Salfelder,” in *Composers on Composing for Band*, 434.

Suggested Ensemble Seating



Brass choirs may be placed in balconies or at the two farthest extremes of the stage, as performance space allows.

Figure 4.1. Kathryn Salfelder, *Cathedrals*. Suggested ensemble seating.²²

Traditional features. The quotation of the Gabrieli canzon is an obvious tie to tradition. The original melody of the canzon is characterized by dotted rhythms with mostly stepwise contour. About its first entrance in her piece, Salfelder writes, “I’ve always imagined the initial quote in *Cathedrals* (m. 41) to be dance-like and light, with clarity and space, rather than like a fanfare . . . as if one were suddenly immersed in the middle of the canzon.”²³ She treats the canzon through simple variation and also through counterpoint, to be discussed later.

Along with the quotation of Gabrieli’s melody, the overall structure of Salfelder’s *Cathedrals* parallels that of Gabrieli’s original setting:

The Renaissance principles of rhetoric refers to Gabrieli’s practice of stating something simply, then adding layers to reinforce the point or argument. Then, once the golden ratio has been passed, he ends the work by stating the original idea quite boldly and emphatically. *Cathedrals* mirrors this form. The work

²² Salfelder, preface to *Cathedrals*, 3.

²³ Miles, “Cathedrals: Kathryn Salfelder,” 798.

begins minimally, progresses by introducing more and more of Gabrieli's music, moves through the golden ratio, and then ends emphatically, quoting the Gabrieli *Canzon Prime Toni a 8* among multiple flourishes.²⁴

Form played an important part in Maslanka's and Gandolfi's works, and Salfelder's piece is no exception. *Cathedrals* is historically informed by its predecessor's melody and structure, but is set in modernity with the use of the wind ensemble, introducing *clinamen* to the music.

One of the most striking traditional aspects of *Cathedrals* is the use of antiphonal groups, as the audience can visually perceive the separate choirs. Along with the physical distance, antiphonal qualities are written into the music. This is especially evident through the treatment of Gabrieli's canzon. For example, m. 41 (0:57) presents the first statement of the canzon, starting with the opening phrase in the left choir followed by the second phrase stated by the right choir in m. 45 (1:03) (Figure 4.2). Salfelder continues the conversational technique by trading off the melody between choirs in uneven phrases. This example of *clinamen* uses the presentation of the canzon as the 'swerve' from the original and asserts her own ideas about organization. It is important to note that the original melody is not experiencing change, only its presentation and setting is.

²⁴ Ibid., 797.

Figure 4.2. Kathryn Salfelder, *Cathedrals*, mm. 41-48. Antiphonal setting of Gabrieli's canon.²⁵

Salfelder's tactic of multiple groups trading off to perform one continuous line is also used in the introductory material; a stream of constant eighth notes is accomplished by the passing of a displaced rhythmic pattern between the two choirs beginning in m. 14 (0:20) (Figure 4.3). The five-note rhythm is the same for each group, but by beginning on different beats, Salfelder achieves the illusion of constant eighth notes. This pattern returns in m. 186 (4:47), again starting with the right choir. However, the eighth-note pattern seems to need to "wind up" before clicking back into the five-note pattern, as illustrate by the gap in choir sound in m. 187 (4:49) created by one beat of rest. Furthermore, some entrances in the choirs begin with one three-note pattern before

²⁵ Salfelder, *Cathedrals*, 7.

locking into the expected five-note repetition (B-flat trumpets 3 and 4 in m. 189, trombones 1 and 3 separately in m. 192). In this way, Salfelder is saturating *Cathedrals* with the antiphonal practice of the original canzon, showing the Bloomian response of *tessera*, applying Gabrieli's idea to more aspects of the piece.

