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A SCHENKERIAN-SCHOENBERGIAN ANALYSIS OF DAVID MASLANKA'S CONCERTO FOR CLARINET AND WIND ENSEMBLE AND IMPLICATIONS FOR PERFORMANCE

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A SCHENKERIAN-SCHOENBERGIAN ANALYSIS OF DAVID MASLANKA'S CONCERTO FOR CLARINET AND WIND ENSEMBLE AND IMPLICATIONS FOR PERFORMANCE

A DOCUMENT APPROVED FOR THE
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Abstract

David Maslanka has emerged as one of the most prominent composers of music for wind instruments. His most recent piece for clarinet, the Concerto for Clarinet and Wind Ensemble (2014), has been performed and recorded multiple times but has not been addressed by scholars, mainly because the piece is so recent. Previous scholarship concerned with the performance of Maslanka's clarinet music, such as Mietz (2011), Wester (2013), and Franklin (2014), largely focuses on how Maslanka musically depicts his programmatic inspirations for a piece. There have been substantially fewer if any attempts to explore Maslanka's music using other tools of analysis. In this document, I will offer a Schenkerian-Schoenbergian analysis of the Concerto for Clarinet and Wind Ensemble and discuss performance implications based on the interpretation of my analysis.

In Schenkerian-Schoenbergian analysis, Schenkerian analysis is used to locate the motives that are transformed throughout a piece in accordance with Schoenberg's concept of the *Grundgestalt*. The performance implications of my analysis arise not from an aim desire to communicate or convey analytical particulars, but from my reactions and emotional responses to the analysis. Motives and their development, rather than events that the performer should "bring out," elicit emotional or physical responses that can impact performance. This approach to performance and analysis yields various interpretative options in the concerto that might otherwise go unnoticed.

Chapter One: Introduction

Background on David Maslanka and the Concerto for Clarinet and Wind Ensemble

American composer David Maslanka has emerged as one of the most prominent composers of music for wind instruments. Maslanka's first piece for wind ensemble, the Concerto No. 1 for Piano, Winds, and Percussion (1974–1976) was inspired by pianist Joseph Dechario's performance of the composer's Duo for Flute and Piano (1972). The Eastman Wind Ensemble, conducted by Frederick Fennell, and pianist Bill Dobbins gave its premiere in 1979.[1] This was followed by *A Child's Garden of Dreams*, which was commissioned by John P. Paynter, then Director of Bands at Northwestern University, in 1981 and premiered in 1982 by the Northwestern University Symphonic Wind Ensemble. This piece, which Maslanka intended to be comparable in scale to Béla Bartók's *Concerto for Orchestra*, launched Maslanka's career and has led to many subsequent commissions from universities, conductors, and performers around the world.[2]

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[1] Lauren Denney Wright, "A Conductor's Insight into Performance and Interpretative Issues in *Give Us This Day* by David Maslanka" (DMA diss., University of Miami, 2010), 1.

[2] A wealth of biographical information concerning Maslanka's entire career as a composer is readily available. Wright, 8–12; Joshua R. Mietz, "David Maslanka's *Desert Roads: Four Songs for Wind Ensemble*: An Analysis and Performer's Guide" (DMA diss., University of Nebraska, 2011), 1–6; Lane Weaver, "Symphony No. 7: An Examination of Analytical, Emotional, and Spiritual Connections Through a 'Maslankian' Approach" (DMA diss., University of Kentucky, 2011), 14–19; Kip Franklin, "Music for an Atomic Age: David Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano*; An Analysis and Performance Guide" (DMA diss., Michigan State University, 2014), 4–7.

A former clarinetist himself, Maslanka has composed numerous solo and chamber works featuring the instrument. Besides his numerous pieces for wind ensemble and orchestra, his oeuvre includes duos for clarinet and piano, concerti, pieces for unaccompanied clarinet, chamber music with piano, and wind quintets.[3] While the clarinet is a member of the standard wind quintet (flute, oboe, clarinet, horn, bassoon), the clarinet parts in all of Maslanka's quintets are noteworthy for the technical demands they place on the performer, as well as their prominence in the musical texture. However, not all of these pieces are frequently performed today. Of the aforementioned works, only the wind quintets, *Desert Roads: Four Songs for Clarinet and Wind Ensemble*, *Eternal Garden: Four Songs for Clarinet and Piano*, and the concerto have garnered a significant staying power.

The Concerto for Clarinet and Wind Ensemble, composed in 2014, was commissioned by a consortium of 32 parties, including myself. Other members of the consortium include conductors, wind ensembles at the high school and university levels, university professors, and professional clarinetists. This is the third major piece in Maslanka's compositional output to feature the clarinet as a solo instrument.[4] The University of Utah Wind Ensemble, conducted by Scott Hagen, and clarinetist Myroslava Hagen gave the premiere performance of the concerto on February 26, 2015. Since the premiere, university wind ensembles including those at Abilene Christian University, the University of Alabama, the University of Central Oklahoma, Colorado State University, the University of Portland, Spring Arbor University, and the University of Wisconsin-River Falls, as well as the Brooklyn Wind Symphony, the

[3] For a complete catalog of Maslanka's works that feature the clarinet, see Appendix B.
[4] In each of these pieces, Maslanka writes the solo part for clarinet in B♭.

Orchestre d'harmonie de Fribourg, and the Hobart Wind Symphony have given performances of the concerto. As a member of the commissioning consortium, I gave a regional premiere of the concerto on April 18, 2016 with the University of Oklahoma Wind Symphony, conducted by William K. Wakefield.

The first time I heard Maslanka's music, which was during my undergraduate studies, I was taken aback by how unabashedly tonal and melodic it is, particularly in comparison to music of his contemporaries. I happen to admire these qualities and have been an admirer of Maslanka's music for many years. Beyond the concerto, I have also had the good fortune to perform *Eternal Garden*, his Quintet for Winds No. 3, and his Symphony No. 7. I have always advocated for his music on the basis of the demands it places on the performer and the visceral reaction it seems to elicit from the audience. However, I have had several discussions with respected colleagues and teachers about Maslanka's music, many of whom criticize it for being repetitive, long-winded, or unsophisticated in its motivic construction. In those conversations, I have felt the need to defend his compositional integrity with unverified voracity. The first time I noticed the great extent to which he develops motives in his music was during my preparations for the regional premiere of the concerto. This performance-based discovery fueled my interest in this piece beyond my personal attachment from having partially commissioned the concerto and was the impetus for my analysis in this document.

Overview of the Concerto for Clarinet and Wind Ensemble

Of Maslanka's three pieces to feature the clarinet in a major role, the concerto is unique in several respects. First, it has two movements rather than the four of *Desert*

Roads and *Eternal Garden*. The concerto is also the only one among the three not bearing a programmatic title and is the only one that Maslanka does not label as a set of songs. Song is an integral component of many of Maslanka's instrumental pieces: he alternates between songs and interludes in the five movements of the Concerto for Alto Saxophone and Wind Ensemble (1999), he uses the title *Song Book* for both his duo for alto saxophone and marimba (1998) and his piece for flute and wind ensemble (2000), and his most recent saxophone quartet is titled *Songs for the Coming Day* (2012). However, the most significant difference between the concerto and the other pieces for clarinet is the absence of chorale melodies in the concerto. Maslanka uses J. S. Bach's 371 Harmonized Chorales in his daily studies and as preparations for his own composing; he has worked through the complete collection seventeen times.[5] In *Desert Roads*, Maslanka uses "Jesus Christus, unser Heiland" and "Nun danket alle Gott." Both chorales are used in the first movement, also titled "Desert Roads."[6] Maslanka uses "Herzliebster Jesu" in the fourth movement of *Eternal Garden*, which is also titled "Eternal Garden."[7] In the concerto, by contrast, Maslanka does not quote any chorale melodies, making this piece unique not only among his major works for clarinet but also a rarity among his works as a whole.

The accompanying forces in the concerto are shown in figure 1.1. The wind instrumentation is very similar to that of *Desert Roads*, with the major differences being the presence of alto flute and the absence of piccolo trumpet and harp in the concerto.

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[5] Weaver, 38–39.
[6] Mietz, 15.
[7] Kimberly Kirsten Wester, "Expressive Interpretation in David Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano*" (DMA diss., University of Washington, 2013), 90.

Piccolo	Horn in F 1, 2	Timpani
Flute 1, 2 (2 dbl. Alto Flute)	Trumpet in B♭ 1, 2	Percussion 1
Oboe 1, 2	Trombone 1, 2	Vibraphone
Clarinet in B♭ 1, 2	Euphonium	Percussion 2
Bass Clarinet	Tuba	Marimba
Contrabass Clarinet in B♭	Double Bass	Percussion 3
Bassoon 1, 2	Piano	Crotales
Soprano Saxophone		Hi-hat
Alto Saxophone		Suspended Cymbal (large)
Tenor Saxophone		Xylophone
Baritone Saxophone		Percussion 4
		Bass Drum
		Glockenspiel
		Tam-tam
		Wood Blocks (small, large)
		Percussion 5
		Bass Drum
		Triangle (large)
		Snare Drum (small)

Figure 1.1 Accompanying forces in the Concerto for Clarinet and Wind Ensemble

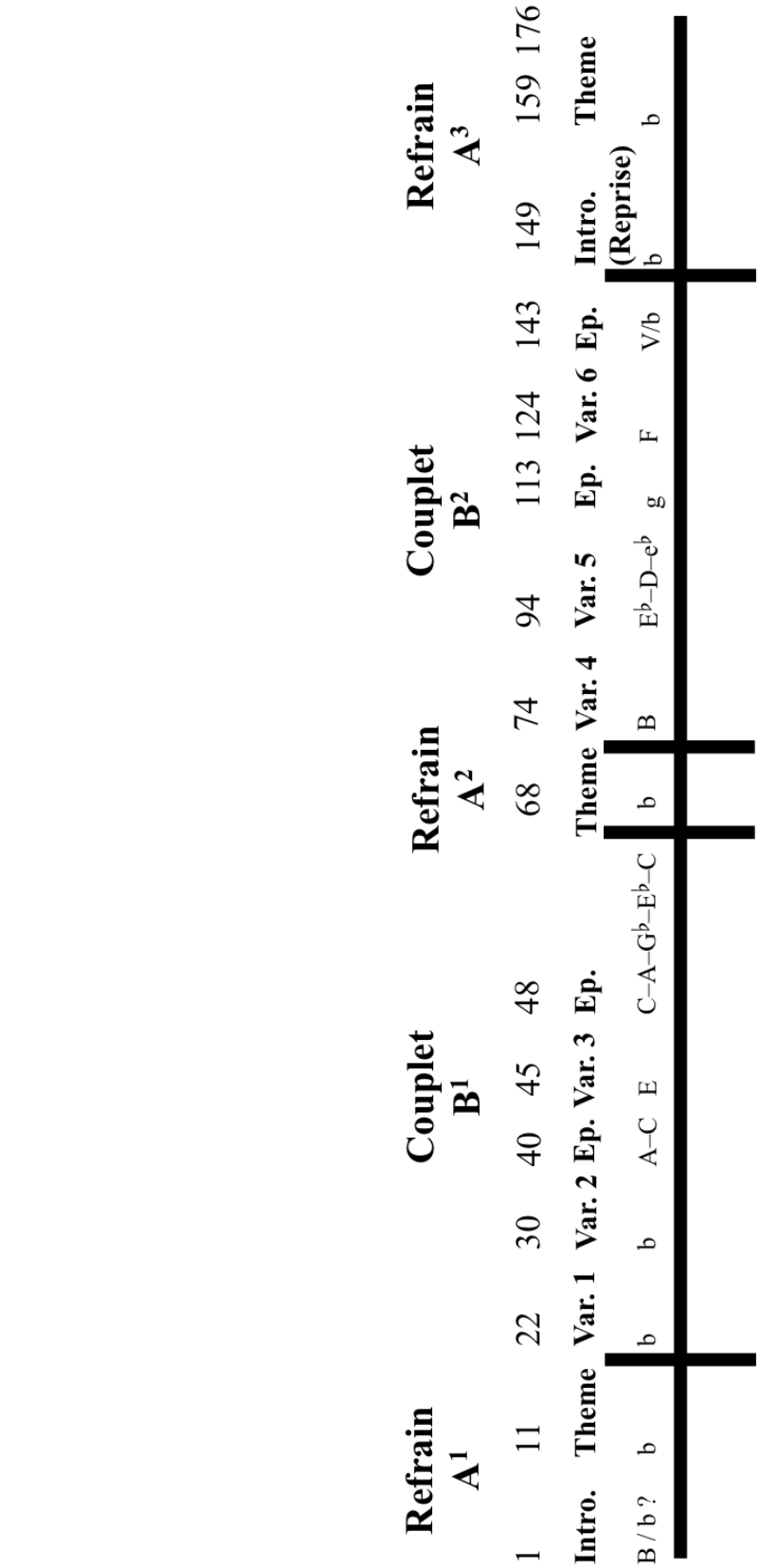
The concerto is approximately 25 minutes in duration. Maslanka describes the piece as having strong roots in the Classical and Romantic traditions: Classical in the strict formal construction, Romantic in the type of expression (he cites Liszt and Weber as two influential composers). In addition, he describes the two-movement structure as an allusion to the toccata and fugue of the Baroque era. In contrast to the parallels he draws between the concerto and these earlier traditions, Maslanka still considers the concerto to be a modern piece, describing it as:

> …a piece of *our time* [emphasis added]. We are going through a major world change, possibly *the* major world change, with technological advances whipping us along at incredible speeds. With the advent of instant communication and information we are at last beginning to see and understand the human race as one entity, and in immediate relationship with the rest of creation.[8]

The first movement, titled "Lamentation," is slow in tempo; I view this movement as a loose set of variations (see figure 1.2) based on the initial third motives presented by the clarinet in mm. 11–14. Maslanka also places episodes between certain variations; these episodes generally are not melodically related to the theme. This set of variations is nested within a larger rondo form, with the theme serving as the refrain. The refrains are characterized by B-minor tonality, a descending D–C♯–B gesture, and soft dynamics. The variations touch on a variety of other keys while continuing to incorporate the third motives (mm. 11–14) from the theme in a variety of guises. The solo clarinet part throughout is largely lyrical in nature. The conclusion of the movement is modally inconclusive. The quasi-authentic cadence confirming B minor is undermined by the solo clarinet hinting at the major mode via a gesture from an earlier variation. This modal questioning creates a feeling of anticipation going into the second movement. Similar in this respect is Maslanka's *Give Us This Day: A Short Symphony for Wind Ensemble* (another one of his two-movement pieces), where the first movement concludes on a dominant seventh chord preparing the key of the second movement.

[8] David Maslanka, *Concerto for Clarinet and Wind Ensemble* (Missoula, MT: Maslanka Press, 2014), iv.

Figure 1.2 First Movement "Lamentation," Variation/Rondo Form

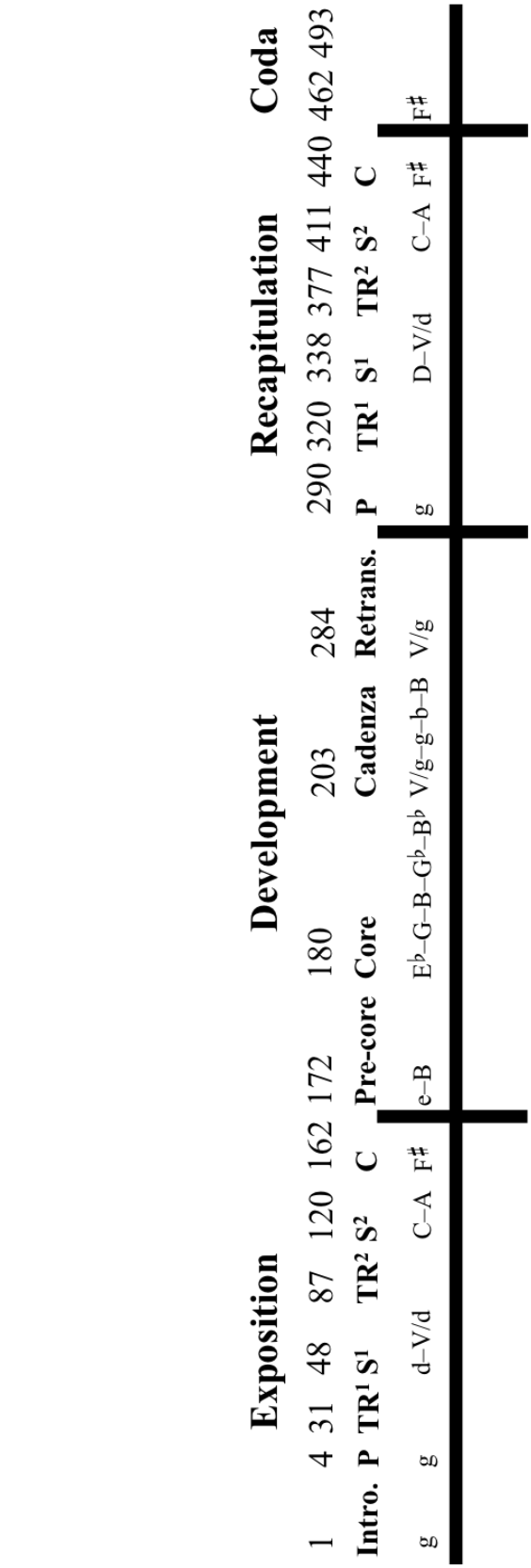


In the first movement, Maslanka conveys what he describes in his program note as "a deep mourning as we view our personal troubles, and the troubles of the world" via the prominence of the minor mode and slow tempo, both of which return to conclude the movement.[9] He transforms this negative aesthetic into one of joy and optimism in the second movement.

The second movement, titled "Dance," is in a much faster tempo, as one would typically expect in a two-movement piece where the first movement is slow. Maslanka writes this movement in sonata form, electing to focus more on contrast between themes than on contrast between tonal centers (see figure 1.3). This thematically driven conception of sonata form was common in the nineteenth century, lending further credence to Maslanka's citation of Liszt as a powerful musical influence on his own writing.[10]

[9] Maslanka, *Concerto for Clarinet*, iv.
[10] Joseph N. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, MA: Harvard University Press, 1990), 96–97. For nineteenth-century composers and theorists, sonata form was "determined by thematic contrast and thematic repetition" due to the evolution of the tonal language and dissolution of textural contrast as a means of reinforcing contrasting harmonic areas.

Figure 1.3 Second Movement "Dance," Sonata Form



Maslanka features three themes in the exposition: the first (Primary, P) a passionate lyrical theme in G minor, the second (Secondary, S^1) a delicate theme in D minor reminiscent of folk-inspired melodies by Dvořák, and the third (Secondary, S^2) an unabashedly triumphant theme in C major. While three-key expositions are not uncommon in nineteenth-century sonata forms, Maslanka's choice of tonal centers is atypical of three-key expositions. In a minor-mode sonata, a typical three-key exposition would outline i–III–v, combining the two usual harmonic goals of a minor-mode sonata: relative major and minor dominant.[11] Maslanka's exposition employs a substantially different harmonic scheme: i–v–IV. S^2 begins in C major (major subdominant of the home key) before eventually modulating to A major, followed by a modulation to F-sharp major for the closing section (C) of the exposition. These modulations within S^2 give the third key (C major) two secondary harmonic regions that destabilize C major by encompassing it in a diminished triad.

Maslanka's development follows a pre-core/core model that incorporates motivic content from the exposition. As is typical in a development section, he includes much harmonic instability and frequent modulations. Maslanka places the cadenza in atypical harmonic and structural locations for a sonata movement: over a V^5_3 chord in the development section. The piano joins the solo clarinet in m. 218 for the remainder of the cadenza. The second half of the cadenza features expansive melodies and slow harmonic rhythm that create a feeling of suspension and stasis while alluding to the first movement. The accompanying ensemble reenters on a dominant preparation of G minor, forming a brief retransition into the recapitulation.

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[11] Rey M. Longyear and Kate R. Covington, "Sources of the Three-Key Exposition," *The Journal of Musicology* 6, no. 4 (Autumn 1988): 449.

The recapitulation of this movement is unusual in that Maslanka casts the three themes in the same keys they were in in the exposition (G minor, D minor, and C major, respectively). Within S^2, the modulation to F-sharp major has more structural weight due to being F-sharp major being tonicized by its dominant, giving S^2 and C in the recapitulation a greater feeling of finality. A brief coda, featuring only solo clarinet and piano, concludes the piece.

Analytical Approach

A vast majority of the current research into Maslanka's music focuses on large-scale formal design and Maslanka's compositional process, particularly how he depicts his programmatic impetus for a piece. There have been substantially fewer if any attempts to explore Maslanka's music using other analytical tools. In this document, I will offer a Schenkerian-Schoenbergian analysis of the Concerto for Clarinet and Wind Ensemble and explore performance implications based on my analysis. This type of analysis draws on traditions of both Heinrich Schenker and Arnold Schoenberg, synthesizing the two approaches into a coherent tool for analysis that illustrates a narrative of motivic development within the concerto.

Schoenberg maintains that a piece achieves musical coherence in part by initially establishing an opposition or conflict between motives belonging to the *Grundgestalt.* As Schoenberg's student Joseph Rufer considers it, the *Grundgestalt* refers to the initial phrase within a piece that typically establishes the tonic and presents

unique or easily identifiable musical content.[12] Schoenberg then resolves that conflict between motives over the course of the piece, typically by one motive consuming or assimilating the other. Schenker eventually discarded the idea of the surface-level motive that Schoenberg deemed central to the *Grundgestalt*, instead emphasizing *diminutions*: brief linear segments of pitches that prolong or compose out specific harmonies. In Schenkerian-Schoenbergian analysis, Schenker's diminutions and the motives of Schoenberg's *Grundgestalt* are one and the same; Schenkerian analysis is used to locate the motives that are transformed in accordance with Schoenberg's concept of the *Grundgestalt*. I will discuss Schenker's and Schoenberg's commonalities as theorists, as well as their differences, in Chapter Two.

Maslanka uses nondescript motives of a third (see figure 2.4) to generate much of the melodic and harmonic content within the concerto. His conception of a generic motive that acquires its significance from repetition and development instead of a characteristic quality intrinsic to the motive runs parallel to Beethoven's use of largely generic motives. Beethoven was one of the first composers, if not the first, to fully exploit the possibility of utilizing generic foreground motives. Adorno believes that in Beethoven's music, "the particular is intended always to represent the unprocessed, pre-existing natural stuff: hence the triads… its lack of specific qualities… makes possible its complete submergence in the totality."[13] Due to its generic quality, the triadic motive is able to become absorbed in the whole of a piece. In a similar manner, Maslanka's use

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[12] Severine Neff, "Schoenberg and Goethe: Organicism and Analysis," in *Music Theory and the Exploration of the Past*, eds. Christopher Hatch and David W. Bernstein (Chicago: University of Chicago Press, 1993), 416.
[13] Theodor W. Adorno, *Beethoven: The Philosophy of Music*, ed. Rolf Tiedemann (Stanford, CA: Stanford University Press, 1998), 23.

of the third as a generating motive (both as a leap and filled in via stepwise motion) allows him to completely integrate the motive into the concerto. As Schenkerian analysis is a valuable tool for uncovering how generic motives become part of the totality in Beethoven's music, I believe examining the concerto from a partially Schenkerian perspective will prove equally valuable.

However, Maslanka's use of the generic motive also leads to a potential issue in my analysis: namely, any piece of tonal music is bound to be saturated with thirds. How does one distinguish between thirds that are structurally relevant and thirds that are simply the byproduct of working in a tertian system? The answer is ultimately up to the analyst and will vary from person to person. From a structural perspective, I believe a third is motivically relevant when the key areas defining the third motion are (a) of substantial duration, (b) prepared via a cadence, (c) accompanied by a substantive change in musical parameter (e.g. tempo, timbre, melody), or a combination of these means. Similarly, I believe a melodic third can be determined to be motivically relevant when the third is made distinct from the surrounding melodic material via (a) comparative rhythmic duration, (b) difference in articulation, (c) change in timbre, or (d) a change in how the third interacts with the harmony—that is, does it support or conflict with the underlying harmony. These considerations are not ironclad; they should be used in combination with the analyst's best judgment.

Performative Approach

My interest in the relationship between musical analysis and musical performance stems largely from a graduate seminar I took while in my doctoral

program at the University of Oklahoma. This course, led by Dr. Jeffrey Swinkin, centered on how analysis can impact and influence performative decisions. One of the fundamental tenets of this seminar was that performance does not need to directly reflect analysis, but it is the performer's reaction and response to his or her analysis that has a meaningful effect on their performance. To Swinkin's mind, "analysis is not primarily about stating a neutral or objective fact about a piece. Rather, it is about detecting and expressing the physical or emotional quality that most analytical assertions embody or connote."[14] This differs from the earliest and more traditional view of performance and analysis in which the primary objective of performance is to convey musical structure to the listener.[15]

These different approaches might best be contrasted through an example from the standard clarinet repertoire. The first movement of Brahms's Sonata for Piano and Clarinet in E-flat major, Op. 120, No. 2 is written in sonata form, as one would expect. However, in the recapitulation of this movement, Brahms casts the first phrase of the secondary theme in C-flat major ($\flat$VI) before modulating to the expected home key of E-flat major for the second phrase. If one aimed to simply reflect their analysis (i.e. the secondary theme is in an atypical key), she or he might seek to "bring out" the C-flat-major phrase by performing at a higher dynamic or taking a slower tempo in an effort to provide the listener with more time to notice Brahms's unusual choice of key. However, reflecting on and responding to the same arrival in C-flat major could result in the

[14] Jeffrey Swinkin, *Performative Analysis: Reimagining Music Theory for Performance* (Rochester, NY: University of Rochester Press, 2016), 7.
[15] Ibid., 12; Edward T. Cone, *Musical Form and Musical Performance* (New York: W. W. Norton, 1968); Wallace Berry, *Musical Structure and Performance* (New Haven, CT: Yale University Press, 1989).

performer considering the implications of C-flat major within E-flat major: namely, a conflict between the major and minor modes. Might the presence of C-flat major, being borrowed from E-flat minor, anticipate or even facilitate the emergence of E-flat minor in the second movement? If C-flat major is in fact a hint of the turbulent storm that the second movement embodies, the hint of this tumultuousness within the serenity and calm of the first movement might create a sense of anxiety. The performer's response to this anxiety, in turn, might inspire them to play the same C-flat-major phrase with a general inclination to accelerate—as if trying to run away from the impending E-flat minor.

However, the same slower and louder interpretation initially mentioned can also come about as an emotional response to analysis. Within the secondary theme, the phrase in C-flat major could anticipate the rich, warm arrival of B major from the chorale found in the middle of the tumultuous second movement. This could suggest a sense of relief and solace in the first movement, leading the performer to bask in their relief by playing at a slower tempo and a louder dynamic. Neither the interpretative decision to accelerate nor the decision to play at a slower tempo and higher dynamic is superior to the other, but both arise from emotional responses, not inclinations to "bring out."

In this seminar, one such avenue for analysis we explored was the idea of a musical motive that is transformed through the piece; following this narrative can impact performance decisions by presenting issues of conflict and resolution that the performer can then exemplify in her or his musical decisions. My Schenkerian-Schoenbergian analysis of the Concerto for Clarinet and Wind Ensemble traces the

development and transformation of a stepwise descending third into a stepwise ascending third through the concerto in accordance to Schoenberg's idea of *Grundgestalt.* This yields performance implications that arise as an emotional response to the trajectory of motivic development in the concerto, illustrating potential options for performance that may not otherwise occur to the performer.

Literature Review

Maslanka's first two substantial pieces for clarinet, *Desert Roads* and *Eternal Garden*, have been examined in several doctoral documents. These generally focus on analysis of large-scale formal and tonal structures supplemented by performative instructions that Maslanka provided through either program notes or personal interviews. These documents do an excellent job of providing an analytical overview of Maslanka's music. The analyses and performance guides are well written and effectively communicate Maslanka's intentions to the reader and performer. At this time, there is no scholarship available about the Concerto for Clarinet and Wind Ensemble, largely because the piece is so recent.

Mietz provides a history and overview of *Desert Roads*, as well as a brief overview of the piece, including information about the program.[16] He examines each of the four movements, focusing on elements of melodic and harmonic construction, orchestration, and Maslanka's borrowing from chorale melodies harmonized by J. S. Bach. This analysis does not bear any impact on the included recommendations for performance. Mietz's performance recommendations primarily relate to composer

[16] Mietz.

markings in the score and to issues of balance that exist between the soloist and the ensemble.

Wester examines Maslanka's compositional process, which is largely driven by meditation.[17] Maslanka draws a parallel between his compositional process and what Carl Jung refers to as "active imagining." In the latter, according to Jung, "unconscious contents are exposed in the waking state." Maslanka refers to his own compositional process as "the dreaming process made active," by which he is able, by his own volition, to enter another mindset where "energy" can freely travel between the conscious and unconscious[18] She discusses various philosophical and historical issues of music and meaning. Wester concludes, "in order for music to convey emotion it must possess expressive qualities that resemble aspects of our emotional experience," leading to the assertion that the emotion conveyed is dependent on each person's set of experiences. [19] To her, expression is an integral part of experiencing musical performance and should therefore be part of the musical analysis.[20] Her analysis of the four movements of *Eternal Garden* draws largely on Maslanka's description of the emotional qualities of each movement, isolating individual instances of music that emanate those qualities. In some cases, the emotional quality of a movement is specified by an accompanying text, usually derived from a poem by a different author

[17] Wester.
[18] Ibid., 13.
[19] Ibid., 26.
[20] "In carrying out this recommendation [Maslanka's recommendation to listen to *Eternal Garden* several times], while in the dream space she was standing on a cliff overlooking the ocean. She saw destruction and desolation from a powerful storm and then felt as if she was flying above; perhaps trying to heal the suffering." Ibid., 57. These feelings then shaped Wester's analysis and performance decisions within the piece.

or from Maslanka's movement titles. Wester's expressive interpretation is guided by her own use of meditation as suggested by Maslanka and her own performance experience with *Eternal Garden*.

Franklin explores Maslanka's compositional style and process, explaining how *Eternal Garden* fits into his compositional output.[21] Franklin's analysis focuses on elements of voice leading, tonal structure, melodic gesture, and dialogue between clarinet and piano. He obtained many of the performance instructions via personal correspondence with Maslanka.[22] Maslanka's aims for the performer seem to be based largely on his personal preference as the composer.

These authors' interpretations are largely based on the narrative and programmatic elements that Maslanka attaches to each piece. The performance instructions generally explain his dynamic, tempo, and articulation markings, explanations usually derived from personal communication with the composer. This is also the case in much of the available scholarship about Maslanka's pieces for other instruments. Brooks presents a clear analysis of the various themes and timbres of the Concerto No. 1 for Piano, Winds, and Percussion, noting how Maslanka uses those themes and timbres to create sectionalized forms.[23] Varner presents a structural analysis of the two marimba concerti in a manner similar to Brooks, focusing on how Maslanka creates sectionalized forms by using contrasting themes and then developing those

[21] Franklin.
[22] These personal correspondences were in the form of interviews and coaching sessions with Maslanka focused on performance of *Eternal Garden*.
[23] J. Patrick Brooks, "An Analysis of David Maslanka's Concerto for Piano, Winds, and Percussion" (DMA diss., University of Cincinnati, 1994).

themes.[24] Although focusing less on one specific piece and more on the development of saxophone repertoire over time, Beeson provides an analysis of Maslanka's Sonata for Alto Saxophone and Piano largely based on contrasting themes.[25] Olin presents a large-scale formal analysis of the Sonata for Alto Saxophone and Piano, while her accompanying performance recommendations consist largely of practice techniques and specific fingerings for the altissimo register.[26] Krause focuses on how to most easily execute the composer's markings in his music for flute and piano from a performative perspective, discussing issues of breathing, embouchure, and timbral alterations such as flutter-tonguing, *vibrato*, and changing the brightness or darkness of the tone.[27]

Previous scholars have briefly touched on motivic relationships in Maslanka's music. Franklin discusses Maslanka's use of minor-second dyads in *Eternal Garden*, but this discussion is limited to one movement.[28] Bolstad presents an effective analysis of Maslanka's Symphony No. 4 for Symphonic Wind Ensemble, illustrating how much of the melodic material used in the symphony derives from an ascending stepwise third

[24] Michael L. Varner, "An Examination of David Maslanka's Marimba Concerti: *Arcadia II* for Marimba and Percussion and Ensemble and Concerto for Marimba and Band, a Lecture Recital, Together with Three Recitals of Selected Works of K. Abe, M. Burritt, J. Serry, and Others" (DMA diss., University of North Texas, 1999).
[25] Robert Edward Beeson, "The Saxophone Sonata in Twentieth Century America: Chronology and Development of Select Repertoire" (DMA diss., University of Maryland, 2011).
[26] Camille Louise Olin, "The Sonata for Alto Saxophone and Piano (1988) by David Maslanka: An Analytic and Performance Guide" (DMA diss., University of Georgia, 2006).
[27] Christa Kathleen Krause, "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...*" (DMA Diss., University of Nebraska, 2015).
[28] Franklin, 17–26.

found in the hymn "Old Hundredth."[29] In his interview with Bolstad, Maslanka denies having intended any third motive running throughout the piece as a sort of connective tissue.[30] However, this motivic development does not impact Bolstad's interpretation in performing the piece. Olin notes the pervasiveness of third intervals, both harmonically and melodically, in her formal analysis of the Sonata for Alto Saxophone and Piano, which she attributes to Maslanka's use of tertian harmonies within a tonal system. When Olin asks Maslanka about his development of motives, he replies:

> They teach you in theory how to do all that. To take a motive, turn it upside down, backwards, do upside down, retrograde… and expansion of themes, diminution and all that stuff, and rhythmic elements. I don't do any of that in any official way.[31]

Relating to motivic development, Moles identifies instances of variation technique in her analysis of the Quintet for Winds No. 3, mainly focusing on changes in instrumentation and dynamic.[32] She does not address issues of performance.

My analysis of the concerto and the performative consequences I draw from it are based on my own Schenkerian-Schoenbergian analysis. My dual background as a performer and music theorist, and especially my interest in bridging the two, has piqued my interest in exploring the concerto using a tool that has not yet been applied to Maslanka's music and seeing what performative implications can be gleaned from that analysis. By analyzing the concerto via a Schenkerian-Schoenbergian perspective and

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[29] Stephen Paul Bolstad, "David Maslanka's Symphony No. 4: A Conductor's Analysis with Performance Considerations" (DMA diss., The University of Texas at Austin, 2002)
[30] Ibid., 36.
[31] Olin, 69.
[32] Elisa Moles, "The Use of Johann Sebastian Bach's Chorales in David Maslanka's Quintet for Winds No. 3 for Flute, Oboe, Clarinet, Horn, and Bassoon" (MM thesis, Ball State University, 2013).

drawing potential performative decisions from it, I aim to increase awareness of Maslanka's new contribution to the clarinet repertoire. Although I am using a different method than previous scholarship, my intentions are similar to those that have previously written about Maslanka's music for clarinet: provide a deeper understanding of his compositional language and offer a guide for those interested in performing his music. Through this process, I hope to make a case for Maslanka's music being worthy of careful study and more widespread performance.

Summary of Chapters

In Chapter Two, I will discuss Schenker's and Schoenberg's views on two issues that fascinated them both: (a) the role of motive in music and (b) how musical coherence is obtained within a piece. Schenker's perspective on motive changed over time; initially concerned with motives as they appear on the musical surface, he eventually came to the realization that foreground motives are generated by the background structure of the piece. Schoenberg, on the other hand, placed more value on surface-level motives and their ability to express the *musikalische Gedanke* ("musical idea") of the piece. Both theorists agreed that repetition was crucial to establishing the relevance of a motive (Schenker through "hidden repetitions," Schoenberg only through varied forms as is the case in "developing variation"). Musical coherence and organicism were also of the utmost importance to both; both shared an interest in Goethe's botanical writings and adapted his idea of the archetype for music. Schenker believed that the archetypal form was expressed through the *Ursatz*, while Schoenberg believed that *Monotonalität* held the key to the archetypal form. I then discuss the

various approaches used in Schenkerian-Schoenbergian analysis and the different repertories that theorists explore with this type of analysis.

Chapter Three contains my analysis of the "Lamentation" movement. The solo clarinet presents the opposing motives of the *Grundgestalt* in its first entrance: an ascending leap of a third, and a stepwise descent of a third. The *Grundgestalt*'s goal, as it were, is to change the ascending third from a leap to a stepwise ascent while changing the stepwise descent to a descending leap. While this conflict is not resolved by the end of the movement, Maslanka presents the motives of the *Grundgestalt* in a variety of harmonic and melodic contexts throughout the theme and subsequent variations, beginning the transformational process that spans the entire concerto. Motivic parallelisms between the *Grundgestalt* and the varying levels of musical structure suggest musical conflict between the musical surface and higher levels.

