



Original cover drawing by Stephen Maslanka.

Contents

Part I: David Maslanka

Biography	3
Compositional Style	3
I. Influences	3
II. Characteristics	4
III. Compositional Periods	5
Resources & Scholarly Works	6

Part II: A Child's Garden of Dreams

Genesis	7
Analysis	9
Motivic Web	9
Large-Scale Arch Form	11
No. 1	11
No. 2	12
No. 3	13
No. 4	14
No. 5	15
Discography	16

Part III: Works List

Solo	17
Chamber	18
Percussion Ensemble	19
Chorus	19
Orchestra	19
Wind Ensemble	20

Part I: David Maslanka

Biography

David Maslanka (1943-2017) was born in New Bedford, Massachusetts in 1943. As a high school student he was a member of the Greater Boston Youth Symphony Orchestra, and studied clarinet with Robert Stewart at the New England Conservatory. He later attended the Oberlin Conservatory (BM 1965) studying clarinet with George Wain and composition with Joseph Wood. In 1963 and 1964 he attended the Mozarteum in Salzburg, Austria, working in composition with Cesar Bresgen and conducting with Gerhardt Wimberger. He did graduate studies at Michigan State University (MM 1968, PhD 1971) with H. Owen Reed in composition, Paul Harder in theory, and Elsa Ludwig in clarinet.

He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 was a freelance composer. He lived in Missoula, Montana until his recent passing on August 6, 2017.

Compositional Style

I. Influences

IA. Wind Band Music

“I was a wind player to start with, I played mostly in band when I was growing up. And the character of wind instruments struck me, especially when I went to Oberlin as an undergraduate. I got to play in the wind symphony there and the great pieces from the earlier parts of this century for winds, the Stravinsky Symphonies of Wind Instruments, Schoenberg the Chamber Symphonies, they also include strings. But the quality of wind sounds just struck me as sharply distinct and characterized and full of life. Part of the process of the 20th century has been the bringing forward of these individual wind, brass, and percussion sounds as equally useful and valid as string sounds.”
~*Saxophone Symposium* journal, 1999

“Wind bands, on the other hand, don’t have a great historical repertoire. In fact, most of the good music for the wind band has been written since 1950. We’re now at the end of this century where it can kind of be seen as a golden age for wind band writing. When I was growing up as a composer, my esteemed teacher Owen Reed, who is known for his wind band music, he told us flat out, as a serious composer, you’re allowed to write one band piece. But if you write more than that, you’ll be tagged as a band composer and your life as a serious composer is over. You won’t be respected by the community of ‘serious’ composers. That’s changed, the wind ensemble has developed an expressive medium of its own - it’s not an orchestra, it is a wind band and it has been evolved into a very capable, flexible thing.”

IB. Composers

- J.S. Bach (371 4-part chorales are part of daily study and meditation)
 - o “They are never ‘used up’ because they are the musical root points of what it is to be human”
 - o Bridge to the subconscious
- Haydn (“ability to produce a quality product within specified boundaries in a timely manner”)
- Beethoven (transcend personal problems, powerful musical statements)
- Schubert (beautiful melody, limited developments)
- Debussy (musical flow, connection with dream space)
- Schoenberg (new voice adhering to Classical roots, dark side of human nature)
- Shostakovich (pacing, power in context of larger forms; quiet patience)
- Stravinsky (technical prowess, transcend daily struggles of life; *Rite of Spring* is a strong influence on *A Child's Garden of Dreams*)
- Ives (courageous spirit)
- Brahms (model form; theme and variations)
- Varese (use of percussion)
- Also jazz, rock-and-roll, other music in popular culture

IC. Carl Jung

- “Understanding the unconscious mind through the interpretation of dreams” – the Creative Process
- *Man and His Symbols* – complementary nature of conscious and unconscious – the importance of dreams
 - o “Active imagining”
 - o “A musical composition is merely the dreaming process made conscious.”
 - o “The thing that sets my music apart... is that it doesn't induce a hypnotic trance, but rather pulls the player and listener forcefully through a musical space. If it works right, all elements of the conscious and unconscious are engaged. It is conscious dreaming and the participants emerge energized and refreshed.”

II. Characteristics

IIA. Melodic Material

- Hymn tunes (chorale melodies)
- Short motives
- Transformation, augmentation
- Ostinato figurations

IIB. Harmony/Tonality

- Believes traditional tonality enhances power of expression
- Also employs non-functional dissonances
- Pedal points
- “C major has this rooted vibrational energy that is universal”
- “[Harmonic rhythm] is, however, the fundamental breathing rhythm in any piece of music”

IIC. Form

- Often employs common practice forms (perhaps without key relations)
- BUT allows the music to create its own form
- “If you want to do analysis along those lines you’re perfectly free to do so and you’ll discover stuff which is there that I don’t even know about. This has happened every time people have analyzed my music. They invariably come up with a theory of how the piece works which is a surprise to me. I just say, ‘Oh yeah, that could be. That’s a good idea.’”
- Texture changes define sections