Figure 4.3. Kathryn Salfelder, *Cathedrals*, mm. 14-23. Displaced rhythmic pattern between the brass choirs to create the sound steady eighth notes.²⁶

Salfelder also extends this antiphonal practice to include the entire wind ensemble, continuing the *tessera* response. After having established the passing off of material between choirs, thematic material of the canzon is passed between the choirs and the rest of the ensemble in mm. 57-65 (1:20) (Figure 4.4); every measure of the canzon alternates between which group has the melody, moving from left choir to right choir and from left to right again before the woodwinds (excluding the saxophone family) present the material in m. 61 (1:26), contrasted by the right choir in m. 62 (1:28), woodwinds again in m. 63 (1:29) and a combination of woodwinds and left choir in m. 64 (1:31).

²⁶ Ibid., 5.

Motivic material follows a similar pattern beginning in m. 139 (3:35), trading between the choirs and the woodwinds. The antiphonal quality of the original canzon has been implemented fully into Salfelder's piece.

The musical score for Kathryn Salfelder's *Cathedrals*, measures 57-61, is presented in a standard orchestral layout. It features a woodwind section (Piccolo, Flutes, Oboes, Clarinets, Bassoons), a saxophone section (Soprano, Alto, Tenor, Baritone), and a brass section divided into Left and Right Choirs. The score illustrates an antiphonal setting of a canzon, with the brass choirs and woodwinds trading melodic material. A rehearsal mark '57' is placed at the start of the brass section. Dynamics such as *mf* and *con sord.* are indicated throughout the score.

Figure 4.4. Kathryn Salfelder, *Cathedrals*, mm. 57-61. Antiphonal setting of the canzon between the brass choirs and the rest of the ensemble.²⁷

²⁷ Ibid., 8.

The textures created in this piece also tie to tradition. Related to the antiphonal qualities of the piece, Salfelder outlines canonic textures as a “neo-renaissance” aspect of the piece.²⁸ Layered solos beginning in m. 66 (1:34) demonstrate this idea while still continuing with antiphonal settings between the left and right choirs. The antiphonal setting of the five-note pattern in m. 14 as previously discussed could also be seen as creating a canonic texture; the same pattern overlaps between different voices with different pitches, but still paralleling the initial voices that started the pattern. By using the antiphonal setting to create a quasi-canonic texture, Salfelder employs *apophrades* with material that also responds with *tessera*. One of the most striking canonic moments occurs in m. 131 (3:18), with the “horn presenting Gabrieli’s music canonically in augmentation.”²⁹ (Figure 4.5)

The image shows a musical score for the left choir of Kathryn Salfelder's *Cathedrals*, measures 131-137. The score is for the instruments: B♭ Trumpets (1 and 2), Horns in F (1 and 2), Trombones (1 and 2), and Tuba 1. The music is in 4/4 time. The title is "Canzon Primi Toni" by Giovanni Gabrieli. The score includes performance instructions such as "legato tranquillo", "mp", "ff", and "con sord.". The canzon melody is presented canonically in augmentation, meaning it is played at a slower tempo than the original.

Figure 4.5. Kathryn Salfelder, *Cathedrals*, mm. 131-137. The canzon melody appears canonically in augmentation.³⁰

²⁸ Salfelder, preface to *Cathedrals*, 2.

²⁹ Miles, “Cathedrals: Kathryn Salfelder,” 798.

³⁰ Salfelder, *Cathedrals*, 15.

The focus of the piece is the original canzon; by extension, the brass choirs are also a main emphasis. However, this remains a wind ensemble piece and as such, Salfelder uses the sounds of wind and percussion sections. At times they serve purely as accompanimental material, as the woodwinds do at the section starting in m. 81 (1:57), creating harmony through repeated and constant eighth notes, and starting in m. 211 (5:23), featuring woodwind flourishes while the brass choirs explore the canzon theme. The woodwinds and percussion also play in contrasting styles to the brass choirs at times, as in m. 28-33 (0:39); here, the eighth note pulse in the brass choirs is juxtaposed against sustained lines in both the woodwinds and percussion. Yet these instrumental groups also interact with the brass choirs and play thematic material. Salfelder's use of color in instances such as these shows her understanding of the wind ensemble as a medium and allows her to use modern sounds to respond to and further Gabrieli's canzon, thus participating in tradition. Specifically, *clinamen* is seen through the use of texture and color in this piece; Gabrieli's canzon is the focal point, but it has been set in a new way by using the wind ensemble sound not only as accompaniment for the traditional brass canzon, but as an integral color imperative to the piece.

