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A Performance Guide and Comparison of Three Works for Flute and Piano by David Maslanka: *Duo, Songs of My Nights*, and "*...and I am a child before there are words...*"

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A PERFORMANCE GUIDE AND COMPARISON OF
THREE WORKS FOR FLUTE AND PIANO BY DAVID MASLANKA:

DUO, SONGS OF MY NIGHTS, AND
“...AND I AM A CHILD BEFORE THERE ARE WORDS...”

by

Christa Kathleen Krause

A DOCTORAL DOCUMENT

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the Graduate College at the University of Nebraska

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Under the Supervision of Professor John R. Bailey

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A PERFORMANCE GUIDE AND COMPARISON OF
THREE WORKS FOR FLUTE AND PIANO BY DAVID MASLANKA:

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“...AND I AM A CHILD BEFORE THERE ARE WORDS...”

Christa Kathleen Krause, D.M.A

University of Nebraska, 2015

Advisor: John R. Bailey

Having written over forty works for wind ensemble, many of which have become part of the standard repertoire, David Maslanka (b. 1943) is known today as one of the leading wind band composers of our time. Maslanka's compositional output also includes many solo and chamber works for wind and percussion instruments, and several orchestral and choral works. Although Maslanka's solo and chamber works have become increasingly popular, his three works for flute and piano—*Duo* (1972), *Songs of My Nights* (2009), and “...and I am a child before there are words...” (2011), are still relatively unknown to flutists. The intent of this study is to familiarize flutists with David Maslanka's works for flute and piano by providing an in-depth examination of the background of each piece, and by offering comprehensive suggestions to aid in the performance of these works. Because Maslanka's three works for flute and piano span almost his entire forty-plus year compositional career, a comparison of these works also helps contribute to a deeper understanding of the compositional aspects within David Maslanka's music over the course of his lengthy and prominent career.

This study begins with an introduction, and is divided into five chapters. Chapter 1 includes a comprehensive biography of David Maslanka's life and works. Chapters 2

through 4 provide an in-depth examination of the background of each work, along with detailed performance suggestions. Chapter 5 offers a comparison of the three works—placing each within the scope of Maslanka’s vast compositional career—along with providing concluding remarks. The appendices offer scholars further insight to the works by providing source material influential to *Songs of My Nights* and “...and I am a child before there are words...,” biographies of the musicians influential to the pieces, and a discography of Maslanka’s solo works for flute.

This document is intended to be a valuable source for those wishing to study and perform David Maslanka’s works for flute and piano, as well as to contribute to a larger understanding of Maslanka’s powerful music and life as a whole.

DEDICATION

In loving memory of my mother and my guardian angel,
Deborah Ann Clerkin

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I would like to take the time to express my sincere appreciation and gratitude to the following people for helping this document come to fruition. If it were not for their support, I would not be where I am today.

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process. Thank you, Dr. Maslanka, for your uniquely beautiful and powerful music, and for the inspirational person you are.

To Maslanka Press, particularly Matthew Maslanka, for permission to reprint score excerpts and program notes from Dr. Maslanka's works for flute and piano and his works influential to the flute and piano pieces. To the Permissions Company, Inc. for permission to reprint Li-Young Lee's poetry from *Book of My Nights* and W.S. Merwin's poetry from *The Shadow of Sirius*, to Naxos for permission to reprint the text and translation to "T'amo, mia vita" from the CD booklet of *Delitiae Musicae*/Marco Longhini's recording of Monteverdi's *Madrigals Book 5*, and to Houghton Mifflin Harcourt Publishing company, for their permission to reprint Anne Sexton's poem, "December 11th" from *Love Poems*.

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INTRODUCTION

Having written over forty works for wind ensemble, many of which have become part of the standard repertoire, David Maslanka (b. 1943) is known today as one of the leading wind band composers of our time. Maslanka's compositional output also includes many solo and chamber works for wind and percussion instruments, and several orchestral and choral works. Although Maslanka's solo and chamber works have become increasingly popular, his three works for flute and piano—*Duo for Flute and Piano* (1972), *Songs of My Nights for Flute and Piano* (2009), and "...and I am a child before there are words..." *Six Songs for Flute and Piano* (2011), are still relatively unknown to flutists. The intent of this study is to familiarize flutists with David Maslanka's works for flute and piano by providing an in-depth examination of the background of each piece, and by offering comprehensive suggestions to aid in the performance of these works. Because Maslanka's three works for flute and piano span almost his entire forty-plus year compositional career, a comparison of these works will also help contribute to a deeper understanding of the compositional aspects within David Maslanka's music over the course of his lengthy and prominent career.

The flute plays an integral role in Maslanka's works for wind ensemble and in his four wind quintets—composed in 1984, 1986, 1999, and 2008. To date, Maslanka's works for solo flute include two *concerti*—*Song Book for Flute and Wind Ensemble* (2000) and *O Earth, O Stars for Flute, Cello and Wind Ensemble* (2010), one unaccompanied work—*A Song of Coming Awake* (2008), and the three works for flute and piano. Despite the magnitude of these works, a serious lack of scholarship about Maslanka's works for solo flute exists. Although there have been numerous dissertations

written about Maslanka's works for wind ensemble and several about his solo and chamber works, there has only been one to date which addresses one of his solo works for flute, and it is written from a conductor's perspective.¹ Thanks to the efforts and dedication of flutist, Kimberly McCoul Risinger, and pianist, Allison Brewster Franzetti, all of Maslanka's works for flute and piano have been recorded and released on compact disc.² (Risinger has also recorded Maslanka's two flute *concerti* and his work for solo flute).

Performance suggestions for Maslanka's three works for flute and piano have been compiled for this study from the author's interviews and correspondences with David Maslanka, from the author's observations of Maslanka working with the premiere performers in rehearsals and recording sessions for *Songs of My Nights* and "...and I am a child before there are words..." from the author's correspondences and collaboration with Kim Risinger and Allison Brewster Franzetti, and from the author's own experiences of learning the works, and having the extremely fortunate opportunity to work directly with David Maslanka on performances and premieres of several of his works for wind ensemble while an undergraduate and graduate student at Illinois State University.

This document is intended to be a valuable source for those wishing to study and perform David Maslanka's works for flute and piano, as well as to contribute to a larger understanding of Maslanka's powerful music and life as a whole. The *Duo for Flute and*

¹ Travis Cross. *A Conductor's Examination of Three Concertos with Wind Ensemble*. Evanston, IL: 2012. (Includes a chapter on Maslanka's *Song Book for Flute and Wind Ensemble*).

² Information on these recordings can be found in a discography of Maslanka's solo works for flute, located in Appendix 4.

Piano, Songs of My Nights for Flute and Piano, and “...and I am a child before there are words...” *Six Songs for Flute and Piano*, are substantial works within Maslanka’s vast repertoire, and deserve a position in twentieth and twenty-first century standard flute repertoire.

CHAPTER 1

BIOGRAPHY OF DAVID MASLANKA

David Henry Maslanka was born on August 30, 1943 in New Bedford, Massachusetts—a fishing port city of 100,000, and the setting for Melville’s *Moby Dick*.

Discussing growing up in New Bedford, Maslanka states,

New Bedford in the 1940’s and 50’s was ethnically stratified. I was the grandchild of Polish immigrants, and there was a keen sensitivity about ethnic background. New Bedford had significant Polish, French, Portuguese, and Jewish communities, along with the established “Old Yankees,” people with English names and long histories of being there. The “ethnic” communities were seen as inferior. And there was a sharp racial divide. All whites felt superior to the blacks. So I grew up with racial and ethnic prejudice, something I have had to work hard to transform over the years. Second World War, a strong sense of national purpose, release of the Great Depression, so more money, and the belief in an ever-better life through technology. Life seemed normal to me....³

Maslanka’s father, Stanley, worked in industrial metal casting for Revere Copper and Brass, and was also a wood-worker, a beekeeper, and had a two-acre hobby farm. His mother, Mary, was a stay-at-home mom, and raised David and his two older brothers, John and Robert. Some of his favorite childhood memories include eating fresh-picked vegetables from his father’s garden, helping his father extract honey from his collection of bees, the freedom of the city on a bike, drawing (which is something he still does), and getting his own library card at the age of nine—he was an avid reader, and spent a lot of time at the public library.

Discussing his musical influences while growing up, Maslanka notes,

My mother’s record collection seems crucial. The things I liked the best were Bach organ music, Chopin *Preludes*, Schubert *Unfinished Symphony*, Rimsky-

³ David Maslanka. E-mail correspondence with the author. September 26, 2014.

Korsakov *Le Coq D'Or* and *Scheherazade*. My mother had a musical ear but no training. She grew up at a time when the family could not spare 50 cents a week for piano lessons. My brothers both had music lessons (accordion, guitar) but quickly dropped out. My mother's father and his brother played music together (violin, clarinet), but I never knew them. So the music was in the genes, more than the family culture.⁴

Maslanka's musical career began at the age of nine, when he took up the clarinet in the school-band program in fourth grade.

Because of her father and uncle my mother wanted me to play either violin or clarinet. It was easier to get a clarinet, so that is where I started. I would have liked to have had piano, but that just wasn't available. I identified strongly enough with the clarinet, but I wasn't adventurous or assertive enough to try other things. In retrospect I see myself as having followed a very internal line of development—the path to composing—but without being aware of it. I was always a separate and interior person.⁵

Maslanka's best experience in middle-school band was reading Sousa and King marches, "We must have sounded awful but it was fun," although he would classify his overall band experience as "very mediocre."⁶ At age ten, Maslanka began private clarinet lessons with Frank Bayreuther—a local music shop owner. "I was a decent young clarinet player, but by no means a prodigy. There was not much indication that I would turn into a composer, let alone a good one."⁷ During high school, he commuted sixty-five miles each week to study privately with Robert Stuart at the New England Conservatory on the recommendation of Bayreuther, who felt that he had reached the end of what he could offer Maslanka. Maslanka states, "My salvation was getting to Boston for clarinet

⁴ Ibid.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

lessons, and then in my senior year getting into the Greater Boston Youth Symphony. Without those experiences I may well have chosen a different life....The Youth Symphony was by far the strongest musical experience, and the thing I think which pushed me toward music as a career.”⁸

In 1961, Maslanka began his undergraduate studies at the Oberlin Conservatory of Music as a performance major, studying clarinet with George Waln. Maslanka reflects, “Once there I realized quickly that I was not cut out to be a performance major, and was directed to music education.”⁹ From that point on, he pursued a degree in music education with an emphasis in clarinet. Maslanka’s first attempts at composing were on his own during his freshman year. He showed these attempts to Joseph Wood, who allowed him to take his sophomore beginner composition class. Maslanka remarks, “My first attempts at composing were fragmentary, and are not anything to look at today. I have a few things from the composition class—a one-page piano piece and a song setting—which show a beginning talent. I was not a prodigy. I had a lively interest, and identified myself as a composer, but I still had a long path to technical mastery and to finding my voice.”¹⁰ Maslanka studied composition with Joseph Wood for two years while at Oberlin (in a sophomore composition class and in private lessons as a senior).

⁸ Ibid.

⁹ Ibid.

¹⁰ Ibid.

While these studies didn't leave a lasting musical influence on Maslanka, it was Wood who first encouraged Maslanka to believe in himself as a composer.¹¹

A crucial developmental point for Maslanka was the Junior Year Abroad program, which took him to the Mozarteum in Salzburg, Austria (during the 1963-64 academic school year).¹² While at the Mozarteum, he worked in composition with Cesar Bresgen and conducting with Gerhardt Wimberger.¹³

The time in Europe was very important for me because it opened me to the rich historical environment of music. I was able to attend a lot of music events, and got to participate in the Salzburg summer music festival as a player and opera chorus singer. I could feel music as part of life in a way that was not the usual in the United States. There was an immediate sense of the culture being deeply aware of its historical figures such as Mozart, Haydn, Beethoven, Mahler, Strauss, Schoenberg, etc. Our student residence was next door to the Orff Institute, and Carl Orff often had lunch in our dining room. Things like that. I think it was in this time that I felt a commitment to the idea in being a composer.¹⁴

Another important experience during Maslanka's undergraduate degree was getting the opportunity to observe Igor Stravinsky rehearse and conduct Oberlin musicians. Maslanka notes,

This was a special experience. The composition students were given passes to sit in on the orchestra rehearsals with Stravinsky. We were strictly forbidden to approach or try to talk with him. As I recall not many students went to the rehearsals, which remains a complete mystery to me. I sat in Finney Chapel, which was the concert hall, and remember Stravinsky sitting maybe ten rows behind me as he listened to a rehearsal of his *Violin Concerto*. He was very intent, but didn't say anything until the whole piece had been played, and then, it seems, he mostly just complimented the players. I watched him conduct

¹¹ Stephen Bolstad. *David Maslanka's Symphony No. 4: A Conductor's Analysis with Performance Considerations*. Austin, Texas: 2002. 2.

¹² David Maslanka. "David Maslanka" in *Composers on Composing for Band, vol. 2.*, ed. Mark Camphouse. GIA Publications Inc.: Chicago, IL, 2004. 198.

¹³ Kimberly Wester. *Expressive Interpretation in David Maslanka's "Eternal Garden: Four Songs for Clarinet and Piano."* Seattle, WA: 2013. 6.

¹⁴ Maslanka. E-mail correspondence with the author. November 7, 2014.

Symphony of Psalms in concert, and saw him up close backstage following the performance. He was a small man, not much over five feet, but he had very large hands. These were very prominent when he conducted. His conducting was very clear and economical...¹⁵

During Maslanka's student teaching in his senior year, he decided that public school teaching was not for him. Maslanka states, "I wasn't temperamentally suited to being in charge of a school band program. I also had the feeling that, even with four years at the Oberlin Conservatory, I didn't know enough about music to be a teacher of young people..."¹⁶ Maslanka graduated from Oberlin with a Bachelor of Music Education degree in 1965, and the following fall enrolled in a combined master's and doctoral degree program in composition and music theory at Michigan State University.

While at Michigan State, Maslanka studied composition with H. Owen Reed, theory (counterpoint and analysis) with Paul Harder, Russell Friedewald, Gomer Jones, and Theodore Johnson, and clarinet with Elsa Ludwig-Verdehr. When asked what led him to choose Michigan State for his graduate work, Maslanka reflects, "I was very naïve in my choice of schools. I chose Michigan State because two of my friends applied there. I didn't know much about the program or anything about Reed. I lucked out. Reed was a solid teacher and mentor, and the grad program in theory was exceptionally strong..."¹⁷ Maslanka certainly "lucked out" by choosing to study with Reed, as Reed became one of his most important mentors and role models during his graduate work. Maslanka states, "It was under Reed that I gained my first real strength and maturity as a composer, and I

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

acknowledge his as my primary teacher and mentor. He said surprisingly little to me in lessons but was nonetheless a fine teacher. He was an energetic man, quite settled in himself, an easy, natural musician, and an accomplished and active composer. I think being in the presence of these qualities for that length of time allowed me to grow in my own way, and to understand, at least subconsciously, that I could be a composer like this composer—the real thing.”¹⁸

Reed hired Maslanka as his copyist and assistant in preparing performances, which gave him a closer than average working relationship with him.¹⁹ As a teacher, Reed encouraged his students to be experimental while highlighting the modern trends in composition. Maslanka’s additional studies at Michigan State were firmly based in the historical views of composition and theory. These studies ignited Maslanka’s appreciation for the music of J.S. Bach; an appreciation that he has carried with him throughout his lifetime.²⁰

In 1968, Maslanka completed his Master of Music degree and married his first wife, Suzanne. He remained in residence at Michigan State until 1970. For his final doctoral project, Maslanka composed *Symphony No. 1*—an orchestral piece written for two antiphonal ensembles, each with its own conductor—and a string quartet. His *Symphony No. 1* was completed in 1970, however has yet to be performed.²¹ Maslanka

¹⁸ Maslanka. “David Maslanka” in *Composers on Composing for Band, vol. 2.*, ed. Mark Camphouse. GIA Publications Inc.: Chicago, IL, 2004. 210.

¹⁹ Maslanka. E-mail correspondence with the author. November 7, 2014.

²⁰ Bolstad. 2.

²¹ Joshua Mietz. *David Maslanka’s Desert Roads for Clarinet and Wind Ensemble: An Analysis and Performer’s Guide*. Lincoln, Nebraska: 2011. 2.

remarks, “I have reviewed the *Symphony* recently and find that I am still interested in it. I would like to revise it some. I have also thought to recast it for wind ensemble, but this is a project that will have to wait for some free space.”²² Maslanka graduated with a Ph.D. in Music Theory and Composition in 1971.

According to Maslanka, H. Owen Reed urged his graduate students to finish doctorates and get teaching jobs, because as composers of concert music, they wouldn’t be able to make a living.²³ Maslanka followed Reed’s advice, and in the fall of 1970 he accepted his first teaching position in academia at the State University of New York (SUNY) at Geneseo, and remained there until 1974. His teaching responsibilities at SUNY included theory, composition, analytical techniques, and applied clarinet. During his time at SUNY, Maslanka composed mostly chamber works including *Trio No. 1 for Violin, Clarinet and Piano* (1971), *Duo for Flute and Piano* (1972), and *Trio No. 2 for Viola, Clarinet, and Piano* (1973).²⁴ It is works from this time that Maslanka considers his first mature and formal compositions.²⁵

Maslanka moved to New York City in 1974, and took a position as an adjunct faculty member at Sarah Lawrence College where he taught music theory, intro to music classes for non-majors, and piano class. In 1974, Maslanka also began composing his first large-scale work for band, *Concerto for Piano, Winds, and Percussion*. He completed the *Concerto for Piano, Winds, and Percussion* in 1976, and it was premiered

²² Maslanka. E-mail correspondence with the author. November 21, 2014.

²³ Ibid.

²⁴ Wester. 8.

²⁵ Bolstad. 3-4.

at the Eastman School of Music in February 1979, with Frederick Fennell as the conductor. Maslanka notes, “He [Frederick Fennell] was even-tempered and highly competent and treated me and my music with sincere regard. He recommended me to John P. Paynter who took up the *Concerto* and subsequently commissioned both *A Child’s Garden of Dreams* and *Symphony No. 2*. I owe a lot to Fennell and Paynter for seeing something in my music and producing fine, energized performances of these really difficult pieces. Through these two fine conductors, my path was set in writing for winds.”²⁶

The mid and late seventies proved to be a trying time in David Maslanka’s life, having to deal with several difficult personal issues, including a divorce from his first wife. During Maslanka’s tenure at Sarah Lawrence College, he met Alison Matthews (who was a student at the time), and according to Maslanka, “it was pretty much love at first sight.”²⁷ The two were married in January of 1980. Maslanka states, “...She [Alison] has a terrific ear for music, and is a quick and accurate judge of quality. She has had the good grace to like my music!”²⁸ Maslanka remained at Sarah Lawrence College until 1980, and spent a year at New York University from 1980 to 1981 as a part-time visiting lecturer, where he taught a single music theory class.

In 1981, John Paynter and his wife, Marietta, commissioned Maslanka to

²⁶ Maslanka. “David Maslanka” in *Composers on Composing for Band, vol. 2.*, ed. Mark Camphouse. GIA Publications Inc.: Chicago, IL, 2004. 211.

²⁷ Maslanka. E-mail correspondence with the author. December 8, 2014.

²⁸ Ibid.

compose a piece for wind ensemble, which resulted in *A Child's Garden of Dreams*.²⁹ The writing of this piece proved to be an important turning point in Maslanka's career, as it brought him national recognition, led to a number of commissions, and highlighted a change in his compositional approach.³⁰ With this work, Maslanka began exploring dreams, the writings of Carl Jung, and a technique called "active imagining."³¹

From 1981 through 1990, Maslanka was on faculty as an associate professor at Kingsborough Community College (City University of New York). During his tenure at Kingsborough Community College, Maslanka composed many works, including: *Quintet No. 1 for Winds* (1984), *Symphony No. 2 for Wind Ensemble* (1985), and *Quintet No. 2 for Winds* (1986).

In 1990, David and Alison felt the need to live and work in a more rural environment, so they left New York City and moved to Missoula, Montana (where they still reside to date). The move to Montana allowed Maslanka to compose full-time and in relative solitude. Maslanka reflects,

New York City and any big city has the push and the press of too many people in a small space. Living in a big city automatically makes you develop a mental shell which protects you from the extreme external pressure. You have a filter, which allows in certain stuff and keeps out bunches of other stuff. It really is like having things pushing down on your head all the time to be in NYC. The city has its uses; it certainly changed my life but you have to hunt for mental space in NYC. Montana does precisely the opposite thing. You have to keep your mind in your head because it's very easy to get away from humanity there. You can be

²⁹ Bolstad. 5.

³⁰ Ibid.

³¹ Mietz. 4.

out all by yourself in a very large place and the mind simply floats out and away, into the hills and into the sky. Those are the differences.³²

Maslanka's writing for wind band dramatically increased in the 1990's, with sixteen major works—including *Symphony No. 3* (1991) and *Symphony No. 4* (1993). Many of the works from this time reflect the deep impact his new home in Montana had on his music.³³ Of his *Symphony No. 3*, Maslanka states, "The impetus for this piece was in part my leaving university life a year ago and moving from New York City to the Rocky Mountains of western Montana. The mountains and the sky are a living presence. Animal and Indian spirits still echo strongly in this land, and these elements have found their way into my music."³⁴

A focal point in Maslanka's compositional career came with the writing of his *Mass* (for wind ensemble and chorus) in 1994 through 1995. Maslanka explains that everything he wrote prior leads to the *Mass*, and everything after comes from the *Mass*; the idea of it came to him in graduate school, but took him twenty years to approach the composition. It showed him where he came from and where he was going.³⁵ Maslanka composed two works for woodwind quintet in the late nineties: *Blue Mountain Meadow, Missoula Montana* (1998) for woodwind quintet and piano, and *Quintet for Winds No. 3* (1999).

³² Michael Varner. *An Examination of David Maslanka's Marimba Concerti: Arcadia II for Marimba and Percussion Ensemble and Concerto for Marimba and Band, A Lecture Recital, Together with Three Recitals of Selected Works of K. Abe, M. Burritt, J. Serry, and Others*. Denton, TX: University Press, 1999. 2.

³³ Bolstad. 6.

³⁴ David Maslanka personal website. <http://davidmaslanka.com/works/symphony-no-3/?portfolioID=4629>. Accessed December 4, 2014.

³⁵ David Maslanka. Discussion/lecture with music students at Illinois State University. November 18, 2010.

The turn of the century saw Maslanka's first work for flute and wind ensemble, *Song Book*. Since 2000, Maslanka has written over twenty-five works for wind ensemble, including *Symphony No. 5* (2000), *Symphony No. 7* (2005), *Symphony No. 8* (2008), *Symphony No. 9* (2011), and *O Earth, O Stars: Music for Flute, Cello, and Wind Ensemble* (2010). In 2008, he composed *Quintet for Winds No. 4*, and a piece for solo flute titled, *A Song of Coming Awake*. In 2009, Maslanka wrote his second work for flute and piano, *Songs of My Nights*, resulting in a thirty-seven year gap since his first composition for flute and piano, *Duo*, composed in 1972. Maslanka's latest work for flute and piano, *...and I am a child before there are words...*, was written in 2011.

David Maslanka has three children: Stephen—born in 1972 (mother, Suzanne), Matthew—born in 1982 (who is a professional musician and works for Maslanka Press), and Kathryn—born in 1985 (who is also involved in the arts). He became a grandfather to Juniper (mother, Kathryn) in September of 2014. David and his wife, Alison, continue to live in Montana—living on an acre of land on the outskirts of Missoula.³⁶

Since becoming a freelance composer in the 1990's, Maslanka continues to be a guest composer at countless universities, conferences, and music festivals throughout the United States and around the world. As a guest composer, he is able to work with students and conductors on premieres and performances of his music. Maslanka's travels have led to many close relationships with conductors and ensembles throughout the nation.³⁷ He reflects, "The strongest and most persistent [relationship] was with Steve Steele at ISU [Illinois State University]. Others are John Paynter at Northwestern

³⁶ Bolstad. 6.

³⁷ Ibid. 6.

University, Gregg Hanson at University of Arizona, Jerry Junkin at University of Texas - Austin, Gary Green at University of Miami, Ray Lichtenwalter at University of Texas - Arlington (retired), Larry Gookin at Central Washington University, [and] Eric Weirather at Rancho Buena Vista High School in San Diego. There are many, many others, good friends, with whom I have worked less frequently.”³⁸ Maslanka regards all his travel and teaching work as an integral part of being a composer.