IID. Rhythm

- Multiple layers of rhythmic activity
- Dotted rhythms
- Steady pulse – strict adherence to metronome marks “allows the whole musical shape to emerge”

IIE. Orchestration

- Extensive use of (mallet) percussion
- Use of auxiliary clarinets and saxophones
- Prominence of low reed voices
- Piano and harp
- Use of extended techniques

III. Compositional Periods

- First Period (1961 (beginning) – 1974 (sense of first mastery): neo-tonal, dissonant
 - o Duo for Flute and Piano (1972): First mature piece
 - o Concerto for Piano, Winds, and Percussion – first WE piece
 - o Unperformed: Symphony No. 1, chamber opera
 - o Followed by personal turmoil (divorce), compositional drought
- Second period (1976 – 1996) – More tuneful, emotional approach; intuitive compositional process
 - o *A Child's Garden of Dreams* to the *Mass*
 - o Late 1970s – Met second wife
 - o 1990 – Moved to Montana
- Third Period (1997 - 2007) – Mature period of big pieces
 - o Much more sketching and effort in composition post-*Mass*
 - o Increasing use of Bach chorales
 - o Fierce edginess contrasted with serene calm
- Fourth Period (2008 – 2017) – “early late” (self-described)
 - o Begins with Symphony No. 8
 - o Movement out of middle age – deeper sense of quiet

Resources & Scholarly Works

Booth, David: An Analytical Study of David Maslanka’s A Child’s Garden of Dreams. University of Oklahoma (1994).

The primary resource for A Child’s Garden of Dreams; thorough background material and motivic analysis. Also contains several transcripts of interviews with Maslanka.

Hippensteel, Scott: A Study of David Maslanka’s Unending Stream of Life. Ball State University (2011).

Significant discussion of Maslanka’s compositional influences/ style in general.

Weaver, Lane: David Maslanka’s Symphony No. 7: an examination of analytical, emotional, and spiritual connections through a “Maslankian” approach. University of Kentucky (2011).

Significant discussion of Maslanka’s compositional influences/ style in general.

Wubbenhorst, Thomas: A Child’s Garden of Dreams by David Maslanka: Teacher Resource Guide. Teaching Music Through Performance in Band, vol. 3, 592-611, Richard Miles, editor. GIA Publications, Chicago, IL.

Wubbenhorst, Thomas: A Child’s Garden of Dreams: Conversations with David Maslanka. CBDNA Journal, 10, 2-8.

Wubbenhorst, Thomas: David Maslanka’s A Child’s Garden of Dreams: A perspective of the musical economy of means. Unpublished transcript of a lecture-performance presented at the University of Missouri-Columbia

Wubbenhorst, Thomas: David Maslanka’s A Child’s Garden of Dreams: Musical imagery through Jungian Archetypes. Unpublished transcript of a lecture in psychology presented at the University of Missouri-Columbia.

David Maslanka’s website, davidmaslanka.com, is also a significant resource. Perusal scores and reference recordings are available for most pieces. Maslanka has written a number of articles, and his CV contains a longer list of dissertations and articles on his music.

Part II: A Child's Garden of Dreams

Genesis

- 1981: John & Marietta Paynter commission Maslanka for a work comparable to Bartók's *Concerto for Orchestra*
- June-Aug 1981: Composition
- February 26, 1982: Premiere performance, Northwestern University Symphonic Wind Ensemble, John Paynter, cond. at CBDNA (NC), Columbus, OH

"A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams that I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origin was wholly incomprehensible to the father. Here are the relevant motifs from the dreams:

1. "The evil animal," a snakelike monster with many horns, kills and devours all other animals. But God comes from the four corners, being in fact four separate gods, and gives rebirth to all the dead animals.
2. An ascent into heaven, where pagan dances are being celebrated; and a descent into hell, where angels are doing good deeds.
3. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
4. A small mouse is penetrated by worms, snakes, fishes, and human beings. Thus the mouse becomes human. This portrays the four stages of the origin of mankind.
5. A drop of water is seen, as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
6. A bad boy has a clod of earth and throws bits of it at everyone who passes. In this way all the passers-by become bad.
7. A drunken woman falls into the water and comes out renewed and sober.
8. The scene is in America, where many people are rolling on an ant heap, attacked by the ants. The dreamer, in a panic, falls into a river.
9. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
10. In this dream the girl has a vision of a luminous ball. She touches it. Vapors emanate from it. A man comes and kills her.
11. The girl dreams she is dangerously ill. Suddenly birds come out of her skin and cover her completely.
12. Swarms of gnats obscure the sun, the moon, and all the stars, except one. That one star falls upon the dreamer.

