

THOMPSON, BOBBI AMANDA, D.M.A. The Integration of Sound, Resonance, and Color in *Lacrimosa* for Alto Saxophone and Piano by Marilyn Shrude. (2016)  
Directed by Dr. Steven Stusek. 230 pp.

- I. Solo Recital: Monday, April 28, 2014, 7:30 p.m., Organ Hall. *Partita in A Minor*, *BWV 1013* (Johann Sebastian Bach); *Ars from Neuf Études* (Christian Lauba); *More Music for Examining and Buying Merchandise* (Alejandro Rutty); *Légende*, *Op. 66* (Florent Schmitt); *Sonate* (Edison Denisov).
- II. Solo Recital: Tuesday, November 18, 2014, 12:30 p.m., McIntosh Gallery. *Aasai Neelaavey* (David Claman); *Sejdefu majka budāše* (Michael Djupstrom); *In Quiet Light* (Dorothy Chang); *The Snake River Manual of Style* (Evan Hause); *Frankie* (Laurent Estoppey).
- III. Solo Recital: Sunday, April 19, 2015, 1:30 p.m., Recital Hall. *Fantasmī* (Marilyn Shrude); *Trope* (Marilyn Shrude); *Lacrimosa* (Marilyn Shrude); *Walimai* (Michael Djupstrom); *Brooklyn* (Claudio Gabriele).
- IV. D.M.A. Research Project. The Integration of Sound, Resonance, and Color in *Lacrimosa* for Alto Saxophone and Piano by Marilyn Shrude. (2016)  
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American composer Marilyn Shrude has written more than thirty works that feature the saxophone prominently, comprising a substantial contribution to the instrument's literature. This document argues that in her works for saxophone and piano, Shrude's most notable and unique compositional trait is her conception of a non-hierarchical relationship between these two instruments. The result of this compositional

approach is the combination of these sounds transforming into an integrated “third sound” that generates a unique resonance and color. To illustrate this concept, Shrude’s composition *Lacrimosa* (2006) is used as an exemplar.

This examination considers Shrude’s musical influences from Gregorian chant, Luciano Berio, Witold Lutosławski, and Olivier Messiaen, including the use of heterophony, simultaneous harmonic fields, resonance pitches, harmonic language, controlled aleatory, and Messiaen’s third mode of limited transposition. Shrude’s signature use of compositional devices such as pedaling, dynamics, pitch tendencies, and timbral effects are also discussed.

This document includes an appendix of four interviews that detail Shrude’s biography, career, musical influences, and compositional style. The interviews also examine three of Shrude’s compositions for saxophone and piano – *Shadows and Dawning* (1982), *Renewing the Myth* (1988), and *Lacrimosa* (2006). The inclusion of *Shadows and Dawning* and *Renewing the Myth* provides a basis for comparing her compositional traits across multiple works for saxophone and piano.

THE INTEGRATION OF SOUND, RESONANCE, AND COLOR  
IN *LACRIMOSA* FOR ALTO SAXOPHONE AND PIANO

BY MARILYN SHRUDE

by

Bobbi Amanda Thompson

A Dissertation Submitted to  
the Faculty of The Graduate School at  
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Approved by

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Committee Chair

## DEDICATION

This work is dedicated to three outstanding music educators who inspired me through their exemplary models of artistry and humanity to pursue a life in music – Mr. Theodore Hadley, Twin Falls High School; the late Prof. Lawrence Curtis, College of Southern Idaho; and, Dr. Robert Miller, Professor Emeritus, University of Idaho.

APPROVAL PAGE

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## CHAPTER I

### INTRODUCTION

Marilyn Shrude (b. 1946) is an American composer and pianist who began teaching at the College of Musical Arts at Bowling Green State University in 1977.<sup>1</sup> Her compositional achievements have been recognized through prestigious organizations such as the Guggenheim Foundation, the American Academy of Arts and Letters, and the Rockefeller Foundation.<sup>2</sup> Her catalogue to date includes eighty-five works written for orchestra, wind ensemble and band, choral ensembles and vocal music, large and small chamber ensembles, music for young musicians, and numerous pieces for solo, duo, and trio musicians.<sup>3</sup> More than thirty of these works feature the saxophone prominently, comprising a substantial contribution to the instrument's literature.

Shrude began writing for the saxophone as a graduate student at Northwestern University in the early 1970s. Her first composition for the instrument, *Quartet for Saxophones* (1972), was commissioned by fellow graduate student, saxophonist John Sampen, and premiered in May 1972 by the Northwestern University Saxophone

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<sup>1</sup> Mary Natvig, "Guggenheim Fellow Marilyn Shrude: Memorials and Memories," *Journal of the International Alliance for Women in Music* 18, no. 2 (2012): 1.

<sup>2</sup> "Biography," Marilyn Shrude, accessed February 25, 2015, <http://www.marilynshrude.com/biography/>.

<sup>3</sup> "Works: Saxophone," Marilyn Shrude, accessed June 9, 2016, <http://marilynshrude.com/works/instrument/saxophone/>.

Quartet.<sup>4</sup> Sampen was a student of Dr. Frederick Hemke, retired Professor of Saxophone at Northwestern University, and Hemke recommended that Shrude's *Quartet for Saxophones* be published through his series with Southern Music.<sup>5</sup> Hemke describes Shrude's importance to the modern saxophone repertoire in an interview with Dr. Mary Natvig:

Basically, [before Marilyn] there had not been much American literature for the saxophone. There were some great works like the Dahl and Husa concertos, but there was a need for contemporary American saxophone music. Marilyn and John stepped into that void – John's ability to play the techniques informed Marilyn, and her creative genius transformed that into some wonderful music for contemporary saxophone.<sup>6</sup>

*Music for Soprano Saxophone and Piano* (1974), Shrude's second composition for saxophone, was premiered by Shrude and Sampen at the 4<sup>th</sup> World Saxophone Congress in Bordeaux, France. The World Saxophone Congress is noted for featuring premieres of new works,<sup>7</sup> and Shrude has contributed one new work to almost every World Saxophone Congress from 1974 to present.<sup>8</sup> Her saxophone music has been

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<sup>4</sup> "Works: *Quartet for Saxophone*," Marilyn Shrude, accessed June 9, 2016, <http://www.marilynshrude.com/works/quartet/>.

<sup>5</sup> Marilyn Shrude, e-mail message to author, June 9, 2016.

<sup>6</sup> Frederick Hemke interview (July 30, 2012), quoted in Mary Natvig, "Guggenheim Fellow," 3.

<sup>7</sup> Thomas Liley, "The Repertoire Heritage," in *The Cambridge Companion to the Saxophone*, ed. Richard Ingham (Cambridge: Cambridge University Press, 1999), 61, accessed June 9, 2016, <http://dx.doi.org.proxy1.lib.uwo.ca/10.1017/CCOL9780521593489.005>.

<sup>8</sup> Marilyn Shrude, interview by author, Bowling Green, OH, November 15, 2015. Included in Appendix B.

dedicated to and performed by renowned artists including John Sampen, James Umble, and Jean-Michel Goury with Quatuor Apollinaire.

The esteem of Shrude's compositions in the saxophone community is exemplified through the consistent programming of her works at regional, national, and international conferences, including meetings of the World Saxophone Congress and the North American Saxophone Alliance, and at competitions such as the Adolphe Sax International Competition and the Jean-Marie Londeix International Saxophone Competition. Additionally, a significant portion of the scholarly literature dedicated to Shrude's compositional style and activity is devoted to works that she has written for the saxophone. This sustained interest in her music suggests that it is appropriate to further investigate her compositions for saxophone.

Through the examination of *Lacrimosa* (2006), Shrude's most recent work for saxophone and piano, it will be argued that her most notable and unique compositional trait is her conception of a non-hierarchical relationship between this duo. The result of this compositional approach is the combination of these two instruments' sounds transforming into an integrated "third sound" that generates a unique resonance and color.

Chapter 2 provides biographical information outlining Shrude's life, education, career, and awards. It describes her early years growing up in Chicago, Illinois, and her high school and undergraduate education within Catholic schools studying music and religion. Following this is a synopsis of her music studies as a graduate student at



Northwestern University. Lastly, this chapter details Shrude's career as a composer, professor, and administrator at Bowling Green State University.

Chapter 3 presents an overview of Shrude's musical influences and discusses her non-hierarchical approach to composing music for saxophone and piano. It considers the influence of Gregorian chant and the twentieth century composers Luciano Berio, Witold Lutosławski, and Olivier Messiaen in her music, and also introduces Shrude's signature use of compositional devices such as pedaling, dynamics, pitch tendencies, and timbral effects. Lastly, this chapter demonstrates how Shrude applies each of these devices to integrate the sound, resonance, and color of the saxophone and piano duo. Musical examples are included from two of Shrude's earlier works for saxophone and piano – *Shadows and Dawning* (1982) and *Renewing the Myth* (1988).

Finally, Chapter 4 examines *Lacrimosa* in the context of the musical influences and compositional devices that were introduced in Chapter 3. It begins by providing a brief history of the work's creation, followed by a structural overview of the composition. This chapter demonstrates Shrude's use of Gregorian chant, in addition to compositional techniques inspired by Berio, Lutosławski, and Messiaen. Lastly, Chapter 4 explores how Shrude uses heterophony and unison, simultaneous harmonic fields, resonance pitches, controlled aleatory, and Messiaen's third mode of limited transposition in conjunction with her signature approaches to dynamics, timbral effects, pitch tendencies, and pedaling, in order to integrate the two instruments into a third sound.

Although *Lacrimosa* is used in this research as an emblem of Shrude's compositional style for saxophone and piano, this document also includes an appendix of

four separate interviews that detail Shrude's biography, career, musical influences, and compositional style (see Appendix B). Furthermore, the interviews examine three of Shrude's compositions for saxophone and piano – *Shadows and Dawning*, *Renewing the Myth*, and *Lacrimosa*. The inclusion of *Shadows and Dawning* and *Renewing the Myth* provides a basis for comparing her compositional traits across multiple works for saxophone and piano, spanning three decades of her compositional career. These findings will contribute to the music community's knowledge of Shrude's compositional approach, in both a general sense, and specifically regarding *Lacrimosa*. Moreover, it will promote greater understanding of her compositional aesthetics and traits for performers and pedagogues of her music.

### **Review of Literature**

A review of the scholarly literature examining Shrude's activities as a composer, performer, and researcher includes sources that investigate Shrude's compositions in detail, in addition to overviews of her biography, career, and current works. Though perhaps most recognized among the saxophone community for her composition *Renewing the Myth* (1988), which was a first round compulsory work for the 3<sup>rd</sup> Adolphe Sax International Competition (2002),<sup>9</sup> Shrude has contributed more than thirty works to the saxophone's literature.

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<sup>9</sup> "Shadows and Dawning," DRAM, accessed February 23, 2015, <http://www.dramonline.org/albums/shadows-and-dawning/notes>.

Approximately one-third of these works were written for the combination of saxophone and piano, and of these pieces, four are conceived in large scale: *Music for Soprano Saxophone and Piano* (1974), *Shadows and Dawning* (1982), *Renewing the Myth* (1988), and *Lacrimosa* (2006). Her catalog of saxophone works is unique, since much of the concert saxophone repertoire is written as a duo with piano, whereby the saxophone is the “solo” voice and the piano is the “accompanying” voice. Shrude’s contributions to the saxophone and piano literature alter this paradigm into one where the saxophone and piano engage and interact in a non-hierarchical relationship.

In addition to composing one significant concerto for the saxophone,<sup>10</sup> *Concerto for Alto Saxophone and Wind Ensemble* (1994), Shrude has contributed saxophone works that broaden the possibilities for non-standard performing genres and instrumentations. Notably, Shrude has written new works for the alto saxophone with uncommon instrumental and artistic combinations, including: *Notturmo: In Memorium Toru Takemitsu* (1996) and *Within Silence* (2012) for violin, alto saxophone and piano; *Face of the Moon* (2000) for alto saxophone and guitar; *Fantasm* (2005) for two alto saxophones and saxophone ensemble, which utilizes theatrical elements;<sup>11</sup> *Transparent Eyes* (2000) for flute, alto saxophone, and two pianos; and *Visions in Metaphor* (1996) for solo saxophone and optional dancer or visual art slides.

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<sup>10</sup> Other concerti written by Shrude include *Essay for Solo Saxophone and Band* (2011), *Memories of a Place...* (2002), and *Flight for Solo Alto Saxophone and Wind Ensemble* (1995); however, Shrude describes these three works as “atypical.” Marilyn Shrude, e-mail message to author, June 14, 2016.

<sup>11</sup> James Fusik, “The Theatrical Saxophone: Visual and Narrative Elements in Contemporary Saxophone Music” (DMA diss., Bowling Green State University, 2013), 37-38, accessed February 20, 2015, <http://search.proquest.com/docview/1645769241?accountid=15115>.

Shrude's series of brief "postcard" works for alto saxophone, such as *Continuum (Postscript '97)* (1997), *For Luciano...* (2003), and *River Song: A Postcard from the Sichuan Provence* (2010) are unique in that they can be performed either individually or in various combinations on recital programs. Additionally, Shrude has written works for saxophone quartet, saxophone ensemble, and other mixed chamber music that features the saxophone.<sup>12</sup>

The most extensive theoretical discussion of Shrude's music for saxophone is Eric Nestler's analysis of *Renewing the Myth* (1988).<sup>13</sup> Nestler's purpose in his article is to "present various analytical concepts...with the eventual goal of developing a deeper musical understanding and appreciation of this composition."<sup>14</sup> His reading of *Renewing the Myth* is significant, because Nestler illuminates important compositional processes that Shrude utilizes in the work such as: (1) fragments from Paganini's 24<sup>th</sup> *Caprice*, the primary source of inspiration for the work; (2) the importance of structural devices including vertical sonorities, harmonic unisons and octaves, tritones, recurring chordal structures, and repetition; (3) prominent set classes; and (4) fragments of famous saxophone literature found in the work's cadenza.<sup>15</sup>

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<sup>12</sup> Shrude, "Works: Saxophone."

<sup>13</sup> Eric Nestler, "Analytical Considerations in the Preparation for Performance of Marilyn Shrude's *Renewing the Myth*," *The Saxophone Symposium* 32, (2008).

<sup>14</sup> *Ibid.*, 27.

<sup>15</sup> *Ibid.*, 28-88.

Chris Beaty compiled an annotated bibliography of selected works written for the soprano saxophone that includes Shrude's *Music for Soprano Saxophone and Piano* (1974).<sup>16</sup> In his research, Beaty cites that the premiere of this work at the 4th World Saxophone Congress in 1974 at Bordeaux, France, was important in generating worldwide interest in the soprano saxophone as a solo instrument.<sup>17</sup> Beaty states that Shrude's *Music for Soprano Saxophone and Piano* is "historically significant because it is one of the earliest original soprano saxophone solo compositions to include many different extended and contemporary techniques which make a substantial contribution to the structural backbone and overall timbre of the piece."<sup>18</sup> Po-Yuan Ku also references two of Shrude's early compositions as pioneering works in the contemporary saxophone repertoire.<sup>19</sup> These include Shrude's use of multiphonics in *Music for Soprano Saxophone and Piano* and use of quarter-tones in *Quartet for Saxophones* (1972).<sup>20</sup>

Nadine Hubbs examined three solo piano works by Brahms, Schoenberg, and Shrude from the perspective of musical organicism.<sup>21</sup> Her analysis of Shrude's

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<sup>16</sup> Chris Beaty, "Annotated Bibliography of Selected Soprano Saxophone Repertoire" (DMA diss., The University of Memphis, 2004), accessed July 5, 2014, <http://search.proquest.com/docview/305045913?accountid=15115>.

<sup>17</sup> *Ibid.*, 4.

<sup>18</sup> *Ibid.*, 68-69.

<sup>19</sup> Po-Yuan Ku, "Four Recitals and an Essay: Christian Lauba and His Saxophone Etudes: From an Historical Perspective" (DM diss., University of Alberta, 2009), accessed September 29, 2014, <http://search.proquest.com/docview/305054661?accountid=15115>.

<sup>20</sup> *Ibid.*, 46.

<sup>21</sup> Nadine Hubbs, "Musical Organicism and Its Alternatives" (PhD diss., The University of Michigan, 1990), 115, accessed February 3, 2015, <http://search.proquest.com/docview/303860097?accountid=15115>.

*Solidarność: A Meditation for Solo Piano* (1982) is informed by the “critical approaches proposed by [Fred Everett] Maus (1988) – of uniting dramatic (and anthropomorphic) and technical description, and [Marion] Guck (1981) – of exploiting the evocative powers of metaphoric language.”<sup>22</sup> Hubbs’s reading of *Solidarność* provides an important reference for possible interpretations of Shrude’s compositional language and structures.

Theresa Sauer included a brief discussion of the creative visual aspects of Shrude’s score for *Drifting Over a Red Place* (1982) in her book *Notations 21*.<sup>23</sup> Two facets of this composition are of particular note. First, the original performing forces in the piece includes B-flat clarinet and dancer with audio echo and visual slides (various photographs of *Drifting Over a Red Place* by Dorothy Linden). A later version of this work was scored for the WX7 (Yamaha Wind Controller) in place of the B-flat clarinet. Secondly, the one-page score is divided into four thematic sections (“Theme,” “Variation,” “Diversion,” “Development”). Shrude provides instructions so that “the performer can navigate an individual pathway through the fragments. While the overall form and character will always be similar, the final product may vary from performance to performance.”<sup>24</sup> Sauer’s book also includes an appendix of “Artist Bios” that provides information pertaining to Shrude’s education, honors, labels of recorded works,

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<sup>22</sup> Ibid., 62.

<sup>23</sup> Theresa Sauer, *Notations 21* (New York: Mark Batty, 2009).

<sup>24</sup> Ibid., 228.

publishing house contacts, and her professional activities at Bowling Green State University.<sup>25</sup>

Carolyn Bryan compiled an annotated bibliography of saxophone music written by American women composers that includes fourteen entries of works by Shrude.<sup>26</sup> Each annotation includes information, where available, for: (1) title; (2) year of composition; (3) instrumentation; (4) approximate performance timing; (5) publisher; (6) premiere; (7) recordings; (8) commissioning; (9) range and extended techniques; and (10) program notes. Though Bryan's research provides valuable information regarding Shrude's compositions, her work is limited to Shrude's compositional activity before 1996. Additionally, it was outside the scope of Bryan's research to include descriptive analyses and specific performance considerations for each musical entry.

Mary Natvig profiles Shrude's prestigious Guggenheim Fellowship award and provides an illuminating account of Shrude's career at Bowling Green State University, her musical influences, and her early musical training and work.<sup>27</sup> In particular, Natvig draws important connections between Shrude's compositional style and her life experiences in the Catholic Church. From this, Natvig focuses on Shrude's compositional influences and the techniques she employs in *Lacrimosa*. These include: (1) the use of both the *Subvenite sancti Dei* chant, used for funeral processions, and the *Lacrimosa dies*

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<sup>25</sup> Ibid., 307.

<sup>26</sup> Carolyn Bryan, "An Annotated Bibliography of Music for Saxophone by Women Composers of the United States" (DM diss., Indiana University, 1997). Carolyn Bryan, e-mail message to author, February 23, 2015.

<sup>27</sup> Natvig, "Guggenheim Fellow," 1.

*illa* verse of the *Dies Irae* from the Requiem Mass; (2) use of multiple harmonic systems; (3) highly developed extended techniques for the saxophone that emphasize timbre; and (4) concern for how the music moves through time.<sup>28</sup> Natvig concludes with a description of Shrude's compositional influences and activities during her Guggenheim Fellow year.<sup>29</sup>

Randall Faust profiled Shrude as “someone who personifies the various elements of contemporary music at the end of the twentieth century.”<sup>30</sup> He uses examples from Shrude's wind and percussion compositions to outline important contemporary elements found within her works. These include innovative uses of timbre, extreme instrumental ranges, and attention to intervallic detail that “allows [Shrude] to move freely between tonal and atonal pitch organizations.”<sup>31</sup> Importantly, Faust highlights Shrude's accomplishments as a performing artist on the piano. He also includes a bibliography of articles that reference Shrude's career, a brief works list of music she has written for winds and percussion, and a discography.

Therese Ellsworth studied seventeen significant women composers who were working in American colleges and universities. Her research highlights the fact that by the mid-1990s, only ten percent of the appointments in composition at American colleges and universities were held by women. The composers selected for Ellsworth's study

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<sup>28</sup> *Ibid.*, 1-3.

<sup>29</sup> *Ibid.*, 4-5.

<sup>30</sup> Randall Faust, “Composer Profile: Marilyn Shrude,” *NACWPI Journal* XLIII, no. 4 (Summer 1995): 39.

<sup>31</sup> *Ibid.*, 39.



represented a cross-section of women composers at varying stages of their careers. Each of the entries includes information detailing the composer's output, achievements, recent works, and how she manages the balance between academic duties and creative work.<sup>32</sup> The entry pertaining to Shrude describes her career and achievements at Bowling Green State University. Ellsworth notes that Shrude has "written several important pieces for saxophone" and is a recipient of the Kennedy Center Friedheim Award.<sup>33</sup>

Susan Creasap included Shrude in her biographical dictionary and catalogue of concert band works written by women composers.<sup>34</sup> Creasap's criteria for inclusion in her document were that the composers be American women who had "written at least one original work for band during the period from 1865 to 1996."<sup>35</sup> Creasap's research is limited to biographical details concerning Shrude's career and does not include a discussion about Shrude's musical style and influences.<sup>36</sup> Aaron Cohen also includes a biographical entry and works list of Shrude in the *International Encyclopedia of Women Composers*.<sup>37</sup>

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<sup>32</sup> Therese Ellsworth, "Composers in Academia: Women Composers at American Colleges and Universities," *Contemporary Music Review* 16, parts 1-2 (1997): 27, accessed February 4, 2015, <http://dx.doi.org/10.1080/07494469700640041>.

<sup>33</sup> *Ibid.*, 31-32.

<sup>34</sup> Susan Creasap, "American Women Composers of Band Music: A Biographical Dictionary and Catalogue of Works" (DA diss., Ball State University, 1996), accessed July 5, 2014, <http://search.proquest.com/docview/304301825?accountid=15115>.

<sup>35</sup> *Ibid.*, 5.

<sup>36</sup> *Ibid.*, 211-212.

<sup>37</sup> Aaron Cohen, ed., *International Encyclopedia of Women Composers*, 2nd ed., vol. 2, (New York: Book & Music (USA) Inc., 1987), 640-641.

## Procedures

The primary procedures for data collection in this study include semi-structured interviewing, email correspondence, and the examination of musical scores. Interviewing Dr. Shrude provided primary source information for explaining her compositional approach and musical traits. The examination of scores provided identification, contextualization, and interpretation of her musical concepts through the inclusion of concrete examples.

Appendix A includes the questionnaire that was designed and implemented in four interviews with Dr. Shrude. These interviews were conducted at her home in Bowling Green, Ohio, on October 11, October 31, and November 15-16, 2015. All interviews were audio recorded.

The transcription of these interviews comprises Appendix B. The analysis of the interview materials yielded descriptions of Shrude's compositional approach and musical traits when writing for saxophone and piano. These descriptions informed the author's interpretation of musical scores when describing Shrude's concepts of integrating sound, resonance, and color. Appendix C presents a table identifying Shrude's use of resonance pitches throughout *Lacrimosa*.

Appendix D specifies the IRB Determination for this research project and the letter of informed consent signed by Dr. Shrude to recruit her participation in this study. Appendix E includes publisher clearance forms giving the author permission to use musical excerpts in this document.

CHAPTER II  
MARILYN SHRUDE

**Early Life**

Marilyn Shrude was born in Chicago, Illinois, on July 6, 1946. Her parents were first generation Americans – her mother Polish and her father Lebanese.<sup>38</sup> Shrude was the oldest of three children,<sup>39</sup> and she began her education in Catholic grade schools in Grade One. Despite having little exposure to the piano, Shrude enrolled in piano lessons at her Catholic grade school when she was seven years old. The nuns at her school discovered that she was musically talented, and despite great financial hardship, Shrude’s parents purchased a piano for her to practice at home.

Shrude describes growing up surrounded by music in the Catholic grade schools.<sup>40</sup> In addition to her piano lessons, she began studying organ in Grade Seven and cello in Grade Eight. She participated in the school choruses, and singing and accompanying Masses on the organ was a daily part of her life. Shrude began attending Alvernia High School on the northwest side of Chicago<sup>41</sup> in Grade Nine. Alvernia was an

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<sup>38</sup> Natvig, “Guggenheim Fellow,” 1.

<sup>39</sup> Ibid.

<sup>40</sup> Marilyn Shrude, interview by author, Bowling Green, OH, October 11, 2015. Included in Appendix B.

<sup>41</sup> “The History of Chicago Alvernia Catholic High School,” Illinois High School Glory Days, accessed March 26, 2016, <http://www.illinoishsglorydays.com/id703.html>.

all-girl Catholic high school, and it was established and operated by the School Sisters of St. Francis of Milwaukee, Wisconsin.<sup>42</sup> The School Sisters of St. Francis were the same nuns that Shrude studied with in grade school, and they would continue to educate her at St. Joseph Convent and Alverno College.

In 1961 at age fifteen, Shrude made the decision to become a nun. She entered St. Joseph Convent in Milwaukee, Wisconsin, to pursue her high school education. Shrude continued piano and organ lessons as part of her training to become a music teacher in the Catholic school system, but her teachers switched her from cello to violin lessons. Although she was also taking classes in music theory, Shrude was not receiving any formal training as a composer. She recalls composition as being “very discouraged...[because] you didn’t want to be *proud*. So you had to play down those kind of things.”<sup>43</sup>

### **Undergraduate Degree**

In 1964, Shrude began her undergraduate studies at Alverno College in Milwaukee, Wisconsin. Alverno College is a Catholic institution for women,<sup>44</sup> and it is an affiliate institution of St. Joseph’s Convent. Shrude completed the Bachelor of Music Education with the equivalent of a minor in Theology in 1969.

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<sup>42</sup> Ibid.

<sup>43</sup> Shrude, interview by author, October 11, 2015. Included in Appendix B.

<sup>44</sup> “Alverno College is a Catholic institution of higher education sponsored by the School Sisters of Saint Francis and dedicated to the undergraduate education of women.” “Mission and History,” Alverno College, accessed March 26, 2016, <http://www.alverno.edu/aboutalverno/missionhistory/>.

Shrude attended Alverno College for five years rather than the traditional four, because her second year was spent cloistered as a Canonical novice primarily working and praying. Although she did not attend regular college classes during this year, she did continue both her theology and music classes at the convent, which included the study of Gregorian chant. It was during this year as a Canonical novice that Shrude made her debut as a composer, writing all of the music for her class's play on St. Peter, the class patron. Shrude describes this music as being very modal and imbued with Gregorian chant.<sup>45</sup>

Upon graduating in 1969, Shrude was assigned to teach music at her alma mater, Alvernia High School in Chicago, Illinois. That summer, however, Shrude decided to leave the convent and her life as a nun. She was allowed to retain the teaching position at Alvernia High School, and she taught there from 1969-1971. Among the numerous classes she taught were chorus, music theory, rock music, religion, Christian marriage, and catechetics. This busy teaching schedule left Shrude with little time to play piano or compose.

### **Master's Degree and Post-Master's Career**

In 1971, Shrude enrolled as a full-time student at Northwestern University. She graduated in 1972 with the Master of Music Education degree with a performance option in piano. Although her formal studies were in music education, Shrude was interested in discovering a way to expand her knowledge of composition. Through a fortunate

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<sup>45</sup> Shrude, interview by author, October 11, 2015. Included in Appendix B.

oversight, Shrude was mistakenly allowed to register for a group composition class with Prof. Alan Stout. She attended the class for three weeks before the registration error was noticed, and by that time Prof. Stout insisted that she stay in the class. Shrude says, “If that hadn’t happened, *who knows* what I would have been doing?”<sup>46</sup> It was during this time that Shrude was commissioned by a fellow graduate colleague at Northwestern, saxophonist John Sampen, to write her first saxophone work *Quartet for Saxophones* (1972).

Upon graduating in 1972, Shrude accepted a job teaching music at Jack London Junior High School in Wheeling, Illinois. She intended to continue taking composition lessons with Prof. Stout, but was unable to due to the demands of her teaching schedule and daily commute from Chicago to Wheeling. In 1973, Shrude resigned her teaching position in Wheeling and married Sampen, who had just earned his first academic teaching appointment at Wichita State University. Shrude and Sampen lived in Wichita, Kansas, from 1973-1976 and welcomed their first child, daughter Maria, in 1975.

During this time, Shrude remained active teaching private lessons, substitute teaching in public schools, performing as a collaborative pianist, and continuing to sharpen her skills as a composer. She describes these years as being critically important to her development as a composer, because she was able to spend time studying scores and learning how to improve her writing.<sup>47</sup> Shrude was also fortunate to find a mentor in

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<sup>46</sup> Ibid.

<sup>47</sup> Ibid.

Wichita State University composition professor Dr. Walter Mays, who offered her lessons and guidance on an *ad hoc* basis. It was during this time that Shrude composed her first work for saxophone and piano, *Music for Soprano Saxophone and Piano* (1974). This piece, which is notable for its early incorporation of extended saxophone techniques,<sup>48</sup> was commissioned by Sampen and premiered by the Sampen-Shrude Duo at the 4<sup>th</sup> World Saxophone Congress in Bordeaux, France, in 1974.

### **Doctoral Degree and Bowling Green State University**

After three years in Wichita, Shrude and Sampen made the decision to return to Northwestern University to pursue their doctoral degrees. From 1976-1977, they resumed full-time graduate studies. Shrude was admitted to the Doctor of Music (D.M.) in Music Composition program and taught aural skills as a Graduate Assistant. In 1976, Shrude was commissioned by Sampen and the Chicago Saxophone Quartet to compose *Evolution V* (1976) for solo alto saxophone and saxophone quartet. It was premiered at the 5<sup>th</sup> World Saxophone Congress in London, UK.

In 1977, after one year of full-time doctoral studies, Shrude and Sampen moved to Bowling Green, Ohio. Sampen accepted a full-time teaching appointment, and Shrude accepted a part-time teaching appointment, at Bowling Green State University's College of Musical Arts. Shrude and Sampen co-directed the New Music Ensemble, and Shrude taught a variety of courses including aural skills, theory, pedagogy, counterpoint, and

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<sup>48</sup> Beaty, "Annotated Bibliography," 4.

composition. In 1979, Shrude began her involvement with the New Music Festival at BGSU. The same year, she and Sampen also welcomed the arrival of their son, David.

In addition to their appointments at BGSU, Shrude and Sampen continued their doctoral studies during the summers. Studying in the off-season meant that Shrude had the opportunity to work with a variety of composition professors at Northwestern, including Dr. M. William Karlins. In 1982, Shrude completed two new works for saxophone. The BGSU Saxophone Quartet commissioned *Masks* (1982) and premiered it at the 7<sup>th</sup> World Saxophone Congress in Nürnberg, Germany, in 1982. *Shadows and Dawning* (1982) for soprano saxophone and piano was commissioned by BGSU graduate student Theresa Witmer and was also premiered by Shrude and Witmer at the 7<sup>th</sup> World Saxophone Congress.

### **Bowling Green State University: 1984-2000**

In 1984, after eight years in the graduate program, both Shrude and Sampen graduated with the Doctor of Music degree from Northwestern University – Shrude in Music Composition and Sampen in Performance. 1984 was also an important year, because Shrude earned a tenure-track appointment at BGSU in Theory & Composition. Furthermore, she received her first significant national recognition for composition in 1984. Her orchestral work *Psalms for David* (1983), commissioned by Yuval Zaliouk and



the Toledo Symphony Orchestra, won the Kennedy Center Friedheim Award for Orchestral Music.<sup>49</sup> Shrude comments on the importance of this award:

There are times in your life as a composer when you might receive a big prize or award, and these *affirm* what you're doing... And that's an important thing for a composer. You know, you can go along and compose and compose, but if you don't get that recognition once in a while it makes it more difficult.<sup>50</sup>

In 1985, Shrude recorded two of her compositions for saxophone on Sampen's debut album *Shadows and Images* (1985). Sampen and Shrude performed *Shadows and Dawning* for this album, and Sampen collaborated with Theresa Witmer, James Umble, Kevin Heidbreder, and Joseph Murphy to record Shrude's *Evolution V*.<sup>51</sup>

Shrude was also actively engaged in promoting new music at BGSU at this time. Her success as the co-director of the New Music Festival placed her in a prime position to apply for an Academic Challenge Grant from the Ohio Board of Regents in 1986. Shrude's efforts with this application won the College of Musical Arts substantial grant funding to facilitate the development of a Contemporary Music Center (later renamed the MidAmerican Center for Contemporary Music). As the director of MACCM from 1987-1999, Shrude helped administer the grant funding to provide for new faculty and staff

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<sup>49</sup> The Kennedy Center Friedheim Award was "an annual award for instrumental composition by an American composer given by the John F. Kennedy Center for the Performing Arts from 1978 to 1995. Established by Eric Friedheim (1910-2002) to honor his father, the pianist Arthur Friedheim (1859-1932), who had been a student of Franz Liszt. Prizes were awarded to seventy composers." Emily Freeman Brown, *A Dictionary for the Modern Conductor* (Lanham, MD: Rowman & Littlefield, 2015), 178.

<sup>50</sup> Shrude, interview by author, October 11, 2015. Included in Appendix B.

<sup>51</sup> "Shadows and Images – Back," John Sampen, accessed March 26, 2016, <http://www.johnwsampen.com/index.php/sampen-highlights/cds?task=view&id=72>.

lines, technology, library archives, scores, outreach, and guest artists. On the importance of establishing this center Shrude says, “It’s who I am... And to have such an important focus in a school like this... This shouldn’t happen in a school like this in rural Northwest Ohio. It just proves that you can do anything, anywhere.”<sup>52</sup>

In addition to her teaching and administrative duties at BGSU, Shrude also maintained an active schedule composing and performing during the 1980s and 1990s – what she refers to as “a perfect circle.”<sup>53</sup> She was being commissioned to write new works, and performed as pianist in a duo with her husband and colleague, saxophonist John Sampen. This duo performed both Shrude’s music and the music of other composers – an experience she describes as “holistic.”<sup>54</sup>

The Sampen-Shrude Duo began touring all over the world in the late 1970s, including performances at the World Saxophone Congresses, for which Shrude would nearly always compose a new work.<sup>55</sup> *Renewing the Myth* (1988) for alto saxophone and piano was written for their duo to premiere at the 9<sup>th</sup> World Saxophone Congress in Tokyo, Japan, in 1988. The same year, Sampen and Shrude were the first to record William Albright’s *Sonata* (1984) as part of BGSU’s New Music Festival’s recording *New Music Festival Virtuosi* (1988).<sup>56</sup> This recording was funded in part through the

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<sup>52</sup> Shrude, interview by author, October 11, 2015. Included in Appendix B.

<sup>53</sup> Ibid.

<sup>54</sup> Ibid.

<sup>55</sup> Shrude, interview by author, November 15, 2015. Included in Appendix B.

<sup>56</sup> Marilyn Shrude, e-mail message to author, June 15, 2016.

Academic Challenge Program of the Ohio Board of Regents and by a grant from the Ohio Arts Council, and Shrude served as co-producer of the recording.<sup>57</sup>

The Sampen-Shrude Duo toured the Soviet Union in 1989, Italy in 1992, and Germany and Poland in 1993. In 1992, their duo recorded Shrude's *Renewing the Myth* and Charles Wuorinen's *Divertimento* (1982) on Sampen's second album *The Contemporary Saxophone* (1992). Furthermore, Shrude's composition *...and they shall inherit* (1992) was premiered at the 10<sup>th</sup> World Saxophone Congress, Pesaro, Italy, in 1992.

In 1993 Shrude received a National Endowment for the Arts Composer Fellowship, in addition to a Chamber Music America/ASCAP Award for Adventurous Programming<sup>58</sup> as the director of MACCM. The following years between 1994-1996, she composed several works featuring the saxophone including: *Concerto for Alto Saxophone and Wind Ensemble* (1994) commissioned and premiered by James Umble and the Dana School of Music at Youngstown University; *Flight* (1995) for alto saxophone and symphonic band; *Notturmo: In Memoriam Toru Takemitsu* (1996) for violin, alto saxophone, and piano; and *Visions in Metaphor* (1996) for alto saxophone.

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<sup>57</sup> "New Music Festival Virtuosi – Back," John Sampen, accessed March 26, 2016, <http://www.johnwsampen.com/index.php/sampen-highlights/cds?task=view&id=73>.

<sup>58</sup> "The CMA/ASCAP Awards for Adventurous Programming recognize ensembles and presenters for outstanding and innovative approaches to the programming of contemporary classical, jazz, and world chamber music." "CMA/ASCAP Awards for Adventurous Programming," Chamber Music America, accessed March 26, 2016, <http://www.chamber-music.org/content/cmaascapjazz-awards-adventurous-programming>.

1997 was another rewarding year in Shrude's career. She was the recipient of an Academy Award in Music from the American Academy of Arts & Letters<sup>59</sup> that "honors lifetime achievement and acknowledges the composer who has arrived at his or her own voice."<sup>60</sup> That year the Sampen-Shrude Duo toured Taiwan and Shrude completed one original work for saxophone and piano, in addition to two arrangements for saxophone. Sampen commissioned *Continuum (Postscript '97)* (1997) for alto saxophone and piano, and the Sampen-Shrude Duo premiered it at the 11<sup>th</sup> World Saxophone Congress in Valencia, Spain, in 1997. *Façades* by Philip Glass and *Postmark (from Fearful Symmetries)* by John Adams were both arranged by Shrude for soprano saxophone and piano in 1997.<sup>61</sup> She also revised *Drifting Over a Red Place* (1982) for Yamaha WX7, and Sampen recorded it in 1997 on his album *The Electric Saxophone* (1997).

Shrude was appointed Chair of the Department of Musicology, Composition, and Theory at BGSU in 1998 – a position that she held for twelve years. That year, Shrude was the first woman to receive the Cleveland Arts Prize since its inception in 1961, and she also received her second Chamber Music America/ASCAP Award for Adventurous

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<sup>59</sup> "In 1941, the Academy established awards to encourage creative work in the arts. Now \$10,000 each, Arts and Letters Awards (formerly Academy Awards) are given annually: five to artists, eight to writers, four to composers, and four to architects. Composers receive an additional \$10,000 towards the recording of a work." "List of Awards," American Academy of Arts and Letters, accessed March 26, 2016, [http://www.artsandletters.org/awards2\\_all.php](http://www.artsandletters.org/awards2_all.php).

<sup>60</sup> David Dupont, "Composer Stands By Her Muse," *Sentinel-Tribune* (Bowling Green, OH), May 7, 1997.

<sup>61</sup> These three works, in addition to Shrude's *Visions in Metaphor* (1996), would later be recorded on Sampen and Shrude's album *Visions in Metaphor* (2001).

Programming as the director of MACCM. In 1999, the Sampen-Shrude Duo toured Armenia with violinist Movses Pogossian.

In 2000, Shrude was the recipient of the prestigious Rockefeller Foundation Fellowship and spent time composing at the Bellagio Study and Conference Center in Bellagio, Italy.<sup>62</sup> The same year, she completed two new works including saxophone: Quatuor Apollinaire and the Selmer-Paris Company commissioned *Transparent Eyes* (2000) for flute, alto saxophone, and two pianos; and, Ryoanji Duo commissioned *Face of the Moon* (2000) for alto saxophone and guitar. *Face of the Moon* was premiered at the 12<sup>th</sup> World Saxophone Congress that year in Montréal, Quebec.