People can read music off the page, but with new pieces nobody but the composer really knows the voice of the piece. You can read a poem off the printed page, but if you hear the poet speak the poem the whole experience suddenly becomes radically different. You hear the full life and being of the poet. This is what I can bring to a performance of my music. Finally, all the years of work with people (over 40 years now) have shown me that my composing and music making are not about my ego. They are about the needs of the music – what *it* wants to be – and the needs of the people for whom I am writing, and those who are performing. This has allowed me a greater and greater faith in giving over to what I call the “other side,” letting myself be the channel for the musical energy, and the energy of rehearsals and performance.³⁹

³⁸ Maslanka. E-mail correspondence with the author. December 8, 2014.

³⁹ Ibid.

CHAPTER 2

*DUO FOR FLUTE AND PIANO*Overview

David Maslanka considers his *Duo for Flute and Piano*, composed in 1972, as one of his first serious and major works. The *Duo* is comprised of six continuous episodes⁴⁰ with a coda. Three of the episodes are titled ‘A Mystery,’ with the other episodes titled ‘An Interlude,’ ‘A Sore Point; or a touchy question; or: the unanswered question put another away,’ and ‘A Fanfare.’ Maslanka states,

I consider my *Duo* for Flute and Piano (written in 1972) to be something of a milestone in my composing. It emerged fully formed from a part of me which I wasn’t at the time very familiar. It whispered, it cried, it shrieked, when on the surface I had no idea that I was doing any of those things....As has been the case for more than thirty years of composing, my music consistently reveals things to me in advance of their arrival in conscious mind. If the *Duo* revealed pain and depression, it also revealed a search into mystery, a love of the beautiful, and a penchant for formal construction and precision of detail—all issues which have occupied me in the intervening years, issues which have been the premise of a composer’s life.⁴¹

While teaching at State University of New York (SUNY)-Geneseo, Maslanka approached his faculty associates Leone Buyse (flute), and Joseph Dechario (piano) about performing a piece that he would write. They both agreed, and the *Duo* came to fruition. According to Maslanka, “Leone was part time, traveling from Rochester where she was playing with the Rochester Philharmonic. Joe was a very fine

⁴⁰ David Maslanka personal website. <http://davidmaslanka.com/works/duo-for-flute-and-piano-1972-20/?portfolioID=4629>. Accessed December 14, 2014. (Maslanka refers to the six continuous sections as “episodes”. The author of this document has chosen to reference the sections as “episodes” throughout the document).

⁴¹ David Maslanka, *Duo for Flute and Piano*. Program notes. New York City: Maslanka Press, 2012.

pianist with a lot of background in new music....They were both immediately well-prepared and played with great interest, even though they initially found the music exceedingly difficult.”⁴²

Buyse and Dechario premiered the *Duo* on December 27, 1972 at SUNY-Geneseo, followed by a performance at Eastman School of Music. Maslanka reflects, “The premiere performance was fantastic, and also the Eastman performance. One comment was that the *Duo* was “better than the Boulez *Sonatina*,” which was at that time a very current new music piece...I think my strongest impression was that I had very definitely written something very good, and this was very powerfully confirming for my life as a composer.”⁴³

When discussing with Maslanka what was going on in his life at the time he composed the *Duo*, specifically those things that are reflected in the music, he states,

In 1972 I [was in] a tenure-track job, was expecting a first child, felt generally that life was okay. Then the *Duo* happened, and the shrieking nature of the middle movement was enough to give me real pause. I had no idea where it came from. Music has both a personal and a non-personal aspect for the composer. It can have to do with personal unconscious issues, and it can also be something from a deeper source that comes through the open channel of the composer. I think the *Duo* came from this deeper source but in coming through rang all my personal unconscious bells, things that at that point I had no idea about, although I guess I can say that I knew that some things were brewing. I was given to depression and I was drinking too much. Over the next three years I lost my job, went to NYC, separated from my wife, and had a nervous breakdown. It was at that point that I started therapy and began the long reconstruction that allowed me to find a new way of being....⁴⁴

Maslanka met Michael Colgrass (who became a significant early mentor to

⁴² David Maslanka. E-mail correspondence with the author. December 14, 2014.

⁴³ Ibid.

⁴⁴ Ibid.

Maslanka) through a performance of the *Duo* in NYC. Maslanka states, “He [Colgrass] was simply in the audience and came up afterwards to congratulate me very warmly on the piece. It is interesting that very good performances of very good pieces don’t immediately make a career. There were certainly more years of struggle, although the *Duo* performance in NYC was directly responsible for my getting the job at Sarah Lawrence College.”⁴⁵

Throughout the *Duo*, Maslanka utilizes the flute to explore varying tone and vibrato qualities, resulting in a diverse color palette throughout the work. The flutist must be willing to experiment with many different types of tone quality and means of producing these tone qualities (performance suggestions throughout Chapter 2 are intended to aid the flutist in this experimentation process). Maslanka also examines many extremes throughout the *Duo*, particularly in regards to dynamic spectrum, range of tempi, and the aggressive, raw, and unrelenting nature of the third episode. These extremes must be adhered to in order to make the music “speak.” A unifying aspect of the *Duo* is the use of several different motivic elements that re-appear throughout the episodes. Because the texture is extremely dense throughout much of the *Duo*, it is often difficult to easily distinguish the unifying elements in each episode. Throughout Chapter 2, musical examples are provided to highlight these unifying elements, as well as suggestions on how to execute them within the demands of the piece. A table is also included (see table 2.1) listing the tonal centers and sections within each episode, to provide readers and performers with an additional reference to help navigate their way

⁴⁵ Ibid.

through this complicated piece. Although an enormous amount of physical and mental work is required of both the flutist and pianist to truly embody the spirit of the *Duo*, going through the process of learning and performing the work proves to be a worthwhile and transformative experience.

Table 2.1: *Duo for Flute and Piano* – Tonal Centers and Sections of Episodes

| Episode | Tonal Center(s) | Sections |
|---|---|---|
| First Episode – ‘A Mystery’ | Tonal center – conflict of E and D (repeated sustained chord in piano has a clear root of E, “with a pitch collection that is chosen for the sake of color”). Flute melody emphasizes D | A – mm. 1 through 7 “Contains a single sonority over which the flute unfolds some elements of tone color, and minimal melodic shape. This is a color piece that steps away from both harmonic movement and directed rhythmic sense.” |
| Second Episode – ‘An Interlude’ | No clear tonal center in a traditional harmonic sense, rather, there are points of emphasis through repetition of a pitch (M. 9: A-flat, mm. 21 through 22: E, Flute solo: G, B, F-sharp, C, m. 29 through 32: E) | Introduction – mm 1 through 4 A – mm. 5 through 27 (piano solo) B – mm. 28 through 32 (flute solo) |
| Third Episode – ‘A Sore Point; or: a touchy question; or: the unanswered question put another way’ | Insistent, repeated high-register pitches in the flute “give a sense of center that the ear can hold onto.” (i.e. – E, F-sharp, and A in opening section). Several C-major areas (“with color-pitch additions”) within the episode which serve as “anchor points for the whole movement” (i.e. – mm. 2, 14, 20, 39, 49, etc.) “Otherwise lowest bass pitch will often give a sense of tonal reference.” | A – mm. 1 through 45 B – mm. 46 through 88 A’ – mm. 89 through 138 |

* Note: all quotations within Table 2.1 are taken from David Maslanka. E-mail correspondence with the author. March 22, 2015.

Table 2.1: *Duo for Flute and Piano* – Tonal Centers and Sections of Episodes (continued)

| Episode | Tonal Center(s) | Sections |
|-------------------------------------|---|--|
| Fourth Episode – ‘A Mystery’ | In measures 1 through 29, bass-tone motion important. (Measures 1 through 7: G, F-sharp, F, E – E becomes tonal center; measures 18 through 29: “the lowest tones make a persistent rise to C in m. 30.”) Measures 30 through 47 – C is foundation. | A – mm. 1 through 9 A’ – mm. 10 through 17 B – mm. 18 through 29 B’ – mm. 30 through 47 (Note: these sections reflect a sense of harmonic movement and arrival, however, Maslanka states, “... the melodic element in the flute is a continuous unfolding, which among other things, has a reference to “A sore point.”) |
| Fifth Episode – ‘A Fanfare’ | Repeated bass tones and bass-tone movement important (i.e. – mm. 12 through 20: emphasis on G; mm. 20 through 23: bass-tone motion from G down to D) | Introduction – mm. 1 through 11 A – mm. 12 through end (Maslanka states, “There is a brief stability in mm. 12 – 15, and then there is a grand falling apart of everything until the piano forcefully smashes everything to a halt.”) |
| Sixth Episode – ‘A Mystery’ | Repeated pitches important in determining tonal center – primarily D throughout. | A – mm. 1 through 61 |
| Coda | Points of emphasis through repetition of pitches (i.e. – score – page 40, flute solo: emphasis on A-flat and C-sharp) | Measures 62 through end - Return of melodic material from ‘A Fanfare,’ ‘An Interlude,’ and ‘A Mystery’ (fourth episode) |

* Note: all quotations within Table 2.1 are taken from David Maslanka. E-mail correspondence with the author. March 22, 2015.

First Episode – ‘A Mystery’
 [Score – Pages 1 through 2]

Maslanka instructs the flutist to explore various tone and vibrato qualities throughout the *Duo*, particularly in the first two episodes titled, ‘A Mystery.’ According to Maslanka, the opening (and closing) ‘mysteries’ are coloristic/impressionistic in character.⁴⁶ The flute is largely responsible for creating the coloristic character throughout the episode through the use of Maslanka’s varied tone-quality indications. In the flute’s opening entrance (Figure 2.1), Maslanka indicates “no attack” and “no vibrato,” along with a triple-*piano* dynamic. The flutist should sneak into the entrance without articulating the note, starting the note with air only. In order to establish a soft and as unobtrusive entrance as possible, it is helpful to first imagine hearing the note being played in the far-off distance, and then to think of the flute’s entrance as a continuation of the distant sound. Maslanka notates a crescendo to *mezzo forte*, followed by indications for tone quality, including “Ease into a breathy tone with “doo” tonguing. Tone must not be broken by tonguing,” and “Gradually lose pitch with diminuendo” (Figure 2.1).

⁴⁶ Maslanka personal website. <http://davidmaslanka.com/works/duo-for-flute-and-piano-1972-20/?portfolioID=4629>. Accessed December 14, 2014.

Figure 2.1: First Episode, Measure 1 - Tone-quality markings (flute)
[Score – Page 1]

The image shows a handwritten musical score for a flute, Measure 1. The score is written on a single staff with a treble clef and a common time signature. The music consists of a series of notes, some with slurs and accents. Above the staff, there are several handwritten instructions in all caps: "ERASE INTO A BREATHY TONE WITH 'OOO' TONGUING. TONE MUST NOT BE BROKEN BY TONGUING" and "GRADUALLY LOSE PITCH WITH DIMINUENDO." To the right of the staff, the name "DAVID MASLANKA" is written. Below the staff, there are dynamic markings: "ppp" with a left-pointing arrow, "mf", "DIM. POCO A POCO", and "AD LIB TIL BREATH IS GONE". There are also some other markings like "CA 80", "NO ATTACK", "NO VIB.", and "X X X X X" under some notes.

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In the flute's second entrance (Figure 2.2), Maslanka instructs the flutist to form different syllables with his or her lips ("oo..wa..oo") while playing a crescendo and diminuendo on sustained pitches. To begin practicing this technique, the flutist should first experiment with the "oo" and "wa" syllables without the dynamic fluctuations to find the most advantageous aperture shape for each syllable. The "wa" syllable seems to have the most contrast with as large an aperture as possible (dropping the jaw as much as possible) without losing the tone. The changes in aperture shape, combined with extreme dynamic fluctuations (Figure 2.2), create an eerily haunting atmosphere. In the second-half of the second entrance, Maslanka notates a sustained B-natural (marked triple-*piano*) beginning with "no vibrato." As the note grows louder, the vibrato speed increases in velocity, reaching a "heavy vibrato" just before the climax of the crescendo to *forte*, where an indication for "no vibrato" is once again notated. In order to carry the intensity of the line all the way to the peak, it is imperative to continue to increase the vibrato speed, air speed, and dynamic through the grace notes and into the *forte* B-flat. (Figure 2.2).

Figure 2.2: First Episode, Measure 2 - “Lip syllables” and varied vibrato speed markings (flute) [Score – Page 1]

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As the first episode draws to a conclusion, Maslanka’s tone-quality indications for the flute include “hooty tone (no vibrato),” “fade to very thin tone,” and “hold as long as breath will last.” A “hooty tone” is achieved by purposely placing air in the tone, as to create an unfocused sound. Experimentation with varying embouchure and aperture sizes and shapes will aid the flutist in finding this quality of sound. The indicated *diminuendo poco a poco* facilitates the “fade to very thin tone,” leaving the flutist with many coloristic possibilities to set-up the conclusion of the episode. A fermata is indicated on the penultimate note (G-natural), along with the instruction to “hold as long as breath will last” and with a decrescendo to quadruple-*piano* to the last note. The flutist should take caution not to taper the dynamic too quickly, so that the sustained note can be held as long as possible. There must also be just enough air for the last note to subtly speak at the quadruple-*piano* dynamic. The final note should be even softer than the beginning of the flute’s opening note of the episode; if the opening note is thought of as coming somewhere from the far-off distance, the final note is traveling even further away from where the episode began.

Because there are many possibilities to explore different timbres throughout the entire first episode, it is important that the flutist takes time to practice long tones at varied dynamics, with different vibrato speeds, and with various qualities of sound (i.e.—breathy vs. focused tone) in order to be able to paint with as vast a color palette as possible. This type of work and experimentation is useful throughout the entirety of the *Duo*.

Second Episode – ‘An Interlude’
[Score – Pages 2 through 6]

The second episode begins with a piano solo, which is largely influenced by the keyboard music of J.S. Bach. Maslanka states, “The “interlude” for piano solo reflects my interest in the melody-spinning capacity of J.S. Bach in a piece such as the middle movement of the Italian Concerto, although this “interlude” is quite modern.”⁴⁷ In his program notes, he remarks, “...The right hand spins an elaborately decorated melody over a sparse accompaniment in the left hand. This ‘spinning out’ has its roots mainly in the keyboard music of J.S. Bach.” The opening stylistic indication for the piano solo is, “very lazily and slightly reeling.” When discussing the approach to this indication with pianist, Allison Brewster Franzetti—who has performed and recorded the *Duo*—she remarks, “I took it as an indication to treat it as an expressive, almost improvisatory, section. I interpreted the slightly reeling in several different ways, i.e. as in a fishing line in which I could reel in the music so to speak, as a little dizzy so I’d be caught a little off-balance, and as if slightly intoxicated. All three interpretations yielded interesting and

⁴⁷ Maslanka personal website. <http://davidmaslanka.com/works/duo-for-flute-and-piano-1972-20/?portfolioID=4629>. Accessed December 18, 2014.

somewhat different results. Ultimately I thought vocally more than anything else as if I were to sing some of this as opposed to playing it.”⁴⁸

Although Maslanka introduces the use of a repeated grace-note gesture in the first episode (Figure 2.3), it does not become apparent until the second episode that the repeated grace-note gesture is an important inter-weaving thread in both the flute and piano throughout the piece. The approach to playing this gesture is important for the flutist and pianist alike, as each repeated grace-note gesture should be played with forward direction. Throughout the second episode, there are several instances of the repeated grace-note gesture. The piano introduces the repeated grace-note gesture in measure 9 (Figure 2.4 – score – page 3), with the flute taking over the gesture in the beginning of the cadenza-like passage (Figure 2.5 – measure 28 – score – page 5).

Figure 2.3: First Episode, Measure 5 (Page 1) - Repeated grace-note gesture (flute) [Score – Page 1]



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Figure 2.4: Second Episode, Measure 9 - Repeated grace-note gesture (piano, right-hand) [Score – Page 3]



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⁴⁸ Allison Brewster Franzetti. E-mail correspondence with the author. December 19, 2014.

Figure 2.5: Second Episode, Measure 28 - Repeated grace-note gesture (flute)
[Score – Page 5]



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Within the end of the piano solo, emerges a flute solo, beginning once again from a distant place (marked *triple-piano*), but very quickly developing into an aggressive, ever-present force of nature. As seen in the first episode, Maslanka’s exploration of varying tone quality presents itself throughout the flute solo in the second episode (score – pages 5 through 6). Maslanka’s indication for the flute is notated as “constant forward push and drive; nervous, anxious tension.” The use of accents, abrupt changes in dynamics, short gestural figures, flutter tongue, and quickly tongued thirty-second notes help build the “nervous, anxious tension,” and aid in propelling the momentum continuously forward.

In regards to vibrato use and tone quality throughout the flute solo, the flute’s first note of the solo is marked, “no vibrato breathy tone,” without any change of vibrato or tone quality indicated throughout the solo. Since this solo first introduces the primal and banal nature of the flute throughout the majority of the piece, it is advantageous to use a “breathy tone” throughout the flute solo. The quick-tongued passages are best approached with a “spit-tongue approach,” where the tongue is placed more forward in the mouth (almost right behind the lips, instead of the roof of the mouth). This type of tonguing helps to put more air in the sound, which helps maintain the “breathy tone”

throughout the tongued passages. It is also important to maintain a fast air speed throughout all the quick-tongued passages. Although most of the solo should be played without vibrato, the flutist may choose to add vibrato in certain places to help propel the intensity of the line forward on longer notes (i.e. – the sustained B-natural in measure 28 – see Figure 2.5) [Score – Page 5].

At the end of the flute solo—measures 29 through 32 [score - last measure of page 5 into the top of page 6]—the flute recalls the repeated grace-note gesture while also introducing the repeated use of high E-natural (Figure 2.6), which becomes the most emphasized pitch in the flute line throughout the first section of the third episode.

Figure 2.6: Second Episode, Measures 30 through 32 – Emphasis on high E-natural (flute) [Score – page 6 – top line]



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The last three measures of the second episode (measures 30 through 32, Figure 2.6) highlight the importance of maintaining the sense of line throughout each movement, and throughout the piece as a whole. The triplet high E-naturals in measure 30 need to be played with forward direction—making each high E-natural more intense than the previous high E-natural. The sustained high E-natural in measure 32 needs to intensify throughout the duration of the sustained note so that it drives into the first measure of the

third episode. Maslanka indicates a *sforzando piano* crescendo on the sustained note, which helps direct the note to the opening measure of the third episode [score – page 6], however, it is also imperative to use increasing vibrato speed throughout the duration of the sustained note to help build intensity into the beginning of the third episode—where maintaining a clear sense of line becomes a necessity in order to continuously propel the aggressive and relentless music forward.

Third Episode – ‘A Sore Point; or: a touchy question; or: the unanswered question put another way’
[Score – pages 6 through 26]

According to Maslanka, ‘A Sore Point; or: a touchy question; or: the unanswered question put another way,’ is the core of the piece, and an extended technical “monsterpiece” for both players.⁴⁹ “This music is obsessive, insistent, and clangorous. It goes farther than the listener is comfortable in going, but in so doing, breaks the bonds of anger. The harmonic language is tonal but extremely dissonant.”⁵⁰ The title “owes a nod to Charles Ives’ *The Unanswered Question*.”⁵¹ Flutist, Kimberly McCoul Risinger, and pianist, Allison Brewster Franzetti, are two of the few artists who have performed and recorded the *Duo*. Both musicians have remarked on the extreme physical and emotional demands of the piece, particularly in the third episode. Risinger states, “The third episode is especially demanding physically and emotionally. You have to be completely

⁴⁹ Maslanka personal website. <http://davidmaslanka.com/works/duo-for-flute-and-piano-1972-20/?portfolioID=4629>. Accessed December 22, 2014.

⁵⁰ Maslanka, *Duo for Flute and Piano*. Program notes. New York City: Maslanka Press, 2012.

⁵¹ Ibid.

open to letting go of yourself and finding the utter raw emotion of this section.”⁵²

Franzetti remarks, “...there is no question that this [the *Duo*] is probably the most physically demanding and exhausting piece I have ever done. In particular ‘A Sore Point...’ was a challenge, to say the least...”⁵³

The third episode is by far the most technically demanding episode within the *Duo*. The texture is extremely dense, the flute range stays primarily in the third octave—extending to high B-natural, the majority of the rhythms in the flute line are syncopated against sixteenth and thirty-second notes in the piano line, the dynamic level of the flute throughout the episode is predominantly *fortissimo*—extending to quadruple-*forte*, and it is the longest episode within the piece (ca. 6:40) with minimal rests written into the music. Franzetti states, “...there is no actual resting time built into the movement, even though there are rests written in. Emotionally and mentally those are not resting points at all, although the physical break was welcome!”⁵⁴

Maslanka often mentions the “shrieking nature” of ‘A Sore Point...’ when discussing the *Duo*. The flute is the driving force behind this “shrieking nature,” with repeated high-note gestures that obstinately driving the music forward. The repeated high-note gestures are reflective of the repeated grace-note gestures utilized within the first and second episodes, although in the third episode they become much more prominent, as they make up the thematic material used throughout section A (measures 1 through 45) and section A’ (measures 89 through 120). Maslanka presents the repeated

⁵² Kimberly McCoul Risinger. E-mail correspondence with the author. January 27, 2015.

⁵³ Franzetti. E-mail correspondence with the author. December 19, 2014.

⁵⁴ *Ibid.*

high-note gestures in several different variations throughout the third episode. In the first section (A - measures 1 through 45), the flute's repeated high-note gestures emphasize third-octave E-natural and A-natural. The first gesture (Figure 2.7) utilizes grace notes, and emphasizes high E-natural.

Figure 2.7: Third Episode, Measure 2 – Repeated high-note gesture with grace notes (emphasis on third-octave E-natural - flute) [Score – page 6]



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The second repeated high-note gesture (Figure 2.8) incorporates syncopation in the flute line against sixteenth and thirty-second notes in the piano line. At measure 19, the emphasis in the flute line switches to high A-natural (Figure 2.9), while maintaining the same rhythm utilized throughout Figure 2.8 (although notated differently).

Figure 2.8: Third Episode, Measure 4 – Syncopated repeated high-note gesture (emphasis on third-octave E-natural) [Score – Page 6]

Handwritten musical score for Figure 2.8, showing three staves for measures 4 through 6. The top staff features a syncopated melody with repeated high-note gestures, including a prominent E-natural in the third octave. The middle and bottom staves provide harmonic accompaniment with chords and rhythmic patterns. A dashed line at the bottom indicates the end of the measure.

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Figure 2.9: Third Episode, Measures 19 through 20 – Syncopated repeated high-note gesture with grace notes (emphasis on high A-natural) [Score – page 9]

Handwritten musical score for Figure 2.9, showing three staves for measures 19 through 20. The top staff features a syncopated melody with repeated high-note gestures, including a prominent A-natural in the high register, often accompanied by grace notes. The middle and bottom staves provide harmonic accompaniment with chords and rhythmic patterns. A dashed line at the bottom indicates the end of the measure.

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Leading into measure 34, Maslanka continues to emphasize high A-natural with an articulated repeated high-note gesture—which also includes the use of grace notes (Figure 2.10).

Figure 2.10: Third Episode, Measures 34 through 35 – Articulated repeated high-note gesture with grace notes (emphasis on high A-natural – flute) [Score – page 11]



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The emphasis on high A-natural continues throughout the conclusion of the opening section (through measure 45) with two more variations of the repeated high-note gesture (Figures 2.11 and 2.12). Figure 2.11 includes a quintuplet grace-note figure, and Figure 2.12 incorporates the repeated grace-note figure used in the previous episodes.

Figure 2.11: Third Episode, Measure 41 – Repeated high-note gesture with quintuplet grace-note figure (emphasis on high A-natural – flute) [Score – page 12]



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Figure 2.12: Third Episode, Measure 43 – Repeated grace-note figure (emphasis on high A-natural – flute) [Score – page 12]



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Although the repeated high-note gestures in Figures 2.7 through 2.12 are obstinate in nature, the flutist should take care in playing the gestures with forward motion (otherwise, the repeated high-note gestures could become stagnant). To achieve forward motion throughout the repeated high-note gestures, it is imperative not only to maintain the energy, but to also increase the energy throughout the gestures to the introduction of the next idea. This is primarily achieved by increasing the velocity of air, especially during the longer sustained notes (i.e. – the quarter note high A-natural in Figure 2.12).

