

UNIVERSITATEA DE VEST DIN TIMIȘOARA
DOCTOR HONORIS CAUSA ARTIS

MARILYN SHRUDE

Distinsă Artist Profesor Dr. Marilyn Shrude



Timișoara, 2024

Cuvânt
la deschiderea ceremoniei de acordare a titlului de
DOCTOR HONORIS CAUSA ARTIS
al Universității de Vest din Timișoara
doamnei
Distins Artist Profesor Dr. MARILYN SHRUDE

*Onorați membri ai comunității academice,
Distinși colegi,
Doamnelor și domnilor,
Distinsă Doamnă Profesor dr. Marilyn Shrude,*

Universitatea de Vest din Timișoara este una dintre cele mai respectabile instituții de învățământ superior din România, o universitate care a înțeles că rolul ei într-o lume din ce în ce mai tehnologizată nu mai este doar de a oferi pregătire în diverse domenii, ci și de a forma caractere, de a menține viu interesul tinerelor generații pentru cultură, artă și sport și de a se găsi în centrul vieții societății din care face parte.

Într-un an special pentru UVT, cel în care se împlinesc 80 de ani de la semnarea Decretului Regal de constituire a Universității de Vest din Timișoara, agenda evenimentelor pe care le-am adus în mijlocul comunității se întrește astăzi cu ceremonia de acordare a titlului de **Doctor Honoris Causa Artis** unei personalități de excepție a muzicii universale, **Distinsă Artist Profesor Dr. Marilyn Shrude**. Acordarea titlului de Doctor Honoris Causa doamnei Marilyn Shrude este mai mult decât o recunoaștere a contribuțiilor sale remarcabile în domeniul muzicii. Este recunoașterea impactului său profund, ca mentor, educator și artist a cărui moștenire va continua să inspire generații; este o dovadă a alinierii viziunii strategice a universității noastre cu idealurile pe care Domnia Sa le întruchiează – creativitate, cercetare, colaborare și un angajament profund față de educație și schimbul cultural.

Cariera de compozitor a doamnei Marilyn Shrude este remarcabilă, cu muzică ce a atins publicul global, variind de la lucrări de muzică de cameră la piese orchestrale. Capacitatea sa de a îmbina rigoarea intelectuală cu profunzimea emoțională este de neegalat. Muzica ei este cunoscută pentru originalitate și explorarea sunetului, rămânând totuși profund umană. Dr. Shrude extinde peisajul artistic prin compozițiile sale și susținerea muzicii noi, inspirând colaborarea și generând idei noi. Domnia Sa este o vizionară ce hrănește și provoacă următoarea generație de muzicieni și oferă tinerilor un exemplu de urmat, ceea ce se aliniază dezideratului UVT de a oferi studenților săi un cadru adecvat în care să se formeze și dezvolte, pentru a nu trece pe lângă valorile fundamentale ale omenirii, ratându-și propria devenire.

La Universitatea de Vest din Timișoara, ne străduim să generăm un mediu dinamic pentru studenți și profesori, unde creativitatea, gândirea critică și colaborarea globală sunt esențiale. Dr. Shrude reflectă misiunea noastră de a cultiva talentul și de a inspira inovația. Ca profesor, a avut un impact profund asupra studenților, fiind cunoscută pentru abordarea sa riguroasă și compasivă. Munca ei se aliniază cu tendințele actuale din învățământul superior, demonstrând cum creativitatea transcende granițele. Colaborările internaționale ale Dr. Shrude subliniază importanța schimbului cultural, aliniindu-se la direcția internațională urmată și de universitatea noastră.

Influența distinsei doamne profesor Marilyn Shrude se extinde dincolo de studenții săi. Leadershipul său în lumea academică și profesională a muzicii a modelat educația și performanța muzicală contemporană, a susținut crearea și interpretarea de lucrări noi, asigurându-se că artele rămân dinamice și inovatoare. Ca și compozitor și educator, a creat oportunități pentru artiștii emergenți și a promovat diversitatea vocilor din comunitatea muzicală.

Caracterul doamnei doctor Shrude este un dar pentru lume, fiind o persoană cu integritate, empatie și bunătate. Abordarea sa asupra vieții și muzicii are rădăcini într-un respect deosebit pentru ceilalți. Ea ne-a arătat că arta este un efort profund uman, o modalitate de conectare și de creare a înțelegerii între oameni. Dr. Shrude întruchipează valorile colaborării, creativității și respectului. Recunoașterea sa reflectă angajamentul universității noastre de a deschide noi oportunități pentru studenți, inspirându-i să urmeze cariere riguroase și care îi pot conduce spre împlinire.

Cariera distinsei Marilyn Shrude subliniază importanța unui mediu în care creativitatea și originalitatea sunt apreciate alături de rigoarea academică. Universitatea de Vest din Timișoara își propune să rămână un promotor al asigurării unui astfel de mediu, exemplificând modul în care universitățile pot activa în lumea artelor, științelor umaniste și a științelor exacte în același timp,

îmbrățișând inovația și diversitatea.

Moștenirea Dr. Shrude ne amintește de puterea parteneriatelor între studenți și mentori, universități și culturi. Cariera sa întruchipează idealurile noastre, demonstrând impactul educației și mentoratului.

Distinsă Doamnă Artist Profesor Dr. Marilyn Shrude,

Vă mulțumesc pentru dăruirea neobosită față de muzică, pentru angajamentul dumneavoastră neclintit față de studenții dvs. și pentru generozitatea de a împărtăși cunoștințele și pasiunea dumneavoastră cu lumea întreagă. Este o onoare să vă sărbătorim astăzi și, prin acordarea titlului de **Doctor Honoris Causa Artis**, Universitatea de Vest își exprimă recunoștința pentru exemplul pe care-l oferiți tinerei generații prin opera dvs. Suntem onorați de prezența dvs la Timișoara și ne bucurăm pentru integrarea dvs. în comunitatea noastră academică.

În numele Universității de Vest din Timișoara, este marele meu privilegiu să vă mulțumesc pentru inspirație și vă doresc putere de muncă, sănătate, energie și creativitate în continuare, pentru a îmbrățișa împreună puterea transformatoare a artei și a educației.

Felicitări, doamnă profesor dr. Marilyn Shrude!

Prof. univ. dr. Marilen-Gabriel Pirtea



Rectorul Universității de Vest din Timișoara

Address
at the opening ceremony for awarding the title of
DOCTOR HONORIS CAUSA ARTIS
of the West University of Timișoara
to **Distinguished Artist Professor Dr. MARILYN SHRUDE**

Honored members of the academic community,

Distinguished colleagues,

Ladies and gentlemen,

Distinguished Professor Dr. Marilyn Shrude,

The West University of Timișoara is one of the most respectable higher education institutions in Romania, a university that has understood its role in an increasingly technologized world is no longer only to provide training in various fields, but also to shape characters, to keep the interest of the younger generation in culture, art and sport alive and to be at the center of life in the society of which it is part.

In a special year for WUT, the 80th anniversary of the signing of the Royal Decree establishing the West University of Timișoara, the agenda of events that we have brought to the community is enriched today with the ceremony of awarding the title of **Doctor Honoris Causa Artis**, to an exceptional personality of the universal music, **Distinguished Artist Professor Dr. Marilyn Shrude**. The awarding of the title of Doctor Honoris Causa to Marilyn Shrude is more than a recognition of her outstanding contributions to the field of music. It is the acknowledgement of her profound impact as a mentor, educator and artist whose legacy will continue to inspire generations; it is a testament to the alignment of our university's strategic vision with the ideals she embodies - creativity, research, collaboration and a deep commitment to education and cultural exchange.

Marilyn Shrude's career as a composer is remarkable, with music that has reached global audiences, ranging from chamber works to orchestral pieces. Her ability to combine intellectual rigor with emotional depth is unrivaled. Her music is known for its originality and exploration of sound

while remaining profoundly human. Dr. Shrude expands the artistic landscape through her compositions and advocacy for new music, inspiring collaboration and generating new ideas. She is a visionary who nurtures and challenges the next generation of musicians as well as provides an example for young people to follow, which aligns with WUT's desire to offer its students the proper environment in which to form and develop, so that they do not bypass the fundamental values of humanity and miss out on their own becoming.

At the West University of Timișoara, we strive to create a dynamic environment for students and teachers, where creativity, critical thinking and global collaboration are essential. Dr. Shrude reflects our mission to cultivate talent and inspire innovation. As a teacher, she has had a profound impact on students and is known for her rigorous and compassionate approach. Her work aligns with current trends in higher education, demonstrating how creativity transcends boundaries. Dr. Shrude's international collaborations underscore the importance of cultural exchange, aligning with the international direction our university is taking.

The influence of Distinguished Professor Marilyn Shrude extends far beyond her students. Her leadership in the academic and professional world of music has shaped contemporary music education and performance, advocated for the creation and performance of new works, and ensured that the arts remain dynamic and innovative. As a composer and educator, she has created opportunities for emerging artists and promoted the diversity of voices in the music community.

