



David MASLANKA

MUSIC FOR WIND ENSEMBLE

SAINT FRANCIS: TWO STUDIES FOR WIND ENSEMBLE

ALEX AND THE PHANTOM BAND

ANGEL OF MERCY

CALIFORNIA

Michael Fleming, narrator
Middle Tennessee State University Wind Ensemble
Martin Gaines, Rubén Darío Gómez
C. Allen Kennedy, Manuel Monge-Mata
Reed Thomas, conductors

DAVID MASLANKA: A BIOGRAPHICAL OUTLINE

by Matthew Maslanka

David Maslanka – my father – was born on 30 August 1943, in New Bedford, Massachusetts. His initial exposure to music came from his mother, a passionate amateur musician. An early facility with the clarinet led to studies at the New England Conservatory of Music (while still a high-school student) and performances with the Boston Youth Symphony.

While an undergraduate in Music Education at the Oberlin Conservatory of Music in Oberlin, Ohio, composition lessons with Joseph Wood became opportunities to meet major composers – including Igor Stravinsky and Elliott Carter – and, later, to spend a year at the Mozarteum in Salzburg. After Oberlin, he attended Michigan State University, completing masters and doctoral degrees in composition, studying with H. Owen Reed.

It was during his three years of teaching theory, music history and composition at SUNY Geneseo, in upstate New York, from 1971 to 1974, that he wrote his first mature works – a duo for flute and piano, and two piano trios – and forged an enduring friendship with the poet Richard Beale. He featured many of Richard's poems in his works over the course of his career, most notably in his seminal *Mass* (1995).

After departing Geneseo, he moved to New York City, teaching at Sarah Lawrence College, New York University and Kingsborough Community College. His compositional style evolved rapidly during his time in New York, moving from angular and violent sounds to an embrace of tonality and melody.

In the late 1970s, he discovered the writings of Carl Jung and began the work with active imagining and meditation that lasted for the rest of his life. He wrote his first large-scale works for wind ensemble during this time, most notably his *Concerto for*

Piano, Winds and Percussion and *A Child's Garden of Dreams*. These works established him as an important new voice in the wind-band world.

In 1990 he moved to Missoula, Montana, with his wife and three children, leaving his tenured professorship at Kingsborough to become a full-time freelance composer. Of that time, he said:

In New York, there is a necessity to be not only mentally alert when you are outside, but also mentally defended, because there is just so much energy, so many people and so much intensity. If you are open to it all, it just burns you. [...] I have had this strong sensation of the earth here.¹

It was in Montana that he developed his love for Bach's chorales:

I discovered and really began to be conscious of the fact that I was nervous about beginning my composing when I first moved to Montana [...]. And so what to do about it? [...] I found my old chorale book from freshman theory. And I took it out and I started to play and to sing chorales. [...] And I would do this [...] until I began to feel settled, and that I could make that internal transition into my own composing. [...] When I finished the book, I got to the beginning and I started again.²

He began using the Bach chorales as a compositional warm-up every day, and they found their way, in some form, into nearly everything he wrote afterwards.

He spent 27 years in Montana, and this fertile period gave birth to his most widely played pieces: the *Symphony No. 4* and *Give Us This Day* are now cornerstones of the wind-ensemble repertoire.

The 1995 *Mass* is his most important work, written for soprano and baritone soloists, SATB chorus, boys' chorus, organ and symphonic wind ensemble. Richard Beale wrote a feminine-centred counterpoint, 'Hymn to Sophia, Holy Wisdom', to the masculine Latin text. The tension and resolution between these perspectives underlies the work:

¹ Brenton Franklin Alston, *David Maslanka's 'Symphony Number Three': A Relational Treatise on Commissioning, Composition, and Performance*, DMA diss., University of Miami, 2004, p. 31.

² From a master-class given on 25 October 2016 at Middle Tennessee State University, unpublished recording.

I have gravitated toward the Latin Mass as the significant statement of transformation. [...] The whole of the Mass supports and makes plain this inner transformation and its result: the heart of love, the voice of praise, the assurance that the universe is ultimately personal and that no one is lost.³

In 2012, at age 68, he commented on his still-ongoing development as a composer:

I am altogether calmer, and the music has a deeper sense of quiet to it. The pieces that best represent this are *Eternal Garden* for clarinet and piano, *This is the World* for two pianos and two percussion, *Liberation* for wind ensemble and chorus, and *O Earth, O Stars – Music for Flute, Cello and Wind Ensemble*.⁴

David Maslanka passed away on 7 August 2017 at his home in Montana, leaving behind a rich trove of music. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, the *Mass* and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets and many works for solo instrument and piano. In addition, he wrote a variety of orchestral and choral pieces.