For both the flutist and pianist, the opening section from measures 1 through 45 requires extreme physical endurance. Maslanka does not indicate any rests for the flutist or pianist throughout the first forty-five measures. It is a heavy physical task in itself to try and maintain the energy and intensity throughout the first section, let alone to work to increase it. Allison Brewster Franzetti remarks that over time she had to build up stamina in terms of practicing ‘A Sore Point...’ because she knew it would be needed in performance; she likened it to training for an Olympic event.⁵⁵

Not only does the opening section require sheer physical endurance, but mental toughness and focus is also a necessity. For example, the repeated high-note gesture

⁵⁵ Ibid.

shown in Figure 2.9 lasts for fourteen measures. As previously discussed, it is crucial to increase the energy throughout. To repeat a high-note gesture for fourteen measures can be mentally exhausting, and it can also become easy to go on “auto pilot” and just repeat the gesture without working to intensify it accordingly. The flutist must map out mentally where he or she is within the music, and where he or she is aiming to go. The rawness and insistency of the music can also very easily become mentally fatiguing. Mental practice over time is also needed to prepare the *Duo*—especially the third episode—for performance. This can include meditation and practice time away from the instrument.

The first part of section B (measures 46 through 73), provides the most contrast within the third episode. Both the flutist and pianist are finally given a physical break, with rests written into the music—although the performers must not “rest” emotionally and mentally during the notated rests. The notated rests offer a textural change, although no change is more apparent than the dynamic change. In the opening section, the flute’s dynamic range is *fortissimo* to quadruple-*forte*, whereas the flute’s dynamic range in the first twenty-seven measures of the second section (measures 46 through 73) does not stray far from *pianissimo*. The flute’s range in the second section is also significantly lower than in the opening section. In the opening section the flute’s range extends from B2 to B4, with the majority of the writing in the third octave. The second section adds further contrast, with most of the writing for the flute in the second octave, and an extended lower range to E1.

Although section B is not as raw and relentless as section A, Maslanka continues the use of repeated gestures as thematic material throughout the B section. Instead of a

repeated grace-note gesture—as seen in previous episodes and in the opening section of the third episode—the pitches of the grace notes and notes following the grace notes change, primarily in ascending motion (Figure 2.13). The metronome marking is quarter note = 84 to 92 beats per minute, resulting in rapid execution of the grace notes and following sixteenth notes. This requires extreme finger dexterity from both the flutist and pianist, and precise clarity of technique in order to align the unison rhythms between the two players. Slow practice together allows both players to hear all the lines, and is an advised method of practice in all the densely-scored sections.

Figure 2.13: Third Episode, Measure 63 – Changing grace-note gesture
[Score – page 14]

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From measures 74 through 88, the flute is indicated to *crescendo poco a poco*, beginning at *pianissimo* and ending at *fortissimo*. The flute is notated predominantly in the third octave (with mostly high B-naturals, B-flats, and A-naturals). Careful attention

must be given to adhering to the notated dynamics, as it can become tempting for the flutist to play too loud too soon because of the high-register scoring, and because the piano's *crescendo poco a poco* begins at *mezzo forte* and concludes at triple-*forte*—beginning and ending one level louder than the flute's indicated *crescendo*. The *crescendo poco a poco* must intensify gradually and consistently throughout, especially as it leads into the return of the insistent music from the opening section.

Measures 89 through 120 (A') mark a truncated and slightly varied return of the opening section. The gestures presented in section A are presented in a different order in A' (for example, the gestures emphasizing third-octave E-natural used at the beginning of the episode—see Figures 2.7 and 2.8—do not return until measure 103). Another change is the emphasis of different high-note pitches (i.e. – emphasis on high G-sharp in measures 96 through 99) that were not emphasized in section A. Similar to the opening section, from measures 107 to 120, Maslanka notates the flute's syncopated repeated high-note gesture with grace notes and emphasis on high A-natural (See Figure 2.9) for fourteen measures. Just like the statement of this gesture in the opening section, the flutist needs to make sure to build energy throughout the fourteen measures, so that the repetition does not become monotonous. At measure 121, Maslanka introduces a new repeated high-note gesture in the flute, which emphasizes third-octave B-flat, and repeats until the conclusion of the episode (Figure 2.14). Maslanka instructs the flutist to play this gesture “As lonely as a train whistle,” although the first statement of this gesture (at measure 121) retains the *fortissimo* dynamic indicated at measure 88. The gesture is repeated seven more times through measure 137, with the indication to start *fortissimo* and decrescendo to *piano* each time. Since the flutist is supposed to emulate the

loneliness of a train whistle, it is advantageous not to use vibrato on the sustained high B-flats in order to provide a timbre similar to that of a train whistle. A strong and pointed articulation should be used on the grace note leading into each high B-flat sustained note, while making sure to increase support from the grace note to the accented high-B flat (which should be executed with a breath accent).

Figure 2.14: Third Episode, Measure 121 – “New” repeated high-note gesture (emphasis on high B-flat – flute) [Score – page 25]



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Although Maslanka continues to utilize a repeated high-note gesture from measure 121 to the end of the movement, the character of the gesture is no longer insistent and unyielding. Rather, after all the anger, pain, and rage presented in the A and A' sections, it seems that the repeated high-note gestures in these measures are the “last cries for help.” The pain is still very much present, but the decrescendo and descending glissando at the end of each gesture seem like weeping sighs before the next attempt at a “cry for help.” The piano continues the adamant nature of the A and A' sections in measures 121 through 129, however at measure 130, it begins to gradually relinquish the persistent character, and starts to offer its own “last cries for help” through measure 138. (Figure 2.15).

Figure 2.15: Third Episode, Measures 132 through 135 – “Last cries for help”
[Score – page 26]

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In measure 138, Maslanka instructs the flutist to repeat the high-note gesture *ad lib* until all the sound of the piano has disappeared, and to diminuendo with each repeat, “fading away into the distance.” Since the pitch tendency of third-octave B-flat on the flute tends to be flat in general, and each softer repeated high-note gesture will tend towards getting flatter, the flutist must be diligent in maintaining proper air support throughout. It will also help to bring the lips more forward to create a smaller aperture, so that the air will travel faster and help keep the pitch from going flat. Because each performance space will provide varied rates of decay from the piano in measure 138, it is important for both musicians to remain flexible with the amount of repetitions and time needed for the last three measures to dissipate. Rather than attempt to come up with a number of set repetitions before a performance, it is more important for both the flutist and pianist to stay in the moment, and to let what wants to happen in the music, and in

the moment of the performance, happen. In the last measure, the flute offers one last short “cry” (marked *pianissimo*) that seems more like an exhaled “whimper.” This last “whimper” should fade away into the distance. Although the *Duo* begins from a distant place, the distance felt at the end of the third episode is a deep emotional distance, resulting from the rawness and sheer emotion experienced throughout “A Sore Point...”

Fourth Episode – ‘A Mystery’
[Score – pages 26 through 30]

The fourth episode marks the second ‘mystery’ in the *Duo*, which Maslanka describes as “deeply reflective.”⁵⁶ As in the first ‘mystery,’ Maslanka utilizes the flute to explore many different tone colors and subtle nuances of sound, however in the fourth episode, Maslanka uses breath and attack qualities, along with pitch manipulation, as a vehicle for this exploration. He states, “The second ‘mystery’ is a quiet soliloquy for flute with a very sparse backdrop of piano chords. The sound of the Japanese *shakuhachi* flute is an important influence on this music...”⁵⁷ Berger and Hughes note,

The modern standard version of the *shakuhachi* flute is an end-blown, notched flute, with four finger-holes and one-thumb hole. It is held at a downward angle of about forty-five degrees. The lower edge of the upper end rests in the hollow of the chin below the lip. A narrow embouchure is used to direct a sharp stream of air at the blowing-edge. The strength of the air-stream is varied for dynamic purposes. A single fingering can yield pitches over a range of at least a major second through changing the angle of the embouchure (lowering the head lowers the pitch and raising the head raises it). Sideways movement of the head also produces a pitch alteration and is used particularly for an ornamental vibrato. Fingering also involves several types of ornamentation. A finger may be slid or rolled slowly off a covered hole. Embouchure and fingering, alone or in combination, can produce any pitch within the range of the *shakuhachi* (which for

⁵⁶ Maslanka personal website. <http://davidmaslanka.com/works/duo-for-flute-and-piano-1972-20/?portfolioID=4629>. Accessed January 8, 2015.

⁵⁷ Maslanka, *Duo for Flute and Piano*. Program notes. New York City: Maslanka Press, 2012.

a skillful player, is about three octaves). Notes sounded by changing the angle of the head or by partial holing tend to be softer and somewhat less focused than usual. Although certain types of flutter-tonguing are common, repeated pitches are not tongued, rather they are articulated with a rapid finger-flap.⁵⁸

Maslanka indicates the tempo at the beginning of the fourth episode at quarter note = 66 to 72 beats per minute. He further emphasizes the importance of this tempo by remarking in the score, “be very careful not to rush.” Since the flutist and pianist are playing whole notes for the first six measures, it is important that they keep a steady internal subdivision, so that they are sure to change notes at the same time; subtle physical cues may also be used to help change together. Maslanka’s markings for the flute at the opening of the episode include, “with absolute serenity = thin, wispy, pathetic tone” and a *pianissimo* dynamic. One can see the influence of the *shakuhachi* flute in this tone-quality indication and dynamic marking, as a less focused and softer tone is characteristic of the *shakuhachi* as notes are partially fingered or as notes are sounded by changing the angle of the head.

In order to best capture the serene and deeply reflective mood of the opening of the fourth episode, the flutist should not use any vibrato until instructed to do so in measure 22. Playing the notes with a straight tone also aids in creating a “thin, wispy, and pathetic tone,” and gives the flutist an opportunity to resonate his or her sound in the piano. Franzetti remarks, “The flute itself is virtually primal in so much of this piece, and with its resonance in the piano it is akin to the deepest cry from the soul.”⁵⁹

⁵⁸ David P. Berger and David W. Hughes. “Shakuhachi.” *Japan, II: Instruments and Instrumental Genres*. Grove Music Online. Accessed January 8, 2015. <http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/43335pg2#S43335.2.5>

⁵⁹ Franzetti. E-mail correspondence with the author. December 19, 2014.

As stated previously, the *shakuhachi* flute is capable of manipulating the pitch of a single-fingered note over a range of at least a major second through changing the angle of the embouchure. Although pitch manipulation is possible on the modern-day flute through changing the angle of the embouchure, it is not possible to get a range as wide as a major second through embouchure manipulation alone. This provides a challenge to the flutist in accomplishing some of the whole-step pitch bends that Maslanka notates throughout the fourth episode. For instance, the first indicated pitch bend at measure 7 is from B2 to A2. It is possible to bend the pitch a half-step down to B-flat with a lip glissando, but difficult to bend the pitch down a complete whole-step to A-natural. In some cases, finger *glissandi* can be used to achieve wider pitch bends on the modern-day flute, however, the bend from B2 to A2 cannot be produced with a finger glissando (leaving the flutist to try and bend the pitch as low as possible through a lip glissando). The notated half-step pitch bends at measure 17 and measures 32 through 33 (C-sharp2 to C2), and at measures 42 through 43 and measure 45 (A-flat1 to G1), can all be produced through lip *glissandi*. Since the writing of the *Duo*, Maslanka has changed the pitch bend in measures 21 through 23 from D-flat2 to E-flat2 to D-natural2 to E-flat2. This pitch bend can best be accomplished through the use of a finger glissando, by fingering D2 and slowly sliding the third finger of the right hand partially off the hole of the D key (making sure to leave the pinky off of the D-sharp key). To bend the pitch back to D-natural from E-flat, slowly slide the third finger of the right hand back across the hole of the D key (still making sure to leave the pinky off of the D-sharp key). The pitch bend at measure 30 from F2 to E-flat2 is perhaps the most difficult to smoothly produce. Using a combination of lip and finger *glissandi* is the best approach. The finger *glissandi* are

accomplished by slowly sliding the second finger of the right hand across the hole of the E key to produce the pitch bend from F2 to E2, then doing the same with the third finger across the hole of D key to bend the pitch from E2 to E-flat2. The ascending pitch bend from E-flat2 to F2 in measure 31 is easier to smoothly produce with finger *glissandi*, by slowly sliding the third finger of the right hand off of the hole of the D key, then the second finger off of the hole of the E key. (For both the descending and ascending pitch bends involving these notes, it is important to note to leave the first finger of the left hand down while bending the pitch to E-flat2).

At measure 21 Maslanka indicates, “Very thin and breathy tone, but with great intensity.” This tone quality contrasts from the opening tone quality (“thin, wispy, pathetic tone”) in that it requires a more unfocused tone. The flute’s character from measures 21 through 30 becomes more aggressive in nature with the addition of sharp dynamic contrasts, vibrato usage (mm. 22 through 24), more frantic rhythms, accents, harsh attacks, repeated gestures, and a tone quality indication for “more breath than tone.” The flutist should strive for edge in the tone throughout this section, even in the softer dynamic markings. The *sforzando* markings should be tongued with a harsh, almost explosive articulation, to further accentuate the edgy and unfocused tone quality. Maslanka states, “I feel a deep resonance with the capacities [of the flute]...I also have a deep resonance with traditional Japanese music, and those qualities, especially in the low flute, and all the different characters that can be made by breath quality, attack quality, and pitch manipulation.”⁶⁰

⁶⁰ David Maslanka. Personal interview with author. February, 2010.

Throughout measures 24 through 29, Maslanka utilizes repeated gestures reflective of prior episodes. As in previous episodes, the repeated gestures need to be played with forward direction, so that the phrase continuously pushes ahead. Although Maslanka does not indicate a breath mark in this section until the end of measure 29, there are several spots that are advantageous to take a breath, especially because the *forte* dynamic marking, the extra air required to sustain an edgy and “breathy” tone, and the constant need to intensify the repeated gestures, makes it necessary for the flutist to take extra breaths. Some suggested spots to breathe are in measures 27 and 28 between beats 3 and 4, and in measure 29—if the flutist feels that he or she will not be able to crescendo the last F-natural while also playing the note *tenuto* with enough intensity—it is possible to take an additional breath between beats 2 and 3. In measure 29, the repeated grace-note gesture used in each of the previous episodes (Figure 2.16) makes a reappearance, helping to build momentum into the next section beginning at measure 30.

Figure 2.16: Fourth Episode, Measure 29 – Repeated grace-note gesture (flute)
[Score – page 28]

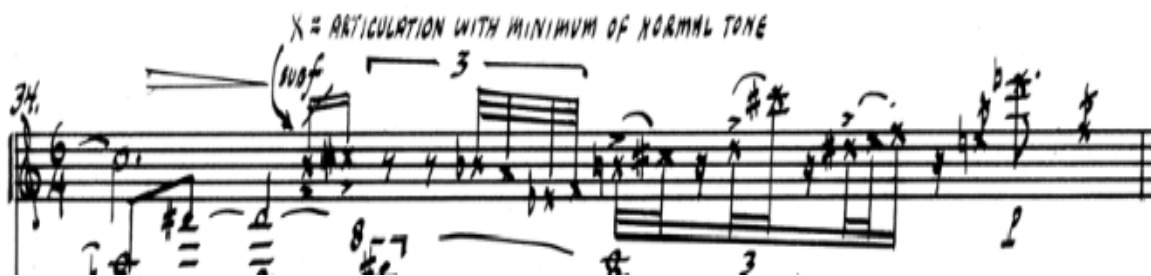


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From measures 34 through 39, the majority of the flute’s noteheads are notated with an “x” instead of standard notation. Maslanka notes in the score that “x = articulation with minimum of normal tone” (Figure 2.17). Moving the tongue further

back along the roof of the mouth and articulating from that position helps to produce a less focused attack and puts more air into the tone. It also is beneficial to put more space in the aperture, so that more air can escape while articulating. The flutist must be careful to maintain the *piano* dynamic indicated throughout the majority of the passage, as it will be tempting to play louder because of the forceful nature of the harsh tonguing and quick rhythmic passages.

Figure 2.17: Fourth Episode, Measure 34 – “x = articulation with minimum of normal tone” (flute) [Score – page 29]



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Beginning at measure 41 and through the end of the episode, the stylistic and tone indication for the flute is “Distantly” = match decaying piano sonority, and “Hooty tone;” breathy – no vib.” Although many of the tone indications throughout the fourth episode involve using a “breathy” tone, the flutist must experiment with different tone colors throughout in order to subtly contrast each different tone-quality indication. Risinger reflects, “Musically this piece is very difficult. It calls for extremes of emotions, sounds, moods and colors. As with all pieces you have to get “inside” the music and find the depth of expression that each moment requires...”⁶¹

⁶¹ Risinger. E-mail correspondence with the author. January 27, 2015.

In order for the flutist to match the decaying piano sonority, he or she must listen to the rate of the decay, and adjust his or her tone and dynamic accordingly. The indication for “no vibrato” throughout the end of the episode will also aid the flutist in trying to match the decaying piano sonority (since vibrato is not an option on piano). A “hooty tone” is unfocused, but does not require edge to the tone, as was the case in previous sections. The episode ends in a similar way it began; quiet and deeply reflective.

Fifth Episode – ‘A Fanfare’
[Score – pages 31 through 34]

‘A Fanfare’ is the shortest episode in the *Duo* and serves to introduce the final episode. Clarity of technique and articulation, along with security of internal tempo is crucial between the flutist and pianist in the opening 11 measures, as the opening tempo is marked at quarter note = ca. 166 through 172 beats per minute. It is helpful if the flutist gives a “breath-cue” to the pianist to establish tempo upon their first unison entrance in measure 1, within the rests prior to their next unison entrances before measures 3 and 5, and during the eighth-note rests in measures 6 and 8. Throughout this passage, it is accommodating for both the flutist and pianist if they mentally “switch roles;” the pianist needs to play like a wind player (breathing with the flutist), and the flutist needs to emulate the articulation of the piano, so that the unison sixteenth-note passages are played with precise clarity between the instruments. It is also imperative for both instrumentalists to match length of separation between the staccato markings and accented notes throughout measures 8 through 10—with breath placements taken into

consideration when deciding upon length of separation. For the flutist, an extra breath is beneficial in measure 9 to prepare for the building sixteenth-note passage in measures 10 and 11—since taking a breath after the downbeat in measure 10 is ill advised due to the sixteenth-note passage needing to begin accurately on the second half of the downbeat (Figure 2.18).

Figure 2.18: Fifth Episode, Measures 9 through 10 – Suggested breath marks (flute)
[Score – page 31]



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As seen in the second through fourth episodes, a sense of unity is achieved in the fifth episode through a return of similar material from a previous episode. In measures 12 through 20 of the fifth episode, the flute emphasizes repeated, sustained, and syncopated high-register B-flats, reflective of the shrieking nature of the third episode. As in the third episode, the energy of the attacks and the sustained notes need to be played with an unrelenting spirit. Measures 20 through the end of the episode show more lyrical writing for the flute, although it is still somewhat angular in nature. Because the majority of the flute's writing throughout the *Duo* to this point has involved using no vibrato, measures 20 through the end of the episode is an ideal section for the flutist to explore using vibrato, especially to help highlight the more lyrical nature of the flute's writing.

Thus far throughout the *Duo*, the flute and piano have played similar stylistic roles while playing together. However, as the tempo begins to accelerate at measure 24, the flute's writing becomes more sustained and lyrical, while the piano's writing becomes increasingly more frantic. At measure 32, Maslanka notates the pianist to play "As fast and furiously as possible," while the flutist is instructed to "follow piano." Throughout this section to the end of the episode, there is no regular pulse implied. Maslanka notates the flute line using non-traditional notation, while the piano writing is notated in groups of four to facilitate reading (Figure 2.19).

Figure 2.19: Fifth Episode, Measure 32: No regular pulse implied (flute follows piano)
[Score – page 33]

32. (FOLLOW PIANO)
mf
AS FAST AND AS FURIOUSLY AS POSSIBLE*
(fff)
(fff)
* THIS PASSAGE IS DIVIDED INTO GROUPS OF FOUR TO FACILITATE READING. NO REGULAR PULSE IS IMPLIED.

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As the flute and piano are written in contrasting styles throughout this section, their dynamics are also greatly contrasted, with the piano marked at triple-*forte* and the flute marked at *mezzo piano*. As the pianist increases intensity to the end of the episode, the flute gradually loses energy, with a gradual overall descending range, and a *mezzo*

piano dynamic that gradually gets softer in the last measure. Since the pianist is playing as fast and furious as possible without a regular sense of pulse, it is difficult for the flutist to precisely time his or her notes accordingly. In order to do this, the flutist should listen for the pianist's ascending and descending line, and when it begins to ascend again, the flutist should line up his or her sustained A2 accordingly [score – top of page 34].

Another reference point is the pianist's quarter-note cluster played with his or her palms (in the second to last system of the episode). Immediately following this cluster, the flutist should play his or her second to last note—C2. The episode concludes with the flute and piano continuing to pull in opposite directions; the piano makes a last aggressive and increasingly accented statement, while the flute softly sustains a low D-natural, providing the final sound of the episode.

Sixth Episode – ‘A Mystery’
[Score – pages 35 through 39]

As in the opening ‘mystery,’ the third ‘mystery’ (and final episode of the *Duo*) is coloristic/impressionistic in nature. Like the other two ‘mysteries,’ the third ‘mystery’ reflects an interior character. Although the flute does not explore many different tone qualities in the final ‘mystery,’ for the first time in the piece, a warm and singing tone quality is presented in the flute (in measures 39 through 53).

The sixth episode begins from a similar place that the fifth episode ended, with the flute continuing the sustained low D-natural into the beginning of the episode, however, the piano is no longer pulling away from the flute as it was in the fifth episode. Rather, the piano joins the flute with a sustained low D-natural beginning on the second

beat of the opening measure. In fact, from the beginning through measure 17, low D-natural is the only pitch used by the flute and piano, creating the quality of a meditative trance. In his program notes for the *Duo*, Maslanka describes this music as “having the quality of a candle flame, that is, placid on the surface, yet filled with an inner life.”⁶² The tempo of the sixth episode is marked at quarter note = 166 through 172 beats per minute. With the flute continuing the sustained note from the end of the fifth episode to the beginning of the sixth, establishing the fast tempo of the sixth episode right away proves to be tricky (Figure 2.20). The flutist will need to give a small physical cue to the pianist to establish the tempo at the beginning of the episode.

Figure 2.20: Sixth Episode, Measures 1 through 5: Establishing tempo – flute and piano [Score – page 35]

The image shows a musical score for the Sixth Episode, Measures 1 through 5. It consists of two staves: the top staff is for the flute and the bottom staff is for the piano. Both staves are in 4/4 time and marked with a tempo of quarter note = 166-172. The flute part begins with a sustained note (low D-natural) and then plays a series of eighth notes. The piano part plays a series of eighth notes, overlapping with the flute. The score is marked with 'pp' (pianissimo) and includes dynamic markings like 'f' and 'p'.

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The overlapping and alternating low D articulations from the flute and piano throughout measures 1 through 17 make rhythmic accuracy and clarity of articulation imperative between the flutist and pianist, so that the composite rhythm is clearly audible. In fact, it is not only beneficial to both players to learn the composite rhythm, but it is

⁶² Maslanka, *Duo for Flute and Piano*. Program notes. New York City: Maslanka Press, 2012.

also helpful to practice the composite rhythm together—especially from measures 1 through 9 (Figure 2.21).

Figure 2.21: Sixth Episode, Measures 1 through 9: Composite rhythm (overall rhythmic articulation between flute and piano)



As the flute part becomes more rhythmic throughout, Maslanka also incorporates the use of flutter tonguing beginning in measure 13. In measures 13 through 17, flutter tonguing is indicated on low D-natural, and in measures 29 through 31, on low G-natural. Because the typical rolled “rr” flutter tonguing with the tip of the tongue is more difficult to accomplish in the low register (without making the note sound up an octave), it is useful for the flutist to experiment with a glottal flutter tongue, where the flutter tongue is produced by using the uvula in the back of the mouth. This type of flutter tonguing tends to be more responsive in the lower register, which would allow the indicated low D and G-naturals to speak in time, especially on the sixteenth notes at the fast tempo. Whichever type of flutter tonguing the flutist decides to use, he or she must make sure to approach the flutter tonguing in an aggressive manner, with a firm attack, and increased energy throughout each crescendo.