Dr. Shrude's character is a gift to the world as she is a person of integrity, empathy and kindness. Her approach to life and music is rooted in a deep respect for others. She has shown us that art is a deeply human endeavor, a way of connecting and creating understanding between people. Dr. Shrude embodies the values of collaboration, creativity and respect. Her recognition reflects our university's commitment to opening new opportunities for students, inspiring them to pursue rigorous and fulfilling careers.

Marilyn Shrude's career underlines the importance of an environment where creativity and originality are valued alongside academic rigor. The West University of Timisoara aims to remain a promoter of ensuring such an environment, exemplifying how universities can operate in the world of arts, humanities and sciences at the same time, embracing innovation and diversity.

Dr. Shrude's legacy reminds us of the power of partnerships between students and mentors, universities and cultures. Her career embodies our ideals, demonstrating the impact of education and mentorship.

Distinguished Artist Professor Dr. Marilyn Shrude,

Thank you for your tireless dedication to music, for your unwavering commitment to your students, and for your generosity in sharing your knowledge and passion with the world. It is an honor to celebrate you today, and awarding you the title of **Doctor Honoris Causa Artis**, the West University expresses its gratitude for the example you set for the younger generation through your work. We are honored by your presence in Timișoara and we are delighted for your integration into our academic community.

On behalf of the West University of Timișoara, it is my great privilege to thank you for your inspiration and wish you strength, health, energy and creativity in the future, to embrace together the transformative power of art and education.

Congratulations, Professor Dr. Marilyn Shrude!

Prof. univ. dr. Marilen-Gabriel Pirtea



Rector of the West University of Timișoara

LAUDATIO

în onoarea

Distinsei doamne Artist Professor Dr. MARILYN SHRUDE

cu ocazia acordării titlului de

DOCTOR HONORIS CAUSA ARTIS

al Universității de Vest din Timișoara

Stimate domnule Rector,

Onorați oaspeți,

Stimat corp profesoral și studenți,

Distinsă Doamnă profesor dr. Marilyn Shrude,

Sunteți una dintre cele mai unice voci ale compoziției muzicale a timpului nostru, prima femeie care a primit vreodată prestigiosul premiu *Kennedy Center Friedheim Award for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998)*.

Cu o imensă mulțumire mă aflu astăzi în fața dumneavoastră pentru a sărbători această ocazie importantă, adunați fiind pentru a sărbători o persoană extraordinară, a cărei muncă de-o viață a îmbogățit lumea muzicii, educației și culturii în moduri care depășesc granițele și generațiile, întruchipând cele mai înalte idealuri de excelență artistică, rigoare intelectuală și profundă umanitate.

Este atât un privilegiu, cât și o mare bucurie nu doar să conferim titlul de Doctor Honoris Causa distinsei Dr. Marilyn Shrude, ci și să onorăm, în egală măsură, viața, opera și moștenirea unui adevărat vizionar în lumea muzicii și a educației: un compozitor, educator, interpret și artist cercetător a cărui moștenire este pe cât de vastă, pe atât de inspirată. Acordarea titlului DHC este un omagiu potrivit pentru cineva care nu numai că a excelat în domeniul ei de activitate, ci l-a transformat, lăsând o amprentă permanentă asupra muzicii, educației și nenumăratelor vieți pe care le-a atins.

Marilyn Shrude a absolvit cursurile la Alverno College și Northwestern University, unde a studiat cu Alan Stout și M. William Karlins.

Printre distincțiile ei prestigioase se numără cele de la Guggenheim Foundation (2011 Fellow), American Academy of Arts and Letters, the Rockefeller Foundation, the Chamber Music America/ASCAP, *Meet the Composer* of the New York State Council on the Arts, the Sorel Foundation (Medallion Winner pentru Choral Music 2011), and the National Endowment for the Arts. Lucrarea ei pentru saxofon și pian, *Renewing the Myth*, a fost piesa obligatorie pentru cei 150 de participanți la cel de-al treilea Concurs Internațional *Adolphe Sax* din Belgia (2002).

Activă ca și compozitoare, pianistă, profesoară și susținătoare ardentă a muzicii contemporane, Marilyn Shrude a promovat constant muzica americană de-a lungul multor ani ca fondator și director al Centrului MidAmerican pentru Muzică Contemporană (1987-1999) și ca președinte al Departamentului de Muzicologie/ Compoziție/Teorie la Bowling Green State University (1998-2011).

S-a alăturat corpului profesoral de la BGSU în 1977, a fost Visiting Professor of Music la Indiana University, Oberlin Conservatory și Heidelberg College, și a fost membru al facultății și președinte al Departamentului de Compoziție și Teorie la Interlochen Arts Camp (1990-1997).

A primit patru Premii pentru Serviciu și pentru Promovarea Muzicii Contemporane în campusul de la BGSU (1994, 1999, 2005, 2011) și premiul Chair/Director Leadership Award. În 2001 i s-a decernat titlul de Distinguished Artist Professor of Music.

Împreună cu saxofonistul John Sampen, a lansat, înregistrat și prezentat sute de lucrări ale unor compozitori în viață, atât în Statele Unite, cât și în străinătate.

Apariții ca pianist invitat și compozitor includ turnee în Rusia, China, Taiwan, Thailanda, Japonia, Belgia, Țările de Jos, Franța, Canada, America de Sud și Armenia, precum și numeroase spectacole în Statele Unite.

Evoluția Domniei Sale ca și compozitor este o poveste de excelență artistică de neegalat. Muzica ei depășește granițele, vorbind minții și inimii cu o claritate egală, țesând texturi complicate cu o adâncime emoțională vibrantă, în timp ce echilibrează intelectul cu intuiția și inovația cu tradiția, o adevărată dovadă a măiestriei asupra meșteșugului și a înțelegerii ei profunde a spiritului uman. Fiecare compoziție pe care o creează este impregnată cu un sentiment de explorare, dezvăluind atât o implicare neînfricăată cu sunetul, structura și emoția cât și o conexiune profundă cu experiența umană.

Lucrările ei sunt celebrate pentru profunzimea lor emoțională, structurile lor inovatoare și capacitatea lor de a transporta ascultătorii în noi tărâmurile de înțelegere dar, chiar mai important, muzica ei este profund personală. În compozițiile ei, delicatul echilibru între intelect și inimă devine o calitate care permite muzicii ei să rezoneze universal. Fie că este o delicată piesă de cameră, o lucrare solo evocatoare sau o compoziție orchestrală cuprinzătoare, muzica scrisă de Marilyn Shrude rezonază cu o profundă autenticitate, transcenzând granițele și vorbind publicului cu o voce care este atât unică, cât și profund umană.

Muzica ei a rezonat nu numai în sălile de concert din întreaga lume, ci și în inimile celor suficient de norocoși să o experimenteze în toate celelalte feluri, și se caracterizează prin căldură și lirism, timbrul bogat, construcțiile cu mai multe straturi și amestecul complex de tonalitate și atonalitate. Rezultatul este o lume sonoră briliantă, strălucitoare și delicat lucrată, care este în același timp puternică și fragilă. Concentrarea ei pe culoare și rezonanța naturală a spațiilor, precum și experiența ei semnificativă în muzica liturgică pre-Vatican II, conferă muzicii calitățile sale liniare, spirituale și cvasi-improvizaționale.

Lucrările compozitoare Marilyn Shrude au fost imprimate la case de discuri precum New World, Albany, Azica, MMC, Capstone, Orion, Centaur, Neuma, Access, și Ohio Brassworks, și sunt publicate de către edituri prestigioase cum sunt C. F. Peters, Editions Henry Lemoine (Paris), American Composers Alliance, Neue Musik Verlag Berlin, Southern Music, and Thomas House. Marilyn Shrude a avut onoarea să lucreze cu muzicieni de elită cum sunt cei de la Chamber Music Society of Lincoln Center, Fromm Music Series, St. Louis Orchestra Chamber Series, Brave New Works, Contemporary Directions Ensemble, Icicle Creek Trio, Pittsburgh New Music Ensemble, Ravenna Festival, Music Today, Spectrum Trio, Lost Dog Ensemble, Ryoanji Duo, Studio for New Music of the Moscow Conservatory, Flexible Music, CORE Ensemble, Duo Montagnard, Azmari String Quartet, Chicago Saxophone Quartet, New Music Chicago, Quatuor Apollinaire, Tower Brass, Masterworks Choral and Voices of Ascension.

Lucrările Domniei Sale pentru orchestră, ansamblu simfonic de suflători, și cor au condus la colaborări cu dirijori precum Emily Freeman Brown, Yuval Zaliouk, Stefan Sanderling, Andrew Massey, John Paynter, Robert Spano, Henry Charles Smith, Christophe Changnard, Kate Tamarkin, Steven Smith, Ed London, Bruce Moss, Mark Kelly, Steven Gage, Octavio Mas-Arocas, Grzegorz Nowak, Janna Himes, Robert Fitzpatrick, Vladimir Valek și Dennis Keene.