In the unabridged German original, each dream begins with the words of the old fairy tale: "Once upon a time..." By these words the little dreamer suggests that she feels as if each dream were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context. But he could not do so, for there seemed to be no personal associations to them. The possibility that these dreams were conscious elaborations can of course be ruled out only by someone who knew the child well enough to be absolutely sure of her truthfulness. (They would, however, remain a challenge to our understanding even if they were fantasies.) In this case, the father was convinced that the dreams were authentic, and I have no reason to doubt it. I knew the little girl myself,

but this was before she gave her dreams to her father, so that I had no chance to ask her about them. She lived abroad and died of an infectious disease about a year after that Christmas.

[...]

The production of archetypes by children is especially significant, because one can sometimes be quite certain that a child has had no direct access to the tradition concerned. In this case, the girl's family had no more than a superficial acquaintance with the Christian tradition. Christian themes may, of course, be represented by such ideas as God, angels, heaven, hell, and evil. But the way in which they are treated by this child points to a totally non-Christian origin.

[...]

These questions lead us to another: What is the compensatory meaning of these dreams, to which the little girl obviously attributed so much importance that she presented them to her father as a Christmas present?

If the dreamer had been a primitive medicine man, one could reasonably assume that they represent variations of the philosophical themes of death, of resurrection or restitution, of the origin of the world, the creation of man, and the relativity of values. But one might give up such dreams as hopelessly difficult if one tried to interpret them from a personal level. They undoubtedly contain "collective images," and they are in a way analogous to the doctrines taught to young people in primitive tribes when they are about to be initiated as men. At such times they learn about what God, or the gods, or the "founding" animals have done, how the world and man were created, how the end of the world will come and the meaning of death. Is there any occasion when we, in Christian civilization, hand out similar instructions? There is: in adolescence. But many people begin to think again of things like this in old age, at the approach of death.

The little girl, as it happened, was in both these situations. She was approaching puberty and, at the same time, the end of her life. Little or nothing in the symbolism of her dreams points to the beginning of a normal adult life, but there are many allusions to destruction and restoration. When I first read her dreams, indeed, I had the uncanny feeling that they suggested impending disaster. The reason I felt like that was the peculiar nature of the compensation that I deduced from the symbolism. It was the opposite of what one would expect to find in the consciousness of a girl of that age.

*These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child who would normally be looking forward. Their atmosphere recalls the old Roman saying, "Life is a short dream," rather than the joy and exuberance of its springtime. For this child's life was like a *ver sacrum vovendum* (the vow of a vernal sacrifice), as the Roman poet puts it. Experience shows that the unknown approach of death casts an *adumbratio* (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on the one hand, a tomb and, on the other, a place of resurrection—the transformation of death into eternal life.*

Such are the ideas that the dreams brought home to the child. They were a preparation for death, expressed through short stories, like the tales told at primitive initiations or the Koans of Zen Buddhism. This message is unlike the orthodox Christian doctrine and more like ancient primitive thought. It seems to have originated outside historical tradition in the long-forgotten psychic sources that, since prehistoric times, have nourished philosophical and religious speculations about life and death.

It was as if future events were casting their shadow back by arousing in the child certain thought forms that, though normally dormant, describe or accompany the approach of a fatal issue. Although the specific shape in which they express themselves is more or less personal, their general pattern is collective. They are found everywhere and at all times, just as animal instincts vary a good deal in the different species and yet serve the same general purposes. We do not assume that each new-born animal creates its own instincts as an individual acquisition, and we must not suppose that human individuals invent their specific human ways with every new birth. Like the instincts, the collective thought patterns of the human mind are innate and inherited. They function, when the occasion arises, in more or less the same way in all of us."

- Carl G. Jung, Man and His Symbols

Analysis

"How do you get past the notes to the music?"

Motivic Web.

Rather than formal development of themes, *A Child's Garden of Dreams* deals extensively with motivic transformation. I have divided prominent motives of the piece into three familial categories: Notes on each follow.