Measures 39 through 54 represent the most lyrical writing for the flute throughout the entire *Duo*. The flute’s melodic line is characterized by long-line phrasing

in primarily descending stepwise motion. Maslanka designates a “softly but warmly” and *pianissimo sempre* marking for the flute throughout this section. The “softly but warmly” tone indication is distinct, as no other tone indication throughout the *Duo* is similar, creating a uniquely tender moment within the piece. In his program notes for the *Duo*, Maslanka remarks, “If the *Duo* revealed pain and depression, it also revealed...a love of the beautiful...” “A love of the beautiful” is certainly reflected in these measures, and the flutist needs to take special care to display this in his or her playing. (It is interesting to note that in Maslanka’s following two works for flute and piano—*Songs of My Nights*, and “...and I am a child before there are words...”—composed 37 and 39 years after the *Duo*, long-line phrasing becomes a hallmark of the flute’s style of playing).

Although the flute’s dynamic marking in measures 39 through 48 is *pianissimo sempre*, the flutist should sing through the melodic line, making the vibrato shimmer throughout. Approaching the shape of the line, vibrato, and tone quality in a vocal manner is extremely helpful (similar to a vocalist singing tenderly in his or her head voice). It is not only useful to approach the flute line in a vocal manner, but to actually practice vocalizing the line—a technique Dr. Maslanka frequently uses in his compositional process, and while rehearsing his compositions with musicians.

As the flute becomes more lyrical throughout measures 39 through 54, the piano becomes more rhythmically active. Even with the piano’s more rhythmically-active line, Maslanka makes it a point to note to the pianist that the “soprano line must be distinct.” The piano’s soprano line seems to converse and respond to the flute’s melodic line throughout this section, making the interaction between these two lines significant. For example, in measures 40, 42, and 43, the piano’s soprano line introduces the G2-F3-E3

appoggiatura (Figure 2.22) found in the flute's melodic line from measures 43 through 46 (Figure 2.23).

Figure 2.22: Sixth Episode, Measures 40, 42, and 43 – Appoggiatura figure in piano's soprano line [Score – page 38]

The image shows a musical score for piano, measures 40, 42, and 43. The soprano line is circled in red, highlighting the appoggiatura figure. The piano part is visible below the soprano line. Dynamics include mp and ppp.

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Figure 2.23: Sixth Episode, Measures 44 through 46 – Flute's melodic line [Score – page 38]

The image shows a musical score for flute, measures 44 through 46. The flute's melodic line is circled in red, highlighting the appoggiatura figure. The piano part is visible below the flute line.

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The appoggiatura shown in Figure 2.23 is an expressive figure within the flute's melodic line, and should be brought out by making sure to lead G2 into F3. To further emphasize the minor-seventh leap, a fast, shimmering vibrato should be placed on F3, making sure to increase the vibrato speed throughout the sustained F3, so that it leads into the following E3. Similar shaping should be used from the D3 to C3 interval from

measures 47 through 49. The flute's melodic line and the piano's soprano line continue to converse through measure 54. The piano's soprano line responds to the flute's stepwise descending melody F3-E3-D3-C3 (found in measures 46 through 54) in measures 50 through 52, and 54. As the piano states the melody, the flute's sustained C3 slowly fades away from triple-*piano* into nothing, leaving the piano with the final quiet statements of the episode in measures 55 through 61.

Coda

[Score – pages 40 through 41]

If the piece concluded with the piano's last fermata in measure 61, there would be a settled and calm feeling to the end of the piece—as the last episode slowly and peacefully fades away. However, Maslanka ends the piece with a coda (beginning with the piano's pick-up notes to measure 62 – score – page 40), which leads the conclusion of the piece to a starkly different feeling than that of being calm and settled. The primal, aggressive nature of the flute's tone exploration returns and wins over throughout the coda. Maslanka states, “Emotionally it [the coda] is a quite scream.”⁶³ The unifying element of a return of similar thematic material throughout the episodes in the *Duo* is perhaps most evident in the coda, as Maslanka recalls material from the piano in the fifth episode ('A Fanfare'), material from the flute solo in the second episode ('An Interlude'), and the flute's articulation and pitch-manipulation qualities from the fourth episode ('A Mystery').

⁶³ David Maslanka. E-mail correspondence with the author. March 22, 2015.

The piano's statement from measures 62 through 64 refers to material from the fifth episode (Figure 2.24), although it is written in a different rhythm, with a decrescendo, and with an added D-sharp.

Figure 2.24: Fifth Episode, 'Fanfare' last system – Piano statement
[Score – page 34]

The image shows a musical score for the piano part of the fifth episode, 'Fanfare' last system. The score is written for piano and features a complex rhythmic pattern with many sixteenth notes. The piano part is marked with 'fff' (fortissimo) and includes a decrescendo hairpin. The score is in 2/4 time and has a key signature of one sharp (F#). The score is divided into two systems, with the first system containing measures 62-64 and the second system containing measures 65-67. The piano part is marked with 'fff' and includes a decrescendo hairpin. The score is in 2/4 time and has a key signature of one sharp (F#). The score is divided into two systems, with the first system containing measures 62-64 and the second system containing measures 65-67. The piano part is marked with 'fff' and includes a decrescendo hairpin.

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The flute emerges out of the end of the first piano statement in the coda with a solo passage, containing material very similar to the flute's solo passage in the second episode, 'An Interlude.' Like the passage in 'An Interlude,' the coda passage is characterized by abrupt dynamic changes, accents, short gestural figures, flutter tonguing, and quickly tongued thirty-second notes. Although the material is similar, the mood of the coda passage is even more aggressive and agitated than it is in 'An Interlude.' In fact, Maslanka's instructions to the flutist are as follows, "Distant, unfocused breathy tone—A muffled, gasping, struggling very agitated effect should be created." To achieve the desired effect that Maslanka specifies, the flutist must approach this passage confidently and aggressively, making sure to adhere to all the dynamic markings. Since an

aggressive approach is required throughout the solo passage, it is tempting to play loud while playing aggressively and excitedly, however, the abrupt dynamic changes to *pianissimo* and *piano* help create the “muffled, gasping, and struggling” effect. It is advantageous to play the majority of the longer sustained notes that are not given a “flutter” indication with a straight tone, as to maintain the “unfocused breathy tone” quality. A place to possibly add contrast by using vibrato is the fourth line of the flute solo on the longer sustained C-sharps (Figure 2.25 – score – page 40). The following C-sharp sustained note marked “flutter” also needs to lead to the proceeding group of thirty-second notes, making it necessary for the flutist to increase intensity throughout the flutter. Within this passage, the piano enters with its second statement, again reflective of the closing statement of ‘A Fanfare’ (Figure 2.25).

Figure 2.25: Coda, Flute solo (fourth line): C-sharp sustained notes and “flutter”/Second piano statement [Score – page 40]

The image shows a handwritten musical score for a flute solo and piano accompaniment. The flute part is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a series of eighth notes, followed by a long, sustained C-sharp note marked with a wavy line and the word "FLUTTER". The piano part is on two staves with a bass clef. It starts with a dynamic marking of "(ff) SOMPRES" and a tempo marking of "(♩ = 166~172)". The piano part consists of a series of chords and single notes, with dynamics ranging from "p" to "PPP". A dashed line under the piano part indicates an "ENTRANCE POINT IS APPROXIMATE".

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Beginning on the last page of the score (page 41), Maslanka reintroduces the non-traditional notation used in the fourth episode ('A Mystery'), indicating the flute's noteheads with an "x" instead of using standard notation. As in the fourth episode, Maslanka notes in the score that "x = articulation with minimum of normal tone." Maslanka uses this notation for the flute throughout the conclusion of the piece. The beginning of the last page of the score also includes the piano's final statement of the piece. The final statement mirrors the same tempo and pitches used in the previous two piano statements of the coda, however, this statement gradually loses momentum, with the addition of quarter-note rests in the last three measures. Maslanka remarks, "...[there is] a dead finality in the piano."⁶⁴

Despite the dead finality in the piano, the flute continues on; however, Maslanka introduces a more somber mood in the flute's last three lines of the score (designated by a tempo indication of quarter note = 60 beats per minute and a double bar line). The incorporation of pitch bends makes this section reflective of the flute writing in the fourth episode ('A Mystery'). Although the noteheads continue to be notated with an "x," Maslanka indicates that the "pitch should be clearly perceptible on sustained notes." This gives the flutist an opportunity to experiment with different types of tone quality on the sustained notes. Since the majority of the flute's tone quality throughout the coda is unfocused, muffled, and breathy, it offers the most contrast to use a warm and centered tone with a fast vibrato as the dynamic crescendos to *forte* on the beginning of the half note sustained F-naturals (Figure 2.26). As the dynamic gets softer, the vibrato and tone

⁶⁴ Maslanka, *Duo for Flute and Piano*. Program notes. New York City: Maslanka Press, 2012.

and performing the *Duo*, and the profound effect it had on them as musicians. Franzetti states, "...I felt that I had to confront not only the piece but myself in learning it and be willing to go places within myself that we don't often dare to go, but it was absolutely worth it. It absolutely was a transformative experience as the piece itself goes through a transformation from [angry and impassioned] to moments of purity, a spiritual cleansing if you will."⁶⁷ Risinger reflects, "I absolutely felt that this piece transformed me as a player. The whole experience made me grow tremendously as a musician. I was not the same player after performing this piece. It made me explore colors and sounds that I never knew were possible. I had to delve deep into the music to find how to make the piece speak. I also grew in my overall flute technique."⁶⁸

⁶⁷ Franzetti. E-mail correspondence with the author. December 19, 2014.

⁶⁸ Risinger. E-mail correspondence with the author. January 27, 2015.

CHAPTER 3

*SONGS OF MY NIGHTS FOR FLUTE AND PIANO*Overview

Written in 2009, 37 years after the *Duo*, *Songs of My Nights* is Maslanka's second piece for flute and piano. The piece consists of what Maslanka refers to as "three lyrical songs."⁶⁹ He states, "Each brief song is intimate and interior. Each is a revisiting of older music – two songs of my own from 1975 and 1996, and a madrigal from 1605 by Claudio Monteverdi – and each has been recomposed to make this music for flute and piano."⁷⁰

According to Maslanka, "The composition of *Songs of My Nights* came about as everything else does for me – I have no idea what is supposed to happen, and begin casting about for something that satisfies an unconscious push. The things that I find just show up, rather than me saying consciously that I want a specific kind of sound."⁷¹

Maslanka states, "The title *Songs of My Nights* parallels the title of Li-Young Lee's collection of poems *Book of My Nights*. I have selected a few lines from his poem *Out of Hiding* as a motto for my music: ...*the quiet seemed my true name, a near and inaudible singing born of hidden ground.*"⁷² Lee's poetry is "noted for its use of silence.... Though sometimes described as a supremely lyric poet, Lee's poems often use narrative and

⁶⁹ David Maslanka. Personal website. <http://davidmaslanka.com/works/songs-of-my-nights-2009-15/?portfolioID=4629>. Accessed February 1, 2015.

⁷⁰ David Maslanka, *Songs of My Nights for Flute and Piano*. Program notes. New York City: Maslanka Press, 2013.

⁷¹ David Maslanka. E-mail correspondence with the author. February 9, 2015.

⁷² Maslanka, *Songs of My Nights for Flute and Piano*. Program notes. New York City: Maslanka Press, 2013.

personal experience or memories to launch their investigation of the universal.”⁷³ “Lee’s third book, *Book of My Nights* (2001), deals less explicitly with childhood, family, and memory and turns inward “for a transfiguring kind of introspection” according to M.L. Schuldt in *Rain Taxi Review of Books*. Schuldt continues, “Lee endures sleeplessness to contemplate the self’s urge for total presence...”⁷⁴ Maslanka notes, “The quality that I resonated with in Lee’s poetry was the deep sense of passion along with aloneness.”⁷⁵

According to Maslanka, he composed *Songs of My Nights for Flute and Piano* “as a gift for Kim Risinger and Allison Franzetti, in recognition of their extraordinary musicianship, but also as a thank-you for their amazing performance and recording of my *Duo for Flute and Piano*.”⁷⁶ Dr. Kimberly McCoul Risinger is Professor of Flute at Illinois State University and principal flutist of the Illinois Symphony and Chamber Orchestras and the Heartland Festival Orchestra, and Dr. Allison Brewster Franzetti is the Artistic Director of the Young Artists Program and Director of Adult Chamber Music for the Extension Division at Mason Gross School of the Arts at Rutgers University, New Brunswick.⁷⁷ When discussing with Dr. Maslanka what made Kim and Allison’s performance and recording of the *Duo* so special that it inspired him to write this work as a thank-you, he replied,

⁷³ The Poetry Foundation. “Li-Young Lee.” <http://www.poetryfoundation.org/bio/li-young-lee#poet>. Accessed February 2, 2015.

⁷⁴ Ibid.

⁷⁵ Maslanka. E-mail correspondence with the author. February 9, 2015.

⁷⁶ Maslanka, *Songs of My Nights for Flute and Piano*. Program notes. New York City: Maslanka Press, 2013.

⁷⁷ For full biographies on both performers, see Appendix 3.

You know very well what a special player Kim is. She doesn't so much think through music as to work it through her whole system until it springs out powerfully. And Allison was equally committed to the *Duo*...she told me later that the experience was transformative for her. The recording session was one of those rare moments in life. They simply started and didn't stop. It was complete and powerful. They picked at a few things afterwards but then realized that there was no need. So this 20-minute piece took 27 minutes to record.⁷⁸

Kim Risinger and Allison Brewster Franzetti premiered *Songs of My Nights* at Illinois State University in Kemp Recital Hall on November 16, 2010—two days prior to the world premiere of Maslanka's double concerto for flute and cello, *O Earth, O Stars*, which was also premiered at Illinois State University, with soloists Kim Risinger (flute), Adriana Ransom (cello), and the Illinois State University Wind Symphony under the direction of Dr. Steve Steele.

First Movement – 'Echo and Shadow'

The title of the first movement, 'Echo and Shadow,' is taken from the title of a poem in Li-Young Lee's *Book of My Nights*.⁷⁹ In the first movement, Maslanka revisits the music to his own song, "I am Smeared with the Tar of Night," from his *Black Dog Songs for Male Voice and Piano* (1996).⁸⁰ According to Maslanka, "The *Black Dog Songs* address the issue of depression, and the struggle to stay alive in the face of depression. Moreover they speak to the struggle of the soul seeking God, and feeling the tough of God through depression."⁸¹ The poems used for Maslanka's *Black Dog Songs*

⁷⁸ David Maslanka. E-mail correspondence with the author. December 14, 2014.

⁷⁹ For full text to Lee's *Echo and Shadow*, see Appendix 1.

⁸⁰ For text to "I am Smeared with the Tar of Night," see Appendix 1.

⁸¹ David Maslanka. Personal website. <http://davidmaslanka.com/works/black-dog-songs/?portfolioID=4629>. Accessed February 22, 2015.

are from the collection of poems “If My Black Dog Returns” by Richard Beale.⁸²

Maslanka states, “Beale’s text means something to this flute piece, but it is a deeper shadow. Revisiting “I am Smeared with the Tar of Night” was “accident,” not a deliberate plan.”⁸³

‘Echo and Shadow’ consists of two main sections—section A (measures 1 through 34) and section B (measures 35 through 59). Section A consists of music from “I am Smeared with the Tar of Night” from Maslanka’s *Black Dog Songs*. When comparing the original music with the recomposed music, there are very minor differences. In fact, the piano line is virtually the same in both pieces, with the exception of the piano’s right hand notated in treble clef beginning at measure 10 in ‘Echo and Shadow.’ (It is notated in bass clef in “I am Smeared With the Tar of Night,” however; the resulting pitches are the same between both works).

The male vocalist’s melody in “I am Smeared with the Tar of Night” is given to the flute in ‘Echo and Shadow.’ Maslanka basically retains the original vocal melody for the flute, however, some of the sustained notes are held longer in the flute line. Another slight difference between the flute and vocal line can be found in measures 25 and 28, where Maslanka gives the flute a double-dotted eighth, thirty-second note gesture (Figure 3.1). The vocal line consists of two repeated D-naturals in a quarter note-dotted half note rhythm in measure 25, and two half notes in measure 28 (Figure 3.2).

⁸² For full program notes on Maslanka’s *Black Dog Songs*, see Appendix 1.

⁸³ Maslanka. E-mail correspondence with the author. February 9, 2015.

Figure 3.1: ‘Echo and Shadow’: Measures 25 through 26 – Double-dotted eighth, thirty-second note gesture (flute)



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Figure 3.2: “I am Smeared with the Tar of Night”: Measures 25 through 29 – original rhythms (voice)

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It is important to note that “I am Smeared with the Tar of Night” consists of only one large section (A). This section is 31 measures long, whereas the corresponding section of ‘Echo and Shadow’ is 34 measures long, with the three additional measures added into the piano part at the end of the section.

The right hand of the piano begins ‘Echo and Shadow’ with alternating first-inversion C Major and C minor triads marked *pianissimo*. These triads are notated in a chordal style (an accompaniment technique that Maslanka maintains in the piano’s right hand throughout the A section). The continuous alteration between C Major and C minor gives the tonality an unsettled and mysterious feeling, while the repetitive and quiet nature of the accompaniment also provides a meditative and drone-like quality. The flute

line beginning in measure 2 adds to the mysterious nature of the opening, with a melody that is set in C Aeolian with the inclusion of F-sharp in measures 4, 7, and 8. The basic minoriness with the intrusion of the sharp four gives the opening tonality an “Aeolian-Lydian” flavor, resulting in a mystifying, Eastern sounding tonality. Although the flute is indicated to shape the melody dynamically above the piano accompaniment, the pianist must take caution not to be tempted by the flute’s dynamic shaping, making sure to adhere to the *pianissimo* dynamic marking in the right hand for the first fifteen measures.

Unlike the abundant use of tone quality and vibrato indications for the flute in the *Duo for Flute and Piano*, Maslanka does not include any such indications for the flute in the first movement of *Songs of My Nights*. It is therefore up to the flutist to experiment with different types of tone quality and vibrato to help shape the long-line melody. In order for the flutist to embody the mysterious nature set by the piano in the opening, it is advantageous to begin the melody without using any vibrato. This allows for an entrance that seeps into the pre-established texture of the piano accompaniment without sounding abrasive. As the first two phrases of the opening melody grow louder, vibrato can be added to help shape the line. Conversely, as the melody gets softer, the vibrato speed can gradually be tapered to no vibrato as the line fades to *pianissimo* (Figure 3.3). To contrast the third phrase beginning in measure 10, a warm vibrato can be used right away and throughout the phrase.

Figure 3.3: ‘Echo and Shadow’: Measures 2 through 5 – Suggested vibrato use (flute)



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The flute line in measures 15 through 30 is characterized by a long-line melody, consisting of sustained notes and a gradual crescendo throughout. Because the dynamic climax of these measures takes place in measure 24, where the flute’s dynamic reaches *fortissimo*, it is important that the flutist carefully pace the gradual crescendo, making sure to not crescendo too much too soon (the pianist must also gradually pace his or her crescendo in these measures, making sure to stay one dynamic level underneath the flutist’s dynamic pacing). In measures 15 through 34, the minor tonality of the opening gives way to several major tonalities—including F Major at measure 15, A-flat Major at measure 21, and E-flat Major at measure 24. Being aware of where the key changes take place is a beneficial tool to also help the flutist and pianist map out their gradual crescendo in these measures.

Because the major tonalities suggest a brighter and less mysterious character than the opening, the flutist should take care to also change the character of his or her tone quality throughout measures 15 through 30. A warmer tone quality in general can be used, along with employing more vibrato throughout. The vibrato should especially be used to help propel the sustained notes forward, increasing the vibrato speed throughout the duration of the sustained notes. The *tenuto* markings in measures 14 through 23

need to be carefully timed between the flutist and pianist, making sure to only slightly draw back the tempo (similar to a person who is taking just a bit more time to take a deeper breath than usual, and then immediately exhales that breath). It is important to note that there is an error in both the flute part and piano score in measure 23. The *tenuto* marking on beat one of measure 23 should extend through the entire measure (Figure 3.4). Out of all the tenuto markings throughout measures 14 through 23, the continued tenuto marking on beat two of measure 23 should be drawn out the most, making sure that enough time is taken to set up the dynamic climax on the downbeat of measure 24.

Figure 3.4: ‘Echo and Shadow,’: Measure 23 – Error [and correction] in piano score

The image shows a musical score for Measure 23. At the top, there is a tenuto marking 'ten.' followed by a dotted line in red brackets, indicating a correction. Below this, there are three staves. The top staff is a single line with a 2/4 time signature on the left and a 4/4 time signature on the right. It contains two notes: a quarter note on the first beat and a quarter note on the second beat. The middle staff is a grand staff with two staves, also with 2/4 and 4/4 time signatures. It contains a series of chords: a half note chord on the first beat, a quarter note chord on the second beat, and two quarter note chords on the third and fourth beats. The bottom staff is a single line with a 2/4 time signature on the left and a 4/4 time signature on the right. It contains two notes: a quarter note on the first beat and a quarter note on the second beat.

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After the dynamic climax on the downbeat of measure 24, both the flute and piano slowly diminuendo and fade away. Just as the pacing of the gradual crescendo to measure 24 is imperative, the pacing of the gradual decay of sound from measures 24 through 34 is equally important. Although Maslanka does not indicate any breath marks

for the flute from measures 24 through 30, the flute's long-line melody requires a few quick "catch breaths" throughout these measures. An ideal place for these breaths is in between the double-dotted eighth and thirty-second notes in measures 25 and 28.

Another important pacing issue is the pianist's treatment of the "slowing...a lot" indication in the last two measures of section A (measures 33 and 34). Although there is a fermata placed on the piano's last eighth note in measure 34, the pianist should treat it as a transition into the next section, rather than a "final sound," making sure not to hold the fermata too long before beginning the next section.

Measures 35 through 59 represent not only a unique part within the first movement, but a distinctive section throughout the entire piece as a whole. These measures include the only new music that Maslanka wrote specifically for *Songs of My Nights* that is not a revisiting of an older work, resulting in a very special and poignant moment. If one were to peruse the score without playing or listening to this section, they might look at the music and miss-appropriately classify it as "easy or simple" (for the flute's melodic material consists of a long-line melody in D Major that ascends and descends in predominantly conjunct motion, with a range which spans only an octave and a half). While describing *Songs of My Nights*, Maslanka states, "The music is not technically demanding but requires a powerful emotional presence from the performer."⁸⁴ Certainly the music in this section of 'Echo and Shadow' (section B) is representative of the powerful emotional presence required from both the flutist and pianist.

Beginning in measure 35, the flute is marked *pianissimo* while the piano is

⁸⁴ David Maslanka. Personal website. <http://davidmaslanka.com/works/songs-of-my-nights-2009-15/?portfolioID=4629>. Accessed February 1, 2015.

marked triple-*piano*, with the tempo indication “in tempo – a bit slower.” A broken chord arpeggiated accompaniment in the right hand of the piano (Figure 3.5) replaces the chordal-style accompaniment found throughout section A. The hushed dynamic markings and the more subdued tempo suggest a tender character for the beginning of section B. As in section A, Maslanka does not provide any tone quality or vibrato indications for the flutist, therefore, it is once again up to the flutist to decide which types of tone quality and vibrato are appropriate throughout the section. In order to help portray the tender nature and the special moment that is reflected in the new music at the beginning of the section, the flutist should consider beginning the opening phrase (Figure 3.5) with a straight tone, using no vibrato. This offers a pure tone quality and creates a unique blend with the piano’s bass-line melody (which moves in parallel compound thirds with the flute’s melody).

Figure 3.5: ‘Echo and Shadow’: Measures 35 through 38 – Opening phrase (B Section)

35 in tempo – a bit slower

pp

ppp

p *p* *sim.*

The image shows a musical score for measures 37-40. The top staff is a single melodic line with a long slur over measures 37, 38, and 39, ending with a 'ten.' marking. The bottom staff is a piano accompaniment with a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dashed line with a circled '8' and '(20.)' below it spans measures 37 and 38.

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In the second phrase at measure 39, the flutist can begin to add vibrato, subtly at first, with increasing velocity as the dynamic increases throughout the section. Because the flute's melody throughout section B employs long-line phrasing consisting of sustained notes, vibrato should be used as a tool to help propel the sustained notes forward—through increasing the speed of the vibrato throughout the sustained notes. The most intense vibrato should be saved for the downbeat of measure 46, which is also the dynamic climax of the section. As the dynamic begins to gradually fade away after the *fortissimo* at measure 46, vibrato should be used less and less, resulting in a straight tone by measures 54 and 55.

Due to the long-line phrasing and slower tempo (marked “a bit slower” than quarter note = 54 beats per minute), breath control is a prominent issue for the flutist throughout section B. Therefore, extra breaths will most likely be needed throughout, especially in order to maintain the gradual crescendo to measure 46. Suggested breath marks (in addition to the notated breaths by Maslanka) can be found in Figure 3.6.