He stands today as one of the most important figures in wind-band history. His insistence on writing large-scale works of significant meaning and emotional connection has served as a model for other composers and for directors. In part thanks to his work, the wind band has been renewed as the one of the richest and most exciting places for new music.

With thanks to Dr Kip Franklin and Dr Kimberly Wester.

Matthew Maslanka is a publisher, music engraver, performer and composer. He is the foremost authority on the music of his father, David Maslanka, and is in demand as a guest speaker and educator worldwide. He publishes his father's music through Maslanka Press and heads the David Maslanka Foundation. As a music-engraver and copyist, he regularly works on major films and video

³ David Maslanka, 'Mass', <https://davidmaslanka.com/works/mass/>

⁴ Lane Weaver, *David Maslanka's Symphony No. 7: An Examination of Analytical, Emotional, and Spiritual Connections through a 'Maslankian' Approach*, DMA diss., University of Kentucky, 2011, p. 42.

games, among them Shazam!, The Incredibles 2 and Star Wars: The Old Republic. With performance degrees from Michigan State University and Indiana University, he has performed as a euphonium-player and trombonist on Fiddler on the Roof on Broadway and with the Chelsea Symphony in New York. He is an avid photographer and lives in New York City.

FOUR COMMENTARIES

by David Maslanka

[1] California (2015)

Music is wonderful. It lets us tell ourselves things we can't speak out in words. It opens the dream space and lets us dream together. It lets us imagine the world as it really is, a place of vitality, power and possibility.

We live in fear of destruction, from climate change, nuclear bombs, increasing population, vanishing resources, continuous war. When the troubles are listed like this, it is hard to know what we think we are doing with our seemingly simple and innocent music-making.

California has always been a place of big dreams. The music of California celebrates the California dream space. There is tremendous beauty here – the forests, deserts, mountains and valleys, the ocean – and also the strength within the people and in the earth to meet the times that are upon us. Music lets us dream, and in that dream is the possibility of a new world, one in which humans live in harmony, within themselves, with all other people, with all other species, with the planet. Is this dream impossible? Are circumstances too complex? Will human nature never change? My answer to these questions is no. The dream starts somewhere. Let our music-making be one such place.

[2] *Alex and the Phantom Band: A Young Listener's Introduction to Wind, Brass, and Percussion Instruments* (2002)

Alex and the Phantom Band was commissioned by the Lansing Community Band in Michigan for its annual children's concert. It is intended as an introduction to the instruments of the band. The whimsical and engaging story, by my daughter Kathryn Maslanka, takes the young boy Alex on a dream adventure to the world of the symphonic band. He finds himself conducting His Majesty's Royal Band, and is given an ancient wooden flute.

Alex and the Phantom Band: Full Text

Adapted from the story *The Thirteenth Hour* by Kathryn Maslanka

The sun shone bright and golden over the hustle and bustle of market day in the town square. Hawkers shouted their wares from their carts, and everywhere were people buying and talking. Alex had been absorbing the pulse of market day for the past two hours, searching for the perfect flute to give his father for his birthday.

Alex looked up startled as the clock struck the hour. He saw a pale girl with intense blue eyes. Alex followed her line of sight as she turned her head to the bell tower. '... four...' Alex counted the strokes. 'Five... six... seven... eight... wow, I hope it's not too late! Nanna told me to be home by eleven o'clock this morning...eleven...oh, please stop right there!... Twelve... thirteen?? THAT can't have been right!'

The town square went quiet, void of all noise as a cloud blocked the blazing light of the sun. Alex looked around in the dim, eerie light. All of the familiar shops lined the streets, and all of the people were there too, but they were frozen in place like so many life-size dolls.

As he turned around and around, the faint sound of a procession was brought to his ear on the wind. Alex turned toward the music and saw the girl, straw-colored hair and blue checked skirt blowing in the wind, beckoning him to her. When he reached her she took him by the hand and led him along the winding, twisting streets, the music getting stronger all the time.

The girl stopped short in front of a shabby looking theater. Its walls were stained with neglect. Its windows were boarded up, and the door was hung at an odd angle. An old sign over the door read 'His Majesty's Royal Band'. The girl opened the door and ushered Alex inside. In front of him spread a brightly lit concert hall with red velvet seats, diamond chandeliers, and dark mahogany walls. The stage was enormous, with red curtains draped around the front like a giant birthday cake. But what was on the stage was even more astonishing. Music was pouring out of instruments, and a baton was waving about, directing the band, but there were no people!