- **1. Sonic Fiber:** This G begins in the solo horn and is sustained through the beginning of the piece nearly continuously for the first 56 bars. Its children all serve to prolong a single harmony.
 - o **1.1 Rhythmic interjections:** Provide rhythmic vitality while not disturbing the harmony. Introduce dotted rhythms, which are prominent throughout the piece
 - **1.1.1: Flowing-up effect:** An elaboration on the rhythmic interjections – vitalizing the texture without effecting harmonic change
 - **1.1.2: Elevator chimes:** "For me that gesture is simply an evolution, I suppose, of my memory of department store elevators when I was a child – these wooden floor-moving elevators that smelled like perfume."
- **2. M2:** The major second underlies most motives in the work and its children bridge the gap between static and melodic motives. I consider its true genesis to be in the unmeasured section of the fourth movement, appropriately enough "the origin of the world".
 - o **2.1: Wavy Motion:** "Now the real interesting thing about that wavering motion [...] is that it is a very simple gesture. But it is, number one, a water gesture. [...] In flowing water, a person experiences one of the major archetypal symbols for deep creative energy – water. The water is deep because it's in the earth. [...] The *wavy motion*, as represented by the snake, is the inward traveling motion that I experience in emotions through meditation into the realms of the unconscious."
 - o **2.2: m7:** The inverted M2, as the monsters grow to enormous size in the third movement.
 - o **2.3: Here I Am:** "That motif says to me, 'Here I am.' And other people would look at that and say, 'Well, that's kind of simple.' But the gesture that's made is quite intentional."
 - **2.3.1: The Real Thing:** "The music at this particular point is the rhythm and essential melodic shape of a theme used in a Coca-cola advertisement from the 1960s. And Coke is the real thing! College students won't remember this particular advertisement, of course, because they weren't born then. But, that's it! It comes bursting out of all that, and it seemed to be a tremendously ironic little thing to do at that particular instant. And, it's a little joke!"
 - o **2.4: Low Voice Response:** The first melodic phrase of the piece, featuring a M2 at the end. Further developed in subsequent statements.
- **3. Black is the Color:** Permeates the second movement and appears in others as well. "My use of *Black is the Color* was wholly intuitive. For a long time, I didn't have a reason that I could verbalize for using it." Arguably the fullest instance of melody in the work.
 - o **3.1: Epiphany:** Although labelled finally at IV, 118, I feel that it first comes into its own at II, 66, symbolizing the transformation of the drunk woman. Note the similar contour to *Black is the Color*, m. 8.
 - o **3.2: A Kiss is Just a Kiss:** "The use of 'A kiss is just a kiss' is an ironic and bitter joke. In 'kissing' the dreamer, death consumes utterly." Note the similar contour to *Black is the Color*, m. 8.

Static Motives

1. Sonic Fiber (I, 1) 1.1 Rhythmic Interjections (I, 5)

Diagram illustrating the development of the Sonic Fiber (I, 1) motive:

- Horn** (*ppp*) → **Marimba** (*mp*)
- 1.1.1 Flowing-up effect (I, 36-39)**: **Bassoons, BCL** (*mf*) and **Bb Cls.**
- 1.1.2 Elevator Chimes (V, 139)**: **BCL, CBCL** (*mp*) with the annotation "delicate but pointed"
- 2.1 Wavy Motion (V, 1)**

2. M2 (IV, 60)

Diagram illustrating the development of the M2 (IV, 60) motive:

- Crystal glasses** (*p*)
- 2.2 m7 (III, 29-31)**: **Cl. 3, BCL** (*p*)
- 2.3 Here I Am (I, 9-10)**: **Hn., Tbn.** (*p*)
- 2.3.1 The Real Thing (V, 108-109)**: **Tpts.** (*ff*)
- 2.4 Low Voice Response (I, 12-19)**: **BCL, CBCL, Bsns., Cbsn., T/B Sax., Tbn. 1, Pno.** (*f*, *mp*, *mf*, *p*, *fade...*)

3. Black is the Color (II)

Diagram illustrating the development of the Black is the Color (II) motive:

- 3.1 Epiphany (II, 66-68)**: **Oboe** (*p*)
- 3.2 A Kiss is Just a Kiss (III, ca. 109-123)**: **Oboe** (*p*)

Lyrics for Black is the Color (II):

Black, black, black is the co-lor of my true love's hair. His lips are some-thing
won-drous fair, and the hand-som-est face and the stron-gest hands. I
love the grass where - on he stands, he with the won drous fair.

Lyrics for 3.2 A Kiss is Just a Kiss (III, ca. 109-123):

You must re-mem-ber this, a kiss is just a kiss, a sigh is just a sigh;

Melodic Motives

LARGE SCALE ARCH FORM:

- 1 and 5 correspond in motives and tempo
- 2 and 4 correspond in that they are slow movements; significant use of Epiphany
- 3 stands alone

No. 1. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

Large-Scale Tonality: C -> G

Section 1 (mm. 1-56)

- Exactly first half of movement
- **Intro (mm. 1-11)**
 - o Introduces sonic fiber, rhythmic interjections, “Here I Am”
 - o Pitch collection grows from G to {C,D,E,G} – C major implications
- **Statement 1 (mm. 12-28)**
 - o Low voice response introduced; pitch A added to form full pentatonic collection
 - o m. 21: “Descent” begins – F# introduces GMaj7 harmony
- **Statement 2 (mm. 29-38)**
 - o Low voice response elaborated; pitch F introduced
 - o “Here I Am” developed by diminution, sequence
 - o Flowing-up effect begins
- **Statement 3 (mm. 39-49)**
 - o Most elaborate statement of low voice response; F# returns to create C Lydian collection
 - o m. 47: Epiphany motive first appears
- **Transition (mm. 49-56)**
 - o Gradual textural growth to...