Figure 3.6: ‘Echo and Shadow’: Measures 39 through 48 – Suggested additional breath marks (flute)

The musical score for 'Echo and Shadow' (measures 39-48) is presented in two staves. The first staff (measures 39-42) is in D major and features a melody starting on D4, moving to E4, F#4, G4, A4, B4, and ending on E4. A box labeled '40' is above the first measure. Red 'V' marks are above the first and fifth measures. The dynamic is 'cresc. very grad.'. The second staff (measures 43-48) is in D major and features a melody starting on D4, moving to E4, F#4, G4, A4, B4, and ending on E4. Red 'V' marks are above the first, fourth, and sixth measures. The dynamic is '(cresc.)' followed by 'ff' and 'dim. very grad.'.

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The flute’s D-major melody reaches its highest point at the dynamic climax at measure 46 with B3 (Figure 3.6), then descends primarily stepwise to its last note, E1. As a listener, one expects the descending stepwise melody to descend and resolve to the tonic (D1). The tonic resolution takes place in the following measure (measure 56) with the piano’s first pitch in the right hand—although instead of it being part of a D-major chord, Maslanka includes it as part of a B-minor chord. The piano’s repeated right-hand gesture in measures 56 through 58 is reflective in nature, while the piano’s last note (A-natural) points back to the key of D Major, giving the ending a hopeful sentiment.

Second Movement – “T’amo, mia vita” la mia cara vita

The second movement consists of a transcription of Monteverdi’s “T’amo, mia vita” from his *Fifth Book of Madrigals*, written in 1605. Maslanka states, “I have

reworked the madrigal the most extensively, although great care has been taken to maintain the language and character of the original.⁸⁵ According to Longhini, “Monteverdi’s *Fifth Book of Madrigals*...takes even further the expressive writing of the *Fourth Book*, which had delighted his patron, the Duke of Mantua, but scandalized others. From the *Fifth Book* onwards, the traditional madrigal for 5 voices is transformed into the *madrigale concertato*, in which instrumental writing forms an important and innovative part of the structure. The theme running through the 19 madrigals is that of unrequited love...⁸⁶

Monteverdi included a brief introductory essay in his *Fifth Book of Madrigals*, where he addressed criticisms of his music from Italian theorist, composer, and writer, Giovanni Artusi. According to Longhini, in this essay Monteverdi remarked, “I do not do things at random and as soon as it is rewritten it will appear bearing the name of Second Practice, or Perfection of Modern Music.”⁸⁷ Alessandrini notes that in the *seconda prattica* madrigal, there is a primacy of words over music.⁸⁸ He also states, “This was the period when composers and performers took upon themselves the responsibility of continually renewing the rules and creating a new and comprehensive artistic expression encompassing meaning, words, and music. One of the most important changes was in fact the emergence of two distinct (though not necessarily opposed)

⁸⁵ Maslanka, *Songs of My Nights for Flute and Piano*. Program notes. New York City: Maslanka Press, 2013.

⁸⁶ Marco Longhini. Liner notes to Claudio Monteverdi, *Madrigals Book 5*. Performed by Delitiae Musicae. Naxos 8.55311. CD. 2006: 21.

⁸⁷ *Ibid.*, 3.

⁸⁸ Rinaldo Alessandrini. “Performance Practice in the *seconda prattica* Madrigal,” *Early Music*, Vol. 27, No. 4, Luca Marenzio (1553/4-99) Nov., 1999: 634.

spheres of competence, those of the composer and the performer, the first required to translate into music the contents of the poetic text, the second to translate that synthesis of text and music into sound and emotion.”⁸⁹

While discussing with Maslanka his interest in madrigals and what drew him specifically to Monteverdi’s “T’amo mia vita” for use in *Songs of My Nights*, he reflects,

As a graduate student I had extensive study in all madrigal styles of the 16th century, and we were required actually to compose in each style. I got to love the short forms with their very potent emotions. Monteverdi wrote madrigals for the whole of his life, with the late ones tending toward solo song. I was perusing a book of madrigals and came across “T’amo.” It simply struck me with its power of expression. It is a five-voice madrigal but I could hear it as a solo song for flute. It became part of this piece because it showed up just at the right moment....There is nothing technically difficult about this music, and the musical language is old and familiar, but its expressive power is undeniable.⁹⁰

In Maslanka’s transcription of “T’amo, mia vita,” (Figure 3.7) the flute serves the role of the top voice (canto), while the piano primarily assumes the role of the basso continuo and the other four voices of the madrigal (Figure 3.8).

⁸⁹ Ibid., 633.

⁹⁰ Maslanka. E-mail correspondence with the author. February 9, 2015.

Figure 3.7: Measures 1 through 5 - *Songs of My Nights*, Movement 2 (flute and piano)

II. "T'amo, mia vita" la mia cara vita

CLAUDIO MONTEVERDI
remade by David Maslanka

♩ = ca. 88 flexibly and expressively

p warmly

pp *cresc.*

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Figure 3.8: Measures 1 through 5 – Monteverdi, “T’amo mia vita”

90

T'amo mia vita

(Andante sostenuto)

Canto

Quinto

Alto

Tenore

Basso

Basso continuo

91

T'a - - - mo mia vi - - ta

La mia ca-ra vi - ta

La mia ca-ra vi - ta

La mia ca-ra vi - ta

La mia ca-ra vi - ta

⁹¹ Claudio Monteverdi. "T'amo mia vita," *Tutte le opere di Claudio Monteverdi, Vol. 5*, ed. Gian Francesco Malipiero. Vienna: Universal Edition, 1927, 90.

The text of Monteverdi's "T'amo, mia vita" was written by Ferrarese poet, Giovanni Battista Guarini, in 1598.⁹² Maslanka states, "The original words express an undying love, but also the favored madrigal expression of love that is given forever even though it cannot be returned. So, a tragedy in small form. I think this quality comes across equally well with the flute."⁹³

In the opening, Maslanka indicates the tempo at quarter note = ca. 88, but he also gives a "flexibly and expressively" indication along with the tempo marking. Flexibility with tempo and rhythm was characteristic of *seconda prattica* madrigal performance. According to Alessandrini, "...the most important evidence concerning tempo seems to indicate an extreme liberty in the treatment of rhythm, relating to the expressive essence of the text. Rhythmic flexibility became an element of virtuoso ensemble performance..."⁹⁴ While Monteverdi's text is not utilized in Maslanka's reworking of "T'amo, mia vita" for flute and piano, specific attention should be given to the expressive qualities of the musical line (particularly dynamic markings and any indications for fluctuations of tempo—*tenuto*, "move ahead, slowing a bit, a bit more motion, beginning to release tempo," etc.). These moments allow the music to have a natural ebb and flow, especially if the flutist and pianist think vocally through their lines, and communicate with each other in a conversational manner—with the piano typically responding to the flute's melody.

⁹² For full text to "T'amo, mia vita," along with English translation, see Appendix 1.

⁹³ Maslanka. E-mail correspondence with the author. February 9, 2015.

⁹⁴ Alessandrini. "Performance Practice in the *seconda prattica* Madrigal," *Early Music*, Vol. 27, No. 4, Luca Marenzio (1553/4-99) Nov., 1999: 637.

Similar to the first movement, Maslanka does not give any indications for vibrato type or placement in the second movement. He does include two tone-quality indications for the flute within the second movement: “warmly” (in measure 1), and “contracting the tone inward and disappearing” (on the fermata in the last measure). Due to the minimal indications, the flutist should give special consideration to placement of vibrato and vibrato type throughout. For instance, measures 34 through 42 represent the dynamic and emotional climax of the movement. Throughout these measures, the flute is marked *fortissimo* (no diminuendo), with accent markings placed on the flute’s articulated notes. In order to maintain the dramatic character within these measures, the flutist should utilize a fast, intense vibrato, making sure to use a full tone quality and to keep support throughout the line (especially on the sustained notes). As the dynamic decreases and the movement draws near to its conclusion—particularly beginning in measure 55—the flutist should reflect the more subdued mood in his or her vibrato, decreasing the intensity and amount of vibrato throughout the last measures, so that by the fermata on the last measure, the vibrato is eliminated, allowing the flutist to “contract the tone inward” and make it disappear on the long sustained note.

As stated previously, one of the things that struck Maslanka the most about Monteverdi’s “T’amo, mia vita” was its power of expression. In regards to the *seconda prattica* performer, Alessandrini states, “As for the performer, it was no longer enough simply to convey, as pure sound, the melodic lines of a madrigal; there was also an obligation to demonstrate, if not display, technical and artistic expertise.”⁹⁵ Maslanka’s

⁹⁵ Alessandrini. “Performance Practice in the *seconda prattica* Madrigal,” *Early Music*, Vol. 27, No. 4, Luca Marenzio (1553/4-99) Nov., 1999: 634.

reworking of “T’amo, mia vita” requires artistic expertise and powerful expression from both musicians.

Third Movement – “...and what about the heart, counting alone, out loud...”

The title of the third movement, “...and what about the heart, counting alone, out loud...” is taken from Li-Young Lee’s poem, *The Moon From Any Window*.⁹⁶ The music in the third movement is a reworking of David Maslanka’s own song, “December 11th” from his *Three Songs “Anne Sexton Songs” for Female Voice and Piano*, composed in 1975. The text for each of the songs in *Three Songs* is taken from selected poems by Anne Sexton.⁹⁷ Maslanka notes, “Both Lee’s and Sexton’s poems are about separation from the beloved, a sharp sense of loss.”⁹⁸ According to Maslanka, “The poems of American poet Anne Sexton (1928 – 1974) chosen for *Three Songs* are poems of aloneness and loneliness – memories of the loved one who is not there. The text settings are dramatic and powerful, dreamlike evocations of time, place, and lost happiness.”⁹⁹

As far as the text of Anne Sexton’s poem being influential to the music in the third movement of *Songs of My Nights*, Maslanka states, “...the original Anne Sexton text is a shadow in the flute piece. If you know the poem it can affect how you hear the flute piece.”¹⁰⁰ While discussing with Maslanka what led him to revisit his song

⁹⁶ For full text to Lee’s, *The Moon From Any Window*, see Appendix 1.

⁹⁷ For full text to Sexton’s, *December 11th*, see Appendix 1.

⁹⁸ Maslanka. E-mail correspondence with the author. February 9, 2015.

⁹⁹ Maslanka. Personal website. <http://davidmaslanka.com/works/three-songs-anne-sexton-songs-1975/?portfolioID=4629>. Accessed February 20, 2015.

¹⁰⁰ Maslanka. E-mail correspondence with the author. February 9, 2015.

“December 11th” and then adapt it accordingly for flute and piano, he remarks, “...the use of a pre-existing song is serendipitous. I picked it up as I was contemplating the flute piece. I saw that the material could have a powerful emotional effect as a flute piece.”¹⁰¹

In Maslanka’s reworking of “December 11th” for the third movement of *Songs of My Nights*, the female vocal line is written for flute—with slight changes of articulation and range (Figure 3.9)—while the piano line remains essentially the same between both pieces (Figure 3.10)

Figure 3. 9: Measures 8 through 10 – *Songs of My Nights*, Movement 3 (flute and piano)

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¹⁰¹ Ibid.

Figure 3.10: Measures 8 through 10 – “December 11th” (female voice and piano)

The image shows a musical score for measures 8 through 10. It consists of three staves: a vocal line (treble clef) and two piano accompaniment staves (treble and bass clefs). The vocal line has lyrics: "tongue choc-o-late, o - cean,". There are annotations "3 half" and "half" under the first two notes of the vocal line. The piano accompaniment features a bass line with a "ped" marking at the beginning. Measure numbers 8, 10, and 20 are indicated above the piano staves.

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Unlike the first and second movements, Maslanka does provide several indications for vibrato throughout the third movement, although the first indication does not take place until measure 20, where he notates “no vibrato.” The “no vibrato” indication at measure 20 implies the use of vibrato prior to measure 20. Therefore in measures 4 through 19, the flutist should consider using a small and warm vibrato to capture the “inwardly” style—indicated at the flute’s first entrance at measure 4—and to appropriately stay within the soft dynamic framework. It is important to note that although the opening section (A – measures 1 through 27) utilizes a soft dynamic range, it is imperative that the flutist remains intimately expressive throughout, shaping the line accordingly within the soft dynamic range. Although the flutist should employ a legato articulation throughout the opening section, he or she must remain conscious of the acoustics of the performance space, particularly on the repeated E-natural sixteenth notes in measures 11, 13, and 16. If the articulations are not clear with a legato articulation in these measures, a slightly less legato articulation can be used to provide clarity.

Section B (measures 28 through 63) marks the most prolonged intense and dramatic section throughout *Songs of My Nights*. This section is characterized by a loud dynamic range, accented articulated notes in the flute and piano, long sustained notes resulting in long phrases, and a “with intensity” indication. The original female vocal line in Maslanka’s “December 11th” is written an octave below the flute line in “...and what about the heart, counting alone, out loud...” (reflecting the most prominent change between the two works). Maslanka notes,

The line needed to move up for the flute so that it could be in its most powerful range. The original vocal song is very powerful in itself, and the flute version is very powerful in itself. Transcribing is not about speculation but about being the new voice. I am now singing through the flute. I am the flute, whereas originally I was the voice.¹⁰²

From measures 29 through 39, the flute line is unison—and at points also in octaves—with the piano line, making matching of pitch and articulation key (Figure 3.11).

Figure 3.11: Measures 29 through 31 – *Songs of My Nights*, Movement 3 (unison flute and piano lines)

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¹⁰² Ibid.

As with prior intense and sustained sections of both *Songs of My Nights* and the *Duo*, making sure to maintain support, use a fast vibrato, and to increase intensity throughout the long sustained notes are imperative elements of performance practice for the flutist—especially in conveying the intense and passionate nature of the music. Particular attention to increasing intensity throughout the long sustained notes should be given to the sustained E-flat in measures 39 through 40, the sustained F-natural in measures 42 through 43, the sustained E-natural in measures 49 through 50, and the sustained F-sharp in measures 52 through 53. Increasing the vibrato speed throughout the sustained notes and lifting out of the breath following the sustained notes will help propel the line continuously forward.

Because the dynamic spectrum of the flute line ranges from *forte* to triple-*forte*, and the phrases become longer throughout measures 29 through 57, the required breath capacity is extremely demanding. Another factor causing breath capacity to be a challenge in these measures is the minimal amount of rests in the flute line (with only two eighth-note rests throughout measures 29 through 57). The lack of rests and long-line phrases result in the flutist's breath becoming "stacked" (where it is not possible to completely get rid of "old air" prior to taking in a quick breath for the next phrase). To help combat this issue, it is crucial for the flutist to try to get rid of all the "old air" prior to taking the next breath, and to make sure to take as deep of breath as possible—even in the short amount of time given to breathe. (The tendency is to take a more shallow breath when consecutive quick breaths are present). Because breath capacity is an issue throughout these measures, additional "catch-breaths" can be added in order to maintain the required intensity of the dynamic and melodic line. Some suggested places to take a

quick “catch-breath” are in between measures 38 and 39, after the half note in measures 44 and 51, and in between measures 54 and 55. Although the breath before measure 55 is not ideal since it requires a breath right before the peak of the crescendo, it is in most cases necessary in order to maintain and crescendo the triple-*forte* dynamic on the sustained high A-natural from measures 55 through 57. In order to continuously keep the line moving forward with the breath taken between measures 54 and 55, it is imperative that the flutist crescendo and increase vibrato speed throughout the high G-sharp into the following breath, and to make sure to lift out of the release of the breath into the downbeat of measure 55. (It is also important to note that in a performance, if it isn’t possible to sustain the high A-natural until beat three of measure 57—therefore having to cut it short—the flutist needs to take great care to still crescendo the high A-natural into the release—even if it is not held for its entirety).

A dramatic change in dynamic and style takes place immediately following the climax (from measures 58 through 63). Here the flutist’s tone quality and vibrato should also change to fit the more subdued character, drawing the tone and vibrato inward, however, making sure to leave room to continuously draw the tone inward in the flute’s last statement from measures 64 through 70. The fermata rests at the end of measure 63 serve as a reminder to both performers to hold the quietness of the moment before beginning the next statement. Both performers should remain as still as possible in this silence, as any unnecessary movement would break the powerful moment that Maslanka so carefully creates to set-up the flute’s last statement beginning in measure 64.

The soft dynamic markings of double and triple-*piano*, coupled with the “no vibrato” indication in measures 64 through 70, create a tendency for the flutist’s pitch to

go flat. In order to combat this issue, the flutist should maintain a fast and supported air stream within the soft dynamic framework, along with remaining aware of the piano's unison pitches within the flute line (Figure 3.12).

Figure 3.12: Measures 64 through 68 – *Songs of My Nights*, Movement 3 (unison pitches between flute and piano)

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Both the flute's last statement from measures 64 through 70, and the piano solo that concludes the piece from measures 69 through 85, create an eerily haunting feeling. The piano's top melodic line from measures 69 through 83 sounds like a familiar tune that one would know—although it is an original melody—while the inner-voice accompaniment seems to give the feeling of an eerie, winding-down music box. While reflecting on the piano's last solo melody, Maslanka states, "My sense of it is that it very strongly underlines the feeling of empty loneliness."¹⁰³

Each of the three movements in *Songs of My Nights* seem to portray themes of aloneness and loneliness, especially in dealing with issues of love. Maslanka states, "No matter how close you are to the person you love there is inevitably an aloneness, a

¹⁰³ Maslanka. E-mail correspondence with the author. February 9, 2015.

fundamental unbridgeable gap that has an ache and yearning in it. It's the human condition!"¹⁰⁴ Although each of the movements in *Songs of My Nights* are reworkings of music for voice, Maslanka notes, "Taking the text away, and leaving a purely instrumental music changes the perception of the piece quite a lot. The flute also has its own intensity which is quite different than a voice..."¹⁰⁵ Although not technically demanding, *Songs of My Nights* presents a powerfully expressive work for flute and piano, requiring a deep emotional commitment from both players.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

CHAPTER 4

“...AND I AM A CHILD BEFORE THERE ARE WORDS...”
SIX SONGS FOR FLUTE AND PIANO

Overview

As of the writing of this document, “...and I am a child before there are words...” (composed in 2011) is Maslanka’s most recent work for flute and piano. Maslanka wrote and dedicated this work to Kimberly McCoul Risinger and Allison Brewster Franzetti, who he considers two of his dearest musical friends.¹⁰⁶ Each “song’s” title in “...and I am a child before there are words...” is inspired by a line of poetry from six of W.S. Merwin’s poems from his 2009 book, *The Shadow of Sirius*. Maslanka states,

The poetry of W.S. Merwin has spoken to me very deeply. As of this writing (2011), Merwin is in his 80s, and his 2009 book *The Shadow of Sirius* is a powerful work. Major themes of the book are memory and the nature of time....Simple words clearly spoken bear and convey the full weight of the poet’s lifetime of experience. I am very attracted to this thought....Without the context of the complete poems these lines can only offer a fleeting suggestion of a feeling, a mood, or a condition of being. The music offers its own wordless parallel of these impressions, each piece a dream of a dream.¹⁰⁷

According to Maslanka, “Each piece is an evocation of a very interior mood. The music is not technically difficult, yet good performance demands continuous concentrated attention.”¹⁰⁸ The work itself is extensive, with the performance time lasting around 35 minutes, resulting in one of the most difficult performance demands of the piece.

¹⁰⁶ David Maslanka, “...and I am a child before there are words...” *Six Songs for Flute and Piano*. Program notes. New York City: Maslanka Press, 2013.

¹⁰⁷ Ibid. (For full program notes to “...and I am a child before there are words...” *Six Songs for Flute and Piano*, see Appendix 2).

The exploration of tone quality and the suspension of time are key elements in understanding the unique aesthetic of Maslanka's, "...and I am a child before there are words..." Maslanka seems to suspend time throughout the work through the use of static harmony, slow and irregular harmonic rhythm, long-line melodic phrases, and *ostinati*. As in the *Duo*, Maslanka also explores many different qualities of sound in the flute through the use of various tone and vibrato indications throughout "...and I am a child before there are words..." As a performer, it is important to further the exploration of tone quality to shape the many long-line phrases and to enhance the overall soft dynamic spectrum. Maslanka encourages the performer to have patience with tempo and tone throughout the piece. He states, "The challenge of this piece is to be open to the space that wants to happen."¹⁰⁹

"...and I am a child before there are words..." was premiered on November 15, 2011 at Illinois State University in Kemp Recital Hall by flutist, Kim Risinger and pianist, Patricia Foltz. Although circumstances did not allow pianist, Allison Brewster Franzetti to attend the premiere performance, she and Kim Risinger were able to play together for the premiere recording of "...and I am a child before there are words..." in November of 2012.¹¹⁰

¹⁰⁸ David Maslanka. Personal website. <http://davidmaslanka.com/works/and-i-am-a-child-before-there-are-words/?portfolioID=4629>. Accessed February 25, 2015.

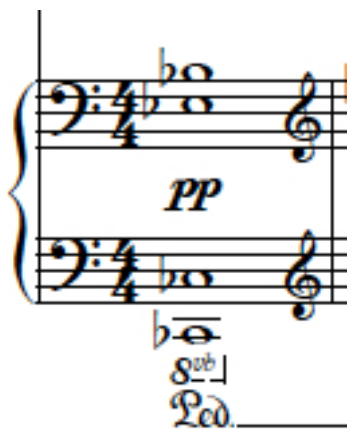
¹⁰⁹ David Maslanka. Rehearsal comments with the premiere performers. November, 2011.

¹¹⁰ Featured on *Songs of My Nights: The Flute Music of David Maslanka*. Performed by Kimberly McCoul Risinger and Allison Brewster Franzetti. Kimberly McCoul Risinger. CD. 2014.

Movement 1 – “...and the unbroken sound of pure darkness...”

The title of the first movement, “...and the unbroken sound of pure darkness...” is taken from W.S. Merwin’s poem, *No.*¹¹¹ Maslanka notes that the music in “...and the unbroken sound of pure darkness...” is unassertive.¹¹² The movement opens with solo piano, playing a sustained C-flat major-seventh chord (with a missing fifth). Due to this chord’s prominence and frequency throughout the movement, this author has chosen to label it as a “motto chord” (Figure 4.1). The low tessitura of the piano’s left-hand, octave C-flats gives the motto chord a mysterious timbre.

Figure 4.1: Measure 1 – “Motto chord” (piano)



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The repetitive nature and placement of the motto chord throughout the movement is significant; it seems to serve a “signaling” function when it introduces a phrase or a new section. Throughout measures 1 through 22 and measures 35 through 63 (Section A and

¹¹¹ For full text to Merwin’s *No*, see Appendix 2.

¹¹² Maslanka. Rehearsal comments with the premiere performers. November, 2011.

A' respectively), the motto chord provides the only harmony underneath the flute and piano's unison melodic lines. Maslanka remarks, "You might think of it as a really stretched out heartbeat."¹¹³ The stasis of the motto chord's harmony gives the feeling that time is suspended throughout the movement. According to Maslanka, "The fact that the harmonic element is unchanging is a very important element in the discussion of form. The movement becomes a single unmoving block. On the harmonic level there is one single element, like a table on which rests the melodic movement."¹¹⁴

Maslanka's exploration of tone quality in the flute is also an important aspect of the first movement. The flute's first entrance at measure 7 is marked "no vibrato" and maintains that indication through measure 21. Throughout these measures, the flute plays long-line phrases in unison with the right hand of the piano, creating a haunting quality. The tempo is remarkably slow at quarter note = ca. 52 beats per minute, along with a *pianissimo* dynamic marking throughout. The slow tempo, subdued dynamic, long-line phrases in unison with piano, and the extended "no vibrato" indication make control of sound and breath capacity for the flutist one of the most difficult aspects of the first movement. The ideal goal is to maintain Maslanka's indicated phrasing throughout measures 7 through 21, however, if extra breaths are taken in a performance, it is imperative to not let them interrupt the forward direction of the line.

Throughout measures 23 through 30, the flute is marked "normal vibrato." The flutist should employ a warm vibrato and "sing" through the melodic line, making sure to do so within the *pianissimo* dynamic. Measures 25 through 30 mark a difficult phrase to

¹¹³ David Maslanka. E-mail correspondence with the author. November 26, 2012.

¹¹⁴ Ibid.

play without taking an extra breath—it is possible to take a quick “catch breath” at measure 28 in between the two eighth notes on beat 4, however, support must be maintained throughout the dotted half note prior to the breath so that the line continues its forward momentum.