In Chapter Four, I discuss performance options based on the interpretation of my analysis in Chapter Three. The development of motives within the *Grundgestalt* is rich with implications for performance. New harmonic and melodic designs might create a growing sense of optimism within the protagonist that the soloist and ensemble represents, while conflict of modality between varying levels of structure create a sense of tension that might influence the protagonist/performer's sense of phrasing. The subjective nature of interpretation and performance means each person will react to my analysis (or another's) in a different manner. The suggestions I present in this chapter (and Chapter Six) are merely my own response to my analysis.

In Chapter Five, I present my analysis of the "Dance" movement. The exposition contains three themes; two of these themes (P and S^2) conspicuously

incorporate the motives of the *Grundgestalt*, while S^1 seems unrelated or only distantly related to the *Grundgestalt*. S^2 achieves the motivic goal of the *Grundgestalt*, but S^1's lack of motivic connection to the *Grundgestalt* needs to be reconciled. The development plays a large part in this process, particularly the cadenza that alludes to the first movement. In the recapitulation, S^1 acquires more of the third motives from the *Grundgestalt*, while S^2 contains harmonic motion that imitates the motivic content of S^1. These changes show the reconciliation between S^1 and S^2, allowing for motivic closure within the sonata form.

Chapter Six suggests performance options for the second movement based on my analysis in Chapter Five. The transformative process that occurs in the development (reconciliation of S^1's lack of motivic connection to the *Grundgestalt*) elicits different emotional responses to motivic transformation in the exposition versus the recapitulation. These different emotions then influence the performer to perform in different ways. As in Chapter Four, the performative options I arrive at represent only a few of the many possibilities.

In Chapter Seven, I present a summary of my Schenkerian-Schoenbergian analysis and performance implications. I then discuss the potential influences that my approach to performance and analysis hold for future research and scholarship about Maslanka's music. I also discuss the role that musical analysis can more generally play in future study and performance of music, leading to potential options for performance that the performer might not have otherwise considered.

Chapter Two: Methodology

In order to fully understand the analytical approach I use in this document, it is necessary first to examine the theoretical writings of both Heinrich Schenker and Arnold Schoenberg, comparing and contrasting their views on a number of subjects. Schenker and Schoenberg were fascinated by many of the same issues facing music theorists in the twentieth century, including tonality, dissonance, motive, and coherence within a musical composition. Although Schenker and Schoenberg's opinions on these issues typically differ, especially in the later portions of their respective careers, both made equally valuable contributions to the discipline of music theory and played a large part in shaping the ideas of future generations. I aim to reconcile their contrasting perspectives, amalgamating them into a single tool for analysis.

Commonalities Between Schenker and Schoenberg

As theorists, Schenker and Schoenberg had many of the same research interests. Both gave prime importance to issues of tonality, including the concept of monotonality, and musical organicism. Both also focused primarily on Austro-Germanic instrumental music from the late 1700s and 1800s. However, they eventually came to different conclusions regarding many of their shared interests. Their commonalities serve as a foil for their differences. Some theorists have highlighted these differences in in part by citing each theorist's criticisms of the other, located in both published and unpublished materials.

Although their theoretical and analytical approaches differ greatly and enjoyed different levels of prominence in the United States, Schenker and Schoenberg shared a

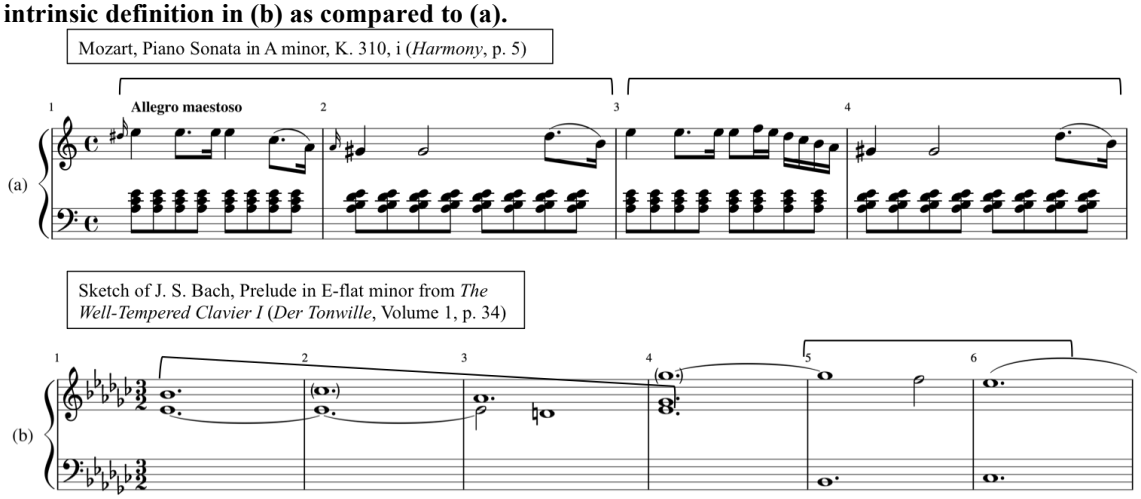
core repertory of music for analysis. Their critiques of each other originated from their differing opinions of what constituted a non-chordal tone, which both theorists termed *harmoniefremde Töne*, and differences in their views of repetition.[1]

Perspectives on Motive

Both Schenker and Schoenberg played a crucial role in forming the modern idea of the motive. Schenker's conception of motive evolved throughout his career. In *Harmony*, Schenker described the motive as "a recurring series of tones" before adding the stipulation that "it can be recognized as such only where its repetition follows immediately."[2] However, by *Free Composition* Schenker rejects the idea of motive as a driving force in the compositional process, stating (in reference to a Chopin Nocturne), "figurations frequently appear which are based on previous statements in the foreground"; this repetition of material in the foreground "creates the illusion that the variant belongs only to the foreground statement, but in fact, through this statement it also relates to the background and middleground."[3] For illustrations of Schenker's evolving conception of the motive, see figure 2.1

[1] Gianmario Borio, "Schenker versus Schoenberg versus Schenker: The Difficulties of a Reconciliation," *Journal of the Royal Musical Association* 126, no. 2 (2001): 251.
[2] Heinrich Schenker, *Harmony* [1906], ed. Oswald Jonas, trans. Elisabeth Mann Borgese (Chicago: University of Chicago Press, 1954), 4–5.
[3] Heinrich Schenker, *Free Composition (Der freie Satz)* [1935], ed. and trans. by Ernst Oster (New York: Longman Music Series, 1979), 76.

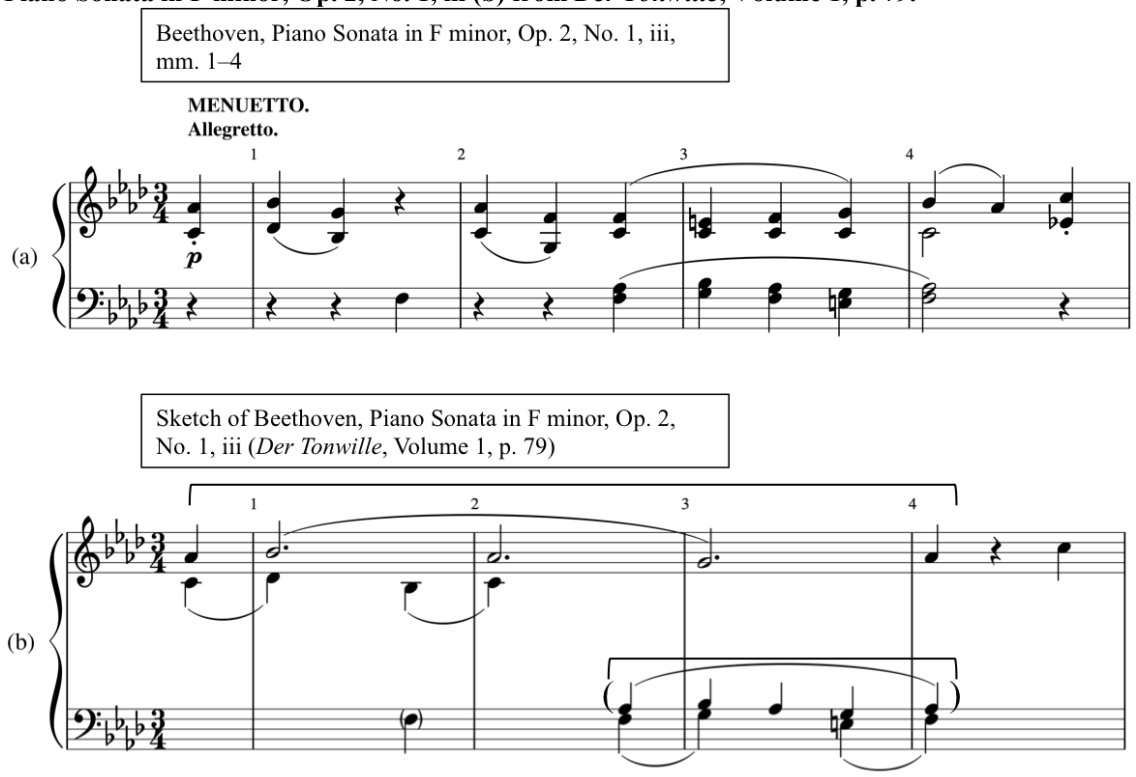
Figure 2.1 Comparison of Schenker's early and later conception of motives, shown in brackets: (a) from *Harmony*, p. 5 (b) from *Der Tonwille*, Volume 1, p. 34. Note the exclusively linear and lack of intrinsic definition in (b) as compared to (a).



This change from Schenker's initial conception of motive in *Harmony* to the different conception in *Free Composition* came about in *Counterpoint* as a result of the idea of melodic fluency, which is largely based on stepwise motion and strict counterpoint and ultimately led to his creating the *Ursatz*.[4] A motive could be subjected to repetition not just in the musical foreground, but also between different layers of structure. It is the scenarios of "that involved sub-surface elements, that is, in which the motive was expressed on *different* structural levels" that are of the greatest interest to Schenker.[5] Burkhart refers to these "hidden repetitions" as *motivic parallelisms*.[6] An example of these hidden repetitions can be seen in figure 2.2.

[4] Allen Cadwallader and William Pastille, "Schenker's High-Level Motives," *Journal of Music Theory* 36, no. 1 (Spring 1992): 120–122.
[5] Charles Burkhart, "Schenker's 'Motivic Parallelisms,'" *Journal of Music Theory* 22, no. 2 (Autumn 1978): 146.
[6] Ibid.

Figure 2.2 Example of hidden repetition (after Burkhart), shown in brackets (mine): a Beethoven's Piano Sonata in F minor, Op. 2, No. 1, iii (b) from *Der Tonwille*, Volume 1, p. 79.



This idea of the relationship between motives across structural levels was further realized in *Der Tonwille*, where Schenker extends the idea of surface-level musical freedom supported by motivic association at a higher level structure to all levels of musical structure, from the foreground to the background.[7] This idea continues to evolve in the first volume of *Das Meisterwerk in der Musik*, in which Schenker directly addresses issues of motivic elements at varying levels of structure while also redefining the idea of motive to include linear progressions, register transfers, arpeggiations, and others. This approach of Schenkerian concepts as motives culminates in *Free Composition*, where Schenker speaks not of motives, but instead of *diminutions* and the

[7] Cadwallader and Pastille, 128. Schenker demonstrates this process in his graphs of the theme and third variation of Brahms's Variations and Fugue on a Theme by Handel, Op. 24 in *Der Tonwille*, Volume 2.

relationships between those diminutions.[8] By now, Schenker believed that motives on the musical surface derive from the highest level of structure, which take the generic form of linear progressions, arpeggiations, and the like in following the principle of melodic fluency.

Much like Schenker in the early part of his career, Schoenberg also believed that any series of pitches could become a motive provided that the series is repeated, either whether in literal or varied form.[9] In his mind, motives lack intrinsic properties by themselves, acquiring significance solely by entering into a network of repetitions. Schoenberg refers to this technique of altering and modifying motivic statements for the purpose of generating new musical ideas as "developing variation," a process Schoenberg ascribed to Brahms's music and his own as a means of connecting his own twelve-tone music to the music of the past.[10]

In addition to its importance in explaining his music as a natural outgrowth of that by his predecessors, Schoenberg also viewed the motive as a crucial element of expressing the *musikalische Gedanke* ("musical idea") of a piece.[11] The notion of "musical idea" is perhaps the most cryptic aspect of Schoenberg's theories. He makes several references to this notion in *Style and Idea*, but his most important work on this notion was in a larger manuscript titled *Der Musikalische Gedanke und die Logik,*

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[8] Cadwallader and Pastille, 134.
[9] Pieter Van Den Toorn, "What's in a Motive? Schoenberg and Schenker Reconsidered," *The Journal of Musicology* 14, no. 3 (1996): 385.
[10] Walter Frisch, *Brahms and the Principle of Developing Variation* (Berkeley, CA: University of California Press, 1984), 157–170; Arnold Schoenberg, "Brahms the Progressive" [1947], in *Style and Idea*, ed. Leonard Stein, trans. Leo Black (New York: Belmont Music Publishers, 1975), 398–441.
[11] Jairo Moreno, "Schenker's Parallelisms, Schoenberg's Motive, and Referential Motives: Notes on Pluralistic Analysis," *College Music Symposium* 41 (2001): 91.

Technik, und Kunst seiner Darstellung that was left incomplete at the time of his death.[12] This incomplete document, hereafter referred to as the *Gedanke* manuscript, provides the greatest amount of insight into Schoenberg's notion of the musical idea in composition, an element described as "neither a theme nor a harmony, but something more abstract – a relationship between tones – and yet very real and recoverable by close analysis."[13] The "musical idea" refers to the impetus to any composer's final product. There are multiple levels of "idea" in Schoenberg's theoretical writings.[14] According to Boge, a "musical idea" can be placed into one of two categories: the *absolute*, which "capture[s] a work's premise through particular syntactic or motivic gestures," and the *metaphorical*, which "attempts to describe a work's premise in a more analogy-driven language."[15] In addition, an *amalgamation of the absolute and metaphorical* is also possible, approaching and analyzing a piece by combining elements of both categories.[16] Schoenberg's "musical idea" transcends smaller

[12] The *Gedanke* manuscript has been translated into English and reorganized by Schoenberg scholars Patricia Carpenter and Severine Neff, and published under the titled *The Musical Idea and the Logic, Technique, and Art of Its Presentation* in 1995.
[13] Walter Frisch, foreword to *The Musical Idea and the Logic, Technique, and Art of Its Presentation: A Theoretical Manuscript* [1923–1940], by Arnold Schoenberg, ed. and trans. Patricia Carpenter and Severine Neff (Bloomington, IN: Indiana University Press, 1995), xiv.
[14] For more information about the multiple levels of Schoenberg's idea, see Charlotte M. Cross, "Three Levels of 'Idea' in Schoenberg's Thoughts and Writings", *Current Musicology* 30 (1980): 20–36.
[15] Claire Boge, "Idea and Analysis: Aspects of Unification in Musical Explanation," *College Music Symposium* 30 no. 1 (Spring 1990): 117.
[16] Boge presents one analysis of each type in "Idea and Analysis": an absolute idea in Beethoven's Piano Sonata, Op. 10, No. 3, iii; a metaphorical idea in Schumann's "Am leuchtenden Sommermorgen" from *Dichterliebe*, and an amalgamation in Stravinsky's "Musick to heare" from *Three Songs from William Shakespeare*.

"structural units" such as themes and motives, encompassing the totality of the piece itself and binding the piece together as a unified whole.[17]

Perspectives on Musical Coherence

Both Schenker's and Schoenberg's ideas about musical coherence are shaped by the writing of Goethe. Goethe was highly concerned with the idea of organicism in nature, and both Schenker and Schoenberg adapted his ideas to their perspectives of tonal music. Goethe's discussion of organicism is found within his writings on botany, rejecting the idea of cause and effect in favor of a more holistic approach in which cause and effect are one and the same.[18]

The traditional idea of cause and effect might best be summarized by Kant in his Second Analogy: "Everything that happens (begins to be) presupposes something which it follows in accordance with a rule."[19] However, Kant believes that this type of explanation, often labeled by Kant as "efficient causation," cannot be used to explain "the unity and organized self-activity we see in living creatures."[20] In his philosophy of biology, Kant begins with the concept of *Naturzwecke* ("natural ends"), understood to include plants and animals. To him, for something to be an end is for "the concept by means of which the object is correctly cognized also makes a causal contribution to the

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[17] Cross, 26.
[18] Severine Neff, "Schenker, Schoenberg, and Goethe: Visions of the Organic Artwork," in *Schenker-Traditionen: Eine Wiener Schule der Musiktheorie und ihre internationale Verbreitung*, eds. Martin Eybl and Evelyn Fink-Mennel (Vienna: Böhlau, 2006), 30–31.
[19] Immanuel Kant, *Critique of Pure Reason* [1781], ed. and trans. by Paul Guyer and Allen W. Wood (Cambridge, UK: Cambridge University Press, 1998), 304.
[20] Bryan J. Parkhurst, "Making a Virtue of Necessity: Schenker and Kantian Teleology," *Journal of Music Theory* 61, no. 1 (April 2017): 89.

object's generation" or, stated another way, the impetus for an object's creation is the idea for the same object.[21] However, for an end to be natural, it must not be a "product of art," meaning that the end was not artificially constructed by a human maker. Kant addresses this issue by suggesting that an object can be considered a natural end if "its parts should so combine in the unity of a whole that they are reciprocally cause and effect of each other's form."[22] He also argues, "it is absurd for men to make any such attempt or to hope that another Newton will arise in the future, who shall make comprehensible by us the production of a blade of grass according to natural laws by which no design has ordered."[23] Parkhurst explains this idea further, saying, "The concept of it [a natural end] is instead materially implemented by the activity of the (parts of the) natural end itself."[24] He later concludes that a natural end demonstrates two integral traits in its unity: "part-on-whole dependence and part-to-part reciprocal conditioning."[25]

Goethe's rejection of the traditional notion of cause and effect in his botanical writings shares many similarities with Kant's concept of a "natural end." Goethe's embrace of *Anschauung* ("intuitive contemplation") also shaped his scientific theories; this idea allows for a single individual specimen to be created from the *Urphänomen* ("archetype"). In his botanical studies, Goethe collected and drew a great number of

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[21] Parkhurst, 90–91. Parkhurst uses a computer as an example of an end, as "an engineer conceived of a computer and carried out (or arranged for) the construction of it in accordance with her concept."
[22] Immanuel Kant, *Critique of Judgment* [1790], trans. John H. Bernard (New York: Cosimo, 2007), 163.
[23] Ibid., 185.
[24] Parkhurst, 92. Parkhurst contrasts his computer example to a bird, saying "there are causal power *internal* to the bird that ensure that bones and feathers and flesh (etc.) hang together in a birdlike way."
[25] Ibid., 93.

different species of plants and synthesized them into an abstract *Urpflanze*, or archetypal plant. The contrary forces of centripetal (toward the interior) and centrifugal (toward the exterior) motion shapes individual plants, creating a manifestation of the archetypal plant. The scientific community of Goethe's time largely rejected his scientific works, including those previously described, because he did not consider cause to determine effect. This did not deter both Schenker and Schoenberg from adapting Goethe's conception of organic unity for music and their own methods of analyzing it.

The concept of *Anschauung* is central to both Schenker's and Schoenberg's conceptions of organicism and coherence in music. Both theorists agreed on the presence of the *Grundton* ("fundamental") in nature, analogous to Goethe's *Urpflanze*. The *Grundton* is an archetypal musical entity, but Schenker and Schoenberg believed the *Grundton* manifested itself in different ways.[26] Schenker felt the archetypal musical form manifests in the *Ursatz*, an *Urlinie* ("fundamental line", descending stepwise to $\hat{1}$) supported by the *Bassbrechung* ("bass arpeggiation" consisting of I–V–I at the highest structural level). On the other hand, Schoenberg believed the archetypal musical form was realized in the form of *Monotonalität* ("monotonality"), the complete set of key centers around the central tonic that aim to move either away from or back toward the tonic. In comparing the two theorists' systems, it may be easiest to describe Schenker as believing the archetype consists of the *Grundton's* triad, Schoenberg as believing the archetype is derived from the entire overtone series of the *Grundton*. In this sense,

[26] Neff, "Schenker, Schoenberg, and Goethe," 34–35. Schenker and Schoenberg present similar versions of Goethe's epistemology through the archetypal form in nature, but disagree about the archetypal form in music and art.

Schenker falls into the "universalist" category as described by Goethe, while Schoenberg is more of a "singularist."[27] To Goethe, the universalist believes an idea is ubiquitous within the world and can be found anywhere, while singularists believed that there are exceptions to the universalist principle. As a universalist, Schenker defended the omnipresence of the *Ursatz* in organic pieces with extreme voracity. As a singularist, Schoenberg advocated for his system of *Monotonalität*, albeit with a willingness to accept that *Monotonalität* could manifest itself in less than idealized form. This singularity derives in part from ways in which *Monotonalität* is challenged within a particular piece—challenged in ways latent within the *Grundgestalt*.

For Schenker, musical coherence was achieved by means of the linear progression that indicates tension from the beginning of the progression to the end, with the initial note of the progression prolonged until the final note. In fact, Schenker goes as far as to say, "the linear progression is the sole vehicle of coherence, of synthesis."[28] In general, descending linear progressions signify motion from the *Urlinie* to an inner voice, while ascending linear progressions signify motion from an inner voice to the *Urlinie*. However, a linear progression assumes a passing note is in place, functioning as a bridge to span the gap between consonances, making the dissonance the primary element of melodic motion. Schenker goes on to reassert that there is no vertical sonority (what he refers to as a "composite sound") between the sustained bass note and the passing tone, only the consonances at the beginning and end of the linear

[27] Neff, "Schenker, Schoenberg, and Goethe," 29–30.
[28] Heinrich Schenker, "Further Considerations of the Urlinie: II" [1926], trans. John Rothgeb, in *The Masterwork in Music*, vol. 2, ed. William Drabkin (Cambridge, UK: Cambridge University Press, 1994), 1.

progression. To him, these linear progressions create coherence within a work by unifying the horizontal and vertical elements of the pitch content.

In comparison, Schoenberg felt musical coherence was derived from monotonality, which derives from the overtone series.[29] The *Grundton* ("fundamental") encompasses all harmonic motions away from the tonic (centrifugal) through its overtones, making it so "there is only one tonality in a piece, and every segment considered as another tonality is only a region, a harmonic contrast within that tonality."[30] However, during his work on the idea of *Monotonalität*, Schoenberg was also concerned with the idea of continuation throughout a piece of music, specifically with how the tonic could be extruded in time, in a manner comparable to how Goethe's *Blatt* ("leaf form") extends a specific plant from its *innere Kern* ("inner nucleus") to the plant's exterior.[31]

Schoenberg identified two structures to resolve this issue, the *Motiv* and the *Grundgestalt*, both of which Schoenberg defined only vaguely. This leaves modern scholars the task of offering precise definitions for Schoenberg's exact intentions with both terms. Unfortunately, Schoenberg himself offered inconsistent definitions.[32] Most of his writings define motive as a "unit which contains one or more features of interval and rhythm whose presence is manifested in constant use throughout the piece," while going one step further in *Harmonielehre* to distinguish between a *Motiv* and a *Hauptmotiv*. In this text, the *Hauptmotiv* is the gesture that parallels Goethe's *Blatt*

[29] Schenker also advocated for monotonality, but in the form of the *Ursatz*.
[30] Arnold Schoenberg, *Structural Functions of Harmony* [1948], ed. Leonard Stein (New York: W. W. Norton, 1969), 19.
[31] Neff, "Schoenberg and Goethe," 416.
[32] Ibid.

("leaf form"), manifesting on the musical surface in a plethora of arrangements and configuration. The term *Grundgestalt* only appears in Schoenberg's "Gedanke" manuscript and is defined as "those *Gestalten* that (if possible) occur repeatedly within an entire piece and to which derived *Gestalten* are traceable."[33]

To Schoenberg, the *Grundgestalt* presents a "tonal problem" that allows the tonic to continue throughout the piece (as is necessary in his concept of *Monotonalität*) via centripetal force while moving to other tonal centers via centrifugal force. This problem can manifest as the conflict of two pitch classes, two tonal centers, or any conflicting elements within the individual pitches. The motivic transformations of the *Grundgestalt*, stated at the beginning of a piece, occur throughout a piece of music to move away from the tonic (centrifugal) until the most distant reinterpretation of the *Grundgestalt* takes place. At this point, centripetal force overcomes the centrifugal forces that moved to a distantly related version of the *Grundgestalt*, returning to the tonic for the conclusion of the piece. Therefore, the *Grundgestalt* and its various reinterpretations bind the piece together from beginning to end, with the initial statement of the *Grundgestalt* already containing the material necessary to move away from the tonic (and the entirety of the piece as encompassed through those centrifugal motions).[34] This is similar to Schenker's proclamation that, in extending the tonic throughout a piece, the "motion toward the goal encounters obstacles, reverses,

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[33] Arnold Schoenberg, *The Musical Idea and the Logic, Technique, and Art of Its Presentation: A Theoretical Manuscript* [1923–1940], ed. and trans. Patricia Carpenter and Severine Neff, (Bloomington, IN: Indiana University Press, 1995), 169.

[34] Schoenberg did not leave a complete analysis illustrating these concepts; however, much work has been done in attempting to recreate and promote his methodology. For an example of Schoenberg's analytical model applied to "Der Wegweiser" from Schubert's *Winterreise*, see Neff, "Schoenberg and Goethe," 418–429.

disappointments, and involves great distances, detours, expansions, interpolations, and, in short, retardations of all kinds."[35]

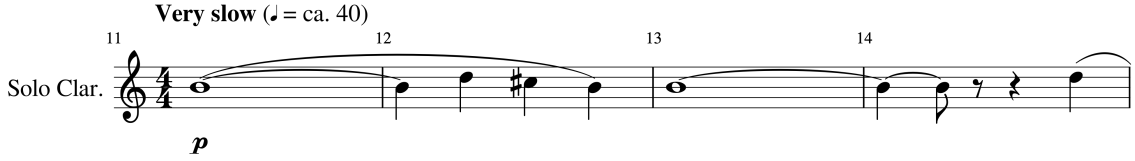
As discussed in Chapter One, Rufer takes Schoenberg's idea of *Grundgestalt* to consist of the first musical phrase in a piece that establishes the tonic and contains easily identifiable musical content. In Schoenberg's formulation, the *Grundgestalt* establishes an opposition between two gestures that is resolved when the primary motive of the *Grundgestalt* absorbs or overtakes the opposing one near the end of the piece.[36] After the initial presentation of the *Grundgestalt*, the subsequent transformations move through various tonal centers. While moving through these tonal centers, the primary motive of the *Grundgestalt* begins the process of absorbing the opposing motive. Upon arriving at the most distant reinterpretation of the *Grundgestalt*, the piece begins to return to the tonic key via centripetal force while the primary motive continues to absorb the opposing motive. The progress and eventual completion of this absorption will provide a sense of musical coherence throughout the piece's entirety while still operating within the forces of *Monotonalität*.

In my reading of the concerto, a similar process takes place across the two movements, though it entails transfer rather than absorption. As opposed to the primary motive absorbing the opposing motive as is typically the case in Schoenberg's formulation of the *Grundgestalt*, in the concerto, one motive instead acquires a characteristic of the other, resulting in two new motives. These motions by third as presented by the solo clarinet (see figure 2.3) are the first suggestions of what I consider the *musikalische Gedanke* within the concerto, which might be phrased as EXPLORING

[35] Schenker, *Free Composition*, 5.
[36] Boss.

THE VARIOUS WAYS TO MOVE BY THE INTERVAL OF A THIRD. I see this absolute idea as present throughout the concerto; motions by third appear in harmonic and melodic contexts at all levels of musical structure within the piece.[37] The ascending third from B to D is a consonant skip (hereafter referred to as AL3, with L referring to the leap between pitches), while the descending stepwise third (DS3) of D–C♯–B is filled in via a passing tone. This succinct gap and fill, although simple, presents the foundational basic motive for the entire concerto.

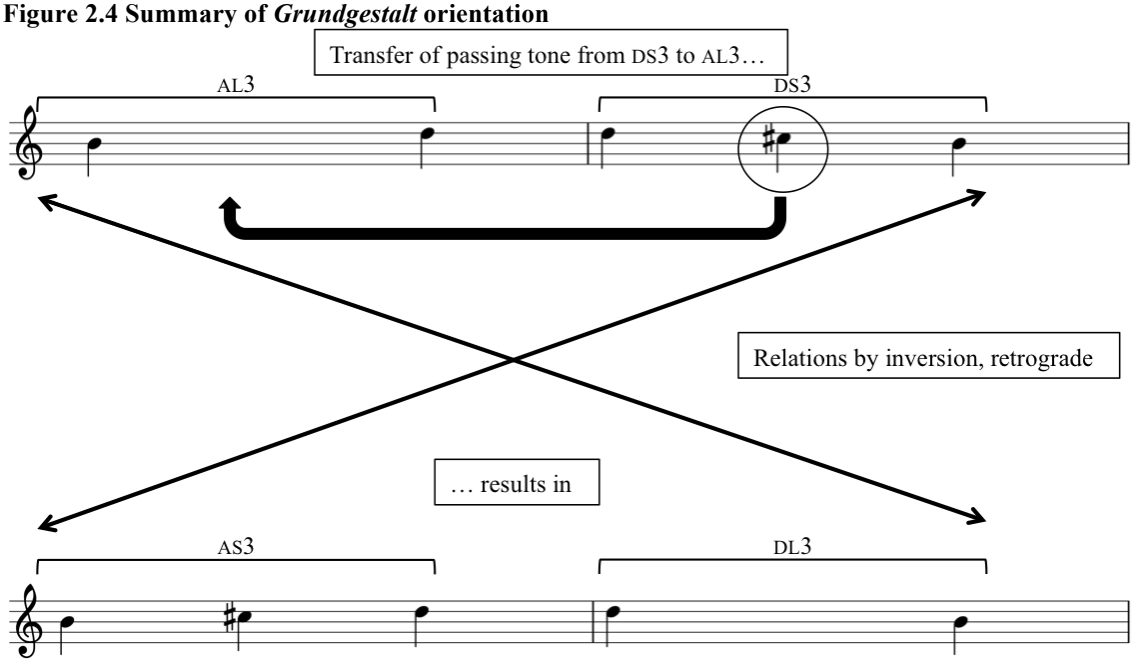
Figure 2.3 "Lamentation," solo clarinet, mm. 11–14



In my interpretation of the concerto, the piece explores a particular third-oriented trajectory illustrated in figure 2.4. Through the various transformations of DS3, the passing tone from DS3 eventually transfers to AL3, creating an ascending stepwise third, referred to as AS3. Similarly, the loss of the passing tone from DS3 leaves a descending leap of a third, which will be referred to as DL3. Throughout the concerto, the third motives of the *Grundgestalt* appear at all pitch levels and span major as well as minor thirds. For the purposes of the *Grundgestalt* in the concerto, the quality of third or specific pitch classes are secondary to the direction of motion and how the third is traversed.

[37] Boge, 117–119. As discussed in Chapter Three, an absolute idea entails motivic or syntactic gestures, as opposed to extra-musical analogies. For instance, Boge presents absolute ideas in both Chopin's Prelude in E major, Op. 28 No. 9 ("the different ways of proceeding from 'five' to 'one'") and in Beethoven's Piano Sonata in D major, Op. 10 No. 3 ("conflict and resolution between D and E").

Figure 2.4 Summary of *Grundgestalt* orientation



Schenkerian-Schoenbergian Analysis

At this time, comparatively few scholars have fused Schenker's and Schoenberg's analytical premises into a cohesive tool for analysis, and each scholar has combined the two theories in different ways. David Epstein and Janet Schmalfeldt have both attempted to combine Schenkerian and Schoenbergian principles, focusing largely on the works of Beethoven.[38] Epstein focuses on the unifying power of the *Grundgestalt*, while Schmalfeldt combines Schoenberg's descriptions of formal elements from *Fundamentals of Music Composition* with the contrapuntal elements derived from Schenkerian analysis. Jon Clemens applies Schenkerian-Schoenbergian analytical principles to Hugo Wolf's *Italienisches Liederbuch*, focusing on tonal

[38] David Epstein, *Beyond Orpheus: Studies in Musical Structure* (Cambridge, MA: MIT Press, 1979), 111–139; Janet Schmalfeldt, "Towards a Reconciliation of Schenkerian Concepts with Traditional and Recent Theories of Form," *Music Analysis* 10 no. 3 (1991): 233–287.

relationships between songs and elements of tonal instability, searching for unity across multiple songs.[39] Most recently, Jack F. Boss has analyzed music of Beethoven and Mahler using Schenkerian-Schoenbergian analysis, using Schenkerian techniques to identify diminutions that evolve and transform throughout the piece as the *Grundgestalt* does in Schoenbergian theory.[40]

As of now, there is not one established way to do Schenkerian-Schoenbergian analysis, but rather several variants of the idea, each established by a different scholar to best suit his or her analytical needs. In this document, my analysis will bear the strongest resemblance to Boss's analyses of Beethoven and Mahler, using Schenkerian techniques to locate the various motivic transformations associated with Schoenberg's concept of the *Grundgestalt* (presented by the solo clarinet at the beginning of the piece) in Maslanka's Concerto for Clarinet and Wind Ensemble. This is not to say that the *Grundgestalt* and the associated transformations discussed in my analysis are intrinsic to the concerto or that Maslanka had these ideas in mind when he was composing the piece. Rather, I find this amalgamation of Schenker and Schoenberg's methods a compelling way to interpret the concerto due to Maslanka's use of third motives in a tonal context. My choice to analyze the concerto from a Schenkerian-

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[39] Jon Clemens, "Combining *Ursatz* and *Grundgestalt*: A Schenkerian-Schoenbergian Analysis of Coherence in Hugo Wolf's *Italienisches Liderbuch*" (DMA diss., University of Cincinnati, 1998).

[40] Jack F. Boss, "'Schenkerian-Schoenbergian Analysis' and Hidden Repetition in the Opening Movement of Beethoven's Piano Sonata Op. 10, No. 1," *Music Theory Online* 5, no. 1 (January 1999); Jack F. Boss, "Mahler's Musical Idea: A Schenkerian-Schoenbergian Analysis of the Adagio from Symphony No. 10," in *Analyzing the Music of Living Composers (and Others)*, eds. Jack F. Boss, Brandon Osborn, Timothy Pack, and Stephen Rodgers (Newcastle of Tyne, UK: Cambridge Scholars Publishing, 2013), 117–133.

Schoenbergian perspective is an interpretative decision guided by the prominence of third motives on multiple levels of structure.

Schenker and Schoenberg's methods each provide unique insight to the construction of the concerto. Combining their methods into a single analytical tool allows us to see how Schenker's concepts of diminution and differing levels of musical structure work in tandem with Schoenberg's idea of motivic development in accordance with the *Grundgestalt* to provide analytical insights that might otherwise go unnoticed if only one method were used. An exclusively Schenkerian perspective could lend itself well to analyzing a piece saturated with third motives but might not reveal how those third motives are transformed throughout both movements of the concerto. On the other hand, a strictly Schoenbergian approach could provide great insight to motivic transformation on the musical surface at the risk of leaving structural thirds, such as those that exist between tonal centers, unnoticed.

Combining their two methods allows one to become aware of third motions on differing levels of musical structure as well as how those third motions transform across the entire concerto. In contrast to a standard motivic analysis that may focus exclusively on the musical surface, my analysis uses Schenkerian principles to illustrate iterations of the *Grundgestalt* at the middleground and background levels. In my interpretation, the *Grundgestalt* takes the form of third motives that appear in the form of Schenker's diminutions. The performative implications will be based on my Schenkerian-Schoenbergian analysis, suggesting various ways one might react to the variation and transformation of the *Grundgestalt* throughout the concerto.

Chapter Three: Analysis of First Movement, "Lamentation"

In my reading, the first movement, "Lamentation," is a set of variations nested within a rondo form; the latter is suggested by the reappearance of the theme in the middle and at the end of the movement (see figure 1.2). The refrains are based in B minor and all make use of a descending D–C♯–B gesture as the main melodic material, first heard in the opening theme played by the solo clarinet. The variations within the rondo's couplets feature keys both closely related (e.g. E minor) and distantly related (e.g. F major) to the home key of B minor, moving as far away as E-flat major as part of a middleground-level arpeggiation of B major.