### **Bowling Green State University: 2001-present**

Over the last decade and a half, Shrude has remained active as a composer, pianist, educator, and administrator. In 2001, she was promoted at BGSU to the rank of Distinguished Professor of the Arts.<sup>63</sup> Sampen and Shrude recorded the album *Visions in Metaphor* (2001) that year, and it featured two of Shrude's original compositions, *Visions*

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<sup>62</sup> "The Rockefeller Foundation Bellagio Residency Program offers academics, artists, thought leaders, policymakers, and practitioners a serene setting conducive to focused, goal-oriented work, and the unparalleled opportunity to establish new connections with fellow residents from a wide array of backgrounds, disciplines, and geographies. The Foundation's Bellagio Residency Program has a track record for supporting the generation of important new knowledge addressing some of the most complex issues facing our world, and innovative new works of art that inspire reflection and understanding of global and social issues." "Residency Program," The Rockefeller Foundation, accessed March 26, 2016, <https://www.rockefellerfoundation.org/our-work/bellagio-center/residency-program/>.

<sup>63</sup> "The title of Distinguished Research Professor or Distinguished Professor of the Arts shall be conferred upon members of the faculty already holding the rank of Professor and who have established outstanding national and international recognition through research and publication or creative/artistic achievement in their disciplines." "Guidelines for Distinguished Research Professor or Distinguished Professor of the Arts," Bowling Green State University, accessed March 26, 2016, <https://www.bgsu.edu/content/dam/BGSU/provost/faculty-affairs/documents/Distinguished-Research-Professor-or-Distinguished-Professor-of-the-Arts-Guidelines.pdf>.

in *Metaphor* and *Continuum (Postscript '97)*, as well as her arrangements of Glass's *Façades* and Adams's *Postmark (from Fearful Symmetries)*. In 2002, the Sampen-Shrude Duo reissued recordings of *Renewing the Myth, Shadows and Dawning*, and *Evolution V* on their album *Shadows and Dawning* (2002).

Between 2002-2010, Shrude composed and revised several works for saxophone including: *Memories of a Place...* (2002) for alto saxophone and string orchestra, commissioned by the Ravenna Festival and Faenza Festival Internazionale del Sassofono (Italy); *For Luciano...* (2003) for solo alto saxophone, commissioned by Michael Holmes; *Memories of a Place...* (2003) transcribed for alto saxophone and piano; *Kantada* (2004) for alto saxophone and piano, commissioned by John Sampen; *Fantasm* (2005) for two alto saxophones and saxophone ensemble; *Lacrimosa* (2006) for alto saxophone and piano, commissioned by Sigma Alpha Iota; *Trope* (2007) for alto saxophone and piano, commissioned by John Sampen for Voices of Dissent; *Caritas* (2008) for alto saxophone and piano, commissioned by the students of James Bishop and premiered at Shanghai Conservatory, China; *Trope* (2008) version for saxophone and fixed media; *Notturmo: In Memorium Toru Takemitsu* version for flute, alto saxophone, and piano; and, *River Song* (2010) for solo alto saxophone, dedicated to Li Yusheng and premiered at Sichuan Conservatory, China.

Another important undertaking during this time was helping to craft the Doctor of Musical Arts in Contemporary Music degree at BGSU. Shrude chaired the Doctoral Program Implementation Committee throughout the process. The new program was certified by the State of Ohio in 2005, and the first class of doctoral students began in

2006. The Sampen-Shrude Duo took time during the summers of 2009 and 2010 to tour Asia, and in 2011 Shrude completed *Essay* (2011) for alto saxophone and band, and a new version of *Notturmo: In Memorium Toru Takemitsu* for clarinet, alto saxophone, and piano.

2011 was another landmark year for Shrude as she was awarded a Guggenheim Fellowship.<sup>64</sup> Winning this award allowed her to take a Fellowship year from 2011-2012 to return to score study and focus on composition away from her regular academic duties.<sup>65</sup> Following this sabbatical, Shrude premiered two new works for saxophone at the 16<sup>th</sup> World Saxophone Congress in St. Andrews, Scotland – *Within Silence* (2012) for violin, alto saxophone, and piano, and *Litanies* (2012) version for two soprano saxophones and piano. That year she also composed *Avanti!* (2012) for alto saxophone and piano, which was premiered at the Hemke Legacy Concert at Northwestern University.

In 2014, Shrude received a Lifetime Achievement Award from Bowling Green State University in her thirtieth year as a full-time professor in the College of Musical Arts. Additionally, Sampen recorded her version of *Trope* (2008) for saxophone and fixed media on his album *The Electric Saxophone II* (2014). A new rendition of *Trope* with collaborative video was launched online in May 2015, and the first public screening

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<sup>64</sup> “Often characterized as “midcareer” awards, Guggenheim Fellowships are intended for men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts.” “About the Fellowship,” John Simon Guggenheim Memorial Foundation, accessed March 26, 2016, <http://www.gf.org/about/fellowship/>.

<sup>65</sup> Natvig, “Guggenheim Fellow,” 1.

was performed December 6, 2015, in Eva Marie Saint Theatre, Wolfe Centre for the Arts on the campus of Bowling Green State University.<sup>66</sup> Recently, she was commissioned by the Assembly Saxophone Quartet to compose a new work, “*energy flows nervously...in search of stillness*,” and this piece was premiered at the 17<sup>th</sup> World Saxophone Congress in Strasbourg, France, in 2015. To date, Shrude maintains an active schedule composing and teaching in Bowling Green, Ohio.

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<sup>66</sup> The 2015 version of *Trope* with collaborative video features music by Marilyn Shrude, kinetic light installation by Erwin Redl, saxophone by John Sampen, and video by Michiko Saiki. The online video is available at: <https://vimeo.com/127083686>. “Works: *Trope (Collaborative Video)*,” Marilyn Shrude, accessed June 15, 2016, <http://www.marilynshrude.com/works/trope-collaborative-video/>.



CHAPTER III  
MUSICAL INFLUENCES AND COMPOSITIONAL STYLE

**Introduction**

Marilyn Shrude's compositional style has been described as "highly linear, featuring layered constructions, timbral contrasts and intervallic transformations in both tonal and atonal contexts."<sup>67</sup> In interviews and articles, she has cited her significant musical influences as Gregorian chant, Johann Sebastian Bach, Luciano Berio, Claude Debussy, Witold Lutosławski, and Olivier Messiaen.<sup>68</sup> To gain a better understanding of her compositional style – both in general, for her saxophone and piano music, and specifically in relation to *Lacrimosa* – this chapter will consider the influences of Gregorian chant and the twentieth century composers Berio, Lutosławski, and Messiaen in Shrude's music.

Chapter 3 will also introduce Shrude's signature use of compositional devices such as pedaling, dynamics, pitch tendencies, and timbral effects. Each of these devices is examined to demonstrate its contribution to the integration of sound, resonance, and color

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<sup>67</sup> Jean-Marie Londeix, *A Comprehensive Guide to the Saxophone Repertoire 1844-2003*, ed. Bruce Ronkin (Cherry Hill, NJ: Roncorp Publications, 2003), 346.

<sup>68</sup> For accounts of Shrude's musical influences, see Susan C. Cook, "AWC Salutes a Winner: Marilyn Shrude," *AWC News/Forum* 5, nos. 3 & 4 (January/April 1985): 4-8; Steven Cornelius, "Composer Scores a Big Triumph: Bowling Green Professor Wins Cleveland Award," *The Blade* (Toledo), August 23, 1998; Dupont, "Composer Stands by Her Muse," 1997; Natvig, "Guggenheim Fellow," 1; Marilyn Shrude, "Student Conference Talk" (lecture, Society of Composers, Inc., Columbus, October 12, 2012). Lecture notes provided to the author by Marilyn Shrude on November 15, 2015; Shrude, interview by author, October 11, 2015. Included in Appendix B.

within a non-hierarchical duo. Musical examples from two of her earlier works – *Shadows and Dawning* (1982) and *Renewing the Myth* (1988) – are included to illustrate broader trends in Shrude’s music for saxophone and piano.

## **Musical Influences**

### Gregorian Chant

Gregorian chant, a term used in reference to Western plainchant,<sup>69</sup> is a form of music that combines the use of both liturgical and paraliturgical chant texts with plainchant melodies.<sup>70</sup> The music is typically categorized according to the ornateness of the melody in relation to the setting of the text syllables, and can be classified as syllabic, neumatic, or melismatic.<sup>71</sup> Gregorian chant is notable for its use of modality and commonly occurs in three internal musical structures:<sup>72</sup> (1) “chants sung to reciting notes or recitation formulae; (2) repetitive and strophic forms; and (3) a wide variety of ‘free’ forms.”<sup>73</sup>

The influence of Shrude’s musical background, singing and studying Gregorian chant as part of her life and education in the Catholic Church, is evidenced in her

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<sup>69</sup> James W. McKinnon, “Gregorian Chant,” *Grove Music Online, Oxford Music Online* (Oxford University Press), accessed December 29, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/11726>.

<sup>70</sup> Kenneth Levy, et al., “Plainchant,” *Grove Music Online, Oxford Music Online* (Oxford University Press), accessed December 29, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/40099pg4>.

<sup>71</sup> *Ibid.*

<sup>72</sup> *Ibid.*

<sup>73</sup> *Ibid.*

compositions for saxophone and piano. In the broadest sense, Shrude's music is imbued with the enduring imprint of making and listening to music in large, reverberant spaces, such as those found in churches. This concept of resonance affects most aspects of Shrude's compositional approach, particularly in both the linear quality and harmonic density of her music.<sup>74</sup> The linear quality of her music can be traced back to Shrude's experience singing Gregorian chant, and her use of harmonic density can be connected to the accumulation and echoing of sounds in resonant churches.

Shrude's frequent use of heterophony, or the "simultaneous variation of a single melody,"<sup>75</sup> is one way in which she emulates the reverberant nature of music performed in resonant spaces. She frequently employs octaves and unisons that momentarily integrate the sounds of the saxophone and piano, only to be pulled apart again by slight motion to a neighboring pitch. In addition to deviations in pitch, Shrude also creates resonating effects through the use of rhythmic notation that is complex and minimally offset. These techniques refer listeners to the "minute discrepancies" that might occur

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<sup>74</sup> Shrude, "Student Conference Talk."

<sup>75</sup> N.B. "In modern times the term is frequently used, particularly in ethnomusicology, to describe simultaneous variation, accidental or deliberate, of what is identified as the same melody... Heterophony is also likely to occur frequently in group singing within orally transmitted monophonic traditions... where the highly individual and ornamental treatment given to a straightforward metrical psalm tune is explained as the work of 'individual people, who in the singing fellowship reserve the freedom to bear witness to their relation to God on a personal basis' (Knudsen)." Peter Cooke, "Heterophony," *Grove Music Online*, Oxford Music Online (Oxford University Press), accessed December 29, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/12945>.

when singing or listening to Gregorian chant in a reverberant space.<sup>76</sup> Shrude explains

this technique, saying:

It's all supposed to be in unison... But people sometimes get apart, make a mistake...and in resonant churches. So you have that kind of *gap* in the sound, or maybe feeling like a few people are behind, a few people are ahead... In a perfect world they're all together.

So in Gregorian chant it's going to accidentally fall apart, because of the resonance of a church – because human beings don't always stay together. Now that's not 100% of the time. But in the saxophone music, I build that in. So you start together, and the saxophone might just gradually *crawl* away from the unison and *crawl* back. The piano crawls away, crawls back. So you have that same sort of thing happening. But it's all rhythmically notated. I think you have to notate things in such discrete rhythms in order to get that same *feeling*. That's why sometimes it's a group of six, and then a five, and then seven... But you know, that's kind of the way I hear.<sup>77</sup>

Another vestige of Shrude's Catholic music environment can be found in her conception of using the piano as a “resonating chamber” that mimics the reverberant quality of church spaces.<sup>78</sup> By imagining the piano in this way, Shrude is able to use the instrument as a chamber where the sound of the saxophone travels in and out, thereby integrating the two sounds into one. This notion of integration is crucial to understanding Shrude's conception of composing non-hierarchical music for saxophone and piano.

Three examples of plainchant from the Roman Catholic Requiem Mass are notable in *Lacrimosa*. The most prominent is Shrude's use of the chant *Subvenite sancti*

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<sup>76</sup> Ibid.

<sup>77</sup> Marilyn Shrude, interview by author, Bowling Green, OH, October 31, 2015. Included in Appendix B.

<sup>78</sup> Shrude, interview by author, October 11, 2015. Included in Appendix B.

*Dei*, which serves as the primary source material for the composition (see Figure 4.1).

Though not overtly presented, *In Paradisum* is alluded to at the end of the work through hints of the chant's mixolydian modality (see Figure 4.6). Last of all, the final moments of the composition reference the *Lacrimosa dies illa* verse from the *Dies Irae* (see Figure 4.9).<sup>79</sup>

### Luciano Berio

Luciano Berio (1925-2003) was a prolific Italian composer whose music can be predominantly characterized by both a vivid, gestural idiom that he developed in the 1960s,<sup>80</sup> along with “a view of music informed by contemporary linguistic studies.”<sup>81</sup> Berio's series of fourteen works for solo instruments and voice, known as *Sequenze*,<sup>82</sup> refer broadly to harmonic fields where “fixed pitch resources are each explored for their melodic and harmonic potential in turn.”<sup>83</sup> Gale Schaub describes Berio's compositional technique in the *Sequenze* as:

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<sup>79</sup> *Dies Irae*, Latin for ‘Day of Wrath,’ is “The sequence of the pre-Vatican II Requiem Mass, attributed to Thomas of Celano (*d c.* 1250).” Alex Lingas, “Dies irae,” *The Oxford Companion to Music*, *Oxford Music Online* (Oxford University Press), accessed June 16, 2016, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/opr/t114/e1948>.

<sup>80</sup> David Osmond-Smith and Ben Earle, “Berio, Luciano,” *Grove Music Online*, *Oxford Music Online* (Oxford University Press), accessed December 30, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/02815>.

<sup>81</sup> Paul Griffiths, “Berio, Luciano,” *The Oxford Companion to Music*, *Oxford Music Online* (Oxford University Press), accessed December 30, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/opr/t114/e755>.

<sup>82</sup> David R. Bubsey, “Berio, Luciano,” *Grove Music Online*, *Oxford Music Online* (Oxford University Press), accessed December 30, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/A2218680>.

<sup>83</sup> David Osmond-Smith and Ben Earle, “Berio, Luciano.”

...an abstract idea which is realized through a succession of harmonically conceived groups of pitches. In the sequenzas for monodic instruments, harmonic fields are necessarily presented linearly. In most of Berio's later sequenzas harmonic fields result from a gradual unfolding of a registrally fixed, non-adjacent series of twelve different pitch classes. These invariant registers then exemplify redundant elements within the overall pitch structure of each composition.<sup>84</sup>

Shrude expresses the influence of Berio's use of harmonic fields in *Lacrimosa*.<sup>85</sup>

This influence is primarily associated with Berio's *Sequenza IV* for piano, in which Berio creates two simultaneous harmonic fields by utilizing the *sostenuto* pedal of the piano (Figure 3.1).<sup>86</sup> This technique is structurally integral to *Lacrimosa*, in which Shrude also constructs simultaneous harmonic fields through the use of the *sostenuto* pedal (see Figures 4.12, 4.13, 4.14, & 4.18).

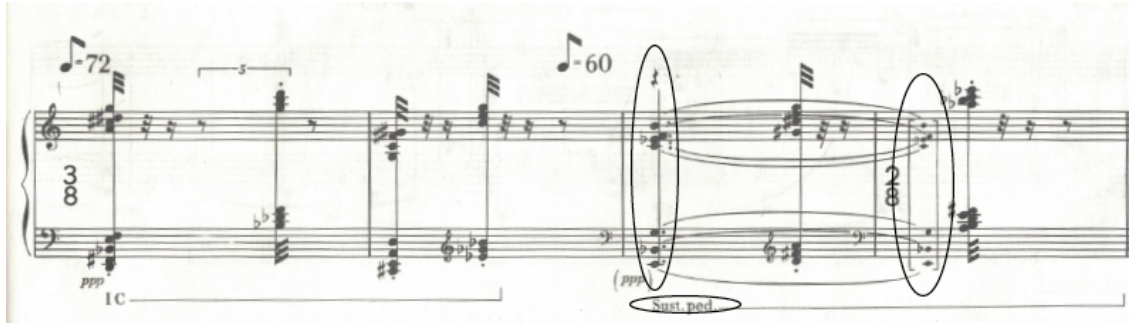
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<sup>84</sup> Gale Schaub, "Transformational Process, Harmonic Fields, and Pitch Hierarchy in Luciano Berio's *Sequenza I* through *Sequenza X*," (PhD diss., University of Southern California, 1989), 15, accessed December 28, 2015, <https://www.lib.uwo.ca/cgi-bin/ezpauthn.cgi?url=http://search.proquest.com/docview/303721194?accountid=15115>.

<sup>85</sup> Shrude, interview by author, October 31, 2015. Included in Appendix B.

<sup>86</sup> The *sostenuto* pedal is "[a] middle pedal provided on some pianos, perfected by Steinway in 1874, which allows notes played at the moment the pedal is depressed to be sustained, but not those played subsequently." "Sostenuto Pedal," *The Oxford Companion to Music, Oxford Music Online* (Oxford University Press), accessed February 21, 2016, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/opr/t114/e6355>.

Figure 3.1. Luciano Berio, *Sequenza IV*, mm. 1-4.



Luciano Berio, *Sequenza IV* für Klavier, © Copyright 1967 by Universal Edition (London) Ltd., London/UE 33012. Used by permission.

### Witold Lutosławski

Witold Lutosławski (1913-1994) was a Polish composer, pianist, and conductor noted for developing “his own method of twelve-note chords,”<sup>87</sup> in addition to his use of aleatory counterpoint.<sup>88</sup> Lutosławski first used controlled aleatory, or “elements of controlled chance,” in his composition *Venetian Games* (1960-1961) for chamber orchestra.<sup>89</sup> Shrude states that she was originally drawn to Lutosławski’s music in part because of her Polish roots, but also because of his harmonic language and use of controlled aleatory.<sup>90</sup>

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<sup>87</sup> “Lutoslawski, Witold,” *The Oxford Dictionary of Music*, 2nd ed. rev., *Oxford Music Online* (Oxford University Press), accessed December 29, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/opr/t237/e6318>.

<sup>88</sup> Adrian Thomas, “Lutosławski, Witold,” *The Oxford Companion to Music*, *Oxford Music Online* (Oxford University Press), accessed December 29, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/opr/t114/e4105>.

<sup>89</sup> *Ibid.*

<sup>90</sup> Marilyn Shrude, interview by author, Bowling Green, OH, October 11, 2015. Included in Appendix B.

Prominent facets of Lutosławski's harmonic language that are notable in Shrude's music include the use of harmonic aggregates and interval pairings.<sup>91</sup> Charles Bodman Rae explains:

Lutosławski has long been fond of employing certain interval pairings to give melodic lines of distinctive character....While twelve-note pitch organisation is an undeniably important element of Lutosławski's compositional technique, the principle of horizontal interval-pairing is perhaps even more significant.<sup>92</sup>

Lutosławski is also noted for the use of textural effects as being an important component of his music – a feature that figures prominently in Shrude's compositions. Lutosławski used aleatory procedures such as “multiple yet uncoordinated layers of rhythmic activity” in order to achieve “shifting and flexible rhythmic relationships in the overall ensemble.”<sup>93</sup> Steven Stucky comments that these types of layers “in passages of collective ad libitum [help to] create complex microrhythmic textures.”<sup>94</sup>

Similar to Lutosławski, Shrude uses “variables of texture...[that make] texture an extraordinarily flexible expressive vehicle”<sup>95</sup> including: (1) sections of music with no

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<sup>91</sup> “There are many different ways of constructing twelve-note chords. As used by Lutosławski such chords fall into two main groups: those that can be classified according to the number and types of intervals they contain; and those that can be classified as chord-aggregates (or chord complexes), according to the combination of complementary chords they contain.” Charles Bodman Rae, *The Music of Lutosławski* (London: Faber and Faber Limited, 1994), 49.

<sup>92</sup> Bodman Rae, *The Music of Lutosławski*, 63-64.

<sup>93</sup> Robert P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: W.W. Norton & Company, Inc., 1991), 375-376.

<sup>94</sup> Steven Stucky, *Lutosławski and His Music* (Cambridge: Cambridge University Press, 1981), 150.

<sup>95</sup> Stucky, *Lutosławski and His Music*, 124.



meter; (2) sections of music defined by a range of tempi markings; (3) accelerating and decelerating rhythms; (4) variable duration indications; and (5) marks of synchronization, such as arrows.

Perhaps not surprisingly, Lutosławski and Shrude share many of the same musical influences. Just as Shrude references the works of composers such as Debussy, Messiaen, and Bartok as being important to her development as a composer,<sup>96</sup> Lutosławski's later works including Symphony Nos. 3 and 4, *Concerto for Piano and Orchestra*, and the song-cycle *Chantefables et Chantefleurs*<sup>97</sup> display the influences of Debussy, Szymanowski, Ravel,<sup>98</sup> and "early Stravinsky through Bartók to Messiaen."<sup>99</sup>

Shrude states that her composition *Evolution V* (1976) for solo alto saxophone and saxophone quartet was heavily modeled after Lutosławski's *String Quartet* (1964)<sup>100</sup> through the use of specific pitch, tempi, and individual rhythms.<sup>101</sup> Additionally, she cites

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<sup>96</sup> Marilyn Shrude, interview by author, Bowling Green, OH, October 11, 2015. Included in Appendix B.

<sup>97</sup> "Lutoslawski, Witold," The Oxford Dictionary of Music.

<sup>98</sup> Charles Bodman Rae, "Lutosławski, Witold," *Grove Music Online, Oxford Music Online* (Oxford University Press), accessed December 28, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/17226>.

<sup>99</sup> "Lutoslawski, Witold," The Oxford Dictionary of Music.

<sup>100</sup> Marilyn Shrude, interview by author, Bowling Green, OH, October 11, 2015. Included in Appendix B.

<sup>101</sup> "The quartet [Lutosławski's *String Quartet*] is important for its handling of 'aleatoric counterpoint,' one of the earmarks of Lutosławski's music. This, of course, was seen in his *Venetian Games* as well. The quartet (4 instruments) shows the procedure very clearly with regard to a small chamber group (closer to *Evolution V*). Just as in Lutoslawski's work, my pitch, tempi and individual rhythms are very specific. However, it is through the notation (boxes, repeated patterns, fermati, etc.) that one gets a very different take on the counterpoint. It is impossible to line up the individual parts and this is done purposely. Important, though, is the fact that if the individual rhythms and tempi are accurately observed, the counterpoint will never be vastly different from performance to performance. I heard somewhere that Lutoslawski wrote much of the music WITH barlines and then took them out, thereby creating a freer

Lutosławski's *Variations on a Theme by Paganini for Two Pianos* (1941), in addition to Rachmaninoff's *Rhapsody on a Theme by Paganini* (1934), as inspirational sources for her composition *Renewing the Myth* (1988) for alto saxophone and piano.<sup>102</sup> Lutosławski also composed one work titled *Lacrimosa* (1937) for soprano voice, choir, and orchestra, but it is not clear that there is any similarity to Shrude's work of the same name.

### Olivier Messiaen

Olivier Messiaen (1908-1992) was a French composer, organist, and teacher whose music was influenced by both the French organ tradition and innovations by Debussy, Stravinsky, and Bartok.<sup>103</sup> Messiaen's music is characterized through his use of modes of limited transposition, referring to a mode "that can be transposed only two or three times before it duplicates itself."<sup>104</sup> Messiaen is recognized for giving "a new dimension of color and intensity to organ music, making special use of acoustic reverberations and contrasts of timbres. His harmony, rich and chromatic, [is] derived from Debussy's use of 7ths and 9ths and modal progressions of chords."<sup>105</sup>

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atmosphere for the work. Also, he wanted each player to act as an individual soloist--regard one another, but render the music in a more soloistic manner." Marilyn Shrude, e-mail message to author, June 15, 2016.

<sup>102</sup> Nestler, "Analytical Considerations," 87.

<sup>103</sup> Paul Griffiths, "Messiaen, Olivier," *Grove Music Online, Oxford Music Online* (Oxford University Press), accessed December 29, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/18497>.

<sup>104</sup> Arnold Whittall, "Mode of Limited Transposition," *The Oxford Companion to Music, Oxford Music Online* (Oxford University Press), accessed December 30, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/opr/t114/e4469>.

<sup>105</sup> "Messiaen, Olivier," *The Oxford Dictionary of Music, 2nd ed. rev., Oxford Music Online* (Oxford University Press), accessed December 29, 2015, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/opr/t237/e6745>.

Shrude cites Messiaen’s harmonic language as an important musical influence in her compositional style,<sup>106</sup> and clear examples of Messiaen’s third mode of limited transposition can be found in *Lacrimosa* (see Figure 4.16). It is possible that Shrude, like Messiaen, was also influenced acoustically and timbrally through her studies as an organist. She has pointed to the use of what she calls a “quint” sound in *Renewing the Myth*, referencing the quint stop on an organ (Figure 3.2).<sup>107</sup> Shrude describes this unique sound saying, “You play one note, but sounding an octave and a fifth higher is another note. It’s a kind of residual pitch. And so you get this kind of eerie sound.”<sup>108</sup>

Figure 3.2. Marilyn Shrude, *Renewing the Myth*, mm. 6-8.<sup>109</sup>



*Renewing the Myth* by Marilyn Shrude  
 © Copyright Editions Henry Lemoine, Paris  
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<sup>106</sup> Shrude, interview by author, October 11, 2015. Included in Appendix B.

<sup>107</sup> Shrude, interview by author, November 15, 2015. Included in Appendix B.

<sup>108</sup> Ibid.

<sup>109</sup> All examples of *Renewing the Myth* show the alto saxophone part in E-flat.

## Compositional Style

Though elements of all of these influences can be traced in her music, Shrude believes “personal style is something we discover in retrospect. At the same time, style is constantly evolving.”<sup>110</sup> She explains, “I’ve studied a lot of major composers...If you look and listen a *lot*, you flood your mind and ears with so much that you can’t just sound like one person. It just gets all mixed up, and you end up sounding like yourself.”<sup>111</sup>

In order to discuss Shrude’s compositional style in the context of her music for saxophone and piano, the most important concept to recognize is that she truly envisions this music as a non-hierarchical duo that integrates the sound worlds of the two instruments. This non-hierarchical conception grounds the objective of examining the ways in which Shrude integrates sound, resonance, and color. It is also important to note that these strands overlap considerably, and it is not always possible to discretely discuss one strand without another. However, the synthesis of techniques such as half-pedaling, using the sostenuto pedal, constructing highly-organized pitch material, and blending various timbral effects, all work to achieve the integration of sound, resonance, and color in her compositions for saxophone and piano.

### Non-Hierarchical Music: Integration of Sound and Color

One overarching principle of Shrude’s compositional style when writing music for saxophone and piano is her conception of designing music that is non-hierarchical.

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<sup>110</sup> Shrude, “Student Conference Talk.”

<sup>111</sup> Shrude, interview by author, October 31, 2015. Included in Appendix B.

Stated another way, Shrude intentionally avoids writing music where the saxophone is framed as the primary melodic voice and the piano functions as a harmonic accompaniment. This non-hierarchical conception is based primarily upon two premises.

The first is Shrude's interpretation of the term duo as indicating an equal musical partnership. Rather than writing for a hierarchical duo where the saxophone functions as the solo vehicle for melody and the piano functions as a solely harmonic instrument, Shrude envisions the two instruments in a complementary relationship of constant dialogue.<sup>112</sup> This idea of continuous dialogue supports Shrude's second premise, which is the use of dialogue as a tool for attaining the integration of sound and color. Shrude achieves this through the use of both specific pedaling and precise dynamic indications.

In order to integrate the two sounds, Shrude relies heavily on the use of the damper pedal to blend the linear material of the saxophone into the sound of the piano.<sup>113</sup> By using the damper pedal to collect the sounds of the duo, and thereby increasing the overall resonance of both instruments, Shrude is essentially creating what she refers to as a "big *cocoon* that *wraps* itself around the saxophone."<sup>114</sup> The blending of the dialogue in this way sets the stage for creating a variety of colors through the use of overlapping dynamic envelopes, where Shrude can bring the individual instruments in and out of the

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<sup>112</sup> Ibid.

<sup>113</sup> N.B. The damper pedal is also known as the sustaining pedal. "A name often used for the right pedal of the piano, which when depressed raises the dampers from all the strings, allowing them to vibrate freely in sympathy with any notes being played." Edwin M. Ripin, "Sustaining pedal," *Grove Music Online, Oxford Music Online* (Oxford University Press), accessed June 14, 2016, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/27153>.

<sup>114</sup> Shrude, interview by author, October 31, 2015. Included in Appendix B.

musical foreground. Essentially, Shrude’s goal is to integrate the sounds of the two instruments to create a new, “third sound.”<sup>115</sup> She describes this as “*mixing* up the sound...[and] trying to integrate them so well that you *confuse* the listener.”<sup>116</sup> Her use of passing lines back and forth in conjunction with overlapping dynamics allows her to bring a variety of sound colors in and out of focus for the listener.

#### Half-Pedaling: Integration of Sound and Resonance

One aspect of Shrude’s use of the damper pedal is her considerable inclusion of the half-pedal technique. Her use of half-pedaling is related to blending and integrating the sound of the saxophone and piano, in addition to retaining resonance in the piano sound. By incorporating this technique, Shrude is able to maintain a sense of “blurring” between various sections of the music and allow the piano to maintain a sense of duration.<sup>117</sup> The use of half-pedaling also lets Shrude partially clear the large collection of sound that accumulates through her extensive use of the damper pedal. She notes that using the pedal in this way allows her to “think of the piano as having more of a durational quality,” thereby integrating the sound and resonance of the two instruments.<sup>118</sup>

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<sup>115</sup> The term “third sound” is used to describe the result of combining the sounds of both the saxophone and piano into an integrated sound that generates a unique resonance and color.

<sup>116</sup> Shrude, interview by author, October 31, 2015. Included in Appendix B.

<sup>117</sup> Ibid.

<sup>118</sup> Ibid.

### Sostenuto Pedal: Integration of Resonance and Color

Shrude uses the sostenuto pedal in many of her works for saxophone and piano in two specific ways. First, she primarily uses the sostenuto pedal to anchor the resonance of extremely low pitches on the piano. This allows the lowest pitch to continue resonating, in addition to allowing the overtones of that pitch to vibrate freely. The resonance of the lower pitch not only creates a warmer, more reverberant quality of sound, but allows Shrude to write drier lines on the keyboard that do not use the damper pedal. The combination of these sounds produces a change of texture for the piano, while still providing a blanket of sound for the saxophone's integration. Shrude's use of the sostenuto pedal in this manner can be seen in her works for saxophone and piano including *Shadows and Dawning* (Figure 3.3) and *Renewing the Myth* (Figure 3.4).

Figure 3.3. Marilyn Shrude, *Shadows and Dawning*, Rehearsal Letter D, First Line.<sup>119</sup>

The image shows a musical score for the first line of 'Shadows and Dawning'. It consists of two staves: a soprano saxophone staff (top) and a piano staff (bottom). The tempo is marked 'Intensely' with a quarter note equal to approximately 92 beats per minute. The key signature has one sharp (F#). The piano part begins with a 'sub p' (sub piano) dynamic. A circled section in the piano staff is labeled 'Sost.' (sostenuto), indicating the use of the sostenuto pedal. The saxophone part features a melodic line with various dynamics including 'p' (piano) and 'pp' (pianissimo). The piano part has a complex rhythmic pattern with many beamed notes.

Marilyn Shrude, *Shadows and Dawning*, © Copyright 1997 by Verlag Neue Musik, Berlin/NM 2708. Used by permission.

<sup>119</sup> All examples of *Shadows and Dawning* show the soprano saxophone part in B-flat.

Figure 3.4. Marilyn Shrude, *Renewing the Myth*, mm. 186-193.<sup>120</sup>

*Renewing the Myth* by Marilyn Shrude  
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In *Lacrimosa*, Shrude uses the *sostenuto* pedal as a mechanism for composing two harmonic fields of sound, similar to Berio’s use in *Sequenza IV*. Shrude describes this as “securing the harmony” of the sostenuto pedal pitches that she employs in *Lacrimosa*, explaining “As long as I have my foot on the middle pedal, that harmony is held down. I may not be *playing* it, but the *other* sound is resonating over it. And it’s

<sup>120</sup> All examples of *Renewing the Myth* show the alto saxophone part in E-flat.



*sounding*. It's *there*... So it's one pianist, but two harmonic fields going simultaneously."<sup>121</sup> This is similar to Berio's *Sequenza IV* where the sostenuto pedal is used to create "a changing field of resonance and sustenance, prolonging events to varying degrees."<sup>122</sup>

Within these sustaining harmonic fields, Shrude also uses the sostenuto pedal to draw harmony out of the texture. She is able to achieve this effect by rearticulating pitches that are part of the sostenuto pedal's harmonic field, thereby enabling the rearticulated pitches to emerge more prominently out of the texture. This effect is accomplished since the harmonic field strings are already resonating with the dampers lifted. By incorporating both of these uses of the sostenuto pedal, Shrude is able to use texture and harmony as elements of resonance and color.

#### Pitch Tendencies: Integration of Sound and Color

A concept that is closely related to Shrude's integration of sound through the use of heterophony is the blending of what she refers to as "bundles of harmony" (see Figure 4.62).<sup>123</sup> Much in the way that heterophony employs the use of "simultaneous variation of a single melody,"<sup>124</sup> Shrude is fascinated with bundling groups of closely-knit pitches that move simultaneously in both instruments.

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<sup>121</sup> Shrude, interview by author, October 31, 2015. Included in Appendix B.

<sup>122</sup> Philip Thomas, "Berio's *Sequenza IV*: Approaches to Performance and Interpretation," *Contemporary Music Review* 26, no. 2 (April 2007): 191, accessed December 28, 2015, [http://resolver.scholarsportal.info/resolve/07494467/v26i0002/189\\_bsiatpai](http://resolver.scholarsportal.info/resolve/07494467/v26i0002/189_bsiatpai).

<sup>123</sup> Shrude, interview by author, October 31, 2015. Included in Appendix B.

<sup>124</sup> Peter Cooke, "Heterophony," *Grove Music Online*.

She frequently writes groups of pitches that sound in the same octave on both saxophone and piano, rotating through the pitches in an interval-restricted manner similar to Lutoslawski's use of interval pairings. In this sense Shrude integrates the sound of the duo by blending these groups of pitches and allowing them to "collide" in unisons, semitones, and tones that create a bundle of harmony.<sup>125</sup> She states that she began using this technique in her composition *Music for Soprano Saxophone and Piano* (1974), and she continues to incorporate this device into her music for saxophone and piano, including *Lacrimosa*.<sup>126</sup>

Another way in which Shrude uses pitch and heterophony in her music to integrate sound and color is through the use of frequent unisons that slowly diverge. In addition to creating a new, third sound by blending the saxophone and piano in unison, Shrude also uses the technique of slowly moving these unisons into neighboring quarter-tones, semitones, and tones to create intensity and tension in the sound. Shrude is able to shift attention away from pitch to intensity and tension by focusing on the integration of sound and color in these moments. As explained above, she relates this concept of pitch closely to her roots singing Gregorian chant.<sup>127</sup>

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<sup>125</sup> Shrude, interview by author, October 31, 2015. Included in Appendix B.

<sup>126</sup> Ibid.

<sup>127</sup> See Chapter 3, *Musical Influences*, "Gregorian Chant."

### Timbral Effects: Integration of Sound and Color

Shrude's music for saxophone and piano is notable for its integration of a wide range of timbral effects. Although she is but one of numerous composers who incorporate timbral variations on the saxophone such as multiphonics,<sup>128</sup> vibrato manipulation, and flutter tonguing, Shrude is successful in seamlessly integrating these sounds into the overall texture of her music for saxophone and piano. Her realization of these techniques is linked to her belief in following the nature of an instrument's sound. Shrude explains:

I feel like the way I write for any instrument is so *integrated* with the actual instrument, and the *sound* of it – the timbre of it, the way you *breathe*. It's not as if *most* of the [music that] I write for saxophone could be played on any instrument. It's not just a solo and an accompaniment.<sup>129</sup>

In the case of timbral effects such as multiphonics, Shrude indicates that she enjoys using the complexity of the sound as a harmonic entity.<sup>130</sup> Although she does not consider her music to be rooted in any type of spectral procedures, she does work to integrate multiphonics into her harmonic language (Figure 3.5). On the piano, Shrude uses timbral effects such as playing on the interior of the instrument to change the color and the texture of the sound (Figure 3.6).

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<sup>128</sup> Murray Campbell, "Multiphonics," *Grove Music Online, Oxford Music Online* (Oxford University Press), accessed April 10, 2016, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/43536>.

<sup>129</sup> Shrude, interview by author, October 11, 2015. Included in Appendix B.

<sup>130</sup> *Ibid.*

Figure 3.5. Marilyn Shrude, *Shadows and Dawning*, Rehearsal Letter E, First Line.<sup>131</sup>

The musical score for Figure 3.5 consists of two staves: a piano (PNO.) staff and a saxophone (SAX.) staff. The tempo is marked as 'Nostalgically' with a metronome marking of 'ca. 48'. The piano part begins with a 'p' dynamic and includes the instruction 'Gradually Blend'. The saxophone part starts with a 'p' dynamic and features several slurs and accents. A circled rehearsal mark 'E' is placed above the saxophone staff. The score includes various musical notations such as dynamics (p, mf, mp), articulation (accents), and phrasing slurs. A '(Ped.)' marking is present at the bottom of the piano staff.

Marilyn Shrude, *Shadows and Dawning*, © Copyright 1997 by Verlag Neue Musik, Berlin/NM 2708. Used by permission.

Figure 3.6. Marilyn Shrude, *Shadows and Dawning*, Rehearsal Letter G, First Line.<sup>132</sup>

The musical score for Figure 3.6 consists of two staves: a saxophone (SAX.) staff and a piano (PNO.) staff. The tempo is marked as 'Calmer' with a metronome marking of 'ca. 48'. The saxophone part begins with a 'p' dynamic and includes the instruction 'Fizz. (f.n.)'. The piano part starts with a 'p' dynamic and features several slurs and accents. A circled rehearsal mark 'G' is placed above the saxophone staff. The score includes various musical notations such as dynamics (p, mp, mf), articulation (accents), and phrasing slurs. A '(Ped.)' marking is present at the bottom of the piano staff.

Marilyn Shrude, *Shadows and Dawning*, © Copyright 1997 by Verlag Neue Musik, Berlin/NM 2708. Used by permission.

Closely related to Shrude's use of timbral effects is her conception of transforming the sound of an instrument over time. This procedure is particularly notable in *Lacrimosa*, where she includes several instances of transforming the sound of the saxophone. One way that Shrude accomplishes this effect is by indicating a pitch as

<sup>131</sup> All examples of *Shadows and Dawning* show the soprano saxophone part in B-flat.

<sup>132</sup> Ibid.

*ordinario* (ord.) and then gradually changing the timbre of the sound by adding flutter tonguing or vibrato over a span of time indicated by an arrow (see Figure 4.57).<sup>133</sup> She describes this process as “working with how the sound is moving through time and space.”<sup>134</sup> On the piano, Shrude explains that she transforms the sound of the instrument through the use of inflection and a wide range of articulations.<sup>135</sup> This can also be related to her use of the sostenuto pedal, where she works off of the resonance of a low pitch and plays dryly on top of the sound with no damper pedal.