Lucrările pentru soliști au condus la oportunități speciale cu distinși lideri distinși în domeniu:

- saxofoniștii John Sampen, Frederick Hemke, Donald Sinta, Jean-Marie Londeix, Jean-Michel Goury (to mention but a few);
- sopranele Julia Bentley, Ekaterina Kicheegina, Ann Corrigan, Dawn Padula;
- violoniștii Maria Sampen, Stephen Miahky, Timothy Christie, Miranda Cuckson, Movses Pogossian, Jennifer Caine, Ioana Galu;
- flautiștii Judith Bentley, Nina Assimakopoulos;
- oboista Jacqueline Leclair;
- tubiștii Velvet Brown, Ben Pierce, Charles Guy;
- organiștii Karel Paukert, Emma Lou Diemer;
- pianiștii Robert Satterlee, Winston Choi, Hugh Hinton, Anne-Marie McDermott, Joan Tower;
- violonceliștii Katri Ervamaa, Norbert Lewandowski, Andrea Yun, Andrew Mark; și
- percuționistul Michael Parola.

Cu toate acestea, a ne concentra doar asupra domniei sale în calitate de compozitor ar însemna să trecem cu vederea impactul ei imens ca profesor și mentor, contribuțiile acesteia extinzându-se cu mult dincolo de producția ei artistică, deoarece predarea este o piatră de temelie a moștenirii ei – una înrădăcinată în puterea transformatoare a educației. Prin munca sa cu studenții, dr. Shrude a cultivat o generație de compozitori și muzicieni care și-au lăsat propria amprentă în lume.

În sala de clasă, Dr. Shrude promovează un mediu caracterizat de respect reciproc, curiozitate și posibilitate. Ea înțelege că creativitatea este profund personală și întâlnește fiecare student acolo unde se află, ajutându-i să-și găsească vocile personale, unice. Îndrumarea ei nu este prescriptivă, ci colaborativă, dând putere elevilor săi să își asume riscuri, să îmbrățișeze vulnerabilitatea lor și să își depășească propriile limite. Fiind unul dintre foștii ei studenți, pot să mărturisesc impactul profund al mentoratului ei de-a lungul celor 9 ani în care am fost sub tutela ei în timpul studiilor mele masterale și doctorale la BGSU, precum și de atunci încolo.

Unul dintre cele mai mari daruri ale distinsei Dr. Shrude este capacitatea ei de a inspira încredere studenților săi. Ea crede cu adevărat în potențialul lor, văzând adesea posibilități pe care nici ei înșiși încă nu le recunosc. Această credință, combinată cu abordarea riguroasă a meșteșugului și natura ei plină de compasiune, o face nu numai un profesor excepțional, ci și un mentor pe tot parcursul vieții, pentru cei suficient de norocoși să fi studiat cu ea.

Dincolo de influența ei asupra studenților, Dr. Shrude a jucat un rol esențial în comunitatea muzicală mai largă. O adevărată campioană a muzicii noi, aceasta a colaborat cu interpreți și ansambluri de top, fiind și un pionier în crearea de oportunități pentru compozitorii contemporani de a-și împărtăși munca. Prin abilitățile ei de lider, a modelat peisajul muzicii moderne, asigurându-se că aceasta rămâne vibrantă, diversă și orientată spre viitor.

Cariera Domniei Sale reflectă, de asemenea, angajamentul de a sparge barierele și de a promova incluziunea. Ca femeie într-un domeniu dominat istoric de bărbați, ea a deschis calea pentru viitoarele generații de compozitoare. Succesul ei nu este doar o dovadă a talentului ei extraordinar, ci și a rezilienței și a hotărârii sale. Ea ne-a arătat că muzica este un limbaj universal, unul care este îmbogățit de diversitatea vocilor care contribuie la crearea ei.

Pe măsură ce sărbătorim realizările distinsei Marilyn Shrude, este potrivit să luăm în considerare modul în care munca ei se aliniază cu viziunea și valorile universității noastre. Universitatea de Vest din Timișoara este angajată să încurajeze creativitatea, colaborarea internațională și excelența academică. Cariera distinsei Marilyn Shrude exemplifică aceste idealuri, demonstrând puterea transformatoare a artei de a depăși granițele și de a uni oameni din diverse medii.

Într-o eră a interconectării globale tot mai mari, munca domniei sale ne amintește de importanța schimbului cultural și a colaborării. Cariera sa este un model pentru tipurile de oportunități pe care ne străduim să le oferim studenților noștri – oportunități de a se angaja cu comunitatea globală, de a urma cariere care sunt atât semnificative, cât și de impact și de a contribui la dialogul continuu de idei care modelează lumea noastră.

Exemplul Domniei Sale subliniază importanța alinierii politicilor universitare la tendințele academice globale. Munca sa de o viață evidențiază necesitatea de a stimula creativitatea, de a sprijini inovația și de a îmbrățișa bogăția diverselor perspective. La Universitatea de Vest din Timișoara, ne-am propus să construim mai departe pe această moștenire, deschizând noi căi pentru parteneriate internaționale, creând platforme pentru schimburi culturale și susținând studenții noștri în a atinge noi culmi de performanță.

Poate cel mai durabil aspect al moștenirii domniei sale este umanitatea sa. Dr. Shrude își abordează munca și relațiile cu integritate, compasiune și o credință neclintită în potențialul celorlalți. Muzica ei, metodele ei de predare și abilitățile sale de lider sunt, toate, bazate pe un respect profund pentru viață și pentru conexiunile care ne unesc. Prin exemplul ei, ea ne-a învățat că creativitatea nu este doar o abilitate, ci și o modalitate de a te implica cu lumea – un mod de a asculta, de a înțelege și de a crea sens.

Astăzi, odată cu conferirea acestui titlu onorific distinsei Dr. Marilyn Shrude, sărbătorim nu numai cariera ei extraordinară, ci și valorile pe care le întruchipează. Ea ne-a arătat puterea artei de a transforma vieți, importanța mentoratului în modelarea viitorului și impactul durabil al unei vieți dedicate excelenței.

Dr. Shrude, în numele Universității de Vest din Timișoara, vă adresez cea mai profundă mulțumire și felicitări. Munca dvs. a îmbogățit lumea în nenumărate moduri, iar influența dvs. va continua să ne inspire pentru generațiile viitoare. Vă mulțumim pentru viziunea dvs., talentul vostru artistic și angajamentul vostru neclintit față de idealurile care ne sunt dragi.

Felicitări, Dr. Marilyn Shrude, pentru această recunoaștere binemeritată.

COMISIA DE EVALUARE ȘI DE ELABORARE A *LAUDATIO*

Președinte:

Prof. univ. dr. Marilen Gabriel PIRTEA, *Rectorul Universității de Vest din Timișoara*

Membri:

Prof. univ. dr. Anton TRĂILESCU, *Președintele Senatului Universității de Vest din Timișoara*

Conf. univ. dr. habil. Maria–Adriana HAUSVATER, *Decan al Facultății de Muzică și Teatru, Universitatea de Vest din Timișoara*

Prof. univ. dr. habil. Livia TEODORESCU-CIOCĂNEA, *Universitatea Națională de Muzică din București*

Prof. univ. dr. habil. Mihaela VOSGANIAN, *Universitatea Națională de Muzică din București*

Prof. univ. dr. Nelida NEDELCUȚ, *Academia de Muzică „Gheorghe Dima” din Cluj-Napoca*

Prof. univ. dr. habil. Romeo RÎMBU, *Universitatea din Oradea*

Conf. univ. dr. Claudiu T. ARIEȘAN, *Magister Caeremoniae al Universității de Vest din Timișoara*

LAUDATIO
in honor of
Distinguished Artist Professor Dr. MARILYN SHRUDE
upon awarding the title of
DOCTOR HONORIS CAUSA ARTIS
of the West University of Timișoara

Esteemed Rector,
Honored Guests,
Esteemed Faculty, Students, Family and Friends,
Distinguished Artist Professor Dr. Marilyn Shrude,

You are one of the most unique voices in the music composition of our time, the first-ever woman to receive the prestigious *Kennedy Center Friedheim Award for Orchestral Music* (1984) and the *Cleveland Arts Prize for Music* (1998).

It is with immense gratitude that I stand before you today to celebrate this momentous occasion as we are gathered to celebrate an extraordinary individual whose life's work has enriched the worlds of music, education, and culture in ways that transcend borders and generations, embodying the highest ideals of artistic excellence, intellectual rigor, and profound humanity.

It is both a privilege and a great joy not only to confer the Doctor Honoris Causa title upon Dr. Marilyn Shrude, but also to honor, in equal measure, the life, work, and legacy of a true visionary in the world of music and education: a composer, educator, performer and artist researcher whose legacy is as vast as it is inspiring. The bestowal of the DHC title is a fitting tribute to someone who has not only excelled in her field but has also transformed it, leaving an indelible mark on music, education, and the countless lives she has touched.