Measures 31 through 35 reflect a cadenza-like passage for the flute. The triple-*piano* dynamic presents the opportunity for the flutist to create a unique color change. Beginning this passage with a straight tone helps to draw the timbre inward, and gives the flutist a chance to shape the line by adding narrow vibrato throughout. It is up to the flutist to shape the line as the music leads he or she to do so, however, it is important that the dotted half note in measure 34 begins with vibrato right away, so that the vibrato can be released before the downbeat of m. 35.

Maslanka creates a unique tone quality from measures 43 through 53, where the flute is instructed to “play and sing” the pentatonic melody in unison with the piano’s right hand and an octave apart from the piano’s left hand—Maslanka suggests that male flutists sing an octave lower, thus matching the octave of the piano’s left hand. The addition of the voice to the texture, along with the pentatonic melody, creates a “chant-like” quality throughout measures 43 through 53. Another distinctive tone quality is created from measures 54 through 60, where the flutist is instructed to “sing through the flute” using the syllables “oo” and “wa” (a technique that Maslanka also employed in the first movement of the *Duo for Flute and Piano*). The “wa” syllable seems to have the most contrast with as large an aperture as possible (dropping the jaw as much as possible) without losing the tone. Maslanka notes that with the alternation of the syllables, the tone

quality will change, however the actual “oo” and “wa” syllables will not necessarily be audible.¹¹⁵

Movement 2 – “...from her hands a scent of almonds rises...”

“...from her hands a scent of almonds rises...” are words taken from Merwin’s poem, *The Piano*, and form the title of the second movement to “...and I am a child before there are words...”¹¹⁶ Similar to the first movement, the second movement begins with solo piano playing a sustained chord (an F-sharp minor triad with an added G-sharp, creating a “cluster effect”). Maslanka encourages the pianist to take more time on the fermata in measure 3, so that the sound can settle before the repetition of the chord in measure 4.¹¹⁷ The suspension of time throughout the second movement is accomplished through the use of slow and irregular harmonic rhythm, coupled with extremely long-breathed phrases in the flute. In regards to this movement, Maslanka states, “To me, the most important element is harmonic rhythm, the rate at which harmonies change. In this piece, the rate of change is very slow, and also irregular. This in combination with consistently very soft dynamics, makes a listener’s breathing and pulse slow down, but keeps a subliminal alertness to structure because of the irregularity of change.”¹¹⁸ The A section (measures 8 through 57) represents the slowest harmonic rhythm throughout the movement. The harmonic rhythm throughout the A section can be seen in Table 4.1.

¹¹⁵ Maslanka. Rehearsal comments with the premiere performers. November, 2011.

¹¹⁶ For full text to Merwin’s *The Piano*, see Appendix 2.

¹¹⁷ Maslanka. Rehearsal comments with the premiere performers. November, 2011.

¹¹⁸ Maslanka. E-mail correspondence with the author. December 12, 2012.

Table 4.1: Harmonic rhythm in section A (measures 8 through 57)

| Chord | Number of measures |
|---------------|--------------------|
| F-sharp minor | 12 measures |
| D Major7 | 8 measures |
| F-sharp minor | 8 measures |
| D Major7 | 6 measures |
| B minor7 | 4 measures |
| E Major | 4 measures |
| B Major | 7 measures |

Both the A and B sections contain an eighth-note arpeggiated ostinato in the piano's right hand (Figure 4.2)—*ostinati* pervade David Maslanka's music.

Figure 4.2: Measures 8 through 11 – Eighth-note arpeggiated ostinato

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The flute first enters at measure 12 with a long-line, descending conjunct melody, with the indication to “begin no vibrato; add vibrato as you are moved.” The flute’s role is to gently float the long-line melody over the top of the arpeggiated accompaniment, within the confines of an extremely soft dynamic range consisting of triple-*piano* to *piano*. The flute’s opening phrase is 12-measures long (measures 12 through 24), illustrating the first example of the extensive phrase lengths required throughout the movement. Because the A section is extensive, the flute’s dynamic range is exceptionally subdued, and the phrases are exceedingly long, the flutist needs to give

special consideration to his or her placement of vibrato throughout the A section. In order to leave plenty of room to shape the line through vibrato placement, the flutist should consider not using any vibrato on the entire opening phrase. As the second phrase begins in measure 28, the flutist can begin to add vibrato sparingly to help shape the line.

The B section begins at measure 58, with an indication for the flutist to use a “breathy tone.”¹¹⁹ Although Maslanka does not specify placement or type of vibrato at measure 58, it is advantageous to begin with no vibrato, as it is helpful in placing more breath/air into the tone. In fact, it is this author’s preference not to begin to add vibrato until measure 75, and then only to do so sparingly throughout, saving the most vibrato for measures 101 through 110, which provide the climax of the movement. In these measures it is important for the flutist to “sing out,” thinking vocally and expressively (however, making sure to do so within the respective soft dynamic marking).

As in the first movement, breath capacity and control of sound during the flute’s long-line phrases are the most demanding aspects of this movement. Measures 116 through 153 represent the most challenging measures for tone and breath control due to the long-line phrases, and maintaining the *pianissimo* dynamic and “no vibrato” indication for such an extended length of time without being given much time to take a breath in between phrases (in fact, most breath-markings are indicated as quick “catch breaths” in between measures). Playing the extensive phrases with a straight tone and *pianissimo*, coupled with very little time to breathe in between them, results in the air continuously getting “stacked.” (This “stacking” of “old air” results from not being able

¹¹⁹ Note to the performers: Measures 58 through 61 contain a misprint in the score (all the eighth-note A-naturals in the right hand of the piano should be changed to B-naturals). Maslanka. E-mail correspondence with the author. December 12, 2012.

to fully get rid of the “old air” prior to taking in the following breath). The flutist therefore needs to take full advantage of the two measures that are not quick “catch breaths” (measures 130 and 139), making sure to exhale on the quarter-note rest on beat 2 prior to inhaling on beat 3 (Figure 4.3).

Figure 4.3: Measures 129 through 131 – Breathing suggestions

The image shows a musical score for three measures (129, 130, and 131). The top staff is in treble clef, and the bottom two staves are in bass clef. Measure 129 features a melodic line with a red circle around a quarter rest on beat 2, with a red arrow pointing to it and the word "exhale" written above. A red "V" mark is placed above the first note of measure 130. Measure 130 has a triplet of eighth notes in the bass staff. Measure 131 has a quarter rest in the bass staff. A blue "8^{va}" marking is present at the bottom of the page.

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Because of the performance demands previously discussed throughout the movement, the second movement presents the most physically fatiguing movement within “...and I am a child before there are words...” The required increased concentration and focus to meet these physical demands, results in a mentally taxing movement as well.

Movement 3 – “the dead are not separate from the living”

Maslanka explains that the third movement is a conversation with someone who has passed away to the other side; “the music is finding the voice of someone that has passed.”¹²⁰ This connection is evident in the title of the third movement, “the dead are not separate from the living,” taken from Merwin’s poem, *Near Field*.¹²¹ As in the first two movements, solo piano opens the third movement. The piano’s melody is a quotation of J.S. Bach’s chorale melody, *Nun komm, der Heiden Heiland* (*Savior of the Nations Come*), from his 371 Four-Part Chorales.¹²² A hallmark of David Maslanka’s music is the direct quotation of Bach’s chorale melodies—often seen in his works for wind ensemble—or the use of chorale-like writing in his own melodies. However, this is the first representative instance of chorale quotation within his works for flute and piano. Maslanka states,

Since approximately 1990 I have been using the Bach chorales (the 371 four-part chorales, famous to every freshman theory student) as a warm up to my composing. I play a chorale at the keyboard while singing successively soprano, alto, tenor, and bass. This process helps me to make the transition to musical thinking. I have found that the singing is the crucial thing. It bypasses analytical processes, and opens something very deep in my imagination. At a certain point I began composing my own chorales in the old style, and have now written over 200 of them. This process of singing the Bach chorales, and writing and singing my own, has taken me to the roots of our western tonal musical language. It has profoundly influenced the way I write music.¹²³

¹²⁰ Maslanka. Rehearsal comments with the premiere performers. November, 2011.

¹²¹ For full text to Merwin’s *Near Field*, see Appendix 2.

¹²² For Bach’s harmonization of *Nun komm, der Heiden Heiland* (#170), see Appendix 2.

¹²³ David Maslanka. *Collected Chorale Settings, 117 SATB Chorales in the Old Style, Using the Original Melodies from the Bach 371*. Program Notes. New York City: Maslanka Press, 2012.

Wester notes, “While the chorale is deeply embedded in the Christian tradition for Maslanka, the chorales serve as a gateway to a spiritual connection during the creative process, rather than a religious association.”¹²⁴ Maslanka adds,

The Chorales open something in my imagination, which is inner journeying without religious restriction. The music that results is a symbol of a mystery, and as such it allows people who attach to it to find an aspect of their own deeper selves. Simply said, that is what art is about. There are great symbols of the spiritual life such as the Cross, or the sitting Buddha. These can be orientation points for our own journeys, but each individual journey is just that, and everyone - no exceptions - is on one.¹²⁵

In a rehearsal with the premiere performers of “...and I am a child before there are words...” Maslanka shared that the third movement may be the most difficult of the entire piece due to the required extreme patience with tempo and tone.¹²⁶ The tempo of the movement is quarter note = 52 beats per minute, and it must not vary throughout the movement (except where slowing is indicated). Maslanka explains, “Tempo [in this movement] is like a person walking with their shadow, having a quiet conversation.”¹²⁷ Throughout the opening section (A – measures 1 through 14), the pianist is first challenged with the task of having “patience with tempo.” In measures 2 to 3 and 13 to 14, the tempo is marked “slowing.” The pianist must have patience with the deceleration of tempo—especially since the tempo slows during sustained half notes, dotted half notes, and whole notes. Both “slowing” indications lead into a fermata in measures 3 and

¹²⁴ Kimberly Wester. *Expressive Interpretation in David Maslanka’s “Eternal Garden: Four Songs for Clarinet and Piano.”* Seattle, WA: 2013. 19.

¹²⁵ Ibid.

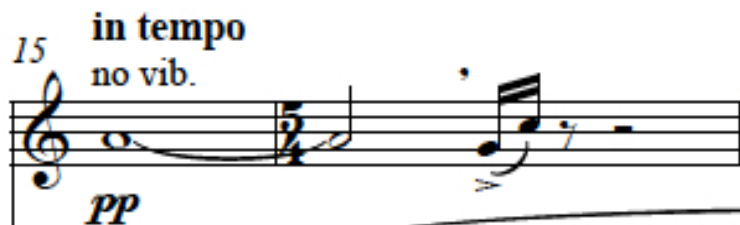
¹²⁶ Maslanka. Rehearsal comments with the premiere performers. November, 2011.

¹²⁷ Ibid.

14. These instances are prime examples of Maslanka exploring time and space throughout the movement.

Along with tempo, tonality is a key element in this movement. Maslanka notes, “It is ‘A,’ and never moves.”¹²⁸ (The chorale melody is in A minor throughout the movement). The flute enters at measure 15, beginning the second section (A’) with a long sustained A-natural (marked “no vibrato” and *pianissimo*). The A-natural is followed by two sixteenth notes – G-natural and C-natural. The long sustained A-natural followed by two sixteenth notes constructs the first version of the countermelody (Figure 4.4). In measure 17, four eighth notes that decorate the tonic (B-A-G-A) precede the sustained note/two sixteenth-note gesture, constructing the second version of the countermelody (Figure 4.5).

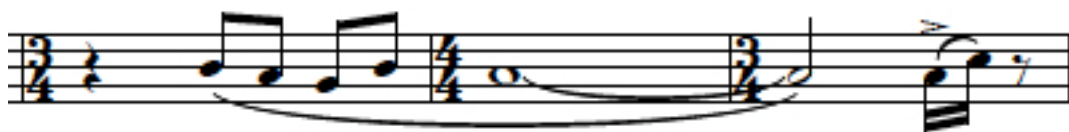
Figure 4.4: Measures 15 through 16 – Countermelody version 1 (flute)



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¹²⁸ Maslanka. E-mail correspondence with the author. November 26, 2012.

Figure 4.5: Measures 17 through 19 – Countermelody version 2 (flute)



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The flute states both versions of the countermelody throughout section A', while the piano continues to state a varied version of the chorale melody. In both versions of the countermelody, the two sixteenth-note gesture is important; according to Maslanka, this gesture signifies the connection with the person “on the other side.”¹²⁹ The flute’s repetitions of both versions of the countermelody throughout A' can be shaped however the performer is moved. The flutist should consider exploring different ways to shape both the long sustained A-natural and the four eighth notes which precede the sustained A-natural, making sure to maintain the “no vibrato” indication and soft dynamic throughout. Throughout A', Maslanka’s exploration of time and space is evident in the changing meters (which change almost every measure). These meters include: 4/4, 5/4, 3/4, and 2/4. Different phrase lengths are explored by altering the value of the flute’s sustained A-naturals—with the value of the A-naturals ranging from 4 to 7 beats.

In the middle of the movement (measures 29 through 45), the theme disappears, and the piano joins the flute with the countermelody, passing it back and forth in a conversational manner. It is important to note that the two sixteenth-note gesture must

¹²⁹ Maslanka. Rehearsal comments with the premiere performers. November, 2011.

have a clean quality throughout; each gesture must be heard as it is passed between the flute and piano. The extensive absence of the chorale melody coupled with the back and forth repetition of the countermelody ostinato give these measures a sense of being suspended in time. Maslanka classifies these measures as a long cadential extension.¹³⁰

The last section (A'' – measures 46 through 61) contains a full statement of the chorale melody, this time with the flute added to the melodic texture in the first and third phrases of the theme. The flute is unison with the piano's lowest voice, and is marked *pianissimo* with the indication for a "large, warm vibrato." Since this is the first time the flutist is allowed to use vibrato within the movement, he or she needs to highlight this moment by "singing through" the melody within the *pianissimo* dynamic. The last three measures conclude with a long sustained A-natural held in the flute, with the piano gently arpeggiating an A-Major chord underneath. The piano's last articulated note ends on a C-sharp fermata. The use of the Picardy third gives the ending a peaceful, settled feeling; perhaps symbolizing the person on the "other side" saying "I'm at peace."

Movement 4 – "...where the rooms of the dark are already known..."

The fourth movement is given a Middle-Eastern quality with the use of the *Ahava Rabbah* scale in D (Figure 4.6). The *Ahava Rabbah* scale is commonly used in Arabian, Egyptian, and Jewish music (it is also known as the *Freygish* scale when used in Hebrew prayers and Klezmer music). This scale is based on the Phrygian mode with a raised third scale degree.

¹³⁰ Maslanka. E-mail correspondence with the author. November 26, 2012.

Figure 4.6: *Ahava Rabbah* scale in D



In Jewish liturgy, the *Ahava Rabbah* mode is a prayer and blessing that is recited by followers of Ashkenazi Judaism prior to the Shema in the morning service. *Ahava Rabbah* translates to “with great love.”¹³¹ After informing Maslanka about this author’s research of the *Ahava Rabbah* scale and its meaning, he remarked, “Thanks for your research into the *Ahava Rabbah* scale, and that the term translates to “great love.” I had no idea, but it pleases me a whole lot!”¹³²

The title of the fourth movement, “... where the rooms of the dark are already known...” is taken from Merwin’s poem, *By Dark*.¹³³ The movement begins with solo piano stating a syncopated, ostinato figure on A-natural. Except for the last few measures of the movement, this ostinato is consistently present, creating both a pitch-centered and rhythmic drone. This drone produces a meditative quality—adding to the Middle-Eastern essence of the movement—and seems to suspend time throughout the movement.

Maslanka states, “The continuous “A” pulse makes the thing [movement] into a single unit.”¹³⁴

¹³¹ Ronald L. Eisenberg. *The JPS Guide to Jewish Traditions: A JPS Desk Reference*. Philadelphia: The Jewish Publication Society, 2004. 412 – 413.

¹³² Maslanka. E-mail correspondence with the author. December 3, 2012

¹³³ For full text to Merwin’s *By Dark*, see Appendix 2.

¹³⁴ Maslanka. E-mail correspondence with the author. November 26, 2012

The flute's exploration of tone quality is most extensive in the fourth movement. Maslanka remarks, "You have a fragmented very inward story told like an improvisation by the flute."¹³⁵ He further notes that the "sound qualities most likely won't be the same twice, and that tone and blend are all unpredictable."¹³⁶ Throughout the movement, the flute consistently changes tone quality upon each presentation of a new theme. The flute's first theme (a) involves the use of finger glissandi to obtain a "smear tone" in between ascending major-second intervals (the pitch bending adds to the Middle-Eastern flavor of the movement). Although the flute part and score indicate for the flutist to finger A and roll down to produce G in measure 9 (thus rolling back out to produce the pitch bend), it is not possible to produce a G-natural in this manner. To achieve the desired effect, the flutist should finger G and slowly slide the third finger of the left hand off of the G key. (The following pitch bends in measures 13 and 15 should also be produced through finger *glissandi*). The *sforzando* on the first note of the pitch bends should be short, along with making sure that the tone does not disappear on the following *pianissimo* markings. Throughout the pitch bends, Maslanka indicates "thin, breathy" tone and "no vibrato," along with an "add vibrato" marking as the second note of the pitch bend is sustained. The type of vibrato utilized as the vibrato is added to the sustained note does not need to be uniform, rather, the flutist should allow room for flexibility.

¹³⁵ Ibid.

¹³⁶ Maslanka. Rehearsal comments with the premiere performers. November, 2011.

The flute's second theme (b) is found throughout measures 22 through 34. These measures present the opportunity for the tone and vibrato quality to be the most malleable throughout the movement. Maslanka's tone-quality indications throughout this section include "muffled tone – more air than pitch," and "play with tone quality." He also instructs the flutist to use "big vibrato" throughout. The indication for "big vibrato" is unique, as it is the first time Maslanka incorporates this type of vibrato indication in his works for flute and piano. In order to play with a "big vibrato," the flutist needs to think of it as a wider vibrato in general, not necessarily making the pulsations of the vibrato even. The indications for a "muffled tone – more air than pitch" create more of an "earthy" sound quality, similar to the Japanese end-blown *shakuhachi* flute, or the Egyptian rim-blown *ney* flute. (It is interesting to note that Maslanka also experimented with representative sounds of the *shakuhachi* flute in the *Duo for Flute and Piano*, composed 39 years prior to "...and I am a child before there are words..."). Throughout measures 22 through 34, Maslanka instructs the flutist to "breathe where you have to, and to use the breaths to phrase."¹³⁷ He also notes that through this type of manipulation of tone and vibrato that the "sound qualities will change every time."¹³⁸ Another key element throughout these measures is the flute's *mezzo forte* dynamic marking in measures 26 and 28, and the piano's *mezzo forte* marking in measure 28. This marks the loudest dynamic marking in the entire piece, lasting for less than a measure in each instance.

¹³⁷ Ibid.

¹³⁸ Ibid.

Beginning in measure 35, the flute presents its third theme (c). This theme is characterized by a “mostly air” tone quality indication and the use of *sforzando* accents and flutter tongue throughout (Figure 4.7). Although still written in a small dynamic framework, it is imperative for the flutist to approach this theme aggressively. In fact, Maslanka encourages the flutist to “Go for it – the sound will emerge.”¹³⁹ Measures 35 through 39 present the greatest rhythmic challenge for the flutist throughout the entire work. Although the flutist should focus on maintaining the aggressive character throughout these measures, it is helpful to mark in the flute part (or the score) where the unchanging, syncopated ostinato figure in the piano lines up with the flute (Figure 4.7).

Figure 4.7: Measures 35 through 39 – Rhythmic alignment of flute and piano

The image displays a musical score for measures 35 through 39, illustrating the rhythmic alignment between the flute and piano parts. The score is presented in two systems, each with a flute staff (top) and a piano staff (bottom).

Measure 35: The flute part begins with the instruction "mostly air" and "nat." (natural). The piano part features a syncopated ostinato figure. The flute part includes a *sforzando* (*sfpp*) accent on the first note and a *mp* (mezzo-piano) dynamic marking later in the measure. Red arrows point to the piano notes that align with the flute's notes.

Measure 38: The flute part includes the instruction "no vib." (no vibrato). The piano part features a *pp* (pianissimo) dynamic marking. A red arrow points to the piano note that aligns with the flute's note.

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¹³⁹ Ibid.

The most distant and introspective tone quality of the movement is used in the flute's final theme (d) from measures 43 to 50. The flute's tone quality and vibrato indications for these measures are "clear tone, very distant" and "no vibrato," along with being marked at the softest dynamic marking of the movement at triple-*piano*. The flutist should work to obtain the purest sound possible, and to make sure that the style of playing and dynamic greatly contrast from the aggressive style of playing and the dynamic in the previous theme. The flute's last sustained note from measure 45 through the beginning of the second beat in measure 50 is difficult to hold out in its entirety. Maslanka notes, "If the flute's last F-sharp fades too early, that is okay."¹⁴⁰

Along with containing the loudest dynamic marking of the piece (*mezzo forte*), the fourth movement is also unique in that it is the only movement of the six that does not incorporate changing meters. It is set in 4/4 the entire time, however as a listener, it is difficult to perceive any sense of meter due to the relentless, syncopated ostinato in the piano, and the variations of timbre during the flute's sustained pitches.

Throughout the movement, each of the flute's four themes begin on G-natural. The flute's consistent emphasis of G-natural creates an interesting struggle between the aforementioned *Ahava Rabbah* scale in D, and what could be perceived as G harmonic minor. The flute is more incessant about emphasizing G, whereas the pitches of the piano's left hand seem to be more sporadic and less obtrusive. In fact, it is not until measure 49 that D clearly wins over with the piano landing on a tonic D-Major chord. At this point, it becomes apparent that the persistent, syncopated ostinato on A-natural in the piano's right hand has served as a dominant throughout the entire movement. The last

¹⁴⁰ Ibid.

measure of the movement—measure 53—ends with a D-Major chord marked “slowing,” with ascending, arpeggiated quarter notes in the piano’s right hand outlining D, A, and F-sharp. The last note to be articulated and held is the third of the tonic chord, giving the ending of the movement an inconclusive feeling.

Movement 5 – “...and I am a child before there are words...”

The title of the entire piece, and of the fifth movement, “...and I am a child before there are words...” comes from Merwin’s poem, *Still Morning*. Although each movement’s title is selected from a line from one of Merwin’s poems, Maslanka only provides the text to *Still Morning* in his program notes,

Still Morning, by W.S. Merwin
 It appears now that there is only one
 age and it knows
 nothing of age as the birds know
 nothing of the air they are flying through
 or of the day that bears them up
 through themselves
 and I am a child before there are words
 arms are holding me up in a shadow
 voices murmur in a shadow
 as I watch one patch of sunlight moving
 across the green carpet
 in a building
 gone long ago and all the voices
 silent and each word they said in that time
 silent now
 while I go on seeing that patch of sunlight¹⁴¹

The fifth movement is the longest movement of the six, consisting of 239 measures and lasting for about 7 minutes. Its unusually large dimension compared to the other

¹⁴¹ Maslanka, “...and I am a child before there are words...” *Six Songs for Flute and Piano*. Program notes. New York City: Maslanka Press, 2013.

movements, along with serving as the emotional heart of the entire piece, allows the first four movements to function as a journey to the fifth movement.

The opening D-Major tonality of the fifth movement presents the listener with a nice “breath of fresh air” after the minor and modal openings of the first four movements. The tempo is the quickest tempo used in all of the movements at quarter note = ca. 108 beats per minute, and for the first time in the piece, Maslanka extends the flute’s range to the third octave. In a rehearsal for the premiere performance of “...and I am a child before there are words...” Maslanka jokingly said to flutist, Kim Risinger, “Finally, I let you play.”¹⁴² As in each of the previous movements, the fifth movement opens with solo piano. Similar to the second movement, Maslanka utilizes an arpeggiated eighth-note piano accompaniment, which Maslanka describes as a “brightness, it’s not somber...it’s a thing.”¹⁴³ The harmonic rhythm changes more frequently throughout the fifth movement compared to the slower (often static) harmony of the second movement. Maslanka states, “Unmoving harmony is key to the entire piece. And in the fifth and sixth movements, the fifth especially, when the harmonic language and movement revert to a more traditional usage, the ear experiences a striking relaxation and relief.”¹⁴⁴

Maslanka does not incorporate any tone or vibrato indications for the flutist throughout the movement. As in *Songs of My Nights*, the flutist must determine which type of tone and vibrato are appropriate. The flute’s first entrance at measure 5 is written in the third register, and consists of a sweet, singing melody. Therefore, the flutist’s tone

¹⁴² Maslanka. Rehearsal comments with the premiere performers. November, 2011.