### Summary

Although Shrude’s compositions for saxophone and piano are each unique, they share the conceptual framework of seeking to create a non-hierarchical music that closely integrates the sound worlds of both instruments. Chapter 3 introduced many of the musical influences and compositional devices that Shrude uses to create a non-hierarchical duo and integrate the sound, resonance, and color of the saxophone and piano in her music. It considered the influence of Gregorian chant, both in the linear quality and harmonic density of her compositions, and demonstrated the ways in which Shrude emulates the sound of music being performed in large, reverberant spaces.

This chapter also provided an overview of composers who have been influential to Shrude’s compositional style, including Luciano Berio, Witold Lutosławski, and

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<sup>133</sup> The term *ordinario* is defined in the score as “return to normal way of playing.” Marilyn Shrude, *Lacrimosa* (New York: C.F. Peters Corporation, 2007), Performance Notes.

<sup>134</sup> Shrude, interview by author October 31, 2015. Included in Appendix B.

<sup>135</sup> *Ibid.*

Olivier Messiaen. Some of the most prominent features of their influences are observed in her harmonic language and use of controlled aleatory. Finally, Chapter 3 presented a synopsis of Shrude's non-hierarchical conception of composing music. Elements such as pedaling, dynamics, pitch tendencies, and timbral effects were considered for their roles in contributing to the overall integration of sound, resonance, and color in her music. Chapter 4 will examine these same musical influences and compositional devices as they specifically relate to *Lacrimosa*.

## CHAPTER IV

### *LACRIMOSA*

#### **Introduction**

*Lacrimosa* was commissioned by Sigma Alpha Iota to be premiered at their triennial event in Orlando, Florida.<sup>136</sup> The composer, pianist Marilyn Shrude, and saxophonist John Sampen performed it on July 29, 2006. Shrude received the commission from SAI three years in advance, and the instrumentation for the composition was unspecified.<sup>137</sup> She contacted a colleague at C.F. Peters music publishers and was encouraged to write a piece for saxophone and piano.<sup>138</sup>

Shrude's initial plan was to compose a lively work for the duo. However, while she was in residence at the Moscow Conservatory in April 2006,<sup>139</sup> Shrude received the devastating news that two Bowling Green State University graduates – Robert Samels and Chris Carducci – had died in a plane crash near Bloomington, Indiana.<sup>140</sup> Shrude

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<sup>136</sup> “Shrude premieres new work in Orlando,” BGSU Monitor, accessed February 23, 2016, <http://www2.bgsu.edu/offices/mc/monitor/07-31-06/page22579.html>. Sigma Alpha Iota International Music Fraternity is a professional fraternity for women musicians.

<sup>137</sup> Ibid.

<sup>138</sup> Ibid. *Lacrimosa* was published by C.F. Peters music publishers as part of the Sigma Alpha Iota Inter-American Music Awards Publication Series.

<sup>139</sup> Ibid.

<sup>140</sup> “Two BGSU grads die in Indiana plane crash,” The BG News, accessed February 23, 2016, [http://www.bgnews.com/two-bgsu-grads-die-in-indiana-plane-crash/article\\_4e4387e7-9382-5fa8-aa96-98d99e6522cb.html](http://www.bgnews.com/two-bgsu-grads-die-in-indiana-plane-crash/article_4e4387e7-9382-5fa8-aa96-98d99e6522cb.html).

recalls, “I was working on this piece, and I said I can’t – I’ve got to *use* this to say something. So I did and recast it immediately into what it is.”<sup>141</sup> The title *Lacrimosa* is Latin for tearful, mournful, or shedding tears.<sup>142</sup> Shrude selected the chant *Subvenite sancti Dei* from the Requiem Mass, which is used specifically for the procession of a coffin into the funeral, as the primary source material for this composition.

### Structural Overview

The following table provides a structural overview of *Lacrimosa* (Table 4.1). Although this work is not composed within a specific formal parameter, it is useful to view the music in terms of sections, tempi, and harmonic fields. The interaction of these elements provides an overall picture of the music’s trajectory, including areas of momentum and repose.

Each section of music in the score that is defined by double-bar lines is represented in the table through the inclusion of double lines. Single lines indicate subsections of larger musical sections. Rehearsal indications and tempo markings provide information concerning states of momentum and repose across the work as a whole. Active harmonic fields are indicated separately since they do not always coincide with

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<sup>141</sup> Marilyn Shrude, interview by author, Bowling Green, OH, November 16, 2015. Included in Appendix B.

<sup>142</sup> *UBC SunSITE*, s.v. “Lacrimosus,” accessed March 26, 2016, <http://sunsite.ubc.ca/LatinDictionary/HyperText/1.html>.



prominent musical sections.<sup>143</sup> Brief notes in the far-right column list significant features and compositional devices that Shrude employs in each section or subsection of music.

Table 4.1. Structural Overview of *Lacrimosa*

Rehearsal Letter	Measures	Rehearsal Indications	Tempo	Harmonic Field	Notes
	1-9	Calmly; statically	$\text{♩} =$ ca. 50	1	<i>Subvenite</i> chant; heterophony; restricted pitch classes; upper-cluster resonance pitches
A	10-18	Increasingly lyrical			Timbral effects; introduction of new pitch classes; chant multiphonic; rhythmic and metrical variety
	19-25		$\text{♩} =$ ca. 50		Increased rhythmic complexity; increased frequency of resonance pitches; first aggregate to complete section
B	26-31	Hesitantly	$\text{♩} =$ ca. 42		Return of chant and heterophony; lower-cluster resonance pitches; delayed dynamics
C	32-35	Slightly agitated	$\text{♩} =$ ca. 50		Highest frequency of resonance pitches; no damper pedal; increased rhythmic interaction
	36-40	Più mosso	$\text{♩} =$ ca. 56		Highest frequency of resonance pitches; no damper pedal until m. 39; increased rhythmic interaction; frequent aggregates; frequent metric changes

<sup>143</sup> See Figures 4.12, 4.13, 4.14, & 4.18 for the pitch content of each harmonic field.

	41-46	Piú mosso	$J =$ ca. 60		Frequent aggregates; dyad clusters; opposing rhythmic groupings; large intervallic leaps
D	47-49	Freely	$J =$ ca. 50-60		No meter; chromatic bundles; use of controlled aleatory; inverted canon; introduces harmonic structures including (01267)
E	50-53	Gently and tentatively	$J =$ ca. 42	2	Sparse usage of resonance pitches in second harmonic field; no meter; controlled aleatory; reduction of activity; cluster tremolos; microtonal timbral effects; sixteen 5-note chords – half are (01267)
F	54-55	Gracefully	$J =$ ca. 56		Heterophony; chromatic bundles; microtonal timbral effects; controlled aleatory; preparation of Messiaen's third mode of limited transposition through groups of three semitones
G	56-59	With increasing intensity	$J =$ ca. 50		Beginning of eventual climax; introduction of triadic harmony; controlled aleatory; Messiaen's third mode of limited transposition (01245689t)
	60-63	Piú mosso	$J =$ ca. 56	3	Reinforces minor third interval; chant multiphonic; controlled aleatory; foreshadowing Letter H
	64	Piú mosso	$J =$ ca. 60		Foreshadowing Letter H; overlapping dynamic events; non-hierarchical writing; growing sense of

					urgency with the use of “continue immediately” markings; chromatic bundles; controlled aleatory
	65-67	Piú mosso	J= ca. 66		Dramatic dynamic overlaps; continued foreshadowing of Letter H; large chromatic bundles; controlled aleatory; saxophone ends with opening pitches E4-G4
H	68-71	Pressing forward with urgency	Sax: J= ca. 70 Piano: J= ca. 90		Transposed heterophony in separate tempi; controlled aleatory; delayed dynamics; extended use of Messiaen’s third mode of limited transposition; use of register extremes in piano
	72-73	Harshly	J= ca. 102		Metric modulation; bitonal climactic chord 014589 thirteen times
	74	Freely dissolving	J= ca. 60		Dissolution of triadic harmony; augmented return of chant melody transposed; final chord introduces fourth harmonic field
I	75-96	From a distance	J= ca. 50	4	Transposed chant melody; heterophony; increased used of resonance pitches; frequent return of harmonic field in chord form; softer dynamics; greater frequency of unisons; modal reference to <i>In Paradisum</i> ; <i>Lacrimosa dies illa</i> quotation

## Musical Influences

This section examines the specific musical influences of Gregorian chant and the composers Luciano Berio, Witold Lutosławski, and Olivier Messiaen in *Lacrimosa*. It will explore Shrude's use of plainchant as the primary melodic material in the work, and look at ways in which she integrates these melodies through the use of heterophony and unison writing. It will also detail the use of simultaneous harmonic fields within the work, and show Shrude's prevalent use of resonance pitches within these harmonic fields. Following this, a discussion of controlled aleatory and Shrude's use of aleatory counterpoint will demonstrate the complexity of rhythmic texture in the music. Lastly, this section will demonstrate prominent harmonic traits found within the work, such as Messiaen's third mode of limited transposition and other notable set classes.

### Gregorian Chant: Heterophony and Unison

The chant *Subvenite sancti Dei* from the Requiem Mass is utilized as the source material for *Lacrimosa* (Figures 4.1 & 4.2). This chant is performed during the procession of the coffin into the burial service, and it is a responsory that begins with a cantor and is continued by two alternate choirs.<sup>144</sup>

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<sup>144</sup> "A type of Western liturgical chant, consisting in the responsories of the Roman Office of alternating respond and verse." Alex Lingas, "Responsory," *The Oxford Companion to Music, Oxford Music Online* (Oxford University Press), accessed February 25, 2016, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/opr/t114/e5602>.

Figure 4.1. *Subvenite sancti Dei*, Plainchant and English Translation.<sup>145</sup>

MISSA PRO DEFUNCTIS  
Chants for the Traditional Requiem Mass †

*Responsory on entering the church (see also the Antiphons on p. 167)*

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IV

**S** Ubve-ní-te \* Sancti De- i, occúr- ri-te An-  
ge- li Dómi- ni: \* Susci-pi- éntes á-nimam e- jus:  
† Offe-réntes e- am in conspé- ctu Al- tíssi- mi.

γ. Suscí-pi- at te Christus, qui vo- cá- vit te: et  
in si- num Abrahæ Ange- li de- dú- cant te.  
\* *Suscipiéntes. † Offeréntes.*

γ. Réqui- em æté- rnam dona e- i Dómi- ne: et  
lux perpé- tu- a lú- ce- at e- i. † *Offeréntes.*

Come to his (her) assistance, ye Saints of God; meet him (her), ye Angels of the Lord, receive his (her) soul, † offering it in the sight of the Most High. γ. May Christ, Who has called you, receive you, and may the Angels conduct you into Abraham's bosom. † Receive his (her) soul... γ. Eternal rest grant unto him (her), O Lord, and let perpetual light shine upon him (her). † Offering it...

Richard Rice, *Chants for the Traditional Requiem Mass*, © Copyright 2012 by Church Music Association of America. Creative Commons attribution license 3.0.

<sup>145</sup> Richard Rice, ed., *The Parish Book of Chant: A Manual of Gregorian Chant and a Liturgical Resource for Scholas and Congregations*, expanded 2nd ed. (Church Music Association of America, 2012), 172, accessed March 9, 2016, [http://media.musicasacra.com/books/pbc\\_2nd.pdf](http://media.musicasacra.com/books/pbc_2nd.pdf).

Figure 4.2. *Subvenite sancti Dei*, Western Notation.<sup>146</sup>

**ON THE DAY OF BURIAL**

The image shows two staves of musical notation in Western notation. The first staff begins with a red 'IV' and a large red 'S' in the left margin. The melody is written on a treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are: 'Ubve- ní- te, \* Sáncti Dé- i,' with red sub-lyrics: 'Assist-Him (ye) Saints of-God,'. The second staff continues the melody: C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter), C2 (half). The lyrics are: 'oc-cúr- ri- te, Ange- lí Dómi- ni :', with red sub-lyrics: 'run-to-meet-him, Angels of-the-Lord :'. The piece ends with a double bar line.

Monks of Solesmes, *On the Day of Burial*, © Copyright 1953 by  
Gregorian Institute of America. Used by permission.

Shrude does not quote this melody exactly, but relies upon the natural minor scale and emphasis of the minor third interval (E4 and G4) to capture the essence of the chant. This melody is introduced in a heterophonic style between the saxophone and the right-hand piano part, and utilizes only the concert pitches E4 and G4 for the first two measures of the piece (Figure 4.3). These two pitches are passed between the saxophone and piano in a rhythmic setting that seeks to imitate the resonance of a large church space.

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<sup>146</sup> Monks of Solesmes, ed., *Chants of the Church: Selected Gregorian Chants* (Toledo, OH: Gregorian Institute of America, 1953), 69, accessed March 26, 2016, [http://media.musicasacra.com/books/chantsofchurch\\_modern.pdf](http://media.musicasacra.com/books/chantsofchurch_modern.pdf).

Figure 4.3. Marilyn Shrude, *Lacrimosa*, mm. 1-3.<sup>147</sup>

Calmly; statically ♩ = ca. 50  
non vib.

Alto Saxophone in E $\flat$

Piano

*ppp*

*ppp*

Silently depress chromatic clusters. *Sost.* (sim.)

Marilyn Shrude, *Lacrimosa*, © Copyright 2007 by  
C.F. Peters Corporation/Edition Peters 68155. All rights reserved. Used by permission.

The *Subvenite sancti Dei* chant returns at m. 26 transposed down a perfect fourth from the introduction. The chant begins in m. 26 on the last sixteenth-note as part of a cluster, and the new primary pitches are B3 and D4. The right-hand piano part states this interval twice before it is echoed in m. 28 by the saxophone (Figure 4.4). Although there is still a sense of heterophony, it breaks down as the saxophone part becomes more active than the piano part in m. 30.

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<sup>147</sup> All examples of *Lacrimosa* show the alto saxophone part in E-flat.

Figure 4.4. Marilyn Shrude, *Lacrimosa*, mm. 25-29.

The image shows a musical score for measures 25-29 of Marilyn Shrude's *Lacrimosa*. The score is written for saxophone and piano. Measure 25 begins with a saxophone line marked '(accel.)' and 'Hesitantly' with a tempo of quarter note = ca. 42. The piano accompaniment features a melodic line with fingering numbers 5 and 6, and a bass line with a triplet of eighth notes. Measure 27 shows the saxophone playing a melodic phrase marked 'non vib.' and 'pp', with a crescendo leading to a triplet. The piano accompaniment continues with a melodic line marked 'pp' and a bass line with a triplet. The score includes performance instructions for the saxophone: '(Sost.)' and '(sim.)'.

Marilyn Shrude, *Lacrimosa*, © Copyright 2007 by  
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The final reference to *Subvenite sancti Dei* is stated in m. 75. The chant is transposed down a minor third from the introduction and emphasizes the minor third interval C-sharp 4 and E4 (Figure 4.5). Shrude returns to the heterophonic texture of the opening by beginning the chant in the saxophone part and echoing the intervals in the right-hand of the piano part. She accomplishes this sense of resonance and echoing by trading rhythmic activity between the two parts. Typically, when one voice is sustaining, the other voice becomes more active. Also notable is the collision of unisons between the two parts that Shrude utilizes to achieve integration of sound.



Figure 4.5. Marilyn Shrude, *Lacrimosa*, mm. 75-78.

75 **I** From a distance ♩ = ca. 50

*pp* *p*

*pp*

(*ff*) gradually clear *ff* (sim.)

Sost. (sim.)

Edition Peters 68155

Marilyn Shrude, *Lacrimosa*, © Copyright 2007 by C.F. Peters Corporation/Edition Peters 68155. All rights reserved. Used by permission.

Shrude uses two other references to Gregorian chant in *Lacrimosa*. The first is an indirect reference to the antiphon chant *In Paradisum*, which is sung as the coffin exits the church towards the burial (Figures 4.6 & 4.7). Although Shrude does not directly state the *In Paradisum* melody, she alludes to it through the use of its mixolydian modality. Where the greater part of *Lacrimosa* emphasizes the natural minor mode of the *Subvenite sancti Dei* chant, mm. 75-96 include pitches that suggest what Shrude describes as having a “stronger feeling of ‘major’ tonality” (Figure 4.8).<sup>148</sup> She explains:

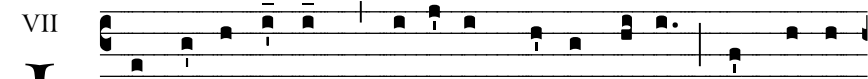
There is no direct quote of “*In Paradisum*.” What does happen in the last section is a stronger feeling of “major” tonality – E, F-sharp, G-sharp, D-sharp/E-flat – that is set up by the chord that is first sounded at the end of m. 74, and then is repeated several times in the last section. It [the final chord of m. 74] is primarily

<sup>148</sup> Shrude, e-mail to author, June 15, 2016.

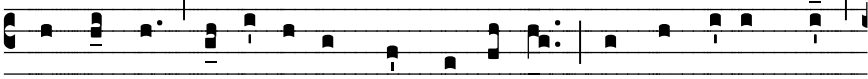
a half-step collection with an added C-sharp (tritone relationship), but the spacing gives it more of a “major-ish” feeling.<sup>149</sup>

Figure 4.6. *In Paradisum*, Plainchant and English Translation.<sup>150</sup>


*Final Commendation (or at the Burial)*

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I N pa-ra-dí-sum \* dedúcant te Ange-li: in tu- o



advéntu suscí-pi- ant te Márty-res, et perdúcant te



in ci-vi-tá-tem sanctam Je-rú-sa-lem.

May the Angels lead you into paradise: may the martyrs receive you at your coming, and lead you into the holy city, Jerusalem.

Richard Rice, *In Paradisum*, © Copyright 2012 by  
Church Music Association of America. Creative Commons attribution license 3.0.

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<sup>149</sup> Ibid.

<sup>150</sup> Rice, *The Parish Book of Chant*, 187.

Figure 4.7. *In Paradisum*, Western Notation.<sup>151</sup>

*When the corpse is carried out for burial, the Choir sings :*

VII  
**I** N pa-ra-dí-sum \* de-dú-cant te Ange- li :  
 Into      paradise      conducted-be thou (by) Angels :

Monks of Solesmes, *In Paradisum*, © Copyright 1953 by  
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Figure 4.8. Marilyn Shrude, *Lacrimosa*, mm. 73-78.

73 ca. 10" **Freely dissolving** non vib.

♩ = ca. 60 *ppp*

*mp* *dim. poco a poco* *ppp*

*loco* *(sim.) loco*

(*Xca*) *loco* 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 (sim.)

**I** **From a distance** ♩ = ca. 50

*pp* *p*

(*Xca*) *gradually clear* *Sost.* (sim.)

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<sup>151</sup> Monks of Solesmes, *Chants of the Church*, 85.

Lastly, Shrude incorporates the *Lacrimosa dies illa* verse (Figures 4.9 & 4.10) taken from the *Dies Irae* in mm. 88-94. The *Dies Irae* is a sequence of the Mass of the Dead composed of eighteen stanzas and one unrhymed couplet.<sup>152</sup> The *Lacrimosa* verse is the eighteenth stanza and differs melodically from the rest of the sequence.

Figure 4.9. *Lacrimosa dies illa*, Plainchant and English Translation.<sup>153</sup>

17. O-ro supplex et acclí-nis, Cor contrí-tum qua-si ci-nis:  
 Ge-re cu-ram me-i fi-nis. 18. Lacrimósa di-es illa, Qua  
 re-súrget ex fa-villa, 19. Ju-di-cándus ho-mo re-us: Hu-  
 ic ergo par-ce De-us.

Prostrate in supplication I implore thee, with a heart contrite as though crushed to ashes, O have a care of my last hour! 18. A mournful day that day shall be, when from the dust shall arise 19. guilty man, that he may be judged; therefore, spare him, O God!

Richard Rice, *Lacrimosa dies illa*, © Copyright 2012 by Church Music Association of America. Creative Commons attribution license 3.0.

<sup>152</sup> John Caldwell and Malcolm Boyd, "Dies Irae," *Grove Music Online, Oxford Music Online* (Oxford University Press), accessed February 29, 2016, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/40040>.

<sup>153</sup> Rice, *The Parish Book of Chant*, 180.

Figure 4.10. *Lacrimosa dies illa*, Western Notation.<sup>154</sup>

Gé-re cú-ram mé-i fí-nis. Lacrimó-sa dí-es  
 Take care of-my (last) end. Full-of-tears (that) day

íl-la, Qua re-súrget ex fa-víl-la Ju-di-cándus  
 (so) dread, When there-shall-arise from ashes To-the-judgment

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The original chant opens with an interval of a perfect fifth, but Shrude changes this interval to a tritone. The remainder of Shrude’s quotation follows the contour of the *Lacrimosa* verse. It is significant that this statement begins in exact unison in m. 88, because Shrude is integrating the saxophone and piano voices as perfectly as possible; moreover, it is the only moment in the music where this type of sustained unison writing occurs. This integration is evident not only through the use of unison, but also by the matching dynamic level of *mezzo-piano* in both voices. Shrude notates that the saxophone begins with non-vibrato, signaling the purest form of the saxophone tone (Figure 4.11).

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<sup>154</sup> Monks of Solesmes, *Chants of the Church*, 77-78.

Figure 4.11. Marilyn Shrude, *Lacrimosa*, mm. 86-96.

The musical score for measures 86-96 of Marilyn Shrude's *Lacrimosa* is presented in two systems. The first system (measures 86-89) shows the saxophone part in the upper staff and the piano accompaniment in the lower two staves. The saxophone part begins with a mezzo-piano (*mp*) dynamic and includes vibrato markings: "(non vib.)" and "vib.". The piano accompaniment features triplets and a piano (*ppp*) dynamic. The second system (measures 90-96) continues the saxophone part with a mezzo-forte (*mf*) dynamic and vibrato markings: "(vib.)" and "non vib.". The piano accompaniment includes a five-note quintuplet, a decrescendo (*dim.*) marking, and dynamics ranging from piano (*p*) to pianissimo (*pp*, *ppp*, *pppp*). The score concludes with a "Fade completely" instruction.

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### Luciano Berio: Simultaneous Harmonic Fields

Although Shrude frequently incorporates the sostenuto pedal in her music to capture the resonance of the piano, her use of the sostenuto pedal in *Lacrimosa* is unique to her compositions for saxophone and piano. She uses this pedal specifically to create simultaneous harmonic fields, similar to Berio's *Sequenza IV* for piano (see Figure 3.1).

The technique of securing a harmonic field is accomplished through capturing the resonance of a pitch or group of pitches by depressing the sostenuto pedal after the attack on the piano keyboard. The sustained depression of the sostenuto pedal raises the

dampers of those specific strings and allows the selected pitches to continue resonating sympathetically.

Although the sound from this resonance is not prominent, it can be identified as a sustained and audible harmonic layer. Shrude is able to create multiple harmonic fields by adding active sound layers from the piano keyboard and saxophone on top of this sostenuto field. All of these layers blend simultaneously in *Lacrimosa* as a means of integrating the sound, color, and resonance of the two instruments.

Shrude utilizes this technique throughout the entirety of *Lacrimosa*, with the exception of mm. 72-74 during the climactic section of the work. There are four examples of these harmonic fields notated in the score immediately to the right of the clefs in the piano part and beginning with the indication of a sostenuto pedal (Sost.). The notation is reiterated on every new piano stave to indicate that a harmonic field remains engaged.

The first harmonic field is silently depressed at the opening of the work and is sustained until m. 49, which encompasses nearly half of the piece (Figure 4.12). This field is constructed using two chromatic clusters – A3 through C4 in the left hand, and F4 through A-flat 4 in the right hand – both of which outline the interval of a minor third. Perhaps not coincidentally, the minor third is also the opening interval of the *Subvenite sancti Dei* chant that is quoted in both the saxophone and right-hand piano part at the opening of the piece.

Figure 4.12. Marilyn Shrude, *Lacrimosa*, mm. 1-3.

Calmly; statically ♩ = ca. 50  
non vib.

Alto Saxophone in E $\flat$  *ppp*

Piano *ppp*

Silently depress chromatic clusters. Sost. (sim.)

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The second harmonic field is set in m. 50 and sustained until m. 59 (Figure 4.13). The pitch material is taken from the piano's left-hand *tremolo* in m. 49 and contains two pitches – E1 and F2. Although there are fewer pitches in this harmonic field, the pitches themselves are substantially lower than in the first harmonic field. The lower resonance of these two pitches allows for a richer overtone content and provides a foundation for the more chordal nature of this section.



Figure 4.13. Marilyn Shrude, *Lacrimosa*, mm. 49-50.

The musical score for mm. 49-50 of *Lacrimosa* shows a flute part with a fermata and a piano part with a complex chord structure. The piano part includes a circled section labeled "Sost. (sim.)" and a "ppp" dynamic marking. The score is marked "Gently and tentatively" and "delicately". A rehearsal mark "E" is placed above the flute staff. Pedal markings include "(Sost.)", "off", and "(Sost. (sim.))".

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The third harmonic field is introduced as an articulated chord in m. 60 that is captured by the sostenuto pedal and sustained until the climactic chords in m. 72 (Figure 4.14). The set class of this harmonic field, (0167), is a subset of the set class (01267). The set class (01267) is significant in *Lacrimosa*, because Shrude uses this structure frequently at rehearsal letter E, mm. 50-53 (see Figure 4.35).

Figure 4.14. Marilyn Shrude, *Lacrimosa*, mm. 59-60.

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During the climactic moments of the piece in mm. 72-74, Shrude does not engage the sostenuto pedal to create a harmonic field (Figure 4.15). Instead, m. 72 consists of the repetition of a bitonal chord (A-major over F-minor) thirteen times before dynamically dissolving it in m. 73.<sup>155</sup> The bitonal chord in m. 72 comprises the pitch class set (014589) – a symmetrical subset of Messiaen’s third mode of limited transposition (01245689t) (Figure 4.16).

<sup>155</sup> Shrude states that her choice of the number thirteen is because it is a prime number and not based upon its connotation as an “unlucky number.” Marilyn Shrude, e-mail message to author, June 15, 2016.

Figure 4.15. Marilyn Shrude, *Lacrimosa*, mm. 71-74.

Harshly  
♩ = ca. 102

(cresc.) *fff*

(Sost.)

73 ca. 10'' **Freely dissolving** non vib.  
♩ = ca. 60 *ppp*

*mp* *dim. poco a poco* *ppp*

(Sost.)

(*loco.*) *loco* *loco* *(sim.) loco* *(sim.)*

(*loco.*) *loco* 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 (*sim.*)

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Figure 4.16. Bitonal Chord Demonstrated as a Subset of Messiaen's Third Mode of Limited Transposition, m. 72.

Bitonal chord

Pitch-class set (014589)

Messiaen's 3<sup>rd</sup> Mode (01245689t)

Similar to the texture at the beginning of rehearsal letter H (mm. 68), m. 74 includes both lines of the piano part attacking triads simultaneously. The beginning of m.

74 features chords borrowed from previous sections, showcasing large leaps between adjacent chords. However, as the measure continues to “freely dissolve,” tertiary triads give way to less familiar constructs, including quartal harmonies. These chords ultimately cadence into the pitches of the fourth harmonic field at the end of m. 74 (Figure 4.17).

Figure 4.17. Marilyn Shrude, *Lacrimosa*, mm. 73-74.

The musical score for measures 73-74 of *Lacrimosa* is presented in a standard staff format. The top staff is for the voice, and the bottom two staves are for the piano. The tempo is marked as 'ca. 10'' and 'ca. 60'. The section is labeled 'Freely dissolving' and 'non vib.'. The piano part begins with a dynamic of *mp* and a tempo of *ca. 60*. It features a series of chords that gradually become more complex and less familiar, including quartal harmonies. The dynamic markings are *mp*, *dim. poco a poco*, and *ppp*. The score includes various performance instructions such as 'loco', '(sim.) loco', and 'non vib.'. A circled area in the piano part highlights a specific chord structure at the end of measure 74.

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The fourth and final harmonic field is set in m. 75 and concludes at the end of the piece in m. 96. This final harmonic field foreshadows the closing chords of the composition, which are constructed to imitate the tolling of church bells. The introduction of this fourth harmonic field coincides with a final, transposed entrance of the *Subvenite sancti Dei* chant. (Figure 4.18).

Figure 4.18. Marilyn Shrude, *Lacrimosa*, mm. 75-78.

75 **I** From a distance ♩ = ca. 50  
*pp*  
*pp*  
 gradually clear  
 Edition Peters 68155  
 Sost. — (sim.)

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Interestingly, this final harmonic field uses almost exactly the same pitch classes as the opening melody – E, F-sharp, G, C-sharp, and E-flat (D-sharp) – with the addition of an F-natural. Also similar to the beginning of *Lacrimosa* is the way in which Shrude restricts the melodic pitch content. In this instance, the melodic pitches in mm. 75-81 are restricted to the minor third motive of C-sharp and E, in addition to D, E-flat, F-sharp, and G. It is worth noting that Shrude has included the D-natural in this melody, which was the only pitch class not used in the opening of the composition.<sup>156</sup> This fourth harmonic field is directly stated in m. 80 (Figure 4.19), m. 87 (Figure 4.20), and mm. 94-96 (Figure 4.21).

<sup>156</sup> If you include all of the melodic pitches and harmonic field pitches from the opening, D is the only pitch that does not occur.

Figure 4.19. Marilyn Shrude, *Lacrimosa*, mm. 79-82.

(Sost.)  
(Sost.)

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Figure 4.20. Marilyn Shrude, *Lacrimosa*, mm. 86-89.

(non vib.) → vib.  
(Sost.)  
(Sost.)

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Figure 4.21. Marilyn Shrude, *Lacrimosa*, mm. 90-96.

90

(vib.) → non vib.

*mf*

*mf* *dim.* *p* *pp* *ppp* *pppp*

(Acc.)  
(Sost.)

Fade completely

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Finally, it is notable that all four of these harmonic fields share a prevalence of interval class 1, which is either more prevalent or equally prevalent to any other interval class (Table 4.2). The emphasis of interval class 1 in the harmonic fields reinforces Shrude's predilection for closely-knit interval classes throughout the composition.

Table 4.2. Harmonic Fields: Pitch Content, Normal Form, Prime Form, and Interval Vector.

Harmonic Field	Measures	Pitches	Normal form	Prime form	Interval vector
1	1-49	A3, A-sharp 3, B3, C4, F4, F-sharp 4, G4, A-flat 4	[56789te0]	(01234567)	765442
2	50-59	E1, F2	[45]	(01)	100000
3	60-72	G1, F-sharp 2, C-sharp 3, C4	[0167]	(0167)	200022
4	75-96	E3, F-sharp 3, C-sharp 3, E-flat 4, F4, G4	[134567]	(012346)	443211

*Source:* Data from Joseph N. Straus, *Introduction to Post-Tonal Theory*, 2<sup>nd</sup> ed. (Upper Saddle River, NJ: Prentice-Hall, Inc., 2000), 222-224.

### Resonance Pitches

Shrude's use of simultaneous harmonic fields integrates the saxophone and piano in two important ways. First, the sostenuto field is used as a foundation for adding layers of active piano keyboard and saxophone material. Secondly, the sostenuto field acts as a resonance mechanism for drawing individual pitches out of the harmonic field. Shrude



accomplishes this by attacking and reiterating pitches from the sostenuto field in both the saxophone and piano parts. The reiteration of harmonic field pitches causes those particular notes to gain resonant prominence, since the individual strings are already vibrating sympathetically within the piano. For the purposes of this document, the author refers to the reiteration of specific harmonic field pitches as “resonance pitches.”

Throughout *Lacrimosa*, Shrude utilizes resonance pitches in both voices as a means to draw harmony out of the texture and integrate the sounds of the piano and saxophone into one blended voice. As demonstrated in Appendix C, Shrude’s use of resonance pitches relates to the larger structural form and musical activity. It also acts as a mechanism for blending resonance pitches back and forth between the two instruments.

Appendix C illustrates the pitches from each of the four harmonic fields that are utilized in every measure of the composition. For example, the introduction of the *Subvenite sancti Dei* chant in mm. 1-3 begins by emphasizing the G4 and F-sharp 4 from the harmonic field (Figure 4.22). The heterophonic nature of this introduction allows these two resonance pitches to seemingly bounce back and forth between the duo and across the strings secured by the sostenuto pedal.

Figure 4.22. Marilyn Shrude, *Lacrimosa*, mm. 1-3.

Calmly; statically ♩ = ca. 50  
non vib.

Alto Saxophone in E

Piano

*ppp*

*ppp*

Silently depress chromatic clusters. *scd.* (sim.)  
Sost. (sim.)

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The first subsection of rehearsal letter A, mm. 10-18, introduces the remaining upper-cluster resonance pitches F4 and A-flat 4, while the second subsection, mm. 19-25, gradually includes lower-cluster resonance pitches A3, A-sharp 3, B3, and C4. The last measure of this section, m. 25, includes seven of the eight resonance pitches (excluding F-sharp 4) before transitioning to m. 26 (Figure 4.23).

Figure 4.23. Marilyn Shrude, *Lacrimosa*, mm. 25-26.

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Rehearsal letter B, mm. 26-31, contrasts mm. 1-25 by limiting the resonance pitches to the lower cluster of the harmonic field (Figure 4.24). Perhaps not coincidentally, this contrast is revealed simultaneously with the return of the *Subvenite sancti Dei* chant, transposed down a perfect fourth from the introduction.

Figure 4.24. Marilyn Shrude, *Lacrimosa*, mm. 27-29.

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The largest collection of resonance pitches in *Lacrimosa* can be found at rehearsal letter C, mm. 32-46. This section of music also features increased rhythmic interaction between the saxophone and piano, multiple aggregates, and frequent metric changes. All of these factors, in conjunction with the gradual increase of tempo throughout this section, contribute to a sense of forward motion and tension. The increased frequency of resonance pitches supports this activity by drawing the harmony out of the harmonic field with near-constant reiterations in both voices (Figure 4.25).

Figure 4.25. Marilyn Shrude, *Lacrimosa*, mm. 38-39.

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The introduction of the second harmonic field, mm. 50-59, denotes a sharp decrease in Shrude's use of resonance pitches. The only time that either of the resonance pitches E1 and F2 is directly stated is in m. 49. These two pitches are used as a tremolo into the slower activity of rehearsal letter E, mm. 50-53. Captured by the sostenuto pedal in m. 50, the tremolo is engaged to create the resonance for the new harmonic field (Figure 4.26). By using neither of the resonance pitches melodically during the second

harmonic field, Shrude is able to create a sparse and restful musical environment before the renewed activity of rehearsal letter F, mm. 54-55.

Figure 4.26. Marilyn Shrude, *Lacrimosa*, mm. 49-52.

The image shows a musical score for the first system of Figure 4.26, covering measures 49-52. It consists of a vocal line and a piano accompaniment. The vocal line begins with a fermata (flz.) and a tempo marking 'Gently and tentatively = ca. 42'. The piano accompaniment features delicate chords and dynamics like ppp and p. There are annotations for 'ord. ca. 4\"/>

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As the music begins to rebuild momentum during the course of rehearsal letter G, mm. 56-67, Shrude gradually introduces resonance pitches from the third harmonic field secured in m. 60. Although resonance pitches occur in nearly every measure of this

section, Shrude avoids using them in a melodic context. Rather, the resonance pitches tend to be embedded in either dyads or chords in the piano part (Figure 4.27). None of the resonance pitches occur in the saxophone part at rehearsal letter G, mm. 56-67, with the exception of one C4 in mm. 65 and 67. The C4 in m. 65 is raised one-quarter sharp and provides the lowest pitch of a multiphonic. The C4 in m. 67 is used as one of many rapid chromatic pitches that lead to the climax at rehearsal letter H, mm. 68-74.

Figure 4.27. Marilyn Shrude, *Lacrimosa*, mm.61-63.

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The closing section of music at rehearsal letter I, mm. 75-96, presents a final statement of the *Subvenite sancti Dei* chant, transposed down a minor third from the introduction. Similar to the original statement of the chant, Shrude once again integrates resonance pitches with both increased frequency and melodic significance. Using nearly every resonance pitch in each measure, Shrude relies almost solely on resonance pitches to construct both the saxophone and piano parts as the music draws to a close (Figure

4.28). She quietly interjects the entire harmonic field in chordal form in mm. 80 and 87 (see Figures 4.19 & 4.20), both of which conclude musical statements. The last three measures of music directly state the fourth harmonic field in chordal form, thus relying solely on resonance pitches to simulate the final tolling of the funeral bells (see Figure 4.21).

Figure 4.28. Marilyn Shrude, *Lacrimosa*, mm. 79-82.

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#### Witold Lutosławski: Controlled Aleatory

Approximately one-third of the music in *Lacrimosa* prominently features textural rhythmic effects created through the use of aleatory counterpoint. Similar to Lutosławski's use of controlled aleatory, Shrude precisely indicates pitch and rhythm, but includes notational devices that afford flexibility in the coordination of rhythmic gestures between the saxophone and piano parts. This use of aleatory counterpoint creates

“complex microrhythmic textures”<sup>157</sup> without resorting to a system of intricate rhythmic notation that disrupts the fluidity of the music. Shrude describes the result of this technique saying, “if the individual rhythms and tempi are accurately observed, the counterpoint will never be vastly different from performance to performance.”<sup>158</sup>

Just as Lutosławski used *ad libitum* sections in his music to achieve complex rhythmic textures, Shrude accomplishes similar textural effects through the inclusion of: (1) sections of music with no meter; (2) sections of music defined by a range of tempi markings; (3) accelerating and decelerating rhythms; (4) variable duration indications; and (5) marks of synchronization, such as arrows. Additionally, she includes aleatory timbral effects in the saxophone part that contribute to the range of textural possibilities in the music.

Each of these controlled aleatory procedures is used in the middle section of the work, mm. 47-75. The addition of such procedures at this point in the music has the effect of breaking the buildup of intensity and density that Shrude carefully designed in the first third of the work through the increasing use of chromaticism and complex rhythmic structures. The direction “Freely” in m. 47, in conjunction with the indication of no meter and the use of more flexible rhythmic notation, encourages a more elastic approach to this section of the work within the parameters of the notation.

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<sup>157</sup> Stucky, Lutosławski and His Music, 150.

<sup>158</sup> Shrude, e-mail to author, June 15, 2016.



Several distinct features mark the musical transition at m. 47. First, Shrude specifies a lack of meter, and the section of music at rehearsal letter D, mm. 47-49, is marked with a tempo range of quarter note equals 50-60 (Figure 4.29). The performance notes to *Lacrimosa* state that the sign for no meter should be performed “freely, within context of given metronome marking.”<sup>159</sup> Shrude continues to control both the pitch and rhythmic material, while a feeling of urgency is conveyed through the use of accelerating rhythms and indications to “continue immediately.” Although the rhythmic groupings between the saxophone and piano parts appear to be visually aligned in m. 47, Shrude comments that the “first caesura in the piano [is] ‘throwing off’ the alignment of beats just by a fraction.”<sup>160</sup>

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<sup>159</sup> Shrude, *Lacrimosa*, Performance Notes.

<sup>160</sup> Shrude, e-mail to author, June 22, 2016.

Figure 4.29. Marilyn Shrude, *Lacrimosa*, m. 47.