Marilyn Shrude received degrees from Alverno College and Northwestern University, where she studied with Alan Stout and M. William Karlins.

Among her prestigious honors are those from the Guggenheim Foundation (2011 Fellow), the American Academy of Arts and Letters, the Rockefeller Foundation, the Chamber Music America/ASCAP, *Meet the Composer* of the New York State Council on the Arts, the Sorel

Foundation (Medallion Winner for Choral Music 2011), and the National Endowment for the Arts. Her work for saxophone and piano, *Renewing the Myth*, was the required piece for the 150 participants of the 3rd International Adolphe Sax Concours in Belgium (2002).

Active as a composer, pianist, teacher, and contemporary music advocate, Marilyn Shrude has consistently promoted American music through her many years as founder and director of the MidAmerican Center for Contemporary Music (1987-99) and as chair of the Department of Musicology/Composition/Theory at Bowling Green State University (1998-2011).

She joined the faculty of BGSU in 1977, has served as a Visiting Professor of Music at Indiana University, Oberlin Conservatory and Heidelberg College, and was a faculty member and chair of the Composition and Theory Department at the Interlochen Arts Camp (1990-97).

She has received four Dean's Awards for Service and for the Promotion of Contemporary Music on the Campus of BGSU (1994, 1999, 2005, 2011) and a 2008 BGSU Chair/Director Leadership Award. In 2001 she was named a Distinguished Artist Professor of Music.

Together with saxophonist, John Sampen, she has premiered, recorded and presented hundreds of works by living composers both in the United States and abroad.

Guest appearances as a pianist and composer include tours to Russia, China, Taiwan, Thailand, Japan, Belgium, the Netherlands, France, Canada, South America, and Armenia, as well as numerous performances in the United States.

Dr. Shrude's journey as a composer is a story of unparalleled artistic excellence. Her music transcends boundaries, speaking to the mind and the heart with equal clarity, weaving intricate textures with vibrant emotional depth while balancing intellect with intuition, and innovation with tradition, a true testament to her mastery of the craft and her deep understanding of the human spirit. Each composition she creates is imbued with a sense of exploration, revealing both a fearless engagement with sound, structure, and emotion, and a deep connection to the human experience.

Her works are celebrated for their emotional depth, their innovative structures, and their ability to transport listeners to new realms of understanding, but even more importantly, her music is deeply personal. In her compositions, the delicate balance between intellect and heart becomes a quality that allows her music to resonate universally. Whether it is a delicate chamber piece, an evocative solo work, or a sweeping orchestral composition, Marilyn's music resonates with profound authenticity, transcending boundaries and speaking to audiences with a voice that is both uniquely hers and profoundly human.

Her music has resonated not only in concert halls across the world but also in the hearts of

those fortunate enough to experience it in all other ways, and it and is characterized by its warmth and lyricism, rich timbre, multi-layered constructions, and complex blend of tonality and atonality. The result is a bright, shimmering and delicately wrought sound world that is at once both powerful and fragile. Her concentration on color and the natural resonance of spaces, as well as her strong background in Pre-Vatican II liturgical music, give the music its linear, spiritual, and quasi-improvisational qualities.

Marilyn Shrude's compositions have been recorded for New World, Albany, Azica, MMC, Capstone, Orion, Centaur, Neuma, Access, and Ohio Brassworks, and are published by C. F. Peters, Editions Henry Lemoine (Paris), American Composers Alliance, Neue Musik Verlag Berlin, Southern Music, and Thomas House. She has had the honor to work with the impressive musicians of the Chamber Music Society of Lincoln Center, Fromm Music Series, St. Louis Orchestra Chamber Series, Brave New Works, Contemporary Directions Ensemble, Icicle Creek Trio, Pittsburgh New Music Ensemble, Ravenna Festival, Music Today, Spectrum Trio, Lost Dog Ensemble, Ryoanji Duo, Studio for New Music of the Moscow Conservatory, Flexible Music, CORE Ensemble, Duo Montagnard, Azmari String Quartet, Chicago Saxophone Quartet, New Music Chicago, Quatuor Apollinaire, Tower Brass, Masterworks Choral and Voices of Ascension.

Her works for orchestra, wind symphony and choir have led to collaborations with conductors such as Emily Freeman Brown, Yuval Zaliouk, Stefan Sanderling, Andrew Massey, John Paynter, Robert Spano, Henry Charles Smith, Christophe Changnard, Kate Tamarkin, Steven Smith, Ed London, Bruce Moss, Mark Kelly, Steven Gage, Octavio Mas-Arocas, Grzegorz Nowak, Janna Himes, Robert Fitzpatrick, Vladimir Valek and Dennis Keene.

Works featuring soloists have lead to rich opportunities with distinguished leaders in the field:

- saxophonists John Sampen, Frederick Hemke, Donald Sinta, Jean-Marie Londeix, Jean-Michel Goury (to mention but a few);
- sopranos Julia Bentley, Ekaterina Kicheegina, Ann Corrigan, Dawn Padula;
- violinists Maria Sampen, Stephen Miahky, Timothy Christie, Miranda Cuckson, Movses Pogossian, Jennifer Caine, Ioana Galu;
- flutists Judith Bentley, Nina Assimakopoulos;
- oboist Jacqueline Leclair;
- tubists Velvet Brown, Ben Pierce, Charles Guy;
- organists Karel Paukert, Emma Lou Diemer;
- pianists Robert Satterlee, Winston Choi, Hugh Hinton, Anne-Marie McDermott, Joan Tower;

- cellists Katri Ervamaa, Norbert Lewandowski, Andrea Yun, Andrew Mark; and
- percussionist Michael Parola.

However, to focus solely on Dr. Shrude as a composer would be to overlook her immense impact as an educator and mentor, her contributions extending far beyond her artistic output as her teaching is a cornerstone of her legacy – one rooted in the transformative power of education. Through her work with students, Dr. Shrude has cultivated a generation of composers and musicians who have gone on to make their own mark on the world.

In her classroom, Dr. Shrude fosters an environment of respect, curiosity, and possibility. She understands that creativity is deeply personal and meets each student where they are, helping them to find their unique voices. Her guidance is not prescriptive but collaborative, empowering her students to take risks, embrace vulnerability, and push beyond their perceived limits. As one of her former students, I can attest to the profound impact of her mentorship throughout the 9 years I was under her tutelage during my graduate degrees at BGSU, as well as ever since.

One of Dr. Shrude's greatest gifts is her ability to inspire confidence in her students. She believes deeply in their potential, often seeing possibilities they have yet to recognize in themselves. This belief, combined with her rigorous approach to craft and her compassionate nature, makes her not only an exceptional teacher but also a lifelong mentor to those fortunate enough to have studied with her.

Beyond her influence on individual students, Dr. Shrude has played a pivotal role in the broader musical community. She is a champion of new music, a collaborator with leading performers and ensembles, and a pioneer in creating opportunities for contemporary composers to share their work. Her leadership has shaped the landscape of modern music, ensuring that it remains vibrant, diverse, and forward-looking.

Dr. Shrude's career also reflects her commitment to breaking barriers and fostering inclusivity. As a woman in a field historically dominated by men, she has paved the way for future generations of female composers. Her success is not only a testament to her extraordinary talent but also to her resilience and determination. She has shown us that music is a universal language, one that is enriched by the diversity of voices that contribute to its creation.

As we celebrate Dr. Shrude's achievements, it is fitting to consider how her work aligns with the vision and values of our university. The West University of Timișoara is committed to fostering creativity, international collaboration, and academic excellence. Dr. Shrude's career exemplifies

these ideals, demonstrating the transformative power of art to transcend boundaries and unite people from diverse backgrounds.

In an era of increasing global interconnectedness, Dr. Shrude's work reminds us of the importance of cultural exchange and collaboration. Her career is a model for the kinds of opportunities we strive to provide for our students—opportunities to engage with the global community, to pursue careers that are both meaningful and impactful, and to contribute to the ongoing dialogue of ideas that shapes our world.

Dr. Shrude's example underscores the importance of aligning university policies with global academic trends. Her life's work highlights the necessity of fostering creativity, supporting innovation, and embracing the richness of diverse perspectives. At the West University of Timișoara, we aim to build upon this legacy by opening new avenues for international partnerships, creating platforms for cultural exchange, and empowering our students to reach new heights of achievement.

Perhaps the most enduring aspect of Dr. Shrude's legacy is her humanity. She approaches her work and her relationships with integrity, compassion, and an unwavering belief in the potential of others. Her music, her teaching, and her leadership are all grounded in a deep respect for life and for the connections that bind us together. Through her example, she has taught us that creativity is not only a skill but a way of engaging with the world – a way of listening, of understanding, and of making meaning.

Today, as we confer this honor upon Dr. Marilyn Shrude, we celebrate not only her extraordinary career but also the values she embodies. She has shown us the power of art to transform lives, the importance of mentorship in shaping the future, and the enduring impact of a life dedicated to excellence.