Section 2 (mm. 57-78)

- Black is the Color introduced (harmonized at m2)
- All pitch classes introduced
- **Phrase 1 (mm. 57-69):** Melodic fragments in brass, *evil, nasty*
- **Phrase 2 (mm. 70-78):** Diminishing fragments from WW

Section 3 (mm. 79-111)

- **Transition (mm. 79-84):** Trumpets enter with ascending M2 motive as WW BitC fades
- **Bb pedal (mm. 85-94):** Epiphany motive, organ enters; WW motivic ostinato enters & pedal drops to Ab
- **Db pedal (mm. 95-105):** Trumpets re-enter with m2 motive; motivic ostinato fades; epiphany in Eb clarinet
- **Codetta (mm. 106-111):** Sonic fiber returns on G, fades on M2 motive (F/G) that resolves to upper neighbor

No. 2: A drunken woman falls into the water and comes out renewed and sober.

First movement to be written

Large-scale tonality: f#- -> D

Intro (mm. 1-6)

- Overlapping counterpoint on m. 11 of BitC

Refrain 1 (mm. 7-37)

- **A1 (mm. 7-25)**
 - o BitC in alto flute, BCL (15ba), whisper-muted trumpet (& trombone on last phrase)
 - Reinforced with plucked piano, slide whistle (truly eerie), other perc.
 - o Descending countermelody in picc/organ – derived from Epiphany
 - o D# in mm. 12-14 (c#-9 – “dominant”)
 - o G-nat in m. 17 (b-(add 6) – “subdominant”)
 - o Final phrase omitted to lead into...
- **B1 (mm. 26-37):**
 - o Metric, harmonic instability
 - G# reintroduced; D# and A# added
 - o Oboe solo reminiscent of Epiphany contour

Refrain 2 (mm. 38-73)

- **A2 (mm. 38-56):** Nearly literal reprise of A1
 - o Addition of picc/hp/perc M2-derived motive
- **B2 (mm. 57-73):**
 - o Harmonic rhythm largely suspended (b-)
 - o Epiphany motive crystallizes, mm. 66-68, at change to f#-

Coda (mm. 74-78)

- Ascending scale to unison, resolving to D

No. 3. A horde of small animals frightens the dreamer. The animals increase to tremendous size and one of them devours the little girl.

5's are more present in this movement than is statistically likely

Large-Scale Tonality: Inconclusive

Section 1 (mm. 1-109)

- **Intro (mm.1-10) (5+5)**
 - o "The drumming groups in the third movement [...] were inspired by the basketball pep band at Northwestern University. The sound of this group hammering away at one end of a cavernous field house made a strong impression on me and found its way into the piece."
- **Clusters & Flurries (mm. 11-28)**
 - o Octatonic flurries, to be specific, not that it's really audible
- **m7 Appears (mm. 29-49)**
 - o Flurries are briefly chromatic
 - o m7 firmly in the background at 29
 - o m. 34: Ostinato transitions to trumpets/temple blocks (5 bars later)
 - o m7 appears again at 39 (5 bars later)
- **m7 Builds (mm. 59-93)**
 - o Harmonically (#11 chords) and melodically developed m7 theme stated four times
 - Separated by intervals of 4 then 3 then 2 bars
 - o m. 80: Fragments of m7 theme
 - o m. 87: Lift off! (Build to...)
- **SUSTAIN (mm. 94-109)**
 - o G-G#-A-A# cluster
 - o Mm. 104-109: 5 bars of 5/4 time
-

Section 2 (mm. 110-139) "Cruel Joke"

- **A Kiss is Just A Kiss (mm. 110-123):** Presented at the m9
- **Black is the Color (mm. 124-134):** Also presented at the m9
- **Ostinato (mm. 135-139):** 5 bars!
-

Section 3 (mm. 140-177)

- **"The Terrible Cry of the Beast" (mm.140-159):** 5 statements
 - o "I heard it as the voice of death triumphant. Curiously, this is not an 'evil' sound. There is beauty in it; a sense of fascination with the unavoidable doom."
- **Ostinato (160-177):** 5 interruptions from perc. 3

No. 4. A drop of water is seen, as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

Large-Scale Tonality: Many local shifts throughout movement

A Section (mm. 1-56) (56 bars, equal to first section of I)

- **a1 (mm. 1-44)**
 - o **Intro Counterpoint (mm. 1-20):** WW ctpt. over descending minor chords in organ
 - o **Epiphany (mm. 21-32):** Deceptive resolution to oboe solo
 - o **Counterpoint (mm. 33-44):** Fades to chromatic cluster
- **b1 (mm. 45-56)**
 - o **Rising Epiphany (mm. 45-47)**
 - o **Full Epiphany (mm. 48-56):** ...sunlight in the leaves...evening light over swampy marsh, November duck call...