The music stopped, and suddenly all of the instruments looked at Alex. The baton was the last to turn, but when it did, it pointed directly at Alex. 'Well, state your name and business, young man,' said the baton, 'We haven't got all day to stand here gawking at each other.' 'Um...my name is Alex,' said Alex, 'and I was looking for a flute to give to my father for his birthday.' 'I am the conductor,' spoke the baton grandly. 'I give the band a beat. Also I tell the players how the music is supposed to sound. Let me introduce you to...His Majesty's Royal Band!' [Band plays and stops]

There was a moment of silence. Then the baton laid itself gently on the conductor's stand. Alex climbed upon the stage and his eyes fell upon a strange sight. All of the instruments were laid down across the chairs as if on some non-existent lap, hovering five or six inches above the seats. Alex bumped into one of the flutes. 'Oops, sorry,' he said. 'That's all right, lad,' said the flute. 'My name is Fiona. You're Alex, right? And you're looking for a flute for your father. Come and see me before you leave, because I think I have something that might interest you.'

Alex made his way to the conductor's podium, and climbed up on it. In front of him spread the glittering band like a handful of gold and silver that some careless giant had let fall. And there was the baton. Its dark mahogany handle glowed in the light of the chandeliers. Alex picked it up and held it in front of him. Without thinking, he lifted the baton and pointed it at the trumpets, which responded with a golden shower of sound. Now curious, he pointed the baton at the clarinets.

They responded with a low murmur of blushing pink sound. The flutes and piccolos whistled cheerily in emerald green. The tuba rumbled its happy tune while glowing a

chocolate brown. All the saxophones joined together in harmony to create a reedy, rusty red. The trombone played a duet in purple with the oboe. The euphonium sounded a clear blue from away in the back of the band. The bassoons sang out in orange. Rising out of the swirl of sound and color shone the silver bell-like tone of the French horns. And then the whole band joined in. Overwhelmed with sound and dizzy with color, Alex lifted his baton to the far back of the stage, and cued the percussion. [The music plays to a conclusion.] Alex lowered his tired arms, and with a great sigh slid to the floor, fading into unconsciousness. He barely noticed Fiona as she slipped a package into his pocket.

‘Alex!’ called Nanna, ‘Wake up, or you’re going to miss your father before he leaves for work. It’s his birthday today!’ At once Alex sat bolt upright in bed, realizing that he had not gotten his father a present. As he stood up Alex felt a weight in his pajama pocket. Slipping his hand inside, he drew out an ancient-looking wooden box, beautifully polished. And carved on the lid was a picture of the girl with the straw-colored hair. The hinges let out not a whisper of sound as he raised the lid. Nestled inside was a wooden flute of glossy mahogany. Joyously Alex ran downstairs and jumped into his father’s arms.

[3] *Angel of Mercy* (2015)

I have been playing and singing the Bach 371 Four-Part Chorales for more than 25 years. Although they have a Christian/Lutheran context, they are primarily, and for me most importantly, just music, glorious and powerful in themselves.

After all these years I have come to feel that singing the Chorales is an act of prayer, and to date I have sung through the entire book, all four voices, of each Chorale some 23 times. These ancient melodies are the voice of peace, and over the years, they have formed a peaceful centre in me.

Angel of Mercy is a prayer for peace in our troubled time. Three Chorale melodies are the foundation for this music: ‘O Fear, Disquiet, and Apprehension’, ‘Oh, How Blest Are Ye’ and ‘I Leave All Things to God’s Direction.’ This piece was commissioned by Timothy Mahr and the St Olaf Band in honour of the band’s 125th anniversary. It is dedicated to them with profound gratitude and respect.

[4] [5] *Saint Francis: Two Studies for Wind Ensemble* (2015)

In 800 years all the actual details of the life of St Francis have faded to white, and there has emerged St Francis the icon of childlike gentleness, the little flower, the one who talks to the birds and the animals, who has a brother sun and a sister moon. However, under this benign and smiling image lies the true nature: the fierce and unshakable determination to imitate the way and being of Christ as closely as possible: radical poverty, physical abasement, following the vision of the Holy Mother, complete dependence on the perceived will of God – to the extent that the stigmata of Christ appeared spontaneously on his body, and he was said to have ascended into the air while praying.