Dr. Shrude, on behalf of the West University of Timișoara, I extend our deepest gratitude and congratulations. Your work has enriched the world in countless ways, and your influence will continue to inspire us for generations to come. Thank you for your vision, your artistry, and your unwavering commitment to the ideals we hold dear.

Congratulations, Dr. Marilyn Shrude, on this richly deserved recognition.

Cuvântul de acceptare
al Distinsei doamne Artist Profesor Dr. MARILYN SHRUDE
cu ocazia acordării titlului de
DOCTOR HONORIS CAUSA ARTIS
al Universității de Vest din Timișoara

O cale către o viață în compoziție

Sunt încântată și onorată să fiu, astăzi, alături de voi, pentru a primi titlul de Doctor Honoris Causa de la Universitatea de Vest din Timișoara și pentru oportunitatea de a împărtăși, pe scurt, călătoria mea muzicală.

Mulțumesc domnului rector, Prof. univ. dr. Marilen-Gabriel Pirtea, Decanului Facultății de Muzică și Teatru – Conf. univ. dr. Maria-Adriana Hausvater, corpului profesoral al universității, și dragului meu student și prieten, Conf. univ. dr. Mihai Popean, care a fost responsabil cu propunerea acestei nominalizări. Înțeleg că sunt prima femeie compozitoare americană ce a fost recunoscută cu această onoare la universitatea dvs. Voi fi mereu recunoscătoare pentru această onoare.

Eu și soțul meu, John Sampen, am vizitat România în 2014, când Dr. Ioana Galu a prezentat, în premieră, Concertul meu pentru vioară cu Orchestra Filarmonicii din Sibiu și ne bucurăm să ne întoarcem în minunata voastră țară. Sunteți un popor cald și generos și ne simțim mereu bineveniți. În vizitele noastre, suntem impresionați de calitatea înaltă a muzicalității pe care o vedem în școlile și ansamblurile profesionale, nivelul lor de dedicare și dorința tuturor de a îmbrățișa idei noi. Studenții din România ne-au îmbogățit universitatea din Bowling Green, Ohio, SUA și sperăm că aceste parteneriate vor continua și în viitor. Sunt mândră să spun că bunicii mei materni au venit în Statele Unite din Polonia, o țară care se află în regiunea dumneavoastră geografică. Îmi amintesc de respectul profund pe care l-au avut părinții mei pentru muzică și celelalte arte, și de modul în care s-au asigurat că noi, copiii lor, avem acces la experiențe educaționale semnificative, care mi-au deschis ușa eventualei mele cariere în muzică. Simt aceeași pasiune pentru arte în țara voastră. De asemenea, am luat ceva timp să parcurg site-ul universității dumneavoastră și sunt încântată să văd un sprijin puternic pentru arte și o predispoziție către colaborare și interdisciplinaritate.

În următoarele câteva minute, aș dori să împărtășesc o călătorie – călătoria mea. Fiecare dintre

voi le aveți pe ale dumneavoastră. Aceasta este o poveste personală care acoperă multe subiecte diferite. Pentru că mă ocup de sunet, în mod normal aş pune exemple din muzica mea. Însă aceasta va trebui să aștepte o altă dată, sperăm, o vizită într-un viitor nu prea îndepărtat. Deși cred cu adevărat că nu există un substitut pentru muzica *live* – în multe privințe „singurul adevăr” – internetul ne oferă acces instantaneu la lumi dincolo de ceea ce este familiar și confortabil.

CONTEXTUL MEU ÎN MUZICĂ

Cu toții suntem forțați să jucăm multe roluri. Puteți fi un profesor, un administrator, o fiică, un fiu, un partener, un prieten, un membru al unui club, un om de știință, artist de spectacol, muzicolog, teoretician, lingvist.

În ceea ce mă privește, sunt soție și partener (căsătorită de 51 de ani cu John Sampen, și el muzician profesionist); o mamă (am 2 copii — Maria și David — și bunică nepoților Charlotte și Isabella). Sunt profesor (la facultatea de la Bowling Green State University din 1977); compozitor (scriu muzică clasică de concert); interpret (sunt pianist); până de curând administrator (coordonator al programului de doctorat în Muzică Contemporană la BGSU, director de departament, director al *MidAmerican Center for Contemporary Music*, director de festival, Vicepreședinte al Alianței Compozitorilor Americani); un membru al comunității (sunt în consiliile de conducere ale Bowling Green City Arts Council și ale Comisiei Bowling Green Tree). Prosper menținând toate aceste activități în echilibru, ceea ce poate fi, cu adevărat, o provocare.

Mi-a plăcut muzica de când mă știu. Cu toate acestea, interesul meu „serios” a început când eram în clasa a II-a și urmam o școală catolică din Chicago. Am avut îndrăzneala să mă înscriu la lecții de pian cu 0,50 USD/săptămână. Părinții mei nu aveau pregătire muzicală. Nu aveam pian acasă. Călugărițele au fost destul de amabile să mă lase să exersez la ora prânzului. Nu a trecut mult până când mi-au îndemnat părinții să-mi ia un pian (o povară financiară mare pentru părinții mei la acea vreme), iar eu am devenit pasionată de muzică.

Ca artist și muzician care a crescut în ultima parte a secolului al XX-lea, m-am confruntat cu multe stiluri diferite de muzică. Fiind pianist, am cântat lucrările lui Bach, Beethoven, Mozart și Chopin – acestea sunt elementele de bază ale literaturii pentru pian pe care sunt formați pianiștii. Am cântat la 4 instrumente; Am scris și piese mici pe care nu le-am arătat niciodată nimănui.

Privind înapoi la anii mei formativi, anumite experiențe muzicale sunt ferm înrădăcinate în memoria mea:

- La vârsta de 11 ani am auzit pentru prima dată o înregistrare a unei piese de orchestră, aceasta fiind „Suita Grand Canyon” a lui Ferde Grofé.
- Am asistat la o reprezentație live a Orchestrei Simfonice din Chicago când aveam 12 ani.
- În liceu, am fost fascinată de „Primăvara Appalachiană” a lui Aaron Copland.
- La facultate, am întâlnit un important compozitor în viață, Ross Lee Finney, și am cântat lucrările pentru pian ale lui Olivier Messiaen și ale lui Luigi Dallapiccola.
- Ca student la master, la Northwestern University, am început compoziția pe „ușa din spate”, studiind muzica lui Witold Lutosławski și Luciano Berio; am urmat cursul de improvizație pentru orgă și am auzit, pentru prima dată, un saxofon clasic.

De asemenea, sunt recunoscătoare pentru cei 3 ani de experiență în predarea la nivel de liceu și gimnaziu, în zona metropolitană din Chicago, precum și pentru munca mea de voluntariat cu programe pentru tineri în comunitățile marginalizate istoric în Chicago.

Cu toate acestea, privind în viitor la acea vreme, eram încă afectată de dorința de a compune muzică și de a primi o îndrumare adecvată. Pregătirea mea de pianist a fost esențială pentru cine eram, dar compoziția a pus probleme diferite pentru mine în comparație cu interpretarea.

Ca și compozitor:

- Sarcina mea a fost să creez sau să recreez?
- Dacă i-am imitat pe maeștri, chiar am creat?
- Cum aş putea îmbunătăți ceea ce au făcut ei?
- Cum aş putea începe să judec calitatea a ceea ce făceam?

Pentru mine compoziția a fost maniera de a ajunge la centrul a ceea ce eram. Mi-a permis libertatea de a face o declarație personală, de a încălca regulile și de a inventa unele dintre ele, apoi de a-mi căuta identitatea muzicală unică. Am mers înainte cu curaj.

CĂLĂTORIA MEA ÎN COMPOZIȚIE

După ce am compus serios vreo zece ani, am realizat că, fără să îmi dau seama, dezvoltam un stil. În anumite privințe, stilul personal este ceva ce descoperim retrospectiv. În același timp, stilul

este în continuă evoluție. Nu ar trebui să sune azi exact la fel ca acum zece ani.

Iată ce am descoperit:

- Muzica mea era destul de liniară. Un prieten muzicolog a subliniat că anii de cântări gregoriane au avut evident un efect.
- Muzica mea era adesea densă din punct de vedere armonic – poate un ecou al bisericilor?
- Muzica mea era expresivă și plină de culoare — îmi plăcea să desenez și să pictez!
- Muzica mea era plină de imagini și făcea adesea o declarație politică sau socială.

Mai recent, acest lucru m-a făcut să văd câteva caracteristici „Panoramice” în muzica mea:

1. Un mediu sonor bogat, creat prin mijloace acustice, rezonanță, micropolifonie și timbru.
2. Controlul intenționat al tensiunii și dezvoltării printr-o considerare foarte atentă a proporției atât la nivel macro cât și la nivel micro.
3. Utilizarea aleatoriei controlate cu privire la înălțime, ritm și armonie pentru a crea un sentiment de cvasi-improvizație.
4. Utilizarea narațiunii încorporate pentru a oferi o structură globală pe care să-mi „atârnez notele”. Acest lucru poate fi atât de profund încât nimeni, în afară de mine, nu știe ce este.