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While all of the tempo markings in *Lacrimosa* are prefaced with “ca.,” or approximately, there are two sections where Shrude engenders a more elastic approach to the music through the use of either a range of tempi or two distinct markings, as seen in m. 47 and m. 68. The first example at m. 47 demonstrates Shrude’s use of a numerical range to indicate the tempo (see Figure 4.29). Though this section has no meter, a precise interpretation of the notation will render the impression of coordinated spontaneity within the margins of the given tempo range.

In contrast, the section of music at m. 68 indicates two contrasting tempi – the saxophone is marked at quarter note equals 70, and the piano part is marked at quarter note equals 90 (Figure 4.30). It is interesting to observe that both parts are notated with the exact same rhythmic values, but the saxophone part is vertically offset by one beat and performed at a slower tempo than the piano part. To some extent, this results in the

saxophone functioning as an echo of the piano, since both parts state Messiaen’s third mode of limited transposition in an unsynchronized canon. However, the saxophone part is not only rhythmically delayed, but also sounds a major sixth lower than the top voice of the right-hand piano chords. Shrude’s describes this particular combination of conflicting tempo markings, exact rhythmic values, and similar but transposed melodic material as being “all about resonance, because those sounds are *colliding* with each other.”<sup>161</sup>

Figure 4.30. Marilyn Shrude, *Lacrimosa*, mm. 67-68.

The image shows a musical score for two instruments: saxophone and piano. The saxophone part is in the upper staff, and the piano part is in the lower staff. The score includes various dynamic markings such as *ff*, *mp*, *pp*, and *sim.* There are also tempo markings: "(Sax: ♩ = ca. 70)" and "(Piano: ♩ = ca. 90)". A box labeled "Pressing forward with urgency" is placed above the saxophone part. The piano part has a "1/2" marking below it. The saxophone part has a "Sax: go on immediately" marking. The piano part has a "3" marking below it. The score is in a key with one sharp (F#) and a 3/4 time signature.

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Shrude uses other controlled aleatory notational features, such as accelerating and decelerating rhythms, variable duration indications, and marks of synchronization in

<sup>161</sup> Shrude, interview with author, November 16, 2015. Included in Appendix B.

order to add rhythmic flexibility within an otherwise highly structured timbral environment. She describes the performance of these notational features saying:

...it's hard because there are so many things that people aren't used to *reacting* to. This whole middle section [mm. 47-75] is kind of a react thing. You have to really follow the markings – very, very religiously I would say. From letter D [m. 47] on really, but especially the really inner section of letter E [mm. 50-53], when you have the arrows and bringing those notes in... They're approximate, but they're pretty specifically approximate.<sup>162</sup>

For example, in m. 54 Shlude uses all three of these devices in order shape the gestures of each individual part and define the interactions relating to the duo (Figure 4.31). Arrows are used as marks of synchronization that direct the performers when to begin or end each gesture. In m. 54, the first two arrows link the saxophone and piano in unison pitches. The coordination of the second arrow allows the duo to begin a sequence of nine unison pitches together; however, Shlude's inclusion of decelerating rhythms and varying dynamic shapes creates a minute displacement and sense of echoing within the gesture. Immediately following this bundle of decelerating rhythms in the piano part, a four-note chromatic cluster is performed in tremolo and notated with a durational indication that culminates in a *niente* dynamic.

The end of this figure is coordinated with a synchronization arrow pointing to a G4 one-quarter flat embedded within a descending microtonal scale in the saxophone part. The fourth and final arrow coordinates an accelerating piano gesture against the E4 one-quarter flat at the end of the saxophone's microtonal scale. Although these

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<sup>162</sup> Ibid.

synchronizations are notated exactly in the score, the coordination from performance to performance would likely vary given that the microtonal scale in the saxophone part is notated with a decelerating rhythmic figure. The inclusion of these controlled aleatory features contributes to the complex texture of this section of music, while still maintaining a sense of cohesion and blend within the duo.

Figure 4.31. Marilyn Shrude, *Lacrimosa*, m. 54.

**F** Gracefully  $\text{♩} = \text{ca. } 56$   
vib. ord.

54

*p* *mp* *p* *mp* *pp*

*pp* *mp* *pp* *p*

(Xco.)  
(Sost.)

*pp*  $\text{♯}\sigma$   
8vb-----|

$\delta^m$	$\delta^m$	$\delta^m$	C1	$\delta^m$	$\delta^m$
$\delta^m$	$\delta^m$	$\delta^m$	C2	$\delta^m$	$\delta^m$
$\delta^m$	$\delta^m$	$\delta^m$	C3	$\delta^m$	$\delta^m$
$\delta^m$	$\delta^m$	$\delta^m$	C4	$\delta^m$	$\delta^m$
$\delta^m$	$\delta^m$	$\delta^m$	C4	$\delta^m$	$\delta^m$
$\delta^m$	$\delta^m$	$\delta^m$	C3	$\delta^m$	$\delta^m$
$\delta^m$	$\delta^m$	$\delta^m$	C2	$\delta^m$	$\delta^m$
$\delta^m$	$\delta^m$	$\delta^m$	C1	$\delta^m$	$\delta^m$
$\delta^m$	$\delta^m$	$\delta^m$	Tc	$\delta^m$	$\delta^m$
$\delta^m$	$\delta^m$	$\delta^m$	Tc	$\delta^m$	$\delta^m$

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Two additional examples of aleatory timbral effects are notable in the saxophone part. The first example occurs in the last gesture of m. 55 as a slow trill between F-sharp 4, G4, and F-sharp 4 one-quarter flat. Shrude notates that this trill should contain random alterations that dissolve to *niente* in m. 56. When the piano returns at the downbeat of m. 56, F-sharp 3 (one octave below the primary pitch of the saxophone trill) is played as part of a dyad, integrating the sound of the two instruments (Figure 4.32). Although the pitches of this notation are defined, the duration of the alteration is indicated as

approximately five seconds. Therefore, it is up to the discretion of the pianist to determine when the appropriate musical moment begins in m. 56.

Figure 4.32. Marilyn Shrude, *Lacrimosa*, mm. 55-58.

The musical score for measures 55-58 of Marilyn Shrude's *Lacrimosa* is presented in two systems. The first system covers measures 55 and 56, and the second system covers measures 57 and 58. The score is in G major and 3/4 time. Measure 55 features a piano part with dynamics *p*, *mp*, *mf*, *p*, and *pp*, and a piano part with *pp*. Measure 56 features a piano part with dynamics *p*, *mp*, *p*, *mp*, and *pp*, and a piano part with dynamics *p*, *mp*, and *pp*. The score includes performance instructions such as "molto rubato", "ca. 5'' C4 with random alternation of C3 and 1/2", and "± Tf bisib. (slowly)". There are also annotations for "(Sost.)" and "(sim.)".

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The second controlled aleatory timbral effect is in mm. 62-63 of the saxophone part (Figure 4.33). This effect is a fluttering, random alteration of palm keys at a *ppp*

dynamic level that Shrude describes as being similar to “controlled squeaks.”<sup>163</sup> Although the pitches are indeterminate, the directive “fluttering” suggests a sense of lightness and quickness. The description for this effect to be performed with the alternation of palm keys notated above the staff suggests that the concert pitch range of the alto saxophone in this register (F5- A-flat 5) will typically include microtonal inflections. The additional direction to include flutter-tongue further masks the pitch and enhances the timbral effect. It is also notated with a durational indication marking the end of effect at a *niente* dynamic level that is synchronized with the piano part through the use of an arrow.

Figure 4.33. Marilyn Shrude, *Lacrimosa*, mm. 61-63.

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<sup>163</sup> Ibid.

### Olivier Messiaen: Third Mode of Limited Transposition

Messiaen's third mode of limited transposition {01245689t} plays an important structural role in *Lacrimosa* (see Figure 4.16). Although this mode is rarely stated directly, it does appear in essential harmonic set classes, subsets, and melodic groupings. While not a direct subset of Messiaen's third mode of limited transposition, a closely related set class (01267) also plays an important and related role in *Lacrimosa*.

The first appearance of set class (01267) is located in the right-hand piano part in m. 49 (Figure 4.34). This set class appears as a chord, and it is only the second time in the piece when Shlude articulates more than three pitches simultaneously in the piano part.<sup>164</sup> Shlude's use of the (01267) chord in m. 49 is also significant, because it foreshadows the repetition of this structure in m. 53 (Figure 4.35).

Of the sixteen chords in m. 53, eight are constructed using the set class (01267). However, all sixteen of the chords feature a subset of this set class – either (016) or (027) – in the upper structure of the chord.<sup>165</sup> Both (016) and (027) are subsets of the set classes (01267) and of Messiaen's third mode of limited transposition {01245689t}.<sup>166</sup> Shlude's use of the set class (01267) also hints at the set class (0167), the pitch content of the third harmonic field, through frequent use of this harmonic color (Figure 4.36).

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<sup>164</sup> The first instance is in m. 43 when Shlude articulates a four-note chromatic cluster that exactly replicates the left-hand harmonic field.

<sup>165</sup> Upper structure in this instance refers to the highest three pitches of every chord.

<sup>166</sup> The set class (027) is a subset of Messiaen's third mode of limited transposition because it can be transposed as 249, 681, etc.



Figure 4.34. Marilyn Shrude, *Lacrimosa*, mm. 48-49.

The musical score for measures 48-49 of *Lacrimosa* features a vocal line and a piano accompaniment. The tempo is marked *molto rit.* (rubbato). The vocal line begins with a fermata and a *pp* dynamic. The piano accompaniment starts with *mp* in the right hand and *ppp* in the left hand. A circled piano chord in the right hand is labeled *pp* (01267). Performance instructions include *Contasse immediately* and *fiz.* (fizz). Below the piano part, there are markings for *(Sost.)* and *pp*.

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Figure 4.35. Marilyn Shrude, *Lacrimosa*, m. 53.

The musical score for measure 53 of *Lacrimosa* shows a vocal line and a piano accompaniment. The tempo is marked *rit. molto* with a note value of ca. 96, which then changes to ca. 66. The piano accompaniment features a *mp* dynamic. The vocal line has a *pp* dynamic and a *p (slowly)* instruction. The piano part includes a circled *ppp* (01267) chord. Performance instructions include *rit. poco a poco* and *(sim.)*. Below the piano part, there are markings for *(Sost.)* and  $1/2$ .

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Figure 4.36. Marilyn Shrude, *Lacrimosa*, mm. 59-60.

The musical score for measures 59-60 of Marilyn Shrude's *Lacrimosa* consists of two staves. The upper staff is for the saxophone, starting with a 'bisb.' marking and a wavy line, followed by a series of notes with dynamics 'p' and 'cresc.'. The lower staff is for the piano, featuring a sixteenth-note figure with 'poco accel.' and 'mp' markings, and a triplet of eighth notes with 'p' and 'mf' markings. A circled chord in the piano part is labeled '(0167)'. Other markings include '(Xeu.)', '(Sost.)', and 'L.(sim.)'.

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The final measure of rehearsal letter F, m. 55, helps prepare Messiaen's third mode of limited transposition, which Shrude incorporates extensively during the climax of the work, mm. 68-73. She alludes to this mode in m. 55 by utilizing groups of three semitones in the saxophone part. These groupings are often displaced by an octave and are restricted to the following: beats 1-3 <1e0>; beat 4 <1e0>; beat 5 <e0t>; beat 6 <654>; beat 7 <654, 323, 9t8> (Figure 4.37).

Figure 4.37. Marilyn Shrude, *Lacrimosa*, m. 55.

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The section of music at rehearsal letter G, mm. 56-67, is the beginning of the eventual climax at m. 72. The first subsection, mm. 56-59, primarily focuses on developing triadic harmony in the piano part. Measure 56 (Figure 4.38) introduces two sets of minor third dyads – 69 and 5t – that grow into an e10 triad, recalling the melodic saxophone motive in m. 55 (see Figure 4.37) and hinting at tertiary triads to come in m. 58. The e10 triad in m. 56 also foreshadows Shrude’s eventual exploitation of Messiaen’s third mode of limited transposition at rehearsal letter H, mm. 68-74. The dyads and triad in m. 56 are unusual, because Shrude has avoided interval class 3 dyads up to this part in the music.

Figure 4.38. Marilyn Shrude, *Lacrimosa*, mm. 56-58.

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Measure 57 breaks into single-pitch iterations that gradually speed up and slow down rhythmically. The pattern of this group of pitches begins with pitch classes <456>, a substructure of Messiaen’s third mode of limited transposition {01245689t}, and ends with a cluster of pitch classes <645> that suspends into m. 58. The saxophone reintroduces the Messiaen fragments <546> and <8t>, fading into a slow *bisbigliando* trill (Figure 4.39).<sup>167</sup>

<sup>167</sup> “Term used for a timbral trill in woodwind playing, achieved by oscillating between alternative fingerings producing the same pitch.” Ann Griffiths, “Bisbigliando,” *Grove Music Online*, Oxford Music Online (Oxford University Press), accessed June 24, 2016, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/03137>.

Figure 4.39. Marilyn Shrude, *Lacrimosa*, mm. 56-58.

56 **G** With increasing intensity ♩ = ca. 50

*p* *mp* *p* *mp* *pp*

*bizz. (slowly)*

$\pm Tf$

$\langle 456 \rangle$   $\langle 91010 \rangle$   $\langle 645 \rangle$   $\langle 645 \rangle$   $\langle 5468t \rangle$

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

(Sost.) (sim.)

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The first clear presentation of Messiaen's third mode of limited transposition is in m. 58, which is also the first tertiary section of the music (Figure 4.40). The first three triads in m. 58 (F-minor, A-major, and B-flat augmented) introduce all nine pitch classes of this mode,  $\{01245689t\}$ ,<sup>168</sup> and each subset is aligned by voice in the chords (Table 4.3). These are also the first three chords that Shrude uses in the right-hand piano part at rehearsal letter H, m. 68-74 (Figure 4.41).

<sup>168</sup> Braces indicate unordered pitch-class set.

Figure 4.40. Marilyn Shrude, *Lacrimosa*, mm. 56-58.

56 **G** With increasing intensity ♩ = ca. 50

(*sim.*)

(*Sost.*)

*p* *mp* *p* *mp* *pp*

058 149 26t

$\pm Tf$   
bisb. (slowly)

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

*Dis. mora* ♩ = ca. 56

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Table 4.3. Right-Hand Piano Chords Constructed from Subsets of Messiaen's Third Mode of Limited Transposition, m. 58.

Pitch Names			Pitch Classes		
1 <sup>st</sup> chord	2 <sup>nd</sup> chord	3 <sup>rd</sup> chord	1 <sup>st</sup> chord	2 <sup>nd</sup> chord	3 <sup>rd</sup> chord
C	C-sharp	D	0	1	2
A-flat	A	B-flat	8	9	t
F	E	F-sharp	5	4	6

Figure 4.41. Marilyn Shrude, *Lacrimosa*, mm. 67-68.

**H** Pressing forward with urgency  
 (Sax: ♩ = ca. 70) Sax: go on immediately  
 ff mp ff pp mp  
 (Piano: ♩ = ca. 90)  
 ff mp pp mp  
 058 149 261  
 1/2 (sim.)  
 (Sost.)

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The second three chords in m. 58 borrow pitch-classes from Messiaen's third mode, but do not replicate the mode in its entirety (Figure 4.42 & Table 4.4). These three chords also comprise the first three chords in the left-hand piano part at rehearsal letter H, mm. 68-74, but they appear in reverse order (Figure 4.43).

Figure 4.42. Marilyn Shrude, *Lacrimosa*, mm. 56-58.

56 **G** With increasing intensity ♩ = ca. 50

(*birb.*)

*mp* *pp*  $\pm$  Tf *birb. (slowly)*

*p* *mp* *p* *mp* *pp*

48e 058 169

$\frac{1}{2}$   $\frac{1}{2}$

(*Acc.*) (*sim.*)

(*Sost.*)

*Lacrimosa* ♩ = ca. 56

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Table 4.4. Left-Hand Piano Chords Constructed from Subsets of Messiaen's Third Mode of Limited Transposition, m. 58.

Pitch Names			Pitch Classes		
1 <sup>st</sup> chord	2 <sup>nd</sup> chord	3 <sup>rd</sup> chord	1 <sup>st</sup> chord	2 <sup>nd</sup> chord	3 <sup>rd</sup> chord
G-sharp	F	A	8	5	9
E	C	C-sharp	4	0	1
B	A-flat	F-sharp	e	8	6



Figure 4.43. Marilyn Shrude, *Lacrimosa*, mm. 67-68.

Figure 4.43 shows a musical score for measures 67-68 of Marilyn Shrude's *Lacrimosa*. The score is in 3/4 time and features a saxophone and piano. The saxophone part is marked "Pressing forward with urgency" and has a tempo of ca. 70. The piano part has a tempo of ca. 90. The score includes dynamic markings such as *ff*, *mp*, and *pp*, and articulation like accents and slurs. A rehearsal mark "H" is present above the saxophone staff. The piano part includes a 1/2 note and a 3/4 note. The saxophone part includes a 3/4 note and a 3/4 note. The piano part includes a 3/4 note and a 3/4 note. The score is in G major and 3/4 time.

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Messiaen's third mode of limited transposition also appears in melodic form beginning in m. 68. The mode is presented in the top voice of the right-hand piano chords and in the saxophone part. The saxophone line presents the mode notated with the same written pitches as the piano, but it sounds a major sixth lower and is played at a contrasting, slower tempo (Figure 4.44). The first three notes of the right-hand piano chords in m. 68 are harmonized identically to the first three right-hand chords in m. 58, using the nine pitch classes of this mode. However, after this initial presentation, Shrude uses a variety of tertiary chords, regardless of whether or not the pitch material is derived from this mode.

Figure 4.44. Marilyn Shrude, *Lacrimosa*, mm. 67-68.<sup>169</sup>

The musical score for measures 67-68 of Marilyn Shrude's *Lacrimosa* consists of three staves. The upper staff is for the saxophone, the middle for the right-hand piano part, and the bottom for the left-hand piano part. The key signature has one sharp (F#) and the time signature is 3/4. The saxophone part begins with a dynamic of *ff* and a tempo marking of 'Pressing forward with urgency' with a quarter note equal to ca. 70. The piano parts begin with a dynamic of *ff* and a tempo marking of 'Pressing forward with urgency' with a quarter note equal to ca. 90. The score includes various musical notations such as slurs, accents, and dynamic markings (*ff*, *mp*, *pp*). There are also performance instructions like '(Sax: go on immediately)' and '(Piano: go on immediately)'. The left-hand piano part has a marking of  $1/2$  and a dynamic of *sim.* (sostenuto).

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After m. 68, Messiaen's third mode of limited transposition and its harmonization is repeated, but with extended groupings. For example, m. 68 presents the first six notes of the mode harmonized (see Figure 4.44). The grouping is extended in m. 69 to the first eight notes of the mode, and m. 70 completes all nine notes of the mode. Beginning on beat one of m. 71, Shrude completes the mode twice before eliding the final chord of m. 71 with m. 72. This elision accounts for the repetition of a bitonal chord (A-major over F-minor) thirteen times before dynamically dissolving in m. 73. The bitonal chord in m. 72 comprises the pitch class set of (014589), a symmetrical subset of Messiaen's third mode of limited transposition {01245689t} (Figure 4.45).

<sup>169</sup> The alto saxophone pitch classes are transposed in this example to demonstrate that it is the same notated mode as the upper voice in the right-hand piano part.

While the harmonization of the remaining pitches (everything after the first three notes) at rehearsal letter H, mm. 68-74, is not limited to notes contained in the third mode of limited transposition, they do feature triads and groups of triads that were foreshadowed in mm. 58-67. This is also true of the chords in the left-hand of the piano part. The most significant impact of the first two chords in m. 58, however, is that they foreshadow the bitonal chords used during the climax of *Lacrimosa* in mm. 71-72.

Figure 4.45. Marilyn Shrude, *Lacrimosa*, mm. 69-72.

The image displays a musical score for the piece *Lacrimosa* by Marilyn Shrude, specifically measures 69 through 72. The score is presented in two systems. The first system covers measures 69-71, and the second system covers measures 71-72. The piano part is written in two staves (treble and bass clef), and the vocal part is in a single staff. Fingerings are indicated by numbers 0-5 and 't' for trills. Dynamics include *p*, *mf*, *mp*, *f*, and *ppp* with a *cresc.* marking. Performance instructions such as *(Sost.)*, *(Ten.)*, and *Harshly* are present. A tempo marking of  $\text{♩} = \text{ca. } 102$  is shown. A rehearsal mark is circled in the second system: 014589, RH: 194, LH: 058. The score includes various musical notations like slurs, accents, and articulation marks.

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## Compositional Devices

This section looks at some of the compositional devices that Shlude uses to integrate the sound, resonance, and color of the saxophone and piano duo. It will explore the range of dynamic combinations in *Lacrimosa*, and discuss the ways in which Shlude uses timbral effects to transform and add complexity to the sound. Following this will be an examination of recurring pitch tendencies in the work, including the prevalence of interval classes 1 and 2, closely-knit intervals grouped into bundles of harmony, and Shlude's use of both pitch restriction and aggregates. To conclude, this section will briefly consider the role of the damper pedal in collecting and blending the sounds of both instruments.

### Dynamics

The specific indication of dynamic markings is one of the tools that Shlude uses to unify the saxophone and piano voices into a non-hierarchical duo in *Lacrimosa*. The interaction of these two instruments at a variety of differentiated dynamic levels creates a multitude of timbral colors within the composition. Shlude's use of unified, overlapping, and opposing dynamic envelopes each afford their own unique combination of the saxophone and piano sound worlds. This technique not only brings each instrument in and out of focus for the listener, but is also used to integrate the two instruments into a new, third sound.

Frequently in *Lacrimosa* when Shlude is referencing chant melodies, she will unify the two instruments through the use of identical, soft dynamic indications, with little to no variation within the envelope. At the beginning of *Lacrimosa*, the saxophone

and piano are united through the use of heterophonic texture and matching dynamic levels. Since both instruments are referencing the *Subvenite sancti Dei* chant at a *ppp* dynamic level, neither instrument appears in the forefront of the sound. In this way, the two sounds are well integrated and interacting in a non-hierarchical dialogue. This integration is enhanced through Shrude's indication that the saxophone should perform without vibrato (*non vib.*), thereby blending the two sounds more completely (Figure 4.46).

Figure 4.46. Marilyn Shrude, *Lacrimosa*, mm. 1-3.

Calmly; statically ♩ = ca. 50  
non vib.

Alto Saxophone in E♭

Piano

ppp

ppp

Silently depress chromatic clusters. *Ad.* (sim.)  
Sost. (sim.)

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A similar example of integration is found at the end of *Lacrimosa* when Shrude references the *Lacrimosa dies illa* chant in mm. 88-94 (Figure 4.47). Both the saxophone and piano are indicated at a *mp* dynamic level, and once again the saxophone part is to be performed without vibrato (*non. vib.*). These factors, in conjunction with the chant melody being written in unison for the two instruments, lead to the creation of a third sound that results from a close-knit integration of dynamics, pure tone, and pitch.

Figure 4.47. Marilyn Shrude, *Lacrimosa*, mm. 86-96.

(Sax.)  
(Sost.)

(Sax.)  
(Sost.)

Fade completely

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Another dynamic feature found in *Lacrimosa* is the staggered arrival of similar dynamic levels. Shrude frequently employs this technique when the saxophone and piano parts have previously been at a shared dynamic level and are traveling at varying rates of intensity. For example, mm. 6-7 demonstrate the staggered dynamic arrival of the opening chant melody that was initially indicated *ppp* in both parts, but eventually reaches *mf* three beats apart. The accelerated dynamic arrival in the saxophone part allows it to momentarily stand in the foreground of the musical texture, only to be quickly reunited with the piano part seconds later (Figure 4.48).

Figure 4.48. Marilyn Shrude, *Lacrimosa*, mm. 6-7.

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Shrude's ability to reframe the duo's texture is heightened through the use of overlapping dynamic envelopes. She describes this technique as a type of Doppler effect where the two sounds are not only overlapping, but also intertwining.<sup>170</sup> For example, in m. 35 the saxophone and piano parts culminate at a *p* dynamic level. Immediately in m. 36, Shrude elevates the saxophone to the foreground at *mf* while the piano remains at *p*. Over the course of the measure, the two instruments cross dynamic envelopes, ultimately resulting in the opposite textural combination – the piano is at *mf* and the saxophone at *p* (Figure 4.49).

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<sup>170</sup> Shrude, interview by author, November 15, 2015. Included in Appendix B.

Figure 4.49. Marilyn Shrude, *Lacrimosa*, mm. 34-37.

34

ord. + C3

*mf*

*p*

*cresc.*

*mf*

*p*

(Sost.)

3

5

36

Più mosso ♩ = ca. 56

vib. ord.

*mf*

*p*

*mf*

3

6

7

+ 6

disb.

(Sost.)

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Measures 68-71 highlight a more extreme version of blurring dynamic forefronts (Figure 4.50). Although both parts appear to begin and end with dynamic similarity, offset by only one beat, the two parts are in actuality travelling at different tempi. This effect enhances the arrival and retreat of each voice as it gains momentum.



Figure 4.50. Marilyn Shrude, *Lacrimosa*, mm. 67-71.

The musical score for measures 67-71 of Marilyn Shrude's *Lacrimosa* is presented in two systems. The first system shows the saxophone and piano parts. The saxophone part begins with a dynamic of *ff* and a tempo marking of "Sax: ♩ = ca. 70". The piano part begins with a dynamic of *ff* and a tempo marking of "Piano: ♩ = ca. 90". The score includes various dynamic markings such as *ff*, *mp*, *pp*, *mf*, and *f*, along with performance instructions like "Pressing forward with urgency" and "Sax: go on immediately". The score also includes a rehearsal mark "H" and a section marked "(sim.)".

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Shrude is able to achieve subtle textural shifts in her music with the use of *niente* dynamic markings that dissolve the sound. She describes this effect as, “The sound is there, you’re joining it, you’re part of it, it’s going away, it’s going...keeps going...it’s

gone, gone...but it's still going. It's somewhere out in the universe for all of time."<sup>171</sup> In *Lacrimosa*, Shrude uses this technique in both the saxophone and piano parts to enhance the durational quality of the sound. By effectively incorporating *niente* dynamic markings, the sustained sound appears to never really conclude. This effect can be found twice in the saxophone part in m. 53, and again in the piano part in m. 54 (Figure 4.51).

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<sup>171</sup> Shrude, interview by author, November 16, 2015. Included in Appendix B.

Figure 4.51. Marilyn Shrude, *Lacrimosa*, mm. 53-54.

53 ( ) ————— ( )

♩ = ca. 96 *rit. molto* — ♩ = ca. 66 *rit. poco a poco* ————— ♩ = ca. 33

*pp* *ppp*

(Sost.)  $\frac{1}{2}$  (sim.)

**F** Gracefully ♩ = ca. 56  
vib. cord.

54 *p* *mp* *p* *mp* *pp*

*pp* *mp* *pp* *p* *pp*

*pp*  $\sharp\sigma$  *8vb* —————

(Sost.)

$\delta^m$   $\delta^m$   $\delta^m$  C1  
C2  
C3  
C4 C4 C3C2 C1 Tc Tc

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Though Shrude is capable of achieving subtle shades of sound and color integration through the nuanced use of dynamic markings, she is also able to maintain a sense of non-hierarchical balance with completely independent volumes. Measures 65-66 provide an example of how Shrude uses rapidly shifting dynamics to bring the saxophone and piano parts in and out of focus for the listener (Figure 4.52).

Figure 4.52. Marilyn Shrude, *Lacrimosa*, mm. 65-66.

The musical score for measures 65-66 of *Lacrimosa* is presented in three systems. The top system is for the saxophone, the middle for the piano right hand, and the bottom for the piano left hand. The tempo is marked 'Più mosso' with a quarter note equal to approximately 66 beats per minute. The key signature has one flat (B-flat). The saxophone part begins with a *mf* dynamic, followed by a *p* dynamic, then a *mp* dynamic, and finally a *f* dynamic. The piano part features a *f* dynamic in the right hand and a *p* dynamic in the left hand. The score includes various performance markings such as *mf*, *p*, *mp*, *f*, and *p*. There are also dynamic hairpins and slurs. The saxophone part includes a trill (Tr) and a tremolo (Ta). The piano part includes a half-note (1/2) and a half-note with a fermata (1/2). The score is marked with 'Sost.' (Sostenuto) at the beginning and end of the passage.

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### Timbral Effects and Transformation of Sound

Shrude utilizes a variety of timbral effects for both the saxophone and piano in *Lacrimosa*. These timbral effects may occur independently in the music, or they may be used as a means to transform the sound from one effect to another. In the case of the piano, the majority of the timbral effects rely on pedaling procedures that will be discussed later in this chapter. For the saxophone, there are a number of standard timbral effects such as multiphonics, bisbigliando, flutter tongue, and vibrato/non-vibrato that Shrude uses to integrate the harmony and add complexity to the sound.<sup>172</sup>

One of the most common timbral effects that Shrude incorporates into the saxophone part is the multiphonic, or a sound that includes two or more pitches

<sup>172</sup> Shrude, interview by author, October 11, 2015. Included in Appendix B.

simultaneously. Although she includes a variety of multiphonics in *Lacrimosa*, there is one constructed of E4 one-quarter flat and G4 – referred to by the author as the “chant multiphonic” in this document – that is integral to the structure of the work. The pitch content of the chant multiphonic refers the listener back to the first two pitches of the piece, the initial pitches of the *Subvenite sancti Dei* chant melody, every time that it appears.

For example, in m. 12 the chant multiphonic is used as a trill that reinforces the repeated G4 in both the saxophone and right-hand piano parts (Figure 4.53). In mm. 22-23, the chant multiphonic blurs the chromatic bundling of G4, G-sharp 4, and A4 in the saxophone voice, in addition to providing texture as the piano moves from clustered dyads in m. 22 to a single-pitch melody in m. 23 (Figure 4.54).

Figure 4.53. Marilyn Shrude, *Lacrimosa*, mm. 12-13.

The image shows a musical score for two systems. The first system covers measures 12 and 13. The saxophone part in measure 12 has a trill circled in red, labeled with '± C 3' and 'pp'. The piano part in measure 12 has a triplet of eighth notes marked 'p'. In measure 13, the saxophone has a triplet of eighth notes marked 'mp', and the piano has a quintuplet of eighth notes marked 'mp'. The second system covers measures 14 and 15. The piano part in measure 14 has a cluster of two notes marked 'p'. In measure 15, the piano has a single-pitch melody marked 'mp'. Performance instructions include '(Acc.) (Sost.)' and '(sim.)'.

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Figure 4.54. Marilyn Shrude, *Lacrimosa*, mm. 21-24.

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Other multiphonics included throughout the piece are primarily derived from the melodic and harmonic context. For example, in m. 15 the multiphonic G-sharp 4 and A-sharp 3 one-quarter flat is generated from similar pitch content as the preceding A4 to A4 one-quarter flat microtonal trill in m. 14. The G-sharp 4 in the saxophone multiphonic also reinforces the G-sharp 4 in the right-hand piano part at the beginning of m. 15 (Figure 4.55).

Figure 4.55. Marilyn Shrude, *Lacrimosa*, mm. 14-15.

(Sost.)  
(sim.)

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Similar to the microtonal trill in m. 14 (see Figure 4.55) is Shrude’s inclusion of bisbigliando trills that produce a “subtle timbral fluctuation”<sup>173</sup> in the saxophone voice. In m. 11, the bisbigliando trill on F-sharp 3 is played in unison with the left-hand piano part (Figure 4.56). This effect enhances the resonance and intensity of the sound between the two instruments.

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<sup>173</sup> Shrude, *Lacrimosa*, Performance Notes.

Figure 4.56. Marilyn Shrude, *Lacrimosa*, mm. 10-11.

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Shrude uses other timbral effects, such as flutter tongue and vibrato/non-vibrato, as a means to achieve what she refers to as a “transformation of sound.”<sup>174</sup> These areas in the music are indicated by an arrowed notation above the saxophone part and frequently begin with the indication ordinario (ord.). The most common transformation of sound in *Lacrimosa* is the movement between ordinario and flutter tongue (flz.). According to Shrude, she enjoys the sound of flutter tongue, because “It’s beautiful [and] I really like...putting that fuzziness into [the sound].”<sup>175</sup>

One example of this transformation of sound is in mm. 18-19, where the saxophone’s A4 is in unison with the top note of the piano’s chromatic cluster (G4, G-sharp 4, A4). The integration of sound in this unison is intensified and transformed through the addition of a gradual flutter tongue effect. This texture resolves in m. 20

<sup>174</sup> Shrude, interview by author, October 31, 2015. Included in Appendix B.

<sup>175</sup> Ibid.



when the saxophone returns to ordinario in a quick unison A4 with the right-hand piano part (Figure 4.57).

Figure 4.57. Marilyn Shrude, *Lacrimosa*, mm. 18-20.

The musical score for Figure 4.57 consists of three staves. The top staff is the saxophone part, starting at measure 18 with a 'rit. molto' marking and a 'pp' dynamic. It features a melodic line with a slur and a 'flz.' marking. The middle and bottom staves are the piano accompaniment, with a 'p' dynamic and a 'sim.' marking. The score includes various musical notations such as triplets, slurs, and dynamic markings. The tempo is marked 'a tempo (♩ = ca. 50)'. The key signature is one sharp (F#).

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A different type of transformation of sound is found at the end of the piece, mm. 88-91, in the *Lacrimosa dies illa* chant reference (Figure 4.58). In this instance, Shrude transforms the sound of the saxophone playing in unison with the piano through the use of non-vibrato (non. vib.) to vibrato (vib.). Once again, the addition of this timbral effect increases the intensity of the saxophone sound momentarily and is resolved at the return of the non-vibrato indication.

Figure 4.58. Marilyn Shrude, *Lacrimosa*, mm. 86-96.

(*Acc.*)  
(*Sost.*)

(*Acc.*)  
(*Sost.*)

Fade completely

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### Pitch Tendencies

Pitch plays an integral role in the integration of sound in *Lacrimosa*. Some of Shrude’s signatures include the frequent use of unisons and octaves, a prevalence of interval classes 1 and 2, and the accumulation of closely-knit groups of pitches that she refers to as “bundles of harmony.”<sup>176</sup> Additionally, Shrude tends to control the pitch

<sup>176</sup> Shrude, interview by author October 31, 2015. Included in Appendix B.

content of her music either by restricting the pitch-class content over long spans of time or by creating more rapid aggregates.

There are three types of unison writing that Shrude employs in *Lacrimosa*: (1) exact unison, where both instruments attack and release the pitch at the same moment; (2) heterophonic and imitative phrases, where both instruments are playing a similar melody with varying attacks and releases; and (3) areas of differing melodic material where both instruments converge in unison or octaves.

Shrude's use of exact unison is infrequent, but can be found in the *Lacrimosa dies illa* chant reference in mm. 88-89 (Figure 4.59). This example demonstrates the saxophone and piano uniting in unisons of pitch, rhythm, dynamic, and articulation – creating the closest sense of integration of sound within the piece.

Figure 4.59. Marilyn Shrude, *Lacrimosa*, mm. 86-89.

The image shows a musical score for measures 86-89 of Marilyn Shrude's *Lacrimosa*. It consists of three staves: a saxophone staff (top) and a piano staff (bottom two). The saxophone part starts at measure 86 with a dynamic of *mp* and includes markings for *(non vib.)* and *vib.*. The piano part includes dynamics like *ppp* and markings for *(Sost.)*. A circled area highlights a unison passage between the saxophone and piano in measures 88-89, where both instruments play the same notes and dynamics.

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Imitative examples of Shrude's unison writing can be found at every entrance of the *Subvenite sancti Dei* chant reference in *Lacrimosa*, such as mm. 75-78 (Figure 4.60).

These heterophonic sections feature both instruments playing a similar melody in unison pitches, however the rhythms are offset in order to create a sense of echoing. The effect of this technique is that the unison pitches collide with one another occasionally, but then diverge independently.

Figure 4.60. Marilyn Shrude, *Lacrimosa*, mm. 75-78.

Figure 4.60 shows a musical score for measures 75-78 of Marilyn Shrude's *Lacrimosa*. The score is in 3/4 time and features a saxophone part and a piano part. The saxophone part starts with a 'pp' dynamic and a tempo marking of 'ca. 50'. The piano part also starts with 'pp'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' and 'pp'. There are also performance instructions like 'gradually clear' and 'Sost. (sim.)'.

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A contrasting example of Shrude's unison writing can be found in sections of music where the melodic material differs in both parts, but there are momentary overlaps and echoes of unison pitches. For instance, m. 34 demonstrates independent melodic and rhythmic movement in the saxophone part and each line of the piano part (Figure 4.61). However, there are quick moments in the first beat where the saxophone and left-hand piano parts are both sounding A3 and B3. These brief unison overlaps and echoes occur again in beat two with C4 in the right-hand piano and saxophone parts, and finally in beat three with D4 and E-flat 4 in the saxophone and left-hand piano parts.

Figure 4.61. Marilyn Shrude, *Lacrimosa*, mm. 34-35.

The image shows a musical score for measures 34-35 of 'Lacrimosa' by Marilyn Shrude. The score is in 4/4 time and features a piano part and an orchestral part. The piano part begins with a 'Sost.' marking and a triplet of eighth notes. The orchestral part features a melodic line with a 'mf' dynamic and a 'p' dynamic. A 'cresc.' marking is present in the piano part, and an 'ord. + C3' marking is present in the orchestral part. The score includes various musical notations such as slurs, ties, and dynamic markings.

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Another characteristic of Shrude's compositional style regarding pitch is her preference for using interval classes 1 and 2, both melodically and harmonically. Melodically, this preference often expresses itself as a bundle of harmony in which Shrude spins long, chromatic lines that move in tones and semitones, sometimes displaced by an octave. Measure 47 provides an example of this technique in both the saxophone and piano parts. The saxophone line features interval classes 1 and 2 exclusively, while the piano part has a few exceptions with the inclusion of dyads and triads (Figure 4.62).

Figure 4.62. Marilyn Shrude, *Lacrimosa*, m. 47.

The musical score for Figure 4.62 consists of two systems. The first system is for the saxophone, starting at measure 47. It is marked 'Freely' with a tempo of 'ca. 50 - 60'. The saxophone line includes several measures of eighth-note patterns with fingering numbers (1 1 1 1 1 1, 1 2 2 2 2 2 1, 2 2 1 1 2 1 2 1 1 2 1 1 2 1 2 1 2). A red oval highlights a section in measure 50 labeled 'Bundle of Harmony', which is circled in red. The piano part begins in measure 48 with a 'dim.' marking and a '1/2' fermata. It features a 'Bundle of Harmony' section in measure 50, which is circled in red. The piano part includes fingering numbers (1 2 1 2 1 1, 2 2 2 1 2 1, 2 2 1 2 1 1 2 1) and dynamics like 'pp'. Performance instructions include '(Sost.)', '(sim.)', and 'Continue immediately'.

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Harmonically, Shrude frequently includes dyads of interval class 1 and 2 in the piano part that compliments the melodic content of the saxophone line. These interval classes can be realized either in steps or separated by octaves. Measure 48 demonstrates a series of interval class 2 dyads that travel melodically by interval class 1 and 2 (Figure 4.63). Measure 50 shows harmonic dyads of interval class 2 within the same octave, and the combination of these dyads performed in tremolo creates a four-note chromatic cluster (Figure 4.64).

Figure 4.63. Marilyn Shrude, *Lacrimosa*, mm. 48-49.

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Figure 4.64. Marilyn Shrude, *Lacrimosa*, mm. 49-50.