B Section (mm. 57-111) (55 bars, equal to second and third sections of I; 33+22 instead of 22+33)

- **c1 (mm. 57-70)**
 - o **Unmetered Quiet Forest (mm. 57-60):** Germ of M2 motive in crystal glasses
 - o **SFX (mm. 61-70):** Oboe solo (Epiphany-derived), nature sounds continue with M2
- **d1 (mm. 71-89):** Double time
 - o Fl/cl reminiscent of motivic ostinato in I (3 reps of 13-count phrase)
 - o Drum ostinato reminiscent of III
- **c2 (mm. 90-111)**
 - o **SFX (mm. 90-111):** Oboe joined by oboe 2 and Eb clarinet; drum ostinato continues

A' Section (mm. 112-170)

- **b2 (mm. 112-127)**
 - o **Rising Epiphany (mm. 112-114)**
 - o **Full Epiphany (mm. 115-127)**
 - m. 118: "At the climax point of this movement I have written the word *Epiphany* in the score. Epiphany is the recognition of the Christ child as Lord by the Magi. The musical moment connects human awareness with Christ, who represents the power of transformation in human life, that is, connects the individual with the infinite. I wanted a music that moved from the randomness of nature sounds to a focus on the spiritual power underlying material reality. The Christian imagery has great force for me personally, yet this is not 'Christian' music as such. All religious traditions have imagery for the forces of transformation and these could just as easily be substituted by the listener."
- **a2 (mm. 128-170)**
 - o **Intro Counterpoint (mm. 128-147):** Organ reinforced by piano and vibes; more alto sax
 - o **Epiphany (mm. 148-158)**
 - o **Counterpoint (mm. 159-170):** Ends on chromatic cluster

No. 5. An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds.

Large Scale Tonality: C -> Db -> C

A1 (mm. 1-32)

- Low clarinets open with Wavy Motion (in C)
- Here I Am, Epiphany (mm. 16-18), Low voice response (mm. 24-29) recur

A2 (mm. 33-48)

- Here I Am & derivatives

A3 (mm. 49-68)

- ...memory of Poulenc (mm. 49-64): shift to Db; Here I Am -> Epiphany
- (mm. 65-78): Oboe solo (Black is the Color), followed by descent

B1 (mm. 79-107)

- (mm. 79-95): flowing-up effect, drum ostinato from III
- (mm. 96-107): WW figures deived from Epiphany; M2 in brass

C1 (mm. 108-116)

- "The Real Thing"; picc countermelody of ascending m/M7

D (mm. 117-131): "spiky, machinelike"

- Picc countermelody transferred to trumpets

B2 (mm. 138-184)

- (mm. 138-166): Elevator chimes, flowing-up effect, drum ostinato builds to...
- (mm. 167-184): WW from Epiphany, M2 in brass (167-175=96-104)

C2 (mm. 185-208)

- "The Real Thing"; stringendo to prestissimo

A4 (mm. 209-242)

- Wavy Motion; Elevator chimes
- Firmly in C, yet wavy motion finishes on D/F...

Discography

- Dances and Dreams*. University of Florida Wind Symphony, David A. Waybright, cond. 2003.
- David Maslanka: A Child's Garden of Dreams*. Illinois State University Wind Symphony, Stephen K. Steele, cond. 2015.
- Emblems*. Cincinnati Wind Symphony, Eugene Migliaro Corporon, cond. 1993.
- Garden of Dreams*. Dallas Wind Symphony, Jerry Junkin, cond. 2006.
- Heroes, Dreams, and Icons*. Northwestern University Symphonic Wind Ensemble, Mallory Thompson, cond. 2001.
- Inner Visions: The Music of David Maslanka*. The St. Olaf Band, Timothy Mahr, cond. 2009.
- NM Janitsjar 2013 – Elitedivisjon*. Sandefjord Ungdomskorps, Trond Husebø, cond. 2013.
- NM Janitsjar 2016 – Elitedivisjon*. Greåker Musikkorps, Geir Holm, cond. 2016.
- TMEA 2011: University of Houston Wind Ensemble*. University of Houston Wind Ensemble, David Bertman, dir. 2011.
- WASBE 1999: University of Calgary Wind Ensemble*. University of Calgary Wind Ensemble, Glenn D. Price, cond. 1999.
- Wind Music of David Maslanka*. University of Massachusetts at Amherst Wind Ensemble, Malcolm W. Rowell, Jr., cond. 1996.