Why St Francis as the subject of this piece of music?

Some years ago I had a dream of St Francis. It began with me being in the presence of a metal object that looked vaguely human in form, but was thousands of degrees hot. Touching it would be fatal.... I touched it! It changed into the figure of St Francis dressed as a Chinese peasant. Holding his hands on either side were an African and an Asian child. For me this was an indication for my life path of opening the lives of young people through music.

Larry Gookin was the Director of Bands at Central Washington University from 1981 until 2015. *Saint Francis* was written for his retirement concert. Larry has had a long-time fascination with St Francis. He and Karen have visited Assisi and communed with that spirit. The heated compassion of St Francis is mirrored in Larry's lifelong devotion to the movement of young lives through music. This new piece is a tribute to Larry's devotion. It is both a summation and an open door to the future.

SACRED SPACES

by Matthew Maslanka

Dr Reed Thomas makes a mean paella. For as seriously as he takes it, I suppose he should, but it was still a revelation to eat. The secret, I'm told, is in the heat and timing. He had a simply enormous pan that cooked over a charcoal pit, low and slow. Adding the rice and stock up front, he gradually added the other elements – shrimp, saffron and asparagus, among a host of other delicious treats – at exactly the right intervals. After pulling the pan off the fire, while the paella cooled enough for us to eat, we gathered for some pictures — and then we dug in. The *socarrat*, the lovely toasty caramelised Valencia rice at the bottom of the pan, was delightfully crunchy, flavoured with not only the seafood stock but also every one of the layers of goodness on top.

Dr Thomas also runs a hidden gem of a band programme an hour outside of Nashville, Tennessee. Middle Tennessee State University in Murfreesboro punches well above its weight; the ensembles there show remarkable training and professionalism.

I started publishing the music of my father, David Maslanka, in 2012. I'm the guy who prepares the music for printing, gets it printed, distributed and sold; and manages the licensing. I also accompanied Dad around the world as he visited and worked with people who were playing his music. I travelled with him to Tennessee to sort out any issues that might arise and to document the trip.

Dad and I sat down to that delicious paella at Reed's home in late October 2016, and we all talked over the week to come. Dad would run a couple of master-classes and work with Reed and his Graduate Assistants as they rehearsed the repertoire for this recording.

My father was a quiet man. He enjoyed a lively one-to-one conversation, but he often excused himself early from parties and gatherings. He had a sharp and

quick wit, but if you weren't paying attention, the jokes would slide right by you. You'd never have guessed at the shrieking, shocking, relentless music that lived inside such an unassuming figure.

If you were lucky enough to work with him, you'd see an amazing transformation. He'd become alive and insistent, warm and encouraging, and often brutally frank. Whereas most guest artists enjoy a performance boost from the ensembles they're there to coach simply by showing up, Dad's presence was a very special thing. He had a gift for creating spaces where people could listen deeply to themselves, to the music they were creating and to the people they were performing with.

He combined that gift with a bone-deep understanding of every aspect of the music he had written and the instruments he had asked to play it. His priority was to help people find its true 'heart centre', the essential nature of the work. For him, rhythm and tone quality were the core of music, and everything else refined those elements.

Dad's music often asks performers to play at physical extremes: so soft that the note barely speaks; so loud that the tone struggles to cohere. So slow that breath nearly gives out; so fast that it's nearly impossible to get all the notes. He also asks for mental and emotional extremes: hold the silence until the last vibrations die out; live honestly in a full expression of sorrow.

In rehearsals, he created environments where people could find their own ways to these severe places. The extremes, he held, are where true presence and mindfulness are not only available but required. He asked people to be fully aware of themselves, their colleagues and the music. And that awareness became extraordinary performance, the ineffable connection between not only the people on stage, but with everyone in the room.

I think of a sacred space as one which has been made, deliberately, to enable some mindful activity – it has a boundary, a threshold and the promise of magic inside. We have been fascinated with such things for as long as we've been human, and we have worked hard at perfecting the recipe which enables transcendence in these places. Beautiful buildings and ancient rituals create spaces where we can connect with the sacredness within us.

Concert halls have some of this quality, of course. The pipe organ replaces the crucifix; we applaud when the conductor enters. Less obvious sacred spaces, though, abound. Opening your home to guests and preparing a beautiful paella for them. Stepping outside for a walk. Starting a rehearsal. All that is required is a moment of awareness that you are about to do *something*. That awareness transforms the experience from mundane to sacred.