These variations also make use of the third motives from the solo clarinet, but these motives undergo varying degrees of developmental rotation within the variations similar to the development section of a sonata movement.[1] As a structural principle, the idea of *rotation* refers to "a referential model followed by (usually varied) recyclings or restatements."[2] Once each statement or restatement has been presented, the next event will proceed to either the opening statement or another variant, demonstrating a cyclical principle in which "the end leads into the next beginning."[3] In my variation-based reading of this movement, the same motives are subjected to many different treatments in terms of harmony, rhythm, and texture, all of which play into the development and transformation of the *Grundgestalt*. The couplets also feature various episodes that do not bear a motivic connection within the melody to the theme, but these episodes

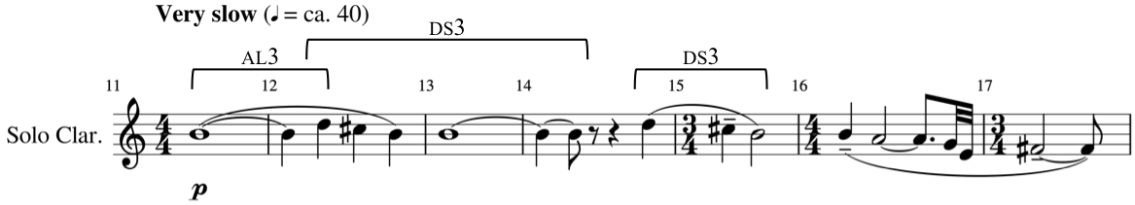
[1] James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth-Century Sonata* (New York: Oxford University Press, 2006), 18–19.
[2] Ibid., 612.
[3] Ibid., 611.

sometimes feature motion by thirds in other ways. The movement ends softly, with the reprise of the theme in the last refrain in B minor undermined by a brief hint at one of the interior variations suggesting B major.

Refrain (A^1)

In the introduction, the B pedal in the timpani and marimba establishes B as the tonal center of the movement. The first entrance of the solo clarinet in m. 11 presents the theme that Maslanka develops and transforms throughout the entire concerto. The solo clarinet enters on $\hat{1}$, leaps up to $\hat{3}$, and descends through $\hat{2}$ back to the original $\hat{1}$.[4]

Figure 3.1 "Lamentation," solo clarinet, mm. 11–17; presentation of *Grundgestalt* in theme



Consideration of this simple melodic third as a motive aligns with Schenker's perspective of motive laid out in *Harmony*, in which he describes motives as surface-level musical entities.[5] These instances of AL3 and DS3 also fit into Schenker's later theories on motive in that they reinforce the local harmony (in this case, B minor). The immediate repetition of DS3 in mm. 14–15 further emphasizes the importance of this motive. Schenker stresses the importance of this immediate repetition, claiming that any series of pitches can become a motive as long as it is immediately followed by its repetition.[6] In this case, DS3 takes precedence over AL3 due to the immediate repetition.

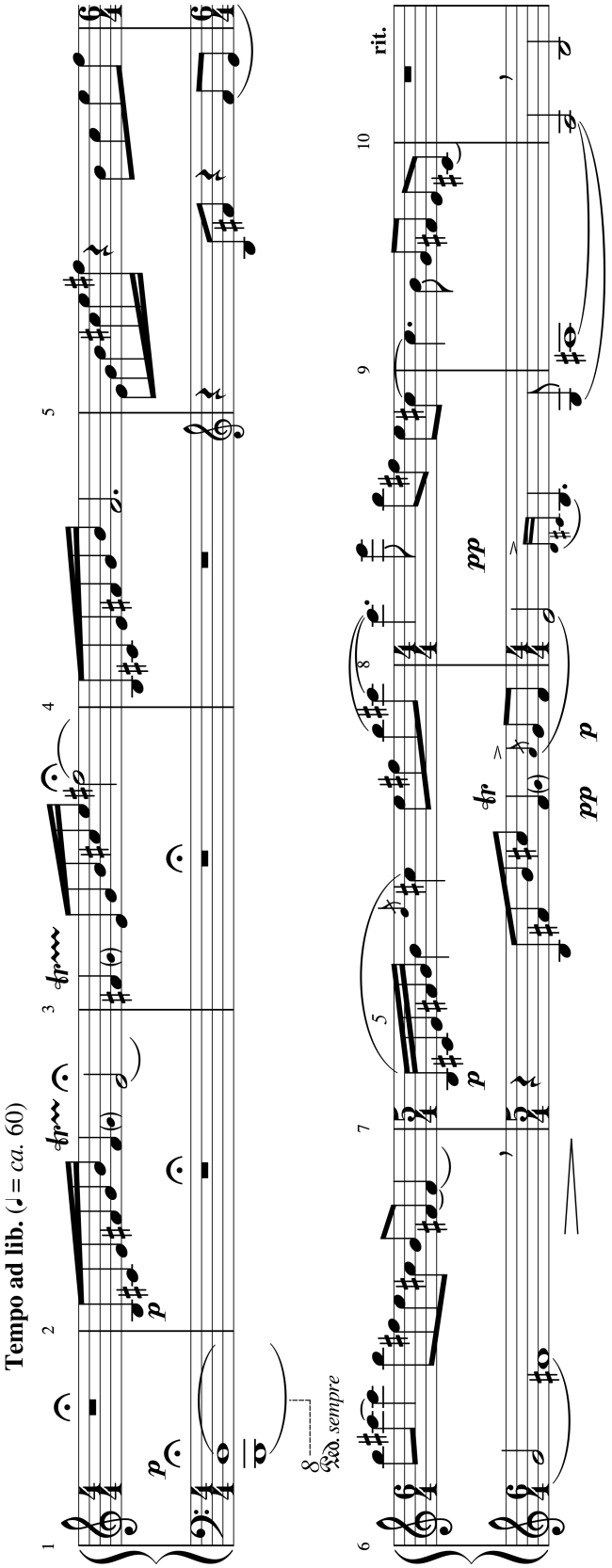
[4] All musical examples in this document are written in concert pitch.
[5] Cadwallader and Pastille, 119.
[6] Schenker, *Harmony*, 5.

In the repetition of DS3, Maslanka places the passing C♯ on the downbeat of m. 15, giving the passing tone more metric emphasis. The *tenuto* marking on the C♯ places another level of emphasis on the passing motion, drawing attention to passing motion as the characteristic that is transferred between the motives of the *Grundgestalt*. The long note values in the theme and lack of rhythmic pulse in the accompaniment, combined with the minor mode, create a sense of tragedy.

The notable absence of $\hat{3}$ in the ten-measure introduction sets the stage for melodic intervals of a third to occupy an important role in the concerto. In tonal music, the most common melodic motions by third fill the space between $\hat{1}$ and $\hat{3}$ or $\hat{3}$ and $\hat{5}$ with passing motion. Close examination reveals that the introduction lacks the crucial $\hat{3}$ that determines if the mode is major or minor (see figure 3.2).[7] This inflects the introduction with a sense of despair and confusion, as if the path is unclear. While the presence of G♮ (♮$\hat{6}$) may suggest the minor mode, the solo clarinet's first D in m. 12 is all the more impactful for specifying the minor mode, which was indeterminate prior to that point.

[7] All score excerpts in this document are represented by Patrick Morgan's piano reduction of the concerto.

Figure 3.2 "Lamentation," mm. 1–10; lack of $\hat{3}$ determining mode in introduction

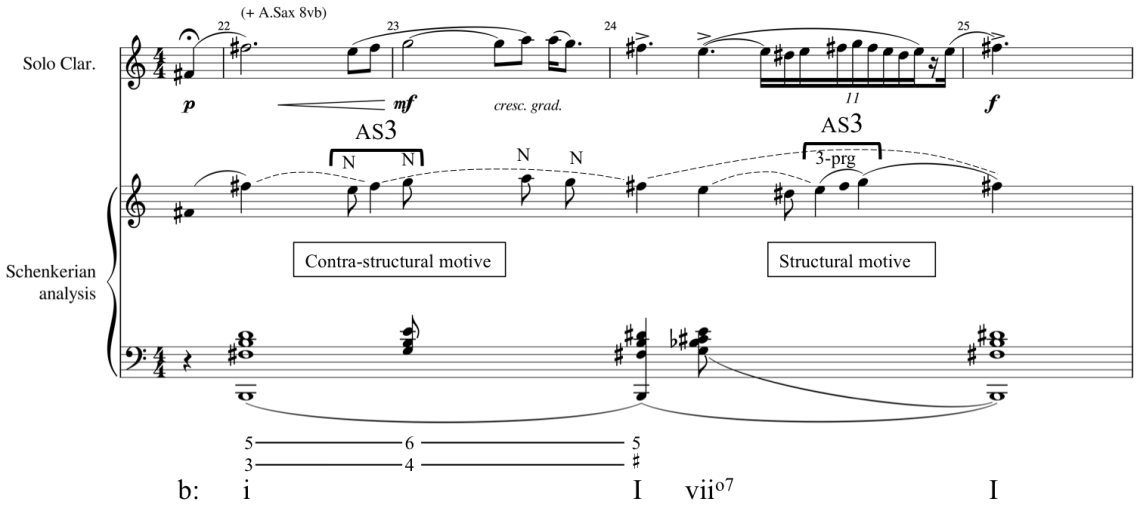


Couplet (B^1)

The first couplet (mm. 22–67) begins in the home key of B minor, but is marked by the first variation on the motives in the *Grundgestalt*. Variation One, introduced by the solo clarinet and alto saxophone in m. 22, centers on the pitch F♯ over a pedal B in the double bass and left hand of the piano. AS3 manifests in the stepwise ascent E–F♯–G in mm. 22–23. A Schenkerian analysis of the melody reveals that both boundary pitches of the third (E and G) are actually neighbor tones to the consonant pitch of F♯. This appearance of AS3 is an instance of a *contra-structural motive*: a motive that, according to late Schenker, does not operate within the localized triad.[8] However, the same E–F♯–G version of AS3 reappears in m. 24, now rendered structural by the supporting $C♯^{o7}$ chord (see figure 3.3). The appearance of B major in mm. 24–25 combined with the manifestation of AS3 (first contra-structural, then structural) creates a sense of optimism and uplifting as the eventual goal of the *Grundgestalt* appears on the musical surface.

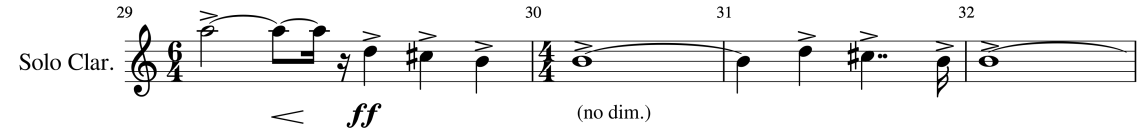
[8] Frank Samarotto, "'Plays of Opposing Motion': Contra-Structural Melodic Impulses in Voice-Leading Analysis," in *Music Theory Online* 15, no. 2 (June 2009).

Figure 3.3 "Lamentation," solo clarinet, mm. 22–25; contra-structural and structural AS3 in Variation One



The return of DS3 in Variation Two (mm. 29–32) pushes aside the suggestions of AS3 in Variation One. This appearance of DS3 uses the same pitch classes as in m. 12, now transformed via the indicated accents and *fortissimo*, the loudest dynamic in the piece thus far. These articulation and dynamic changes suggest a more assertive quality, as though trying to stamp out AS3 from Variation One.

Figure 3.4 "Lamentation," solo clarinet, mm. 29–32; transformation of DS3 via articulation and dynamic in Variation Two



The bass voice moves from B to C in mm. 35–36, supporting a change in harmony from B major to C minor. The third of the chord (D♯/E♭) is held common between two sonorities while the root and fifth change, indicating a Slide transformation.[9] Maslanka moves from C minor in m. 36 to A-flat major in m. 39 (a chromatic mediant

[9] In Neo-Riemannian theory, the Slide (S) transformation exchanges two triads that share the same pitch-class as the chordal third. This can obtained by applying L (leading-tone exchange), P (parallel), and R (relative) transformations in that order.

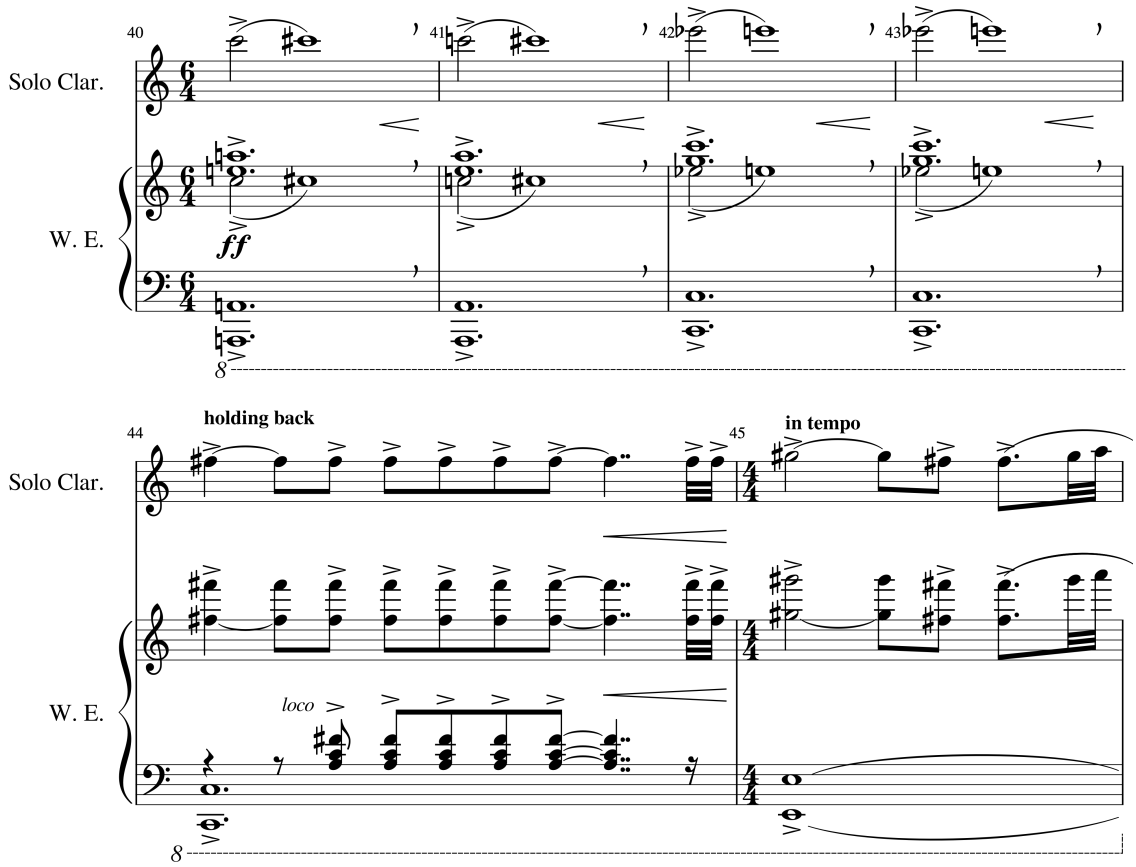
relationship, indicating more motion by third), then from A-flat major to A minor (another Slide transformation).

Maslanka presents another episode at m. 40, again containing chordal motion based on parsimonious voice leading: A minor morphs into A major, with the C sliding up to C♯.[10] The ascending half step from the chordal roots of the Slide transformation now manifests itself as the chordal thirds of the Parallel transformation. This transformation from minor to major implies modal mixture, a motive that Maslanka will continue to develop throughout the concerto. Additionally, this chromatic half-step ascent to $\hat{3}$ foreshadows the eventual emergence of AS3 (ascending stepwise motion) as the dominant motive by the conclusion of the piece, imbuing this gesture with a newfound sense of optimism.[11] Maslanka sequences this Parallel transformation up by third to C minor before arriving on E major at m. 45 (see figure 3.5).

[10] This gesture can be read as a retrograde of the "Fate" motive from Gustav Mahler's Symphony No. 6. Just as the shift from major to minor in Mahler's work foreshadows the eventual conclusion in A minor, the change from minor to major here foreshadows the eventual conclusion in the major mode.

[11] In Neo-Riemannian theory, this is referred to as a P (parallel) transformation, accomplished by changing the quality of the third within the triad while the root remains the same pitch.

Figure 3.5 "Lamentation," mm. 40–45; Parallel (P) transformation in episode

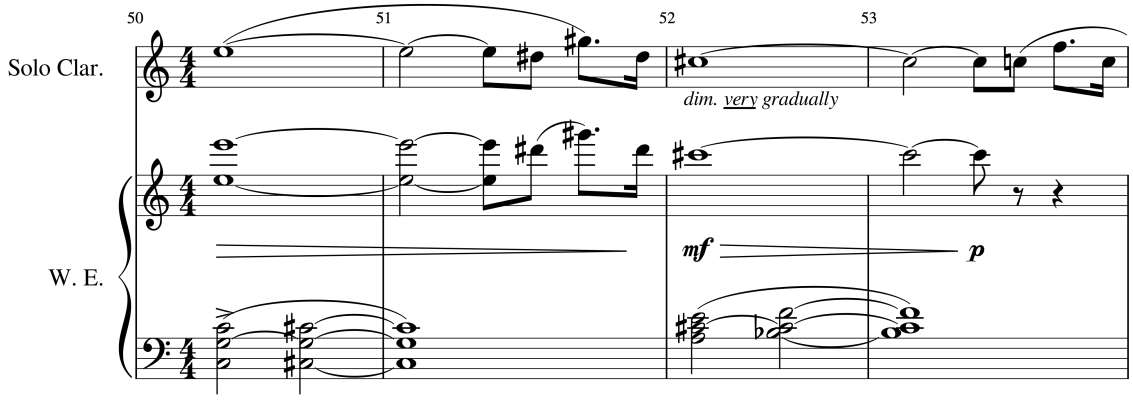


Variation Three takes the form of a celebratory fanfare in E major at m. 45. The appearance of E major (major subdominant) in the home key of B minor is another instance of modal mixture that was first hinted at in the Parallel transformations of mm. 40–43. Maslanka's borrowing from the major mode lends to the celebratory quality of the variation, although this triumphant quality is quickly subdued by the return of E minor in m. 48. Maslanka decorates the pitch G♯ by neighbor tones F♯ and A, creating additional contra-structural instances of AS3. Although contra-structural, these instances of AS3 are stressed through their repetition, granting them greater importance in the musical texture, and add a level of rhythmic vitality to this variation. The prominence of the trumpet in the melodic line enhances the uplifting nature of this passage. The G♯ descending to G♮

in m. 48 changes the harmony from E major to E minor, another instance of the Parallel transformation from mm. 40–43.

In the episode that begins at m. 48, Maslanka reincorporates the Slide transformation from mm. 35–36 before sequencing the gesture down by minor thirds.

Figure 3.6 "Lamentation," mm. 50–53; Slide (S) transformation in episode



This bass pattern, featuring repeated instances of DL3, follows a descending minor third cycle (IC3) in composing out a fully diminished seventh. This is one of few instances in the concerto where the harmonic motion is largely non-tonal in a Schenkerian sense, instead falling closer to the harmonic language of Liszt or Wagner. In Schenker's own analyses, the concept of prolongation assumes that the prolonged harmony is consonant: either a major or a minor triad. However, Maslanka's composing out of the fully diminished seventh chord in mm. 50–59 creates a dissonant prolongation, a passage "based on dissonant referential sonorities… harmonies commonly found in tonal music; yet they are nonetheless dissonant and thus unstable."[12] According to Schenker, such sonorities are not capable of being prolonged. In this episode, Maslanka uses the *musikalische Gedanke* in a more post-tonal context. This dissonant prolongation created by the background sequencing of DL3 creates a sense of tonal disorientation that has not

[12] Robert P. Morgan, "Dissonant Prolongation: Theoretical and Compositional Precedents," *Journal of Music Theory* 20, no. 1 (Spring 1976), 53.

previously been achieved in the concerto through use of third motives as generators of harmonic motion.

Refrain (A^2)

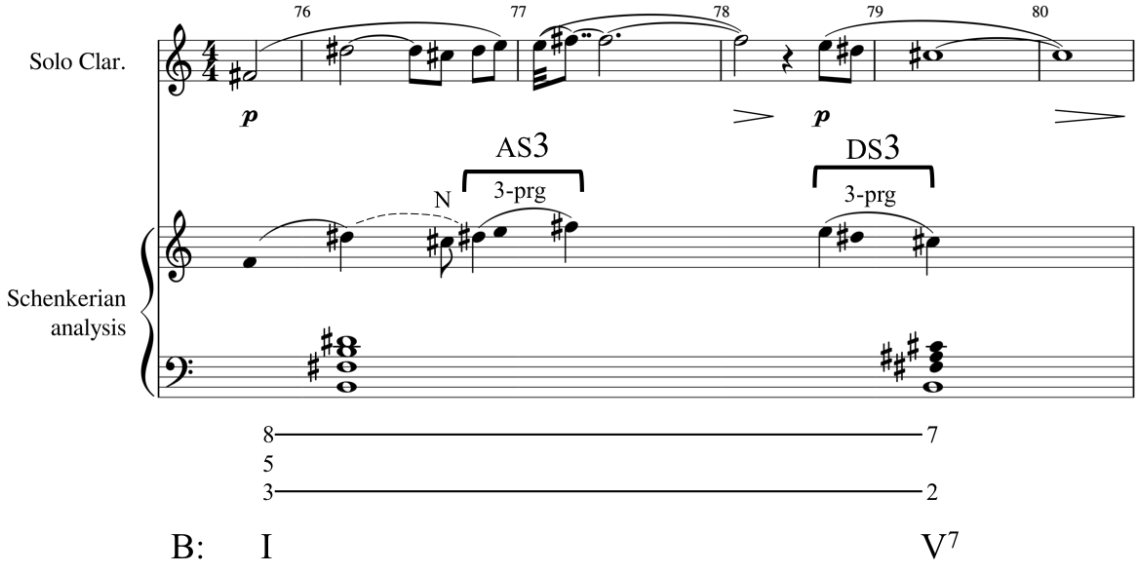
The second refrain in the rondo form is a greatly truncated form of the theme. This refrain begins at the return to B minor in m. 68. The horn presents two instances of DS3 (again, accentuating passing motion) in rhythmic augmentation in contrast to the theme in m. 11ff. These instances of DS3 use the same pitch classes (D–C♯–B) as featured in the theme, strengthening the connection between the refrains. The conclusion of the refrain is highlighted by a Picardy third in m. 73, marking the end of this variation as a structurally significant point in the movement. The reappearance of DS3 ushers in a return of the depressing atmosphere associated with the theme, countering the positive atmosphere of Variation Three. This is similar to how Variation Two worked to undermine Variation One. However, the Picardy third in m. 73 closes A^2 with a potential sense of optimism.

Couplet (B^2)

The shift to the major mode, but still with B as the tonic pitch, marks the beginning of the second couplet. The solo clarinet introduces Variation Four, marked by a more noticeable appearance of AS3 than what was seen in figure 3.4. In the beginning of the antecedent phrase group (mm. 75–86), the outer pitches of the D♯–E–F♯ motion are fully supported by the B-major harmony in contrast to the contra-structural AS3 and the structural AS3 in m. 24 whose pitches are less noticeable due to their placement in the

rapid figuration. Note the immediate appearance of DS3 supported by dominant harmony in mm. 83–84; the emergence of AS3 is still somewhat undermined by its descending counterpart. The appearance of AS3 is may be reason for rejoicing, but DS3 creates a sense of anxiety, as though AS3 is going to be defeated as was the case in the previous variations.

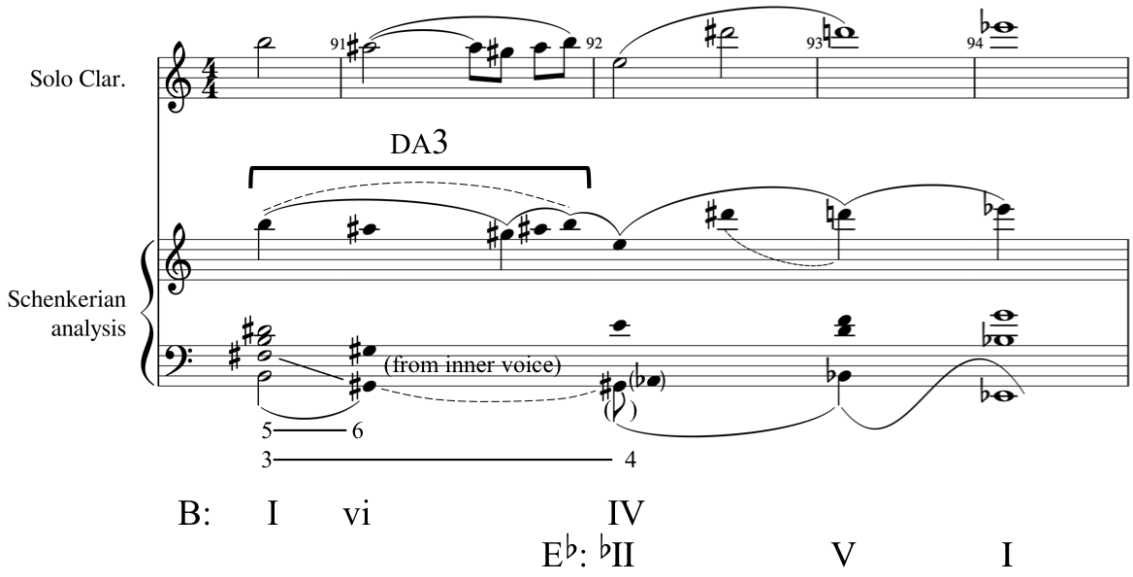
Figure 3.7 "Lamentation," solo clarinet, mm. 75–80; comparison with Schenkerian analysis in Variation Four



The consequent phrase group (mm. 87–94) contains a new motive: a portmanteau of DS3 and AS3 that I will refer to as DA3. Due to the shared pitch that concludes DS3 and begins AS3, DA3 begins and ends on the same pitch class. This particular instance of DA3 is noteworthy because Maslanka chromatically alters these pitches in the primary theme (P) of the second movement, titled "Dance," to suggest the movement's home key of G minor. Maslanka's use of the Neapolitan triad (E major, enharmonically respelling F-flat major) as the predominant in E-flat major suggests another instance of modal mixture, this time at a deeper structural level. This anticipation of the second movement may be

reason for looking forward with a sense of excitement to the culmination of the *Grundgestalt*.

Figure 3.8 "Lamentation", solo clarinet, mm. 91–94; comparison with Schenkerian analysis in Variation Four



Variation Five begins at m. 94; this tutti is central to the movement from both harmonic and motivic standpoints. Harmonically, this section is based on an ascending fifths sequence beginning in E-flat major.[13] Maslanka presents another variation derived from DS3 over the ascending sequence, with DS3 now altered to fit the major mode. This passage alludes to the first movement of Maslanka's Symphony No. 9, composed in 2011. The first movement of the symphony is titled "Shall We Gather at the River" and uses the eponymous hymn as the focal point of the movement.[14] In the context of the concerto, Maslanka's allusion to his Symphony No. 9 transforms DS3 from its original context to a more optimistic setting through his use of the major mode and a largely homophonic presentation of DS3. His use of E-flat major, the hexatonic pole to the home

[13] From the perspective of Neo-Riemannian theory, the modulation from B major to E-flat major can be obtained by applying L (leading-tone exchange) and P (parallel) transformations in that order.
[14] In the movement, the hymn is flanked by the same music as in figure 4.8.

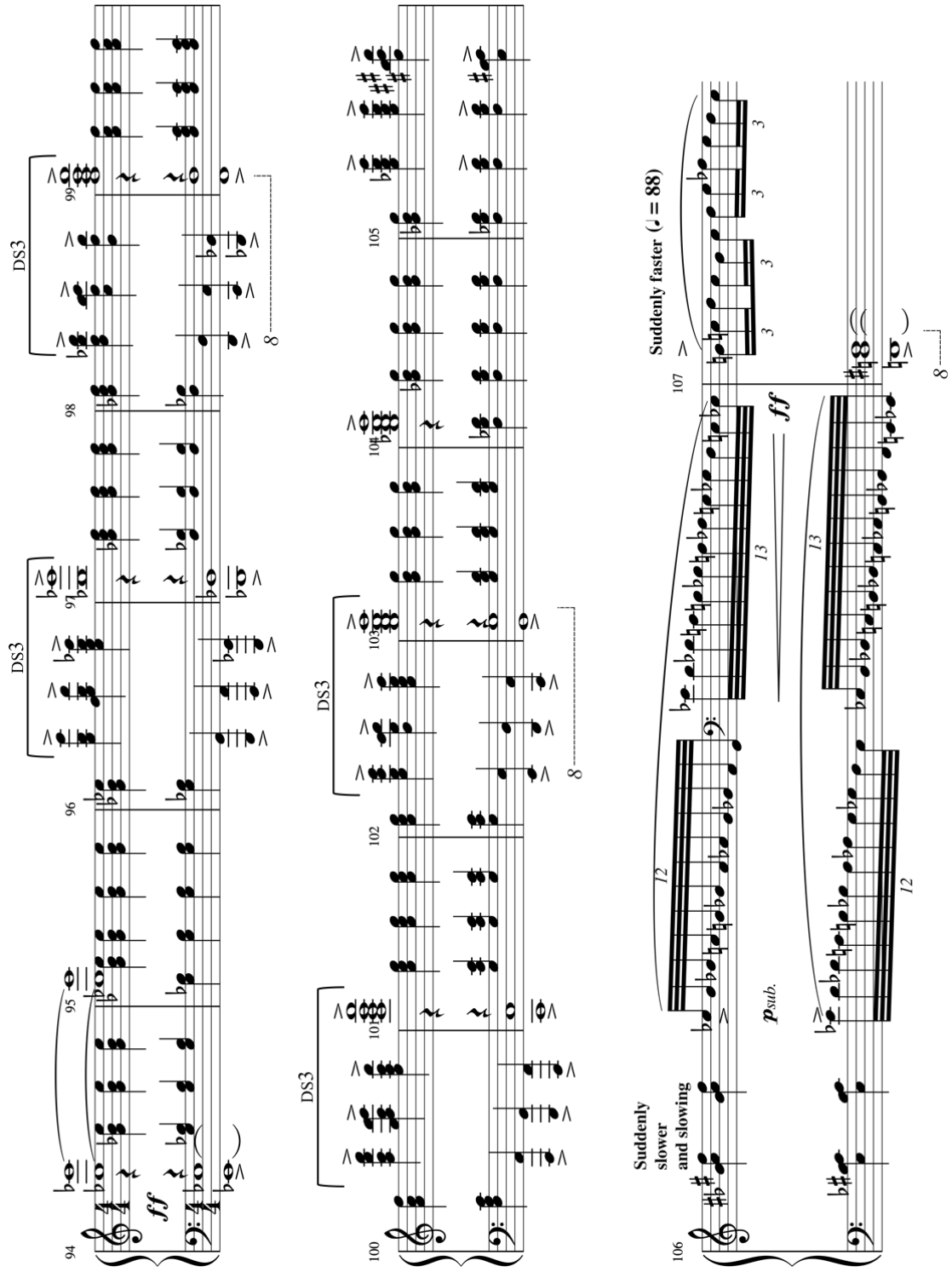
key of B minor, as the localized tonic for this variation enhances the feeling of significant departure from the theme at this juncture.[15] This strong arrival on E-flat major, an altered version of the mediant triad, is the point of furthest removal from the home key of B minor.[16] In addition to E-flat major as a hexatonic pole to B minor, the motion to E-flat major is yet another instance of modal mixture, specifically double mixture, at the background level.[17] Maslanka's substantial use of middleground-level modal mixture in Variation Five strengthens the notion of this variation being the furthest point of departure from the original theme (see figure 3.9).

[15] E-flat major and B minor are hexatonic poles in Neo-Riemannian theory, falling on opposite sides of a hexatonic cycle and sharing no common tones, making them extremely distantly related keys. The H (hexatonic) operation is obtained by applying L (leading-tone exchange), P (parallel) and L transformations in that order.

[16] Leonard G. Ratner, *Classic Music: Expression, Form, and Style* (New York: Schirmer, 1980), 226–227. In Classical sonata forms, the point of furthest remove generally constitutes use of the mediant or submediant as a structural turning point in the development. From that point on, harmonic motion will shift back toward the tonic key for the recapitulation.

[17] Edward Aldwell and Carl Schachter with Allan Cadwallader, *Harmony and Voice Leading*, 4th ed. (Boston: Schirmer, 2010), 590–595. Double mixture is a two-step process where one borrows a chord from the parallel mode and then changes the quality of the borrowed chord, typically by altering the third of the borrowed chord. Given the home key of B minor, D-sharp minor is borrowed from the parallel mode of B major and then changes to E-flat major (enharmonic to D-sharp major).

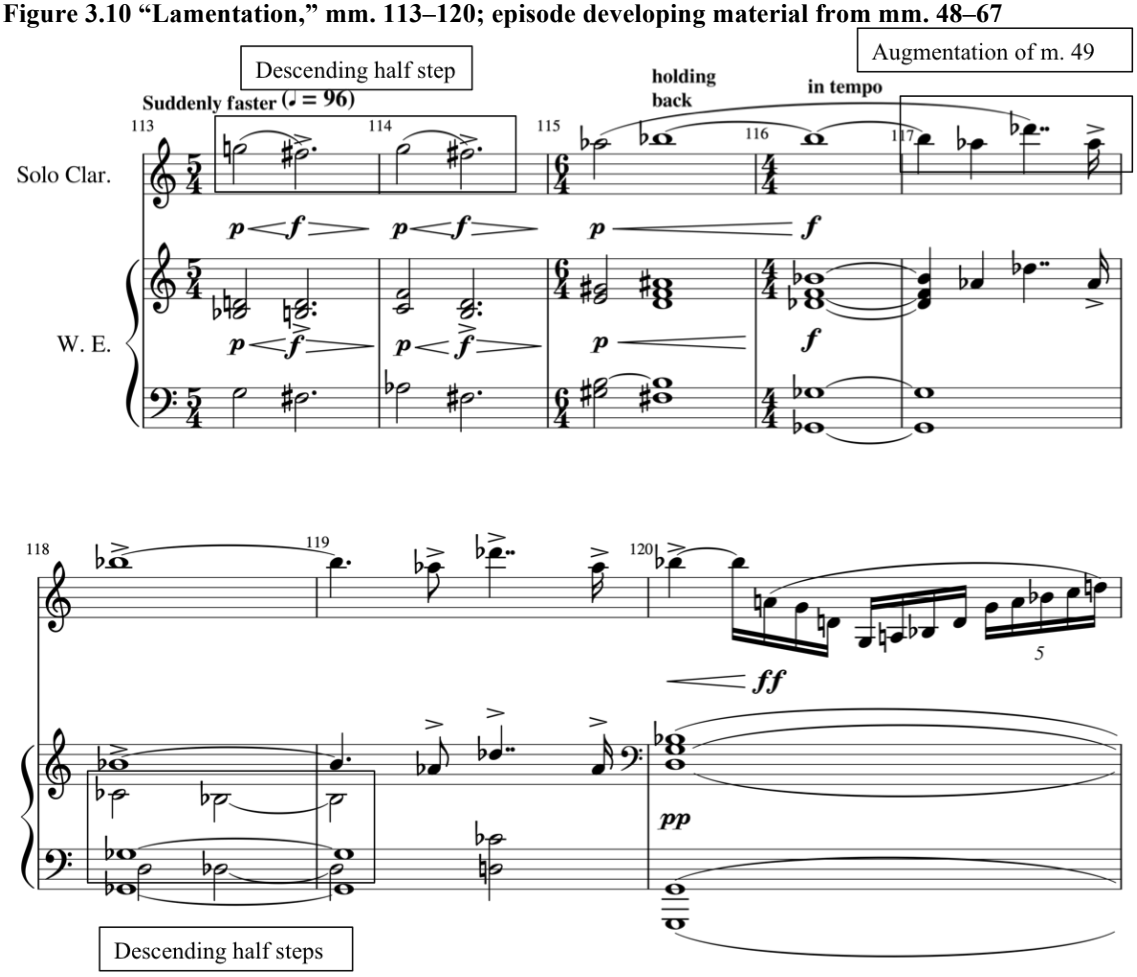
Figure 3.9 "Lamentation," mm. 94–107; transformation of DS3 in Variation Five (point of furthest remove)



The aforementioned ascending fifths sequence beginning at m. 94 concludes on D major in m. 107, accentuated by a sudden tempo change and introduction of ascending sextuplet gestures in the low register of the woodwind family. In contrast to the D-major harmony, the accompanying sextuplets suggest D minor through Maslanka's use of F♮ and B♭ in m. 107; the modal mixture that Maslanka previously incorporates in Variation Three (localized E major in B minor) and Variation Five (localized E-flat major in B minor) is now expressed through D-major harmony and melody against D-minor accompaniment. The clash between F♮ and F♯ creates a sense of tension or agitation; conflicting forces that were previously separate confront each other face-to-face. The D-major harmony suddenly shifts up to E-flat minor in m. 111 through another Slide transformation (both keys share F♯ as the third, reinterpreted as G♭ in E-flat minor).