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Shrude’s selection of pitch-class content throughout the piece is highly intentional. At the beginning of *Lacrimosa*, mm. 1-9, Shrude limits the pitch content to C-sharp 4, D-sharp 4, E4, F-sharp 4, and G4 (pitch classes 1,3,4,6,7) in both the

saxophone and piano parts (Figure 4.65).<sup>177</sup> She continues to restrict the pitch-class in the two musical sections between measures 10-18 and 19-24 to C-sharp, D-sharp, E, F-sharp, and G (pitch classes 1,3,4,6,7), but gradually introduces the unused pitch-classes before m. 25: F and G-sharp (pitch classes 5, 8) in m. 10 (Figure 4.66); A (pitch class 9) in m. 13 (Figure 4.67); C and D (pitch classes 0, 2) in m. 17 (Figure 4.68); A-sharp (pitch class t) in m. 21 (Figure 4.69); and B (pitch class e) in m. 24 (Figure 4.70).

Having introduced all twelve pitch-classes by m. 24, Shlude uses the entire aggregate in m. 25 to push this segment of the work into the slower section of music at rehearsal letter B, mm. 26-31 (Figure 4.71). Although the F-sharp from the aggregate is not articulated in m. 25, it is tied across the bar line from m. 24 in the right-hand piano part, and it is also used as the downbeat of m. 26.

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<sup>177</sup> There is one use of F-sharp 3 in the saxophone part, m. 9.



Figure 4.65. Marilyn Shrude, *Lacrimosa*, mm. 1-9.

**Calmly; statically** ♩ = ca. 50  
non vib.

Alto Saxophone in E♭

Piano

*ppp* 4 7 4 7 4 7 4 6 7 4

*ppp* 4 7 4 7 4 7 4 7

Silently depress chromatic clusters. *Res.* \_\_\_\_\_ (*sim.*)  
Sost. \_\_\_\_\_ (*sim.*)

Restricted pitch content: C #4, D #4, E4, F #4, G4  
{13467}

3 1 3 1

4

(non vib.) → poco vib.

*ppp* < *poco* > *pp* < *poco* > *p*

3 4 7 3 6 4 6 7 6 6 6 6 6

(7) 4 6 4 4 7 4 7 7 6 4 *cresc.*

(*Res.*) (1) 3 1 1 3 4 4 3 1 3  
(Sost.)

6

*mf* 7 6 4 6 7 6 7 6

(7) 6 7 7 7 7 7 7

(*Res.*) (3) 1 3 1 3 1 3 3 1 3 1 3 4 3 4 3 4 3 1 3  
(Sost.)

8

non vib. rit.-----

sub. pp 6 7 6 4 6 4 7 6 7

sub. pp (7) 6 7 6 7 6 6 7

ppp 6 7

(Sost.) (3) (sim.) 4 3 4

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Figure 4.66. Marilyn Shrude, *Lacrimosa*, mm. 10-11.

10

**A** Increasingly lyrical a tempo

bis. + C# vib. ord. poco a poco

p

mp p mp mf

(Sost.) (sim.)

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Figure 4.67. Marilyn Shrude, *Lacrimosa*, mm. 12-13.

(Sost.) (sim.) 8va

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Figure 4.68. Marilyn Shrude, *Lacrimosa*, mm. 16-17.

(Sost.) subtrone 02

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Figure 4.69. Marilyn Shrude, *Lacrimosa*, mm. 21-22.

21

*mp* *pp* *p*

*mf* *p* *pp*

(*Sost.*) (*t*) (*sim.*) : (*sim.*)

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Figure 4.70. Marilyn Shrude, *Lacrimosa*, mm. 23-24.

23

*poco accel.* *mp* *p*

*p* *mp*

(*Sost.*)

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Figure 4.71. Marilyn Shrude, *Lacrimosa*, mm. 25-26.

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### Pedaling

In addition to Shrude’s use of the sostenuto pedal to create simultaneous harmonic fields in *Lacrimosa*, she also includes specific notations for the damper pedal that affect the integration of sound between the saxophone and piano. Throughout the majority of the piece, Shrude indicates that the damper pedal should remain depressed in order to collect the sounds of both instruments. In most instances, she engages the damper pedal for long stretches of music, only clearing the collection of sound occasionally with full or half-pedal changes. Shrude is adamant that pedal changes only occur where she has specifically indicated them, as this impacts the resonance and durational quality of the piano.

For example, at the beginning of *Lacrimosa*, Shrude engages the sostenuto pedal before the piece begins and then uses the damper pedal to blend the sound for the first eight measures (Figure 4.72). Although the sostenuto pedal is sustaining the silent

depression of the first harmonic field, the damper pedal is collecting all of the sound from both the piano and the saxophone until a pedal change in m. 8. This particular placement of the pedal change coincides with a *subito pp* dynamic marking that is enhanced by clearing the accumulated damper pedal sounds (Figure 4.73).

Figure 4.72. Marilyn Shrude, *Lacrimosa*, mm. 1-3.

Calmly; statically ♩ = ca. 50  
non vib.

Alto Saxophone in E $\flat$  *ppp*

Piano *ppp*

Silently depress chromatic clusters. *(sim.)*

Sost. *(sim.)*

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Figure 4.73. Marilyn Shrude, *Lacrimosa*, mm. 8-9.

8 non vib. *sub. ppp* *rit.* *ppp*

*sub. ppp* *rit.* *ppp*

*sub. ppp* *ppp*

(Sost.) *(sim.)*

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There are also numerous instances in *Lacrimosa* where Shrude blurs various sections of the music through the use of half-pedaling. This technique allows her to sustain the durational quality of the music by only clearing part of the collected sounds. Half-pedal changes, such as those found in mm. 62-63, occur most frequently at the attack of new gestures and add definition to the introduction of these ideas (Figure 4.74).

Figure 4.74. Marilyn Shrude, *Lacrimosa*, mm. 61-63.

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Conversely, there are small sections of music such as mm. 32-33, where Shrude does not engage the damper pedal in order to obtain a drier sound on the keyboard (Figure 4.75). There is still residual resonance from the depression of the sostenuto pedal, but the lack of damper pedal creates a notably more articulate timbre.<sup>178</sup>

<sup>178</sup> Shrude, interview by author, November 16, 2015. Included in Appendix B.

Figure 4.75. Marilyn Shrude, *Lacrimosa*, mm. 32-33.

**C** Slightly agitated  
 ♩ = ca. 50  
 (ord.) → tr.  
 pp  
 p  
 pp  
 cresc. ——— p  
 (Sost.)

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### Summary

*Lacrimosa* by Marilyn Shrude is a complex work of music that incorporates numerous musical influences and compositional devices to integrate the sound, resonance, and color of the saxophone and piano into a non-hierarchical duo. Chapter 4 examined the range of Shrude’s musical influences in this composition, from the inclusion of Gregorian chant melodies, to more contemporary techniques that shape the harmony and texture of the music. These include utilizing the sostenuto pedal of the piano to create simultaneous harmonic fields, crafting complex rhythmic textures through the use of controlled aleatory, and using Messiaen’s third mode of limited transposition and other significant pitch classes to construct melodic and harmonic pitch material.

Finally, Chapter 4 looked at compositional devices that contribute to the integration of sound, resonance, and color in *Lacrimosa*. These include the use of dynamics to constantly modify the timbral combination of both instruments, the inclusion



of timbral effects to integrate and transform the sound, the collision and bundling of pitch material, and specific pedaling considerations that blend and amplify the resonance and color within the duo.

## CHAPTER V

### CONCLUSIONS

*Lacrimosa* is one of over thirty compositions Marilyn Shrude has written either for or with saxophone, and it represents a culmination of her works for saxophone and piano over her forty-year career. Essential to her notion of composing for this pair of instruments is that the music represents a non-hierarchical duo where the saxophone and piano engage in a musical dialogue that creates an integrated and new “third sound.” Part of this non-hierarchical conception is tied to Shrude’s Catholic music environment and can be noticed in her use of the piano as a “resonating chamber” that mimics the reverberant quality of church spaces. By imagining the piano in this way, Shrude is able to use the instrument as a chamber where the sound of the saxophone travels in and out – thereby integrating the two sounds into one.

Shrude acknowledges that Gregorian chant and the twentieth century composers Luciano Berio, Witold Lutosławski, and Olivier Messiaen have influenced her compositional approach in *Lacrimosa*. Chants from the Requiem Mass provide the impetus for much of the melodic material in the piece, in addition to Shrude’s personal adaptations of the harmonic and textural language of Berio, Lutosławski, and Messiaen.

Other compositional devices Shrude employs in *Lacrimosa* aid in achieving an integration of sound, resonance, and color in the music. These include piano techniques such as extensive use of the damper and sostenuto pedals in order to increase the

resonance and durational quality of the instrument and the use of a range of dynamic interactions that create a multitude of timbral colors within the composition. Pitch is an important consideration in Shrude's music, and in *Lacrimosa* she favors the use of unisons and octaves, interval classes 1 and 2, and bundles of harmony to integrate her melodic and harmonic material. The inclusion of multiple timbral effects, and the transformation of one sound into another, works to enhance the resonance, intensity, and sense of movement within each instrument's voice. Many of the melodic and harmonic structures of the work are constructed through pitch class sets, including Messiaen's third mode of limited transposition. Additionally, Shrude incorporates the use of aleatory counterpoint to create complex rhythmic textures.

The publication of this research document, in conjunction with the set of four interviews with the composer, represents a considerable contribution for future scholars of Shrude's music based upon the limited amount of research centered on her compositional style. Previous academic literature does include two theoretical analyses of Shrude's music – one by Eric Nestler analyzing structural devices in *Renewing the Myth for Alto Saxophone and Piano*, and one by Nadine Hubbs analyzing *Solidarność: A Meditation for Solo Piano* from the perspective of musical organicism. The remainder of the scholarly literature consists primarily of annotated bibliographies and encyclopedic entries that profile a variety of works by Shrude.

This examination of *Lacrimosa* is unique in its inquiry, because it goes beyond theoretical analyses to discover some of the traits that define Shrude's individual compositional voice. These traits are applicable to her other works for saxophone and

piano and should assist pedagogues and performers in identifying and better understanding her compositional aesthetics. It is the author's hope that knowledge of these compositional trends will inform the interpretive choices of performers and encourage future investigation into Marilyn Shrude's music.

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## APPENDIX A

### INTERVIEW QUESTIONS

#### **Chapter II** **Marilyn Shrude**

##### Life and Education

- What is your given name?
- When is your birthday?
- Where were you born?
- What were your earliest musical studies and influences?
- When and how did you begin playing the piano and composing?
- When did you begin attending Catholic school?
- Did your education in the convent involve music education and/or performance?
- When did you begin studying at Alverno College? When did you graduate?
- What degree did you earn at Alverno College?
- Who were your primary professors?
- When did you begin your Master's degree program at Northwestern University? When did you graduate?
- What degree did you earn at Northwestern University?
- Who were your primary professors?
- When did you begin your doctoral studies at Northwestern University? When did you graduate?
- What degree did you earn at Northwestern University?
- Who were your primary professors?
- Is there anything else significant or meaningful about your early life and education that you would like to share?

##### Career and Awards

- Would you please briefly discuss your teaching career?
- When did you begin teaching at Bowling Green State University? What was your initial teaching role?
- Would you please briefly discuss your career as a composer?
- What awards and honors have you received?
- Is there anything else significant or meaningful about your career and awards that would like to share?

### Music for Saxophone

- How many works for saxophone in total have you completed?
- Would you please briefly discuss the types of saxophone compositions that you have written?
- How many works for saxophone and piano in total have you completed?
- What do you find interesting about using the saxophone in your compositions?
- Do you find that as an instrument it has particular strengths and weaknesses?
- Is there anything unique or special to you about the sound, resonance, or color of the saxophone?
- Do you have any favorite sounds or techniques that you use in your music for saxophone and piano specifically?
- Is there anything else significant or meaningful about your works for saxophone and piano that you would like to share?

### Influences and Compositional Style

- Would you please discuss your musical and artistic influences?
- Are there any composers who have had a particularly strong influence on you? If so, who are these composers and how would you describe their influence on your music?
- Would you briefly describe how you feel your musical life in the Catholic Church has influenced your style as a composer?
- Many of your compositions for saxophone are dedicated to your husband and BGSU colleague, Dr. John Sampen. Would you discuss how this musical relationship has influenced your writing for the saxophone? How has this musical relationship influenced the music that you write for saxophone and piano specifically?

## **CHAPTER III MUSICAL EXAMINATION**

### General

- Do you feel like your music can be categorized (i.e. neo-expressionistic)? If so, which categories best describe *Shadows and Dawning*, *Renewing the Myth*, and *Lacrimosa*? In what specific ways does your music fit and/or diverge from these categories?
- Would you discuss your use of pedaling and why it is significant in your music for saxophone and piano?
- What is your concept of writing music for the duo paradigm? Hierarchical? Non-hierarchical? Why?
- Would you please discuss your concept of integrating the sounds of saxophone and piano? How do you use this concept in your compositions?

- Would you please discuss your concept of resonance? How would you describe the resonance of saxophone and piano? How do you use this concept in your compositions?
- Would you please discuss your concept of color? How would you describe the color of saxophone and piano? How do you use this concept in your compositions?
- In what ways do you use these concepts to imagine new soundscapes for the combination of saxophone and piano? What specific techniques do you use?
- Is there anything else significant or meaningful about your use of sound, resonance and color that you would like to share?

### Shadows and Dawning

- Please discuss the history of this work. How did it come about? Was it commissioned or written for a specific artist?
- What are some of the most significant or notable musical elements that you used in composing *Shadows and Dawning*?
- Were there other influences that inspired you to write this piece?
- How would you describe the integration of sound, resonance, and color in this piece?
- Are there any concepts or techniques that are important for achieving these concepts in *Shadows and Dawning*?
- Is there anything specific about the sound, resonance, and color of the soprano saxophone that you hoped to highlight in this work?
- In a 1997 interview with Dupont, you said that your [goal is to create works] “that say something.” Would you please describe what *Shadows and Dawning* “says”? What inspiration and elements did you use to achieve this?
- Is there anything else significant or meaningful about *Shadows and Dawning* that you would like to share?

### Renewing the Myth

- Please discuss the history of this work. How did it come about? Was it commissioned or written for a specific artist?
- What are some of the most significant or notable musical elements that you used in composing *Renewing the Myth*?
- Why did you select Paganini’s 24<sup>th</sup> *Caprice for Violin* as an inspiration for this music?
- Were there other influences that inspired you to write this piece?
- How would you describe the integration of sound, resonance, and color in this piece?
- Are there any concepts or techniques that are important for achieving these concepts in *Renewing the Myth*?
- Is there anything specific about the sound, resonance, and color of the alto saxophone that you hoped to highlight in this work?

- In a 1997 interview with Dupont, you said that your [goal is to create works] “that say something.” Would you please describe what *Renewing the Myth* “says”? What inspiration and elements did you use to achieve this?
- Is there anything else significant or meaningful about *Renewing the Myth* that you would like to share?

### Lacrimosa

- Please discuss the history of this work. How did it come about? Was it commissioned or written for a specific artist?
- What are some of the most significant or notable musical elements that you used in composing *Lacrimosa*?
- How would you describe the use of chant in this piece? How did the text influence you? Does the use of chant influence the contour and rhythm of the music?
- Were there other influences that inspired you to write this piece?
- How would you describe the integration of sound, resonance, and color in this piece?
- Are there any concepts or techniques that are important for achieving these concepts in *Lacrimosa*?
- *Lacrimosa* subtly utilizes several extended techniques for the saxophone such as multiphonics, flutter tonguing, and timbre trills. Would you describe how you perceive these musical sounds in the context of *Lacrimosa*?
- In a 1997 interview with Dupont, you said that your [goal is to create works] “that say something.” Would you please describe what *Lacrimosa* “says”? What inspiration and elements did you use to achieve this?
- Is there anything else significant or meaningful about *Lacrimosa* that you would like to share?

### Performance Suggestions

- Do you have any suggestions for saxophone and piano duos that want to perform your music?
- Are there specific ways to study and prepare your music?
- Do you think that there is a particular type of analysis that is useful to scholars and performers?
- Do you think that these three pieces share any musical characteristics? If so, please describe them.
- How would you like saxophone and piano duos to implement the concepts of sound, resonance, and color in these three works?

## APPENDIX B

### INTERVIEW TRANSCRIPTS

#### **Early Life & Education (Part 1) – 10/11/15**

BT: I'm here with Dr. Marilyn Shrude. It's Sunday, October 10, 2015, and we're completing the interview questions on "Life and Education."

MS: My name is Marilyn Shrude. I was born July 6, 1946, in Chicago, Illinois. My earliest musical studies and influences ... Well, I started piano lessons when I was seven years old, and I did that on my own. I just signed up for lessons in the Catholic school. And we didn't have a piano, but I wanted to take lessons. And then the nuns let me practice at school, but they soon saw that I had some talent, and they encouraged my parents to buy a piano. And, my parents did so with—what—they didn't have a lot of money.

BT: And were you interested in piano because you'd heard other pianists? Were you influenced by other pianists?

MS: No. I never heard anyone play the piano. They were offering [piano lessons] in Catholic schools; they would let you take your lesson during the school day. You know, just get up during Reading class or whatever, run down for your lesson, and then come back. And I just thought, "Oh, that's cool. I would like to do that!"

BT: And so –

MS: I signed myself up.

BT: Was it a piano teacher who was on school faculty, or was it a local person who came in to teach?

MS: Well, in big Catholic parishes in Chicago, all of the grades would be taught by the nuns. And they lived there in the convent right next to the school. It was a huge parish and there were three classes of each grade, with sometimes 40 kids in a classroom. It was a big, big school. And there were music teachers, as well. The nuns took care of all the liturgy in the church, and the music teachers also taught lessons and classroom music.

BT: So that answers the question of how you began playing piano. How did you begin composing? Was that around the same time?

MS: No, not at all. I used to like to make things up, and a lot of times kids who play the piano do that. There's such a tactile relationship with the piano that you don't get with other instruments in the same way. I didn't get any training [in composition]. Nobody

knew I did that. I just did it on my own. I never wrote anything down until I was probably 11 or 12 years old. I wrote a mass. I tried to write it down, and it was so hard! And that's a typical thing that happens with kids too. It's really hard to notate their music, so they get frustrated. But I still have that [first composition].

BT: I have a question about when you began Catholic school. I wasn't sure if you'd been in public school and then you transferred to a Catholic school. Or, at what age...?

MS: No, in Chicago you have these huge parishes—it's probably a square mile. And you can go to Catholic school if you're Catholic. I didn't go to Catholic school in kindergarten, but I started first grade and went all the way through high school [and] college. I went to two different Catholic grade schools, because we moved to a different location. And then, when I was a sophomore in high school, that's when I went to the convent in Milwaukee. They had a convent high school. It was like a boarding school. We were there, and we had observance of the rules. Not in the strictest way the nuns did—you know, we were high school kids. And we went to high school in the convent.

BT: Did your education in Catholic schools involve music education or any type of performance?

MS: In the Catholic schools there was a lot of music—classroom, lessons, liturgical, extracurricular. We always had choruses, and we were singing masses. They did have band, but I was not in the band. I played the cello. I played the organ. I played lots of masses on instruments other than my piano.

BT: So you started piano, and you kept taking piano all the way through ...

MS: I took piano from second grade on. There's no high school in a parish. The high schools are different in Chicago. You have Catholic high schools if you want to go to them. So my freshman year, I went to Alvernia High School, which was run by the same nuns that ran my grade school. The high school is actually closed now. It's in Chicago, right in the city. A lot of the Catholic high schools closed, because it was hard to keep the schools open with the nuns doing all the teaching. In the late 1960s, there was a huge exodus of women from religious communities. As a result, the Catholic schools that relied on the nuns for teaching lost all their "free" labor.

BT: So, you weren't in a band ...

MS: No.

BT: But you continued taking piano lessons ...

MS: Yes.

BT: And how old were you when you started playing cello?



MS: Cello was ... maybe eighth grade? They had a cello in the convent where they taught piano lessons and I saw it, and I was really intrigued. So, they gave me cello lessons.

BT: Did you also get lessons on organ? Or did you teach yourself how to do that?

MS: Yes, I did take organ lessons, too.

BT: Starting ...?

MS: Probably seventh grade.

BT: So part of that was that you were playing for masses?

MS: Yes.

BT: You played organ ...

MS: Yes.

BT: During mass?

MS: Yes.

BT: And was that an everyday type of commitment, or how often were you performing at school?

MS: Not every day, but a lot. We had probably at least four masses every day, and sometimes they'd have me play.

BT: Is there anything else significant about your high school education in the Catholic school?

MS: In high school, I was in the chorus. What else did I do? Nothing, no. No, actually that was freshman year, and then I went to the convent in my sophomore year. That was in Milwaukee. So then that was totally different. In Milwaukee, they put me into training to be a music teacher. I had weekly lessons in piano, violin, and organ.

BT: So part of being in this convent was that they had different streams of careers that you were training for?

MS: Not exactly. If you were musically talented, they did continue your lessons with the intention that you would probably major in music in college and eventually become a music teacher. As part of the daily schedule, they gave us time to practice—not much—half an hour on each instrument at the most.

BT: So, pardon my ignorance, but when you join a convent, is that where you're training to become a nun? Is that also like attending another type of Catholic school?

MS: No. I went to this high school because I wanted to become a nun. This high school existed only for girls who wanted to become nuns and was on the grounds of the motherhouse in Milwaukee, Wisconsin. This school is different than traditional boarding schools run by nuns that allow anyone to attend.

BT: So you were getting training for that?

MS: Yes.

BT: But you also had training for teaching music within the Catholic school system?

MS: Yes, it was just, you know, keeping up my lessons—keeping up my training. We also had music theory in high school.

BT: Were you composing when you were in the convent? Did you have piano teachers who were helping you with that?

MS: Not yet. No, no. It was very much discouraged. You know, I was in the convent in the 1960s, which was a long time ago. And you didn't want to be *proud*. So you had to play down those kind of things.

BT: So that was 1960 when you joined?

MS: I went in 1961 as a sophomore. I was fifteen.

BT: And what was the name of that convent?

MS: St. Joseph Convent, Milwaukee, Wisconsin.

BT: And is it still there?

MS: Yes. They don't have a high school any longer. It's totally different now.

BT: Were there any other musical events before you left the convent that we should discuss?

MS: Well, I was in high school there three years, and then I went to college there.

BT: And is that Alverno College?

MS: Yes.

BT: It's part of the convent?

MS: It's run by the same nuns. The building is about three miles away from the convent, but they would put us on a bus to go take our classes at the college. We called it the college.

BT: So you were still part of the convent...

MS: Yes.

BT: But you were going to college?

MS: Yes.

BT: You were still training to become a nun?

MS: Yes.

BT: But you were getting a professional training for another ...

MS: It was my major. Music education was my major. It was just like being in college. It's an all-women's college. Catholic. And they had lay girls as well. So we were right in school with the other regular students.

BT: Okay.

MS: The high school was totally separate. And there were 32 seniors that graduated in my class. You know, a four-year high school. But the college was a college. It still exists—still all women.

BT: Right. So you started studying at Alverno College in 1965?

MS: 1964 and majored in music. Music education.

BT: And that was a degree that you could take to get a public school job?

MS: Yes. That was a traditional music education degree, and we received teacher certification. Those of us who were nuns, though, would teach in the Catholic schools as members of the order [School Sisters of St. Francis] and would be assigned to schools in which the congregation taught and where we were needed. I could have been sent anywhere in the United States where they had a school. The nuns didn't apply for jobs; they just assigned us where we were needed.

BT: When did you graduate from that program?

MS: 1969.

MS: I went to school for five years (1964-1969), because during 1965-66 I was a “canonical novice.” I was cloistered for one year. We did not go to school full-time; it was largely a year of work and prayer.

BT: Was this at the end of your degree?

MS: No, it was the second year (1965-66).

BT: So you take a year of classes and then you have a year off from classes where you ...

MS: You’re in training for the convent, but you’re also going to school. So the first year I was a postulant, and then in the second year a novice. And we didn’t travel to the college. Actually, we took theology courses at the convent, and the music majors continued with their lessons and some of their classes.

BT: Was that normal that they let you keep doing that?

MS: Yes, they let us do that. But very limited ... hardly any time to practice. But we were still allowed to continue with our music study.

BT: And were you expected to use that training to perform service within the church? Was that the purpose of promoting the musicians who were there? That you would be able to give service through music?

MS: Yes, in a sense. A member of the congregation who was assigned to teach music at a Catholic school not only taught classroom music and private lessons, but was responsible for all the music in the Catholic parish. In a large Catholic parish in a city like Chicago that could mean playing/singing/directing the choir for as many as five masses a day and perhaps ten on Sunday. During that time of training, they let us continue our study so we wouldn’t lose our skills. I had private lessons in piano, organ, and cello, and a class in Gregorian chant. We studied Gregorian chant that year besides theology classes. We also had at least four courses in theology and philosophy. When I graduated, I had the equivalent of minors in both theology and philosophy.

BT: The Gregorian chant—was that studying chant, or was that writing in the style of chant?

MS: Studying. We learned how to read it and interpret it. And that was just for the musicians—not for everyone. There were about four music majors in my class.

BT: Who were your primary music teachers while you were in college? Is there some influence there with your training to discuss?

MS: There wasn’t just one teacher; I had many different teachers. I always had a piano teacher, but not the same one throughout my studies. I also had private teachers for organ

and cello, as well as violin early on (1961-64). Eventually they switched me back to cello.

BT: So you took lessons on whichever instrument you were assigned to?

MS: All.

BT: On all of them at the same time?

MS: Yes, yes I did. It was hard.

BT: Do you remember who those teachers were?

MS: Sure, yes. Well, the piano teachers ... I had several: Sister Maurice, Sister Benedicta, and Sister Marienne. Organ – Sister Mary Hueller, Sister Presentia, Sister Victura. Sister Clarissima, and Sister Janet for cello. Sister Imelda for violin. I had a lot of different teachers.

BT: The next question that I have is about going to Northwestern, but I wasn't sure ...

MS: That's a big leap!

BT: I know that you went to teach.

MS: I finished my degree at Alverno College—graduated in August 1969. At that time, I was still a nun. I had been assigned to go teach at the high school in Chicago that I attended in my freshman year (1960-61)—Alvernia High School. That was before I entered the convent in 1961. I was assigned to teach there. And during that summer they moved us to Chicago. But that was also the summer I decided to *leave* the convent.

BT: In 1969?

MS: Yes. I officially left the School Sisters of Saint Francis, but I kept the job at Alvernia High School and taught there as a lay person.

BT: And they allowed you to stay?

MS: They did. They allowed me to keep the job and even paid me a very small salary—\$5000.

BT: What were you teaching? What kind of music classes?

MS: I taught chorus, music theory, and a class on rock music. But then I also had to teach courses in religion. Remember that I was trained in theology and philosophy, as well as music. This was a large Catholic high school in the city of Chicago (all girls), and all the

students had to take some kind of theology course throughout their four years of high school education. I taught Christian marriage, which was very odd for someone just coming out of eight years in the convent. I also taught catechetics, which was “how to teach very young kids about religion.” We actually did some micro-teaching in the neighborhood Catholic parish.

BT: So that was your full teaching load?

MS: Yes, all of that.

BT: And did they have you teaching piano?

MS: No. Not really.

BT: Any private instruments at all while you were there?

MS: No. I may have had a few kids on the side, but no—there was no expectation for that.

BT: Were you still playing? Were you composing that time?

MS: I never stopped “playing” the piano and organ, but I was not studying. As for composing, no—no composing.

BT: You were just *working*.

MS: Yes. Actually, when I was in the convent during the canonical novice year (1965-66), we wrote a play. Our class patron was St. Peter, and we wrote a play about St. Peter. I wrote all the music for it. We also had a class song, and I wrote that music. But nobody ever helped me, or barely said “good job.” They didn’t want you to be proud.

BT: So you were learning to compose from the music that you had been taught in piano? You were using that as a reference?

MS: Yes, right. A lot of it was very modal, because of being imbued with Gregorian chant.

BT: So that was for one year that you stayed on to teach, or you stayed for longer than that?

MS: I taught two years in Chicago (1969-71) at Alvernia High School, and then I went to Northwestern. I just figured I’ve got to do this.

BT: So you started there in 1972?

MS: 1971.

BT: And you were going there with the intention of doing your master's in composition, or in music education?

MS: I knew I couldn't get into composition, because I didn't have a traditional portfolio to present.

BT: Is that what you wanted to do though?

MS: I did. I wanted to figure out how I could do that.

BT: You knew that you wanted to compose?

MS: Yes. I wanted to learn. I wanted somebody to help me learn how to do it. But I got into the master's program in music education. And they had a track at Northwestern—if you qualified in an instrument, you didn't have to write a thesis. So, I was a good enough pianist so that I could give a recital instead of writing a thesis. I got a music education degree with piano emphasis.

*But*, that's when I sort of got my way, wangled my way into a composition class. It was just totally by accident. I signed up for the class. My advisor okayed my schedule without knowing he should have okayed it. I was attending a small group lesson for the undergraduate majors. I was attending this for about three *weeks*, and then I got called to the office and they said, "You're not supposed to be in this class." And I said, "But I've been... you know, they said it was *okay*." And they said, "We checked with the teacher though, and he wants to have you stay."

BT: Who was the teacher?

MS: Alan Stout, who was my composition teacher. So if that hadn't happened, *who knows* what I would have been doing?

BT: Was that your first semester in your master's?

MS: Yes—it was the first semester of full-time study. I had taken a few courses part-time previous to that.

BT: So you were in the master's of music education program, and you were still taking piano lessons...

MS: Yes, I did take piano lessons from Wanda Paul. But I was also taking composition.

BT: But you were in this composition class...

MS: Yes. And I was also taking improvisation—organ improvisation. Northwestern's curriculum is really free. I took a couple of music education classes, but the minimum.

BT: Was that the only composition class that they let you take during your master's, or were you able to keep taking composition because you had completed that class?

MS: Well, the master's program at Northwestern is only one year. So I was done that year.

BT: Was it a full year of the composition class, or was it a half year?

MS: Yes. It was a full year. It's a quarter system there, so three-quarters. So when my degree was done, I asked Mr. Stout if I could continue with my lessons. He allowed me to do that, but I had to take a job. So I took a junior high teaching job from 1972-73.

BT: In 1972?

MS: Yes, 1972-1973. I taught at Jack London Junior High in Wheeling, Illinois. I tried to take lessons and it was so difficult, because I had to drive an hour and a half each way just to get to the teaching site. And you know, it's exhausting.

BT: So you were still living in Chicago?

MS: Yes.

BT: But you were commuting an hour and half each way to go to work?

MS: Yes.

BT: Every day?

MS: Every day. Typical though. You know, in big cities you drive, and you get into heavy traffic. It's just the way of life.

BT: So you were still hoping to take composition lessons while you were teaching, or you did?

MS: Yes.

BT: You did take them?

MS: Yes. I tried, but it was too difficult. I couldn't do it.

BT: And that was with Professor Stout?



MS: Yes. So we had a couple of lessons early in the Fall of 1972, but I just never could get anything done. Besides having no time, I was just exhausted all the time. And then, we [Dr. Shrude and Dr. John Sampen] got married in 1973 and moved to Wichita.

BT: Did you meet Dr. Sampen at Northwestern?

MS: Yes. During our Master's degree. 1971-72.

BT: And then you said Wichita?

MS: Yes, 1973. That was John's first full-time teaching job in higher education.

BT: So you moved to Kansas?

MS: Yes.

BT: And were you also teaching at—was it Wichita State?

MS: I did not teach at Wichita State. I was playing a lot of piano, and I did a lot of private teaching. But I also substitute taught in the public schools. I didn't do that very long, because I was in such high demand as a pianist. I was playing a zillion recitals for people. But I also taught myself how to compose. I just kept working at it and occasionally checked in with Mr. Stout.

BT: So you didn't have a mentor there? You were using what you had learned?

MS: Yes, I was using what I learned. However, I actually *did* work with Walter Mays who was on the faculty at Wichita State. We didn't work on a regular basis, but I worked with him.

BT: You took lessons with him from time to time?

MS: Yes.

BT: And showed him the things you were working on?

MS: Yes. You know, those years were important because I really studied scores, and I learned how to write. I mean a lot of it is just applying yourself.

BT: So how long were you in Kansas?

MS: We were there three years, and I had Maria in 1975. Then we went back to Northwestern full-time to be doctoral students in 1976.

BT: You both went back as doctoral students?

MS: We both went back, yes, and mainly for me. If I was going to do anything in higher education, I needed to get a doctorate. John could have gotten away without it. And they accepted me into the doctoral program in composition at Northwestern without any previous degrees.

BT: In composition?

MS: Yes based on knowing me and my work, which is nice.

BT: Did you have to submit a portfolio?

MS: I did.

BT: And they were pieces that you had written while you were in Kansas?

MS: I did. I wrote an orchestra piece, and I had a good portfolio to submit.

BT: So you started doctoral studies in 1976, and when did you graduate from that program?

MS: In 1984, because we came here [BGSU] in 1977. We only were in school full-time one year.

BT: So you're at Northwestern for the one year...

MS: I was a doctoral assistant—I taught Aural Skills. Maria was one. Dr. Sampen was [Dr. Fred] Hemke's assistant.

BT: During 1976?

MS: 1976-1977.

BT: Did you have the same composition teacher?

MS: Yes.

BT: You were still with Mr. Stout?

MS: I did. I studied with him one or two quarters. But I also studied with Bill Karlins. We went back so many summers that I sometimes studied with other people too, because people weren't around and you know how summers are.

BT: Sure. So once you moved to Bowling Green, you were going back in the summers to complete your degree?

MS: Yes.

BT: But you weren't taking classes during the regular year?

MS: No, just working.

BT: So you studied with William Karlins?

MS: Mostly with Alan Stout.

BT: But you had other teachers in different summers?

MS: Yes.

BT: Were you already teaching here at Bowling Green?

MS: When we came in 1977—John got the full-time job here—they gave me part-time work. I was teaching Aural Skills, and also we both directed the New Music Ensemble. The Dean at the time wanted us to take that over and make it a better ensemble.

BT: So before we get into your career at BGSU, is there anything else about...

MS: Okay, so—doctoral studies. Degree earned at Northwestern, two degrees—MM in Music Education, and the degree for Northwestern is the DM, not a DMA, in Composition.

BT: Are there any questions that I didn't ask you that would be important for understanding your music education?

MS: I don't know... If you read Mary Natvig's article—it's the one, you know, about winning the Guggenheim.

BT: Yes.

MS: There's a lot background in that, and that'll give you a good timeline.

BT: Yes, I remember that article. Okay. So I'm going to save this. We're going to pause.

### **Career (Part 2) – 10/11/15**

BT: So the second section that we have is on career and awards. Would you discuss your teaching career here at Bowling Green?

MS: Okay, if you recall—I did teach two years of high school and a year of junior high. And I feel like those are also important for me. When I reflect on my background—my experience—I've just had such an interesting life. And I think that contributes to who you are. I don't deny that I taught high school and junior high. I think it was important for me.

BT: Yes.

MS: But here [BGSU]—when we came, I was part-time for eight years. I was very grateful to have the work. I never had any great hopes that they would hire me full-time, because I know how many people come with wonderfully talented spouses and they never get jobs. But I was fortunate that there was a position that opened up. It was theory and composition, and I got it. Then I got a tenure-track position. But that was 1984.

But the part-time work—you know, they had no regulations of how much teaching you could do as a part-time person in those days, and I had more than a full-time load.

BT: With aural skills, or what else were you teaching?

MS: Everything. I've taught theory, pedagogy, counterpoint, composition of course, New Music Ensemble. I ran the New Music Festival as a part-time person. So yes, everything.

BT: Did that change when you won the tenure-track appointment in 1984? Did your teaching responsibilities change, or was it pretty similar to what you'd been doing?

MS: It was similar—similar, but easier in some ways. Because I could just—more go toward composition. And the composition program was growing too. We always had four composition teachers here, which is a lot. But everybody always did multiple things. You didn't just teach composition.

So in 1984, I got the full-time position. And then that was the year we finished our degrees too. And David was born in 1979. And, let's see—when did I become department chair? 1998 I became department chair. But actually, we got the big Academic Challenge grant in 1987, which I was instrumental in getting. And that was to fund the New Music program at Bowling Green. These were Excellence Grants from the State of Ohio. And we'd already been doing the festival, and all of these things that made us have a focus in new music. It was a very rigorous application process, but we got that grant and it was a lot of money. That actually allowed us to have a Contemporary Music Center.

BT: MACCM [MidAmerican Center for Contemporary Music]?

MS: What we now call MACCM. It wasn't at first—it was just called Contemporary Music Program. I was the administrator of that grant for six years along with the Dean of our college at that time, Robert Thayer. And with the money came three-and-a-half positions. Tons of money for technology, and—an archive, scores, outreach, festivals, and guest artists. It was almost \$750,000.

BT: So these were all funds to help establish a Contemporary Music Center here at Bowling Green State University?

MS: Yes. We received funding for 3.5 positions—an administrative assistant, an electronics technician, a 20th century music theorist and a half-time archivist for the library collection. After six years, the funding for these positions went into the permanent operating budget of the college. I served as director, which was a half-time appointment on my faculty load.

BT: So when did it become known as MACCM?

MS: This happened in 1990. There's a process to follow in the university if you want to name something. It's a very rigorous process...right up to the Board of Trustees.

BT: Let's discuss why this was important that you established the program. This is part of your...

MS: Oh, well it's very much—I mean, it's who I am, you know? And to have such an important focus in a school like this. I mean—this shouldn't happen in a school like this in rural Northwest Ohio. But I think it just proves that you can do anything, anywhere. I'm not saying it was just me. It wasn't. There were so many people who fed into this. And it builds on success too. We had been running this festival, and we had good performers. We had a focus. And that program just grew.

BT: What about in terms of having the focus of it be on new music?

MS: We first started doing the festival in 1980, which we started because the building was new. The building opened in 1979, and to inaugurate the building the festival was a suggestion. Let's have a festival of contemporary music. And run it on a shoestring—run it on nothing. But we were running it, and so it made us credible to apply for a big grant from the state. We already had a track record, so that's why we could be a Center of Excellence in contemporary music. And the doctoral program came later. There were just a lot of things that happened because of the grant.

BT: Would you give me an overview of your compositional career? So not the teaching aspects, but just your career composing.

MS: Well with any university job if you're on a tenure-track, you're expected to do research. And my research is composing. So there's an expectation there—I mean, I don't only do it for that reason. But you know, a lot of people asked me to write things, and I would do it, and I had success. And also John and I were a duo. We played all over the world. I kept playing piano—so not only writing music, but playing my own and other people's [music]. It's such a holistic thing for me. And the teaching, and what I was doing with running the program here... It's just a perfect circle.

BT: Yes.

MS: But finding time to compose—difficult, very difficult, because I had two little kids and very demanding work. But you know, I just sat at this table and did it in the middle of the night.

BT: Didn't you say you used to get up at two in the morning and compose?

MS: Yes, I had to. I had no time.

BT: So people were commissioning you to write works for them?

MS: Yes.

BT: And so, it was a variety of different projects that you would have had I expect?

MS: Yes, I had a big success. My orchestra piece won the Kennedy Center Friedheim Award, which is a big award, and I almost didn't submit the piece. My husband actually packed it up and sent it in. I said, "Oh, this is never going to win. I don't want to send this in," and he packed it up and sent it in.

BT: Would you remind me of the name of that piece?

MS: Psalms for David.

BT: So we can talk about this more, but since you brought up the award—I do have a question about awards and honors that you've received. Is there anything special that you wanted to say about any of those awards or the pieces that were with them?