During the first rehearsal of *Saint Francis*, the Middle Tennessee State University Wind Ensemble had been working diligently for about an hour-and-a-half, and attentions were starting to wander. They had rehearsed the second movement and were moving on to the first. The conductor, Graduate Teaching Assistant Manuel Monge-Mata, started the opening. After a couple of minutes, Dad stopped them and said:

The very first thing I want to ask you is that you must have the full attention of the ensemble before you actually give a downbeat. What happened the first time is that there's still noise, and people still settling in. And you give a downbeat, and it surprises everybody to have that happen. Then suddenly, all the tension is there. But if the attention is immediately here – I'd like to try something with you. Have everybody please just take a deep breath and let it out. So we are in together – and let it go. All right. And now I simply want you to listen to this room space. Just listen.

Within that few seconds, you heard a few things, one of which was the person making a noise out there, which is fine. But you then paid attention to it. Right? You were fully conscious of that, as opposed to 'well, that could happen', you know. A truck could drive by and you wouldn't be aware of it if you weren't paying attention to it. But now you're paying attention. What else do you hear in this room space? We'll try it again. So let's take that deep breath again. Just let it go. And then listen to your room space.

Okay – It is a remarkably quiet room. What do you hear? Okay, something is in the lights. Anything else? There's a small air thing way down low. Anybody else hear anything? Okay, voices. Yeah. All right, suddenly you become aware. That's all I'm trying to say: you become aware of the space in which you are sitting now. And I want you to bring this same quality of attention to the very first sounds of the piece that you're going to play. And with

that idea and to take the deep breath. Allow yourself to go deeply as opposed to ‘I gotta get through this.’ Different.

[To the conductor] ‘I’m managing, I’m managing, I’m getting these people to play.’ No, they will play. You are the presence through whom they are playing. Let them have their full capacity to play as opposed to ‘I’m going to make you play’.

Okay, try that and see.

They waited for the room to fall silent. Manuel breathed and raised his baton. The ensemble breathed and prepared to play. The baton came down and the fist of God exploded from the stage.

After a couple of minutes, Dad stopped them again.

First off, you heard that first sound that was made, it was shocking. You heard it now completely, because you were ready to receive it and pay conscious attention to it. It was shocking. It was ‘oh my god,’ it’s one of those.

He had invited the whole group to sanctify the space through their silence and attention. In that moment, the hall transformed from mundane to sacred. In that place, it became possible for the blood in the sound to come out and connect with the shrieking cries and delicate textures.

Throughout our time in Tennessee and everywhere we went, Dad made those spaces through his mindful presence. He then invited people to join him there. Dr Thomas demonstrated that same generosity of spirit. While it would have been natural for him to direct all of the works on the recording himself, he instead allowed each of his Graduate Teaching Assistants to participate in the music. Rubén Gómez directed *Alex and the Phantom Band*; Allen Kennedy prepared *Angel of Mercy*; Manuel Monge-Mata conducted the first movement of *Saint Francis*, and Martin Gaines the second movement. Reed himself directed *California*. The result is that every one of these conductors-in-training got the full experience of preparing a score, rehearsing the group, working with the composer and going through the recording process.

Teaching is about creating spaces where students can come to a fuller awareness of themselves and the subject. Hospitality, too, is about creating spaces where people

can more freely be themselves. Music-making, fundamentally, is about creating spaces where performers and audiences can share in true connection and communion. This recording is a shadow of those spaces, as all recordings are, yet it may still serve to create a space of its own for you.

My father died in August 2017, a little less than a year after our time in Tennessee; this was the last recording project he was directly involved with.

I asked him, once, why he didn't actively seek out the best professional or military wind ensembles to make pristine studio recordings of his music. He replied that while surface perfection is nice, it often comes at the cost of the underlying truth of the music.

Studio recording sessions are often made with every musician having a click-track in headphones. They record fairly short chunks, constantly stopping and starting. Percussion and solo instruments are often recorded in isolation booths, sometimes on different days. All of the elements are then put together in the editing process, like pieces of a puzzle. The results can be deeply impressive, technically speaking. Every note is just-so: the mixing engineer can selectively adjust individual harmonic resonance, pitch and attack/release envelopes.

Dad was completely uninterested in the kind of smooth, safe quality that process creates. His ideal was that of a heightened live performance from committed people working at the edge of their capacity. His recording philosophy was that groups should do three runs of the piece and then pick the best one. *Maybe* do a little patching here and there. This approach, he believed, preserves the power of the music and the through-lines of its energy. Performers can hear and respond to themselves and one another, allowing the music to breathe through them.