Salfelder also outlines sixteenth century counterpoint as a compositional element used in *Cathedrals*. Counterpoint contributes to establish direction of the piece; "as the work builds and develops the counterpoint becomes more and more involved until the very end, where the most emphatic statement of the material simplifies everything."³¹ This is in reference to m. 211 through the end, with emphasis on the meter and tempo change found in m. 215 (5:29); the tempo slows and the attention is drawn back to the brass choirs with the canzon material with the last three measures serving as a coda. The

³¹ Miles, "Cathedrals: Kathryn Salfelder," 798-799.

element of counterpoint is used to drive the piece forward, to build intensity, and to communicate the form. In this way, Salfelder is employing *apophrades*, taking a traditional technique and transferring it to a modern setting.

One of the best examples of *apophrades* in *Cathedrals* is its form's basis on the golden ratio (1: .618), especially considering that framing the work as such was largely unintentional. But by using this specific ratio for the structure of the piece, even inadvertently at first, Salfelder combines multiple Renaissance elements together to further tradition. The golden ratio is famous not only in mathematics, but also for being found in nature and also applicable to many works of art and other man-made systems, including music. This is true for Renaissance compositions, such as masses and motets. About the golden ratio, Salfelder says, "The areas surrounding the golden section and its series extrapolated subdivisions have audible characteristics, often evidenced by cadences, changes in texture, or juxtaposition of ideas."³² She provides a diagram of how the golden ratio plays out specifically for *Cathedrals* (Figure 4.6).

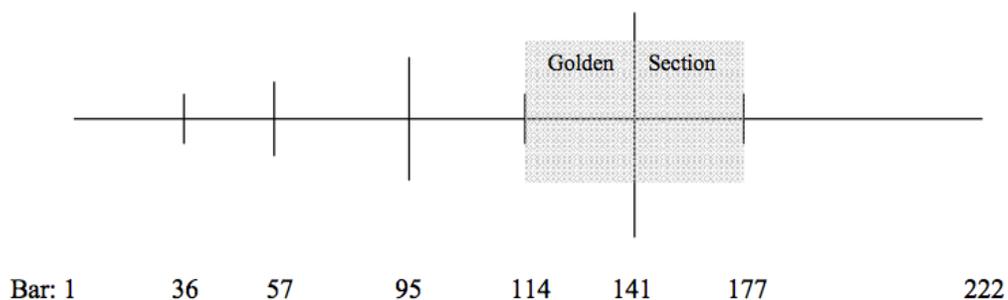


Figure 4.6. Kathryn Salfelder, *Cathedrals*. Chart depicting the proportions of *Cathedrals* based on a total duration of 6'02'' with quarter note at 120 beats per minute.³³

³² Kathryn Salfelder, preface to *Cathedrals*, accessed February 7, 2015, <http://kathrynsalfelder.com/wp-content/uploads/2013/09/Golden-Section.pdf>.

³³ Ibid.

While the basis on the golden ratio was originally unplanned, once discovered, Salfelder did make “slight adjustments to the music to formalize the proportions;” as a possible explanation for the unintentional form on the ration, she “blames” her studying at the time on the motets of Orlande de Lassus, which are largely structured on the golden ratio, as a potential influence.³⁴ This truly serves as an example of *apophrades* through how the obvious internalization the music of the period presented itself in *Cathedrals*.