Iată câteva ilustrații despre cum funcționează aceste principii în muzica mea:

- „Solidarnosc: A Meditation for Solo Piano” este o lucrare din 1982. Am scris această piesă când politica în Polonia era foarte volatilă. Mișcarea muncitorească *Solidaritatea* s-a ridicat și a condus un fel de revoluție. Compoziția folosește două idei mari pentru a-mi exprima punctul de vedere — imnul național polonez și muzica lui Chopin. Acestea, combinate cu propriul meu limbaj (atonal, neo-expresionist), m-au ajutat ca să descriu emoțiile pe care le simțeam.
- Am menționat imaginile care apar în muzica mea. „A Window Always Open on the Sea pentru violoncel, pian și percuție” a fost inspirată din poezia unui prieten care trecea printr-o perioadă foarte grea, confruntându-se cu moartea soției sale. Am observat că multe dintre piesele mele încorporează poezie sau literatură – nu ca text, în sine, ci ca inspirație pentru o anumită dispoziție pe care doresc să o transmit sau ca o macrostructură mai mare.
- Deși muzica mea ar putea fi, cu siguranță, caracterizată ca fiind de natură serioasă, moartea și distrugerea nu au fost singurele mele surse de inspirație. Am scris piese care sunt de

sărbătoare – pentru deschiderea seziunilor de concerte („Into Light” pentru orchestră); „Revels” pentru cea de-a 50-a aniversare a Orchestrei Simfonice din Toledo; „Psalmi pentru David” pentru nașterea fiului meu.

- De asemenea, am scris muzică pentru audiențe foarte specifice – tema muzicală pentru o emisiune de gătit la televiziunea publică; muzică interpretată și cântată de 200 de copii la o convenție regională Orff; „Portrete”, un set de piese pentru un pianist de nivel intermediar.
- Și există experiențe pe care nu le voi uita niciodată, cum ar fi pregătirea muzicii mele pentru un spectacol susținut de 100 de saxofoniști chinezi pe Platoul Tibetan.

CONSTRUIREA UNEI VIEȚI PRIN EDUCAȚIE/PREDARE

Să țin un program nu mi-a fost niciodată ușor, iar obiceiul meu de a mă trezi devreme (miezul nopții pentru unii oameni) a fost unul pe care îl am de când copiii mei erau bebeluși. Această muncă creativă, desigur, este intrinsec împletită cu angajamentul meu față de educație/predare.

Cred ferm în învățarea pe tot parcursul vieții și, pentru mine, predarea este o altă modalitate de a mă descoperi pe mine însămi. Am predat la sute de compozitori — unii de doar 8 ani, iar alții care sunt tineri la suflet, dar au peste 80 de ani. Unii au câștigat premii internaționale prestigioase, au susținut programe importante, au susținut spectacole cu cele mai renumite orchestre și soliști din lume; iar alții sunt doar indivizi curioși care sunt simplu implicați în căutarea și nevoia de a afla mai multe. Majoritatea acestor studenți sunt muzicieni sau pe cale de a deveni, dar alții au fost ingineri informaticieni, oameni de știință, artiști plastici, scriitori, lingviști, zilieri. Toți împărtășesc un singur lucru – dorința de a aduce o idee la lumină, de a o încorpora în sunet și de a-i da viață. Acea dorință de a crea este puternică și nu poate fi înăbușită. Sunt acolo doar pentru a oferi opțiuni și pentru a da o mână de ajutor, atunci când este nevoie.

Artele nu sunt un privilegiu, ci un drept!

Îmi place termenul „Deep Work” și modul în care se poate aplica oricărei discipline sau chiar unei sarcini de rutină. De ce noi, ca academicieni, continuăm să ne luptăm cu detaliile cercetării noastre? Ce plăcere are un compozitor când lucrează cu sunete și notații complexe sau un interpret care trebuie apoi să descifreze aceste gânduri și să le aducă publicului? Și cum rămâne cu celebrii compozitori americani Pauline Oliveros și John Cage, care par să ignore complexitatea și să ne

îndrepte atenția către Deep Listening sau Deep Silence? Și le mulțumesc pentru că au făcut acest lucru – pentru că ne-au reamintit că liniștirea minții este o parte esențială a ceea ce numim *Deep Discovery*.

SUSTENABILITATE

Autoarea Rachel Carson a scris „Primăvara tăcută” în 1962, fiind foarte conștientă de responsabilitatea noastră de a păstra și proteja ceea ce prețuim. Sustenabilitatea este un cuvânt și un concept pe care l-am auzit des, dar poate că nu i-am acordat atenția cuvenită. Termenul poate avea semnificații diferite pentru diferiți indivizi.

Eu văd sustenabilitatea ca un model strategic. Cum mă asigur că ceea ce prețuiesc va continua în viitor? Sustenabilitatea nu înseamnă să existe doar pentru a doua zi, ci să plantăm, în mod conștient și strategic, semințele pentru modul în care se conduc înainte acele pasiuni importante. Dacă muzica este ceva ce prețuiesc, cum mă asigur că este susținută dincolo de viața mea?

Durabilitatea poate fi aplicată în atât de multe aspecte ale vieții noastre: aer curat, schimbări climaterice, securitate alimentară și locuințe. Prin comparație, oricât de banal ar părea, cred oare că este important ca fiecare copil să aibă o experiență muzicală în anii de formare? Cu siguranță a fost pentru mine.

Arta este comentatorul societății. Societatea, însă, nu este întotdeauna frumoasă și, prin urmare, rolul artei nu este doar de a alina și de a înfrumuseța, ci de a provoca și de a tulbura. Noi, în Statele Unite, suntem deținătorii norocoși ai unei culturi care este divergentă în opinii și convingeri, adesea confuză, dar totuși incitantă. A fi un artist în această stare de „mișcare contrară” poate fi dificil. Uităm însă că arta trebuie să fie tulburătoare; trebuie să dea naștere la întrebări și să provoace un oarecare disconfort.

În această eră a comunicării instantanee, punem un preț mare pe cea mai rapidă și eficientă modalitate de a disemina informații. Suntem generația de unică folosință; consumăm o cantitate uluitoare de material în fiecare zi.

Care va fi moștenirea noastră? Ne luăm timp să reflectăm, să sintetizăm, chiar și, poate, să explorăm o cale care nu a fost încă descoperită? Arta ne oferă oportunitatea de a face acest lucru, de a extrage sens din confuzie, de a aranja lucrurile, de a stabili priorități.

Aceia dintre noi care ne câștigăm existența ca artiști trebuie să îi asigurăm locul în viitor. Ar trebui să îmbrățișăm responsabilitatea de a proteja și de a cultiva sufletul artistic al societății noastre. Ar fi greșit să privim de pe margini cum arta scade până la o stare de inexistență.

Acestea sunt probleme dificile și, cu siguranță, nu vă pot da răspunsuri precise. Cu toate acestea, voi încheia spunând că, în acest moment al vieții mele, nu mi-aș schimba niciodată cariera muzicală pe nimic altceva. Mi-a oferit ocazia să cunosc oameni minunați, să văd lumea și să împărtășesc, la nivel personal, ceea ce este aproape imposibil în majoritatea profesiilor de astăzi. O singură călătorie – călătoria mea – o temă cu multe variații.

Celebra jurnalistă americană și avocată a drepturilor femeilor, Gloria Steinem, a spus următoarele: „Sper să trăiesc până la 100 de ani. Sunt atât de multe lucruri pe care vreau să le fac”.

Marilyn Shrude

Acceptance speech of
Distinguished Artist Professor Dr. MARILYN SHRUDE
on the occasion of receiving the title of
DOCTOR HONORIS CAUSA ARTIS
of the West University of Timișoara

A Path to a Life in Composition

I am pleased and honored to be with you today to receive the Doctor Honoris Causa from the West University of Timisoara, WUT) and for the opportunity to briefly share my musical journey.

Thank you to Mr. Rector, University Professor Dr. Marilen-Gabriel Pirtea, to the Dean of the Faculty of Music and Theater – Associate Professor Dr. Maria-Adriana Hausvater, to the faculty of the university, and to my cherished student and friend, Dr. Mihai Popean, who was responsible for bringing forth this nomination. I understand that I am the first American woman composer to be recognized with this honor. I will always be grateful.

My husband, John Sampen, and I visited Romania in 2014 when Dr. Ioana Galu premiered my Violin Concerto with the Sibiu Philharmonic Orchestra, and we are happy to be back in your wonderful country. You are a warm and generous people, and we always feel welcome. In our visits we are impressed with the high quality of musicianship we see in your schools and professional ensembles, their level of dedication, and the eagerness of everyone to embrace new ideas. Students from Romania have enriched our university in Bowling Green, Ohio, USA, and we hope these partnerships will continue into the future. I am proud to say that my maternal grandparents came to the United States from Poland, a country that is in your geographical region. I am reminded of the deep respect my parents had for music and the related arts and how they made sure that we, their children, had access to meaningful educational experiences which opened the door to my eventual career in music. I feel this same passion for the arts in your country. I also took some time to look at the website of your university and am pleased to see a strong support for the arts and a predisposition toward collaboration and interdisciplinarity.