California ends with a piano playing a single note as softly as possible. Dad was in the hall during the recording session. On the first take, the MTSU Wind Ensemble played the entire piece from beginning to end. Reed held the silence long after the vibrations of the last note had evaporated, cradling the energy of the experience. He sustained the energy for such a long time that he grew nervous.

Later, Reed said:

I released the energy, and slowly turned around to see him standing there with a look of utter joy and a tear falling down his cheek. He simply and quietly said, 'I don't know how it could be better'. [It was] one of the most important and memorable events in my life.

(That's the take they used.)

This style of recording makes the engineer's job much harder, of course; possibilities for adjustments and fixes are much reduced. You'll hear some imperfections in this recording. But more than anything else, you'll hear people absolutely committed to the music and playing their hearts out.

I'm proud of the MTSU Wind Ensemble and their several conductors: Martin Gaines, Rubén Gómez, Allen Kennedy, Manuel Monge-Mata, and especially Dr Reed Thomas. Reed took the same care and mindful attention with this project that he brought to lighting the charcoal, oiling his paella pan and preparing the rice, seafood and vegetables. He had the vision. He worked with us to select music, prepared the way for Dad's visit, orchestrated an efficient and effective week of rehearsals, and then produced this recording. I'm grateful to have been a part of it and to have worked with such excellent people.

Dr Reed Thomas is the Director of Bands and a full Professor of Music and Conducting at Middle Tennessee State University. His responsibilities include conducting the Wind Ensemble and University Chamber Winds, teaching undergraduate courses in conducting and instrumental methods, graduate courses in conducting and wind and orchestral repertoire, and guiding all aspects of the MTSU band programme. He is the founding conductor of the Three Rivers Wind Symphony, a professional group of wind and percussion players from Northeast Indiana and he was the Conductor of the Littleton Chamber Winds in Littleton, Colorado, from 1997 to 1999. He has been a guest conductor throughout the United States, Costa Rica, Panama, Brazil, Columbia, South Korea, Hong Kong, China, Russia, Spain and the United Kingdom.

Dr Thomas is an active conductor and clinician who has received praise and critical acclaim for his artistic interpretations, thorough preparation and innovative programming from composers such as Robert Bradshaw, Nigel Clarke, Peter Fischer, Shafer Mahoney, Jonathan Newman, Jamie Simmons and DJ Sparr, and from such solo performers as David Cooke, Eddie Daniels, Jennifer Gunn, Jonathan Gunn, Steve Houghton, Peter Sheppard Skærved and

She-e Wu. His groups have been invited to perform at venues throughout the United States, China, South Korea, Panama and Costa Rica. He is an avid supporter of new music, commissioning over 75 compositions since 2003, and was a member of the consortium which commissioned David Maslanka's Symphonies Nos. 7, 8 and 9.

A native of Colorado, Reed Thomas received his Ph.D. in Music, with an emphasis in conducting, from the University of Minnesota, and both his Master's and Bachelor's degrees in Music Education from the University of Utah. Before his appointment at MTSU, he conducted at universities in Indiana and Colorado and was a public-school music director at two high schools in Utah. The associations of which he is an active member include the College Band Directors National Association and the World Association for Symphonic Bands and Ensembles, and he is an honorary member of the Korean Band Association, the China Bandmasters Association and the Asian Pacific Band Directors Association.



Martin I. Gaines is from Dell, Arkansas, and is pursuing the Doctor of Musical Arts degree, specialising in Wind Band Conducting, under the guidance of Chad Nicholson at the University of Arizona, where he serves as a graduate teaching assistant, assisting with university bands and conducting courses. He received an M.M. in Conducting from Middle Tennessee State University and a B.M.Ed. from VanderCook College of Music. He has studied conducting with Gordon Brock, Peter Jermihov, John M. Long, Charles T. Menghini and Reed Thomas.

Throughout his collegiate and professional career, he has served as the principal clarinetist of the 151st Army Band, principal E flat clarinetist of the VanderCook College Symphonic Band and lead tenor saxophonist of Troy State University Jazz Ensemble One, and was a founding member of the Chamber Jazz Ensemble at Troy State University.

For fifteen years before his graduate studies, he taught middle- and high-school bands and orchestras in Illinois, Alabama, Georgia and, most recently, in Florida, his bands consistently receiving top marks from adjudicators. While at Orange Park High School (just south of

Jacksonville, in northern Florida), his Wind Symphony was selected to perform at the Southeastern United States Band Clinic and Conference at Troy University (2010).