MS: Well I think the Kennedy Center was big. There are times in your life as a composer when you might receive a big prize or award, and these affirm what you're doing. It's like—wow! You know, my peers picked me or gave me a stamp of approval... that sort of thing. And that's an important thing for a composer. You know, you can go along and compose and compose, but if you don't get that recognition once in a while it makes it more difficult. So that was a big one, and for an orchestra piece too. And then there were other things along the way—the Guggenheim was big. I went to Belaggio [Italy] with the Rockefeller Foundation Grant. Those were nice things.

BT: And isn't there the Academy of...

MS: Oh, the American Academy—that was a very big thing. I don't know how I got that.

BT: But that was for...

MS: Lifetime... It's called the Academy Award. They don't call it that anymore. It's for lifetime achievement. It was very nice.

BT: And was there any point along the way where... I mean, I know that you have a large and diverse catalogue. So was it always...

MS: Mine isn't that large.

BT: Really?

MS: No. I maybe have an average of two, at most three pieces a year. Compared to Sam Adler who's written more than 800 pieces of music. You know, he probably writes 20 pieces a year. And some people do—I can't.

BT: But 2-3 pieces a year and a lot of them have been different...

MS: This year it'll be one.

BT: I mean, I'm talking to you about the saxophone music. But, I you've also written orchestra music...

MS: Choral, band...

BT: Brass.

MS: Yes. String quartets...lots of different music. But mostly saxophone.

BT: Is there anything else about career or awards that I haven't asked you that we should discuss?

MS: I don't think so. No.

### **Influences (Part 3) – 10/11/15**

BT: Would you discuss your musical and artistic influences in a general sense?

MS: I think there are certain pieces that I was attracted to even as a child. I think I've always been very visual. And with the series that we're doing at the museum [Toledo Museum of Art], I mean—I was thinking about it too. And I thought, "You know I love art!" I've always, always loved art. And I draw and paint—not so much anymore, but that's a big influence on me. I think that I would like to infuse that maybe even more into what I do...indirectly. Just thinking of all those great works of art that were in that gallery on Friday night. You know, millions of dollars of art. It's just so humbling in a way.

But I think too—I would be remiss if I didn't say my whole background as a Catholic growing up singing Gregorian chant. The church music and being in these huge churches

with reverberation. So that reverberant quality I think comes from just being in resonant spaces and enjoying that spiritual kind of music.

And the piano too—of course. Playing the piano, and loving—loving music so much. I mean there's nothing I don't like. But Debussy [was a] big, big influence as a child. In seventh grade I remember trying to learn one of the—oh what are they—I'm forgetting now. Not the Debussy Preludes. There's two quirky little pieces, and I wanted to learn that piece. You know, just hearing things and wanting to play them.

Bach—I love Bach. You know, playing the organ too. Singing. All those things, I think [make] my compositions what they are. Then the music of other composers—that's another question.

I was always attracted to contemporary though. I really liked it. But I had teachers who gave me contemporary music to play too, which was nice. I remember though—I might have been a junior in high school—and the piano teacher I had in the convent gave me Messiaen to play. It was so difficult. It was just beyond me. I couldn't wrap my head around it at that time. And I later played a lot of Messiaen on the organ—that's a different kind of thing. But, I just remember that piano piece—so difficult. Of course, Messiaen—big influence.

BT: In what way?

MS: I love the harmonic language. I love everything about it—the whole aesthetic behind it. It's like masterpieces—there's so much there to constantly learn from. If you study his music, you learn so much about harmony and rhythm, and just good compositional skills.

So Messiaen was a big influence. But when I went to Northwestern and was introduced to all the Eastern Europeans... Lutosławski, Ligeti. Especially Lutosławski because he was Polish, and I'm half-Polish. And you know I just loved, loved his music. And Alan Stout, my teacher, was so good about pointing me to pieces that he knew would help me—[he] just kind of opened my ears up [to] get to the next step. And I was such a blank slate at that point. [I] totally remember hearing Venetian Games and studying it. And totally remember Berio—immersing myself in the music of Luciano Berio. Not an Eastern European, but [I] loved his things. So I learned from those pieces. I studied them—tore them apart.

BT: Would you say that with any of those composers there are certain elements that you've kind of kept, but changed in your own way?

MS: Sure. I think the language—I mean, I'm attracted to Lutosławski harmonic language. And also the way he uses controlled aleatory. That to me was something that was so important in my own music. If you look at Evolution V, my piece for solo [alto saxophone] and saxophone quartet, it's so modeled on Lutosławski's String Quartet. It's



almost embarrassing. But it is its own unique piece. I learned so much studying the Lutoslawski, because it's such an iconic piece. You have to study a lot of good things in depth. I've studied a lot of—kind of modeling in some ways—Stravinsky, Bartok—you know, major composers like that. But, if you look and listen to a lot, you flood your mind and your ears with so much that you can't just sound like one person. It just gets all mixed up, and you end up sounding like yourself. That's why I make my students listen a lot—they don't listen enough though.

It's different now, because we used to have to really go and get the LPs and play them in the library—or CDs. Now they just plug into the internet, and it's way too easy. They don't listen with scores enough. That's another thing they should do.

BT: My next question is about your musical life in the Catholic Church and how that influenced your style as a composer. You mentioned the resonance of the spaces, the spiritual aspects of it, as well as the Gregorian chant.

MS: Yes, the linear quality—you know, very contrapuntal. All these kinds of lines that move by half steps and whole steps like chant does. Chant isn't contrapuntal per se, but it's the combination of lines like that. A heterophony too, where you have a note and something spins off, and it tumbles on top of itself. And a lot of that is that echoing sort of writing, where things are kind of trailing each other all the time. There's a lot of that in *Lacrimosa*.

BT: And those would be the biggest elements that have stayed with you as a composer over time?

MS: Yes—well, the ritual too. Sometimes the way things are put together remind me of certain rituals. Like I have a piece called Litanies—and we used to walk around and sing the Litany of the Saints. You know, that constant repetition—the processional quality of things...so that as well.

BT: Many of your compositions are dedicated to Dr. Sampen.

MS: Yes.

BT: We talked a bit about how that musical relationship has influenced your writing for the saxophone, and how that has affected the music that you write for saxophone and piano.

MS: Yes. Not only as a duo playing concerts of other people's music. John always said that he made a promise to himself that he would always play one of my pieces every time he gives a concert. And he does! Even if he plays with somebody else, he always includes a piece of mine on his concerts. I learn so much playing other people's music as well, and working through those problems of putting together music with a partner—learning how to collaborate that way.

Being a pianist and putting myself in that role—and playing other people’s music—helped me figure out how best to write my own music too. Because other people have to play it, and you don’t want to do things that are ridiculous. So that I think had a big influence on how I write, because I’ve played so much music of other people as well.

Any saxophone piece I’ve ever written, John has gone over it and smoothed out the technical stuff. You know, if I’m doing ridiculous things. I don’t play the saxophone—but just easier ways of writing some lines that are not so awkward. He’s done an incredible amount of I would just say smoothing out.

Sometimes you get to a situation where you want your material to do some certain thing. And it’s following—let’s say a tone row or something—and it has to use up all these notes. So how do you still maintain the integrity of—and the respect for your material and what you want to do—but not maybe do something that is so difficult, and so awkward, and so impossible that nobody could play it. So you know, those are the kind of things.

He would tell me, “Okay. I can learn this, [or] this won’t work.” Or, “I might get it to work, but 90% of other people won’t get it to work.” So those are important things for a composer. Really.

BT: When I think of Dr. Sampen’s career, he was always adventurous—ahead of his time.

MS: Yes.

BT: Has that affected the way you write for the saxophone?

MS: Yes. Definitely.

BT: Has it given you freedom in your ideas for writing for the instrument?

MS: Totally. Well, a lot of it too [is that] he would just try things for me that—you know, I want this sort of sound. Or I want a multiphonic here, so he’d give me 20 possibilities and I’d pick the ones I liked. That sort of thing. But also I think too [that] I’ve been helpful to him in really seeking out good composers. Because there’s a lot of bad saxophone music, as we all know. And sometimes we have to play it, because—there are different reasons. But trying to really figure out what is good and why. I think I’ve been helpful to him in keeping the standard high.

It’s a good working relationship. Not easy to collaborate with your husband that way, because it can be too brutal. You know, we work differently. He’s very methodical—practices and prepares, and he has certain ways—and I’m not like that. I’m more last minute.

BT: Are there any other things that you would want me to understand about the things that influenced you and helped form you as a composer?

MS: I think that this is fine. I mean, there's a lot I can say, but...

BT: Sure.

MS: Yes.

#### **Music for Saxophone (Part 4) – 10/11/15**

BT: Would you please briefly discuss the types of saxophone compositions that you have written?

MS: I think what I would say is—I've written *lots* of solo, short... all the postcard pieces. Mostly with piano, because we wrote them to play in concerts. But I love doing the different mixed chamber—I think that is really fun to do. The trios with violin... *Fantasmî. Trope* is a huge piece with so many different iterations at this point.

BT: You wrote the saxophone and piano music so that you and Dr. Sampen would perform them?

MS: Well not every *one* was commissioned by him, but mostly yes.

BT: And the saxophone, piano, violin music you perform with...

MS: With our daughter.

BT: Maria.

MS: Yes. But the saxophone and guitar piece [*Face of the Moon*]*—*Frank Bongiorno asked me to write that. He has a duo—that piece has been played a lot. There are a couple of sax and guitar duos who play a lot, as you know. Joe Murphy plays it quite often, and they do a really good job. I love *Face of the Moon*. I really like that piece.

BT: And the other saxophone compositions that have come along—have they mostly been commissions?

MS: Yes and no. Commission in quotes, because sometimes you get paid, sometimes you don't get paid—you just do it for a friend. So it's a variety of things, but I'm very selective about what I do. I don't say yes unless I really want to do it. Like I said, I'm *slow*. I'm not a fast composer. I do too many *things*, so... I'm not a full-time composer, so you know, I'm selective.

BT: What is it that you find interesting about using the saxophone in your compositions?

MS: I remember when I first heard the saxophone at Northwestern, I had never heard a classical saxophone. And that's the case with a lot of people who have not had the exposure. I was *shocked* that it sounded so good. I just remember saxophone in grade school band. They sounded awful. I mean they [the saxophonists at Northwestern] were playing all these hard things. And John asked me as a Master's student to write a piece for him. I was like, "Oh my gosh!" you know? And I did. I wrote my *Quartet for Saxophones* for him.

BT: Was that the first piece that you wrote for saxophone?

MS: Yes. It's a little five-minute, quirky thing. But it [the saxophone] has incredible versatility. Having heard it for the first time in 1971, and it's now 2015. That's a *lot* of years. I feel like I could teach the saxophone. I just know so much about it at this point.

And how it's *grown*—I mean, I've grown *with* John. Like his learning altissimo, his learning to double tongue, his learning how to circular breathe—all of the experimentation—multiphonics and all the things that are common *now*. But they *weren't* in 1971. It was all just kind of beginning, and having to *grow* with that was really great.

BT: Is it an instrument that you think you would have been interested in writing for anyway?

MS: No, because I wouldn't have known it. Being at Northwestern, the best saxophone program in the nation, and being around these incredible players, and having somebody who was constantly *hounding* me to write—that's what makes these things *happen*. It's the circumstances. I like the fact too that saxophonists are *fearless*. Not *all* of them. And now it's kind of getting a little more conservative too. John and a lot of his colleagues—they just would *try* anything, and [they were] so helpful. And John's been so incredible working through things with me. We have a great partnership. Not just a marriage, but as musicians too.

BT: Do you find that as an instrument, the saxophone has particular strengths or weaknesses when you're writing for it?

MS: The versatility. You know, you've got the *family* first of all. So you can have an incredible *range* if you want to. The beauty of sound, it's so *rich*. I know digitally speaking it's one of the hardest instruments to sample, because it's so complex—the timbre of the instrument. I just think for composers, it's a nice instrument to work with. I like *all* instruments. I really do.

BT: Have you found any weaknesses in writing for the saxophone? Any things that are challenging when you're involving saxophone in a work?

MS: Not really. They can't *do* the same thing as violins do, and pianos do. You have to follow the *nature* of the instrument when you're writing. I feel like the way I write for

any instrument is so *integrated* with the actual instrument, and the *sound* of it—the timbre of it, the way you *breathe*. It's not as if *most* of the stuff I write for saxophone could be played on any instrument. It's not just a solo and an accompaniment.

I mean my trio—I did the transcription of it—the Takemitsu trio for violin, sax, and piano. I took the violin part and transcribed it for flute—so flute, sax, and piano. And then we have a version for clarinet, sax, and piano. I didn't change the saxophone part—I changed that other part. I think too that the *timbre* of the trio changes. There's a big difference between a violin and a flute, but it still works. But that's the only piece... I just wouldn't—I can't just transcribe them for something else. What did I transcribe? There was something else...

BT: Visions in Metaphor.

MS: *Visions*, yes—from clarinet, because it only had one performance on clarinet. But that's so close.

BT: Is there anything unique or special to you about the sound, resonance, or color of the saxophone?

MS: It has such a richness—a depth of sound. Now, with all the different kinds of literature that asks for different *timbres* and quarter-tone fingerings. I still maintain that so many saxophonists are *willing* to invest the *time to learn* things. And that's not the case with other instruments. I've always been lucky to find people who are pretty adventuresome. But *not* like saxophonists.

I was talking to Jean-Marie Londeix about this—the versatility of the saxophone in the repertoire, because it plays classical, it plays jazz, and it plays pop. You think of a violin—not *really* jazz, not *really* pop. There is a little, but saxophone *does*. It truly *does* have a different life in those other genres. There are not a whole lot of instruments that do, and it gets a very *unique* character then.

BT: Do you have any favorite sounds or techniques for saxophone that you use in your music for saxophone and piano?

MS: I don't like slap-tongues. I love timbral things. I love multiphonics—I like the complexity of the sound. I like the way to use it as a harmonic entity. I haven't been whole-hog on that regard like some composers, where they *really* analyze the spectrum—you know, it's all about that. But it *is* well integrated into my harmonic language. You know timbral—just changing a sound, taking a sound and transforming it over time by cross-fingerings and things like that. Vibrato manipulation. Different kinds—breathy tones. All of that I think is just really interesting.

BT: Anything that changes the color of the instrument?

MS: Yes, but I like it for its indigenous qualities too. I like to extend it. The whole upper octave—you know, back in the early '70s, two people were playing the upper octave as much. I remember every time people played Creston, they missed that high note. And I thought, "Oh, boy! This is —". And then all of the sudden, every student in John's studio could play the Creston when they were in high school.

BT: Yes, it's developed *really* fast—the sheer virtuosity of what people can do these days. It really has.

MS: Yes.

BT: Since you brought up altissimo—is that something on the saxophone that you see as a strength of the instrument? That the range has expanded? Is that a sound that you like?

MS: Yes. I think especially in larger works where you *really* need that range. In band, concerto... I use the upper octave a *lot*. And John is so good with it too. I mean, he doesn't have any trouble. But when I hear other people play, it's like... I mean, I know *now*. But at first—you know, you get *spoiled!* Really.

BT: Is there anything else about the works that you've written for saxophone and piano that we should discuss in general?

MS: The two soprano pieces were the first.

BT: Music for Soprano Saxophone and Piano?

MS: Yes, that was first for the Bordeaux conference.

BT: *Shadows and Dawning*.

MS: A lot of the pieces were for the World Saxophone Congresses. *Music for Soprano Saxophone and Piano* was Bordeaux. Then *Evolution V* was London. *Shadows and Dawning* was for Nürnberg—and that was for Theresa Witmer, John's student. She was a really good soprano player, and she had asked me to write a soprano piece for her. She was a graduate student, and she premiered it in Nürnberg with me [playing] piano.

BT: So you played all of the premieres?

MS: Yes. I'm trying to think—*Face of the Moon* was in Montreal. *Notturmo*, the trio—we premiered that in New York City at the Lincoln Center Library. That was different. *Renewing the Myth* was Japan. That was kind of... I was experimenting writing something more conventional. When you think of that compared to *Shadows and Dawning*, it's just so straightforward. Unfortunately, a lot of people only know me for *Renewing the Myth*, and they don't know that other side of my writing, which I prefer.

BT: In general, is it fair to say that many of the pieces for saxophone and piano came about for you because of your performing relationship with Dr. Sampen?

MS: Yes.

BT: And they're works that you intended to perform yourself?

MS: Right. I like to play my own music, because I know the way I like it. I've heard other good performances of my music too, but I use the piano in a different way than a lot of pianists do. Like I was talking to you about—you know, thinking about the piano like a resonating chamber, rather than just a machine that provides the harmony behind a soloist.

So that the sound is so integral. I compose that way; I like to play that way... And even *Renewing the Myth* though, there's a *lot* of integration of sound. I remember when I saw Londeix coach that piece. He was working on *line*, and how the line was flowing between the piano and the saxophone. I mean, I totally *wanted* it that way, but he brought it out of the student very well, which was nice.

BT: And the postcard pieces that are with piano—are they pieces that you composed so that you would have combination choices on recitals?

MS: Yes. Well, the whole first set of postcard pieces—there were eight I think in the original set—seven or eight. And I was always intending to write one—that was the one, *Continuum*. The set—there was the Milton Babbitt, Pauline Oliveros, John Adams...

BT: Albright.

MS: Albright. But we needed one that was really fast and flashy, so I wrote it [*Continuum* '97]. In a sense it was functional, because the others weren't as fast and flashy. So we performed that set, and we always end with *Continuum*.

But then I've written other short ones—sometimes a gift for a person, or just because I wanted to do it, or we were in a place. The *Kantada* was when we were in Cyprus. *River Song*—that was for China. So there are other reasons for doing those too.

### **Musical Examination (Part 1) – 10/31/15**

BT: Do you feel like your music can be described in a category? And if so, what category do you think these pieces [*Shadows & Dawning*, *Renewing the Myth*, and *Lacrimosa*] would fall in to? The reason that I ask is because—in one of the interviews that you gave where you were talking about Debussy being an influence in your music—you were asked about one of your pieces, and you brought up the term neo-expressionistic. Do you feel like there's...

MS: I'm always a little hesitant to put labels on things, because especially with my works I feel like you can find elements of so much in each one. To say one label encompasses all of it would be difficult.

I think each one of them contains elements of Romanticism, Classicism, Expressionism... And if you want to put neo in front of that, it's fine. Then we get into labels like Modernism and Postmodernism... I don't know. I think the most conventional of those three works is definitely *Renewing the Myth*. Because if you're going to write a set of variations on the Paganini, you might use more regular rhythm and the excerpt itself is tonal. You know, it precludes that it's going to have more of that kind of an element.

Definitely *Shadows and Dawning* and *Lacrimosa* are much more timbral, although *Renewing the Myth*... I just coached it yesterday with one of John's students. And we were working on, more than anything, those timbral moments when one sound blends into the other. Just like the very opening of it where the piano starts, and the marking is *niente*—which is nearly impossible for a pianist to do. But it's conceptual, and to have the piano start with that concept in mind, and the saxophone to just fold into the sound, is a very timbral thing. But it's in sixteenth notes. So, I guess that's where I might leave that, as far as labels.

BT: Would you talk about your use of pedaling and why that's significant in your music?

MS: I think first of all, even though you have two separate instruments, a lot of what is happening is in a total harmonic field. So what the saxophone is doing—I'm not talking about multiphonics or anything like that—even in its most linear moments... If you were to jumble all of those notes together and line them up in a vertical way, that's harmonic material as well. So the pedal helps blend the linear material of the saxophone with the piano, which is able to play many notes at the same time more easily. The pedal helps bridge those linear moments of the saxophone more seamlessly into the piano. I think a lot about that—the combination of the sound as the saxophone is playing a line and how that interacts with what the piano is doing.

It's very important when I mark that a pedal is supposed to stay down the whole time—I really mean it. And I can hear in a second when a pianist changes a pedal and they're not supposed to, or leaves the pedal up too soon. So I usually mark the pedal very carefully. If I really feel like my pedaling intention is either so clear because of the way the music is written, or because we've been doing the same thing for two pages and you just kind of continue in a similar manner... Then I might say *pedal ad lib*. But in these three pieces especially, the pedal is very clearly notated. I also use things like a half-change of pedal.

BT: Yes, I was going to ask you about that.



MS: So a half is just a tiny, tiny lift so that you clear the sound just a little bit, and you maintain some of that blurring that you had from the previous section into the new section. Maybe it's because I tend to think in some ways in a larger instrumental reference. I wouldn't say I think orchestrally, but I think of the piano as having more of a durational quality—that a saxophone can produce very easily just by blowing, or a violin can produce very easily by keeping the bow in motion—and piano has to rearticulate or use the pedal. They only have those options. And when you lift the pedal, the sound stops. So a half a pedal change, again, gives you that opportunity to blur things a little bit more.

Then keeping the pedal down—there's a lot of examples of that in all of those pieces—say you finish a section or a phrase, and you want that sound to sustain into the next section before the piano comes back in with some moving material. You don't want to lose that resonance. You want that resonance to envelop—just kind of surround the sound of the saxophone. Think of a big cocoon that wraps itself around the saxophone. I mean—I've always kind of thought that way.

And again, when I think of my own roots... You know, so many hours in—well, not so many hours in church, but a lot of hours in big, resonant churches. Where the sound would just reverberate, and I just would love that—like playing the organ as loud as I could in church. All by myself in the church, and blasting it as loud as I could to see how long that sound would last. It's interesting how I think some of those fingerprints from your childhood even last as a composer into how you manifest the writing of your music. So pedaling for me—and I am a pianist—I like the pedal. I don't think you should overuse the pedal. And I think too, in some ways I play piano differently than a lot of pianists play it.

BT: How is that?

MS: I was trained well and have good technical training, but I probably didn't come up through some of the more traditional training that some pianists have with Liszt and lots of Romantic music. I played a lot of Chopin, but other than that my training was more Bach, lots of Mozart, Beethoven. But those later Romantics—I didn't do much of them. So I feel like I kind of write that way too. And of course the 20th century—I have quite a bit of 20th century music that I played.

BT: When you indicate a half-pedal change, is it erasing a particular part of the resonance?

MS: No, I don't think so. What's really happening in the mechanics of the instrument is that those dampers are just slightly raising. It depends on how good the piano is too. Some of them you can't get that subtlety of pedaling that pianists like—subtle pedaling opportunities. So I think everything has to be relative. When a pianist performs in an unfamiliar space, he/she has to accommodate to whatever is there—the instrument, the

room, etc. It's not like you/a saxophonist being able to carry your personal instrument everywhere. A pianist must accommodate to that particular instrument (often not very good) and the space. Some spaces have zero resonance, so perhaps you use a little more pedal.

BT: I'm wondering if it clears a particular part of the harmony.

MS: No. That's a different point. We haven't talked about this yet. When I use the sostenuto pedal, which is the middle one—I do use that in all three of those pieces. Less so in *Renewing the Myth*, but I do have a moment when I use it. Especially *Lacrimosa*. The beginning of *Lacrimosa*—you secure that harmony with the sostenuto pedal, and it's held down... Held down is kind of a bad term, because it's actually letting the sound resonate, so the dampers are really above the strings. So the strings are allowed to resonate. Otherwise you've got the dampers on the strings all the time.

You secure that sound with the middle pedal, and then you start playing as usual using your damper pedal, which is the far right one. So as long as I have my foot on that middle pedal, that harmony is held down. I may not be playing it, but the other sound is resonating over it. And it's sounding. It's there. If it's a really good piano, it's going to be there—you really can hear that.

BT: So when you articulate one note, the vibration of that string is causing the other strings that you have held with pedal to sympathetically vibrate?

MS: Yes, even if it's not that note. But if you hit that note, then you're going to really hear it loud. You know, just boom. And in the second part of *Lacrimosa*, I definitely do reiterate some of those notes, because I want to bring them out of the texture. Imagine holding down this chord here, and then the damper pedal in that section is lifted. So I'm playing notes like this, and then occasionally I hit one of these notes. And so then, that harmony is drawing itself out.

And it all has to do with the way the saxophone is interacting too—with what's being held down. Berio does that in his *Sequenza*—it's not unique to Marilyn Shlude. It's something that composers have been doing for a long time. It allows you to create two harmonic fields at the same time.

So there's a whole harmonic field that's held on the sostenuto pedal, and then a whole harmonic field that's actually [being played on the keyboard]. He constantly changes that, and it's really, really difficult because it changes so rapidly. But it's interesting. So it's one pianist, but two harmonic fields going simultaneously. You could do that in other ways too, but when you hear the two... It's almost as if two instruments are playing.

BT: So to wrap this question up—the use of the pedal is specific...

MS: Yes, very.

BT: ...but it's more that it's creating a constancy of sound, rather than that it's eliminating parts of harmony or adding parts of harmony.

MS: Well it can—it depends. When I use that middle pedal, it does that. It eliminates, it adds... But, if it's just the far right pedal—the damper pedal—then no. If I do a half change, it's just kind of clearing the air a little bit.

BT: Clearing the accumulation of sound?

MS: Yes. When I indicate a pedal change, I really make it specific to a note fairly often. And we call that legato pedaling. You notice the change is right under a note. So you want to be playing the note and changing the pedal simultaneously—so that you don't hear a gap. And you have to teach people that too. Really good pianists know that—they do that. But you have to remind them, “Hey! If you change that early, you're going to get a gap here.” If you just let it up. Vibraphonists have to do that too—it's the same thing. But it's very specific.

Another thing I hate about keeping the middle pedal down all the time is that then I can't use the soft pedal, which is the far left one—the *una corda*. Because there's no way you can really use three feet. I've tried! And keeping a pedal down with a brick or something like that—you almost have to have a 20-pound cinder block. The piano is a complex instrument! Even wedging a piece of wood... I've tried many things to experiment with that, and your body weight is what really keeps that pedal down. It's interesting.

BT: You had explained to me that your concept of writing for the duo of saxophone and piano was non-hierarchical.

MS: Yes.

BT: How does that fit your concept of the music when you're writing it?

MS: Yes. I think a duo is an equal partnership. I like the fact that they don't use the term “accompanist”—at least in our school anymore. It's a collaborative pianist. And thank goodness—finally! You're always going to have a certain level of hierarchy, because somebody is standing in the front. You know, I don't care how much you cry “duo, duo,” the person in the front gets a little more attention than the person sitting behind on the bench.

But I think I conceive the music that way. I don't make the piano part very simple and the saxophone part very difficult. I think they're both difficult. I think they both complement each other. There's a real sense of give and take between the two—a trading off—just a real dialogue. There are times when the saxophone is really supposed to be in the background, and the piano is supposed to be in the foreground. All you have to do is follow my dynamic markings, and you'll see that.

Now that's hard for some people. They're just blowing their air—blowing their heart out, or whatever. And they don't even know what the piano is supposed to do, and vice versa too. I think of how a lot of accompanists who play a lot—you know, they come in with these books of things they're playing—all in one Xeroxed book, and they go from room to room all day and barely know when they turn a page what the next page says. That working together and making music happen together like that... It's difficult when you just have such a tiny bit of rehearsal together. John and I are really lucky, and it's an exceptional situation how long we've worked together. There are not many people who've had that luxury. Really.

BT: When you're thinking about the composition that you're writing, and you're thinking of the construction of it and the sounds that are coming together—you're not thinking of it as, "I'm writing a solo for saxophone and there's a piano accompaniment to this"?

MS: No.

BT: You're thinking, "I have these sounds to work with but one is not necessarily primary to the other"—or in service of the other?

MS: Exactly.

BT: It's more the way those sounds can be used together or not together in any moment?

MS: Right. Yes, especially the saxophone and piano pieces. You know I wrote a saxophone concerto—of course, that's a concerto. It's a different thing—with band. Of course the saxophonist is...you want them to be in the forefront, so that's different. But most of the music I write, I don't create a hierarchy. Except for something like a violin concerto...

BT: Right, but these three pieces in particular...

MS: No.

BT: These are more like real, true duos where the sounds go together.

MS: Yes. I would say *Renewing the Myth* is the most hierarchical just because of the nature of the piece—and it has a cadenza. It was supposed to be a showpiece. The piano doesn't have a cadenza. The piano has tiny little mini-cadenzas I would say, but they're not hard like the big cadenza in *Renewing the Myth*. That is there to really showcase the saxophonist. The one other thing I was going to mention was—with this hierarchical thing... John has always made it a point in programs to make sure our names are both equally displayed. On the stage, he won't take a bow before he tells me to stand up and join him for a bow. You know, you can play down that hierarchy by little things like that too, and train your audience how to look at what you're doing and listen to what you're doing.

## Musical Examination (Part 2) – 10/31/15

BT: Would you please discuss your concept of integrating the sounds of saxophone and piano? How do you use this concept in your compositions?

MS: Pitch is very important. Rhythm is important. Back to the first piece that I ever wrote for saxophone and piano, which was *Music for [Soprano] Saxophone and Piano*... I've always kind of liked how if you take a group of notes—say you took A, B-flat, B, C, C-sharp, D, E-flat, we'll take a tritone grouping—and you just kind of rotate through those notes in a random sort of way. The saxophone is playing at sounding pitch, and the piano is playing the *same* thing at sounding pitch. And how those sounds *blend* together.

I think even in my earliest piece, which is *Music for Saxophone and Piano*, 1974, I was incorporating things like that into the music by way of just *blending* those sounds. So both instruments were playing the same pitches, in the same octave—that collision of unisons, collision of half-steps and whole-steps, to create a *bundle* of harmony. So that has just followed me. I was always fascinated with *mixing* up the sound so that one could not [tell the difference between the two instruments]—well, it's not too hard to tell one from the other, they're *so* different...if you put them into some kind of a spectral analysis their overtone compliments are *so* different.

BT: You mean piano and saxophone—the instruments themselves?

MS: Yes, just the nature of the sound—the actual, timbral nature—but trying to integrate them so well that you *confuse* the listener. When you think you might be listening to the saxophone, but all of the sudden it's the piano! And the piano picks it right up from the saxophone, and then passes it back to the piano, and back and forth like that. So that really, really close integration—I never tire of that. The *Quartet* that we just recorded this week, which is 2015, that's how many years passed if you do the math?

BT: 41.

MS: Oh my gosh—41 years and I'm still doing the same thing. You know, there's an extended section where they're just playing *all* in the same register—just banging through that same material for a long time and trading it off. I like that kind of thing, and I like the subtlety of just being an eighth of a beat difference. I hear on a very discrete level—probably more carefully than most people do. Maybe that's not good, because then I write like that and I go, “Oh, you just came in like 1/20<sup>th</sup> of a second too early there, and that harmony changed a little bit.” That's extreme.

So I do use a lot of those *bundling* things which kind of go simultaneously. I use a lot of unisons. In *Renewing the Myth*... All three of those pieces there's a *ton* of unisons, which makes intonation in my music a *really* difficult thing. But I've had the good fortune of having wonderful people play my music—they can handle that. They do a great job. If

they stick with it, I think they not only learn something, but they enjoy it. I think some people can't get past that. It's *too* fussy—they just want notes. “Let me play notes and don't make me use 25 different fingerings for one note.” And it's hard too.

Again, the saxophone and piano—you know, John and I have played all over the world and oh my goodness—some horrendous situations with instruments that aren't in tune—pianos. And John is a saint. He is so patient, and he'll really... We have notes that when we play *Renewing the Myth* or *Lacrimosa*, we know the notes that we have to check ahead of time. And whatever troublesome notes on the saxophone, the C-sharp's and things like that. How could I start on this [on] certain notes all the time? I don't know why it is. I think I forget those troublesome notes on the saxophone sometimes.

BT: So are the unisons because you're thinking in terms of the integration of sound? The unisons are moments where the sounds of the piano and the saxophone come together, and they're creating...

MS: A new sound. Yes.

BT: And then if I'm correct, what often happens is that you'll start to *diverge* a little bit away by half-steps or a close community of notes that are getting exchanged back and forth.

MS: Yes.

BT: So if I'm understanding correctly, if you're at the unison and you've made this new sound, then somebody starts to diverge and somebody [else] starts to diverge...

MS: Yes.

BT: ...the color of those sounds are getting...

MS: Messed up.

BT: ...blended. That's the intention?

MS: Oh, yes. It's not as if I'm thinking through that in a scientific way, but you can hear that sound in just beats sometimes. I think that's really interesting.

BT: It's a way of manipulating the pitch?

MS: Oh, yes. I think too it's just sometimes adding a slight level of *intensity* to it. When you move away from unison into a quarter-tone or half-step above, it's about intensity in some ways more than its pitch. You're making the *tension* of that moment a little *more*. If people could think in *that* way more than, “Oh, now I go up a half-step. Now I go back

down...” You know, it’s not that *mechanical*. I think again, it’s so rooted in my past and how much Gregorian chant I sang.

BT: How do you feel it’s related to that?

MS: The linear nature of chant—it’s all half-steps and whole-steps.

BT: Was everyone singing constantly for the most part?

MS: Sure, but try to keep them together! You don’t have bar lines—it’s a whole different notational system. It’s learned by rote—when you’re really little too. I remember the first piece we actually sang in first grade—*Adoro te devote*.

And you feel the rhythm of the twos and the threes in Gregorian chant. It’s a lot of 1-2 1-2-3, 1-2 1-2-3... And it’s not like [pounds table on 1’s and elongates the 1-2 part of the pattern]. It’s [lightly taps table on 1’s in perfect time] even eighth notes. Which is a hard concept for people who grow up in marching bands, which I did not. I was growing up in a world of *even* eighth notes in uneven groupings—stumbling sort of.

BT: You’re saying there’s the influence of the Gregorian chant in terms of... That music usually starts together, and then it diverges for a while until it comes back together?

MS: Not on purpose—it’s all supposed to be in unison. Gregorian chant is mono. But people sometimes get apart, make a mistake... and in resonant churches. So you have that kind of *gap* in the sound, or maybe feeling like a few people are behind, a few people are ahead... In a perfect world they’re all together.

BT: The slight variations in the actual performances create unintentional sounds that are interesting to you?

MS: Sure, oh yes. I mean you don’t *try* to do that, but it happens.

BT: You’re not trying to re-create the unintentional moments?

MS: In my saxophone music, I do. Yes. But that I think is a hang over from youth really. It’s just kind of my DNA.

BT: Is it that you’re *thinking* that there would be this melody that would go together in unison? Is it that you *like* the sound when it diverges from that? Or is it that you *know* that in real life it diverges from that, and you’re creating...

MS: Yes, we’re talking about two different things in a way. So in Gregorian chant it’s going to accidentally fall apart, because of the resonance of a church—because human beings don’t always stay together. Now that’s not 100% of the time. But in the saxophone music, I build that in. So you start together, and the saxophone might just gradually *crawl*

away from the unison and *crawl* back. The piano crawls away, crawls back. So you have that same sort of thing happening. But it's all rhythmically notated. I think you have to notate things in such discrete rhythms in order to get that same *feeling*. That's why sometimes it's a group of 6, and then a 5, and then 7... But you know, that's kind of the way I hear.

BT: Like a collection of sounds?

MS: Yes.

BT: Is there anything else that we should say about integration of sound? How about the concept of resonance?

MS: Well again, I've talked about resonance a lot, and how I like to think about that. I think—you know, when you get old like I am—you start thinking back at why you do certain things certain ways. My past is very integral to what I do. I have things that are very dry too, but that *lushness* that you get when sounds have space to resonate—I like that. And space too is an important part of the whole thing. *Pacing* things in such a way that... You know, sometimes you want things to collide and just tumble around and fight each other. And then sometimes you just want to really give them *time* to sound, and settle, and just be there.

BT: The ways that you're describing how you create this resonance with the pedal and by bringing the sounds together... How is that different, or is that different, from how other composers create resonance? Is it that you let things build and collect longer than a lot of people do?

MS: I would say I do. I learned a lot from playing certain pieces in our years of playing together. [William] Albright is a huge influence on me, and having played his piece [*Sonata*] so many times all over the world and recording it... Especially in the first movement of his piece—you know, *that* is a concept of sound. That blending and overlapping of sound with the saxophone and piano. And he was a pianist. See, he writes like a pianist.

Also John [Anthony] Lennon *Distances Within Me*. Those two pieces have withstood the test of time. People still play them, and that's interesting. We played *Distances* so many times.

BT: And that piece really does let the sound collect.

MS: It really does, yes. I'm very, very influenced by that. Very influenced by Denisov. When you think of the first movement of Denisov [*Sonate*]... Denisov I learned when Maria was a baby—when she was born. That was 1975. That's when I was learning Denisov, but I heard Denisov earlier than that. That piece is a *masterpiece*.



BT: How was that influential in terms of talking about the integration of the sound and the resonance of sound?

MS: Well not pedal so much as the unisons, and those figures that you have to play exactly together.

BT: Right.

MS: And I'm trying to...

BT: I'm trying to listen in my head as you're saying these, and...

MS: Yeah, me too! I might be mixing up pieces.

BT: No, I don't think you are. If I'm listening to the first movement of Albright in my head, that actually reminds me in a way of *Lacrimosa*.

MS: Yes.

BT: The way those sounds come together...

MS: The *speed* is different.

BT: Yes, but I think the reiterations of the pitch...

MS: Yes. I'm trying to think of other ones for saxophone and piano.

BT: I'm thinking of the *notation* in *Distances Within Me*, where it is more...

MS: Oh, yes—fanciful, gestural.

BT: The harmonic language is different than yours I think.

MS: It's a little more octatonic, and mine is a little more chromatic than *Distances*. But *Distances*... We have certain mainstays that we always come back to. We haven't played those things for a long time though. But those pieces really were influential to me.

But one thing I was going to say—since maybe the early 2000's into 2015, composers are more interested in exploring *like* timbres—like *four* soprano saxophones—or would rather write for saxophone quartet, or something like that. And not even SATB. They want to write for four altos, or two sopranos and two baris, because they're interested in that integration of sound in a different way. It's *hard* to get with saxophone and piano. It's really, really hard.

BT: What kind of challenges does that create for you then?

MS: Well, I think I've *withstood* the challenges, so to speak. Or made them part of who I am—what we do. Again too, we're a saxophone and piano duo, so... I don't play the saxophone. My axe is a piano—that's what we do. We perform the literature for saxophone and piano. There's so many different configurations nowadays—people putting all kinds of things together in different way, which is *great*. I applaud them for it.

BT: But you think that it's hard to write for the sound of saxophone and piano together? As a blended duo, it's hard to get those sounds to work together?

MS: Well, they're *really* looking for *tremendously* well-integrated sound. And things go in and out of fashion. For a while, everybody's writing for four baritones, and saxophone and mandolin. And part of it too is the *people* who we're writing for—when you have people who will play your music—if you have a good saxophone and guitar duo... You know, *look* at all the works that have been generated by Frank Bongiorno and Joe Murphy, because they play a lot. Because they ask people to write, and so people will write. And it's an easier way to travel—with a guitar than a piano. You know what you're getting on the other side.

BT: Do you think that includes the way that you think about the color of saxophone and piano?

MS: Well, I think that I think about color a lot differently than some composers. With some pieces, you could swap out the saxophone for almost any other instrument with piano. I don't think you can do that with mine. With my trio I've swapped out not the saxophone part, but I've swapped out the violin part for a flute, for a clarinet... I think too much of the sound of the instrument is too wrapped up in the fabric of the piece to swap it out. And there are pieces that are more generic in nature that don't rely on the *essence* of the sound so much.

I think too that pieces with electronics are very well integrated—especially with Max, where you take the sound of the instrument and integrate it into the fiber of those electronics. I think for people who were not so intimately tied up with, or are not pianists, or not that well acquainted... It's hard to write for piano, I must say, if you're not a pianist—even if you are. Electronics have been a good way for them to write pieces that are very effective. And I think that's a whole other world of good literature that has resulted into the 21<sup>st</sup> century for saxophonists to play. And that has its own set of difficulties too. Things don't work sometimes.