¹⁴³ Ibid.

¹⁴⁴ Maslanka. E-mail correspondence with the author. November 26, 2012.

and vibrato throughout section A (measures 1 through 33) should reflect this newfound “brightness.” The key changes to B minor in the transition to the B section (measures 34 through 50). To further contrast this change in tonality, the flutist should consider not using any vibrato on the *pianissimo* “echo” statements in measures 35 and 37. The piano texture is contrasted throughout these measures as the piano assumes the most rhythmically active role throughout the entire piece with running sixteenth-note quintuplet groupings. In measures 38 through 41, the relationship between the flute and the right hand of the piano should be the guiding texture, with everything else underneath (Figure 4.8).

Figure 4.8: Measures 38 through 41 – Relationship between flute and piano’s right hand

The musical score for measures 38 through 41 consists of three staves. The top staff is for the flute, starting at measure 38 with a tempo marking 'in tempo' and a dynamic marking 'pianissimo' (p). The flute part features a melodic line with a long slur and red arrows indicating phrasing. The middle staff is for the piano's right hand, starting at measure 38 with a dynamic marking 'pianissimo' (p). The right hand part features a complex texture with sixteenth-note quintuplets and slurs. The bottom staff is for the piano's left hand, starting at measure 38 with a dynamic marking 'pianissimo' (p). The left hand part features a steady sixteenth-note quintuplet pattern. The score includes performance instructions such as '(gradually in piano)', '(Ped. ad lib.)', and '(Ped.)'.

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The breadth of the B section (measures 50 through 178) is remarkably extensive, consisting of 128 measures. The B section represents the most extreme example of harmonic stasis throughout the entire piece with measures 50 through 76, and measures 104 through 131 remaining on the tonic chord (in B Major). Maslanka suspends time throughout the B section through the use of slow and irregular harmonic rhythm, long-

line phrases in the flute, and the use of “lull” in between statements of the melody where there is a temporary decline in melodic activity.

The emotional climax of the piece presents itself in an unexpected form. Typically one would expect the climax of a piece to be an intense moment with full texture and loud dynamics. Although the climax in this piece could not be further from the normal expectation, it is in no way less effective or powerful. The climax takes place in the varied restatement of B material in measures 112 through 172. The dynamic is marked triple-*piano*, and the flute and piano are instructed to play “extremely gently.” The extremely soft dynamic and sensitive style of playing creates a remarkably beautiful and sincere moment that touches the heart. It is the most inward moment of the entire piece, but also its most powerful moment. The quality of sound, along with the flute’s sweet and simple melody, seems to draw everyone into the moment. Maslanka remarks, “The melody that starts at m. 58 is one of my favorites, and with its stretched out and quieter repetition, [measures 112 through 172] forms the emotional center of the movement.”¹⁴⁵ Throughout the entire B section, the flutist should incorporate vibrato sparingly, using it as a tool to lightly shade the serene style of playing. The flutist also needs to take special consideration in his or her treatment of tone and vibrato throughout the varied restatement of B material, creating a very inward, yet emotional type of playing.

The varied return of the A section (A’ – measures 179 through 211) begins with the same eighth-note arpeggiated accompaniment in D Major that began the piece,

¹⁴⁵ Maslanka. E-mail correspondence with the author. November 26, 2012.

however throughout the section the flute and piano switch roles—with the flute’s original opening melody stated by the piano, and the piano’s original response stated by the flute. Similar to the A section, the flutist should use a warm, spinning vibrato throughout A’. A similar transition that followed the A section also follows the A’ section, however, instead of a return to B-section material, the A’ section leads to a coda (measures 229 to 239) in B Major. In the beginning of the coda, the flute offers its last statement, sustaining a low-B natural that eventually fades away by the beginning of measure 233. Solo piano concludes the movement with a chordal-style accompaniment, stating predominantly tonic chords in B Major. The movement has a sense of “dying away” with the piano’s slowing tempo and gradual decrescendo, which starts at *pianissimo* and tapers until the sound gently disappears into nothing.

Movement 6 – “Let me imagine that we will come again when we want to and it will be spring”

The character of the last movement is gentle and pastoral in nature, serving as a peaceful reflection on what was presented in the previous five movements. The last movement’s title, “Let me imagine that we will come again when we want to and it will be spring,” is taken from Merwin’s poem, *To Paula in Late Spring*.¹⁴⁶ As in each of the previous movements, the last movement opens with solo piano. The piano’s right hand introduces a syncopated ostinato on E-natural, pointing back to the A-natural syncopated ostinato utilized throughout the fourth movement. However, in this movement, the syncopated ostinato does not seem to suspend time, as it is accompanied by an emphasis

¹⁴⁶ For full text to Merwin’s *To Paula in Late Spring*, see Appendix 2.

on beats one and two with an A-natural in the bass line on beat one and a rolled chord on beat two (Figure 4.9).

Figure 4.9: Measures 1 through 2 – Syncopated ostinato (piano)

The musical score for measures 1 through 2 is presented in a grand staff format. The key signature is A major (two sharps) and the time signature is 4/4. The piano part (bottom staff) features a syncopated ostinato. In measure 1, the bass line starts with an A-natural on beat one, followed by a rolled chord on beat two. This pattern repeats in measure 2. The flute part (top staff) plays a simple, lilting melody. The score includes dynamic markings (pp) and performance instructions (Una Corda sempre).

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The A section (measures 1 through 14) is firmly set in A Major. Throughout the A section, the flute plays a simple, lilting melody over the piano accompaniment. The flute's first entrance is marked *legato*, with no further stylistic indications given throughout the movement. In order to maintain the pastoral nature, the flutist needs to keep the *legato* articulations light overall, slightly lifting the sixteenth notes throughout to maintain the lilting character. A short chorale-like interlude in measures 12 through 14 leads to a varied restatement of the A section (A' – measures 15 through 30).

In measures 15 through 21 of A', the flute repeats the lilting melody—with truncated rhythmic values on the sustained pitches—while the pick-up notes into measure 22 through the downbeat of measure 26 represent additional melodic material that was not present in A. These measures highlight only the second time in the piece that Maslanka notates the flute in the third register, therefore making it tempting for the flutist to want to “sing out” using a louder dynamic. The flutist needs to give a sense of

“singing out” the melody without playing louder, as it is important to adhere to Maslanka’s *pianissimo* dynamic marking throughout A’ (which is one dynamic level softer than the indicated dynamic in the A section). In order to accomplish this, the flutist needs to make sure to use a bright tone, and a fast and shimmery vibrato on the sustained high E-natural in measures 23 and 24. In measures 26 through the downbeat of measure 28, it is common to lose tempo while playing the more lyrical melody. The flutist needs to keep tempo throughout measure 26, and both the flutist and pianist need to think of forward motion throughout measure 27, leading to the downbeat in measure 28.

Maslanka disrupts the forward motion of the melodic line in measures 30 through 33, adding three *tenuto* markings, an “a bit slower” indication, and a fermata in measure 33. On the two *tenuto* markings in measure 31, less time should be taken on the first *tenuto* marking, while more time should be taken on the second marking. The *tenuto* marking in measure 32 sets up the “a bit slower” tempo at the end of the measure, therefore the eighth notes on the second beat need to gradually lead into the slower tempo established on the third beat (Figure 4.10).

Figure 4.10: Measures 30 through 32 – *Tenuto* pacing

The image shows a musical score for three staves: flute (top), violin (middle), and piano (bottom). The score covers measures 30 through 32. Above the flute staff, there are three performance instructions: "ten. less" above measure 30, "ten. more" above measure 31, and "ten. a bit slower" above measure 32. Red arrows point from the "ten. more" instruction to the "ten. a bit slower" instruction, indicating a change in tempo. The music consists of eighth and sixteenth notes, with some slurs and phrasing marks.

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The emotional climax of the movement takes place on the appoggiatura and fermata resolution in measure 33. The flutist needs to make sure to use a fast, singing vibrato on the upper C-sharp, and to increase the vibrato speed throughout the B-natural fermata, lifting into the proceeding breath. The fast vibrato should be maintained throughout the dotted half note in measure 35.

Beginning with the pick-up note to measure 36, Maslanka quotes J.S. Bach's chorale melody, *Nun bitten wir den heiligen Geist* (We Now Implore God the Holy Ghost), from his 371 Four-Part Chorales, in the flute and top voice of the piano.¹⁴⁷ Unlike the quotation of the Bach chorale in the third movement, which quotes the beginning of the chorale melody, the chorale melody used in this movement is taken from the middle of Bach's chorale—measures 8 through 15—(as seen in the flute line in Figure 4.11).

¹⁴⁷ For Bach's harmonization of *Nun bitten wir den heiligen Geist* (#97), see Appendix 2.

Figure 4.11: Measures 35 through 47 – Chorale melody, quoted from Bach’s *Nun bitten wir den heiligen Geist* (flute)

The musical score shows measures 35 through 47. Measure 35 begins with a *pp* dynamic and a breath mark. The tempo markings "slowing" and "slower ad lib." are indicated above measures 43 and 44. The piece ends with a final cadence on A Major.

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After coming off of the emotional climax of the movement in measure 33, the chorale melody serves as a peaceful reflection to what has come before, not just in the last movement, but also throughout the entire work. As Maslanka does in his own daily practice, it is advantageous for the flutist to practice singing the chorale melody as the pianist plays the accompaniment, in order to feel the pacing of the line and to help determine the type of tone quality and vibrato that is most reflective of the peaceful and subdued nature of the chorale melody.

Maslanka provides a “slowing” and “slower ad lib.” indication in the last five measures of the movement (measures 43 through 47), giving the piece a sense of “winding down” before its conclusion. The movement concludes with a perfect authentic cadence on A Major, giving the last movement the most conclusive and final ending of the entire piece. This tonally closed ending provides the conclusion of this large, inwardly emotional work with a bright, hopeful, and settled feeling.

The exploration of time, space, and varied nuance of sound in Maslanka’s “...and I am a child before there are words...” *Six Songs for Flute and Piano* challenges the

flutist to be flexible in his or her experimentation with many different tone and vibrato qualities and to be patient with tone and tempo throughout the suspension of time. It also requires the flutist to remain open to the fact that the resulting tone quality will most likely never sound the same way twice. Once the flutist is truly willing to open up to the exploration process, the important aspect of experimentation gives this piece a unique “freeing” quality, where the performer is not required to attempt to fit his or her sound into pre-conceived notions about a preferred tone quality. It seems that the subdued nature and extensive breadth of Maslanka’s writing throughout “...*and I am a child before there are words...*” is possibly his own way of exploring his own journey through time. The suspension of time and exploration of tone quality throughout this work take the performers and listeners alike on a subtle, yet evocative journey.

CHAPTER 5

COMPARISON OF THE *DUO FOR FLUTE AND PIANO*,
SONGS OF MY NIGHTS FOR FLUTE AND PIANO, AND “...AND I AM A CHILD
 BEFORE THERE ARE WORDS...” *SIX SONGS FOR FLUTE AND PIANO*

Because David Maslanka’s three works for flute and piano span almost his entire forty-plus year compositional career, a comparison of these works provides a valuable resource in gaining a deeper understanding of the compositional scope of Maslanka’s music over the course of his lengthy and prominent career. Although there are stark differences between Maslanka’s writing in the *Duo* and the two newer works for flute and piano, *Songs of My Nights* and “...and I am a child before there are words...,” there are also several prominent similarities (especially between the *Duo* and “...and I am a child before there are words...”). Maslanka has defined his compositional career thus far as being divided into four compositional periods. An exploration of the works and musical characteristics that define each of Maslanka’s compositional periods, along with placing the three works for flute and piano in the context of these periods, helps contribute to a greater understanding of the works themselves and how they function as a body of work.

The *Duo for Flute and Piano* (1972) was composed during Maslanka’s first compositional period, during the early to mid 1970’s. Maslanka considers the *Trio for Violin, Clarinet, and Piano* (1971), the *Duo for Flute and Piano* (1972), the *Trio for Viola, Clarinet, and Piano* (1973), and the *Concerto for Piano, Winds, and Percussion* (1976) as the first mature pieces from this period. (Maslanka adds, “I guess the *First Symphony* belongs in there, but it is a piece that has never been performed, and so I can’t

judge properly what it is”).¹⁴⁸ When asked to characterize the music from this period, Maslanka states.

The music of this time is still concerned with mid-century modernism. The models range from Bartók to Boulez. Beyond abstract idea there is a core of heart-felt expression which seems Romantic in origin. Each of the chamber pieces mentioned above is a set of relatively brief songlike movements. This is an element that has carried through my music to the present day. There is also a clear and engaging sense of line that carries through each movement, and an overall sense of line for each entire piece. The idea of piece as "life story" begins to emerge. This idea continues to the present.¹⁴⁹

The late 1970's through the composition of the *Mass* (1996) defines Maslanka's second compositional period. Major pieces from this time include *A Child's Garden of Dreams* (1981), *Symphony No. 2* (1986), *Sonata for Alto Saxophone* (1988), *Symphony No. 3* (1991), *Symphony No. 4* (1993), and the *Mass* (1996). Maslanka notes,

The music of this time is much more directly tonal, with singing melodic lines.... There is a rising awareness of a spiritual nature, and my awareness that I am a channel for this energy, that it moves my mind to the necessary qualities of expression, rather than my intellect being the prime mover. The *Mass* is the culmination of all that went before, and the focus for everything since. The *Mass* is the grand "story of life." Its fourteen movements integrate symphonic and chamber things. Its overall character is more related to the "life story" chamber pieces.¹⁵⁰

Maslanka's third compositional period is marked by compositions following the *Mass* to *Symphony No. 8* (2008). Maslanka composed a vast amount of music during this period. Major pieces include *Symphony No. 5* (2000), *Symphony No. 6* (2004 – for orchestra), *Symphony No. 7* (2005), *David's Book: Concerto for Solo Percussionist and Wind Ensemble* (2006), *Concerto for Trombone and Wind Ensemble* (2007), and

¹⁴⁸ David Maslanka. E-mail correspondence with the author. March 8, 2015.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

Symphony No. 8 (2008), along with a number of other concertos and concert pieces, percussion music, and chamber music. While attempting to discuss the characteristics of the music from this period, Maslanka reflects, “I am having a hard time finding words to characterize it...”¹⁵¹ He did however mention “full maturity” in regards to the compositions during this time.¹⁵² In February of 2010, Maslanka mentioned that during the composition of *Symphony No. 8* (2008) that he was in a state of physical exhaustion, and a realization that he had to take good care of himself in order to keep going took place.¹⁵³

Both *Songs of My Nights* (2009), and “...and I am a child before there are words...” (2011) were composed during Maslanka’s fourth (and as of the writing of this document, his current) compositional period. This period begins with *Eternal Garden for Clarinet and Piano* (2009), the first piece written after *Symphony No. 8*. In an interview with Lane Weaver, Maslanka describes the evolution of his compositional style following the completion of *Symphony No. 8*; he states, “I am altogether calmer, and the music has a deeper sense of quiet to it. The pieces that best represent this are *Eternal Garden* (2009) for clarinet and piano, *This is the World* (2010) for two pianos and two percussion, *Liberation* for wind ensemble and chorus (2010), and *O Earth, O Stars – Music for Flute, Cello, and Wind Ensemble* (2010).”¹⁵⁴ Maslanka has remarked that a distinct change has taken place during his fourth compositional period—the music has

¹⁵¹ Ibid.

¹⁵² Ibid.

¹⁵³ David Maslanka. Discussion/lecture with music students at Illinois State University. November 18, 2010.

¹⁵⁴ Lane Weaver. *David Maslanka’s Symphony No. 7: An Examination of Analytical, Emotional, and Spiritual Connections through a “Maslankian Approach*. Lexington, KY: 2011. 42.

become simpler and more deeply meditative, and that this time seems to be characterized by a greater simplicity of materials, and real clarity of intent.¹⁵⁵ Maslanka states, “...Textures are more transparent, orchestration is cleaner and more powerful, meditative silence is more a part. The last movement of *Symphony No. 9* is a clear example of all these things. It is hard to say what the newest pieces are. These include *Concerto for Saxophone Quartet and Wind Ensemble* (2012), *Songs for the Coming Day* (2012) for saxophone quartet, *Remember Me: Music for Cello and Nineteen Players* (2013), *Concerto for Clarinet and Wind Ensemble* (2014), concert pieces for winds, *Hymn for World Peace* (2014), *St. Francis: Two Studies for Wind Ensemble* (2014), and *Hosannas*.”¹⁵⁶

Maslanka’s *Duo for Flute and Piano* (1972), and both newer pieces for flute and piano, *Songs of My Nights* (2009) and “...and I am a child before there are words...” (2011), represent “bookends” within his compositional periods (as defined as of the writing of this document), with the *Duo* composed during his earliest compositional period, and the other two works for flute and piano composed during his most recent compositional period. As seen in Maslanka’s own descriptions of these two compositional periods, the characteristics of the music are considerably different, yet there are elements from the first period that have carried through his music to the present day. Both these notions can be seen through a comparison of the three works for flute and piano. To further aid in the understanding of how Maslanka’s three works for flute

¹⁵⁵ David Maslanka. E-mail correspondence with the author. February 9, 2015.

¹⁵⁶ Maslanka. E-mail correspondence with the author. March 8, 2015.

and piano compare to each other, a table (Table 5.1) is included, highlighting the essential characteristics within each work.

Table 5.1: Comparison of *Duo*, *Songs of My Nights*, and “...and I am a child before there are words...”

| | <i>Duo for Flute and Piano</i> (1972) | <i>Songs of My Nights for Flute and Piano</i> (2009) | “...and I am a child before there are words...” <i>Six Songs for Flute and Piano</i> (2011) |
|---|--|---|--|
| Number of Movements/ Length of Piece | 6 Movements with a coda (ca. 21 minutes) | 3 Movements (ca. 15 minutes) Shortest work | 6 Movements (ca. 35 minutes) Longest work |
| Range of Tempi | Quarter note = 42 to 172 beats per minute Widest range | Quarter note = ca. 54 to ca. 88 beats per minute Smallest range | Quarter note = 52 beats to 108 beats per minute |
| Meters Used | No meter, 2/4, 3/4, 4/4, 5/4, 6/4, 7/4 - Most meters used | 2/4, 3/4, 4/4, 5/4 Least meters used | 2/4, 3/4, 4/4, 5/4, 6/4 |
| Flute Range | C1 to C4 - Largest range | C1 to A3 | B1 to E3 Smallest range |
| Dynamic Range | <i>pppp</i> to <i>ffff</i> Largest range | <i>ppp</i> to <i>fff</i> | <i>ppp</i> to <i>mf</i> Smallest range |
| Number of Tone Quality Indications for Flute | 29 Most amount of tone quality indications | 4 Least amount of tone quality indications | 13 |
| Number of Vibrato Indications for Flute | 12 | 3 Least amount of vibrato indications | 20 Most amount of vibrato indications |
| Characteristics of Music | Dense texture, extremely technically challenging (emotionally and physically), relentless, “shrieking,” large exploration of tone and vibrato quality, tonal (but extremely dissonant) | Thin/simple texture, long-line phrases, tonal, melodic, requires a powerful emotional presence from the performers | Thin/simple texture, long- line phrases, tonal, melodic, each piece an evocation of a very interior mood, requires continuous concentration, exploration of tone and vibrato quality and suspension of time are key elements |

Table 5.1: Comparison of *Duo*, *Songs of My Nights*, and “...and I am a child before there are words...” (continued)

| | <i>Duo for Flute and Piano</i> | <i>Songs of My Nights For Flute and Piano</i> | <i>“...and I am a child before there are words...” Six Songs for Flute and Piano</i> |
|--------------------------------|---|---|---|
| Influences on the Piece | | <ul style="list-style-type: none"> - Each piece a “reworking” of an older song (two of Maslanka’s own songs and a madrigal by Monteverdi) - Poetry of Beale and Sexton influential to original Maslanka songs - Li-Young Lee’s poetry influential to the title of the work and the titles of the 1st and 3rd movements | <ul style="list-style-type: none"> - W.S. Merwin’s poetry influential to the title of the work and the titles of each movement |
| Composed for: | Leone Buyse, flute Joseph Dechario, piano | Kimberly McCoul Risinger, flute Allison Brewster Franzetti, piano | Kimberly McCoul Risinger, flute Allison Brewster Franzetti, piano |
| Recorded by: | Kimberly McCoul Risinger, flute Allison Brewster Franzetti, Piano; Bonita Boyd, flute Robert Spillman, piano | Kimberly McCoul Risinger, flute Allison Brewster Franzetti, piano | Kimberly McCoul Risinger, flute Allison Brewster Franzetti, piano |

As seen in Table 5.1, the *Duo for Flute and Piano* contains the most extremes compared to the other two works. It contains the widest range of *tempi*, most meters used, largest dynamic range, the flute's widest range, and the most amount of tone-quality indications for the flute. The music in the *Duo* is extremely technically challenging (emotionally and physically), contains the densest texture, is relentless and “shrieking” in nature, and although it is tonal, an extreme amount of dissonance is employed throughout.

Songs of My Nights for Flute and Piano is the most conservative out of the three works for flute and piano, containing the smallest range of *tempi*, the least amount of meters used, and the least amount of tone quality and vibrato indications. The music is melodic and tonal, and characterized by a thin/simple texture and long-line melodic phrases in the flute. Although *Songs of My nights* is not technically demanding, it requires a powerful emotional presence from the performers.¹⁵⁷

Although “...and I am a child before there are words...” *Six Songs for Flute and Piano* contains the smallest dynamic range and flute range out of the three works, it contains the most amount of vibrato indications for the flute, and is the longest work of the three—at over 35 minutes in length. One of the most distinctive qualities of “...and I am a child before there are words...” is its exploration of time, space, and the resulting tone and vibrato qualities. Like *Songs of My Nights*, the texture is thin and simple, the music is melodic and tonal, and the flute employs long-line phrasing throughout.

¹⁵⁷ David Maslanka. Personal website. <http://davidmaslanka.com/works/songs-of-my-nights-2009-15/?portfolioID=4629>. Accessed March 10, 2015.

Maslanka notes that “each piece [movement] is an evocation of a very interior mood.”¹⁵⁸ As in *Songs of My Nights*, the music is not technically difficult, however, Maslanka notes that good performance of “...and I am a child before there are words...” “demands continuous concentrated attention.”¹⁵⁹ Also similar to *Songs of My Nights*, the titles of the movements in “...and I am a child before there are words...” are taken from lines of poetry. Although substantial differences in texture, technical demands, dynamic range, tempo, use of tonality and melody, and phrase lengths exist between “...and I am a child before there are words...” and the *Duo*, significant similarities between the two works also exist—even though there is a 39-year gap between their composition dates. The largest relationship between the two works is the flute’s exploration of tone and vibrato quality throughout each work. Maslanka writes 29 different tone-quality indications (and 12 vibrato indications) for the flute in the *Duo*, and 13 tone-quality indications (and 20 vibrato indications) for the flute in “...and I am a child before there are words...” Many of the tone-quality indications between the two works are similar, including “breathy tone, thin tone, airy tone,” and flutter tongue, pitch bends, and singing through the flute using the syllables” oo wa oo.” Comparable vibrato markings between the two works include a prominent use of “no vibrato” indications throughout (with many more variations of vibrato quality present in “...and I am a child before there are words...”).

¹⁵⁸ David Maslanka. Personal website. <http://davidmaslanka.com/works/and-i-am-a-child-before-there-are-words/?portfolioID=4629>. Accessed March 9, 2015.

¹⁵⁹ Ibid.

A unifying element between all three works for flute and piano is what Maslanka refers to as “a core of heart-felt expression.”¹⁶⁰ This heart-felt expression presents itself in different ways throughout the three works, but it provides an emotional element that is vital and carried through each of the works. In the *Duo*, the heart-felt expression is incredibly raw, outward, relentless, and impassioned, whereas there is a very interior expression of emotion in “...and I am a child before there are words...” *Songs of My Nights* embodies both an outward and passionate type of heart-felt expression seen in the *Duo* and a reflective and inward type of heart-felt expression utilized in “...and I am a child before there are words...” Each of the three works for flute and piano reflect a set of songlike movements. Maslanka’s description of his music from his first compositional period as having “a clear and engaging sense of line that carries through each movement, and an overall sense of line for each entire piece”¹⁶¹ is certainly reflected in the *Duo*, and also an interwoven theme throughout *Songs of My Nights* and “...and I am a child before there are words...” more than thirty-seven years later.