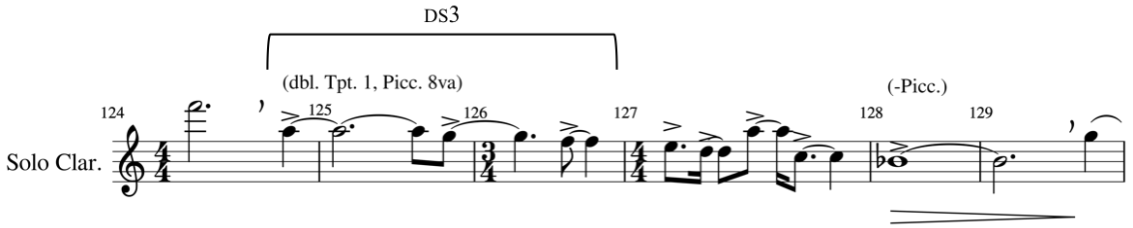
The episode in mm. 113–123 is loosely based in G minor (see figure 3.10). This episode develops several gestures from the previous episode (mm. 48–67), such as chromatic half steps (solo clarinet, mm. 113–114; wind ensemble, m. 115 and m. 118) and the melodic fourth (m. 117 as an augmentation of m. 49). The descending half steps create a sense of painful longing or yearning for something better to be reached later in the concerto. Maslanka writes a brief passage of recitative for the solo clarinet over a G-minor pedal in mm. 120–121. Although this recitative features several instances of the motives from the *Grundgestalt*, they are embedded within a quick ascending passage and are difficult to separate out from the rest of the recitative. This recitative culminates on a tutti dominant preparation of F major in m. 122.

Figure 3.10 "Lamentation," mm. 113–120; episode developing material from mm. 48–67



Variation Six begins at the perfect authentic cadence in F major in m. 124. The solo clarinet presents a descending gesture while doubled by the piccolo and trumpet. While the gesture spans the interval of a seventh, I hear the first three pitches as a subset of that larger gesture due to their longer duration relative to the rest of the gesture (see figure 3.11). This reappearance of DS3 in such a prominent position on the musical surface anticipates the return to the mournful atmosphere and character of the movement's beginning.

Figure 3.11 "Lamentation," solo clarinet (doubled by piccolo and trumpet), mm. 124–129; extension of DS3 in Variation Six



The descending gestures that follow (mm. 130–133, mm. 134–135) also feature rhythmic acceleration through their descent, but the pace of acceleration is much quicker, making any appearance of DS3 more difficult to aurally distinguish. This leads to an arrival in m. 135 on an $A^{\flat 9}$ chord, a chromatic mediant to the recently departed F major tonic. The bass pitch A is sustained until m. 142, but the piano repeats the other members of the chord in a steady pattern of eighth notes; this repetition of the upper voices of the chord compels me to hear them as establishing their independence from the bass pitch A. The upper voices of the chord can be interpreted on their own as a fully diminished seventh chord, spelled as $C^{\sharp o7}$ but functioning contextually as either E^{o7} (vii^{o7} in the recently departed key of F major) or $A^{\sharp o7}$ (vii^{o7} in the home key of B minor). The solo clarinet presents another statement of AS3 (ascending $C^{\sharp}$–D–E) in mm. 135-137, the perceptual salience of which is supported by the doubling in the vibraphone.

This leads to another episode at m. 143, where the solo clarinet plays a brief cadenza over a sustained $B^{\flat}$ in the piano. $F^{\sharp}$ appears in the lowest octave of the piano at the conclusion of the cadenza in m. 148. When combined with the sustained $B^{\flat}$ (enharmonically reinterpreted as $A^{\sharp}$) in the solo clarinet, these two pitches form the

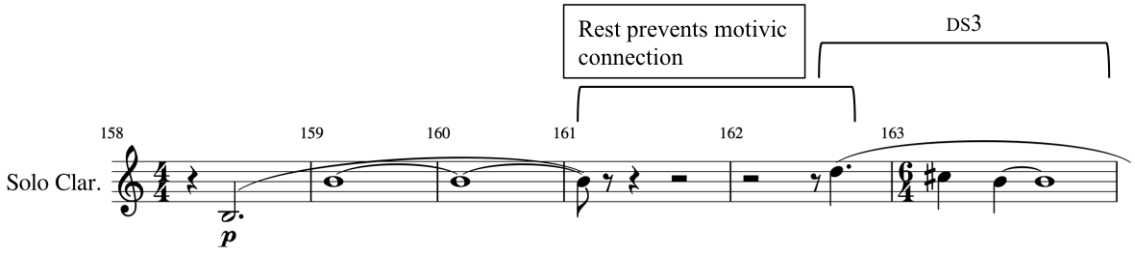
basis of an F-sharp major triad, or the dominant of the original key of B minor, that leads to the last refrain.

Refrain (A^3)

The return to B minor at m. 149 reprises the introduction and is remarkably sparse in texture. Maslanka marks the piano to be performed "smoothly blended" as though to obscure any clear sense of pulse that might arise as a result of the repetitive thirty-second note rhythms. The flutes and clarinets present an altered version of the alto flute solo from the movement's introduction (mm. 5–6). This return to the bleak and despairing atmosphere first established in the introduction and theme suggests that the optimism of Variation Six has been forced into submission by the original theme.

The reappearance of the theme in m. 158, again presented by the solo clarinet, is noteworthy in that AL3 is now absent from the melodic line (it is difficult to hear the interval of a third from m. 161 to m. 162 as a melodic gesture across the rests). This implies a developmental "failure" in the *Grundgestalt*; the passing tone from DS3 is unable to transfer to AL3 because AL3 has been eliminated from the reprise of the opening. Instead of the outer pitches of AL3 being filled in by the passing tone, those pitches are now separated even further due to the extended rests. The space between B and D that AL3 previously occupied is now a dead interval.

Figure 3.12 "Lamentation," solo clarinet, mm. 158–163; elimination of AL3 in third refrain



A series of descending $\hat{5}-\hat{1}$ gestures, first in the solo clarinet and followed by the horn, seem to bring the movement to a close. However, the last two measures of the movement feature the solo clarinet in isolation, presenting the first two pitches of Variation Four in the second couplet (see figure 3.6), but in a much lower register than before. In the context of tracking the evolution of the *Grundgestalt*, this hint of the melody that fully realizes AS3 (the developmental goal of the *Grundgestalt*) suggests that the passing tone may yet complete its transfer to create AS3. In the last two bars, the ascending sixth from Variation Five resists the conclusive quality of the descending $\hat{5}-\hat{1}$ gestures. As the inversion of the third interval that encompasses so much of the concerto's thematic content, it conveys a sense of inquiring or questioning

Motivic Parallelisms on Higher Levels of Structure

My analysis thus far has largely focused on motivic development at the surface level, in accordance with Schenker's early perspective on motive. However, as discussed in Chapter Two, Schenker later came to reject surface-level motive as a driving force behind the compositional process, instead focusing primarily on motive at the background and middleground levels and how the background-level motives lead to the various motives at the foreground.[18] In *Das Meisterwerk in der Musik*, Schenker states "Each structural level carries with it its own motives… the nearer they are to the foreground, the more developed and varied the motives will be."[19] In the case of the concerto, the surface level motives AL3 and DS3, as well as their inversions DL3 and

[18] Cadwallader and Pastille, 132.
[19] Heinrich Schenker, "The Largo of Bach's Sonata No. 3 for Solo Violin [BWV 1005]" [1925], trans. John Rothgeb, in *The Masterwork in Music*, vol. 1, ed. William Drabkin (Cambridge, UK: Cambridge University Press, 1994), 36.

AS3, are as generic as some of Schenker's high-level motives or what he would later refer to as *diminutions*. This generic quality of the surface-level motives conduces to parallelisms between the musical foreground and background; surface-level motives begin to manifest themselves in higher levels of structure. As the third is a particularly common interval in tonal music, it readily finds parallelisms at higher levels of structure. Similar to Beethoven's use of generic foreground motives, Maslanka's third motives illustrated in figure 3.2 easily manifest in motivic parallelisms on higher levels of structure.

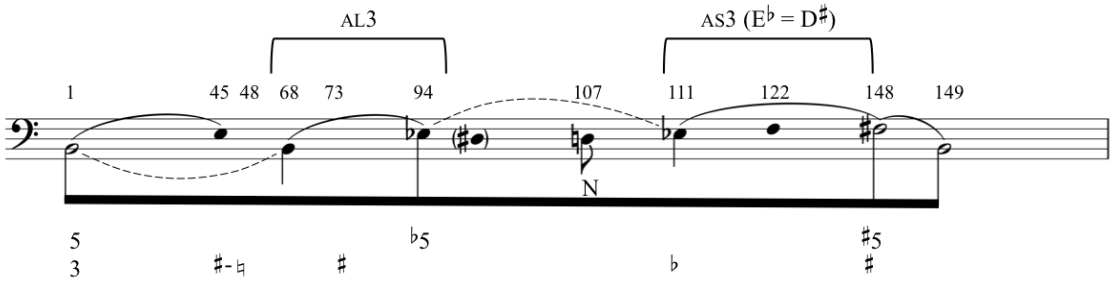
Taking those considerations into account, I hesitate to say this set of variations possesses an *Ursatz* in the strictest sense of the term, with a descending *Urlinie* that reaches $\hat{1}$ supported by a *Bassbrechung* embellishing a I–V–I harmonic progression. In his own writing, Schenker rarely addressed coherence across a multi-movement piece or variation sets, as both of these scenarios entail separate entities that are governed by their own individual *Ursatz*.[20] In his analysis of Brahms's Variations and Fugue on a Theme by Handel, Op. 24, Schenker focuses on motivic connections between variations but does not provide an *Ursatz* for the work as a whole.[21] Similarly, in her Schenkerian analysis of four variation sets by Mozart, Cavett-Dunsby states, "it is not primarily the fundamental structures of a theme and variations movement which guarantee its structural coherence. Rather, it is middleground and foreground connections between

[20] Other scholars have addressed the issue of the *Ursatz* in variation sets as a whole. See Nicholas Marston, "Analysing Variations: The Finale of Beethoven's String Quartet Op. 74," *Music Analysis* 8, no. 3 (October 1989): 303–324.

[21] Heinrich Schenker, "Brahms's Variations and Fugue on a Theme by Handel, Op. 24" [1924], trans. William Renwick, in *Der Tonwille: Pamphlets/Quarterly Publication in Witness of the Immutable Laws of Music*, vol. 2, ed. William Drabkin (New York: Oxford University Press, 2004), 77–114.

the variations."[22] In the spirit of Schenker's own approach to variation sets, I do not believe an *Urlinie* across the theme and variations that make up the first movement would be the richest source of implications for performance. However, the middleground tonal structure of the variations yields multiple parallelisms to the motivic content of the *Grundgestalt*.

Figure 3.13 "Lamentation," background tonal structure



The arrival in E-flat major at m. 94 composes out AL3 on a structural scale, giving further importance to the transformation of DS3 in the major mode introduced at this point (see figure 3.8). Similarly, the arrival on F-sharp major at m. 148, albeit of brief duration, gains additional harmonic relevance beyond merely facilitating the return to the home key; it completes an ascending third progression from the E-flat-major harmony (enharmonic to D-sharp major) at m. 94, composing out AS3 on a larger scale. This suggests the potential for the passing tone from DS3 to transfer to AL3, thus completing AS3 at the musical foreground by the end of the piece. This also creates a background arpeggiation of the B-major triad; the structural composing out of the major triad while based in the minor mode (another instance of modal mixture) further suggests that all will be resolved by the conclusion of the piece.

[22] Esther Cavett-Dunsby, "Mozart's Variations Reconsidered: Four Case Studies (K. 613, K. 501, and the Finales of K. 421 (417b), and K. 491)" (PhD diss., University of London, 1985), 195.

Conclusion

In summary, building on the *musikalische Gedanke* of EXPLORING THE VARIOUS WAYS TO MOVE BY THE INTERVAL OF A THIRD, the entrance of the solo clarinet in m. 11 presents two motives: an ascending leap of a third (AL3) and a descending stepwise third (DS3). These two motives comprise the *Grundgestalt* of the concerto. Throughout the first movement of the piece, these two motives are developed and transformed in such a way that the passing tone from DS3 seeks to transfer to AL3. Once actualized, this transfer would create an ascending stepwise third (AS3) and a descending leap of a third (DL3). This desire to transfer the passing tone from the descending gesture to the ascending gesture within the *Grundgestalt* is portrayed on the musical surface through the transformation of these various motives, which forms the basis of my analysis.

The various appearances of these third motives on the surface level suggest levels of striving to reach AS3 and at some times are supported and other times undermined by the backgrounds structures in the movement. By the conclusion of the first movement, the surface of the music would seem to suggest that the eventual goal of passing tone transfer within the *Grundgestalt* will not be reached. However, this is countered by the final entrance of the solo clarinet alluding to Variation Four, the variation that presents AS3 in the parallel major mode and immediately precedes the point of furthest removal in the movement (Variation Five, in E-flat major). This conflict between different levels of musical structure is left unresolved by the movement's end, but will ultimately be resolved through the course of the second movement.

Chapter Four: Performance Implications for First Movement, "Lamentation"

The analysis of "Lamentation" in Chapter Three illustrates the ultimately unsuccessful attempts of AS3 to emerge on the musical surface. Although AS3 materializes in several of the variations, DS3 remains the dominant motivic force in the movement due to the recurrent refrain. DS3 also maintains prominence in the final variations before returning to the refrain, albeit substantially transformed in the major mode. While Variation Five projects an atmosphere of hope, the desolate character of the refrain brings the movement to a generally negative conclusion. This motivic development can lead to an emotional trajectory that the performer can respond to, which might affect his or her performative decisions in this movement.

When considering my analysis of the first movement, it is important to remember that performance decisions following analysis cannot convey the results of the analysis literally, but can rather arise as a result of the performer's response to the analysis.[1] In "Musical Performance as Analytical Communication," Fred Everett Maus argues that it is not possible to communicate analytical ideas in performance because any one performative choice can reflect several analyses.[2] He likens this issue of multiple interpretations to an equation with two variables; various combinations of numerals can satisfy the equation, but one variable cannot be determined until the other

[1] William Rothstein, "Analysis and the Act of Performance," in *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge, UK: Cambridge University Press, 1995), 219–222. In some cases, performative efforts to directly convey the results of a musical analysis may prove detrimental to the performance itself.

[2] Fred Everett Maus, "Musical Performance as Analytical Communication," in *Performance and Authenticity in the Arts*, ed. Salim Kamel and Ivan Gaskell (Cambridge, UK: Cambridge University Press, 1999), 141.

becomes a known quantity. In the case of the concerto, performative decisions do not need to emphasize every appearance of the *Grundgestalt*'s various motives or place undue stress on every motion by third (in accordance with the *musikalische Gedanke* of the piece). Rather, it is how these motives interact and appear in varying musical contexts that generate possibilities for performance.

Due to the subjective nature of interpretation and performance, my analysis would elicit different responses and reactions from each performer. This chapter (and Chapter Six) presents merely one way to respond to my analysis, told from the perspective of a hypothetical soloist and ensemble. The performers represent a protagonist that experiences emotional responses to my analysis, similar to how a vocalist singing an art song takes on what Cone calls the "vocal persona: a character in a kind of monodramatic opera, who sings the original poem as his part."[3] In the reading of my analysis presented here, the soloist and ensemble combine in representing the protagonist.

In describing the performative decisions that come about as an emotional response to my analysis, it may be helpful to consult recordings of previous performances of this concerto. This ties into the recent development in the field of performance and analysis that is the study of recordings. Robert Philip's *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900–1950* served as the impetus for subsequent study of classical music performance, tracing how elements of performance such as *rubato*, rhythm, and *vibrato* changed in the first

[3] Edward T. Cone, *The Composer's Voice* (Berkeley, CA: University of California Press, 1974), 21.

half of the twentieth century.[4] Later research into recordings of classical music performance includes Nicholas Cook's "The Conductor and the Theorist: Furtwängler, Schenker, and the First Movement of Beethoven's Ninth Symphony," Philip Auslander's "Listening to Records," and Alan Dodson's "Metrical Dissonance and Directed Motion in Paderewski's Recordings of Chopin's Mazurkas."[5] This area of research has gained popularity due to people growing wary of prescriptive or authoritarian connotations that may be associated with using analysis to influence performance. As such, I will occasionally make reference to current recordings taken from live performances that are readily accessible on either Maslanka's website or other public channels. These references are not to suggest that the cited performers used analysis to influence their performative decisions, but only to offer a sample of what a given emotional response might sound like in performance.

The first movement begins and ends in largely the same atmosphere of despair, projected by the minor mode and slow tempo. The variations within B^1 present AS3 in a variety of guises, which might lead to a sense of celebration. However, this quickly dissolves upon the reappearance of DS3 in A^2. The arrival at the point of furthest removal (the hexatonic pole of E-flat major in Variation Five) presents DS3 in a largely positive and optimistic manner, while the variation and episode that follow circle back

[4] Robert Philip, *Early Recordings and Musical Style: Changing Tastes in Instrumental Performance 1900–1950* (Cambridge, UK: Cambridge University Press, 1992).
[5] Nicholas Cook, "The Conductor and the Theorist: Furtwängler, Schenker, and the First Movement of Beethoven's Ninth Symphony," in *The Practice of Performance: Studies in Musical Interpretation*, ed. John Rink (Cambridge, UK: Cambridge University Press, 1995), 105–125; Philip Auslander, "Looking at Records," *Drama Review* 45, no. 1 (2001): 77–83; Alan Dodson, "Metrical Dissonance and Directed Motion in Paderewski's Recordings of Chopin's Mazurkas," *Journal of Music Theory* 53, no. 1 (2009); 57–94.

to the original sense of despair at A^3. The ascending sixth—a reference to Variation Four—ends the movement inconclusively, providing an opportunity for contemplation between movements.

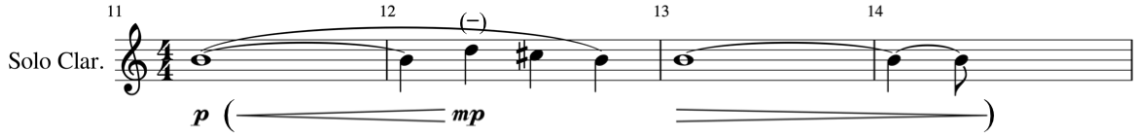
Refrain (A^1)

Maslanka marks the introduction (mm. 1–10) at the tempo of quarter note equals ca. 60 beats per minute, while m. 11 drops to the slower tempo of ca. 40 beats per minute. In part because this introduction lacks the *Grundgestalt*, the generating motivic material for the piece, it contains a feeling of wandering or confusion, which the ensemble, particularly the alto flutist, might exemplify through use of *tempo rubato* within the indicated tempo. Upon her entrance at m. 11 (see figure 3.1), the soloist could move in a steadier or more direct tempo than mm. 1–10 in response to a newly acquired sense of orientation as a result of the *Grundgestalt*'s materialization.

The initial appearance of the *Grundgestalt* in the solo clarinet in mm. 11–14 is sparsely marked in terms of dynamic. The generative significance of this material imbues it with great intrinsic value to the protagonist/performer. The soloist might view this phrase with great sentiment and reverence, leading him to employ a wide dynamic range in phrasing as shown in figure 4.1.[6] The appearance of D in m. 12 confirms the minor mode, creating a sense of resolution or emotional clarification that the soloist could embrace with a slight tenuto on beat two. This is not a matter of "bringing out" pitches but phrasing them in a particular way.

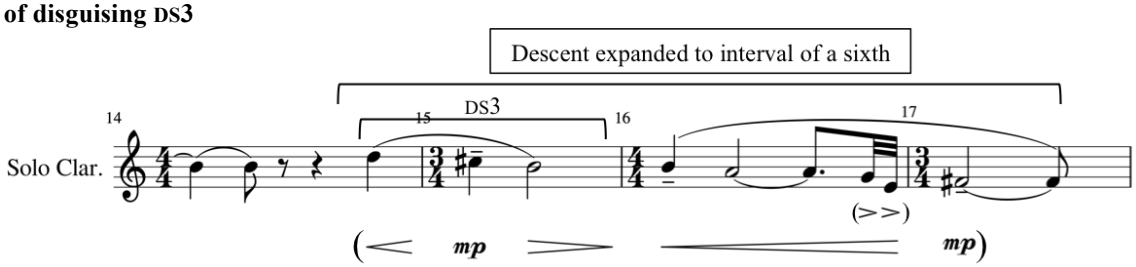
[6] For the sake of clarity, score markings are unaltered, while markings that I have added to illustrate potential performative options are enclosed in parentheses.

Figure 4.1 "Lamentation," solo clarinet, mm. 11–14; performance option responding to generative significance in theme



The phrase in mm. 14–17 begins with a repetition of DS3 but continues descending to F-sharp. In this phrase, DS3 is disguised within the larger interval of a sixth, beginning the variational process in this movement. As DS3 is part of the generative material in the concerto, the protagonist's reaction to DS3 being disguised could be largely antagonistic. The resultant feeling of resentment might influence the soloist to phrase in a choppy manner, rendering mm. 14–17 as two subphrases as Hagen does in her performance of the concerto,[7] and to approach the thirty-second notes in m. 16 with aggressiveness and rhythmic "snap." In citing Hagen's performance, it is important to remember that she is not conveying my interpretation. Rather, given my analysis, I hear her as exuding the emotion of resentment.

Figure 4.2 "Lamentation," solo clarinet, mm. 14–17; performance option responding to resentment of disguising DS3

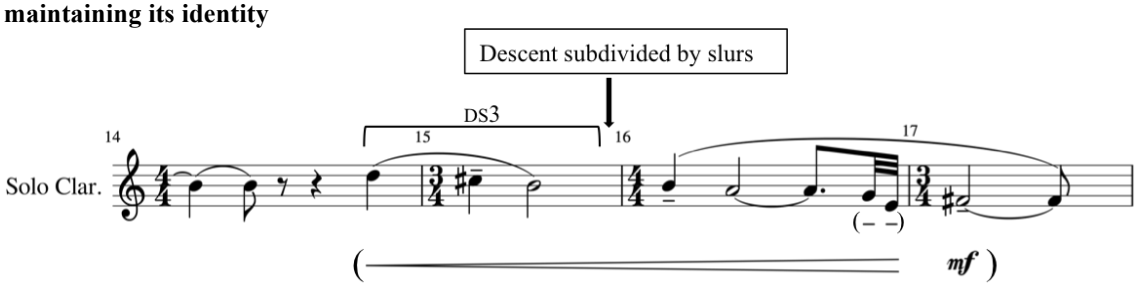


On the other hand, since the indicated slurs in this passage subdivide the overall descent of a sixth into a third and a fourth, the protagonist/performer might take solace: DS3 maintains its identity within the larger interval. Hence, the soloist might exude her sense

[7] Myroslava Hagen and the University of Utah Wind Symphony, "Concerto for Clarinet and Wind Ensemble [UU]," SoundCloud audio, a performance conducted by Scott Hagen, posted by "Maslanka Press," July 1, 2017, https://soundcloud.com/maslanka-press/sets/concerto-for-clarinet-and-wind-ensemble-uu, i. 1:25.

of relief through a linear dynamic trajectory, a broader dynamic range through the overall descent, and a gentler rendition of the thirty-second notes in m. 16, all of which Hodes does in his performance.[8]

Figure 4.3 "Lamentation," solo clarinet, mm. 14–17; performance option responding to relief of DS3 maintaining its identity



A third option would be to respond to the ambiguity of this descent: the linear motion suggests one descent of a sixth, but the indicated slurs divide that descent into a third and a fourth. The performer might respond to this ambiguity by tapering the end of m. 15 into the beginning of m. 16 while still maintain an overall trajectory into m. 17, as I do in my performance.[9]

Couplet (B^1)

The melody at m. 22 presents the first instances of AS3, initially contra-structural but later made structural (see figure 3.3). This change in the harmonic support of AS3 (from contra-structural to structural) might give the protagonist/performer a greater sense of confidence as the phrase evolves in m. 24. This increased sense of confidence

[8] Jeff Hodes and the Brooklyn Wind Symphony, "Concerto for Clarinet and Wind Ensemble [BKWS]," SoundCloud audio, a live performance conducted by Jeff W. Ball on July 13, 2015, posted by "Maslanka Press," July 1, 2017, https://soundcloud.com/maslanka-press/sets/concerto-for-clarinet-and-wind-ensemble-bkws, i. 1:25.

[9] David Cook and the University of Oklahoma Wind Symphony, "Maslanka: Concerto for Clarinet and Wind Ensemble," YouTube video, a live performance conducted by William K. Wakefield on April 18, 2016, posted by "David Cook," May 8, 2016, https://youtu.be/ZNvNZ8wBEvM, 1:31.

might influence the pace of the indicated *crescendo* in m. 23. The performer might *crescendo* exponentially in m. 24 as a result of following the indication "gradually" in m. 23. Since the solo clarinet is doubled an octave below by alto saxophone, any performative decisions would have to be conveyed to the saxophonist as well. In addition, the soloist might also exemplify this sense of confidence by altering his tone color to something more resonant in m. 24. This would foreshadow the brief change from B minor to B major at m. 25.

The reappearance of DS3 in mm. 29–32 after the suggestion of AS3 in Variation One might suggest as DS3 resisting the transformation of the *Grundgestalt* (see figure 3.4). Perhaps this resistance is explicitly defiant in nature, an idea implicated by Maslanka's indicated accents on the pitches of DS3. Reacting to this outward defiance might invoke an equally defiant mindset in the protagonist, leading to accents on the pitches of DS3 that decay quickly after the initial articulation, as Lindblade does in her performance.[10]

Recall that the episode in mm. 40–44 presents a conflict between the minor and major modes that manifests in the form of repeated Parallel transformations. There are several instances of modal mixture within this movement. As discussed in Chapter Three, the arrival on E major within the home key of B minor suggests the borrowing of $\sharp\hat{6}$ from the major mode, while the use of E-flat major for Variation Five (the point of furthest removal) constitutes a deep middleground level of double mixture. The Parallel

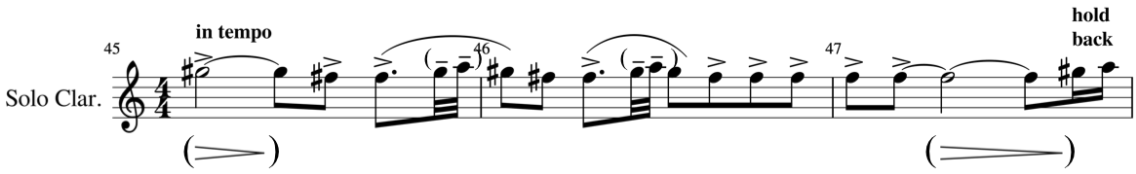
[10] Dawn Marie Lindblade and the University of Central Oklahoma Wind Symphony, "Concerto for Clarinet and Wind Ensemble - Central Oklahoma," SoundCloud audio, a live performance conducted by Brian Lamb on March 11, 2015, posted by "Maslanka Press," July 1, 2017, . https://soundcloud.com/maslanka-press/sets/concerto-for-clarinet-and-wind-ensemble-central-oklahoma, i. 2:41.

transformations are therefore a microcosm of the modal mixture that permeates this movement. Realizing the incredible significance of these seemingly mundane Parallel transformations but not being able to ascertain if major or minor has the upper hand in this passage might frustrate the protagonist. This sense of frustration might influence the performer to play in a very abrupt and crass manner, suddenly increasing in volume at the end of each measure as Maslanka indicates (see figure 3.5).

The major modality and fanfares of Variation Three suggest that the conflict between minor and major in the preceding episode has been resolved in favor of the major mode, at least for the time being. Finally obtaining resolution in this conflict could provide a feeling of relief while simultaneously suggesting a sense of pompousness, since the major mode emerges victorious over its minor mode counterpart. The performer might play as though pronouncing the major mode victorious—with decay on the sustained pitches while performing the thirty-second notes with great rhythmic integrity instead of tossing them off. In addition, he might render these accents differently than previous indications: instead of the rapidly decaying accents described in Variation Two, these accents involve a more sustained tone after the initial articulation. I hear a similar character of pompousness in Rosenast's accents during his performance.[11]

[11] Beat Rosenast and the Orchestre d'harmonie de Fribourg, "Concerto for Clarinet and Wind Ensemble [OHF]," SoundCloud audio, a live performance conducted by Jean-Claude Kolly on October 3–4, 2015, posted by "Maslanka Press," July 1, 2017, https://soundcloud.com/maslanka-press/sets/concerto-for-clarinet-ohf, i. 3:18.

Figure 4.4 "Lamentation," solo clarinet, mm. 45–47; performance option in Variation Three responding to feeling of pompousness



By the episode in mm. 48–67, little progress has been made in the motivic transformation to AS3 and DL3; DL3 is nowhere to be found. The Slide transformations gradually descend, with the absence of functional harmonic progressions enhancing the feeling of decompression and release of the major mode that was briefly established at m. 45. The lack of harmonic direction that may arise from Slide transformations composing out a fully diminished seventh chord could lead to tonal disorientation for the protagonist/performer, which in turn might influence the performer's phrasing to lack direction. The soloist might further embody this sense of disorientation by performing with a greater sense of *rubato* in this episode. In this case, an attempt to quantify "absence of clear phrasing" would likely do more harm than good; suffice it to say her phrasing might be somewhat improvisatory in nature.

Refrain (A^2)

The return to B minor at m. 68 features repeated statements of DS3 in the horn. However, this feeling is different from what came about as a result of the previous episode; the protagonist/performer has arrived back in the home key of B minor, but something is different about the theme this time. AS3 is conspicuously absent from this statement of the theme, leading to a feeling of confusion. The protagonist's sense of confusion could influence the vibraphonist (as an extension of the protagonist) to perform the ostinato in a less elegant manner than one might typically aim for in

performance. Certain pitches might protrude more than others due to uneven distribution in the weight of each mallet stroke, or the ostinato might fluctuate with ample use of *rubato*. Similarly, the horn player might empathize with the protagonist's sense of confusion, potentially resulting in minute—i.e. difficult to describe—changes in tone color and dynamic suggesting a confused state of mind.

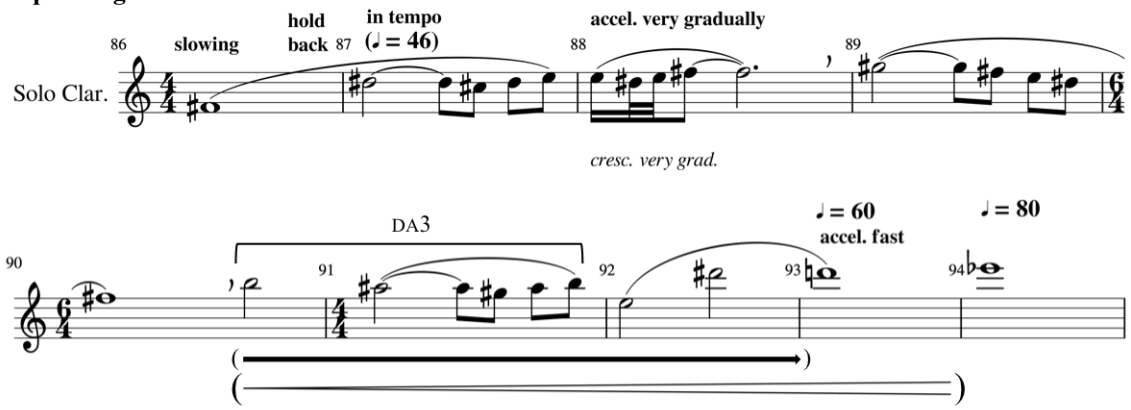
Couplet (B^2)

In Variation Four, which marked by the change to B major, Maslanka presents AS3 in mm. 76–77 followed by DS3 in mm. 78–79 as shown in figure 3.6. While seeing the reappearance of AS3, the motivic goal of the *Grundgestalt*, after A^2 might fill the protagonist with hope, the close proximity of DS3 gives reason to be apprehensive and cautious. The soloist might embody this sense of apprehension by playing with a very reserved sense of phrasing and with "contrametric *rubato*;" that is, the soloist plays with an elastic tempo while the ensemble keeps strict time. In this case, he could intentionally drag behind the steady pulse of the pianist's quintuplets.

The appearance of DA3 in mm. 90–92 anticipates the P theme of "Dance" but in a chromatically altered form (see figure 3.7). This anticipation of the second movement, the movement where AS3 and DL3 appear simultaneously, could fill the protagonist/performer with a great sense of zeal and enthusiasm. This fervor might influence her to play DA3 with a lot of forward momentum in her phrasing and rate of acceleration (see figure 4.5). While Maslanka indicates that most of the *accelerando* should take place in m. 93, excitement could encourage the soloist to begin this *accelerando* earlier than indicated. While I was unaware of this motivic relation during

my initial preparations of the concerto, I did begin accelerating earlier than indicated in my performance.[12] If the soloist decides to pursue this, she would need to communicate his or her intentions with the trumpets that double the solo clarinet an octave lower beginning where DA3 appears in m. 90.

Figure 4.5 "Lamentation," solo clarinet, mm. 86–94; performance option in Variation Four responding to zeal and enthusiasm



Variation Five (mm. 94ff) is the most dramatic transformation of DS3 in this movement. When the transformation of DS3 is considered in combination with the new key of E-flat major, this section is very distantly removed from the beginning of the movement. Experiencing DS3 in this major mode, largely homophonic variation that Maslanka casts in the hexatonic pole (E-flat major) to the home key (B minor) enlightens the protagonist/performer as to how much DS3 has transformed throughout this piece and how far he is from the movement's beginning, leading to an internal sensation of accomplishment and pride. Similarly, the ascending fifths sequence of this variation, devoid of functional harmony, might create a sensation of the infinite and omnipresent as if in communication with a higher power. The protagonist might experience a moment of clarity at the point of furthest removal from the despair present in the theme, leading to a sense of optimism and unbridled joy at this variation. In

[12] David Cook, 6:55.

response to this unbridled joy, the performers might strive for this variation to be the loudest and fullest of all the *fortissimo* indications in the movement as is the case in Hodes's performance.[13] For the accompanying ensemble, this is obtained not from sheer volume, but through proper balance within the ensemble, each member producing as full and resonant a tone as possible, and unifying all articulations.

Although Maslanka has indicated a *fortissimo* dynamic prior to this point and will mark later passages as *fortissimo*, those might be tempered in relation to Variation Five. For instance, the D-major passage that begins at m. 107 may be played in a more reserved manner—that is, at a lower dynamic level than mm. 94ff—as the modulation to D major/minor is temporary in nature and functions as a neighbor to E-flat major/minor at the middleground level. The conflict between major and minor, now expressed simultaneously through the D-major melody and supporting harmony versus the D-minor accompaniment, is most overt at this point. The salient nature of the modal conflict creates a heightened sense of agitation that can influence the sextuplets to be performed in a choppy manner (i.e. with accents on each group of three pitches). Maslanka's indication "Suddenly faster" at m. 107 similarly enhances this feeling of agitation.

The sudden shift from D major to E-flat minor in mm. 111–112 recalls the Slide transformations from mm. 50–61 of this movement. The abrupt nature of this shift might transport the performer to another world, creating a feeling of harmonic confusion. This is similar to the feeling of confusion in mm. 50–59 from composing out the fully diminished seventh chord through Slide transformations. There are many

[13] Hodes, i. 7:22.

questions about what is happening harmonically at this point, potentially leading the protagonist to hear this passage as a question. This inquisitive feeling could influence the ensemble to play with a decrease in dynamic as the contour ascends, similar to an upward inflection when verbalizing a question in conversation.

The following episode, beginning at m. 113, continues to embrace the Slide transformations first introduced in mm. 50–51. The descending half steps create a sense of pain and longing enhanced by the sudden dynamic changes and accents in this passage. The return to G minor at the recitative feels as though it is still influenced in part by the sudden dynamic shifts from the earlier Slide transformation at m. 113 (G minor to B minor). Although the Slide transformation is not present at m. 120, the protagonist/soloist might retain the same feeling of longing from earlier, exemplifying this feeling through rapid dynamic shifts, flexibility in tempo, and exaggerating the indicated accent and tenuto markings in m. 121, the latter two of which I do in my performance.[14]

Maslanka tonicizes F major via a perfect authentic cadence in m. 124, marking the beginning of Variation Six. Although this passage is also marked *fortissimo* and is preceded by Maslanka's directive "with all force," the performers might consider making this section somewhat less in dynamic and energy than the E-flat-major transformation of DS3 in Variation Five (mm 94–112). On the other hand, since the F-major perfect authentic cadence takes place later in the movement, it could possibly be interpreted as the movement's climax.