BT: So the color of these two instruments [saxophone and piano] ... If you were going to define your concept of these colors, how would I differentiate that from the resonance, or would I differentiate that from the resonance?

MS: Well, I think resonance—we've been using it in a variety of ways—but if you think of it just purely as a dictionary definition, then resonance is allowing the sound to *last*... Allowing it to vibrate in the air...

BT: Durational?

MS: Yes. And timbre is more about the color of the sound. But they're so one and the same in some ways, and it's hard to split them. You could also talk about the limitations of terminology. I think when our doctoral students are working on their papers, they stumble upon these same things. And sometimes when you *stumble* upon these kinds of inconsistencies, that's part of the findings. If you can *capture* it in the right words and say it for what it is. There's no textbook definition of these things. You're talking about real people making art, including the performers. It's a fragile medium.

BT: In what ways do you use these concepts to imagine new soundscapes for the combination of saxophone and piano? What specific techniques do you use?

MS: I remember when I first heard multiphonics, I thought, "Oh, that is the coolest sound!" And that was in the early '70s, and [I thought] I have to do this. Multiphonics have come quantum *leaps* from what they were back in the early '70s when I was doing that. I would just say, "John, find me a multiphonic that sounds good." And he'd pick out 10 or so, and I'd say, "Oh, I like this one!"

And usually I would try to link it some way to my harmonic or melodic language. Like in *Shadows and Dawning*, you have a note that turns into a multiphonic that turns back into this, and—there are all kinds of cool things. He often would give me a *range* of possibilities that I would work in, rather than my saying, "Okay, I have to have this particular note with this and this and this." Some things don't work, and so I was *starting* from what I liked—what I heard.

BT: What you liked about the sound, rather than if it fit with the harmony?

MS: Yes. Getting back to the spectralists—they analyze the sound *so* discretely. Just look at any of those books that have one thousand fingerings for multiphonics. That's all generated scientifically, and they *should* work given a perfect world of saxophones adjusted perfectly. But most of them *don't*—they're unreliable. There are people who *build* their pieces on that spectrum of sound. So, it's a different way of composing. I am not that way.

BT: You're not doing that?

MS: No, and I like a lot of what that is. I think the works of the pioneers like Grisey... It's *great*. But, no.

BT: So as far as specific techniques in your music for saxophone and piano—there are multiphonics that you use, there are instances with flutter tonguing... Those would be what you would consider a color or timbre of the sound?

MS: Sure. It's intensity.

BT: Quarter-tones.

MS: Yes—no vibrato, vibrato, poco vibrato, *molto* vibrato. Also timbral trills—different fingerings for the same note, and getting a *slight* change of... It really does amount to a change of pitch. But it's *oh* so slight sometimes.

Transformation of sound—I love that. I use that in *Lacrimosa*, where you start from non-vibrato then *gradually* use the arrow so that *over* a period of time you transform the sound. So you're listening to your sound as you're playing, and you're working with how the sound is moving through time and space so that you're ending up in a spot.

BT: You're talking about instances where you have notated in the saxophone part that it goes from ord. to flutter tongue, but it takes *time* to do that?

MS: Yes. And the one spot in *Lacrimosa* where I do that for the first time, I throw a fermata over that note so that if it takes you a little longer—that's fine. I think that a mature player has no problem sensing when you're *there*. A less mature player will be like, "Oh! I should do it in three beats, and it took me four. Something's wrong." That's totally irrelevant.

BT: So for things like that where on the saxophone you can transform the sound over time, how do you create that same effect on piano—or *do* you create that same effect on piano?

MS: I have used the piano interior in *Shadows and Dawning* so that you can change the timbre. You're still playing on the keys, but you're dampening. I think the pedal helps change the sound—definitely. Dynamics are so important—gradually raising the level of dynamics.

BT: So when you talk about transformation of sound, you're talking purely about the sound starting as a timbre and transforming into another timbre? Or are you also talking about the transformation of the sound of the harmony into another sound?

MS: No. Say you have one pitch—on the saxophone it's easy to think about. You're just transforming it—changing it from ord. to flutter tongue. And *gradually* adding the flutter tongue so that there's no bump in the sound. That's hard. I know it is—that's very hard.

BT: But you like that because...?

MS: It's beautiful. I really like that—just kind of putting that fuzziness into it. And I know some people have trouble with flutter tongue.

BT: Yes—but I meant you like the idea of transforming the sound in general, because...?

MS: Because it makes it more interesting I think as you're listening. Some people it maybe makes them nervous—I don't know. I don't think they come with the right set of ears though if it annoys them. And I know people who do get annoyed by stuff like that, but they just want... "Don't make me work hard. Just let me sit back and hear a beautiful melody." They don't really want to be challenged.

But how do I transform the piano sound otherwise? I think when you repeat with certain different inflections—there's a wide level of articulation that you can get on the piano. It's not just pedal on, pedal off.

Again, using the sostenuto pedal gives you another range of possibilities. Like the section at letter C, measure 32 of *Lacrimosa*—I mentioned this before. You're sustaining two little clusters with the sostenuto pedal—silently. And then you're playing... You lift the damper pedal, so what you're playing on the keys is dry. It doesn't have that pedal down sound. But the resonance that it gets is provided through the sostenuto pedal. It's working off the resonance of what's sustained. So that transformation of sound... Then you put the pedal back down, and sometimes you repeat some of the notes within the cluster so then those notes kind of pop out—you can rearticulate them. That's a way of doing it.

And you could probably—I don't know how much you're going to get into analytical graphs—but you could probably graph a section like this to show how sounds pop out of the texture when you have a sustained sonority like that, versus the ones that go away quickly because there's no pedal holding them down.

BT: Right. That's what I was wondering when I asked you about the pedal. If you were going to add up all of the sounds that have collected, that are building a particular harmony—but when you lift the pedal half way, how do you know which ones are...?

MS: Like I said, that's different. But in this section, yes. When I was a grad student at Northwestern—master's student... In one of the 20th century analysis classes of Alan Stout, my composition teacher, we had to do a paper. Analyze a piece and write a paper—and I did Berio *Sequenza* for piano. That's when I discovered that sort of thing of sustaining a sound, a harmony on the sostenuto pedal, versus playing a whole different harmonic progression around it. They're highly related, but... You know and I thought, "How cool is this?" You have two things going on at the same time. And I always wanted to do that. Not as good as Berio, but...

BT: Is there anything else that we need to discuss in terms of sound, resonance, and color that you want to share?

MS: I think we've got it with saxophone and piano.

BT: Okay.

### **Shadows and Dawning (Part One)\_11/15/15**

MS: So the history of *Shadows and Dawning*. Actually it was for the 7<sup>th</sup> World Saxophone Congress in Nürnberg, Germany, 1982. John's student Theresa Witmer, who was his graduate assistant at the time, asked me to write a piece for her for the Congress. She was a really good soprano saxophone player. So I wrote this for her, and I played the piano part.

BT: At the Congress?

MS: Yes, and it's in the score—premiered on July 9, 1982. So it was a commission of sorts. She didn't pay me any money for it, but she asked for it. As we talked about at some previous time, commissions don't always mean exchanges of money. But I did write the piece for her.

BT: So this was the second piece that you wrote for soprano saxophone?

MS: Yes. The first one was *Music for Soprano Saxophone and Piano*. That was for Bordeaux.

BT: What are some of the most significant or notable compositional materials that you used in composing *Shadows and Dawning*? I remember once that you had mentioned that sometimes you have long tone rows, and sometimes you have other music or other ideas that you're basing...

MS: Right. You know what, I have to check that—because there probably is. I do use tone rows, and sometimes they're long ones like 25 notes or so. Just to cycle through a chromatic series. I'm sure I had something there—you can hear when people use that kind of procedure—you can hear it in the music too. But I have to check that. I will check that for you.

MS: Usually though, my approach to writing something is usually by way of starting—by trying to get the structure in place. The big picture—sort of a one-page picture, then breaking it down into smaller parts.

BT: Like the graph paper?

MS: Yes. I started working this way a long time ago. Probably around this time—early '80s—and it worked for me. Actually, I know I started working that way in the '70s a little bit, and it's been good for me.

BT: Do you want to describe that a little bit? You said that with the graph paper, you have the shapes and the colors, and then that maps onto the graph? Or you have an idea of the progression on the graph and then the shapes come?

MS: Well, the nice thing about graph paper is that you have those little blocks that can be translated into time. So if you think of a piece of graph paper—horizontal like that—I usually draw a timeline along the bottom. If I’m just composing a ten-minute piece and I want an overview, I might just use the one page to represent ten minutes. Then I’m going to start like this [drawing], then do this, this, and this... and try to get the big picture. But I do—not every time—I do start breaking it down into parts.

The graph paper then... Each square might be a second, and there are approximately 44 squares horizontally across the graph paper that I use. So I can really think *through*—in real *time*—the shape of what I want to have happen. So if I want to start with a gesture like you have in *Shadows and Dawning*, I’m just drawing that kind of arching filigree that’s going on in the piano. I just kind of *draw* it, and I know that I want a multiphonic to enter approximately at this spot—I try to hear this all in my head. So watching how this music is *evolving* without getting too tied up in the notes too soon.

That allows you to conceive the idea, so to speak, before you’re too caught up in the detail. Because you’re not *sure* exactly how every little note is going to fit into the structure. It’s sort a general idea of what you want to say before the specifics of every word.

BT: Are there other influences that inspired you to write this piece, or it was really Theresa had asked you to? Had you been thinking of writing another piece for soprano and piano at that time?

MS: Perhaps. I mean I love the soprano saxophone. I would say for a while it was my favorite, but I think that I like them all. How could you be partial to one or the other?

BT: You favored it because...?

MS: It’s such a beautiful sound. And when I wrote *Music for Soprano Saxophone and Piano* in 1974, there weren’t a whole lot of soprano saxophone pieces. In order to inform myself for that piece, I studied a lot of oboe pieces, because there just weren’t a lot... I think there was one by Ron Caravan—let alone pieces that used any kind of extended techniques. So it’s interesting to come through that whole evolution just because I was married to John Sampen.

BT: But you enjoyed something about the timbre of the soprano saxophone that made you want to write for it again?

MS: Yes, and she [Theresa Witmer] was so good too. She was such a good player of the soprano—she also always sat soprano in the quartet. So that was a good fit for her.

BT: How would you describe the integration of sound, resonance, and color in this piece? I'm trying to get a sense of if your approach to these concepts are the same in each piece, or if there was a different approach that you took to each piece—especially this one, because it is for soprano.

MS: I think this one is more—well, compared to *Renewing the Myth* which is much more straightforward—this one is more creating these filigree passages. Again, like the opening of this is so... There's no melody for a really long time. I wouldn't really characterize the piano part as *melody* on the first page. Not until you get to the second page—letter B—the soprano has a distinctive melody, which is based on the pitches that were introduced in the previous section. But it's melodic in nature, and that melody comes back so many times in the piece. Many, many times.

So there you have a very soloistic line. Then letter C we have a blending of textures. The piano starts with the pizzicato on the strings, and the soprano saxophone enters in approximately—at the point where the arrow is showing—playing the same pitches an octave higher. So you have that *blending* that we were talking about—playing the same notes, but maybe in a different octave so that you're combining those timbres. Actually, the saxophone is supposed to grow *out* of what the piano is doing.

BT: And the pedal is down, so the pizzicato is picking up all of those—collecting all of those pitches?

MS: Yes. Then the piano goes on and plays chords—plucks chords. It's reinforcing the harmony that's already been established with the melodic ideas. At letter D, we see that same motive in the piano—the half step ascending like that. The saxophone is playing *around* it in augmentation.

One thing that happens, like at letter E at the bottom of page 3—the piano goes into a kind of *consonant* mode there. You have a very E-flat feeling. On the second dyad—first you have a three note F-sharp, C, F—then B-flat, G. And followed by E-flat, B-flat. So *reinforcing* that E-flat-ness which is going to come back later a little more prominently—this back and forth between highly chromatic language, and language which is more tonal. There's nothing functional here, but we do have triadic harmony very often—blatant major triads or that sort of thing. Which I don't know—I find myself doing that over and over. I'm not sure why. I just like the sound of it.

BT: The sections change in this one—there's more fluctuation...

MS: There's always back and forth, but on page 4 if you look at letter F, which is something I do all of the time—which is annoying to instrumentalists—is play unisons. I know how difficult this is, but again it's that timbre of sound. I like the thought of making a new sound out of two existing ones. So if you're playing that unison, there's going to be that...



BT: Brand new sound?

MS: You know, it's never going to be 1000% in tune, and that's fine. If I knew more about acoustics, I could probably tell you why exactly it's resonating the way it is. A couple of those Berio articles, where they really start digging through the acoustics of sound... They're talking about this very thing, which is kind of interesting.

BT: The joining of those two sounds... Are you describing the way that each instrument has its own kind of overtones that come out with those particular notes—joined together?

MS: Right. What makes a saxophone a saxophone? What makes a piano a piano? But then when you put them together, what do you get? A sax-piano? But it just *changes* it.

BT: And it's different than if you did this on oboe—that's a different combination of sounds.

MS: Right. And I like that... Like this section too, it's in 3/8—at least at first it is metered. But it's metered in such an odd way that it's very unpredictable sounding. It's almost improvisatory.

BT: But with the freedom of the meter too... It's starting in meter and then moves into... That's what you mean by the more improvisatory type?

MS: Yes, you lose the sense of pulse, which is purposeful—the changing meters in that section. Then if you go to the next section, there's no meter at all. We're into the *senza misura* passages, which works much better like for letter G. You have the saxophone playing alone. You want the saxophonist to have freedom to be expressive. And if he wants to hold something *longer* in this section, or whatever—rush it a little bit—it's fine. So meter would confine a soloist too much.

But we do come together in the center of that line, and you see the pizzicato. And again, it's unison. Tremolo from the saxophone, and piano just reinforcing the attack there—which is kind of good too when the saxophone is jumping around quite a bit there, to have that pizzicato right there from the piano, helps the saxophone to get engaged I think more easily. It's like when you write orchestral music and you have a downbeat from a drum or something, and it masks the entrance a little bit.

BT: It's also an interesting sound of getting the pizzicato from the piano with a tremolo.

MS: Absolutely.

BT: It defines it.

MS: Yes. So if you have a little problem with your attack, you're not going to hear it quite as audibly, because you can kind of hide under that sharp attack from the pizzicato.

And then I used harmonics... It's the same little tune there—the half step ascending thing, but played on the harmonics. Now we've played it in pizzicato, we've played it on the keys, we've played it now using harmonics, the saxophone has played it—so we've already had four different versions. The saxophone will play it later subtone. So taking one concept and playing it...so far five different ways. And then I have...it's actually right above that where— you see the bracket 8?

BT: Yes.

MS: That same... So it's trilling above the F, and then ad libitum—singing an octave lower. And if it's a male voice, they can sing an octave lower than that. I think that in the program notes it explains that. Then using glissandos on a string. So I mean, exploiting as much as possible and still trying to maintain unity. Not just doing *everything*. I think this piece is actually pretty well unified and holds.

BT: It has a lot of sections, I think you were saying, for the saxophone to be a solo voice too.

MS: Oh, yes. I think the saxophone is probably a little more virtuosic here, but the piano is pretty virtuosic too. Like letter J has a big piano feature... An E-flat chord there—boy, there's another one.

BT: And it's really using the full range of the piano at this point.

MS: Yes, right. I always try to do that, because I love the low resonance of the piano. It's such an *enveloping* sound. And it works like the overtone series. You have a good fundamental, and it provides a good resonance for everything else that's following through. I mean, this is not spectral or anything. This is way before spectral music came on the horizon even, but it has some of those same characteristics—this kind of architecture—wider on the bottom, getting closer and closer as you go to the top. Not always, but...

BT: Joining sounds that are already in progress?

MS: Yes, sure. And then finally letter L, page 9... It kind of migrates to this joyously section, which is quite tonal actually. It's more modal than tonal, but it has more of a major feeling to it, at least right at first. Then it starts deconstructing—you just start adding more chromaticism to it so that you make the harmony more vague again. But this took me a long time to figure out—how to notate this. Because I wanted the piano to be cyclic, and I wanted the saxophone to just kind of enter in, within the cycle... The piano is at quarter note equals 66, and the saxophone is at quarter note equals 60. So I wanted the saxophone part to sort of *flow over* the piano part.

It took me a while. I didn't want the saxophone to be aware of how it was interacting with the piano part either, and that's why I purposefully put it in its own box. So that you

didn't have any chance of seeing how it lined up, because I wanted that independence. The saxophone is just free to play that. That perfect fourth is a big interval in this piece. So while the piano is kind of doing the almost minimalist, repetitive thing. Then the piano plays it twice, then goes on immediately. But you notice how the notes are adjusted there. The F-sharp turns into an F-natural, and so that's when you start getting more chromatic—the harmony becomes vague there. The saxophone also then comes in—it has another box, the #2 box. The piano goes straight on to letter M, and the saxophone goes on to the next section after resting for five seconds—after finishing the first box.

Then the saxophone has its own sixteenth note repetition *in* the same tempo now as the piano. Now that's a hard one there. I wanted them to coordinate, because it's got kind of a bi-tonal thing going on. The saxophone is in kind of a pentatonic thing, and the piano is more chromatic. So we get a full spectrum of notes there. So the saxophone is holding that long note until he or she feels ready to join the piano, and keep it steady with the piano. And that's it. Tricky.

BT: So it wouldn't always be joining up in the same place from performance to performance?

MS: No.

BT: There's a different amount of settling in to the sound before you join in?

MS: Right. Yes, settling in. That's *exactly* what it is. You use that written D there to settle in, to know when you're *ready*. Then that just keeps repeating—only played twice. And then fading out—fading back *into* the texture. You know, this fading in and fading out...

BT: Niente?

MS: Yes, that's a signature of me. You'll see that in all of these pieces.

BT: Definitely.

MS: We can get those little signatures like that to show across...

BT: That's what I was hoping to do.

MS: Yes. It's pretty easy. And those rhythmic things—the heterophony, the unison... But all of those contribute to that concept.

BT: Yes. Since you're talking about signatures, and it's *here*—is this passing of dynamics.

MS: Yes.

BT: What you're saying with this niente where the saxophone will come up out of nothing, while the piano is already in progress, and then kind of come through and they pass each other in a way. Or sometimes they don't. Or one only goes this far while the other only goes this far... And they're not the same, even though maybe their ideas match at that point. But one has a volume that's primary over the other, and then that's a different sort of sound if I'm interpreting that correctly.

MS: Right. Yes, absolutely. And that's a hard thing for people, especially people who play in bands, because they all want to crescendo together. And I have band pieces too that do the same thing—the person on either side of you is doing something that you aren't. And not to follow along... If you follow exactly what I say, it works.

BT: It's a different color and a different sound than if you join together at exactly the same dynamic. And that's the point?

MS: Yes.

BT: And then a very long...right at the end...

MS: Yes. When you hear that tune again, right on the top of the page you hear [it] in all sharps—all black keys. The piano is just going with the filigree thing. The saxophone gets a little more vague with that last flowing thing, and that's really picked up from the opening. I kind of wrestled with this I remember, because I wanted the concept to go from the shadows to the light. And it really goes—in some ways it goes back to the shadows. But I just couldn't *resolve* it to a major key or anything.

BT: Where the piano is playing chords, and you have arrowed notations that show where the chord comes into the saxophone line like on page 2... I was wondering how you decide when you have this river of notes that this is going to be where the piano comes in. Is that to help structure the harmony at that point?

MS: Sure. It's a canon, so looking at the piano—it's G, C, D-flat, G, B, D-flat. And the saxophone transposes G, C, D-flat, G, B, D-flat. I spread the canon out enough so that it's not playing the same notes at the same time. And the arrow there—you want to start just right around that D-flat that it's pointing to. Now the next one says approximate, and that's for a couple of reasons—it doesn't *matter* really. See, I've created a little loop there on purpose—repeating the A, G-sharp, A, G-sharp, A for the saxophone—so that the piano can just kind of *use* that. It's easy to get lost when you're trying to do inside the piano stuff, because you're listening differently, and you're looking differently, and you don't see your music very well. But you can hear that, and it kind of gets stuck in that one spot. So I probably did that on purpose—after we played it a couple of times, and I kept being *late*.

Then the next one, you see how I create an arrow with two... That's because if you want to start it earlier or later, it's okay. But start it somewhere where that line is ascending, because that ascending line coordinates with the ascending saxophone line. So there's a little bit of a stumbling effect there. The saxophone is actually even. The piano is even also, but with a dot. So the speeds are going to be different.

BT: When you do this in the different scores, a lot of times it's the saxophone that's involved with a lot of pitches, and then the piano will play a couple of notes here... And there are almost always larger rhythms too. So if the piano is travelling at a different rate at that time...or if it's there to stabilize the harmony...or all of these things?

MS: Both—all of the above. It's a very organic piece.

BT: In a 1997 interview with Dupont, you said that your [goal is to create works] “that say something.” Would you please describe what *Shadows and Dawning* “says?” What inspiration and elements did you use to achieve this?

MS: Well, it was right here at this table exactly—sitting here and working. And it was dark when I'd start, and then I'd look up and it was light. I have to have my view.

BT: Does the sun come up from that window outside there?

MS: Actually, the sun is that window—east. But you get residual all over the place. It was that kind of breaking through thing that the title and the concept developed. Starting in the shadows. Starting when it's dark outside, early morning, and working until the light started coming up. And then everybody got up, so I had to stop—close up my work on my kitchen table, because everybody wanted to eat breakfast.

BT: So you were thinking about the cycle of energy that you went through when you were getting up at two in the morning and finishing at the break of day?

MS: 6 a.m. Yes.

BT: Or were you thinking about the colors?

MS: The colors too—both. But really it was practical. Because when you have babies in the house and you need time to work, the only time you have is in the middle of the night when they're sleeping—if they sleep. And it's 1982, so David was three and Maria was seven. They're little, you know, and they needed care.

BT: Would you say there are literal things—if we're looking at the score—literal or symbolic sections that are the light?

MS: I'd say any triadic...any perfect intervals. You know, those perfect fourths and perfect fifths. But they go back and forth between the tritone and the perfect intervals. So

you can see that all over the place how that interacts. I follow the idea, but I follow my ear too—the sound of what I like. I do a lot of adjusting after I start working on the pitch and try writing out some notes. See that was the other thing too, I couldn't make noise. So that's why I really developed a good—well, I always had a good inner ear, but—even better when you have to work in your head. You can't just run to the piano and try it out, or run to the computer—there were no computers of course. So you work in your head.

BT: So it's not a philosophic shadows and dawning? It's a literal, like the colors?

MS: I mean there's philosophy there, but it's not as precious maybe as you think it is. I don't think of myself that way. I like to write music, but it's hard—it's a job. It's who I am—it defines me. But my work time was always compromised—always. Not as much anymore of course, because I don't have two little kids. But when you do, it's incredibly hard to work. Especially if you're the mother—because naturally you're in that nurturing role. John's a very nurturing person, but anybody will tell you it's different.

BT: So as you're working in silence, you have this graphed out and you're looking at the flow of it. And as you're continuing on, is it a thing where you have to continually back up and listen in your head to imagine what the next event is going to be?

MS: Always—absolutely. Every day when I start, I go over everything again. I imagine my way through it from the beginning. Because when you do that, you get so familiar with what you're doing and what you want, that the holes that you had the day before get filled in. The whole flow of the piece falls in to place better. But I always start from the beginning—every day. And then maybe work on a section over here—but you need to at least go over it in your head so that you know.

BT: Is there anything else about *Shadows and Dawning* that we should talk about at this time?

MS: I don't think so.

### **Renewing the Myth (Part Two)\_11/15/15**

BT: November 15, *Renewing the Myth*. This question is about the history of the work and the commissioning.

MS: Yes, this was written for the World Congress in Japan. I wanted to write a piece that used the Paganini. I just wanted to do that. I wanted something really flashy for John, so I thought why not? Also that was in the 1980s—I think American music was going through a more conservative stage—more straightforward. I really kind of blame this all on the computer, and people starting to use computers more frequently to notate their music—and in so doing, *quantifying* things more. You know, something like *Shadows and Dawning*, which is handwritten—it would have been impossible to put that into the

computer in the 1980's. Just impossible, because all that the computer liked was four-four and bar lines. You could change meters, but it was not un-barline friendly.

So the music, I think, got more conservative—more straightforward. And we can see that in *Renewing the Myth*. It's kind of in some ways a stand-alone piece for me. I think it contains a lot of the signature things I do, but I don't write a lot of metered music—at least regular meter, as this one is. Although using the Paganini, you're going to fall back on meter in a little bit of a different way, because it's like a set of continuous variations. It's interesting too, because this piece was picked up in the series—the Claude Delangle series, Lemoine publishes it—and it's what most Europeans know me for.

BT: Is that why it was picked up by this series? Because it was more, as you described, conservative or straightforward?

MS: No, I mean we're good friends with Claude Delangle, and I think he did it partially as a favor to me. But also I think he liked it—he saw potential in it. It was going to sell a lot of copies.

BT: Because it was a competition piece?

MS: Well, it had the potential for being a competition piece too. He has a lot of pieces in his series, but not all of them sell as many copies as this one does, because this one *was* used for—it's *routinely* used for competitions because of its virtuosic nature. Anyway, it's what a lot of people know me for, whereas I have a whole *bunch* of things that don't really resemble this one as much.

BT: Right. So this is kind of an outlier you would say?

MS: Yes, it is. I think so. And I get probably a more conservative stereotyping than I really am, because of that.

BT: So when you bring up that the music in the 1980's tended to be more conservative and straightforward... In some way, do you think that this piece is more conservative and straightforward just because of the times? Were you hoping that it would find a bigger audience if it was?

MS: A little—but also the nature of the Paganini, like I said.

BT: And was that [Paganini] a piece of music that you really enjoyed? Or were you thinking if there was going to be the perfect virtuosic piece for saxophone, what would be the model for other virtuosic music?

MS: It has a history of itself. There are many people who have used that to write a set of variations. And so I was kind of, "Okay! I should do one too!"

BT: So was there a reason you decided to write this work at that particular time?

MS: Yes, for the Congress. I've written a work for almost every Congress if you look. I've had something premiered I think at almost every one of them.

BT: And it was written for Dr. Sampen?

MS: Right. Yes, we premiered it in Tokyo, Japan.

BT: What are some of the most significant or notable compositional materials that you used in composing *Renewing the Myth*?

MS: The motivic materials are the Paganini—the actual theme. It's broken up though so you have Paganini's [sings main theme]—so you have that repeated thing. It doesn't repeat the way I do at the beginning. But again, I'm setting up this coming from nowhere thing that I often do all the time in unison with the piano starting—the saxophone enters in. So you have the repeated motive, but then you have the little turn [sings passage from *Renewing the Myth*]—the leap to the fifth. It's all there. It's disguised a little bit, but I don't quote it outright at the beginning.

I start it [sings]... Then I go like this [still singing]... Then it goes way off. So, I never give the player or the listener the satisfaction of hearing it in its entirety. The closest that it comes is in the cadenza. But I take all of the fingerprints from the actual Paganini though—the repeated note, the tune, where it departs from the D minor... I use every bit of it in some way or another, but I usually kind of *cobble* it together and take a different turn with it.

I worked a lot on this piece too. I changed it a lot after the fact. After we premiered it in Japan, I re-wrote a bunch of it. Then I worked on it a lot when I was invited to have it published. I had *reams* of revisions on this thing.

BT: Because?

MS: Because I'm a detail person.

BT: And you heard things when you performed that you thought...?

MS: Oh, yeah. Absolutely. I mean, a piece isn't a piece until it's been performed twenty times, and you know all the strong points and the weak points. I craft the dynamics really carefully—the pedaling, very carefully. There's a lot of half-pedaling in this, because I don't want to lose the blur entirely. I just want to disturb it a little bit.

BT: Remember I was talking about those passing dynamics? Do you have a word for that effect?



MS: Doppler.

BT: But not necessarily the pitch that would change with it?

MS: No. Sometimes we talk about the dynamic envelope. You start opening the sound and closing the sound back, and so the dynamic envelopes are always overlapping and *intertwining*.

BT: How would you describe the integration of sound, resonance, and color in this piece? This piece is for alto [saxophone] and piano—so different in that sense [from *Shadows and Dawning*]. Does that feel different to you when you write for those two instruments—the color of those instruments?

MS: I mean the soprano, like I said too, I think of more as an oboe. And the alto is nice, because it has that lower range. And if I took the key of the Paganini, which is D minor, I needed to go below too. The soprano wouldn't have allowed me to—it would have been out of range.

BT: In the opening, there are a variety of things happening. There's the niente start, with the repetition of the note, but the pedal is on. And then the saxophone is coming in also niente with no vibrato, moving to vibrato, and they're in unison... So all of these different things have already started from the very beginning, right?

MS: Right.

BT: And these would all be things that we could say are characteristics of your writing, yes?

MS: Yes.

BT: The articulation on the piano is its own kind of color?

MS: Yes. But when you're articulating, the pedal is down—and you can do that. You don't want it to be too dry. I probably don't put the pedal like really, really all the way down, but if you don't have the pedal down it doesn't blend right. You know, when I coach this piece, I'm always telling the pianist to use more pedal. They always want to have this clean, clean articulation and I say, "No, I don't want the clean articulation." I want it even and crisp and rhythmically accurate, but I want more *resonance* to the sound. You need the pedal. If you have a room with an eight-second reverberation, you don't need the pedal so much, but those rooms don't exist in recital halls. They're dead as door nails usually.

BT: Like you mentioned, there's a lot of dynamic overlapping, and things re-join in unisons...

MS: Yes. While I'm thinking about it, you probably should mention the concept of vibrato on the saxophone against a piano that has no vibrato. My *using* no vibrato with the saxophone to get the purest intonation you can, so that you don't even hear that saxophone—it's just blending so, so well and coming out of [the piano]... You know, as soon as you add vibrato, you're changing the pitch. I don't care what anyone says. And you're *warming* the sound, and it's going to sound different—a piano can't vibrato. There's no way.

BT: I see. The way the sound transforms in the opening is significant.

MS: Yes. Absolutely. And this too... Looking at the dynamic curves of the piece—it's all about bigger phrases. I know when I coach this... Keeping in mind the *flow* of the sound and not the [sings sixteenth notes while tapping the quarter note pulse on the table]. Maybe you practice that way and rehearse that way, but you want to travel and make those big shapes.

BT: You were talking before about when things are chromatic and when things are—not necessarily tonal—but they clear up a little bit... This use of fourths and fifths that you notice in this piece quite a lot—measure eight would be one of them. They're moving together in fifths, and they're not exactly...

MS: Perfect fifths. Oh, boy!

BT: ...you're really good at avoiding the resolution that we want with these lines.

MS: Yes.

BT: Is there a reason that this works well for you?

MS: Well, what you're creating is more of a chromatic aggregate than just a tonal, a scalar kind of thing. If you look at this it's E, F, then a G—but then you back up and you put the F-sharp in. And then you go forward—you put the G-sharp, then the A, then the B-flat, then the C. So you've got everything there—chromatic, except the B.

BT: So it's a way of getting everything—all the pitches in there?

MS: Yes, and you're holding the pedal down. It's separated octave and a fifth, so you get that quint sound. It's a different overtone relationship there.

BT: To my ears, that's a color in and of itself.

MS: Yes—do you play organ? There's a stop on the organ called the quint. And you play one note, but sounding an octave and a fifth higher is another note. It's a kind of residual pitch. And so you get this kind of eerie sound—it's like [Ravel's] *Bolero* too. *Bolero*

does that. Listen sometime—you've probably played the saxophone part. You know, he does a lot of that same thing.

But also, this is the opening motive or the opening interval [sings *Renewing the Myth* emphasizing interval of a fifth]. So then take the fifths [continues singing line] so it comes right out of there.

BT: If we describe that as a signature—what should we call that sound?

MS: The broken octave—if you take the pitches that are sounding and do kind of a pitch inventory... If you're wondering what's going on, and you just write down all the pitches that are sounding in that little section, you'd probably see that chromatic bundle. But it's spread out in a different way. It's going to have a different sound if you play it all together as closely as possible or spread it out—but it's still chromatic in nature.

BT: I already asked you about the approximate or arrowed entrances in the piano part. We talked about it in *Shadows and Dawning*. These are a little bit different...

MS: Well, it's more in *Lacrimosa* that I do that. When you rhythmically create a slice of a beat that's like a 3 against 4 against 5. So that again you get a different kind of *resonance* from that than if you made it all the same—like all four or something.

BT: By overlapping the rhythms?

MS: Well, it's not really overlapping—it's all taking place on one beat. Say the saxophone is playing triplets, the right hand of the piano is playing fours, and the left hand of the piano is playing fives. So what you have going on is a 3 against 4 against 5. I mean, *Lacrimosa* is more like that.

You know the other thing too... I purposefully put a slower section in this, the *misterioso* section, because I remember being told by William Bolcom—he wrote a piano piece for the Van Cliburn Competition one year—and I'm not sure how this story follows, if I heard it later or if I heard it before I wrote the piece. But he talked to the people running the competition and he said, "What kind of piece do you want? A million notes in each hand?" and they said, "Write something that's expressive. They can play notes. They eat notes for breakfast. So notes aren't the problem for them. Being expressive is a problem." So he wrote a more expressive piece, just because that was a characteristic that wasn't *tested* in the competition.

I think this section too sometimes throws people off a little bit, because it's very expressive. You really have to handle this very differently than just playing as fast as possible. And those kind of crossing dynamics go on here a lot—one sound growing out of another constantly.

BT: Are there concepts or techniques that are important for achieving that—obviously the pedal, close attention to the dynamics...?

MS: Right—and rhythmic accuracy of course. Intonation—everything. And really, atonal music doesn't sound good when it's played out of tune. That's the *bottom line*. It's worse than playing tonal music out of tune, because the *sounds can't resonate* when they're out of tune. It becomes excruciating, because it's not working right.

BT: I have the same question [as in the interview for *Shadows and Dawning*] about you creating works that say something. Is there something that this piece is saying?

MS: Higher, faster, louder—and there's some *really* tangling passages in this that are very difficult. I didn't know *how* difficult it was until I heard it played at the Concours in Dinant. People were really stumbling through certain parts—it was interesting. But there were people who could *do* it too. Just really, they handled it. But I think it's deceptively difficult. Endurance is a factor. There are certain parts that are always, *always* the hard spots—page 8. People stumble. Actually page 9, that slowing up thing—the leaps are hard. My husband never told me that. I heard it from other people. You know, he has really good altissimo, which I didn't know that other people didn't have as good as he did. He just pops those things right out.

BT: The connection of it, because it's constantly changing registers—that is a big challenge.

MS: Yes. Then the cadenza—the leaping up an octave and a half. It has these big leaps for the saxophone—those are difficult. And the altissimo, like measure 149 there's a high note. I've heard people just miss that note. And the speed at the end is hard. But you know, if you get in the right back and forth rhythm, it just works very easily. I mean, we've played it so many times, and we just know how to put it together.

The other thing I was going to say is...there's the quasi-quotations of other literature. It was an accident—I didn't do that on purpose. That one line sounded like the Ibert [*Concertino da camera*], and so then I thought, “Oh, why not?”

BT: I assumed that you meant to do that.

MS: Well I did—*after* the fact though.

BT: You went back and...

MS: I think I ended up... I changed it a little bit, so it really did use it. And everybody was like, “Oh, I think this and I think that”, and it was only that. And then I did an homage to Bill Albright on page 16 with the clusters.

BT: So there are no other quotations?

MS: No—it's Paganini.

BT: Is there anything else about *Renewing the Myth* that we want to talk about tonight?

MS: No. We played it a lot everywhere—China, South America, North America, Europe—and it's a piece that goes over well. It's good for that reason. My other pieces are so... They're either quiet or sad, or they're something you know. This one is not.

BT: Fantastic. Thank you.

MS: But boy, the detail is important in this one. The dynamics are so important.

### *Lacrimosa (Part Three)\_11/16/15*

BT: So we're going to talk about the history of this piece—how you came to write it and the commissioning.

MS: Yes. This was a commission from Sigma Alpha Iota (SAI). Every two years, they commission a composer to write a piece that is premiered at their national convention. And also, part of the prize for being selected is a publication by C.F. Peters. So that's why the piece is published by Peters, and it's the only Peters piece I have. SAI has that agreement with Peters that they are going to publish that piece from that year.

So they had contacted me... It's not a competition—you can't apply for it. They just pick somebody. And I'm not sure how I got picked, but I got picked. It's a women's fraternity, and they don't always pick a woman either. So when I got the commission, we knew it had to be premiered at the convention, which was going to be in Orlando, Florida. That was no problem. But I could really write whatever I wanted. And I contacted the person at Peters who I knew, because we had worked with him with Albright's music—Albright is published by Peters. And he said, "I would *really* like you to write a saxophone piece." So I said great, because I thought that might be good to do. So then my plan was a saxophone and piano piece.

So I set out working on it in my usual... It's really slow going, because the responsibilities here are so huge. So say it was 2004 when they contacted me—I'm trying to think of what was going on in my life... Yes, I was writing the doctoral program. We got the doctorate approved, and our first class was admitted in 2006. And the years that proceeded that, getting the whole program through the State of Ohio and everything, was really *huge*—time consuming.

BT: And you were the chair of that?

MS: Yes. And I mean really, it was my conception—you know, the whole program. But it was based on our strengths as a college. So, I was kind of slow going getting this. And I had other things that I was doing too—I'm not sure what I was writing simultaneously,

because I usually do at least one piece a year—one or two. So I had no agenda for it. But then, this accident happened with the students getting killed, and I just kind of went 180°. I was kind of writing a little bit livelier piece, and I just said no—I've got to do this.

BT: And these were students from Indiana, but...

MS: They were undergrads at Bowling Green—two of them. It was Robert Samels who was a triple major—just a Wunderkind. He majored in composition, voice, and music history at BGSU. He's from the Akron area, and we *all* taught him. I taught him for a couple of semesters. Then he went to Indiana University and did a voice major. He had an extraordinary voice. And a classmate—I think they were in the same year—Chris Carducci was also at Indiana, but also had done his undergrad at Bowling Green.

They had a church job in Indianapolis, and there were five or six students from Indiana U. They had a small plane that they used to drive back and forth, because one of the kids in this group had a pilot's license. And so they used to take the plane to go to their rehearsal—just hop back and forth. And that plane—it was bad weather, foggy or something—but the plane came down, and they all were killed. So that's the whole connection.

And I was on my way to Russia when I heard about this. Somebody sent me an email that this happened, and I was working on this piece. And I just said I can't—I've got to *use* this to say something. So I did, and recast it immediately into what it is. So I used some of the same material that I was developing, but it turned out the whole mood of it was totally different.

So then that summer... And that was already March, and I was still working on it. I had no intention of letting that piece be published before John and I had a chance to play it several times, because I just don't *like* setting things in stone before you know how they're going to play themselves out. So we did the premiere in Orlando from manuscript, and it was fine. Then we played it again several times, and I was working on it to get it ready to go to Peters for the publication. So eventually I had it where I wanted it.

BT: And this is a stack of the development?