His most recent position at Oakleaf High School (also in Orange Park) began a five-year tenure building a new programme from 50 students to 250, conducting three concert bands, two jazz ensembles, chamber winds and the 'Golden Regiment' Marching Band. His final three years were particularly marked with symphonic successes, having earned straight superior ratings at the Florida Bandmasters' Association State Music Performance Assessment, culminating in the Kraushaar Award for the Oakleaf Wind Symphony in 2015, a first in the history of the school. He was also named Teacher of the Year in 2015 for Oakleaf High School.



Rubén Darío Gómez was born in Zapatoca, Colombia. He obtained his Bachelor of Music from the Universidad Industrial de Santander in Bucaramanga in 2000 and his Master of Music from Middle Tennessee State University, with a specialisation in wind-band conducting, in 2015 under the guidance of Reed Thomas. He completed his Doctor of Arts in Wind Band Conducting at the University of Nebraska Lincoln in 2020 under the guidance of Carolyn Barber (band-conducting) and Gregory Simon (composition). He is currently the Director of Bands and Assistant Professor of Music at Southern Illinois University, Edwardsville. Before his studies in the USA, he taught at two universities in his own country for twelve years and also worked as a national adviser in the band programme for the Ministry of Culture, as well as a music director of his own school of music, Corporación Cultural Mochila Cantora.



He is widely recognised in Colombia, as well as in many other Latin American countries, as a composer, conductor, adjudicator and pedagogue. His pieces have been performed in the United States, Argentina, Brazil, Colombia and Venezuela, and in Germany, the Netherlands and Spain, and they have been published by important companies in Colombia, the United States and Spain, among them Scoremusical, Piles and Ludwig Masters. He has conducted professional, community and honour bands and orchestras in Colombia, Peru and in the United States.

Some of his most important awards include the National Music Prize in the category of Composition in Colombia (2012), The National Scholarship for Colombians studying abroad (2016) and, more recently, he won the American Student Composer Competition held by the Met Winds in Boston. He is also a recipient of the Hixon-Lied Fellowship and the F. Pace Woods Scholarship, both offered by the Hixon-Lied College of Performing Arts at the University of Nebraska-Lincoln.

C. Allen Kennedy is the Director of Bands at Hume-Fogg Academic High School in Nashville, Tennessee. There he conducts the wind ensemble, symphonic band, concert band and stage band and teaches Advanced Placement Music Theory.

He earned a Bachelor of Music Education from Western Kentucky University and a Master of Music in Conducting from Middle Tennessee State University, where he studied with Reed Thomas. He has had the honour of guest conducting the Corazón Verde Festival in Costa Rica, the Heart Friendship Honours Band in China, the Tennessee Governor's School for the Arts Faculty chamber ensemble and various middle- and high-school honours-band clinics.

Before his appointment at Hume-Fogg, he was the Visiting Associate Director of Bands and Director of the Big Red Marching Band at Western Kentucky University. His responsibilities included serving as the conductor of the Symphonic Band and coordinator of the athletic bands, and teaching undergraduate courses in music education. Before that, for four years, he was the Assistant Director of Athletic Bands at MTSU, his responsibilities including



conducting the Concert Band and Horn Ensemble, guest-conducting the Wind Ensemble and Band of Blue Marching Band and teaching courses in music education. He also taught middle-/high-school band in the Kentucky public-school system for six years. He has received additional study with notable conductors including Steve Davis, Jerry Junkin, Craig Kirchhoff, Linda Moorhouse, and Mallory Thompson.

Manuel Monge-Mata grew up in Paraíso, Cartago, Costa Rica. He started his musical studies in violin, with several music teachers, when still a child. At high school he started to study classical guitar. He received his Bachelor's Degree in Music Education at the University of Costa Rica, where he studied horn and composition. In Costa Rica he worked as instrument teacher, string-orchestra conductor, professor of chamber ensembles, choral conductor and arranger for several music academies and Costa Rican folk-dance groups. At MTSU, he earned his Master's degree in music with a specialisation in conducting and was a graduate teaching assistant in the band area under the supervision of Reed Thomas.