[14] David Cook, 8:25.

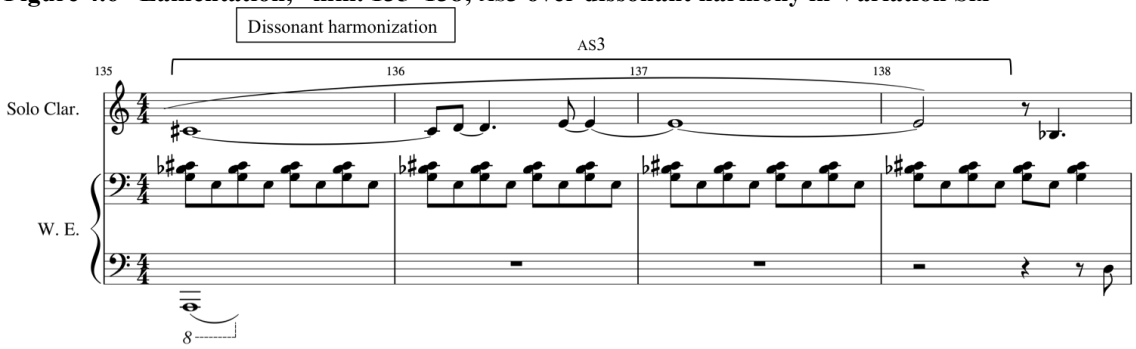
The descending gesture in the solo clarinet, doubled by piccolo and trumpet, in mm. 124–126 begins with an iteration of DS3 before descending the interval of a seventh. To the protagonist, this might recall the way DS3 was incorporated into the descent of a sixth in the theme (see figure 4.2). This reminder of the bleak and desolate nature of the theme might depress the protagonist, which could lead the soloist to play this gesture in a somber manner, using a darker tone. The accents also acquire a more serious quality as a result of this somber approach; the weight of the accent is distributed equally throughout the entire duration of each note in manner. Although Lindblade's performance is not conveying or influenced by my interpretation, I hear a similar somber quality in her articulations.[15]

The following phrases continue to descend and use shorter note values as they descend, as if B^2 is falling apart or collapsing under its own weight. The soloist might parallel this feeling of collapse through a gradual lessening of tempo (prior to Maslanka's indication of "slowing" in m. 140), a more liberal use of *rubato*, or through less clearly defined phrasing to imbue a sense of wandering in this harmonically ambiguous portion of the movement. The appearance of AS3 in mm. 135–138 over the dissonant $A^{\flat 9}$ chord creates a sense of turmoil. AS3 is part of the motivic goal of the *Grundgestalt*, but the dissonance from the lowered ninth of the underlying harmony might make the protagonist feel short-changed in this appearance of AS3 (see figure 4.6). The dissonant harmonization creates a morose quality, which the performer might express using a diffuse tone (without a characteristic "center" to the sound) and without

[15] Lindblade, i. 9:09.

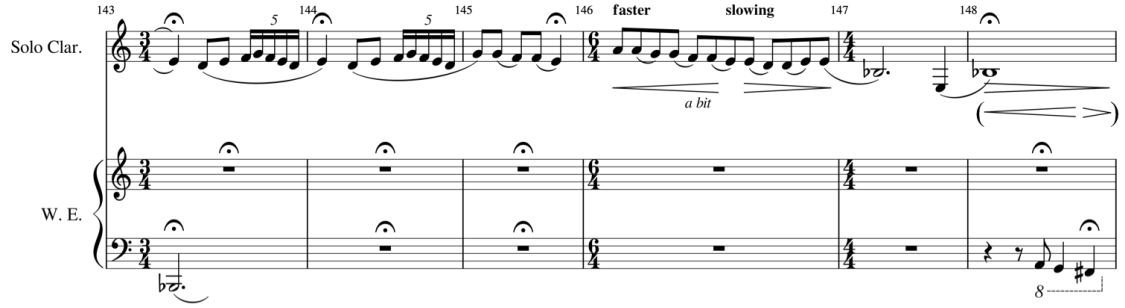
any sense of direction in his phrasing. Hodes incorporates a similar timbre in this passage, leading me to hear a morose feeling in this part of his performance.[16]

Figure 4.6 "Lamentation," mm. 135–138; AS3 over dissonant harmony in Variation Six



The episode at m. 143 section begins with a brief unaccompanied passage for solo clarinet during which the soloist has freedom to play as he wishes. To establish the dominant preparation of B minor, he or she might choose to make the B♭ (enharmonic to A♯) clearly audible when the pianist plays the F♯ in m. 148, as done in Hagen's performance.[17] As a result, the soloist might phrase into the last beat of m. 148 before performing the indicated diminuendo.

Figure 4.7 "Lamentation," mm. 143–148; dominant preparation of B minor in episode



[16] Hodes, i. 9:17.
[17] Hagen, i. 10:11.

Refrain (A^3)

The last refrain is marked by the return to B minor, with flute and clarinet presenting a fragment of the alto flute solo from the beginning of the movement. The soloist will likely have greater ease of breathing at the return of the theme in mm. 158–162 due to the long rests in mm. 162–162. This might lead to her realization that AL3 is now missing as B and D are separated (compare to mm. 11–12). Just as analysis has impacted performance up to this point, now the physical experience of performance has impacted the soloist's analysis of the piece.

The difference in slurs between A^3 and A^1 also has motivic implications. While mm. 14–17 featured two shorter slurs that delineated DS3, the slur encompassing mm. 162–165 implies that DS3 is fully subsumed by the longer descent to F♯. The obfuscation of both AL3 and DS3—the former via expansive rests, the latter via the extended slur—makes the entire developmental process in the movement feel like a setback to the protagonist. Instead of gaining new motives AS3 and DL3, the initial motivic material has disappeared entirely. This might lead to a sense of defeat in the protagonist, which the soloist might embody through a plodding rendition of the descent in mm. 162–166.

The descending fourth gesture in mm. 168–170 features solo clarinet doubled an octave lower by the clarinet in the ensemble. To match the timbre of the ensemble clarinet in the chalumeau register, the soloist might aim for as deep and rich a tone as possible in the throat register. The delineation of DS3 within this descending fourth via the slur marking resembles mm. 14–17 in the first refrain. Rosenast in particular makes it a point to clearly rearticulate the F♯ in m. 169, clearly separating DS3 from the

following pitch E.[18] This might influence the protagonist/performer to reminisce about the beginning of the movement and consider the possibility that all is not lost; this glimmer of hope can manifest in the form of a brighter sound and a slight *accelerando* through the quarter notes in m. 168.

The descending $\hat{5}-\hat{1}$ gestures in the solo clarinet (mm. 171–172) and horn (mm. 173–174) aim to close the movement, but the reappearance of the first two pitches from Variation Four in the solo clarinet leave the movement with an inconclusive feeling. This sense of uncertainty between movements might induce consideration of the full emotional space traversed within this movement. This consideration could in turn influence the soloist to take an ample amount of time between the two movements, giving himself, the ensemble, and the audience a change to reflect on what has already happened and what lies ahead.

Conclusion

Tracing the development of the *Grundgestalt* through the first movement of the concerto exposes several options for performance, both locally and globally. Voice-leading through Schenkerian analysis, reharmonization of motives, and conflicts of modality elicit a rich repository of responses beyond "bringing out" motives. Our performance decisions need not and cannot reflect or communicate our analysis, but can certainly be influenced by our analysis and how we react to it.

[18] Rosenast, i. 11:25.

Chapter Five: Analysis of Second Movement, "Dance"

The tripartite exposition (see figure 1.3) of the second movement, titled "Dance," presents three distinct themes: a primary theme (P) in G minor, a first secondary theme (S^1) in D minor before ending on a tonicized half cadence, and a second secondary theme (S^2) in C major before moving to A major. The first (mm. 4–30) and third themes (mm. 120–161) conspicuously incorporate transformations of the *Grundgestalt*. By contrast, S^1 only touches on disguised third motives, hidden within the larger context of a descending arpeggio. Through the development of the movement, S^1 and S^2 are reconciled by acquiring each other's characteristics.

The development begins with a pre-core/core model (mm. 172–202) similar to what is found in music by Mozart and Beethoven. Maslanka follows this with an extended cadenza featuring solo clarinet and piano in mm. 203–283. The retransition into the recapitulation begins at where the ensemble enters on a dominant preparation of G minor (m. 284).

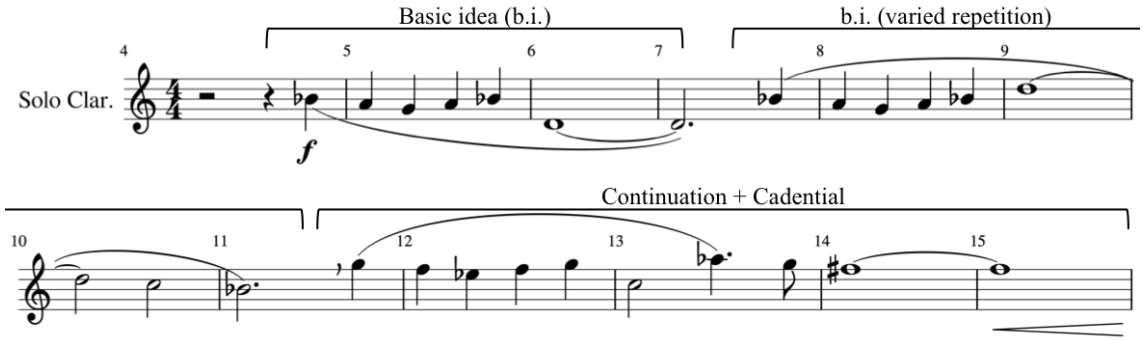
The recapitulation features the three themes from the exposition in the same keys as their original presentation. Although the tonal centers are the same, the recapitulation is not a literal repetition of the exposition; S^1 acquires more explicit instances of the third motives from the *Grundgestalt* while S^2 acquires the descending arpeggio from S^1, creating a motivic reconciliation in the recapitulation that was absent in the exposition.

Exposition

In the four-measure introduction, Maslanka firmly establishes centricity around the pitch G through the repeated $G^{\flat 9}$ chords in mm. 1–2 in the brass and vibraphone, as well as the G pedal in the marimba in m. 3. The conflictive modal mixture of the first movement permeates the second movement as well; B♮ suggests G major, while A♭, $\flat\hat{2}$ in G, suggests the Phrygian mode, which in turn implies minor. This conflict is resolved in favor of the minor mode in m. 4 through the repetition of G-minor triads.

The solo clarinet presents the primary theme (P) in mm. 4–30. The basic idea of the P theme alludes to a similar theme in the fourth movement of *Eternal Garden*.[1] P is a period in which both the antecedent and consequent are structured as sentences, creating a compound theme.

Figure 5.1 "Dance," solo clarinet, mm. 4–15; antecedent phrase with internal sentential structure in exposition P

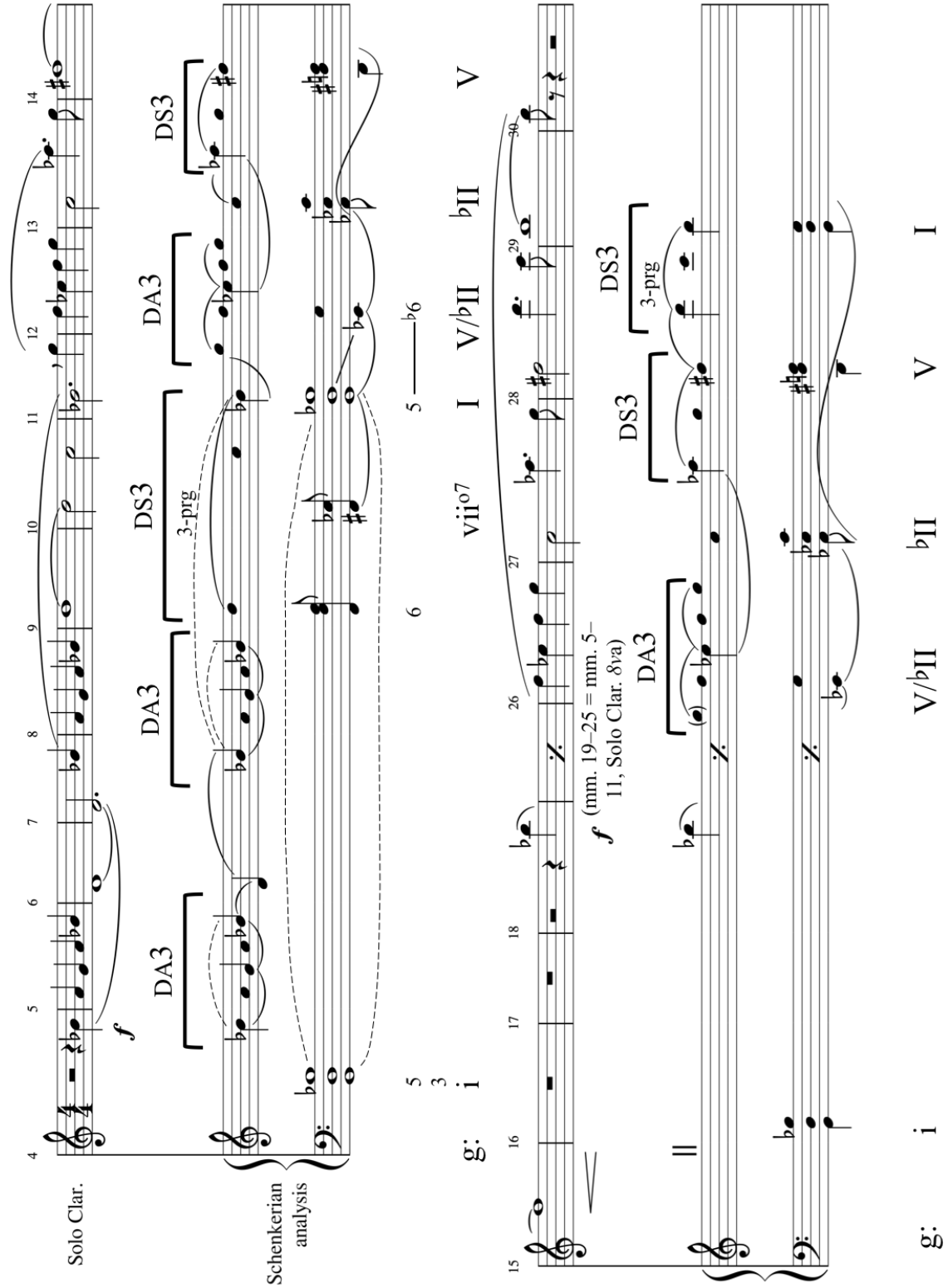


The antecedent concludes on a half cadence, the consequent on an imperfect authentic cadence with a Picardy third (m. 29). Maslanka previously alluded to the first five pitches of the P theme in mm. 90–91 of "Lamentation" (see figure 3.7). A Schenkerian perspective reveals the same appearance of DA3 as in figure 3.7, as well as instances of

[1] The passage from *Eternal Garden* is in A minor, a slower tempo, and features a sparser accompaniment, but the intervallic content is identical.

DS3 separate from DA3. Maslanka's use of the Neapolitan harmony in analogous locations (m. 92 in in figure 3.7, m. 13 and m. 27 in figure 5.2) strengthens the similarity between the two passages (see figure 5.2).

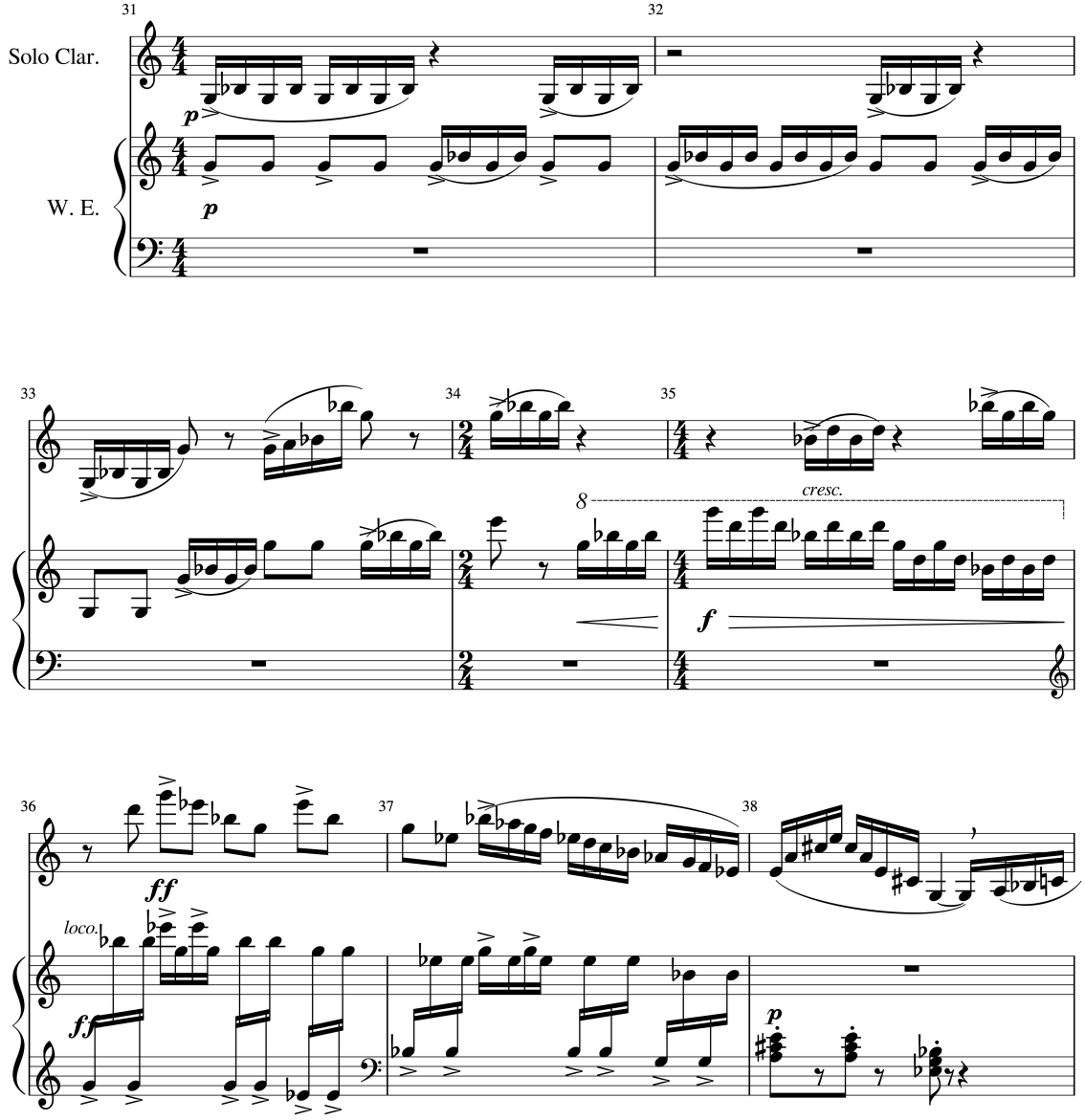
Figure 5.2 “Dance,” mm. 4–30; combination of DA3 and DS3 in exposition P



The transition (TR^1) to S^1 begins in m. 31, following the imperfect authentic cadence in G major that concludes P. TR^1 features material and rhetoric typical of transitions. First, it is modulatory: G minor dissolves in favor of brief excursions to E-flat major and A major before concluding on D minor at m. 44 (the minor dominant of the home key).[2] Second, the tight-knit compound P theme gives way to a more loose-knit transition, which sets the solo clarinet and the accompanying ensemble in dialogue. Third, and most importantly, TR^1 liquidates the characteristic third motives from P into a chromatic scale by mm. 42–43. While the transition begins with rapidly oscillating thirds passed between the solo clarinet and alto saxophone presenting AL3 and DL3 in addition to a brief hint at AS3, which is the motivic goal of the concerto, it ends by whitewashing these motives in favor of arpeggiation and chromatic scales (see figure 5.3). This transition moves away from the *Grundgestalt*, temporarily derailing the development of the third motives and transfer of passing tone.

[2] This passage also features the culmination of a relationship between E-flat major and the ♭II harmony. In the first movement, the perfect authentic cadence in E-flat major (m. 94, see figure 3.9) was preceded by the Neapolitan harmony. Then, in the second movement, E-flat major tonicizes the Neapolitan harmony (mm. 12–13, see figure 5.2). Finally, in TR^1, E-flat major becomes the Neapolitan harmony in the transition to D minor.

Figure 5.3 "Dance," mm. 31–37, liquidation of third motives in exposition TR[1]



Maslanka begins S^1 at m. 46 in the minor dominant. The solo clarinet presents the melody in mm. 48–49 and mm. 53–55 before introducing a virtuosic *obbligato* line beginning in m. 56 over the melody, now played by the piccolo. S^1 features more instances of the solo clarinet and ensemble sharing melodic material than in previous themes, whether in alternating phrases (mm. 48–55) or in homophonic textures (mm. 63–64). This foreshadows the fully homophonic presentation of S^2 at m. 120. The conclusion of S^1 (centered on A through the tonicized half cadence in m. 73) presents

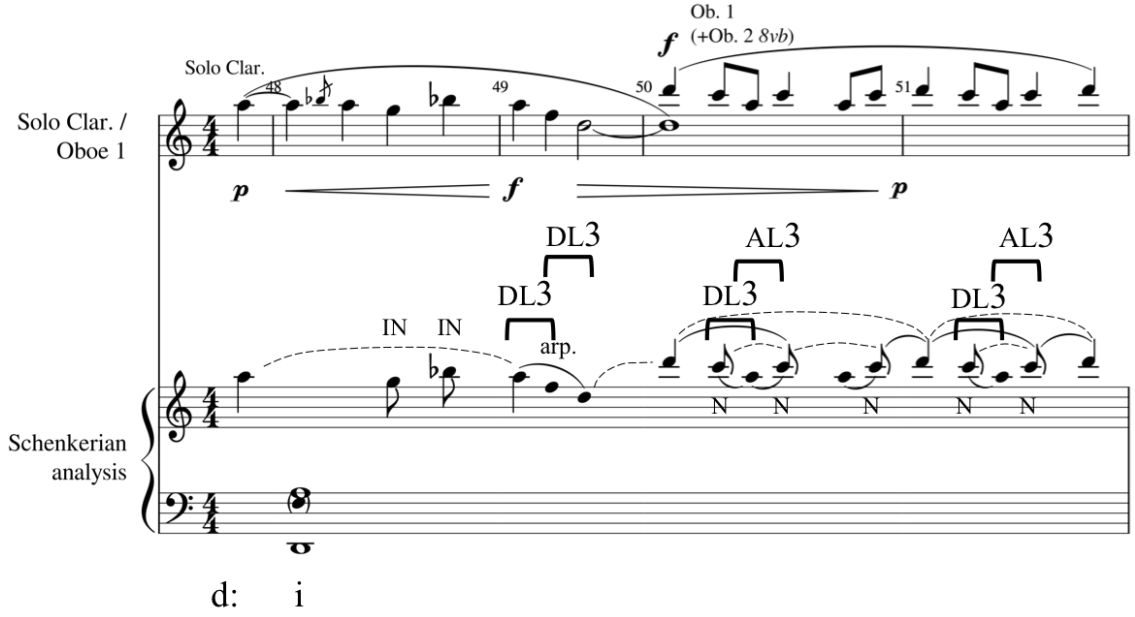
the conflict between minor and major modes from mm. 1–2 in a new context: the upper voices of the ensemble sustain an A major triad while the lower voices employ C♮ in their rapid figurations.

While S^1 initially seems detached from the *Grundgestalt* and the idea of VARIOUS WAYS TO MOVE BY THE INTERVAL OF A THIRD, the first phrase of S^1 in the solo clarinet may be read as connected to DL3. The descending arpeggio in m. 49 can be viewed a chain of two consecutive DL3. The second phrase of S^1, played by the oboes, contains instances of both DL3 and AL3 (see figure 5.4). However, I find these difficult to hear as thirds; my ear gravitates more toward the A–D fourth and hears the C as a mere intermediary pitch, creating a conflict between the third and the fourth that evolves through TR^2 and S^2. In terms of my reading of the *Grundgestalt*, S^2 in mm. 120ff exists in part to restore the prominence of motion by third that was conceptually lost or obscured in S^1. Without S^2, the *Grundgestalt* would remain obscured, attenuating the coherence within the concerto. In order to maintain such coherence, the *Grundgestalt* must be reestablished as thematically prominent in S^2, reasserting the overall *musikalische Gedanke*.

The scalar content of S^1 is also substantially different from the previous themes in the concerto. The prevalence of the $\flat\hat{7}$ suggests the Dorian mode, while the absence of $\hat{2}$ and prominent gap between $\hat{7}$ and $\hat{5}$ alludes to the minor pentatonic scale.[3] In any case, the scalar content gives S^1 a resemblance to folk music that contrasts the P and S^2 themes.

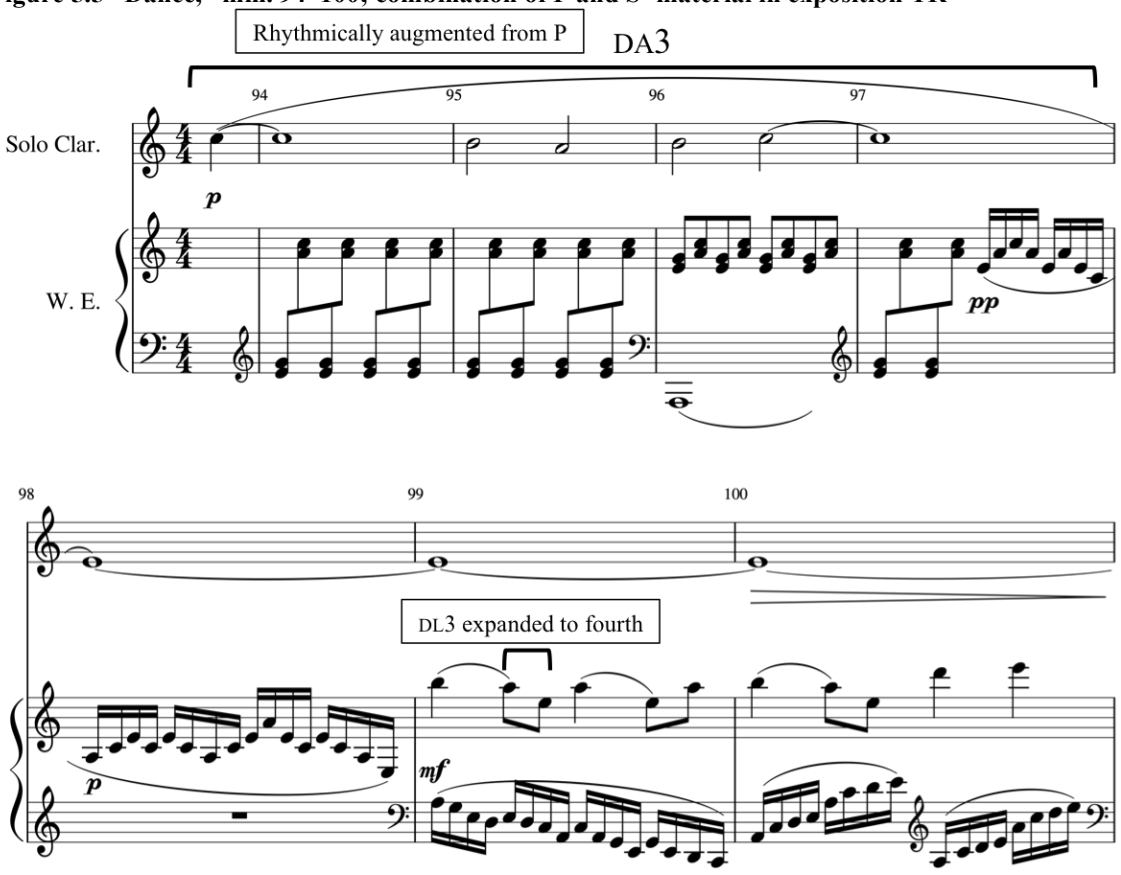
[3] The earlier presence of $\hat{6}$ within S^1 (solo clarinet, mm. 48–49) suggests that the scalar content is not purely pentatonic.

Figure 5.4 "Dance," mm. 48–51; obfuscation of DL3, AL3 in exposition S[1]



The transition (TR[2]) from S[1] to S[2] takes place in mm. 87–119, concluding with an extended vii$^{o6}_{5}$ preparation of C major (the home key of S[2]). Thematically, Maslanka combines the P theme, now rhythmically augmented and transposed to A minor, with an altered version of the second phrase of S[1], also transposed to A minor (see figure 5.5). The alteration from DL3 to a perfect fourth seems to affirm my hearing of DL3 in S[1] as secondary to the fourth, elaborating on the previous conflict between thirds and fourths presented in S[1]. The accompaniment figure in this section derives from the solo clarinet *obbligato* in S[1] (mm. 56–62). The reappearance of the P theme in this transition reestablishes the *musikalische Gedanke* of the concerto.

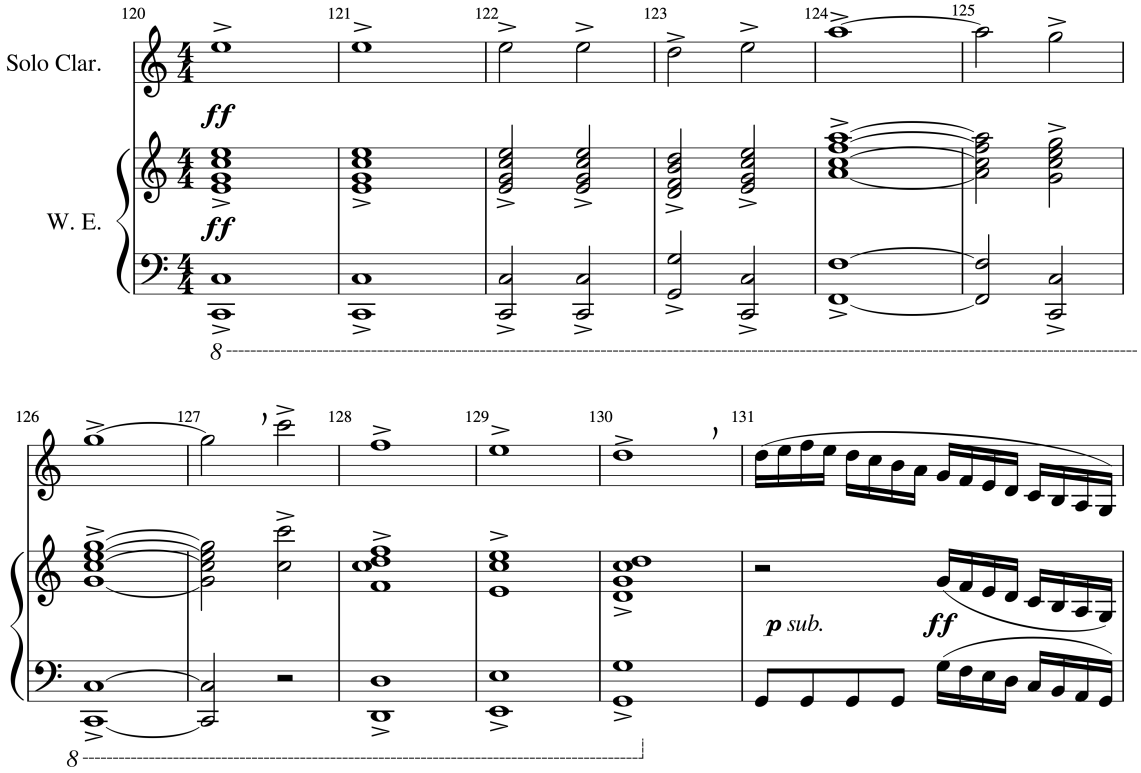
Figure 5.5 "Dance," mm. 94–100; combination of P and S^1 material in exposition TR^2



The prolonged $B^{o6}{}_5$ chord in mm. 114–119 resolves to C major at m. 120, marking the beginning of S^2. S^2 is homophonic in nature and uses exclusively diatonic chords. This theme and various derivatives of said theme have appeared in many of Maslanka's works, the earliest being his Mass for Wind Ensemble and Chorus.[4] This is the first instance of such a clear-cut homophonic texture in the concerto, even including Variation Five in "Lamentation", giving S^2 a feeling of weight and majesty not seen elsewhere in the concerto (see figure 5.6).

[4] In the Mass, this music appears in the Gloria, set to the text "Qui tollis peccata mundi" ("Who takes away the sins from the world"). Subsequent appearances in other pieces by Maslanka bear the strongest resemblance to the Credo from the Mass, where the music is set to the text "Deum verum de Deo vero" ("true God from true God"). Between pieces, this theme may have varying accompaniments or may close with a slightly different harmonic progression, but the sustained homophonic texture in C major with $\hat{3}$ in the soprano voice is a shared trait across all iterations.

Figure 5.6 "Dance," mm. 120–131; antecedent phrase in exposition S^2



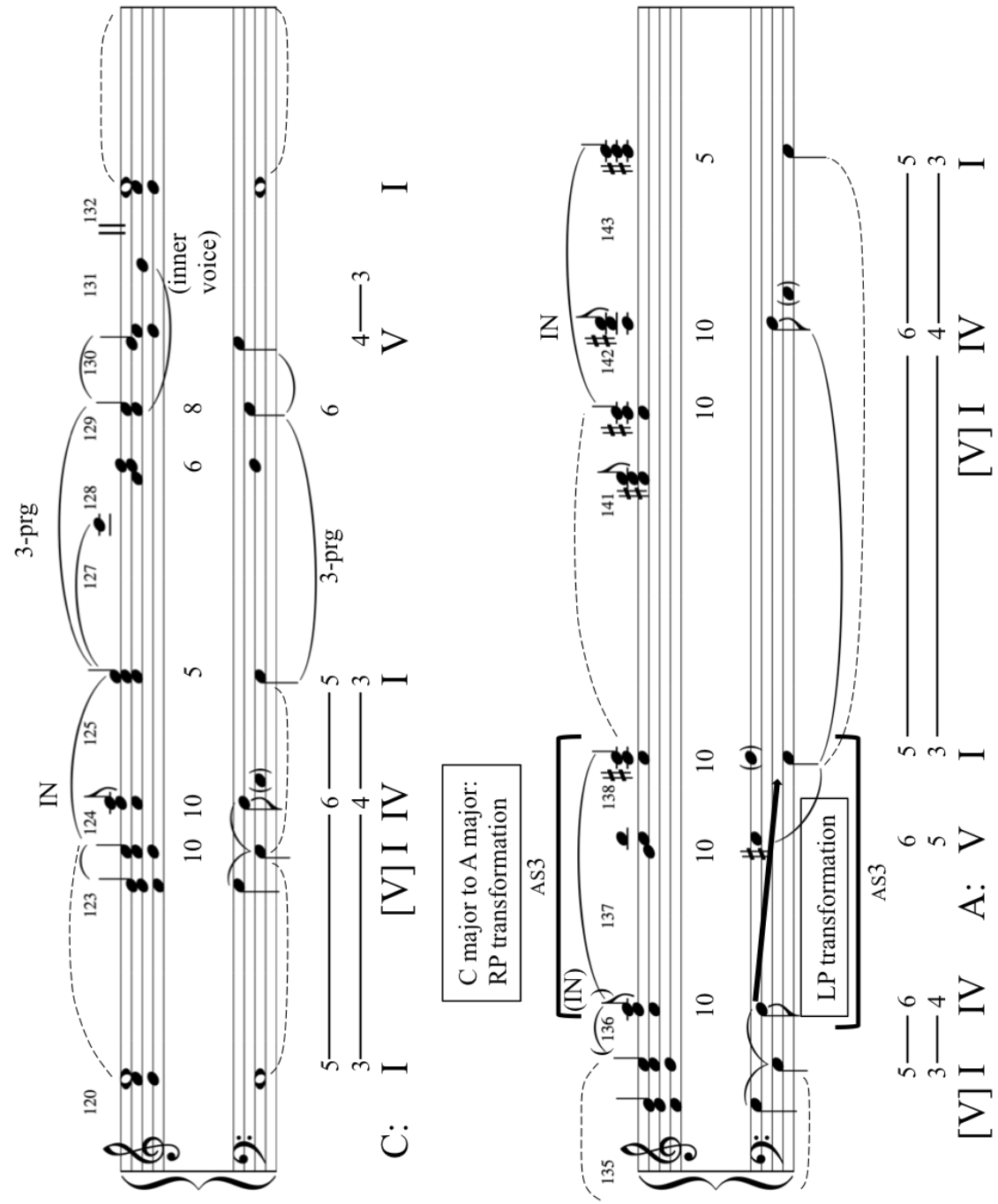
The emphasis on the subdominant harmony and descending $\hat{6}-\hat{5}$ melodic motion are two characteristics of plagal harmony, a system that many composers, particularly Brahms, embraced during the late nineteenth century.[5] In fact, the plagal element found in S^2 and the accompanying religious connotation impacts the entire tonal structure of the exposition. The exposition has a tonal structure of i–v–IV, concluding on the subdominant. In contrast, the typical authentic system would feature an overall tonal structure that arrives on the dominant. The conflict between thirds and fourths that begins in S^1 and continues to develop in TR^2 culminates in S^2, both in the form of plagal harmony and the prominent ascending leap of a fourth in mm. 123–124.

