

An Analysis of Dan Maske's *Territories*

By
Dr. Amy Dunker
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Instrumentation: Piccolo
Flute 1 – 2
Oboe (English Horn) 1 – 2
Bb Clarinet 1 – 3
Bb Bass Clarinet
Eb Alto Saxophone 1 – 2
Bb Tenor Saxophone
Eb Baritone Saxophone
Bassoon 1 – 2

Bb Trumpet 1 – 3
Horn in F 1 – 4
Trombone 1 – 3
Euphonium 1 – 2
Tuba

Piano
Harp (Cross Cued in Piano)

Timpani
Percussion I: Glockenspiel, Xylophone, Brake Drum
Percussion II: Snare Drum, Tom-Toms (2), Triangle
Percussion III: Crash Cymbals, Suspended Cymbal, Bass Drum,
Tam-Tam, Finger Cymbals, Tambourine

Harmonic Language: Neotonal with Serially Derived Melodies

Meter: Mixed (4/4, 3/4, 2/4)

Texture: Melody and Accompaniment, Counterpoint

Duration: 8 Minutes

Grade: 4 1/2

Composition Date: 1998

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Commission Statement: Commissioned by Thomas Dvorak for the Junior Wind Ensemble of the Milwaukee Youth Symphony Orchestra, in gratitude for his ten years as conductor of MYSO's Junior Wind Ensemble, Milwaukee, Wisconsin

Composer Bio:

Dan Maske was born in West Allis, Wisconsin, in 1971, being nurtured in music by two musician parents, Margo Krumnow and David Maske. He began musical training at age 9 by taking trumpet and piano lessons.

His higher education in music began at the University of Wisconsin-Milwaukee where he received a BA in music theory/composition in 1995, and a MM in music composition in 1997. A Doctorate in Music Composition was received in 2001 at the University of Wisconsin-Madison. *Isle Royale*, a four-movement composition for symphony orchestra and chorus was his dissertation work. His principal composition instructors were John Downey, Jon Welstead, Joel Nauman, and Stephen Dembski.

Dan has received commissions with grants from the National Endowment for the Arts and Chamber Music America. Commissions were received from the Skyline Brass, the Umpqua Chamber Orchestra, the St. Norbert College Wind Ensemble, the Milwaukee Youth Symphony Orchestra's Junior Wind Ensemble, and the Madison Chapter of the Wisconsin Alliance for Composers. Dan's music is recorded on Arizona University Recordings as well as on independent releases.

Maske's music has earned him numerous awards. He was a finalist in the Illinois State University composition contest in 1996. The ASCAP Foundation Morton Gould *Young Composer*

Award placed Dan as a finalist for three years (1996, 1997 & 1998). Dan was the winner of the *University of Wisconsin Concerto Concert Composition Contest* in 1998. In 1999, he was selected as one of the winners of the *"First [.] Listen" Composition Contest* and received first place in the *"Ear N' Now Composition Contest,"* both sponsored by the Madison Chapter of the Wisconsin Alliance for composers.

Dan's works have been performed throughout the USA and in Europe by various soloists and ensembles. He is a member of the Wisconsin Alliance for Composers (WAC), serving as Vice President and Co-Director for the WAC Madison Chapter. He is also a member of the American Composers' Forum (ACF), Society of Composers, Inc. and the American Society of Composers, Authors, and Publishers (ASCAP).

Besides being a composer, Dan is active as a teacher, conductor, and performer. He gives private lessons in composition, piano and trumpet at Ward-Brodt Music Mall in Madison. He has classroom teaching experience in music theory, music technology and progressive rock. Dan performs regularly on trumpet and piano in ensembles and as a soloist and accompanist. As a conductor, he enjoys working with bands and orchestras as well as chamber ensembles. He often performs with his wife, Angela Schmidt, a cellist who holds the position of Director of Orchestras in the Lake Mills, Wisconsin, School District.

Notes:

Territories was commissioned by Dr. Thomas Dvorak and the Milwaukee Youth Symphony Junior Wind Ensemble in gratitude for his ten years as conductor of MYSO's Junior Wind Ensemble. It was premiered on October 29, 1998 at the Wisconsin Music Educators Association Conference in Madison, Wisconsin.

The work is in four sections with a lengthy introduction. Each section acts like a movement or musical territory in that they are each unique from one another. Each of three territories are governed by their own theme. The introduction uses pieces of each theme while the fourth section uses all the themes, either working with each other or against each other, as if rulers were dueling with rivals in their respective territories.

Form:

Introduction	ms. 1 – 16	All Themes
A	ms. 17 – 60	Theme 1
B	ms. 61 – 100	Theme 2
C	ms. 101 – 152	Theme 3
D	ms. 153 – 223	All Themes
Coda	ms. 224 – 234	

Theme 1 (Flute, ms. 17 – 24):



Theme 1 Row: D G E A Bb Eb C B F# G# C# F

Theme 2 (Horn in F I and II, ms. 83 – 86):



Theme 2 Row: E B A G# F C Eb Bb C# D F# G

Theme 3 (Bb Trumpet I, ms. 103 – 108):



Theme 3 Row: B D Eb F C Gb Ab Bb E G A (C#)

Dr. Amy Dunker is an Associate Professor of Music at Clarke College in Dubuque, IA, USA where she teaches composition, theory, aural skills, trumpet and directs the new music ensemble.

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