Michael Fleming (narrator) received his early musical training as a chorister and classical violinist, with experiences ranging from operatic child-roles to solo concerto performances. Adept both onstage and behind the scenes, he has played major roles in *Macbeth*, *The Woman in Black*, *The Real Inspector Hound* and *The Fantasticks*, while also providing lighting, scenic and sound-design contributions to numerous community and collegiate productions. A former music producer for WGBH Boston, he has been a professor of audio production at Middle Tennessee State University since 2004. He earned a Bachelors degree in physics from Carleton College and holds a Masters of Music in Sound Recording from McGill University in Montreal.



Conducted by Dr Reed Thomas, The **Middle Tennessee State University Wind Ensemble** is the premiere performing ensemble for wind, brass and percussion students at the University. Members comprise the best musicians at MTSU. The ensemble explores the vast range of the wind repertoire by using a flexible approach to instrumentation, where the repertoire dictates the number of players for each piece. The ensemble is dedicated to performing outstanding and challenging works of diverse musical styles while furthering wind music of artistic and historical significance. Performing three to five concerts each semester, they also tour extensively throughout the region and overseas. The Wind Ensemble is recognised as one of the outstanding university ensembles in the country and abroad, having performed on concert tours of South Korea, China, Costa Rica and Panama. Membership is open to all MTSU students and is based upon a successful audition. Further information can be found by visiting the MTSU band website at mtsu.edu/bands.

Graduates of the MTSU Wind Ensemble have pursued further degrees at major universities throughout the country, have held positions in symphony orchestras and several of the premier military bands, and are exceptional conductors, teachers and performers in public and private schools and colleges throughout the world.

The Middle Tennessee State University Wind Ensemble and Reed Thomas appear on two earlier Toccata recordings: an album of music for symphonic wind band by Nigel Clarke, including his First Symphony, *A Richer Dust*, on Toccata Classics (TOCC 0412), and a programme of trombone concertos by Nigel Clarke (his Second Symphony, *Outrageous Fortune*, which gives the album its title), Søren Hyldgaard, James Stephenson and Jan van der Roost on Toccata Next (TOCN 0003).

MTSU Wind Ensemble

Flute/Piccolo

Alyssa Baranski
Tiffany Jih
Taylor Meyers

Oboe/English Horn

Jacob Farmer
Katie Frazier
Patrick Nance

Clarinet

Aevan Armus
Summer Basil
Michaela Cundari
Sam Ferruccio
Katie Nicholson
Kristen Smith
Nayana Wexler

Bass Clarinet

John Seale

Contrabass Clarinet

Dixon Crofford

Bassoon

Marisa LeMoine
Nicole Neeley
Morgan Pope

Contrabassoon

Kade Slaughenhaupt

Saxophones

Phil Kigaita
Nelson Moore
Kyle Morgan
Yuhai Qin
PJ Scott

Horn

Marilyn Kelley
Robin Kinney
Matt Mullins

Mikaela Ray
Holly Smith

Cornet/Trumpet

Andrew Bible
Tyler Bouttavong
Dominique Caster
Austin Porter
Bryan Sanders

Trombone

Reggie Coleman
Grant Keel
Kris Rodgers
Nick Thomas

Euphonium

Jacinda Drenckpohl
Jack Lorens

Tuba

Anthony Anderson
Catherine Thomas

String Bass

Evan Reichenfeld

Piano

Michael Min

Percussion

Jordan Bible

Andrew Chunn

Alexis Glaser

Emily Magee

Daniel Del Moro

Chandler Sewell

Jeff Upshaw





Recorded on 25–27 October 2016 in Wright Music Hall, MTSU Campus,
Murfreesboro, Tennessee

Engineer: Zak Denham

Editing: Reed Thomas and Zak Denham

Producers: Reed Thomas, Allen Kennedy, Martin Gaines, Rubén Darío Gómez
and Manuel Monge-Mata

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DAVID MASLANKA Music for Wind Ensemble

1 <i>California</i> (2015)	13:26
2 <i>Alex and the Phantom Band: A Young Listener's Introduction to Wind, Brass, and Percussion Instruments</i> (2002)	16:54
3 <i>Angel of Mercy</i> (2015)	17:37
<i>Saint Francis: Two Studies for Wind Ensemble</i> (2015)	17:29
4 I Quite Slow	6:37
5 II Flowing	10:52

Middle Tennessee State University Wind Ensemble

TT 65:28

Michael Fleming, narrator 2

Reed Thomas, conductor 1

Rubén Darío Gómez, conductor 2

C. Allen Kennedy, conductor 3

Manuel Monge-Mata, conductor 4

Martin Gaines, conductor 5

FIRST RECORDINGS