[5] Margaret Notley, "Plagal Harmony as Other: Asymmetrical Dualism and Instrumental Music by Brahms," *The Journal of Musicology* 22, no. 1 (Winter 2005), 91. The plagal system described by Notley places a descending minor second between lowered $\hat{6}$ and $\hat{5}$ due to use of the minor mode. Since S^2 in the concerto is in the major mode, the interval between $\hat{6}$ and $\hat{5}$ is a major second.

The expected consequent phrase (mm. 132–137) does not conclude with an authentic cadence in C major. Instead, it is truncated by a sudden modulation to A major at m. 138. These two keys are in a chromatic mediant relationship, another manifestation of the *musikalische Gedanke*. The modulation from C major (mm. 120–137) to A major (mm. 138ff) is accomplished through a Relative-Parallel (RP) transformation. The phrase at mm. 138ff begins like the analogous phrase at m. 130, but differs via its conclusion of a slowly descending A-major scale in the solo clarinet and trumpet.

This modulation to A major fulfills the desire of the *Grundgestalt* to transfer the passing tone from DS3 to AL3, thereby creating AS3 and DL3 as a result. This takes place at the Relative-Parallel transformation in mm. 136–138, with AS3 in the soprano and bass voices (see figure 5.7). While AS3 and DL3 have appeared previously in the concerto, the emergence of AS3 in mm. 136–138 is more impactful due to the conspicuous and triumphant setting of AS3, as well as that AS3 sounds in the soprano and bass voices. Maslanka's addition of flute and piccolo on the B in m. 137 creates a more brilliant orchestration on the passing tone in AS3.

Figure 5.7 "Dance," mm. 120–144; Schenkerian analysis revealing emergence of AS3 in exposition S^2



Following the last descending A-major scale in mm. 153–156, the solo clarinet sustains a G♯ that appears to function as $\hat{7}$ in A major, but is revealed to instead be functioning as $\hat{2}$ in F-sharp major. Maslanka accomplishes this modulation by enharmonically reinterpreting the G♯^{o7} (vii^{o7} in A major) chord arpeggiated by the piano in mm. 158–161 as E♯^{o7} (vii^{o7} in F-sharp major). In this closing (C) section (mm. 162–171), the music centers on F♯ as it gradually dissolves into scalar fragments, but modal mixture is again in play. The A♮ in the bassoon, bass clarinet, and contrabass clarinet suggests the minor mode against the major triads in the brass.[6] This conflict seems to resolve in favor of the minor mode by m. 168, but the appearance of B♭ in m. 171 creates an unsettled feeling by shifting toward the octatonic collection $OCT_{0,1}$.

Although AS3 emerged triumphantly in S^2, suggesting that the passing tone has successfully transferred away from DS3, there is another issue of the *Grundgestalt* that must be resolved. As shown in figure 5.4, the third motions in S^1 are either hidden in arpeggiations or difficult to hear because they are subsumed within a larger fourth. The *Grundgestalt* seeks to unify S^1 with the rest of the concerto via those third motions. This process of reconciliation between S^1 and S^2 must take place for the concerto to reach motivic closure. The ensuing development section continues to explore the idea of MOVING VIA THIRDS IN VARIOUS WAYS as the *Grundgestalt* searches for a way to unify S^1 with the rest of the piece.

[6] The juxtaposition of F♯ and G♮ may be an oblique reference to the B minor tonality from the first movement.

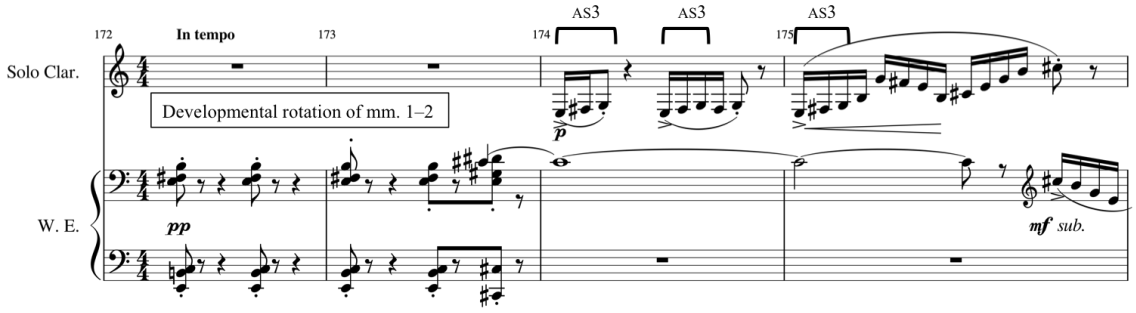
Development

Maslanka's development has four main sections: the pre-core (mm. 172–179) that develops AS3 (which just emerged in S^2), the core (mm. 180–202) that presents DS3 and AS3 in conflict with each other, the cadenza (mm. 203–283) featuring solo clarinet and piano, and the retransition (mm. 284–289) that functions as a dominant preparation of the home key. Throughout these sections, the *Grundgestalt* continues to develop with the intention of creating cohesion between S^1 and the other themes throughout the concerto. At this point in the concerto, one of two motivic goals has been achieved: AS3 has triumphantly emerged, but S^1 has yet to be reconciled with the *Grundgestalt*.

Maslanka begins the pre-core (m. 172) by implying a tonic pitch of E, but the mode is in question due to the lack of $\hat{3}$. The presence of C♮ ($♮\hat{6}$) implies the minor mode in a manner similar to the introduction of the movement ($♭\hat{2}$), but given the prominence of modal mixture throughout the concerto, nothing can be assumed. The implication of the minor mode and the reappearance of the short, punctuated chords recall the movement's beginning. This rotation of material from the beginning of the movement, but a different harmonic context, is a common way to begin the pre-core.[7] The solo clarinet enters in m. 174 with brief iterations of AS3. However, these iterations of AS3 create a sense of instability; the previously triumphant AS3 is now reduced to intermittent, insubstantial gestures (see figure 5.8).

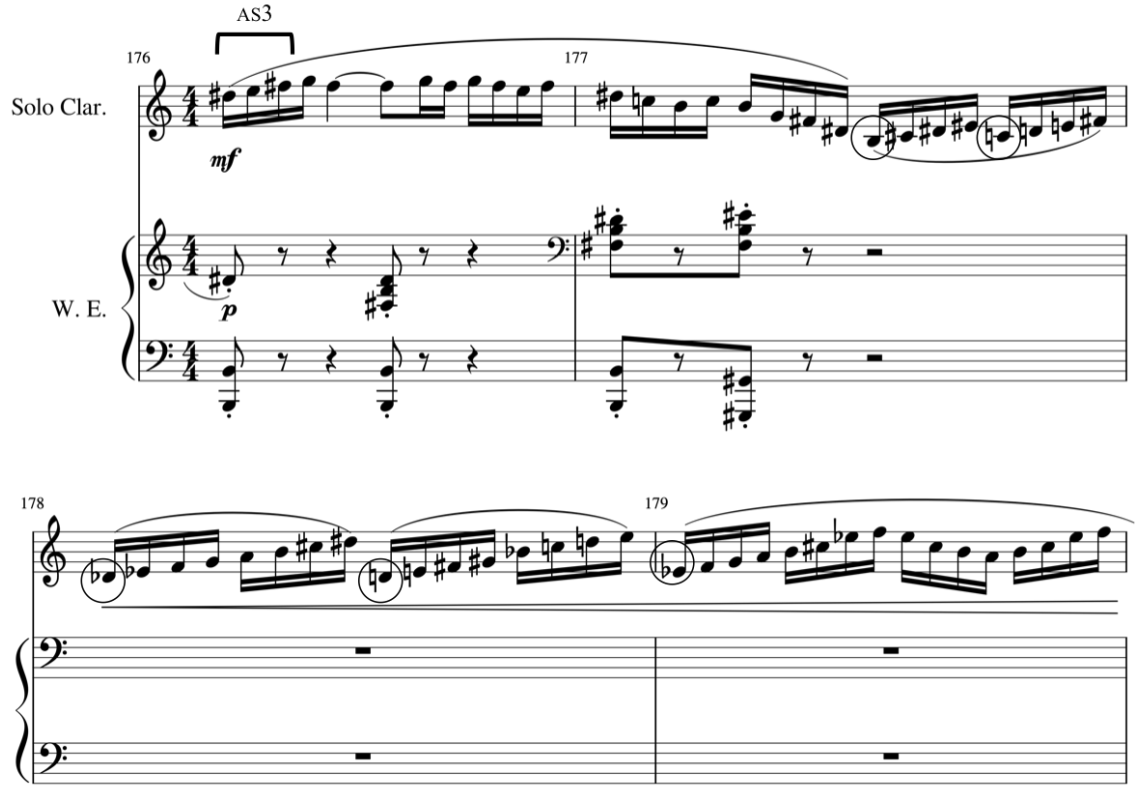
[7] William E. Caplin, *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven* (New York: Oxford University Press, 1998), 151.

Figure 5.8 "Dance," mm. 172-175; unstable AS3 in pre-core



Maslanka then sequences the first gesture of the pre-core up a fifth to B major. However, the melody in the solo clarinet quickly dissolves into a series of ascending whole-tone scales that facilitate the modulation to E-flat minor (m. 180) through a chromatic ascent.

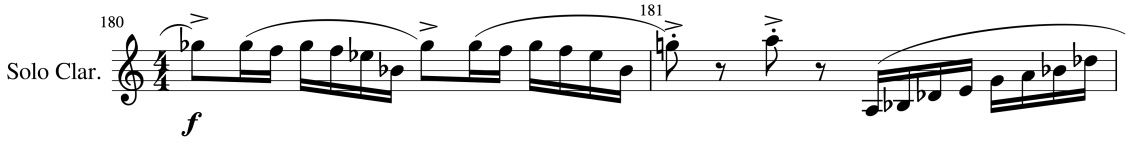
Figure 5.9 "Dance," mm. 176-179; chromatic ascent in pre-core



Maslanka begins the core of the development at m. 180. The core of a development is characterized by "an emotional quality of instability, restlessness, and

dramatic conflict" and a noticeable increase in rhythmic activity.[8] The model for the core, shown in figure 5.10, is similar to the theme in "The Soul is Here for its Own Joy," the eighth movement from *Songs for the Coming Day* for saxophone quartet.

Figure 5.10 "Dance," solo clarinet, mm. 180-183; model alluding to *Songs for the Coming Day* in core

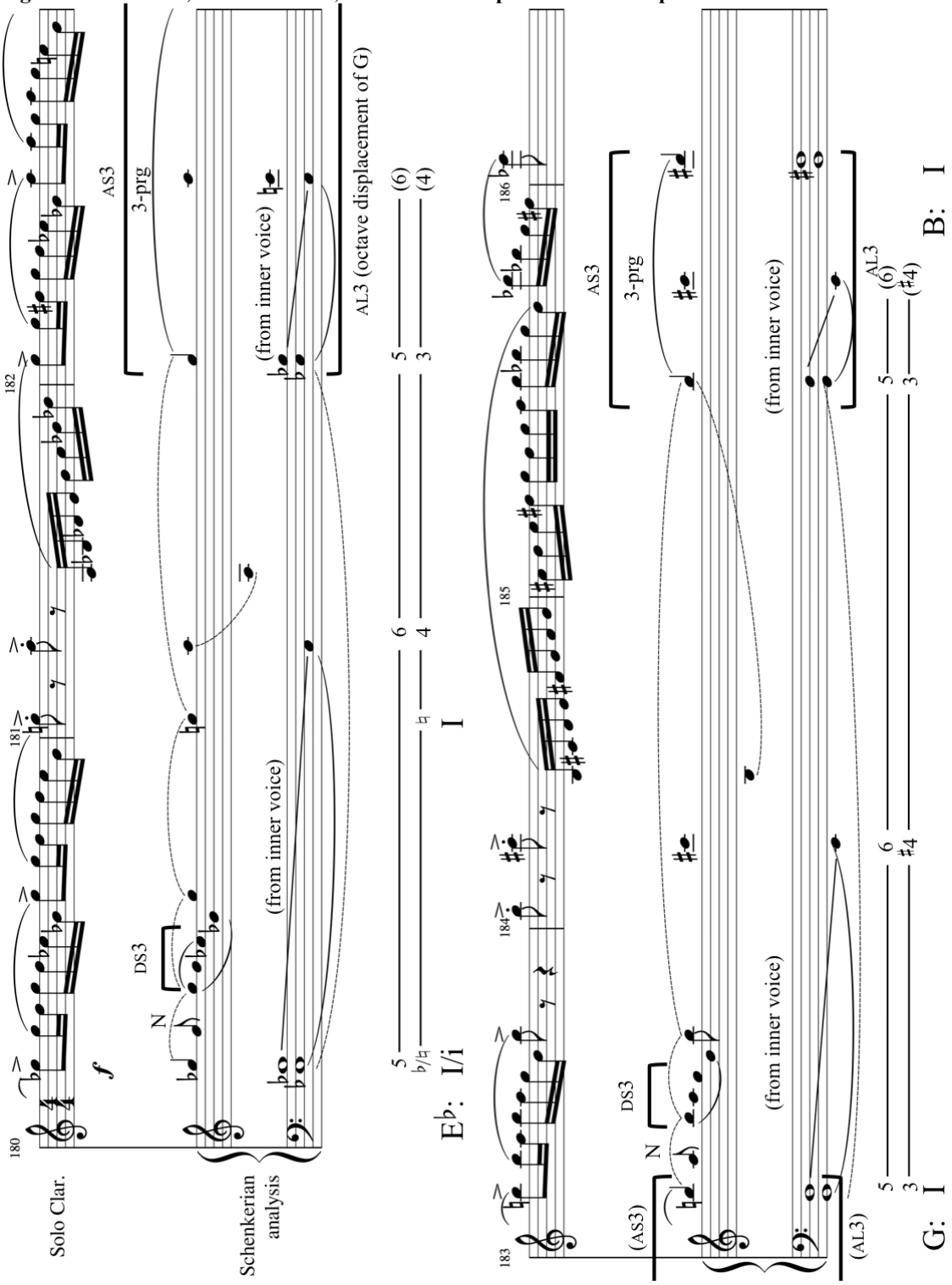


After the initial statement, Maslanka sequences the model through an ascending major third cycle of E♭–G–B to compose out an augmented triad. This cycle is another manifestation of the *musikalische Gedanke* in a dissonant prolongation, similar to how Maslanka uses a descending minor third cycle to compose out a fully diminished seventh chord in mm. 50–59 of the first movement. However, the major third cycle in mm. 176–186 of the second movement does not create the same feeling of tonal disorientation, but rather a sense of anxiety or suspense. Maslanka alters the length of the core in the B major region of the sequence, a technique not unheard of in developmental cores but typically reserved for models that consist of several phrases.[9]

At the conclusion of each key area, Maslanka sequences the sixteenth note gesture up by step; this ascending sequence creates instances of AS3 that conclude on the tonic triad of the newly tonicized region, similar to how AS3 emerged at the point of modulation in S^2. The surface level appearances of DS3 in the sixteenth note gesture combined with AS3 directly at the point of modulation suggests the motives of the *Grundgestalt* are still in conflict with one another and will undergo further development in the hope of unifying S^1 with the rest of the *Grundgestalt* (see figure 5.11).

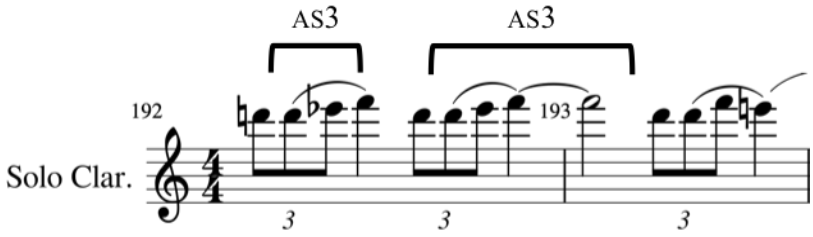
[8] Caplin, 142.
[9] Ibid., 144.

Figure 5.11 "Dance," mm. 180-186; AS3 and AL3 as part of model-sequence in core



Maslanka introduces another theme in the solo clarinet at m. 192, now in the key of B-flat major (see figure 5.12). This theme, alluding to the movement "Fanfare/Variations on 'Durch Adams Fall'" from Maslanka's *Recitation Book* for saxophone quartet, presents AS3 in another guise that suggests the continuous development of the *Grundgestalt*.[10]. However, the uplifted and celebratory character of this melody quickly dissolves due to increasing dissonance in the accompaniment (mm. 196–201) before a suddenly consonant tonicized half cadence in G major at m. 203. The solo clarinet plummets to a fermata on the D at the bottom of the clarinet's range, marking the conclusion of the core of the development. The core concludes with a dominant arrival—in this case, the dominant of G major/minor—as is typical of developmental cores.[11]

Figure 5.12 "Dance," solo clarinet, mm. 192-193; alluding to *Recitation Book* in core

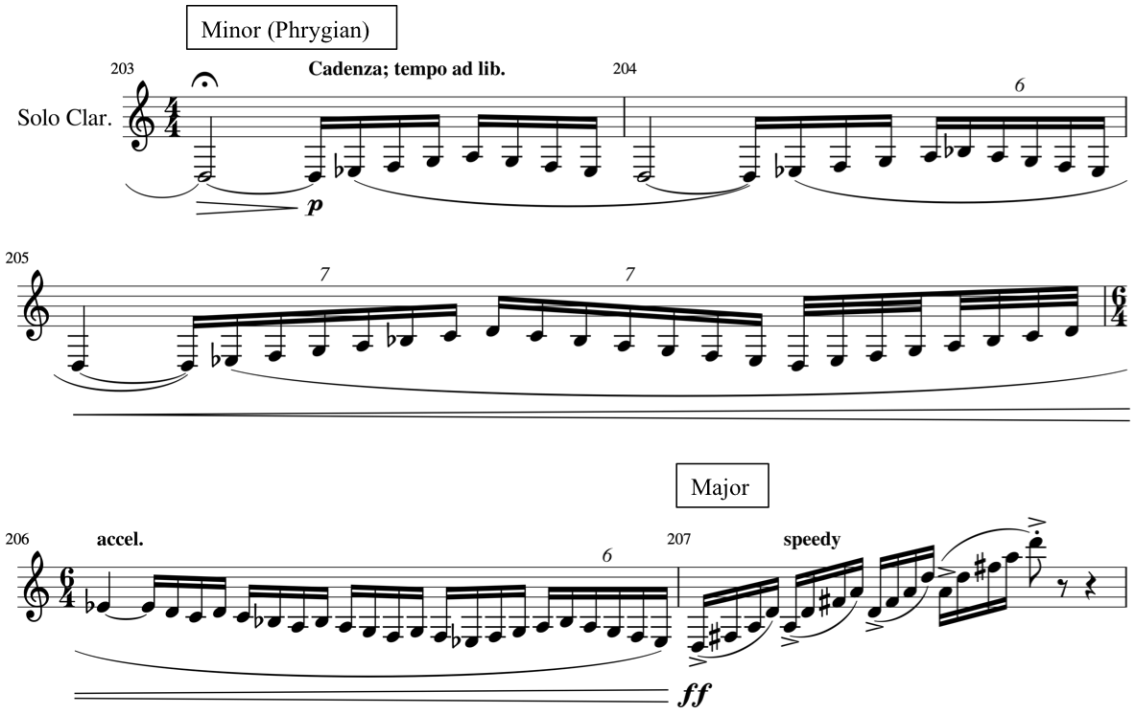


The cadenza begins at the half cadence in m. 203, and lasts until the standing on the dominant at m. 284. Maslanka places the cadenza in the middle of the development, an unusual place for a cadenza in the context of a sonata form movement. Using the arrival on D major as a starting point, the solo clarinet alternates between minor scales and D-major arpeggios for the entirety of mm. 203–211. The chromatically altered pitches (B♭ and E♭), suggesting the Phrygian mode, imply a dominant harmony

[10] In Recitation Book, the theme is set in D-flat major. Other allusions to this theme in Maslanka's music include "Lamentation" from *Eternal Garden* (C major) and the first movement of his Symphony No. 8 (C major).
[11] Caplin, 144–145.

supporting this cadenza, as is typical in a sonata movement. The pitch B♭ functions as ♭$\hat{3}$ over the tonic pitch of G reached at m. 214, while E♭ functions as ♭$\hat{6}$ to the same tonic. The conflict between minor and major that began subtly in mm. 1–2 and became more overt in mm. 76–86 and mm. 162–171 is presented in complete isolation in the cadenza.

Figure 5.13 "Dance," solo clarinet, mm. 203-207; overt conflict between minor and major in cadenza

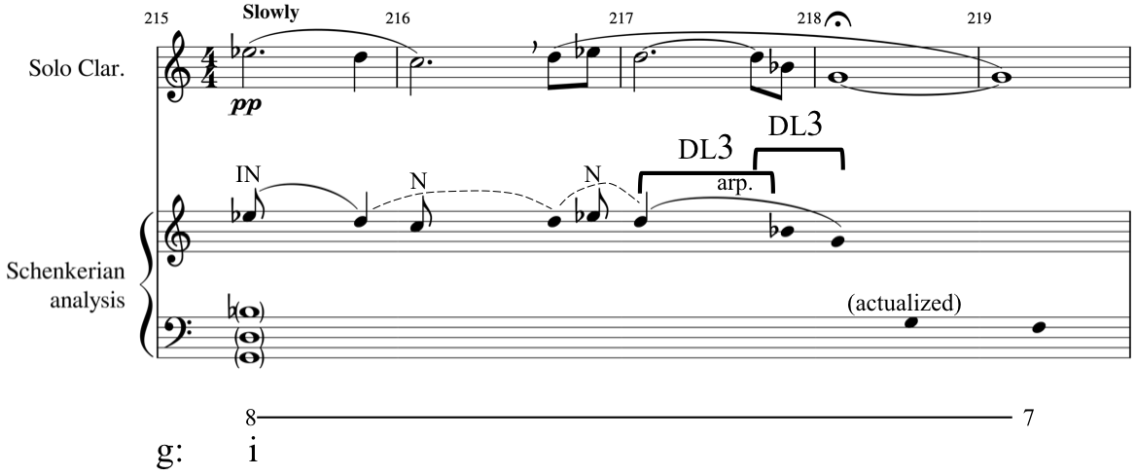


The dominant function of the cadenza resolves to G major in m. 213. Following the release in m. 214, the solo clarinet suddenly drops in dynamic to *piano* and presents a slow melody implying G minor (confirmed by the descending G-minor scale in the piano in mm. 218ff). While this melody may seem unrelated to the rest of the movement, closer examination reveals that the melody in mm. 215–219 is a variant of S^1 from the exposition (see figure 5.4, mm. 48–49), now set in the home key of G minor. Although the exact ordering of neighbor tones in mm. 215–219 is not identical

with mm. 48–49, both themes share the overall shape of ornamenting $\hat{5}$ followed by an arpeggiated descent to $\hat{1}$. This appearance of the secondary theme in the tonic key within the development section is unusual, but not unheard of in sonata forms; Rosen cites J. C. Bach's Symphony in E-flat major, Op. 9 No. 2 and Haydn's String Quartet in G major, Op. 77 No. 1 as two examples in which "the theme serves to prepare and reestablish the tonic, and the development section has accordingly taken over part of the function of the resolution."[12] S^1's presentation in the development provides a sense of harmonic closure absent from the recapitulation due to Maslanka's decision to repeat the three themes in the same keys as in the exposition.

In terms of unifying S^1 with the other themes via third motives in accordance with the *Grundgestalt*, the reappearance of S^1 in the cadenza suggests that the reconciliation between S^1 and the motives of the *Grundgestalt* will occur within the cadenza itself, with the motivic effects of the reconciliation appearing in the recapitulation.

Figure 5.14 "Dance," mm. 215–219; S^1 variant in cadenza

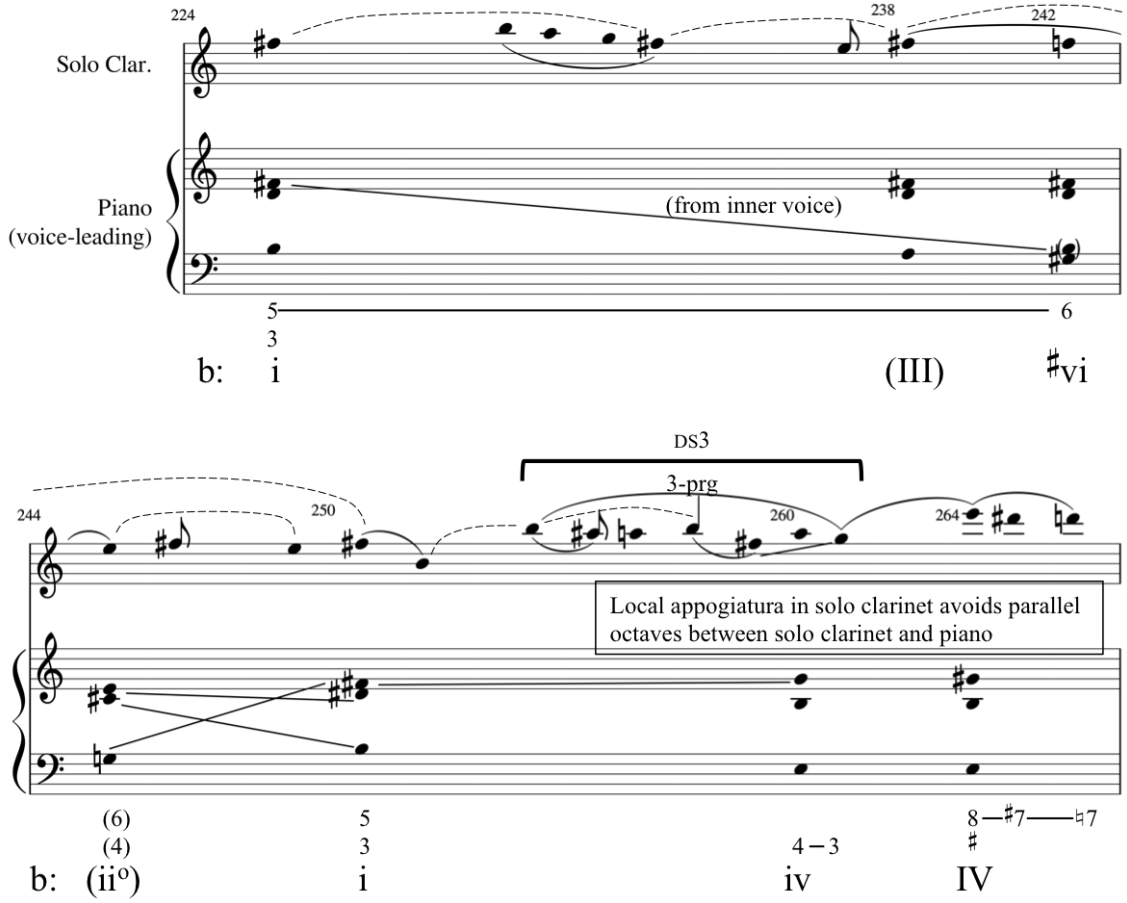


[12] Charles Rosen, *Sonata Forms*, rev. ed. (New York: W. W. Norton, 1988), 288.

The piano joins the solo clarinet in the cadenza at m. 224, gently arpeggiating a B-minor triad. Maslanka's use of B minor as the localized tonic, the arpeggiations in piano supporting the solo clarinet, and the feeling of suspense resulting from slow harmonic rhythm and long note values in the solo clarinet all allude to the first movement. The drastic change in timbre and instrumentation distinguishes this part of the cadenza from the rest of the second movement. In mm. 224–267, the solo clarinet presents soft, sustained pitches over arpeggiated eighth notes in the piano.[13] Parsimonious voice leading is the impetus for the harmonic motion in this half of the cadenza (see figure 5.15). Modal mixture continues to pervade the concerto; the G-sharp-minor triad in in mm. 242–244 is borrowed from the parallel major. Although this part of the cadenza seems thematically isolated from the remainder of the movement, DS3 appears in mm. 254–263 in an embellished and augmented form.

[13] This passage bears a strong textural resemblance to the interior section of "Elegy: August 6, 1945" from *Eternal Garden*.

Figure 5.15 "Dance," mm. 224-267; voice-leading reduction of harmonic motion in cadenza



The arrival on the E^7 chord in m. 268 marks a rhythmic change in the piano part. The progressive diminution from eighth notes (m. 224) to sextuplets (m. 268) culminates in the tremolos at m. 273.[14] The sextuplet figuration permeates the solo clarinet at m. 275, where the solo clarinet and piano begin to exchange virtuosic passages while moving through pairs of chromatic mediant harmonies (F-sharp major to D major in mm. 275–277, A major to C-sharp major in mm. 278–279). The two instruments reunite in m. 284 where the ensemble presents a sustained $D^{\sharp 11}$ chord; this

[14] Beethoven frequently uses the technique of progressive diminution in his late piano works, such as his Piano Sonata No. 32 in C minor, Op. 111, ii, where the progressive diminution culminates in trills.

standing on the dominant in mm. 284–289 facilitates the retransition to the recapitulation in G minor.

By the conclusion of this episode (and the development as a whole), the motivic separation between S^1 and the remainder of the thematic content in the concerto has been reconciled, such that the movement has achieved optimal coherence. This reconciliation will be revealed in the recapitulation, where the descending arpeggiation of S^1 (a cycle of DL3) is combined with the use of AS3 in S^2.

Recapitulation

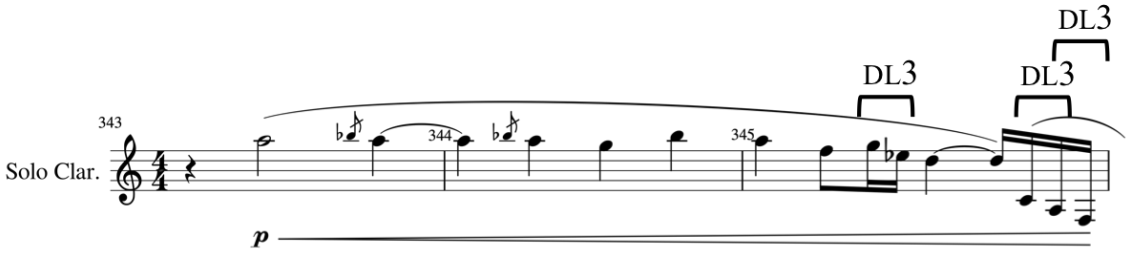
The recapitulation begins in m. 290. Unlike a typical sonata form, Maslanka presents each theme in the same key as in the exposition (G minor for P, D minor for S^1, and C major for S^2). However, the recapitulation is not a literal repetition of the exposition. Within the compound theme P, the antecedent phrase (mm. 291–301) is presented in the ensemble, specifically oboes, soprano and alto saxophones, and trumpets.[15] The solo clarinet presents the consequent phrase, which is extended by two measures before arriving at the transition.

TR^1 in the recapitulation is almost identical to the analogous passage in the exposition, the exceptions being the added arpeggiation in m. 325 and an extended, more complex technical passage in mm. 329–333. Within S^1, Maslanka gives the first phrase (mm. 338–339) to piccolo and soprano saxophone instead of the solo clarinet (analogous to mm. 48–49). The solo clarinet presentation of S^1 in m. 343–345 contains several additional instances of DL3 as compared to mm. 53–55. Although potentially

[15] I attribute many of these changes in orchestration to Maslanka's desire to provide the solo clarinet with opportunity for rest as the end of the piece approaches.

difficult to perceive aurally due to the rhythm of the motive and tempo, this increase of DL3 is nonetheless interesting as it could be interpreted as a transformation of S^1. In my reading, the reconciliation between S^1 and the *Grundgestalt* in the cadenza has transformed S^1, resulting in these new appearances of DL3.

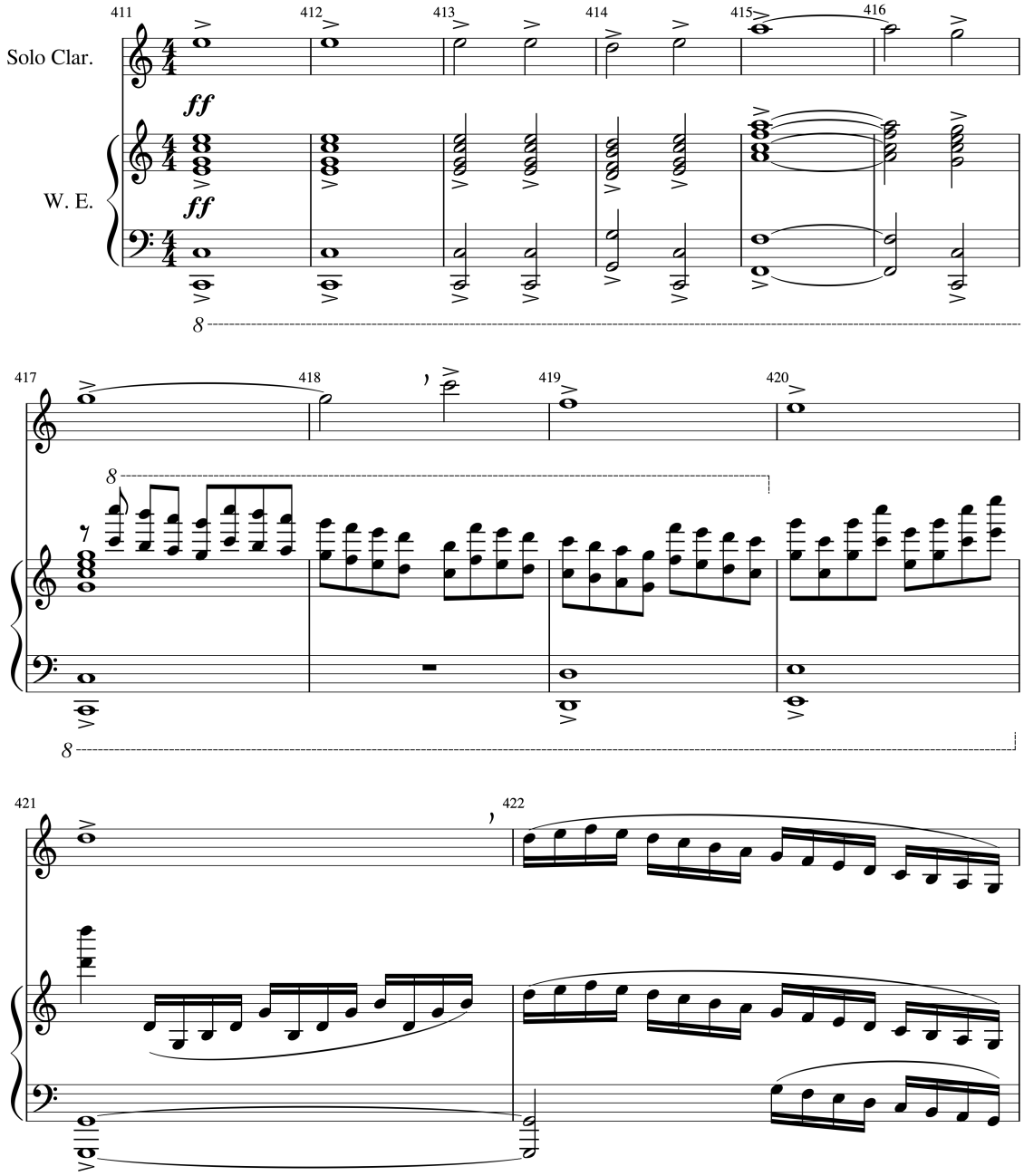
Figure 5.16 "Dance," solo clarinet, mm. 343–355; additional instances of DL3 in recapitulation S^1



In TR^2, Maslanka again combines themes from P and S^1 in the same manner as he does in the exposition. However, Maslanka elongates the $\hat{3}$ anacrusis that precedes S^2 in the recapitulation (mm. 409–410), increasing tension through the extended anticipation tone. In the recapitulation, S^2 begins in an identical manner to the exposition, but Maslanka adds a cascading figure of descending scales in mm. 417–421, scored in the piccolo, flute, and mallet percussion (see figure 5.17). This flourish of scales alludes to Maslanka's *Unending Stream of Life (Variations on "All Creatures of Our God and King")* for wind ensemble, where he uses a similar gesture in the final variation.[16]

[16] In his program note to his Symphony No. 8, Maslanka attributes this gesture to the very end of the hymn "All Creatures of Our God and King," specifically the point "where all the bells ring out." Maslanka indeed uses a similar figure in the last movement of his Symphony No. 8.