Conclusion

The *Duo for Flute and Piano*, *Songs of My Nights for Flute and Piano*, and “...and I am a child before there are words...” *Six Songs for Flute and Piano* are significant works within Maslanka’s vast repertoire, and are deserving of the time and emotional commitment that is required of those whom learn and perform these substantial works. Flutist, Kim Risinger, whose playing inspired David Maslanka to write *Songs of*

¹⁶⁰ Maslanka. E-mail correspondence with the author. March 8, 2015.

¹⁶¹ Ibid.

My Nights and “...and I am a child before there are words...,” offers the following comments about performing Maslanka’s works for flute and piano,

“...David’s music is very special. It is more than just his creative ideas, incredible knowledge of instruments and excellent craftsmanship. Each piece has profound musical depth that one needs to understand to be able to make the music speak. Even what seems to be a simple tune can sometimes be the most difficult to perform...I have grown as a musician with every experience of performing his music. I am certain that anyone who performs David’s music will also be positively transformed as a musician.”¹⁶²

Allison Brewster Franzetti, for whom the two newest works for flute and piano were also composed for, states, “I think that in order to perform David’s music one has to be exceedingly self-honest, very vulnerable and very trusting of the person with whom these are performed. David has always been there when we performed and recorded these works, and personally that made a difference for me as we had his blessing, his unconditional love and support, and his whole being involved in what became a group process. Having said that, these pieces are so beautiful they transcend—anyone willing to put in the depth of work these pieces take will be rewarded for having gone through the experience.”¹⁶³

The *Duo for Flute and Piano*, *Songs of My Nights for Flute and Piano*, and “...and I am a child before there are words...” *Six Songs for Flute and Piano* are important contributions to modern flute and piano literature, and deserve a prominent position within twentieth and twenty-first century standard flute repertoire. The profound emotional commitment required to play each of Maslanka’s works for flute and piano results in a uniquely transformative experience for both flutist and pianist alike, making

¹⁶² Kim Risinger. E-mail correspondence with the author. March 9, 2015.

¹⁶³ Allison Brewster Franzetti. E-mail correspondence with the author. March 7, 2015.

these works highly deserving of study and performance. David Maslanka has left an indelible mark on American music of the twentieth and twenty-first centuries with his immense amount of compositions for wind ensemble, chamber groups, and solo instruments. Maslanka's works for flute and piano hold a special place within his vast compositional output. The influence of these works on Maslanka's compositions over the course of his extensive and prominent career can perhaps best be explained by the composer himself. Maslanka states, "...I can say that the flute music as a body of work has a particularly vibrant and life-giving quality, and has to a degree sparked that quality in the rest of my music."¹⁶⁴

¹⁶⁴ Maslanka. E-mail correspondence with the author. March 8, 2015.

APPENDIX 1

SOURCE MATERIAL FOR *SONGS OF MY NIGHTS**Echo and Shadow* – by Li-Young Lee

A room
and a room. And between them

she leans in the doorway
to say something,

lintel bright above her face,
threshold dark beneath her feet,

her hands behind her head gathering
her hair to tie and tuck at the nape.
A world and a world.

Dying and not dying.
And between them
the curtains blowing
and the shadows they make on her body,

a shadow of birds, a single flock,
a myriad body of wings and cries
turning and diving in complex unison.
Shadow of bells,

or the shadow of the sound
they make in the air, mornings, evenings,
everywhere I wait for her,

as even now her voice
seems a lasting echo
of my heart's calling me home, its story
an ocean beyond my human beginning,

each wave tolling the whole note
of my outcome and belonging.¹⁶⁵

¹⁶⁵ Li-Young Lee, poetry from *Book of My Nights*. Copyright © 2001 by Li-Young Lee. Reprinted with the permission of The Permissions Company, Inc. on behalf of BOA Editions Ltd., www.boaeditions.org

I am Smearred with the Tar of Night – by Richard Beale

I am smeared with the tar of night.
 It covers my imperfections
 When I cannot love, or feel love
 I wait for morning.¹⁶⁶

Program Note

The “Black Dog Songs” address the issue of depression, and the struggle to stay alive in the face of depression. Moreover they speak to the struggle of the soul seeking God, and feeling the tough of God through depression.

The poems of “Black Dog Songs” are from the collection “If My Black Dog Returns” by Richard Beale. He writes the following note about the title:

Images of melancholia are very old in Western tradition. At various times it has been called “the blues”, “writer’s block”, or simply “the beast”. A modern version comes from Winston Churchill, who in a letter to his wife mentioned a German doctor famous for his ability to cure depression. He wrote that he may have use for him himself “...if my black dog returns.”

The images in Beale’s poems are always stark, and sometimes shocking. They are spare and unadorned, and tell precisely about a fierce inner reality. Most people do not look at or acknowledge this reality, except possible in their most private moments. Depression is viewed as incapacity and weakness. Yet depression and darkness are the well springs of creativity, and finally must be accepted and honored in the life.

The songs were composed in June of 1996. Following the completion of my “Mass” in the previous December, and a six-month period of utter exhaustion, these songs were the next things I wrote. They are so unlike the Latin Mass that I didn’t understand the relationship between the songs and the Mass. A composer friend who knows my work well suggested that songs might represent a sermon on the Mass – the speaking out with the authority to do so of something utterly necessary to be said and heard, This idea makes sense to me, and I offer these songs to you in that spirit.

Program note by David Maslanka.¹⁶⁷

¹⁶⁶ David Maslanka, *Black Dog Songs*. Program notes. New York City: Maslanka Press, 2013.

¹⁶⁷ David Maslanka. Personal website. <http://davidmaslanka.com/works/black-dog-songs/?portfolioID=4629>. Accessed March 16, 2015.

“T’amo mia vita” – Music by Claudio Monteverdi, Text by Battista Guarini

*T’amo, mia vita! La mia cara vita
dolcemente mi dice, e in questa sola
si soave parola
par che transformi lietamente il core
per farmene signore.
Oh, voce di dolcezza e di diletto;
prendila tosto Amore;
stampala nel mio petto.
Spiri solo per lei l’anima mia:
t’amo! Mia vita la mia vita sia.*

Translation – by Susannah Howe

“I love you, beloved!” My beloved
softly tells me, and with
these sweet words,
she seems to transform my heart with joy
and make a lord of me.
Oh, voice of sweetness and delight;
clasp it now, Love;
imprint it in my heart.
Let my spirit live for her alone:
I love you! Let my beloved be my life.¹⁶⁸

¹⁶⁸ Marco Longhini. Liner notes to Claudio Monteverdi, *Madrigals Book 5*. Performed by Delitiae Musicae. Naxos 8.55311. CD. 2006: 21.

The Moon From Any Window – by Li-Young Lee

The moon from any window is one part
whoever's looking.

The part I can't see
is everything my sister keeps to herself.

One part my dead brother's sleepless brow,

the other part the time I waste, the time
I won't have.

But which is the lion
killed for the sake of the honey inside him,

and which the wine, stranded
in a valley, unredeemed?

And don't forget the curtains. Don't forget the wind
in the trees, or my mother's voice saying things
that will take my whole life to come true.

One part earnest child grown tall
in his mother's doorway, and one a last look
over the shoulder before leaving.

And never forget it answers to no address,
but calls wave after wave
to a path of thirst. Never forget

the candle climbing down
without glancing back.

And what about the heart
counting alone, out loud, in that game
in which the many hide from the one?

Never forget the cry
completely hollowed of the dying one
who cried it.

Only in such pure outpouring

is there room for all this night.¹⁶⁹

¹⁶⁹ Li-Young Lee, poetry from *Book of My Nights*. Copyright © 2001 by Li-Young Lee. Reprinted with the permission of The Permissions Company, Inc. on behalf of BOA Editions Ltd., www.boaeditors.org

December 11th (from “Eighteen Days Without You”) – by Anne Sexton

Then I think of you in bed,
your tongue half chocolate, half ocean,
of the houses that you swing into,
of the steel wool hair on your head,
of your persistent hands and then how we gnaw at the barrier because we are two.

How you come and take my blood cup
and link me together and take my brine.
We are bare. We are stripped to the bone
and we swim in tandem and go up and go up and up
the river, the identical river called Mine
and we enter together. No one's alone.¹⁷⁰

¹⁷⁰ Anne Sexton. “December 11th” from *Eighteen Days Without You*, in *Love Poems*. First Mariner Books edition. New York: Houghton Mifflin Company: 1999, 57.

APPENDIX 2

SOURCE MATERIAL FOR “...AND I AM A CHILD
BEFORE THERE ARE WORDS...”
SIX SONGS FOR FLUTE AND PIANO**Program Note**

The poetry of W.S. Merwin has spoken to me very deeply. As of this writing (2011), Merwin is in his 80s, and his 2009 book *The Shadow of Sirius* is a powerful work. Major themes of the book are memory and the nature of time. In the poem *Worn Words* he writes:

The late poems are the ones
I turn to first now...
...it is the late poems
that are made of words
that have come the whole way
they have been there

Simple words clearly spoken bear and convey the full weight of the poet's lifetime of experience. I am very attracted to this thought.

I have borrowed lines from six of Merwin's poems as titles for my “songs without words” for flute and piano. Without the context of the complete poems these lines can only offer a fleeting suggestion of a feeling, a mood, or a condition of being. The music offers its own wordless parallel of these impressions, each piece a dream of a dream.

The title of the whole piece, and of the fifth song, “...and I am a child before there are words...,” comes from the poem *Still Morning*:

It appears now that there is only one
age and it knows
nothing of age as the birds know
nothing of the air they are flying through
or of the day that bears them up
through themselves
and I am a child before there are words
arms are holding me up in a shadow
voices murmur in a shadow
as I watch one patch of sunlight moving
across the green carpet
in a building
gone long ago and all the voices
silent and each word they said in that time
silent now
while I go on seeing that patch of sunlight

“...and I am a child before there are words...” was written for, and is dedicated to, two of my dearest musical friends, Kimberly McCoul Risinger and Allison Brewster Franzetti.

— David Maslanka

¹⁷¹ David Maslanka, “...and I am a child before there are words...” *Six Songs for Flute and Piano*. Program notes. New York City: Maslanka Press, 2013.

No – by W.S. Merwin

Out at the end of the street in the cemetery
the tombstones stared across the wheeling shadows
of tombstones while the names and dates wept on
in full daylight and behind them where the hill
sheared off two rusted tracks under a black
iron gate led up out of pure darkness
and the unbroken sound of pure darkness
that went on all the time under everything
not breathing beneath the sounds of breathing
but no they said it was not the entrance
to the underworld or anything like that
in fact all the houses along the street
had been paid for by what had come from there
in the days of the negatives of the pictures¹⁷²

¹⁷² W.S. Merwin. “No” in *The Shadow of Sirius*. Port Townsend: Copper Canyon Press, 2009.

The Piano – by W.S. Merwin

It may have survived to this day somewhere
in another life
where they speak of its age as a measure of unimportance
not realizing that it was always as old as it is now
something I understand from its sound which has not changed
coming from the slender valleys under the keys
never explored and not expecting to be noticed

each valley waking a different echo
out of the narrow vibrant shadow
between the piano and the wall that emerges above it
papered to be wheat fields without wind
with no horizon and with a smell of walls and night

through the notes my mother's hand appears
above my own and hovers over the keys
waiting to turn the pages of Czerny
whose composition has completely dissolved

from her hand a scent of almonds rises
which she had put on after whatever she had been doing
it survives with the sound into another life

some time ago a few inches of beaded molding
fell from the panel behind the music rack
to lie at the foot of it waiting to be put back

her fingers remember the right notes and keep listening for them
the veins on the backs of her hands are the color
of the clear morning sky beginning to haze over¹⁷³

¹⁷³ W.S. Merwin. "The Piano" in *The Shadow of Sirius*. Port Townsend: Copper Canyon Press, 2009.

Near Field – by W.S. Merwin

This is not something new or kept secret
 the tilled ground unsown in late spring
 the dead are not separate from the living
 each has one foot in the unknown
 and cannot speak for the other
 the field tells none of its turned story
 it lies under its low cloud like a waiting river
 the dead made this out of their hunger
 out of what they had been told
 out of the pains and shadows
 and bowels of animals
 out of turning and
 coming back singing
 about another time¹⁷⁴

By Dark – by W.S. Merwin

When it is time I follow the black dog
 into the darkness that is the mind of day

 I can see nothing but the black dog
 the dog I know going ahead of me

 not looking back oh it is the black dog
 I trust now in my turn after the years

 when I had all the trust of the black dog
 through an age of brightness and through shadow

 on into the blindness of the black dog
 where the rooms of the dark were already known

 and had no fear in them for the black dog
 leading me carefully up the blind stairs.¹⁷⁵

¹⁷⁴ W.S. Merwin. “Near Field” in *The Shadow of Sirius*. Port Townsend: Copper Canyon Press, 2009.

¹⁷⁵ W.S. Merwin. “By Dark” in *The Shadow of Sirius*. Port Townsend: Copper Canyon Press, 2009.

To Paula in Late Spring – by W.S. Merwin

Let me imagine that we will come again
when we want to and it will be spring
we will be no older than we ever were
the worn griefs will have eased like the early cloud
through which the morning slowly comes to itself
and the ancient defenses against the dead
will be done with and left to the dead at last
the light will be as it is now in the garden
that we have made here these years together
of our long evenings and astonishment¹⁷⁶

¹⁷⁶ W.S. Merwin. “To Paula in Late Spring” in *The Shadow of Sirius*. Port Townsend: Copper Canyon Press, 2009.

Nun komm, der Heiden Heiland – J.S. Bach

170. **Nun komm, der Heiden Heiland***

Nun bitten wir den heiligen Geist – J.S. Bach

97. **Nun bitten wir den heiligen Geist***

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¹⁷⁷ Both chorale excerpts taken from Albert Riemenschneider, ed. *371 Harmonized Chorales and 69 Chorale Melodies with figured bass* by Johann Sebastian Bach. New York: G. Schirmer, Inc., 1941.

APPENDIX 3

BIOGRAPHIES

Kimberly McCoul Risinger

Flutist Kimberly McCoul Risinger is an active soloist, chamber, and orchestral musician. She is principal flutist in the Illinois Symphony and Chamber Orchestras and the Heartland Festival Orchestra and is a member of the Linden Flute and Guitar Duo, the Sonneries Woodwind Quintet, and the ensemble Difference Tones. Risinger has also performed in several other symphonies and chamber groups, including the Sugar Creek Symphony and Song Opera Orchestra, the Washington Bach Sinfonia, the Ohio Light Opera and the Chicago Jazz Symphony.

An advocate of contemporary music, Risinger has played concerts throughout the United States, Europe and Canada, often presenting world premieres of new works written for and dedicated to her. She has performed in many contemporary music festivals including Musical Intersections International Conference in Toronto and the Rotterdam Conservatory in the Netherlands.

She has given solo performances in most of the major concert halls in New York City, including Alice Tully Hall in Lincoln Center and Merkin Recital Hall. In addition, Risinger performed her Carnegie Hall debut in June 2003. She also made her Chicago solo debut as part of the Dame Myra Hess Concert Series in Preston Bradley Hall at the Chicago Cultural Center.

Risinger has recorded for the Vienna Modern Masters, BWE Classics, Albany and Americana Records labels. Her solo CD, *Sonata Fantasy*, of contemporary American pieces for flute and piano is available on the Albany Records label (and reviewed in the July/August 2008 American Record Guide).

She has been published in the Flutist Quarterly and has performed at several National Flute Conventions and many flute festivals throughout the country. She studied at the University of Maryland, Illinois State University and The College of Wooster. Her primary teachers include William Montgomery, Max Schoenfeld, Diedre McGuire and George Pope. Risinger is Professor of Flute at Illinois State University.

Allison Brewster Franzetti

2014 Latin Grammy® Nominee for Best Classical Album and 2008 Grammy® Nominee for Best Instrumental Soloist without Orchestra, pianist Allison Brewster Franzetti has received international acclaim from critics and audiences alike for her stunning virtuosity and musicality, both as a soloist and chamber musician. Her performances include the Grammy® Awards Classical Music Tribute to Earl Wild and Lang Lang at the Walt Disney Concert Hall in Los Angeles, the American Classical Music Hall of Fame, the Robert Schumann Festival at the Marcella Sembrich Museum in Lake George, New York, the Campeche Festival in Mexico and at the opening of the VI International Festival of Music at the Teatro Colon in Buenos Aires, Argentina. She has also been a guest artist with the Brooklyn Philharmonic (featured on NBC-TV News), the Long Island Philharmonic, the English Sinfonia, the City of Prague Philharmonic, the Denver Symphony, the Colonial Symphony playing her own arrangement for solo piano and orchestra of Camille St. Saens' "Carnival of the Animals," the European Women's Orchestra, and the Adelphi Orchestra, amongst others. She has played the world premiere of "Piano Concerto No. 2" by Carlos Franzetti at the Teatro Colon with the Orquesta Filarmonica de Buenos Aires conducted by Javier LoGioia Urbe, commissioned for Ms. Brewster Franzetti as part of their 50th anniversary season, the European premiere with the Janacek Philharmonic conducted by Dennis Burk, and the US premiere with the Queens Symphony Orchestra, conducted by Constantine Kitsopoulos. Solo recital performances include her critically acclaimed debuts at Merkin Hall in New York and the Teatro Colon in Buenos Aires, her recital debut at the prestigious Wigmore Hall in London, and tours throughout the US, Mexico, Europe, Argentina and Japan. Ms. Brewster Franzetti is the piano soloist on the soundtracks of the 2006 American/Argentine film, "Tango Fatal," the 2005 Argentine/French film, "Ronda Nocturna," and the 2003 French/Spanish film, "Dans le rouge du couchant."

2014 CDs include her solo recording, "Alma - Piano Music of Argentina," on Amapola Records and "Song of My Nights - The Flute Music of David Maslanka" with flutist Kimberly McCoul Risinger. 2012 and 2013 marked the release of 4 CDs dedicated to the complete piano music of Mieczyslaw Weinberg on the new Naxos label, Grand Piano and "Pierrot et Colombine" on Sunnyside Records. 2011 CDs include "Alborada," recorded with composer/pianist Carlos Franzetti and the City of Prague Philharmonic for Amapola Records, and "Quiet City," recorded with saxophonists Christopher Brellocks and Paul Cohen, for Sono Luminus Records. Recent CDs include, "Maurice Ravel - Ma Mere L'Oye, Valses nobles et sentimentales and Daphnis et Chloe Suite No. 2" on Amapola Records; "Piano Concerto No. 1 and Symphony No. 2" by Carlos Franzetti on Amapola Records; the Grammy®-Nominated CD, "20th Century Piano Sonatas," on the Naxos label; a CD recorded with flutist Kimberly McCoul Risinger, "Sonata Fantasy," on Albany Records; a double concerto CD, "Reflexiones," on Amapola Records; the 2003 Grammy® Award Nominee for Best Classical Crossover Album, "Poeta de Arrabal" on Amapola Records the 2002 Latin Grammy® Award Nominee for Best Tango Album, "Tango Bar," on Chesky Records. Other solo CDs are "South American Landscapes" on Premier Recordings, "Scriabin/Ravel/deFalla" on Amapola Records and "The Unknown

Piazzolla” on Chesky Records. Also available on Amapola Records is her world-premiere recording of “Piano Concerto No. 2” by Carlos Franzetti with the Janacek Philharmonic. She is a featured soloist on the 2001 Latin Grammy® Award Winner, “Tango Fatal” on Amapola Records, “Images Before Dawn – Symphonic Music of Carlos Franzetti” on Premier Recordings, and the 1997 Grammy® Award Winner, “Portraits of Cuba” on Chesky Records. She has recorded two major works by Roberto Sierra, “El Mensajero de Plata” and “Bayoan,” with the Bronx Arts Ensemble for Newport Classics and Albany Records. She has also recorded Latin American and English chamber music for the Musical Heritage Society.

An accomplished accompanist and chamber musician, Allison Brewster Franzetti has collaborated with some of the finest performers, composers and directors in the world, including Sir James Galway, John Corigliano, Stephen Paulus, Lowell Liebermann, Melinda Wagner, Paul Moravec, Jennifer Higdon, Aaron Jay Kernis, John Musto, Robert Aldridge, Victoria Bond, David Maslanka, Carlos Franzetti, Ransom Wilson, Eugenia Zukerman, Julius Baker, Robert White, Mark Morris, and members of major US and international symphony orchestras. She has performed at Carnegie Hall, Lincoln Center, festivals in the United States, Mexico and Europe, and on radio and television.

Ms. Brewster Franzetti is the author of synopses for the book, “101 Opera Librettos,” published by Black Dog & Leventhal in New York. She writes liner notes for Amapola Records, Chesky Records, Sunnyside Records, Milan Records, and Premier Recordings.

Born in New York City, Allison Brewster Franzetti received a Bachelor of Music degree from the Manhattan School of Music, a Master of Music degree from the Juilliard School, and a Doctorate in Musical Arts from Mason Gross School of the Arts at Rutgers University. She has won first prizes from the Paderewski Foundation and the Piano Teachers Congress of New York as well as awards from the Kosciuszko Foundation and the Denver Symphony Orchestra. She was the recipient of the Arthur G. Humphrey Memorial Prize, two HEART (History, Education, Arts – Reaching Thousands) Grants from the Union County Board of Chosen Freeholders, the Starr Foundation and Executive Women of New Jersey. Ms. Brewster Franzetti was appointed Concert Artist in Piano and Chamber Music at Kean University in 2001 and was elected to the honor society Phi Kappa Phi in 2002. Kean University bestowed its first Graduate Commencement Performing Artist Award on Ms. Brewster Franzetti in 2003. She joined the faculty of Montclair State University in 2007 and was appointed Part-Time Lecturer at the Mason Gross School of the Arts, Rutgers University in 2010. Ms. Brewster Franzetti is currently Artistic Director of the Young Artist Program and Director of Adult Chamber Music for the Extension Division, Mason Gross School of the Arts at Rutgers University.

Allison Brewster Franzetti served on the board of directors for ArtPride, an organization that supports arts advocacy in the state of New Jersey. She currently serves on the advisory board of Arts High in Newark, New Jersey. She is a member of NJMTA, ACMP and the College Music Society.

APPENDIX 4

DISCOGRAPHY OF MASLANKA'S SOLO WORKS FOR FLUTE

"...and I am a child before there are words..." Six Songs for Flute and Piano (2011)

Risinger, Kimberly McCoul and Allison Brewster Franzetti. *Songs of My Nights: The Flute Music of David Maslanka*. Kimberly McCoul Risinger. CD. 2014.

A Song of Coming Awake for Solo Flute (2008)

Risinger, Kimberly McCoul and Allison Brewster Franzetti. *Songs of My Nights: The Flute Music of David Maslanka*. Kimberly McCoul Risinger. CD. 2014.

Duo for Flute and Piano (1972)

Boyd, Bonita and Robert Spillman. *Eastman American Music Series, Volume 2*. Albany Records. TROY236. CD. 1997.

Risinger, Kimberly McCoul and Allison Brewster Franzetti. *Sonata Fantasy*. Albany Records. TROY976. CD. 2007.

O Earth, O Stars for Flute, Cello, and Wind Ensemble (2010)

Risinger, Kimberly McCoul, flute, Adriana Ransom, cello, Stephen Steele, conductor, and the Illinois State University Wind Symphony. *O Earth, O Stars*. Albany Records. TROY 1337. CD. 2012.

Song Book for Flute and Wind Ensemble (2000)

Nield Christine, flute, Gary Green, conductor, and the University of Miami Wind Ensemble. *Illuminations*. Albany Records. TROY690. CD. 2004.

Risinger, Kimberly McCoul, flute, Stephen Steele, conductor, and the Illinois State University Wind Symphony and Chamber Winds 2003. *Song Books: The music of David Maslanka and Daron Hagen*. Albany Records. TROY600. CD. 2003.

Songs of My Nights for Flute and Piano (2009)

Risinger, Kimberly McCoul and Allison Brewster Franzetti. *Songs of My Nights: The Flute Music of David Maslanka*. Kimberly McCoul Risinger. CD. 2014.

APPENDIX 5

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- *Black Dog Songs: "I am Smearred with the Tar of Night"* (1996) for male voice and piano.
- *Three Songs ("Anne Sexton Songs")*: "December 11th" (1975) for female voice and piano.

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APPENDIX 6

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