Conclusions

With *Cathedrals* as a representation, Salfelder shows the younger generation’s treatment of tradition in music composition. She continues in the same vein as Maslanka and Gandolfi, using many of the same procedures (setting quotations) with similar techniques (scoring for the wind ensemble). She believes in the future of the wind ensemble, deeming it “blessed with a freedom of expression,” and she advocates to “encourage and steer [the evolution of the wind ensemble] in the most meaningful direction through careful, selective programming.”³⁵ The projection of the ensemble is clear to Salfelder, and she joyfully partakes in its potential. In this setting, she draws from the source material of centuries past, rather than quoting her immediate predecessors; through this practice, there seems to be an evident pull of and from the past on modernity. We see (in this particular composition by Salfelder), an even use and distribution of the Bloomian responses *clinamen*, *tessera*, and *apophrades*. Through this, we see that tradition will continue to be furthered by modern composers and musicians.

³⁴ Salfelder, e-mail message to the author, February 1, 2015.

³⁵ Salfelder, “Kathryn Salfelder,” in *Composers on Composing for Band*, 437.

CHAPTER FIVE

Conclusion

The case studies of Maslanka's Symphony No. 9, Gandolfi's *Flourishes and Meditations on a Renaissance Theme*, and Salfelder's *Cathedrals* have demonstrated various ways that modern composers respond to tradition with 'tradition' referring to the basis of a piece on preexisting material. In all three cases, this response includes an awareness of and intentional interaction with tradition. These composers are informed of not only the history of their musical craft, but of their own positions and contributions in the trajectory of music. This mindfulness informs their treatment of traditional material and also helps to create their individual voices as responders.

There also exists in each study an emphasis on the form of the piece. This importance may be informed by the structure of the original melody's formal design, or it may invite other associations, as with Maslanka's symphony. In each case, however, the composer makes knowledgeable musical decisions that further impact the treatment of the quoted traditional element. This illustrates an understanding of tradition and an understanding of how to show one's own freedom with it.

While the application of poetic terms to music can only be stretched so far, Bloom's theory of misreading provides a strong basis on which materials in the arts may be placed for examination. The musical qualities discussed obviously differ from the medium of poetry, yet the ideas of *clinamen*, *tessera*, and *apophrades* carry weight into the realm of music and worked, for the most part, as labels for Maslanka's, Gandolfi's,

and Salfelder's treatment of music. It is a service to music, however, that the poetic analogy made with Bloom's ideas can only be stretched to a certain point when applied to these pieces. Music is not a subordinate art form and the fact that it cannot fit perfectly into a literary profile shows its ability to stand on its own. The questions raised by its different treatment of traditional elements show the organic and living nature of music, a quality necessary to further tradition and one we can expect to carry on.

APPENDICIES

APPENDIX A

Song and Chorale English Texts

Shall We Gather at the River

Shall we gather at the river,
Where bright angel feet have trod,
With its crystal tide forever
Flowing by the throne of God?

Refrain:

Yes, we'll gather at the river,
The beautiful, the beautiful river;
Gather with the saints at the river
That flows by the throne of God.

On the margin of the river,
Washing up its silver spray,
We will talk and worship ever,
All the happy golden day.

Ere we reach the shining river,
Lay we every burden down;
Grace our spirits will deliver,
And provide a robe and crown.

At the smiling of the river,
Mirror of the Savior's face,
Saints, whom death will never sever,
Lift their songs of saving grace.

Soon we'll reach the silver river,
Soon our pilgrimage will cease;
Soon our happy hearts will quiver
With the melody of peace.

I Thank You God for All Your Good Works/Now Thank We All Our God/Nun danket alle Gott

Now thank we all our God, with heart and hands and voices,
Who wondrous things has done, in Whom this world rejoices;
Who from our mothers' arms has blessed us on our way
With countless gifts of love, and still is ours today.

O may this bounteous God through all our life be near us,
With ever joyful hearts and blessed peace to cheer us;
And keep us in His grace, and guide us when perplexed;
And free us from all ills, in this world and the next!

All praise and thanks to God the Father now be given;
The Son and Him Who reigns with Them in highest Heaven;
The one eternal God, whom earth and Heaven adore;
For thus it was, is now, and shall be evermore.