Figure 5.17 "Dance," mm. 411–422; descending scalar embellishment in recapitulation S^2

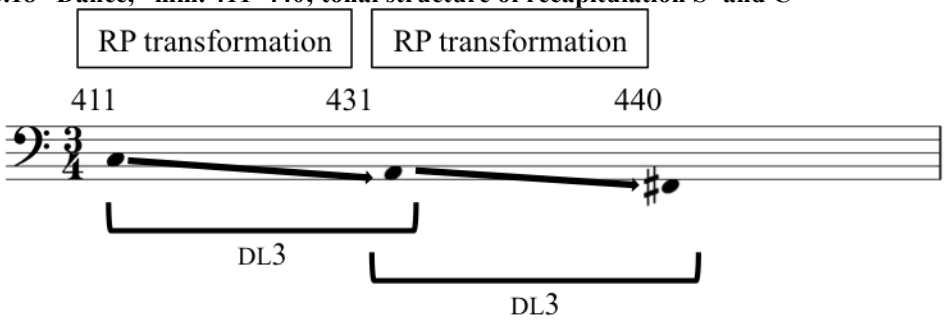


The consequent phrase of S^2 modulates to A major just as in the exposition, although the passing tone B is prolonged via repetition in mm. 428–430. Maslanka indicates *accelerando* within this repetition in order to reach a new tempo at m. 431. However, the S^2 phrase in A major modulates again, this time to F-sharp major, at m. 440. This mirrors the modulation to F-sharp major at m. 162 in the exposition, but this time

Maslanka arrives in F-sharp major via a V^{13} chord (mm. 437–439), not an enharmonic reinterpretation of a diminished seventh chord. As a result of the dominant preparation, this modulation to F-sharp major has more structural weight than it does in the exposition.

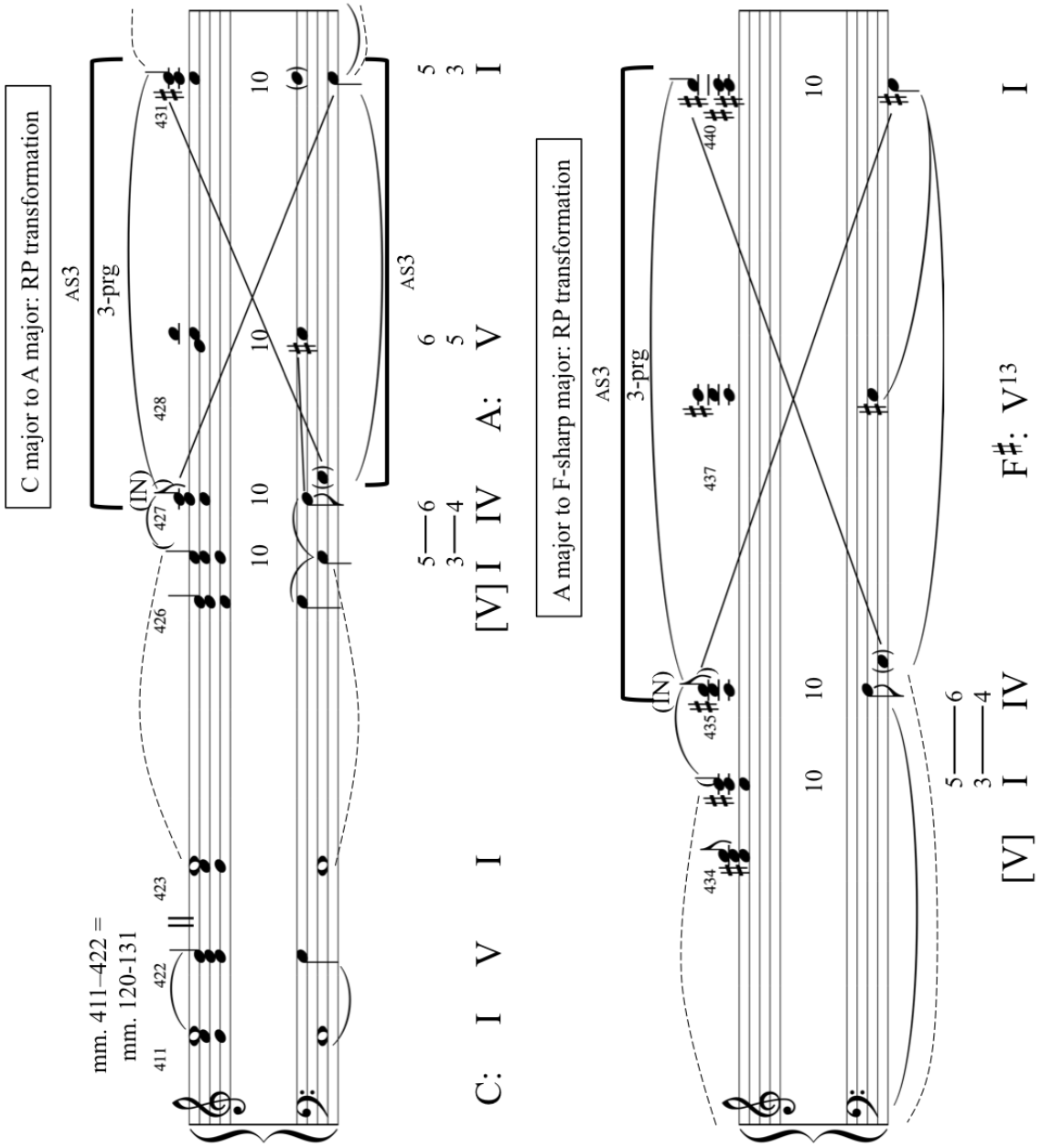
The second modulation to F-sharp major in the closing of the recapitulation also features AS3 in a prominent and triumphant setting. The C–A–F♯ tonal scheme in S^2 is the result of consecutive Relative-Parallel transformations, leading to consecutive instances of DL3 in the tonal centers. This bass motion of two consecutive DL3 shows the acquisition of S^1, no longer disconnected from the *Grundgestalt*.

Figure 5.18 "Dance," mm. 411–440; tonal structure of recapitulation S^2 and C



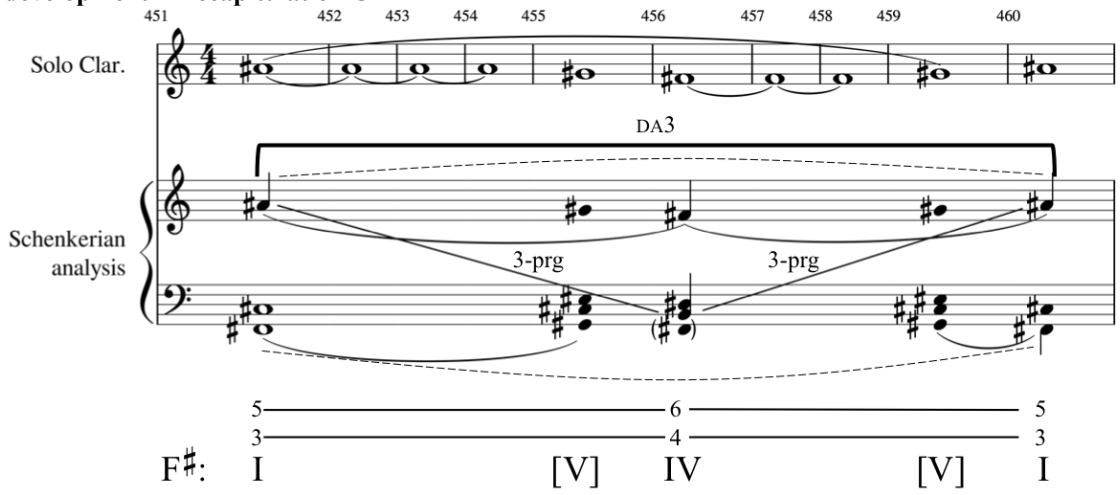
In this passage, the passing tone has transferred from DS3 to AL3, creating AS3 while also invoking the DL3 chain from S^1. In my reading, this passage is the culmination of the motivic development established by the *Grundgestalt* at the outset of the first movement (see figure 5.19).

Figure 5.19 mm. 411-440; Schenkerian analysis revealing AS3 in modulations in recapitulation S^2 and C



Within C, the theme that follows the second Relative-Parallel transformation at m. 440 is an augmented statement of DA3 that began the P theme (see figure 5.20), as if to look back on the entire trajectory of this movement. DA3 first appears in the ensemble with a gradual decrease in orchestration, followed by the solo clarinet in mm. 451–468. The augmented presentation of this motive in F-sharp major is a substantial transformation from the P theme in mm. 5–30 (see figure 5.3). Maslanka's use of exclusively tonic, subdominant, and dominant harmonies creates a feeling of simplicity and calm after the culmination of motivic development in S^2.

Figure 5.20 "Dance," mm. 440-450; reharmonized DA3 following culmination of motivic development in recapitulation C



Coda

The coda of the movement begins at m. 462, demarcated by the ensemble dropping out of the orchestration, leaving only the piano and solo clarinet. This orchestration, simple arpeggiations in the piano, and long note values in the solo

clarinet all refer back to the development, a common procedure in sonata forms.[17] The piano arpeggiates the tonic triad (F-sharp major), first descending, but changing direction at m. 486 and ascending over two octaves to conclude the piece on an isolated C♯. The lingering quality of $\hat{5}$, created by the high register and fermata, suggests an atmosphere of acceptance and quiet resolve.

Conclusion

The *musikalische Gedanke* continues in the second movement, with the *Grundgestalt* proceeding toward the full presentation of AS3 and DL3. Although both motives are found in the P and S^1 themes, they are not fully realized until the chromatic voice exchange at the modulation to A major in S^2. However, S^1 presents another issue: the theme does not relate to the *Grundgestalt* because the third motives are obscured by the musical surface. Through the process of the development and recapitulation in the sonata form, the *Grundgestalt* unites with S^1 at the conclusion of S^2 in the recapitulation.

AS3 appears prominently in the development, suggesting a process of searching out for the best way to reconcile with S^1. Harmonic motions also explore the idea of moving by third, dividing the octave equally in the process. The implication of S^1 at the conclusion of the cadenza suggests that the ensuing episode will facilitate part of the transformative process. The episode alludes to the first movement through shared tonal centers, accompaniment gestures, and timbre.

[17] Caplin, 216. Beethoven commonly refers to the development section during the coda in works such as his Violin Sonata, Op. 12/2, ii; his Piano Sonata, Op. 2/3, iii; and his Piano Sonata, Op. 7, ii.

The recapitulation is largely a repeat of the exposition until S^2, where the chromatic voice exchange that unites AS3 and DL3 (as part of the modulation from C major to A major) is repeated in another modulation to F-sharp major. This descending cycle of DL3 in the tonal centers replicates the descending arpeggiation in S^1, combining the overall developmental goal of the *Grundgestalt* (realization of AS3 and DL3) with the previously unrelated S^1 theme, providing the entire concerto with a sense of musical cohesion and reconciling motivic differences within the movement.

I perceive this continuous motivic development of the *Grundgestalt* occurring across the entirety of the sonata form. Although the development section acquires part of the harmonic/tonal resolution typically associated with the recapitulation through the appearance of S^1 in the home key, my reading of this movement shows a simultaneous desire for resolution through motivic means. This desire to achieve resolution through means other than harmonic organization is common in twentieth-century sonata forms. Straus argues that within the most interesting and compelling sonata forms of the twentieth-century, the typical thematic organization (exposition, development, and recapitulation) is "then challenged, undermined, and held in tension with new kinds of musical organization."[18] In accordance with my conception of the concerto, the new organization is the motivic development of the *Grundgestalt*: the reconciliation between S^1 and the *Grundgestalt* through the increase of third motives as well as the emergence of AS3 above the DL3 chain within S^2 both take place long after the harmonic resolution of S^1 appearing in the home key. Similar to Hepokoski's description of thematic development in the first movement of Beethoven's Piano Sonata No. 17 in D minor,

[18] Straus, 98.

Op. 31 No. 2 as "a conceptual substratum, a tacit subterranean idea, churning underneath the audible acoustic surface,"[19] my reading of the motivic development possesses its own trajectory separate from the sonata form's traditional desire for thematic and harmonic closure.

[19] James Hepokoski, "Formal Process, Sonata Theory, and the First Movement of Beethoven's 'Tempest' Sonata," *Music Theory Online* 16, no.2 (June 2010). Hepokoski compares Dahlhaus's description of Beethoven's continuous development of thematic material to Schoenberg's concept of the *Grundgestalt*.

Chapter Six: Performative Implications for Second Movement, "Dance"

My analysis of "Dance" in Chapter Five reveals the fulfillment of the *Grundgestalt*'s desire to transfer the passing motion to the ascending third, creating AS3 and leaving DL3 as a result. This transfer is fully recognized in the exposition of "Dance" where AS3 emerges in the modulation from C major to A major in S^2. However, the piece does not achieve full closure until the S^1 theme, initially thought to be motivically unrelated to the third motives of the *Grundgestalt*, is assimilated into S^2 and C in the recapitulation in the form of a DL3 chain, creating a second modulation to F-sharp major to conclude the concerto. The completion of this process, as well as the development of the *Grundgestalt* throughout the movement, can evoke emotional responses in the performer that affect how he or she will perform.

In my interpretation of the concerto, the overall emotional trajectory of the second movement culminates in feelings of triumph and success, contrasting the atmosphere of despair generally found in the first movement. AS3 emerges in S^2 of the exposition, possibly generating feelings of celebration for the performer's protagonist, but the motivic disconnect between S^1 and the other themes undermines the celebration. The motivic conflict between DS3 and AS3 in the core of the development creates a feeling of struggle and conflict within the protagonist, while the cadenza provides an opportunity to take solace in the fact that the protagonist is now very far removed from the negative atmosphere of the first movement. The emergence of AS3 in S^2 of the recapitulation now leads to unrestrained celebration for the protagonist, as AS3 is repeated in the second modulation to F-sharp major, a modulation that also completes

the DL3 chain from S^1. The coda of the movement offers a chance for the protagonist to reflect on what was accomplished through the concerto, concluding the piece with a sense of tranquility and calmness.

As is the case in Chapter Four, the performative options discussed here present only one of many ways to respond to my analysis and interpretation of the concerto. My references to current recordings of the concerto do not imply that the performers are conveying my interpretation. Rather, my analysis and interpretation of the concerto leads me to hear their performances as embodying a certain emotional quality due to certain qualities in their performance.

Exposition

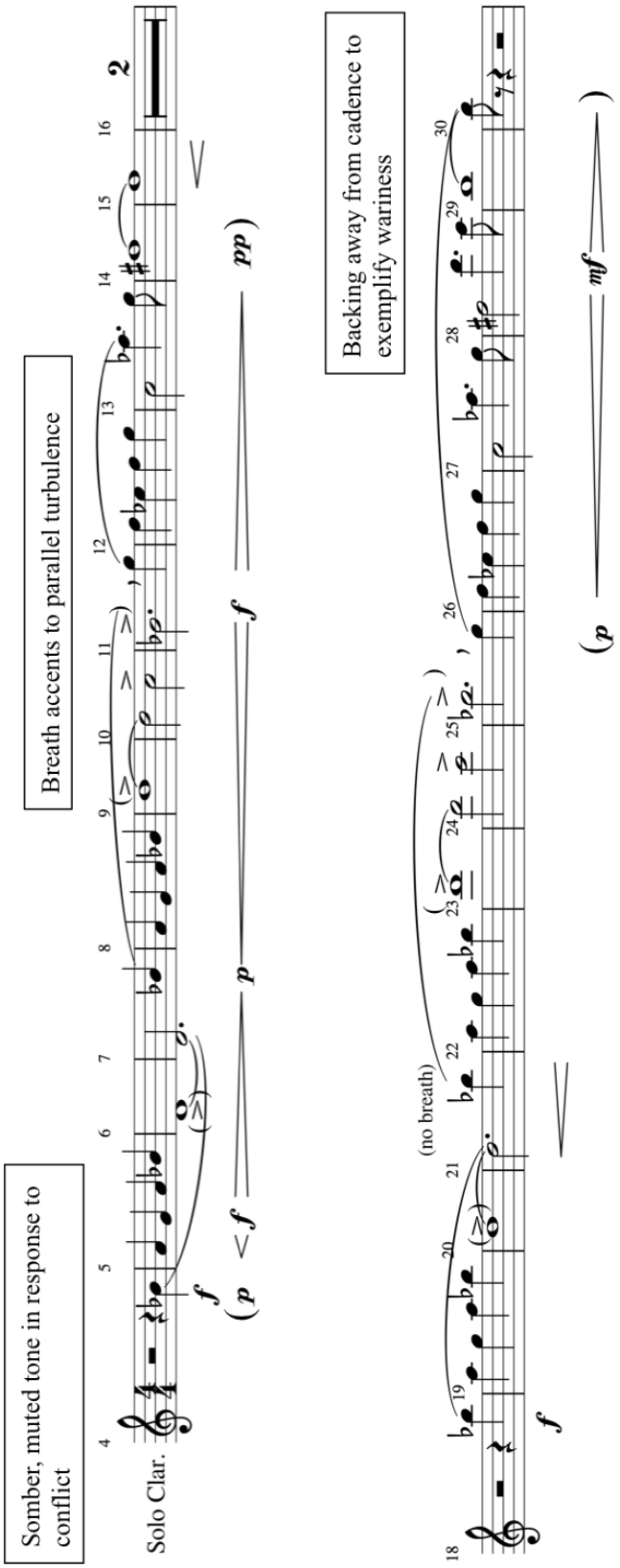
The clash between the major and minor modes in the opening chords of the movement is jarring not just due to the dissonance, but because the conclusion of the first movement was overwhelmingly consonant. The reappearance of this modal conflict from the first movement elicits a feeling of discontentment in the protagonist, which the ensemble might actualize through an abrasive, pointed sound. This makes sense especially when considered in combination with the *cuivré* indication for the horns and the cup mutes in the trumpets and trombones.

The appearance of DA3 in the P theme of this tripartite (three-key) exposition, foreshadowed in Variation Four of "Lamentation," establishes a degree of tension through the elision of DS3 and AS3. However, DS3 also appears in isolation in several cases (e.g. mm. 9–11); the separate instances of DS3 suggest that DS3 still prevails over AS3. Since the goal of the piece is for AS3 to emerge at the culmination of motivic

development, seeing DS3 continue as a dominant force demoralizes the performer's protagonist. The combination of tension and dismay might yield a somber, muted tone. In addition, the soloist might phrase in shorter groups, but using a wide dynamic range within those groups, as Lindblade does in her performance.[1] This is not to suggest that Lindblade is conveying my interpretation; due to my analysis, I hear her performance as embodying this quality of tension. Another possibility is to approach the authentic cadence in G major at m. 29 with reserved optimism at best, backing away from the resolution to the tonic as if aware that the major mode is only fleeting. Hagen also backs away from the tonic in her performance, slightly decreasing in dynamic during the descent from D to B and creating a similar sense of reserved optimism.[2] The soloist could also parallel the experience of fighting a losing battle—despite the efforts of AS3, DS3 is still predominant—by creating a sensation of turbulence through placement of breath accents (see figure 6.1).

[1] Lindblade, ii. 0:06.
[2] Hagen, ii. 0:40.

Figure 6.1 "Dance," solo clarinet, mm. 5–30; performance option in response to feelings of wariness, dismay, and tension. The parenthetical indication "no breath" in m. 21 is Maslanka's own.



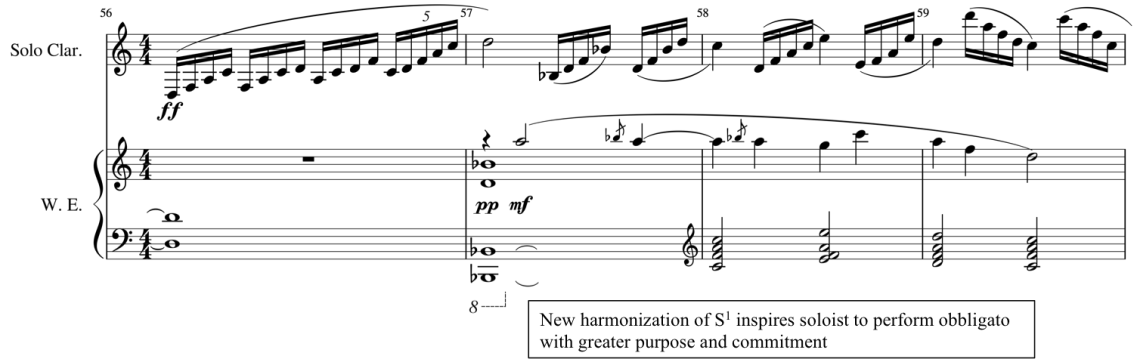
TR[1] brings about the liquidation of the third motives from the *Grundgestalt* (see figure 5.3), leaving largely chromatic material in its place. Although transitions typically clear space for one theme in favor of another, the loss of the motives from the *Grundgestalt* might intimate anxiety or nervousness. These feelings might compel the soloist to approach the sixteenth notes in the solo clarinet and alto saxophone in mm. 31–33 as separate gestures rather than a continuous musical thought. Instead of this third oscillation possessing an element of *Klangfarbenmelodie*, it becomes imitative in nature; the solo clarinet begins a dialogue that the alto saxophone then enters into with the same oscillation. I hear a similar feeling of anxiety in Rosenast's performance; he separates the solo clarinet and alto saxophone interjections by lessening in volume through each gesture.[3]

The appearance of S^1 at m. 48 takes the protagonist (soloist) by surprise for two reasons: the modulation to the minor dominant would typically be at S^2 instead of S^1 in a three-key exposition and the third motives that were so prominent in the P theme are now hidden (see figure 5.4). The unexpected modulation and lack of motivic connection between S^1 and the *Grundgestalt* catches the protagonist off-guard, which the soloist might embody by playing with contrametric *rubato*. In addition, this confusion could result in a smaller and anemic tone—a physical embodiment of confusion. When the *obbligato* begins at m. 56, the soloist might find an increase in air support necessary to make this passage as even and as fluid as possible throughout the different registers of the clarinet.

[3] Rosenast, ii. 0:46.

The performer's awareness of the difficulty of the *obbligato* might also draw her attention to the pitch content of the *obbligato* itself—it consists almost entirely of arpeggation, perhaps pushing her to wonder if there is anything of greater thematic importance here. Consulting the score reveals that S^1 is scored only in the piccolo, but even more interesting is the different and more varied harmonization in mm. 57–59. The new harmonic support could fascinate the soloist, driving her to perform this *obbligato* with a greater sense of purpose and commitment than she had in mm. 48–55. Once again, the soloist's experience performing a piece comes back to influence her analysis of the piece.

Figure 6.2 "Dance," mm. 56–59; new harmonization in exposition S^1



The phenomenon of modal mixture refuses to go away, reemerging in mm. 76–86 where the major triads conflict with the waves of minor scales. The protagonist might become irritated by modal mixture at this point; while fascinating in its own right, it does not seem connected to the motivic development of the *Grundgestalt* that is his primary concern. Although the soloist does not play at this point, the ensemble might react to the protagonist's irritation, eliciting particularly pointed and spiky

accents at the conclusion of the S^1 theme. In response to my analysis, I hear a similar quality of irritation due to the pointed accents in Hodes's performance.[4]

While the rhythmic pulse of the piano's eighth notes in TR^2 is perfectly steady, the ensemble members might find the continuation of A centricity in mm. 87ff a bit puzzling. The protagonist may have previously thought the E–A cadence in m. 73 was a tonicized half cadence in the key of D minor; now she may not be sure. This ambiguity is further compounded by Maslanka's voicing in the piano at m. 87: is this an Am^7 chord in second inversion or a C^{add6} chord in first inversion? The previous iterations of A major seem to suggest the former, but Maslanka's voicing of the chord with C as the top pitch could imply the latter. These questions ("Is A the new tonic?" "Is A even the centric pitch?") may lead the protagonist's mind to drift toward these issues, which the soloist could embody by playing his pitches in mm. 94–98 (an augmentation of the basic idea from the P theme) out of synchronization with the piano. An element of *rubato* could make its way into his performance in this transition. The pianist could be equally enthralled by these questions, leading her to blur the repeated eighth notes into a wash of sound similar to what happened during my performance of the concerto.[5]

The arrival of S^2 (m. 120) is preceded by an extended dominant-functioning preparation; the long *crescendo* marked by Maslanka contributes to the feeling of anacrusis in mm. 114–119. As S^2 is where AS3 emerges, the arrival at S^2 might lead the protagonist to a celebratory state of mind. On the other hand, since the reconciliation of S^1 and the rest of the *Grundgestalt* does not occur until the recapitulation (see figure 5.18), he might decide that he will leave some gas in the tank for mm. 411–440. He

[4] Hodes, ii. 1:40.
[5] David Cook, 15:03.

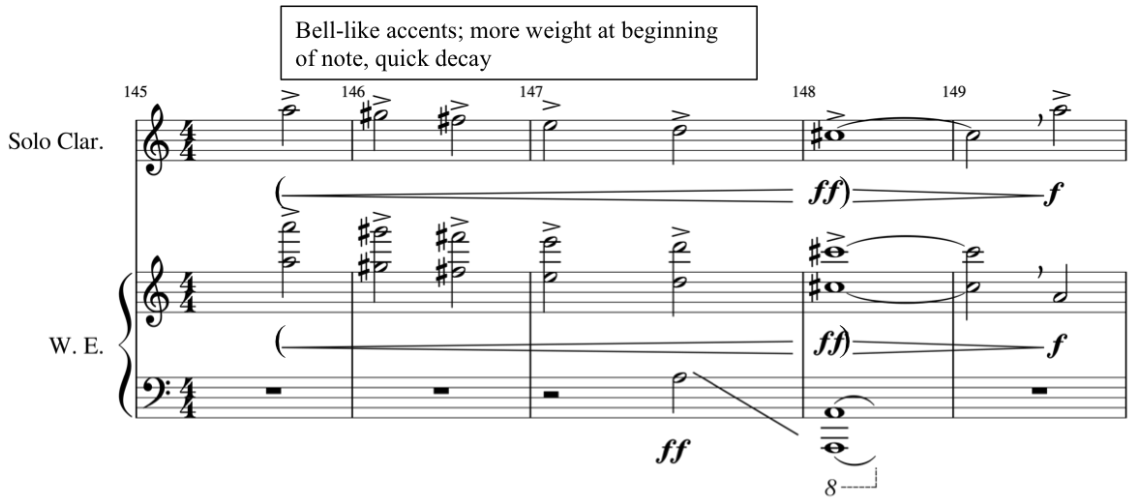
could choose to make sure that the *fortissimo* at m. 120 is not the loudest dynamic she is capable of playing with a good sound.

The homophonic texture in S^2 also might grab the performer's attention; not even Variation Five from the first movement exhibits the pure homophony found in this theme. Although this is a concerto for clarinet, the soloist might decide to fit into the ensemble sound instead of standing out. Lindblade does this in her performance, potentially to embrace the quality of togetherness associated with homophonic textures.[6] However, Maslanka adds piccolo, flutes, and bass drum in mm. 137–138, right where AS3 emerges. This emergence fills the protagonist with exuberance, potentially leading the performers to throw caution to the wind. This newfound sense of abandon could influence the piccolo, flutes, and bass drum to play with the same exuberance, making their tones a substantial addition to the ensemble sound.

The descending A-major scales at mm. 146–157 seem to foreshadow the descending C-major scales in the recapitulation (mm. 417–421). Maslanka compares a similar C-major gesture to bells in his program note to his Symphony No. 8. The performer could embrace this idea of bells, leading her to play the A-major scales with more weight on the front of the note than the back, creating an accent that is more bell-like in nature to plant a seed for S^2 in the recapitulation. These scales span the interval of a sixth similar to the theme in the first movement (mm. 14–17); the soloist could wonder what happens if he phrases linearly into the C♯ at the end of the scale? The low woodwinds completing their rapid descent to A in m. 148 seems to support this notion of leading into the C♯ with dynamic.

[6] Lindblade, ii. 2:54.

Figure 6.3 "Dance," mm. 145–149; performance option in exposition S^2 responding to descending sixth



The conflict between major and minor manifests again in mm. 162–170. The reappearance of the minor mode after the overwhelmingly major-mode music of S^2 might make the protagonist feel as though the minor mode will never be fully expunged from the piece. This could imbue the ensemble with a feeling of begrudging acceptance, leading the bassoonist, bass clarinetist, and contrabass clarinetist to play each of the minor mode fragments slower than the previous one. I hear a similar emotional quality in Rosenast's performance, but this is not to suggest that the ensemble is conveying my interpretation; the gradual slowing of the scalar fragments causes me to hear this performance with the same emotional quality.[7]

The contrabass clarinet often demonstrates a general proclivity to delayed response, particularly when played lower in its range as in mm. 170–171. This could direct the performer to devote more attention to their preparatory breath and manner of articulation at the beginning of the gesture in m. 171, which in turn might lead her to realize that m. 171 features a B♭, not a B♮ as in m. 170, creating an $OCT_{0,1}$ collection.

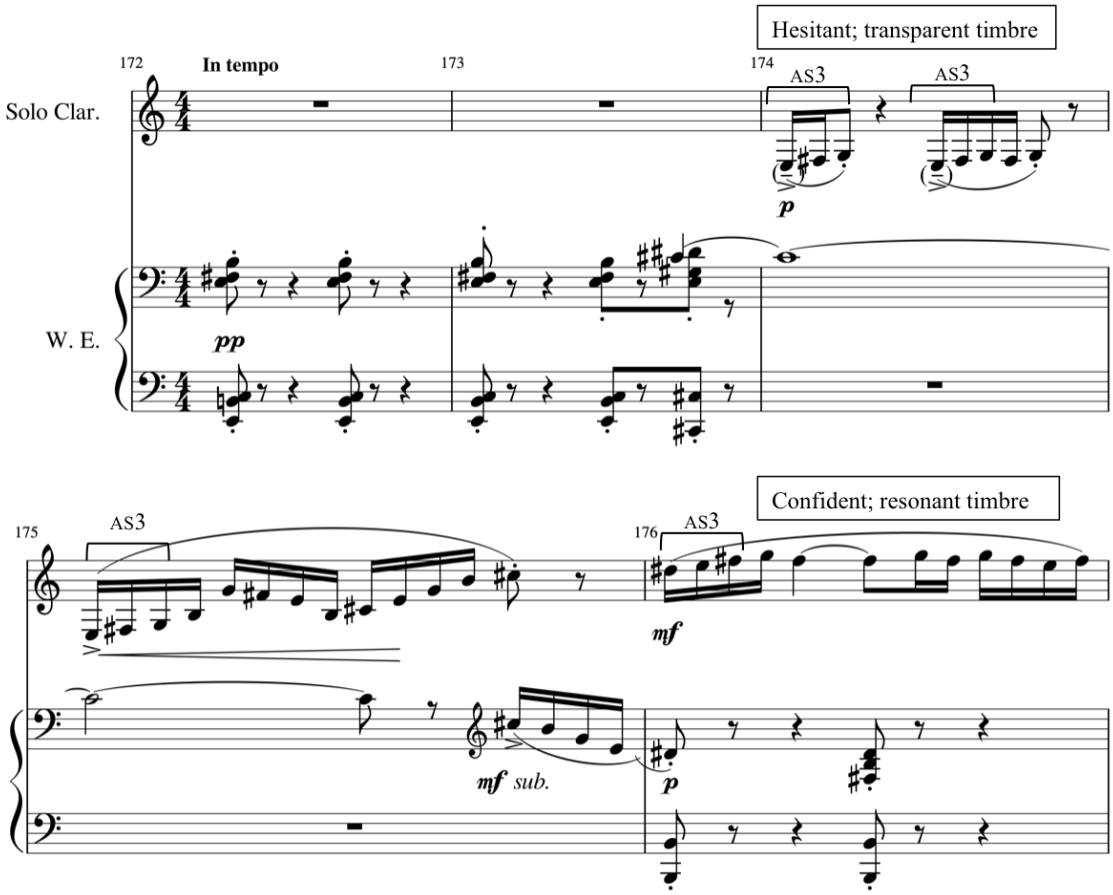
[7] Rosenast, ii. 4:05.

The performer's new awareness of the octatonic collection and its connection with the fully diminished seventh chord—isolating alternating pitches of the former yields the latter—could bring about an association between this $OCT_{0,1}$ collection and the dissonant prolongation in mm. 50–59 of the first movement. This association in turn might lead her to play with a disoriented mindset in m. 171, resulting in subtle inflections of time that seem to reflect this disorientation.

Development

The first appearance of AS3 in the pre-core (see figure 5.8) might fill the performer's protagonist with dread and confusion. AS3 had previously emerged as triumphant, but is now reduced to fleeting, fragmentary iterations. This situation might induce hesitancy in the performer, resulting in a more transparent timbre. Similarly, the performer's hypothetical feeling of hesitancy could impact his breathing. An unprepared breath—that is, a sudden and shallow breath—would result in a blurry articulation on the accented pitches. The more melodic nature of the solo clarinet part at m. 176 might give the performer a renewed sense of confidence. This could induce a fuller and more resonant sound. This confidence might also create a feeling of forward momentum. While one might have considered placing an agogic accent on the lowest pitch of each whole-tone fragment in mm. 177–178, the tonal circumstance warrants forward momentum into m. 180; the agogic accents would likely interrupt said momentum (see figure 6.4).

Figure 6.4 "Dance," mm. 172–176; performance option in pre-core responding to feeling hesitancy and confidence



The arrival on E-flat major/minor for the beginning of the core initiates the ascending major third cycle E♭–G–B, composing out an augmented triad. The augmented triad has long been associated with death, doubt, and suffering in the music of Liszt and others in the mid-nineteenth century.[8] With its connotations of suffering, this dissonant prolongation could elicit feelings of anxiety in the protagonist/performer; in response to said anxiety, the soloist might play with a gradual accelerando through the repeated modulations in mm. 180–186. The accents might also acquire more "bite" (a more percussive quality) in these measures, created by stopping the accented pitch

[8] R. Larry Todd, "Franz Liszt, Carl Friedrich Weitzmann, and the Augmented Triad," in *The Second Practice of Nineteenth-Century Tonality*, ed. William Kinderman and Harald Krebs (Lincoln, NE: University of Nebraska Press, 1996), 153–154.

very abruptly. In comparison, the arrival in G-flat major is a welcome reprieve from the major third cycle. This relieves the protagonist's anxiety over the previous modulations, leading the soloist to play in a more relaxed state of mind.

The pure consonance at m. 192 comes as a welcome relief from the dissonance and chromatic pitches prevalent earlier in the model-sequence of the core. The feeling of relaxation might inspire the soloist to luxuriate in playing this theme. She might use a slower, more expansive tempo and a sustained, gentle accent produced largely by sustaining through the marked pitches in mm. 192–193. However, dissonance creeps back in gradually in mm. 196–201, which might elicit a sense of dread in the protagonist. This sense of dread might influence the soloist to perform with a gradual *accelerando* and a more shrill timbre (as an embodiment of dread) until arriving on the low D in m. 203 to start the cadenza.