Over the next few minutes, I would like to share one journey—my journey. Each of you have your own. This is a personal story covering many different topics. Because I am in the business of sound, I would normally play samples of my music. That will have to wait for another time, hopefully, a visit in the not-too-distant future. While I truly believe there is no substitute for live music—in many ways “the only truth”—the internet does provide us with instantaneous access to worlds beyond what is familiar and comfortable.

MY BACKGROUND IN MUSIC

We are all forced to play many roles. You may be a teacher, an administrator, a daughter, a son, a partner, a friend, a member of a club, a scientist, performing artist, musicologist, theorist, linguist.

As for me, I am a wife and partner (married 51 years to John Sampen, also a professional musician); a mother (I have 2 children—Maria and David—and grandmother to Charlotte and Isabella). I am a teacher (I’ve been on the faculty of Bowling Green State University (BGSU) since 1977); a composer (I write classical concert music); a performer (I am a pianist); until very recently an administrator (coordinator of the doctoral program in Contemporary Music at BGSU, department chair, director of the MidAmerican Center for Contemporary Music, festival director, Vice President of the American Composers Alliance); a community member (I am on the boards of the Bowling Green City Arts Council and the Bowling Green Tree Commission). I thrive on keeping all these activities in balance, and it truly can be a challenge.

I loved music for as long as I can remember. However, my “serious” interest began when I was in 2nd grade and attended a large Catholic school in Chicago. I had the gumption to sign myself up for piano lessons at \$0.50/week. My parents had no musical background. I had no piano at home. The nuns were kind enough to let me practice over the lunch hour. It wasn’t long before they urged my parents to get a piano (a great financial burden for my parents at the time), and I was hooked on music.

As an artist and musician growing up in the latter part of the 20th Century, I was confronted with many different styles of music. Being a pianist, I played the works of Bach, Beethoven, Mozart, and Chopin—these are the staples of piano literature on which pianists are raised. I played 4 instruments; I also wrote little pieces I never showed anyone.

Looking back into my formative years, certain musical experiences are firmly rooted in my memory:

- At the age of 11 hearing a recording of an orchestra piece for the first time, that being Ferde Grofé's "Grand Canyon Suite."
- Attending a live performance of the Chicago Symphony when I was 12.
- In high school being mesmerized by Aaron Copland's "Appalachian Spring."
- In college meeting an important living composer, Ross Lee Finney, and playing the piano works of Olivier Messiaen and Luigi Dallapiccola.
- As a master's student at Northwestern University, getting into composition through the "back door," studying the music of Witold Lutosławski and Luciano Berio, being in the organ improvisation class, and hearing a classical saxophone for the first time.

I am also grateful for my 3 years of experience teaching on the high school and middle school levels in the greater Chicago area, as well as my volunteer work with youth programs in Chicago's historically marginalized communities.

However, looking into the future at that time, I was still plagued with the desire to compose music and to receive some proper guidance. My training as a pianist was essential to who I was, but composition posed different problems for me than performance.

As a composer:

- Was my task to create or recreate?
- If I merely imitated the masters, was I really creating?
- How could I improve on what they had done?
- How could I begin to judge the quality of what I was doing?

For me composing was getting at the core of who I was. It allowed me the freedom to make a personal statement, to break the rules and to make up some of my own, to search for my unique musical identity. I courageously forged ahead.

MY COMPOSITION JOURNEY

After I seriously composed for about ten years, I realized without my knowing it that I was developing a style. In some ways, personal style is something we discover in retrospect. At the same time, style is constantly evolving. You should not sound exactly the same today as you did ten years

ago.

This is what I discovered:

- My music was quite linear. A musicologist friend pointed out that years of singing Gregorian chant obviously had an effect.
- My music was often harmonically dense—perhaps echoing churches?
- My music was expressive and colorful—I loved to draw and paint!
- My music was filled with imagery and often made a political or social statement.

More recently this led me to see several “Big-Picture” characteristics in my music:

1. A rich sonic environment created through acoustic means, resonance, micropolyphony, and timbre.
2. The purposeful control of tension and development through very careful consideration of proportion on both macro and micro levels.
3. The use of controlled aleatory with regard to pitch, rhythm and harmony to create a quasi-improvisational feeling.
4. The use of imbedded narrative to provide an overarching structure on which to “hang my notes.” This can be so deep that no one but I know what it is.

Here are a couple of illustrations of how these principles work in my music:

- “Solidarnosc: A Meditation for Solo Piano” is a work from 1982. I wrote this piece when the politics in Poland were very volatile. The workers' movement, Solidarity, had risen up and led a revolution of sorts. The composition uses two big ideas to make my point—the Polish national anthem and the music of Chopin. These combined with my own language (atonal, neo-expressionistic) helped depict the emotions I felt.
- I mentioned the imagery apparent in my music. “A Window Always Open on the Sea for cello, piano and percussion” was inspired by the poetry of a friend, who was going through a very difficult period in dealing with the death of his wife. I have noticed that many of my pieces incorporate lines of poetry or literature—not as text, per se, but as inspiration for a certain mood I wish to convey or as a larger macro-structure.
- Although one would definitely characterize my music as serious in nature, death and destruction have not been my only sources of inspiration. I have written pieces that are celebratory—for openings of concert seasons (“Into Light” for orchestra); “Revels” for the 50th Anniversary of the Toledo Symphony; “Psalms for David” for the birth of my son.
- I have also written music for very specific audiences—the theme music for a cooking show on public television; music played and sung by 200 children at a regional Orff convention; “Portraits,” a set of pieces for an intermediate pianist.

- And there are experiences I will never forget, such as preparing my music for a performance by 100 Chinese saxophonists on the Tibetan Plateau.

SHAPING A LIFE THROUGH TEACHING

Keeping a schedule has never been easy, and my habit of rising early (the middle of the night for some people) has been one that I have had since my children were babies. This creative work, of course, is intrinsically entwined with my commitment to teaching.

I'm a firm believer in life-long learning and for me teaching is another way to discover myself. I have taught hundreds of composers—some as young as 8 years old and others who are young at heart and over 80. Some have gone on to win prestigious international prizes, run important programs, have performances with the most renowned orchestras and soloists in the world; but others are just curious individuals who are only engaged in the quest and the need to know more. Most of these students are musicians or on a path to be so, but others have been computer engineers, scientists, visual artists, writers, linguists, day laborers. All share one thing—the desire to bring an idea forth, to embed it in sound, and to give it life. That urge to create is strong and cannot be stifled. I'm only there to offer options and to lend a helping hand when needed.

The arts are not a privilege, but a right!

I love the term “Deep Work” and how it can apply to any discipline or even a routine task. Why do we as academics continue to struggle with the minutia of our research? What pleasure does a composer derive when working with complex sounds and notation, or a performer who must then decipher these thoughts and bring them to an audience? And what about the iconic American composers Pauline Oliveros and John Cage, who seem to disregard complexity and turn our attention to Deep Listening or Deep Silence? And my thanks to them for doing so—for reminding us that quieting the mind is an essential part of Deep Discovery.

SUSTAINABILITY

The author Rachel Carson wrote her “Silent Spring” in 1962 and was keenly aware of our responsibility to preserve and protect what we cherish. Sustainability is a word and a concept that we have heard often, but perhaps we have not given it the proper attention. The term can have different meanings to different individuals.

I see sustainability as a strategic model. How do I make sure what I value is continued into the future? Sustainability doesn't mean existing only for the next day, but consciously and

strategically planting the seeds for how one drives those important passions forward. If music is something I value, how do I make sure it is sustained beyond my lifetime?

Sustainability can be applied to so many facets of our lives—clean air, climate change, food and housing security. By comparison, trivial though it may seem, do I really believe that it's important that every child has a musical experience in their formative years? It certainly was for me.

Art is society's commentator. Society, however, is not always beautiful, and, therefore, the role of art is not only to soothe and beautify, but to provoke and disturb. We in the United States are the fortunate recipients of a culture that is divergent in opinion and belief, often confusing, but nonetheless exciting. Being an artist in this state of "contrary motion" can be difficult. We forget, however, that art should be disturbing; it should give rise to questions and cause some discomfort.

In this age of instant communication, we put a premium on the quickest and most efficient way to disseminate information. We are the disposable generation; we consume a staggering amount of material on a daily basis.

What will be our legacy? Do we take time to reflect, to synthesize, to even, perhaps, explore a yet-to-be-discovered avenue? Art affords us the opportunity to do this, to make sense out of the confusion, to sort things out, to prioritize.