Now All Lies Under Thee/Nun lieget alles unter dir

Now all lies beneath you,
apart only from yourself;
the angels must for ever and ever
come to wait on you.
Princes also stand by the road
and are willingly subject to you;
air, water, fire and earth
must all be at your service.

Soul, How Have You Become So Unhappy/Wie bist du, Seele

How are you, soul
In me so very saddened?
Your Savior lives,
loves you so.
Surrender completely to his will,
He alone can satisfy your grief.

O Sacred Head Now Wounded/ O Haupt voll Blut und Wunden

O sacred Head, now wounded, with grief and shame weighed down,
Now scornfully surrounded with thorns, Thine only crown;
O sacred Head, what glory, what bliss till now was Thine!
Yet, though despised and gory, I joy to call Thee mine.

What Thou, my Lord, hast suffered, was all for sinners' gain;
Mine, mine was the transgression, but Thine the deadly pain.
Lo, here I fall, my Savior! 'Tis I deserve Thy place;
Look on me with Thy favor, vouchsafe to me Thy grace.

What language shall I borrow to thank Thee, dearest friend,
For this Thy dying sorrow, Thy pity without end?
O make me Thine forever, and should I fainting be,
Lord, let me never, never outlive my love to Thee.

Be Thou my consolation, my shield when I must die;
Remind me of Thy passion when my last hour draws nigh.
Mine eyes shall then behold Thee, upon Thy cross shall dwell,
My heart by faith enfolds Thee. Who dieth thus dies well.

APPENDIX B

Program Notes

Partial Program Note for Symphony No. 9 by David Maslanka

Symphony No. 9 is a large collection of instrumental songs. There are many influences and underlying elements, but most of them cannot be explained in words. Rather than try, I will simply list some of the things at work:

Time: memory, passing of time, “We flew through the years hearing them rush under us”
—W.S. Merwin

Water: cleansing and life-giving power, *Shall We Gather at the River*, *Whale Story*

Nature: our ground, river, ocean, chickadees

Grace: compassion, forgiveness, rest

The Symphony begins with a reading of the poem “Secrets”* by W.S. Merwin.

Partial Program Note for *Flourishes and Meditations on a Renaissance Theme* by Michael Gandolfi

The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of *Spagnoletta*. Additionally, *Variation I* has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. *Variation II* uses the entire *Spagnoletta* melody as a cantus firmus while new melodies and lines are sounded over it; an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to *Spagnoletta*. Variations III and IV are each expressed in AA form, an obvious reference to the formal repetitions of the original. *Variation IV* uses motives of *Spagnoletta* to form a mobile or layered ostinato, upon which a type of canon known as a ‘round’ is sounded. The melody of this round is built with melodic motives found in *Spagnoletta*.

Variations VI and VII form the third and final part of the piece and function similarly to the coda of *Spagnoletta*, which introduces no new melodic material but utilizes previously heard motives in new permutations that lead to the final cadence. In this spirit, *Variation VI* points in two directions: it forecasts the main texture of *Variation VII* while briefly reflecting upon each variation already heard (in reverse order). *Variation VII*

returns to the original *Spagnoletta* melodies but places them in a new ‘dream-like’ environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

APPENDIX C

Whale Story by David Maslanka

Whale Story (O Sacred Head Now Wounded)

Why should God have incarnated only in human form? (A brief story about whales)

In the sixty million years or so the great whales have had, both on land and in the oceans, there have been numerous, and in fact, innumerable great beings among them. In fact, it turns out that all the great whales are either highly developed bodhisattvas or buddahs. And in fact, it turns out that the Earth's oceans are a Buddha Pure Land, and when you pass from this existence it is to be hoped for rebirth as a god or a great whale. In fact, it turns out that the Pure Land oceans of the Earth are a training ground for buddhas across all space and time. We are loved by the great whales, and they, serenely riding the waves of birth and death, will die for us so that we may come to our enlightenment.

The end.

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