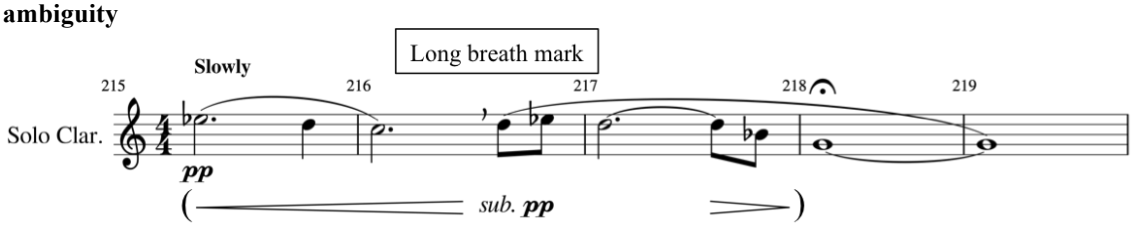
The modal mixture that has been ubiquitous in the movement thus far finally emerges as the center of attention in the cadenza. Having evolved from latent to fully tangible, it feels as though it is finally time for this conflict to be settled. The full manifestation of this conflict might lead to feelings of chaos and internal strife in the protagonist, resulting in the performer utilizing an extreme dynamic range and liberal use of *rubato*. I hear a similar quality of chaos in Hagen's performance due to her incorporation of tempo fluctuations and varied dynamics.[9]

The S^1 variant that establishes G minor at m. 215 presents a dilemma for the analyst: the pitch content looks like a variant of S^1, leading the performer to view this as one phrase. In the likely scenario that the performer is in great need of an extended

[9] Hagen, ii. 4:56.

breath following the technical demands of mm. 203–214, he might gain greater awareness of the breath mark in m. 216. This performance-related issue might lead him to realize that the breath mark and slurs suggest two smaller subphrases, not one longer phrase. The soloist might exemplify this ambiguity by phrasing into the breath mark as though her line will continue across the breath mark into m. 218, but then taking a liberal amount of time in the breath mark as I do in my performance.[10] After the breath mark, she could begin the anacrusis to m. 217 at the same *pianissimo* that she used in m. 215 in order to clarify the nature of the subphrases. Following the breath mark, she could resist the temptation to phrase into m. 218 that would suggest a single phrase aiming to the arrival on G, instead lessening in dynamic through m. 217. Rosenast also resists the temptation to phrase into m. 218 by placing a long *tenuto* on the B♭ in m. 217 and playing the G at a suddenly softer dynamic.[11]

Figure 6.5 "Dance," mm. 215–219; performance option of S^1 variant in cadenza responding to ambiguity



As discussed in Chapter Five, the second section of the cadenza plays an integral role in reconciling the motivic disconnect between S^1 and the motives of *Grundgestalt*. I interpret Maslanka's use of B minor, piano arpeggiations, and long note values in the solo clarinet as references to the first movement. Upon realizing these connections, the protagonist/performer might take great solace in how far removed he is from the stark and desolate atmosphere in the first movement. This in turn may influence the soloist to

[10] David Cook, 19:06.
[11] Rosenast, ii. 6:35.

approach this section of the development with great appreciation and reverence. Keeping that idea of reverence in mind, one might perform this episode with a very pure tone. In my performance of the concerto, I aim for a clear tone in this part of the cadenza.[12]

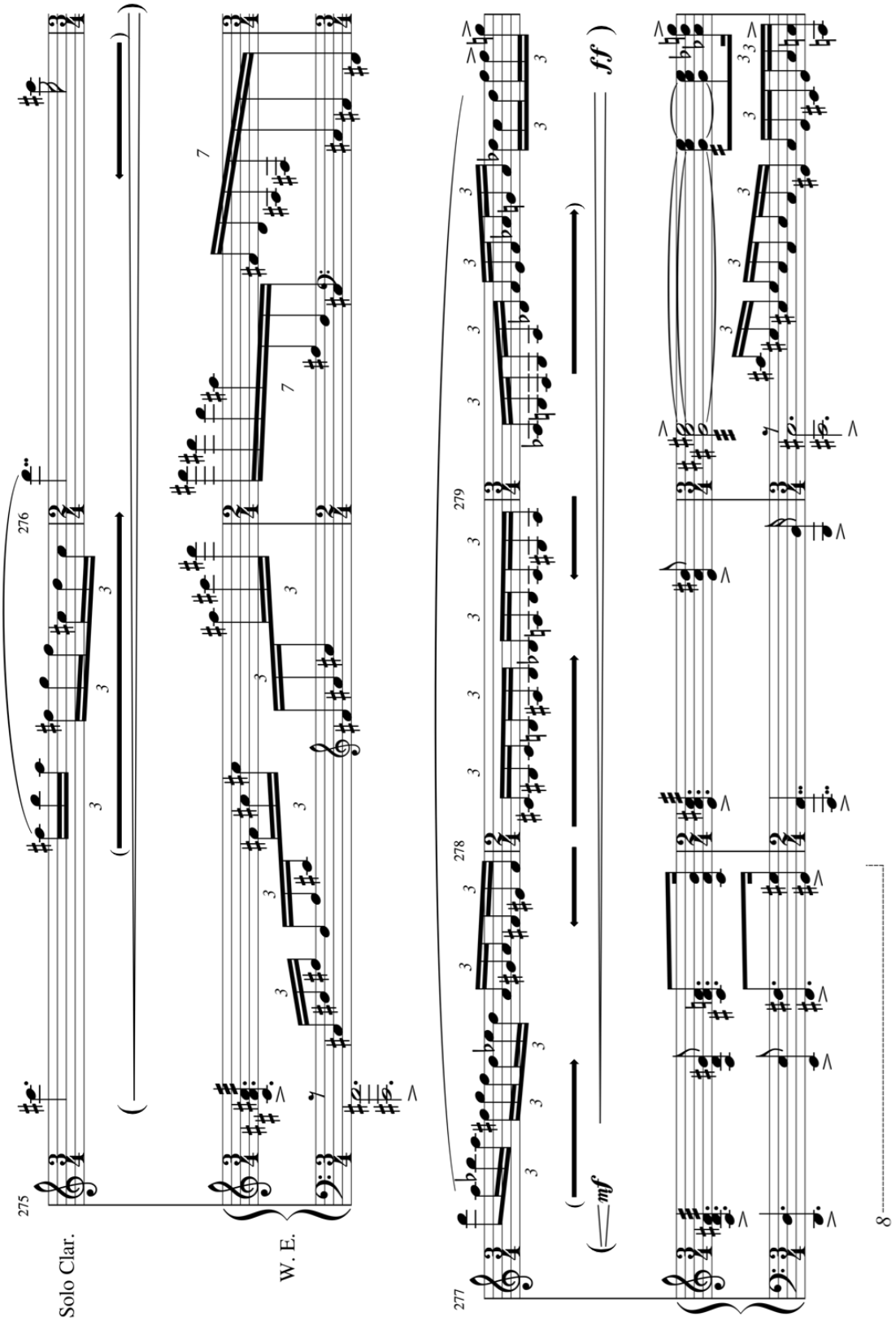
Another performative approach to this part of the cadenza could originate in the idea of memory and intermovement returns as popularized by Beethoven in his late works, leading to those works' reception as "striking, new, Romantic."[13] Embracing this memory of the first movement and the emotional sphere associated with the first movement, the hypothetical protagonist might dreamily reminisce on the past. The performer could then embody this dreamy quality by playing with a hazy and relaxed tone. The soloist might consider playing with contrametric *rubato* above the piano to further exemplify a dreamy atmosphere, a possibility I had not previously considered in my performance of the concerto. Now that I am aware of this option, I will consider a more dream-like approach to the cadenza in future performances. Similar to Beethoven's Symphony No. 5 in C minor, Op. 67, where "the return of the Scherzo… subsequently collects itself into a run-up to the brilliant finale, thus intensifying the narrative trope of 'struggle to triumph,'"[14] Maslanka's recollection of the first movement in the cadenza of the second increases the dramatic sense of achievement and triumph from the emergence of AS3 and DL3 in S^2 and C of the recapitulation.

[12] David Cook, 19:39.
[13] Elaine Sisman, "Memory and Invention at the Threshold of Beethoven's Late Style," in *Beethoven and His World*, ed. Scott Burnham and Michael P. Steinberg (Princeton, NJ: Princeton University Press, 2000), 58.
[14] Ibid., 77.

The chromatic mediant harmonies in the latter part of the episode (F♯–D in mm. 275–277, A–C♯ in mm. 278–279) are another manifestation of the *musikalische Gedanke*. With the melodic material in the cadenza up to this point largely devoid of the third motives from the *Grundgestalt*, the protagonist might feel as though she has been reintroduced to an old friend in these chromatic mediants. The joyful response to these chromatic mediants might influence the performer to play with great vigor, directed phrasing, and forward momentum. She might consider performing the sextuplets with *rubato* in each measure while taking care to align with the piano at the beginning of measures where harmonies change (see figure 6.6). While I am not suggesting that Lindblade's use of contrametric *rubato* is the result of attempting to convey my interpretation, I hear a similar quality of joy in Lindblade's performance due to her use of contrametric *rubato* above the piano.[15]

[15] Lindblade, ii. 8:17.

Figure 6.6 “Dance,” mm. 275–279; performance option in cadenza responding to feeling of joy



The A-flat-major harmony in mm. 281–283 (embellished by a common tone diminished seventh chord in m. 280) functions as the Neapolitan in the home key of G minor. The reappearance of the Neapolitan also implies the return of the minor mode and the associated modal mixture. The Neapolitan leads directly into the altered dominant that forms the retransition. This ♭II–V–i is the same progression that concludes the consequent phrase of the P theme. Such a reminder about the imminent return of the P theme, the dissonance of the altered dominant stemming from ♯$\hat{4}$, and the technical difficulty of m. 285 might collectively intimate a sense of panic. The soloist might depict this emotion by playing with a penetrating tone and including a rapid *accelerando* through m. 285.

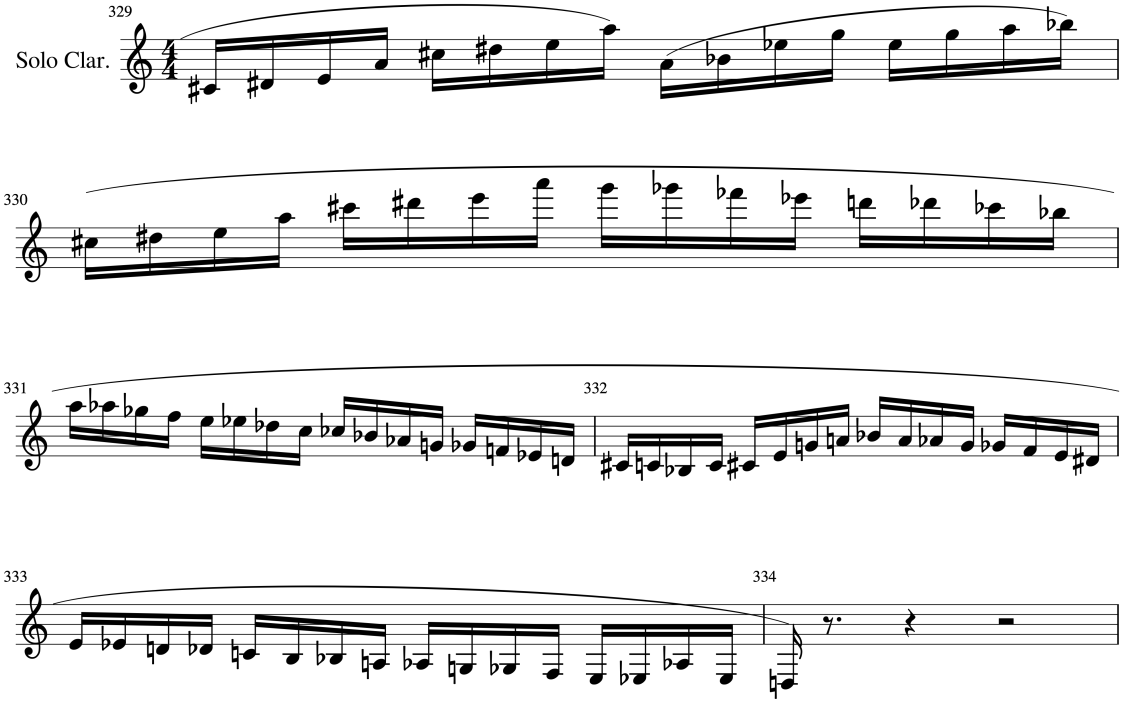
Recapitulation

Although the recapitulation is largely similar to the exposition, its slight deviations yield rich implications for performance. The denser orchestration of the antecedent of the P theme (mm. 291–300) creates a sense of gravitas and triumph absent from the exposition. The performers in the ensemble might respond to this feeling by playing long phrases with as full a tone as possible. The expanded authentic cadence that concludes the consequent phrase of the P theme (m. 316), particularly the four measures of G major (mm. 316–319), might reassure the protagonist about the emergence of AS3 and DL3 by the conclusion of the concerto. This reassurance could elicit a sense of optimism in the soloist, influencing him to aim for a brighter and

effervescent tone in the consequent phrase. Lindblade evokes a similar tone quality in her performance of this passage.[16]

Maslanka adds the technically demanding passage in mm. 329–334 to TR^1 in the recapitulation; the analogous passage in the exposition (mm. 40–43) is shorter and not as challenging. The exorbitant amount of time the soloist would likely spend practicing mm. 329–334 might lead her to scrutinize to the small differences between the exposition and recapitulation. Such attention to minutia could draw her attention to the slight changes Maslanka makes in S^1 within the recapitulation.

Figure 6.7 "Dance," solo clarinet, mm. 329–334; additional passage in recapitulation TR^1



Within the recapitulation, Maslanka adds new instances of DL3 to S^1, giving this version a greater sense of motivic connection to the *Grundgestalt*. This hints that the process of reconciliation between S^1 and the motivic content of the *Grundgestalt* is complete, creating an overwhelming sense of relief. The soloist might react to this

[16] Lindblade, ii. 9:10.

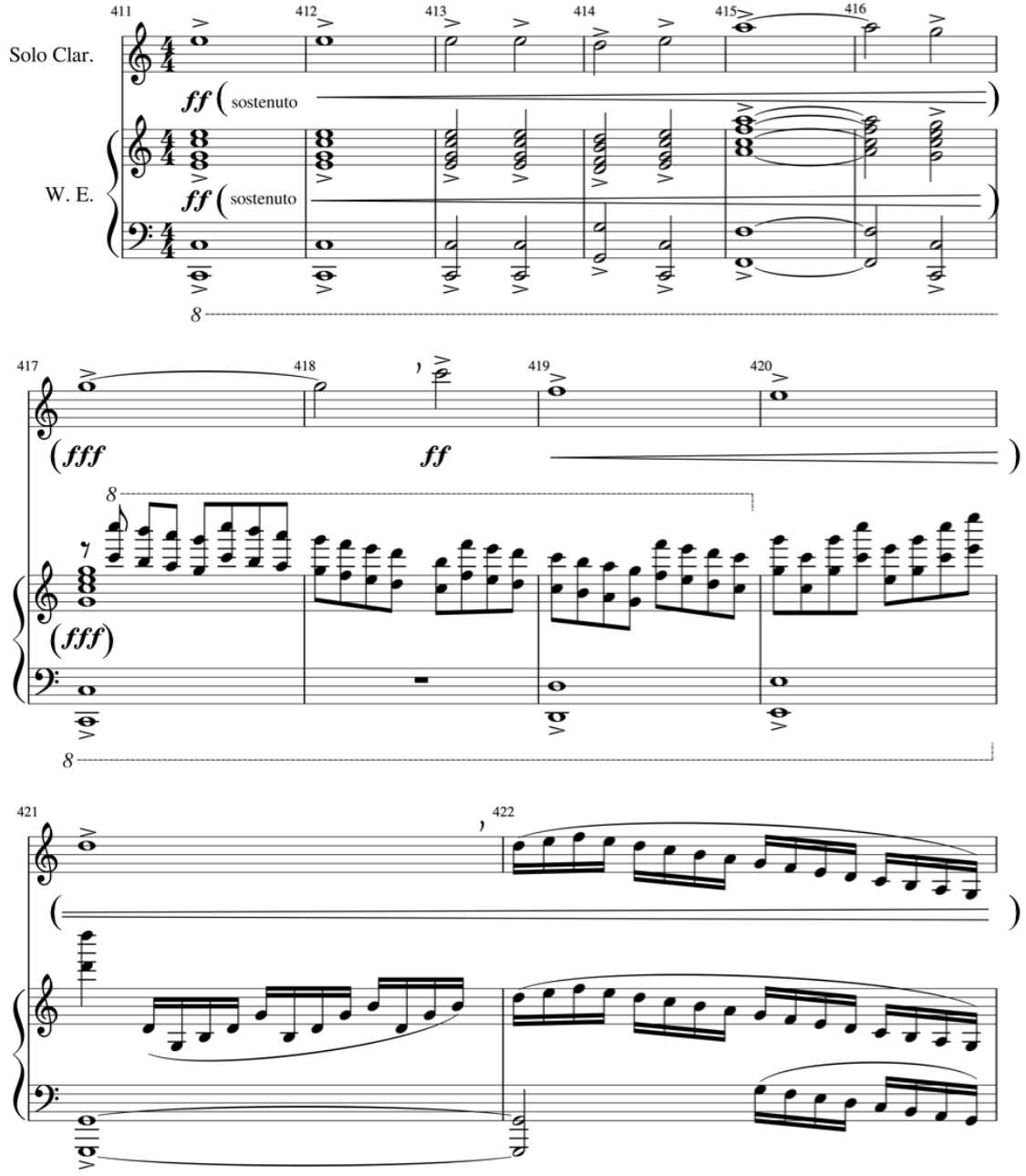
feeling by playing with a great sense of direction in his phrasing and with a broader tone, as if shouting to any and all that will listen. The piccolo is indicated to play *mezzo forte* in mm. 347–349, but the performer might respond in kind to the soloist, utilizing a fuller, denser tone and a more rapid *vibrato*.

Knowing that TR^2 is all that separates the protagonist from the emergence of AS3 in S^2 might fill the performer with anticipation and excitement. The soloist could embody this excitement by producing a clear, ringing sound. Similarly, she might realize that she would like more bass drum in the overall ensemble sound at m. 406, driving the momentum into m. 411 as though the ensemble's heart is beating out of its metaphorical chest with eagerness.

The soloist previously realized earlier that she wants S^2 in the recapitulation to have more impact than in the exposition, with AS3 and DL3 finally appearing in conjunction with the DL3 chain from S^1. The long-anticipated delivery on the promise from the *Grundgestalt*'s initial appearance in the first movement engenders a sense of euphoria hitherto absent in the piece. In reacting to their sense of euphoria, the performers might end up playing this homophonic texture in a very sustained manner, with a great deal of forward direction and overall sense of growth through each note and each phrase (see figure 6.8). The accents now carry a sense of regality and dignity, rather than simple emphasis, as was the case in my performance.[17]

[17] David Cook, 24:41.

Figure 6.8 "Dance," mm. 411–422; performance option for recapitulation S^2 responding to feeling of euphoria



The impending modulation to A major at m. 431 fills the protagonist with a feeling of pure ecstasy. In response, the soloist might approach the indicated *accelerando* in m. 428 with a particularly strong feeling of *joie de vivre*, leading him to render the accents with more weight on the beginning of the articulation but not decaying too rapidly. This results in each note having a sense of lift or buoyancy rather than force that would result

from immediately decaying. I hear this feeling of buoyancy in Rosenast's performance due to his use of a similarly weighted articulation.[18]

One might find it curious that the solo clarinet part does not complete AS3 in mm. 436–442, stopping on G♯ instead of continuing to A♯ as the ensemble does. One might realize this is likely due to issues of range. Continuing to ascend to A♯ would place the soloist on the highest note of the instrument's standard range: a daunting task at almost any point, even more so near the conclusion of a twenty-five minute concerto! In practicing, the soloist might decide to phrase through the G♯ as though continuing to A♯, leading her to practice mm. 431–440 a few times by adding an A♯ at m. 440.

The augmentations of DA3 that appear in mm. 440–461 might recall the beginning of the movement; when thinking about the tumultuous nature of this movement, the protagonist might find himself at ease. This sense of calm might lead the soloist to use a more mellow tone when she enters at m. 451. Hagen demonstrates a similarly mellow tone in her performance of the concerto, leading me to hear her performance as exemplifying this calmness.[19] The soloist could also end up using subtle shaping within the DA3 gesture, more introverted than extroverted.

Coda

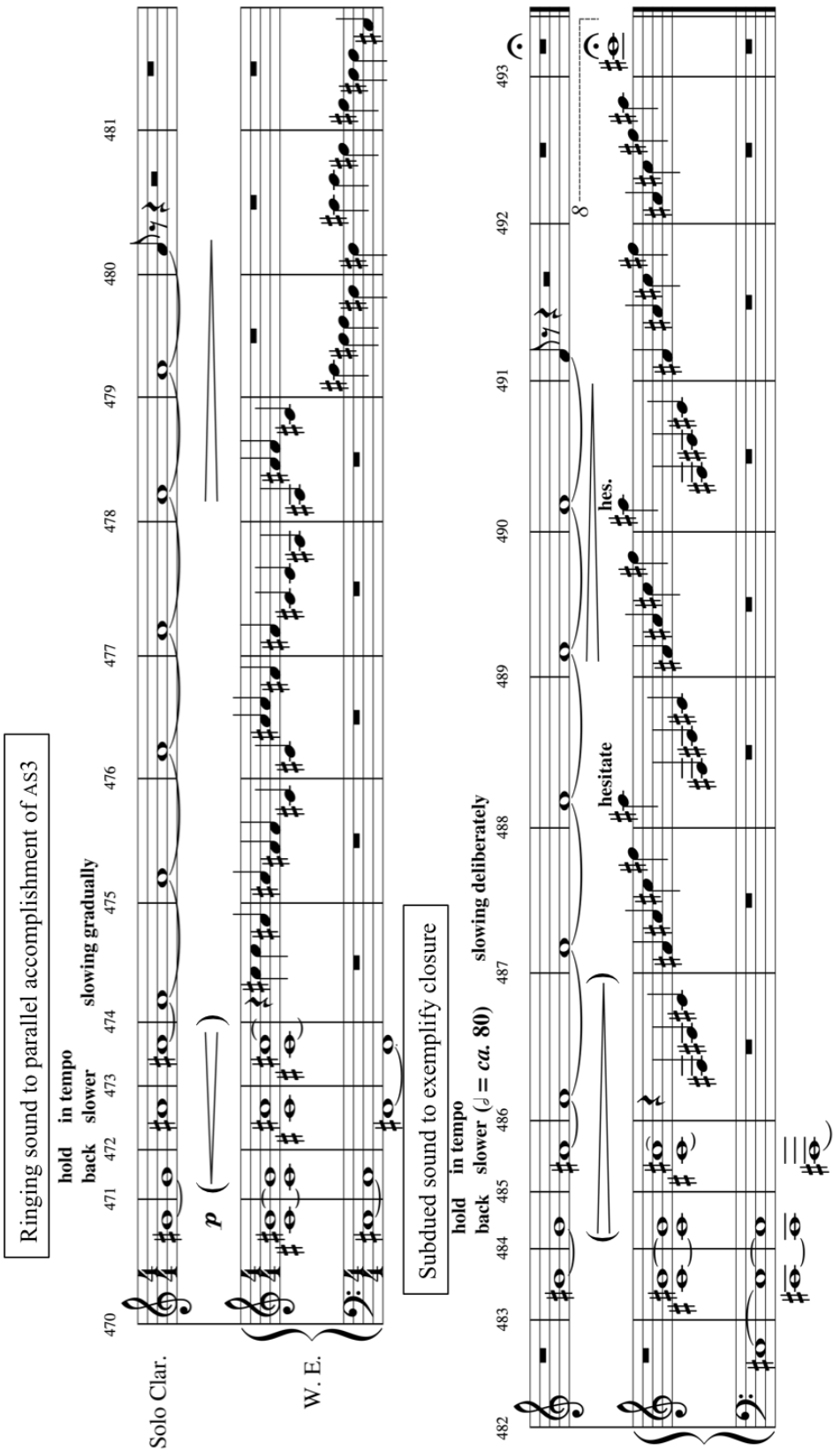
The reduction of the instrumental forces to exclusively solo clarinet and piano in the coda might suggest the second half of the cadenza, which in turn encourages the soloist to think back to the very beginning of the piece. What if the $\hat{2}-\hat{3}$ gesture in mm.

[18] Rosenast, ii. 12:30.
[19] Hagen, ii. 12:05.

470–480 alludes to AS3? Similarly, the $\hat{2}-\hat{1}$ gesture in mm. 483–491 might be a final look back on DS3, now being laid to rest. He might end up running with this idea, playing mm. 470–480 with a sense of triumph and mm. 483–491 with a feeling of quiet resolve. In the same spirit of treating these as stemming from different motives, she also could use different tone colors for each gesture: a brighter, more ringing sound for $\hat{2}-\hat{3}$ to parallel the success of AS3 and a darker, more subdued sound for $\hat{2}-\hat{1}$, exemplifying the sense of finality and conclusion (see figure 6.9). Hodes utilizes a similar change of timbre between these two gestures, leading me to hear a similar sense of conclusion in his performance.[20]

[20] Hodes, ii. 12:30.

Figure 6.9 "Dance," mm. 470–493; performance option for coda responding to feelings of triumph and resolve



Conclusion

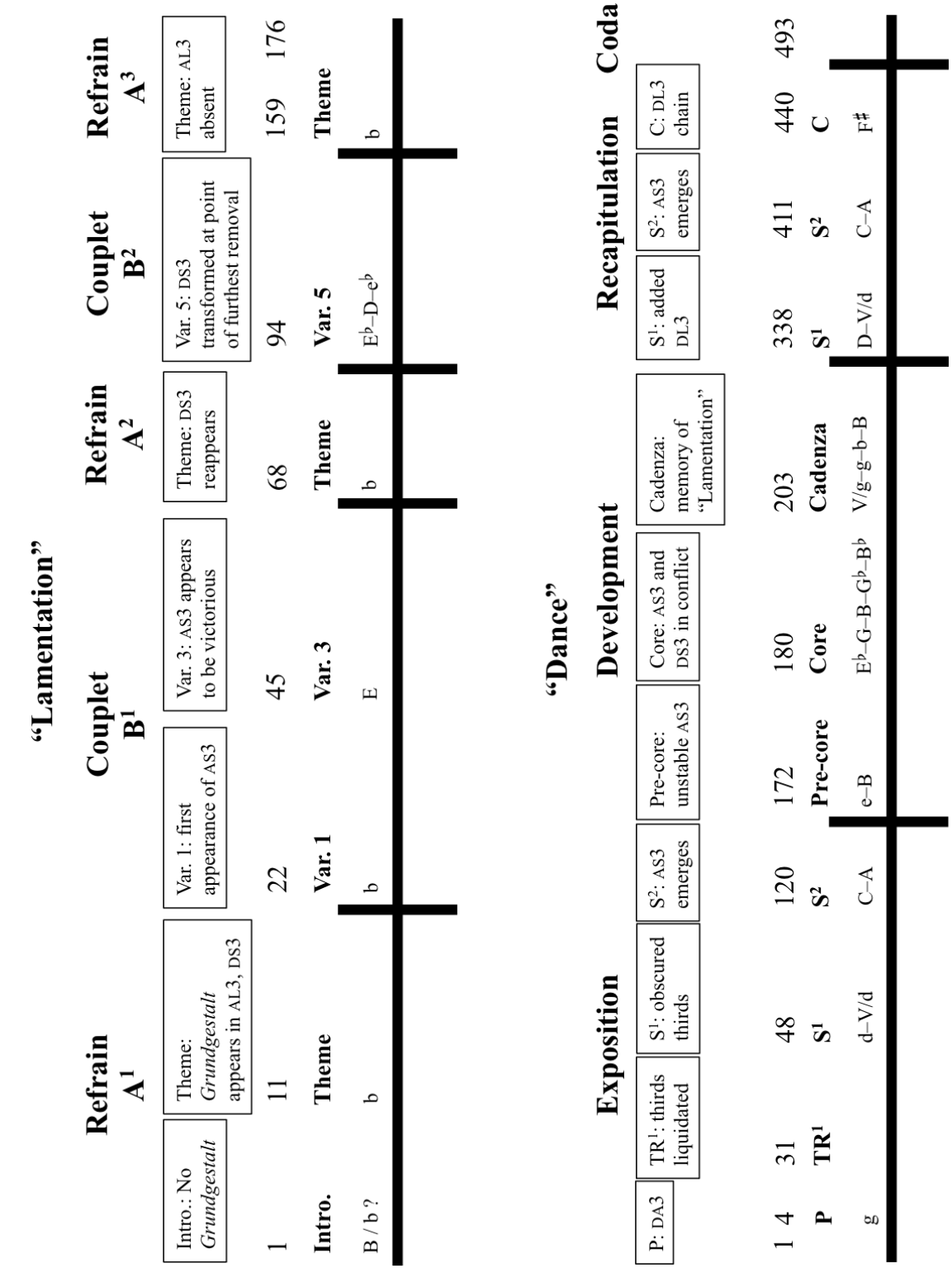
The development of the *Grundgestalt* in the second movement, a process that began in the first movement of the piece, is an invaluable source for emotional responses that yield implications for performance. In particular, the transformational process in which S^1 is reconciled with the *Grundgestalt* during the development might influence one to play the recapitulation very differently from the exposition due to the former following this crucial reconciliation. My Schenkerian-Schoenbergian analysis illustrates not just the appearance of various motives, but how these motives interact and conflict with each other throughout the piece. The performer's response to the trajectory of the various motives as the *Grundgestalt* unfolds throughout the movement might entail any number of particular dynamic and temporal interpretations; some of these might go undiscovered if not for the analysis. The analysis and an authentic emotional response to it can yield a deeper and richer relationship with the piece.

Chapter Seven: Conclusion

My Schenkerian-Schoenbergian analysis in Chapters Three and Five is an effective tool for tracing motivic development in the Concerto for Clarinet and Wind Ensemble. Using this analytical approach in my interpretation of the concerto, the motives presented in the *Grundgestalt* at the beginning of the piece undergo a transformational process (transferring a passing tone from a descending gesture to an ascending one) by the conclusion of the piece, all as a result of the *musikalische Gedanke* of EXPLORING VARIOUS MEANS OF MOVING BY INTERVALS OF A THIRD. Moving the passing tone from DS3 to AL3 creates the new motives AS3 and DL3. AS3 and DL3 appear in different transformations throughout the concerto but only emerge victorious in the recapitulation of the second movement. This is not to suggest that earlier appearances of these motives are unimportant, but to affirm that the transformation of the *Grundgestalt* occurs throughout the concerto (see figure 7.1).

In my reading of the concerto, the narrative of the *Grundgestalt* unfolds across the entire concerto, creating motivic continuity between the two movements. The return of the minor mode and the prominence of DS3 at the conclusion of "Lamentation" suggest that AS3 may fail to materialize. This hint of failure continues in "Dance;" DS3 is in fact the first motive to appear in the second movement (within the guise of DA3). However, AS3 eventually emerges triumphant in S^2, a victory that is compounded in the recapitulation by the DL3 chain from S^1 that manifests in the C–A–F♯ modulations within S^2 and C.

Figure 7.1 Summary of *Grundgestalt* development in the Concerto for Clarinet and Wind Ensemble



My choice to examine the concerto using Schenkerian-Schoenbergian analysis led me to a richer awareness of motivic development than if I had only used one method or the other. If I had relied exclusively on Schoenberg's concept of the *Grundgestalt*, the manifestations of third motives and the *musikalische Gedanke* on higher levels of musical structure such as the dissonant prolongations and the DL3 chain in the recapitulation of the second movement would have gone unnoticed. On the other hand, if I had only focused on unearthing thirds in accordance with Schenker's concept of diminutions, I would not have noticed how the third motives of the *Grundgestalt* undergo a process of transfer that plays out over the entire concerto. By combining the two methods, I was able to illustrate how the motivic content of the concerto exists on different structural levels and how that motivic content transforms through the two movements.

However, separate from overarching narrative of the *Grundgestalt* and motivic development, these two movements also dialogue as opposites. The first movement is slow and ends in minor, while the second is fast and concludes in major. The titles also reflect an opposition between movements: the word "lamentation" suggests physical stillness, while any of mention of "dance" likely conjures images of a person or people moving in various expressive manners. Above these parameters, however, the two movements of the concerto also embody the structural trope of *expressive doubling* that emerged in the late eighteenth century. In his discussion of Beethoven's two-movement piano sonatas, Kramer describes expressive doubling as "a form of repetition in which

alternative versions of the same pattern define a cardinal difference in perspective."[1] Indeed, in the context of this concerto, the motives of the *Grundgestalt* are the "same pattern," while the two movements are the "alternative versions." The first movement of the concerto presents a largely negative sense of desperation, with the appearances of AS3 in B[1] and the optimism of Variation Five eventually subsiding in favor of DS3 and the original theme's desolation. The second movement begins with a similarly negative outlook, established by the prominence of DS3, but instead turns to an overwhelmingly triumphant AS3 in the major mode. The ascending trajectory exemplified in the concerto is typical of expressive doublings, fulfilling what Kramer calls "the masterplot of utopian esthetics"[2]—that is, the progression from the actual or concrete to the ideal or the infinite.

In tracing motivic development through the expressive doubling within the concerto, my analysis can elicit emotional responses from the performer that influence his or her performative decisions. While these decisions can be influenced by the appearance, juxtaposition, and interaction of the motives from the *Grundgestalt*, the performance cannot need to literally depict the analysis to the listener. Rather, the performer can react to the musical treatment of said motives to shape her/his musical decisions. Having performed the concerto prior to this document, I can confirm that my analysis will impact how I perform this piece in the future. In preparations for my regional premiere, I had not come close to considering several of the performative decisions that I suggest in Chapters Four and Six. These decisions are not direct

[1] Lawrence Kramer, *Music as Cultural Practice, 1800–1900* (Berkeley, CA: University of California Press, 1990), 22.
[2] Ibid., 37.

attempts to convey analysis, but instead are the result of my emotional response to the way motives are developed in the concerto. Through allowing my emotions to impact my performance, I feel as though I have a stronger connection and deeper level of investment in the concerto than I did in my initial experience.

Implications for Future Activities

I hope that this document leads to future study and performance of David Maslanka's music. The concerto is a new work with comparatively few performances and no available scholarship focused on its structure. As a scholar and performer of Maslanka's music, one of my intentions is for this analysis and these interpretative suggestions to serve as an impetus for others to perform the concerto once the performing materials are available to the public. In addition, I hope this analysis will help the concerto gain wider exposure to the clarinet community and wind ensemble community, both of which are constantly in search of new repertoire.

I also believe this document opens up the possibility of analyzing Maslanka's music using a variety of analytical methods. There is currently very little scholarship available that analyzes Maslanka's music from a perspective other than his own. This document illustrates how other methods of analysis (in this case, Schenkerian-Schoenbergian analysis) are equally useful for gaining insight to the construction of a piece of music. Given Maslanka's extensive compositional output, there are many pieces yet to be explored. This is an area for future research that has yet to be explored in depth and I hope this will be one of the first of many documents to do so.

The field of performance and analysis can also play an important role in the pedagogy of musicianship and expressive performance. Expression and musicianship are routinely taught across all applied study and are perhaps the most difficult aspects of performance to teach. Performance and analysis can strengthen the relationship between the theoretical and practical aspects of music study, leading to more invigorated pursuit of both realms. For students to whom expressive performance does not come instinctually or easily, this realm of music theory may provide a means for them to realize their potential as a musician.

However, this is not to suggest that the intersection of performance and analysis should only be used as a pedagogical tool. A willingness to embrace performance and analysis can lead to a much wider range of expression and many more potentialities for performance. Whether we are looking at a new piece or revisiting a standard piece of repertoire for our performing medium, any means of analysis can be used to gain insight to the piece in question that may influence our performance. On the other hand, analysis might illustrate a potential performative avenue that the performer does not particularly enjoy, or asks for something that is technically difficult to execute. The performer making an interpretative decision unrelated to or contradicting their analysis is perfectly acceptable; many factors enter into how a performer chooses to play a piece and what makes his or her performing style unique. Ultimately, the beauty of performance and analysis lies in the limitless potential for discovery of musical expression.

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Matthew Maslanka Fri, Jun 30, 2017 at 9:48 AM
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Thanks very much for your thoughts. It is a very difficult time for us, but the support we have received has been wonderful.

All best wishes in your upcoming defense.

Matthew

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Appendix B: Catalog of David Maslanka's Compositions for Clarinet

Title	Year	Duration	Instrumentation
Trio No. 1	1971	13'	Vln, Cl, Pno
Three Pieces	1975	17'	Cl, Pno
Fourth Piece	1979	7'	Cl, Pno
Trio No. 2	1981	15'	Vla, Cl, Pno
Quintet for Winds No. 1	1984	20'	WW Quintet
Quintet for Winds No. 2	1986	20'	WW Quintet
C Minor Variations	1987	5'	Cl, Pno
Images from The Old Gringo*: Eleven Little Pieces for Violin, Clarinet, and Piano*	1987	21'	Vln, Cl, Pno
In Memoriam Mitchell Chetel	1987	4'	Cl, Pno
A Litany for Courage and the Seasons	1988	25'	SATB Chorus, Cl, Vib.
Little Symphony on the name BArnEy CHilDS	1989	5'	Cl
Little Concerto for Six Players	1990	8'	Fl, Ob, Cl, Bsn, Vln, Pno
Nocturne	1990	4'	Cl or Vln, Pno
Blue Mountain Meadow, Missoula, Montana	1998	10'	WW Quintet, Pno
Quintet for Winds No. 3	1999	27'	WW Quintet
Desert Roads: Four Songs for Clarinet and Wind Ensemble	2005	27'	Solo Cl, Wind Ens
Quintet for Winds No. 4	2008	20'	WW Quintet
Eternal Garden: Four Songs for Clarinet and Piano	2009	27'	Cl, Pno
Concerto for Clarinet and Wind Ensemble	2014	25'	Solo Cl, Wind Ens