Part III: Works List

Solo

Year	Title	Instrumentation	Duration
1972	Duo for Flute and Piano	Fl,Pno	20'
1975	Three Pieces	Cl,Pno	17'
1975	Three Songs ("Anne Sexton Songs")	Female voice,Pno	15'
1978	Cello Songs	Vc,Pno	26'
1978/2005	Hills of May	S,StrQt	7'
1979	Music for "Doctor Who"	Bsn,Pno	3.5'
1979	Fourth Piece	Cl,Pno	7'
1980	My Lady White	Mba	10'
1981	Meditation on "Dr. Affectionate"	Gtr	4'
1987	C Minor Variations	Cl,Pno	5'
1987	In Memoriam Mitchell Chetel	Cl,Pno	4'
1987	Piano Song	Pno	8'
1988	Sonata for Alto Saxophone and Piano	Asx,Pno	32'
1989	Little Symphony on the name BArnEy CHilDS	Cl	5'
1990	Nocturne	VlnORCl,Pno	4'
1992/1999	Sonata for Oboe and Piano	Ob,Pno	27'
1992/2000	Sonata for Soprano Saxophone and Piano	SSx,Pno	27'
1994	Tears: Montana Music No. 5	Vla,Vc,Bsn,Pno	12'
1996	Black Dog Songs	Male voice,Pno	15'
1996	Sonata for Horn and Piano	Hn,Pno	20'
1997	Variations on "Lost Love"	Mba	15'
1997	Variations on a Medieval Tune	Pno	6.25'
2004	Sonata for Bassoon and Piano	Bsn,Pno	20'
2005	Collected Chorale Settings	Keyboard	
2008	A Song of Coming Awake	Fl,Pno	5'
2009	Eternal Garden	Cl,Pno	27'
2009	Songs of My Nights	Fl,Pno	15'
2010	Tone Studies	Asx,Pno	35'
2011	...and I am a child before there are words...	Fl,Pno	37'
2012	Evening Song	Hn,Pno	5'
2013	Beloved	Pno	5'
2013	A Solemn Music	Mba	25'

David Maslanka – A Child's Garden of Dreams
26.09.2017 – Joe Clark

Chamber

Year	Title	Instrumentation	Duration
1968	String Quartet No. 1	StrQt	25'
1971/2012	Trio No. 1 for Violin, Clarinet, and Piano	Vln,Cl,Pno	13'
1972	Pray for Tender Voices in the Darkness	Hp,Pno	5'
1977	Orpheus	2Bsn,Pno	12'
1978/2005	Hills of May	S,StrQt	7'
1981	Heaven to Clear When Day Did Close: Fantasy on a Theme of Barney Childs	TSx,StrQt	22'
1981	Trio No. 2 for Viola, Clarinet, and Piano	Vla,Cl,Pno	15'
1982	Arcadia	Vc quartet	10'
1984	Lincoln Speaks at Gettysburg	T,AFl,DB	15'
1984	Quintet for Winds No. 1	Wind quintet	20'
1986	Quintet for Winds No. 2	Wind quintet	20'
1987	Arise	Brass quintet	4.5'
1987	Images from "The Old Gringo": Eleven Little Pieces	Vln,Cl,Pno	2'
1987	Four Lullabies	S,A,Pno	
1990	Little Concerto for Six Players	Fl,Ob/EH,Cl,Bsn,Vln,Pno	8'
1992	Montana Music: Trio	Vln,Vc,Pno	7'
1993	Montana Music: Fantasy on a Chorale Tune	Vln,Vla	12'
1997	Mountain Roads	Sax quartet	27'
1998	Blue Mountain Meadow, Missoula, Montana	Wind quintet,Pno	10'
1998	Song Book for Alto Saxophone and Marimba	Asx,Mba	27'
1999	Quintet for Winds No. 3	Wind quintet	27'
2003	String Quartet No. 2	StrQt	31'
2005	Collected Chorale Settings	Clarinet Choir	
2006	Recitation Book	Sax quartet	20'
2008	Quintet for Winds No. 4	Wind quintet	20'
2010	Goldberg Variations	Sax quartet	70'
2012	Peace	Sax quartet	2'
2012	Songs for the Coming Day	Sax quartet	48'
2013	Out of This World	Asx,Vc,Pno	9.5'
2015	Letter to Martin	Narr,brass quintet,pno	25'

Percussion Ensemble

Year	Title	Instrumentation	Duration
1982/5	Arcadia II: Concerto for Marimba and Percussion Ensemble	Mba,Perc Ens	30'
1991	Crown of Thorns	Perc Ens	15'
1991	Crown of Thorns	Perc Ens	15'
1992	Montana Music: Three Dances for Percussion	Perc Ens	25'
1999	Hohner	Perc Ens	14'
2009	This is the World We Know, the World of Air and Breathing and Sun and Beating Hearts	2Pno,2Perc	50'
2011	Hurling Through Space at an Unimaginable Speed	Perc Ens	14'
2012	Time Stream	Steel Drum Ens	12'

Chorus

Year	Title	Instrumentation	Duration
	Rain, Rain	SATB	1.5'
	The Seasons	SATB	
1971	The One and Only Book of Madrigals	SATB	15'
1972	City Tree	SSAA,Hp	5'
1974	Death and the Maiden: Opera in Three Scenes	Opera	60'
1974/2004	I Wake and Feel the Fell of Dark, Not Day	SATB	7'
1977	Hear My Prayer, O Lord	Two-part chorus,Pno	4'
1984	Seven Lyrics from Sappho	SATB	10'
1988	A Litany for Courage and the Seasons	SATB,Cl,Vib	25'
1989	The Nameless Fear; or: The Unanswered Question Put Yet Another Way	SATB,M/F speakers,Fl,Bsn,Gtrs,Perc	9'
1996	The Hungry Heart	SATB	5'
1996/2005	Mass	SATB/WindEns	95'