MS: Oh, this is a fraction of them. But I brought some of the early ones, because I thought, you know... I revise, and revise, and revise. It's a lot of work to compose. I was looking actually for my notes about the chant, and I didn't find exactly what I was looking for. But I know which chant I used, and it's the *Subvenite*. In the Catholic Mass for the Dead—the funeral mass, which is different. There's the Mass for the Dead, the Requiem mass, which can be any time, but is not necessarily attached to a funeral. But then the one that really goes with the funeral has a set of music or chants for when the

coffin comes into the church, processes in, processes out... So, I used the one for the procession in—*Subvenite*.

[shows me a chant book] This is the real thing. This is the cheating version—it's translated into Western notation. So that [sings melody] ... I mean, I sang this stuff. See, that's the Gregorian chant. It's a four-line staff. And the notes are called neumes—I don't know if you know anything about Gregorian chant. Maybe a little bit from music history. But that's the chant. I grew up singing this.

BT: Is this a *Liber Usualis*?

MS: Yes. This is the real thing.

BT: Then is this—this other book that has it in Western notation—is the accompaniment... That's not what you used? You're just talking about using the actual melody line?

MS: Actually this is called the *Kyriale*. This is actually a collection of some of the more frequently used chants for the Catholic Mass. This particular edition was prepared in modern notation and I'm sure is out of print now. It has a very simple, tonal accompaniment—you can see how much is just sustaining one chord. Of course, the chant was supposed to be sung *a cappella*. But if you have to play the organ to support the singers, this simple accompaniment will serve as reinforcement. It's very simple. I've had this forever too. I treasure it, because you can't even get these anymore. This is copyright... It looks like 1935. MCMXXXVII—no, that would be '37. But we used it. It's kind of fragile too. I see a lot of my handwriting in here from when I used to play masses all the time.

BT: And that's the book that you would use?

MS: Yes.

BT: So, did you remember the chant from *Lacrimosa*...

MS: I do. I have such an imprint of that in my mind. It's crazy—I can sing these things *now* without much help. They're just very imprinted there. So I used that, and the ending too... I've got to double-check all of this.

There's another chant, it's called *In Paradisum*, which is the chant that you sing going out of the church during the funeral Mass—and it's very different. It's not in one of the minor modes. It's actually in Mixolydian which is somewhat major. [sings *In Paradisum*]. Anyway, so it's got that major mode, and at the end of *Lacrimosa* you have a little bit of a flavor of that. It's not as *used* as the *Subvenite* at the beginning, but you can see the saxophone part...

BT: At I?

MS: Yes—it goes a little more major-ish there. That’s trying to capture more of the flavor of that, although there’s no direct quote or anything.

BT: I would guess that right before that—those chords around 72 are the tolling of bells? Or is it the ending that is emulating the church bells?

MS: The end is the tolling. That ‘harshly’ up there—with the repeated 13 times if you count the one right before it too—it’s a symbolic number, 13. Those chords kind of grew out of the material that I was using, and I use a lot of triadic harmony in this—well, all the way through. I start using it a lot around page 9. We’ve got the minor, major, augmented passage... measure 58.

I tend to do that. It kind of comes out of my material. And you can see how those chord progressions are working on the next page as well in the piano part. Measure 62, measure 63, 64, 65... You know, it’s all embedded with that. So it’s all kind of leading up to the big push at H, where you have that pressing forward thing. I think I shared those charts with you, but it’s sort of a growing pyramidal structure at letter H. It just keeps tumbling on itself, getting higher and higher until it culminates at either end of the keyboard with those repeated chords at ‘harshly’.

Then it comes back to the center again. And that centering thing, which at measure 76 when the saxophone and piano are going back and forth, almost in unison, in and out of close relationship with the same notes...kind of recalls the beginning where they’re doing the same thing. That’s very reminiscent of chant too.

When you sing chant in big, echoing churches, there’s a lot of reverberation that naturally happens. And so the tumbling on each other of *a line*... Imagine that you’re singing something and the sound is travelling, but you’re still singing over here. So what’s really happening to the person who is listening way down there? There’s some of that just so embedded in my memory as a child. But it has everything to do with the resonance too, and how sound is travelling in an echoing chamber. And *creating* the sense of echo too, when—should you *not* be in a reverberant church, which we talked about that yesterday—most of them are dead halls. So trying to capture that flavor.

BT: Part of that is the rhythmic use then too, right?

MS: Oh, yes. Sure. If you look at measure 75, the piano is sustaining a sonority from the previous measure, but the saxophone starts back and forth between sounding E and C-sharp. The piano echoes it. It’s kind of a loose canon too, if you want to call it that. They’re never in sync, at least at that point. There’s one point where I do put them in sync on purpose a little later...but purposely *not*, so that the sound really can [move] this way and that way from each other.



Then at measure 82, we have some rhythmic synchronization there for a little bit. Then the big synchronization is measure 89, starting at the end of measure 88—but then it breaks off real fast.

BT: Is there anything about the text of the chant...?

MS: Well the actual translation—I don't trust my memory on that. I can find it really fast. *Subvenite*...come...Sancti Dei...Holy God...with the angels, you're welcoming them into Paradise. But I would have to [look it up] for the exact translation.

BT: I just wondered if there was any text painting in the music.

MS: Not really—no. Where the exact text comes from I'm not sure, but most of this is Biblical—some of it the church made up too. You've got centuries of stuff here. I'm not a Gregorian chant expert by any stretch of the imagination. I *know* it, I've performed it a lot, I have taken classes in Gregorian chant, but to be really an expert...no.

BT: So then we can probably jump down to the question that I have for all of the pieces—the integration of sound, resonance, and color in this piece. I know we talked yesterday about signature ways that you do that, but is there anything that you can think of in this piece in particular?

MS: Well, this one has that substructure of harmony. So you have at the beginning the cluster sustained—or silently depress those notes. So underneath what's going on with the actual notes that the piano is playing, you have those sounds resonating. Do you know how that works on piano?

BT: With the sostenuto pedal?

MS: Yes. All it does is hold the hammers up so that the strings can resonate. So you can use the other pedal freely, but those notes are always going to be held up and they won't be affected—if the mechanism works correctly, and a lot of times it doesn't. It's a little bit finicky.

So that sonority is held down, underneath what other notes are being played. Once in a while you've got a note that's repeated, or it overlaps with what's being held down—but say you look at the first measure there. The E is not being held down. So that's a new note, so to speak.

BT: These are chromatic clusters, so it's all the notes in between?

MS: Yes. So it's F, F-sharp, G, A-flat in the right hand, but you engage an A, B-flat, B, C. So you've got eight pitches sustained. Then you have what's going on around it. So what's going on around it are mostly the notes that are left out, like the E. G is not left out, but... The E, D-sharp, D, C-sharp... So you've got those pitches going on in the

piano part. Actually, there's no D, is there? But there's a D-sharp and a C-sharp. So you've got two harmonic stratas going on. That's something that I really *didn't* do in the other pieces. It's a *new* thing.

So that's engaged for a long time, and I wrestled with the notation of this too. I did a lot of research on how others who do this sort of thing notate it. And I found the best way—so that the pianist didn't inadvertently *let up* the sostenuto pedal, and they knew what was supposed to be engaged at all times—was *every* system you see it. It *is* a little fussy to do that, but there's no guesswork then about what's going on. So that's held for the whole first part.

BT: And you can really notice that effect over that period of time by just keeping the pedal down?

MS: Yes. It's always there too. So actually, the section starting at letter C, page 4... I lift the other pedal—the damper pedal comes up, but the other one is still engaged, so you have that residual sound there. And what's going on in the other notes here is much drier, because we're not using the damper pedal anymore.

BT: So you'll have the ringing from the sostenuto pedal...

MS: But this is really much more important in this section, because we don't have that other pedal down too. So *that* goes on until measure 39 where you start blurring the two again.

Every pedal change that's indicated is important, because I need to clear the sound sometimes so that I want the other... resonance to maybe be a little more *prominent*. Or maybe the sound has just built up too much, and I want to get it out of the way. In the case of measure 40, for example, that's really loud. That's the first *forte*, isn't it, up to this point? It might be. I want to bring things down again, so I have to do something with the sound. But I still have that other [pedal] engaged, so I don't lose the resonance.

But then *finally* on page 7, we engage a new structure. In order to do that it's a little tricky too, because you've got to get rid of one and get the other—and now I can't do it silently before we start playing, because we're playing. So right before letter E, you have that low tremolo E-F in the piano. You're doing the tremolo, and then you sustain it. *Hold* it down—there's still quite a bit of sound going on there—*pick up* your damper pedal, *put* your sostenuto pedal down so that you can engage it, and you have three beats to make that happen. It's possible because the tempo gets really slow there too, but it is tricky. You just have to really know what you're doing at that point. So that's the new sonority engaged—that low E-F. It's not a cluster. It's just the E and the F.

So that's engaged all the way until... in 59 it comes up. And we have the *new* chord, which is at the bottom of the page at 9—the G, F-sharp, C-sharp, C. So you play that, pick

up the pedal, grab—you still have to hold it down—grab your sostenuto pedal with the other foot, and then put the pedal back down and proceed. So that's the third structure that's sustained.

That goes on all the way until 'harshly', and you pick it up. But you really don't need it by then—there's some sound. Then back at 75, that bell tone that comes in at the end... That's the same chord. As that chord progression is moving back down to the middle, the last thing the piano gets is that very last chord of the piece too. So you grab that with the sostenuto pedal and keep that down for the duration...

BT: So it's like that sound has always been there, and then that's the last thing that you hear at the end of the piece?

MS: Yes. But I want to underscore what's going on with that sonority. There are a lot of repeated tones there, but there's other ones that *don't* sound too. You have a lot of F-sharps right off in the piano part, and F-sharp is not in the other sonority—at least in the right hand.

BT: Where are you looking right now?

MS: I'm looking at the bottom of page 12, measure 75-76. So I've got that chord sustained, and in the right hand the note being sustained is an F-natural. But I'm playing on the keys a lot of F-sharps. So you've got the push and pull between the F-sharp and the F there in the right hand. There is an F-sharp sustained in the left hand, but it's not right there in the right hand, which is all that's being played in the piano part. Eventually it does on the next page there in measure 79—there's an F-natural. And then I reinforce that chord—you see it comes back in measure 80. Then it comes back in 87, and then finally at the end...so three times.

BT: And so those are all the church bell chords?

MS: Yes. So that really is the new factor. I remember when I was a graduate student at Northwestern—master's student—one of the courses that I was taking with my composition professor... It was not a composition course, but he taught this course. It was Topics in Music, or something like that. He was just a brilliant person. But one day, he'd come in and you'd talk about Gesualdo. And the next time, you'd talk about Mozart. And the next time, you'd talk about Berio. You know, it just darted all over the place.

But for our final project we had to write a paper on something, and I wrote it on Berio's piano *Sequenza*—that's *Sequenza IV*. And Berio does this in the piano *Sequenza*. He has the sostenuto chords—and the piano *Sequenza* is a really, really great piece and very difficult. But he has a strata of harmony that's sustained by the sostenuto pedal, and a strata that's on the keys. That's the first time I ever saw that in operation, and I thought, "Wow! That's really interesting." And he has such frequent changes of harmony—it's

really a difficult piece to play. It's not played that much for that reason. So that's what introduced me to that.

BT: Is this the first piece that you've used this technique in, or is it just the first saxophone piece that you've used that technique?

MS: I would have to check that, because I've used it a lot. I can't say for sure. I even used it a little bit in *Renewing the Myth*, at the very end. I grab the—where you have those repeated chords... because I wanted the chords to be dry, so I grabbed a note on the sostenuto. It's different, because I'm not creating stratas of harmony that last for a long time. It was just merely grabbing a note to sustain on the bottom so I could play the chords more dryly on the top. So I'm using the sostenuto pedal—I do that a lot.

BT: This is kind of a new way of...?

MS: Well, it is if you're comparing these three pieces—this is different. I had the sostenuto pedal—didn't I [use it] in *Shadows and Dawning* too? But there was no substructure thing. It was mostly used to create...[to] hold a note *through* so that you could play more dryly above.

BT: As far as the pieces with saxophone and piano—not necessarily everything that you've written for saxophone—but out of these three, *Lacrimosa* has a few more extended techniques on the saxophone.

MS: Oh yes—I purposely did that. For the emotional...

BT: I hear the quarter-tone passages as almost weeping.

MS: Yes, it's the weeping. I think you've got to be careful it doesn't go over the brink of being too sentimental.

But it's hard, because they're so many things that people aren't used to *reacting* to. This whole middle section is kind of a react thing. You have to really follow the markings—very, very religiously I would say. From letter D on really, but especially the really inner section of letter E, when you have the arrows and bringing those notes in at those... They're approximate, but they're pretty specifically approximate. Or *ending*—you know, you've prepared it.

Following those metronome markings—and you can practice that, and rehearse it. But then you have to own it, and play it, and perform it. It's a different way of preparing. It really is.

BT: To get back to the saxophone part—so this has quarter-tones, which we didn't have...

MS: Didn't we? Maybe in *Shadows and Dawning*? I have to look.

BT: There are multiphonics.

MS: And there's timbres.

BT: There's timbre trills—and there's a timbre trill in *Renewing*.

MS: I've just since day one been attracted to those things.

BT: To quarter-tones?

MS: Oh yes.

BT: What is it that you like about them?

MS: I like the microtonal inflection.

BT: Are they extra expressive?

MS: Yes, and maybe it has something to do with my Middle Eastern heritage—who knows? But those timbre trills are all microtonal. There are timbre trills in *Shadows and Dawning*. The thing too with *Lacrimosa* is it's written in 2006, and there's so many pieces that came out in the 2000's that were *full* of this kind of thing. And every note has a fingering—well, *you* know—so there was much more specificity about that sort of thing. The spectralists—not that there's a ton of spectral music written for the saxophone, but there is some—with really, really specific fingerings. And you know, the Londeix book [Hello! Mr. Sax], and what's his name?

BT: Marcus Weiss has a book.

MS: Marcus's book. But before...

BT: Daniel Kientzy.

MS: His book too—there's so many pieces that are coming out with these specific kinds of fingerings.

BT: Yours seem to be very expressive in their usage.

MS: I think it's the nature of the piece too. They are specifically chosen for that reason. I used with *Evolution V*—which was my quartet with solo—I had a microtonal chromatic scale. It was so hard at that time, and it was kind of unique too. After that, a lot of people did it.

BT: The figure right before G at the end of 55... That's a different thing to see. It's a trill, but it's a trill that's going in that really tightly knit...

MS: Yes—that trill. Like you're getting an overblowing of the note, but then it's going to a more complex structure.

BT: I assume that with the specific fingerings that are there, where it's a C4 and C5 fingering... That's a specific color on the saxophone in and of itself—that's a less complex type of sound when you're using the side keys to play very softly. I'm assuming the color of using those fingerings is different than if you used full fingerings.

MS: I'm sure. He'll [Sampen] try things [and] I like it. Then we figure out ways to notate it. This piece though—I wanted it to be pretty foolproof in a way, because I know how going from horn to horn, person to person—this one works for this person, this one works for that person... These were such specific sounds, I wanted to make sure they were working. So maybe I told you this already. We had Jeff Heisler and Jim Fusik try it, without knowing what it was supposed to sound like, to see if they were going to get the same result and it was pretty close. It's hard, because sometimes part of it is... I think you do embouchure adjustments, maybe inadvertently. So maybe it changes the sound slightly and you don't even know. But the fact that we had played it so much then, you sort of can set a performance practice for it so people can hear what the concept is supposed to sound like. We never recorded this.

BT: I know!

MS: I know, we should.

BT: I wondered if you were planning on doing that soon.

MS: It is. Soon—I don't know. We're trying to figure out the best way.

BT: Because the live recording that I heard—I think that it was from New Music Festival—you give an interview ahead of time, and then there's a live performance of you playing it. I think at the beginning and the end, I'm fairly certain that, at least partially, Dr. Sampen is using side fingerings for this opening.

MS: Oh right, yes.

BT: It's a less complex sound when you're playing that softly and you're using side fingerings. It's a really delicate type of sound. I didn't know if that was a choice you had made because you liked the color, and it hadn't gotten into the score by the time it had gone to publication, or if that was a preference of yours...?

MS: It didn't get in. I think every player too will bring their own... You can't micromanage once you send it out. And what we do actually, when we perform this, is he starts and then I come in.

BT: On the downbeat?

MS: It's easier for him to play first. I should have notated it like that, because when I play that note and he tries to come in, he can't come in quietly enough. It just doesn't work. So he comes in, and then I sneak in. I can sneak under his sound better than he can sneak under my sound in that particular moment.

BT: So do you just swap the rhythms?

MS: No, he just starts about two to three beats earlier. And when I performed it with Jim Umble this summer at the Congress, we did it that way. It's just easier, because you know how hard it is to get a note to sound sometimes on the saxophone.

BT: And this has moments with bisbigliando fingerings...

MS: Yes. I think like measure 60—that particular trill going back and forth microtonally—that's a little different than maybe things I have done before. Then measure 62, that fluttering thing... That's an interesting thing too, because John does that a certain way, and like the way he does it. [He] just kind of pops out these random things.

BT: It's just kind of a shimmery...

MS: Yes, almost like controlled squeaks or something, but they're not squeaks. It is hard to describe. And then the blending of the ord. to the flutter tongue gradually... I'm not sure what I used before. Just put a lot of microtones.

BT: So your decision to involve more of these techniques in this piece is really more out of their expressive capacity? You were trying to find the most expressive gestures for these moments in the music and these fit?

MS: I would say so, yes.

BT: They're all different types of colors of pitches?

MS: Yes. You know that whole progression from letter H bottom of page 11—the chord thing that's happening in the piano, and the echoing of it with the saxophone—the saxophone has its own progression through that.

BT: At a different speed.

MS: At a different speed. That's all about resonance, because those sounds are colliding with each other. And I think that one chart that I gave you...

BT: Yes, you had the pacing of the ratios.

MS: Yes, they're supposed to be. Sometimes the thing about composing... You can get so wrapped up in your process sometimes, and it becomes so precious, but you've got to get to the notes and start writing things down. So sometimes, if you go back through your process, maybe it's not quite as pure as it should be—but it's there.

BT: So the effect at H is that they have different resonance because they're travelling at different tempi?

MS: Yes, that same overlapping thing, but done a little differently than when it's written out in meter—because this one isn't in meter. And the section at F too—that's another one with a kind of pyramidal structure. This one I've drawn differently... Anyway, there's kind of a duality going on there too that I would have to backtrack and figure out exactly what's going on. You see how the structures are overlapping.

BT: One of these is saxophone and one of these is piano? The red and the grey?

MS: I'm not sure. But again, you have two things get kind of out of sync with each other. They're developing to an eventual goal, but they get there differently. They're maybe echoing each other a little bit differently. One takes a little bit more time than the other. One peaks at a different time—goes up at a little bit of a different angle.

BT: And these are marked off in seconds?

MS: Yes.

BT: And that's how the numbers relate? The seconds that it takes to complete that...

MS: Yes, right. And sometimes too, you have structure within structure. Like this is  $110+70$ , but together it's 180. So there was some ratio I was figuring out probably, but then can be broken down into different spots, different...smaller numbers.

BT: And so that relates to the dynamics too, in terms of the arrival of these events?

MS: A lot times, sure. A lot of times it does. Yes, but sometimes it's notes—sometimes it's duration.

BT: So you're saying at F—is this more an example of pitch?

MS: I would have to go back and check. But you can see all of the numbers—see how I'm figuring out the math on that? And it doesn't look like that. If you look at it—you



hear it—it looks like, “Oh! She’s just putting...” But it’s much more carefully figured out than meets the eye sometimes.

BT: Yes. On this page you have 310 seconds is 67% of 2 and 3.

MS: Yes.

BT: So it’s your way of balancing the arrival points and the travelling time?

MS: Yes, and making sure that... When you’re composing, and you want the music to be moving at a certain intensity level, there are better and worse ways to do that. If you want to build up intensity, a lot of times you build it up by increments. Maybe start with a smaller thing, make it a little bigger—by bigger I mean longer. Or you do the opposite sometimes—long, shorter, shorter... And it’s all math. When you go back and analyze great music, you find those little things a lot. And some of it is intuitive, and some of it is just very... They know the material—they know how to do that. But you have to think about those things.

BT: Do we need to answer the question of what *Lacrimosa* is saying? If your goal is to create works that say something—this one’s a little bit more...

MS: I think if you want to think about your mortality. When something so emotionally charged happens in your life... There’s a lot of music written about death, from the very earliest on. But you sometimes need to express those emotions in a certain way. You want to make a memory of that person perhaps, or the occasion, and remember the importance of it in your life—bring it back. I still think music is inherently expressive. At least for me it is. And some people don’t get into that, but I think it’s hard to not be.

BT: So it is a way of expressing the shock and the grief?

MS: Yes, right. And those 13 repeated chords—that’s hopefully such a bold thing to do at that point in the piece. It’s all been moving to that moment, but to actually bang out those chords so aggressively—that’s pretty shocking, I think. But also, I’ve been preparing you for it inadvertently.

BT: I always get chills there.

MS: Yes, you should—you should feel something. I don’t think it comes out of nowhere. But still, it is shocking when you hear that so loud and forcefully.

BT: Is there anything else that we need to talk about with *Lacrimosa*?

MS: I don’t.

BT: Thank you.

### Performance Considerations (Part Four)\_11/16/15

BT: Do you have any suggestions for saxophone and piano duos that want to perform your music?

MS: I think especially for *Shadows and Dawning* and *Lacrimosa*, they're not pieces that you can have just one rehearsal—you know, go sight unseen into it. It really has to be rehearsed more than that. Maybe *Renewing the Myth* you can rehearse on the fly with a good pianist and a good saxophonist who know it really well.

But I think the key to most of it is the pianist has to really know the saxophone part, and the saxophonist really has to know the piano part—which it amazes me how much people don't know the piano part. Saxophonists a lot of times don't even look at it. It's just horrifying to me. And they don't know that the line they're playing fits right with the piano part, or right within the harmonic structure of the piano part—unbelievable. They should be studying that score. There's no time—I know that. They're scrambling usually to get it learned. But I think it's fundamental—I really do.

BT: In terms of achieving the effects of the detail that is in the score?

MS: Yes! How could you possibly learn *Lacrimosa* without knowing the piano part?

BT: I don't think you can.

MS: I don't think so. *Renewing the Myth*, yeah—you could. But not... Or *Shadows and Dawning* even—you couldn't. So that's a big suggestion. And we always perform with the piano lid up.

BT: All the way up?

MS: Yes.

BT: Because?

MS: Resonance. The sound of the saxophone, and the position of the saxophone in relation to the piano, with the sound bleeding into the inside of the piano... That's why I use a lot of pedal—so that the sound of the saxophone is reverberating within the piano. And that blend that you get being within the sound, rather than separated. It's really not separation. Depending on the hall too, you really have to get a good position to really make that happen.

BT: Logistically on stage, is there a preferred way that you like to see the saxophone sound cross into the piano?

MS: Usually if I'm sitting here, John usually stands not too far away—not in the crook. He's usually standing a little closer to me. But it depends too on the hall and sometimes on the lighting. Although we usually take stand lights if it's a not well-lit hall.

BT: Because I could see—and I don't want to impose on the idea—but I could see like at the end of Albright mvt. II, where you turn and you face the piano and you play into the piano...

MS: We actually don't do that. But I still think that the nature of the music calls for...hoping that the sound goes in to and then out of the piano as it's being produced by the saxophone. And when I play the piano for John, I'm listening to his sound almost more than I'm listening to my own. I'm trying to play within his sound too as I'm playing. So that whole concept of blend and within. And people have said that we play differently than a lot of duos play. We don't play that much together anymore, but we've played everything—every piece of saxophone music that exists over the years. And we've played together a long time too.

BT: So would you say that you would encourage coming to each other's colors, as opposed to this is yours and this is mine? And those two sounds can happen at the same time, but trying to search for more of a common sound between the two instruments? The attacks, the color...

MS: Exactly—bring them together. Yes.

BT: Do you have suggestions for specific ways to study and prepare your music? Things that performers can be looking for when they're looking at your scores?

MS: Follow the markings—really. They're so specific, and for a reason—a good reason. The articulation is specific, the phrasing, the dynamics...every little innuendo there. The rhythm—it's important to me. And I think the word prepare is important, because you prepare—and you prepare as accurately as you can—but then you have to perform. And sometimes things happen differently when you perform. Maybe the moment calls for stretching it a little bit more or whatever, and it's okay. But you prepared—really accurately. But in performance, things happen! And sometimes they're just great things. So I'm all for that.

BT: So mostly looking at markings.

MS: Yes.

BT: Is there a particular type of analysis of your scores that you think is useful?

MS: You mean analytical system? I'm trying to think if there is one that I like a lot... It's a layer analysis kind of. It is kind of a way of looking at big structures—not Schenkerian, but looking at larger structures within smaller structures, and smaller structures within...

BT: So basically any type of analysis that's looking at embedded forms?

MS: Yes. And thinking of proportions—it's that proportional analysis too. And this system does a little bit of that.

BT: So you would say that's more important than digging in and looking at the rows...?

MS: I think that pitch is very important. It's fundamental to what I'm doing. And how pitch centers work—that is a big thing. And how pitch migrates within a work. The architecture of a pitch is very important in my pieces. Coming back to certain centers—not tonal centers per se, but pitch centers. Pitch centricity is a term we use a lot. When you have a pitch centricity of C-sharp, it just keeps coming back to C-sharp—gravitating to C-sharps. That sort of thing.

BT: Do you think that these three pieces share any musical characteristics?

MS: Yes, I mean doing the same things—those dynamic envelopes, the blurring of rhythm, the heterophony, the articulation, unison... I've been kind of doing that all my life.

BT: How would you like saxophone and piano duos to implement the concepts of sound, resonance, and color in these three works? We've mostly talked about that.

MS: Yes, I don't think there's a new way of saying that—as beautifully as possible. You know, John was saying something about “make a beautiful sound” to one of his students. That could be a discussion in and of itself of course—but maybe a better word would be “appropriate sound” too. Because sometimes you don't make a sound that's necessarily beautiful—it might be a little edgy. It might grate on somebody a little bit. But it's the appropriate sound for what's wanting to be conveyed by the music. The saxophone is capable of so many nuances of sound with everything—the breath. When you think of air flowing through something—your air is flowing through an instrument and producing something that's going out. And sound travels forever—it's travelling. We just don't hear it anymore—and that's kind of a unique concept too. I think about that a lot too when I compose, how... When you use those niente things a lot too. You know, the sound is there, you're joining it, you're part of it, it's going away, it's going... keeps going... it's gone, gone... but it's still going. It's somewhere out in the universe for all of time. And I think that's kind of neat to think about.

BT: Thank you.

MS: Yes, you're welcome.

APPENDIX C

USE OF RESONANCE PITCHES IN *LACRIMOSA*

Ab4									
G4									
F#4									
F4									
C4									
B3									
A#3									
A3									
	1	2	3	4	5	6	7	8	9

Introduction

Ab4																
G4																
F#4																
F4																
C4																
B3																
A#3																
A3																
	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

Rehearsal Letter A

Ab4						
G4						
F#4						
F4						
C4						
B3						
A#3						
A3						
	26	27	28	29	30	31

Rehearsal Letter B

217

Ab4															
G4															
F#4															
F4															
C4															
B3															
A#3															
A3															
	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46

Rehearsal Letter C

Ab4			
G4			
F#4			
F4			
C4			
B3			
A#3			
A3			
	47	48	49

Rehearsal Letter D

F2					
E1					
	49	50	51	52	53

Rehearsal Letter E; sound from harmonic field 2 is captured and sustained from m. 49 but not articulated in m. 50

F2		
E1		
	54	55

Rehearsal Letter F

F2				
E1				
	56	57	58	59

Rehearsal Letter G – Harmonic Field 2

C4								
C#3								
F#2								
G1								
	60	61	62	63	64	65	66	67

Rehearsal Letter G – Harmonic Field 3; harmonic field is articulated in m. 60 and then captured with the sostenuto pedal

C4				
C#3				
F#2				
G1				
	68	69	70	71

Rehearsal Letter H – Harmonic Field 3

G4			
F4			
Eb4			
C#3			
F#3			
E3			
	72	73	74

Rehearsal Letter H – no harmonic field; climax chords and dissolution; m. 74 introduces Harmonic Field 4



G4																						
F4																						
E $\flat$ 4																						
C#3																						
F#3																						
E3																						
	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96

Rehearsal Letter I – Harmonic Field 4; mm. 74-75 sustain the chord that will set the new field in m. 76. Measure 81 sustains from m. 80 but is not re-articulated.

## APPENDIX D

### IRB DETERMINATION AND CONSENT FORM

Bobbi Thompson <bathomp3@uncg.edu>

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**FW: IRB Notice**

Bobbi <thompson\_bobbi@hotmail.com> Wed, Sep 9, 2015 at 4:31 PM  
To: "bathomp3@uncg.edu" <bathomp3@uncg.edu>

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Date: Wed, 9 Sep 2015 15:10:23 -0400  
From: ori@uncg.edu  
To: thompson\_bobbi@hotmail.com  
CC: cfarmo@uncg.edu, irbcorre@uncg.edu, scstusek@uncg.edu  
Subject: IRB Notice

To: Bobbi Thompson  
Music  
[REDACTED] London, ON Canada [REDACTED]

From: UNGC IRB  
Date: 9/09/2015

**RE:** Determination that Research or Research-Like Activity does not require IRB Approval  
**Study #:** 15-0378  
**Study Title:** The Integration of Sound, Resonance, and Color in Three Compositions for Saxophone and Piano by Marilyn Shrude

This submission was reviewed by the above-referenced IRB. The IRB has determined that this submission does not constitute human subjects research as defined under federal regulations [45 CFR 46.102 (d or f)] and does not require IRB approval.

**Study Description:**

This research examines three compositions by Marilyn Shrude for saxophone and piano. It is intended to provide insight into her compositional process and musical aesthetics. The expected results of this study will be the discovery of musical traits that Shrude employs in this genre. This research intends to prove that Shrude's approach to composing music for saxophone and piano is conceived with a non-hierarchical relationship in mind. This relationship favors the integration of sound, resonance, and color, ultimately transforming this duo's sound combination into a "third sound" that is unique to the genre.

If your study protocol changes in such a way that this determination will no longer apply, you should contact the above IRB before making the changes.  
CC:  
Steven Stusek, Music Performance

**UNIVERSITY OF NORTH CAROLINA AT GREENSBORO  
CONSENT TO ACT AS A HUMAN PARTICIPANT**

Project Title: The Integration of Sound, Resonance and Color in Three Compositions for Saxophone and Piano by Marilyn Shrude

Principal Investigator and Faculty Advisor: Bobbi Thompson (PI), Dr. Steven Stusek (FA)

Participant's Name: Dr. Marilyn Shrude

**What are some general things you should know about research studies?**

You are being asked to take part in a research study. Your participation in the study is voluntary. You may choose not to join, or you may withdraw your consent to be in the study, for any reason, without penalty.

Research studies are designed to obtain new knowledge. This new information may help people in the future. There may not be any direct benefit to you for being in the research study. There also may be risks to being in research studies. If you choose not to be in the study or leave the study before it is done, it will not affect your relationship with the researcher or the University of North Carolina at Greensboro. Details about this study are discussed in this consent form. It is important that you understand this information so that you can make an informed choice about being in this research study.

You will be given a copy of this consent form. If you have any questions about this study at any time, you should ask the researchers named in this consent form. Their contact information is below.

**What is the study about?**

This is a research project. Your participation is voluntary. This study will build upon previous research investigating Dr. Marilyn Shrude's compositional process and contribute new information that reveals her musical influences, aesthetics and traits. Through the examination of three of her works for saxophone and piano –*Shadows and Dawning*, *Renewing the Myth*, and *Lacrimosa* – this research will argue that one of Dr. Shrude's most notable and unique musical traits is her conception of a non-hierarchical relationship between the saxophone and piano. The result of this compositional approach is the combination of these two instruments' sounds transforming into an integrated "third sound" that generates a unique resonance and color.

**Why are you asking me?**

Your participation is requested as the composer of these three works. There are no additional participants being requested to participate in this study.

**What will you ask me to do if I agree to be in the study?**

If you agree to be in this study, you will be asked to participate in a series of interviews that will investigate the following: 1) biographical information pertaining to your history, education and career; 2) information that illuminates your compositional processes and musical aesthetics; and

3) descriptions of how these processes and aesthetics relate to and are realized in the compositions proposed for this study.

It is expected that the interviews can be broken into four (4) parts – one to collect biographical information and one for each of the three compositions. Each interview should take approximately 1-2 hours. It is anticipated that any follow-up questions can be discussed via email.

**Is there any audio/video recording?**

Audio-recorded interviews will be used in order to accurately capture your responses. The recorded interviews will be transcribed and used for documentation, interpretation, and generating follow up questions for future interviews or written correspondences. Because your voice will be potentially identifiable by anyone who hears the tape, your confidentiality for things you say on the tape cannot be guaranteed although the researcher will try to limit access to the tape as described below.

All audio recordings, transcripts, and written correspondences will be stored by the researcher in a locked office in the Faculty of Music at The University of Western Ontario (the Primary Investigator's institution of employment). The researcher's Faculty Advisor, Dr. Steven Stusek, will also have access to these materials upon request. You will have the opportunity to member check this data and request that any portion of the interviews be excluded from the final research document.

**What are the risks to me?**

The Institutional Review Board at the University of North Carolina at Greensboro has determined that participation in this study poses minimal risk to participants. If you have questions, want more information or have suggestions, please contact either Bobbi Thompson (PI) at 519-777-8608 or bathomp3@uncg.edu or Dr. Steven Stusek (FA) at 336-334-5127 or sestusek@uncg.edu.

If you have any concerns about your rights, how you are being treated, concerns or complaints about this project or benefits or risks associated with being in this study, please contact the Office of Research Integrity at UNCG toll-free at 855-251-2351.

**Are there any benefits to society as a result of me taking part in this research?**

The potential benefits to society may include enhancing the understanding and appreciation of both Dr. Shrude's compositional style and her music for saxophone and piano.

**Are there any benefits to me for taking part in this research study?**

Although there are no direct benefits to you for participating in this study, the research may offer you an opportunity to express your musical concepts and intentions, specifically within the genre of saxophone and piano music.

**Will I get paid for being in the study? Will it cost me anything?**

There are no costs to you or payments made for participating in this study.

**How will you keep my information confidential?**

This study is not anonymous and the information that you provide will not be kept confidential. However, during the research process all written data will be stored in a locked file cabinet and all electronic data will be stored on a password-protected computer. Only the researcher and her Faculty Advisor, Dr. Steven Stusek, will have access to the data. You will have the opportunity to member check this data and request that any portion of the interviews be excluded from the final research document.

**What if I want to leave the study?**

You have the right to refuse to participate or to withdraw at any time, without penalty. If you do withdraw, it will not affect you in any way. If you choose to withdraw, you may request that any of your data which has been collected be destroyed unless it is in a de-identifiable state. The investigator also has the right to stop your participation at any time. This could be because you have had an unexpected reaction, or have failed to follow instructions, or because the entire study has been stopped.

**What about new information/changes in the study?**

If significant new information relating to the study becomes available which may relate to your willingness to continue to participate, this information will be provided to you.

**Voluntary Consent by Participant:**

By signing this consent form/completing this survey/activity (used for an IRB-approved waiver of signature) you are agreeing that you read, or it has been read to you, and you fully understand the contents of this document and are openly willing consent to take part in this study. All of your questions concerning this study have been answered. By signing this form, you are agreeing that you are 18 years of age or older and are agreeing to participate, or have the individual specified above as a participant participate, in this study described to you by Bobbi Thompson.

Signature: 

Date: 10/11/15

APPENDIX E  
RIGHTS CLEARANCE FORMS

  
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10 June 2016

Bobbi Thompson  
[REDACTED]  
London, ON [REDACTED]  
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Dear Ms. Thompson,

Thank you for your e-mail correspondence requesting permission to reproduce Marilyn Shrude's *Lacrimosa for Alto Saxophone and Piano* in your DMA dissertation for the University of North Carolina – Greensboro.

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**AW: Dissertation Rights Clearance**

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**Ch. Taggatz** <ch.taggatz@verlag-neue-musik.de>  
To: Bobbi Thompson <bathomp3@uncg.edu>

Tue, Jun 28, 2016 at 5:10 AM

Dear Mr. Thompson,

yes, sure, here is the official printing permission:

Verlag Neue Musik GmbH, Berlin, hereby declares the printing permission of excerpts of Marilyn Shrude's "Shadows and Dawning" for the doctoral dissertation of Mr. Bobbi Thompson.

With best wishes,

Dr. Christoph Taggatz

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Bobbi Thompson  
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16 June 2016

RE: *Renewing the Myth* by Marilyn Shrude

Dear Bobbi Thompson,

We hereby grant permission for you to include an excerpt, as described in the Schedule A below, from the above referenced work in your dissertation document on Marilyn Shrude's *Lacrimosa* (University of North Carolina - Greensboro) on the following terms and conditions:

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With kind regards,



Marie Séité

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Schedule A  
*Renewing the Myth* by Marilyn Shrude  
mm. 6-8 and mm. 186-193.





Bobbi Thompson <bathomp3@uncg.edu>

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## Dissertation Rights Clearance

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Aygün Lausch <Lausch@universaledition.com>  
To: Bobbi Thompson <bathomp3@uncg.edu>

Wed, Jun 8, 2016 at 2:28 AM

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Bobbi Thompson <bathomp3@uncg.edu>

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## Dissertation Copyright Question

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Richard Chonak <richardchonak@gmail.com>  
To: Bobbi Thompson <bathomp3@uncg.edu>  
Cc: contact@musicasacra.com

Mon, Jun 27, 2016 at 4:41 PM

Dear Ms. Thompson:

Thanks for writing.

The information for "The Parish Book of Chant" is correct. We published that edition with a Creative Commons attribution license 3.0.

"Chants of the Church" is not our own work, so we at CMAA can't speak with authority about that book. The author is the Abbaye Saint-Pierre in Solesmes, France: you can find them on the web at <http://www.solesmes.com/>.

Best wishes for your work!

Richard Chonak  
webmaster, Church Music Association of America

---

**Re: Soumission du formulaire de Contact Abbaye de Solesmes**

---

Frère Geoffroy Kemlin <aspadm@free.fr>  
To: Thompson <bathomp3@uncg.edu>

Wed, Jun 29, 2016 at 2:20 AM

Dear Bobbi,

We grant you permission to use these excerpts in your dissertation. We would like to have a copy of your dissertation when it will be published.

Best regards.

fr. Geoffroy Kemlin

Le 28/06/2016 21:43, Thompson via Abbaye de Solesmes a écrit :

Submitted on Tuesday, June 28, 2016 - 21:43  
Submitted by anonymous user: 198.84.198.14  
Submitted values are:

Name: Thompson  
First Name: Bobbi  
Mail: [bathomp3@uncg.edu](mailto:bathomp3@uncg.edu)  
Message:  
To Whom It May Concern:

My name is Bobbi Thompson, and I am a Doctor of Musical Arts (Saxophone) candidate at the University of North Carolina - Greensboro.

I am writing my dissertation document on Marilyn Shrude's *Lacrimosa* (C.F. Peters), and I am contacting you to find out how to procure the rights clearance for excerpts of *Subvenite sancti Dei*, *In Paradisum*, and *Lacrimosa dies illa* that I have used as examples in my document.

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I specifically show the first two lines of music from *Subvenite sancti Dei*, the first line of music from *In Paradisum*, and two lines of music showing *Lacrimosa dies illa*.

Please let me know what information is necessary to make a formal request and receive permission to use these examples in my dissertation. An email from your organization granting permission to use these excerpts in my dissertation would suffice.

Thank you in advance for your time and assistance,  
Bobbi Thompson