Orchestra

Year	Title	Instrumentation	Duration	Notes
1968	Double Image	Orch		Unpublished
1971	Symphony No. 1	Orch		
1975	Five Songs	S,Bar,ChOrch	30'	
1989	A Child's Garden of Dreams, Book 2	Orch	40'	
1992	Music for String Orchestra	Orch	17'	
1997	In Lonely Fields	Solo Perc,ChOrch	14'	
2001	11:11 - A Dance at the Edge of the World	Orch	16.5'	
2002	World Music	Orch	8'	
2004	Symphony No. 6: Living Earth	Orch	35'	

Wind Ensemble

Year	Title	Instrumentation	Duration	Notes
1976	Concerto No. 1 for Piano, Winds, and Percussion	Pno,WE	20'	
1980	Rollo Takes a Walk	WE	5'	
1981	A Child's Garden of Dreams	WE	35'	
1981	Prelude on a Gregorian Tune	Young WE	4'	Grade 2
1986	Symphony No. 2	WE	35'	
1989	In Memoriam	WE	13'	
1990	Golden Light: A Celebration Piece	WE	8'	
1990	Concerto for Marimba and Band	Mba,WE	20'	
1991	Symphony No. 3	WE	49'	
1993	Montana Music: Chorale Variations	WE	16'	Grade 5
1993	Symphony No. 4	WE	27'	
1994	Tears	WE	12'	
1994	Variants on a Hymn Tune	Euph,WE	5'	Grade 2.5
1994	Laudamus Te	WE	12'	Grade 4
1995	A Tuning Piece: Songs of Fall and Winter	WE	18'	
1996/2005	Mass	Chorus,WE	95'	
1997	Hell's Gate	Sax trio,WE	17'	Grade 4
1997	Sea Dreams	2Hn,WE	32'	
1997	Morning Star	WE	8'	Grade 5
1997	Heart Songs	WE	17'	Grade 3
1999	UFO Dreams: Concerto for Wind Ensemble	Euph,WE	17'	Grade 4
1999	Concerto for Alto Saxophone and Wind Ensemble	Asx,WE	45'	
2000	Symphony No. 5	WE	40'	
2000	Song Book for Flute and Wind Ensemble	Fl,WE	48'	
2002	Testament	WE	12'	Grade 5
2002	Alex and the Phantom Band	Narr,WE	16'	Grade 4
2002	Concerto No. 2 for Piano, Winds, and Percussion	Pno,WE	27'	
2003	Mother Earth	WE	3'	Grade 3.5
2003	Traveler	WE	14'	Grade 6
2005	Collected Chorale Settings			
2005	Desert Roads: Four Songs for Clarinet and Wind Ensemble	Cl,WE	27'	
2005	Symphony No. 7	WE	35'	

David Maslanka – A Child's Garden of Dreams
26.09.2017 – Joe Clark

2006	Give Us This Day: Short Symphony for Wind Ensemble	WE	10'	Grade 5
2006	David's Book: Concerto for Solo Percussionist and Wind Ensemble	Perc,WE	39'	
2006	A Carl Sandburg Reader	S,Bar,WE	4'	
2007	Concerto for Trombone and Wind Ensemble	Tbn,WE	36'	
2007	Procession of the Academics	WE	5'	Grade 3
2007	Unending Stream of Life (Variations on "All Creatures of Our God and King")	WE	25'	Grade 5
2008	Symphony No. 8	WE	42'	
2010	O Earth, O Stars	Fl,Vc,WE	40'	
2010	Liberation	WE	17'	Grade 6
2011	Symphony No. 9	Narr,WE	75'	
2012	Concerto for Saxophone Quartet and Wind Ensemble	Sax 4tet,WE	33'	
2013	Remember Me: Music for Cello and Nineteen Players	Vc,WE	17'	
2013	Illumination	WE	5'	Grade 3.5
2013	On This Bright Morning	WE	9'	Grade 4
2013	Requiem	WE	11'	Grade 4
2014	Concerto for Clarinet and Wind Ensemble	Cl,WE	25'	
2014	Hymn for World Peace	WE	12'	Grade 4
2015	Angel of Mercy	WE	17'	
2015	California	WE	10'	
2015	Hosannas	WE	26'	Grade 6
2015	Saint Francis: Two Studies for Wind Ensemble	WE	18'	Grade 6
2017	First Light	WE		Unpublished
2017	Concerto No. 3 for Piano and Winds	Pno,WE		Unpublished
2017	Husa	WE	4'	Unpublished
2017	The Seeker	WE		Unpublished