Those of us who make our living as artists must secure its place in the future. We should embrace the responsibility of protecting and nurturing the artistic soul of our society. It would be wrong to idly watch the arts dwindle to a state of non-existence.

These are difficult issues, and I certainly can give you no definite answers. However, I will close by saying that at this point in my life I would never trade my career in music for anything else. It has given me the opportunity to meet wonderful people, to see the world, and to share on a personal level which is almost impossible in most professions today. One journey—my journey—a theme with many variations.

Famous American journalist and women's rights advocate, Gloria Steinem, said the following: "I hope to live to 100. There's just so much I want to do."

Marilyn Shrude

MARILYN SHRUDE

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1. Degrees

Doctor of Music – Music Composition: Northwestern University, 1984.

Principal studies with Professors Alan Stout and M. William Karlins.

Composition: *Infinity for Symphonic Wind Ensemble*.

Project: An Analysis of *Infinity for Symphonic Wind Ensemble*.

Master of Music – Music Education (performance option/piano): Northwestern University, 1972.

Principal studies with Professors Alan Stout, Clifton Burmeister, Wanda Paul and Karel Paukert.

Bachelor of Music – Music Education: Alverno College, 1969.

Principal studies with Professors Benedicta Fritz, Theophane Hytrek and Marianne Uszler.

2. Academic Positions

Distinguished Professor of the Arts, Bowling Green State University (May 2001-present)

Coordinator, DMA in Contemporary Music, Bowling Green State University (2010-2024) Interim

Director of Graduate Studies, Bowling Green State University (Spring 2014) Visiting Professor of
Composition, Oberlin College (Spring 2004)

Professor of Music, Bowling Green State University (1984-May 2001)

Chair, Department of Musicology/Composition/Theory at BGSU (1998-2011; on leave 2001-02)

Visiting Professor of Composition, Heidelberg College (Spring 2001)

Director, MidAmerican Center for Contemporary Music at BGSU (1987-99) Visiting Professor of

Composition, Indiana University (Fall 1998)

Chair and Instructor, Department of Theory and Composition, Interlochen Arts Camp (1990-97)

Part-time Instructor of Music, Bowling Green State University (1977-84)

Doctoral Assistant, Northwestern University (1976-77) Teacher of Music, Jack London Jr. H.S. (1972-73) Teacher of Music, Alvernia H.S. (1969-71)

3. Teaching Experience

Courses taught: Applied Composition, Introduction to Composition, Contemporary Music Pro Seminar, New Music Ensemble, Aural Skills, 16th and 20th-Century Counterpoint, 20th-Century Music Theory, Orchestration, Pedagogy of Music Theory, Schenkerian Analysis, 20th-Century Music Pro-Seminar, Preview to Music, DMA Applied Study, DMA Seminar (Professional Practice), DMA Internships

4. Other

Established the MidAmerican Center for Contemporary Music (College of Musical Arts, Bowling Green State University), an international center for the study and promotion of contemporary music and new technology; served as first director 1987-1999.

Helped establish the Annual New Music & Art Festival, through which students and faculty can experience the gamut of contemporary music. Performances, seminars and master classes have been the core of this annual event.

Established the Archives of the MidAmerican Center for Contemporary Music in the Jerome Library. This significant collection of scores, recordings and paper materials serves as a valuable research tool for scholars of late 20th-Century music.

Helped establish the Doctor of Musical Arts in Contemporary Music in the College of Musical Arts, a new degree program with specializations in composition, conducting or performance. The degree is grounded in applied study in composition or performance but goes beyond traditional boundaries by integrating these practices in multidisciplinary seminars and discovering new contexts through studies in culture, digital media and music cognition. The degree was granted Final Approval by the National Association of Schools of Music in July 2013.

Special programs: Bowling Green Junior H.S. Enrichment Program in Composition;

Composition Enrichment, Toledo School of the Arts; "Applications in Technology for Music Education" - BGSU Summer Workshop; BGSU Arts Unlimited; Meet the Composer New Music for Schools Residency - BG Montessori School; Composers in the Schools, an Outreach Program for BGSU Student Composers; Interlochen Arts Camp; BGSU Study Abroad – “Music and Art in Florence” and “Musica Artista—Riva del Garda.”

5. Awards/honors (selected)

Guest Artist/Performer Western Illinois University (March 2025)

Kulas Foundation Visiting Artist/Performer. Cleveland Institute of Music (November 2024)

Sarafest Resident Artist/Performer. Marilyn Shrude Portrait Concert. University of Mississippi (Jan 2024) Guest Artist. Northwestern University (May 2024)

Marilyn Shrude Portrait Concert, DiMenna Center, New York City (December 2022)

Guest Artist Composer/Performer. International Music Week of Sichuan Conservatory of Music and American Music Festival. Chengdu, China (December 2018)

Keynote Address. College Music Society Midwest Conference (April 2018)

NASM Presentation on BGSU DMA Program. National Conference (November 2017) BGSU Lifetime Achievement Award (2014)

Guggenheim Fellowship (2011)

Sorel Foundation Medallion Winner for Choral Music (2011) Dean’s Award for Leadership in Graduate Education (2011) BGSU Chair Leadership Award (2007-08)

Hofstra University Arts Award (2003)

Music Teachers National Association, Ohio Composer of the Year (2002) BGSU Authors and Artists (1993—2012)

Distinguished Professor of the Arts—Bowling Green State University (May 2001) Rockefeller Foundation Fellowship—Bellagio Study and Conference Center (2000) Cleveland Arts Prize (1998)

Chamber Music America/ASCAP Award for Adventuresome Programming (1998; 1993) Academy Award in Music from the American Academy of Arts & Letters (1997) Ohioana Award for Excellence in Composition (1997)

Dean's Award for the Promotion of Contemporary Music on the Campus of BGSU (1994) National Endowment for the Arts Composer Fellowship (1993-95)

Golden Key National Honor Society Honorary Membership (1993) Ohio Arts Council Individual

Artist Fellowship (1990-91; 1985-86)

Woman of Achievement Award—Toledo Chapter of Women in Communication, Inc. (1989)

Outstanding Alumna Award—Alverno College (1988)

Phi Mu Alpha Distinguished Teaching Award (1987) Phi Kappa Phi Creative Achievement Award (1985)

Kennedy Center Friedheim Award for Orchestral Music (1984) Finalist in the ABA/NABIM Band Composition Contest (1984) Finalist in the League ISCM Composition Contest (1984)

American Composers Alliance Recording Award—Honorable Mention (1980) Faricy Award for Creative Music (1977)

6. Recordings

a. Compact discs

QUIET HEARTS. Music for Saxophone—AMP Records (2024). Gail Levinsky, saxophone. “Quiet Hearts: A Kaddish” by M. Shrude

JOSHUA HEANEY. Alchemy. New Music for Saxophone and Piano—Clarinet & Saxophone Classics (2024). “Lacrimosa” by M. Shrude. Ben Nylander, piano.

NIGHT SET. Matthew Younglove, saxophone. AMP Records (2022). “Shadows & Dawning” and “Fantasmi” by M. Shrude

HEXAGON for piano and tape by Donald Wilson. Marilyn Shrude, piano. Premiere recording release, 2022.

TRIO MUSIC OF MARILYN SHRUDE. AMP Records (2021). “Notturmo: In Memorium Toru Takemitsu” and “Within Silence” by M. Shrude. Maria Sampen, violin; John Sampen, alto saxophone; Marilyn Shrude, piano.

CROSSWIND. TOWER DUO—Revello Records (2019) “Notturmo: In Memoriam Toru Takemitsu” by M. Shrude.

Tower Duo: Erin Helgeson Torres, flute; Michael Rene Torres, alto saxophone; Maria Staeblein, piano.

IN SEARCH OF STILLNESS: Assembly Saxophone Quartet—AMP Recordings (2017). “energy flows nervously . . . in search of stillness” by M. Shrude
Assembly Saxophone Quartet.

CLOUD SERVER. VERISMO TRIO—ACA Digital Recording, Inc. ACA CM20113 (2015). “Notturmo: In Memoriam Toru Takemitsu” by M. Shrude.

Verismo Trio. Theresa Bogard, piano; Nicole Riner, flute; J. Scott Turpen, saxophone.

JOHN SAMPEN. ELECTRIC SAXOPHONE II—AMP Recordings AMPREC 016 (2015)
“Trope” for alto saxophone and pre-recorded saxophones by M. Shrude. John Sampen, Jeffrey Heisler and James Fusik, alto saxophones.

DUO MONTANARD. INVENTIONS, INTERLUDES AND INTERJECTIONS (2014) “Face of the Moon” for alto saxophone and guitar by M. Shrude. Joseph Murphy, saxophone; Matthew Slotkin, guitar.

CARILLON SKY. Impermanence Records. CDT 100 (2011) “Continuum: Postscript ‘97” by M. Shrude. Carrie Koffman, saxophone; Margreet Francis, piano.

VOICES OF DISSENT. MUSIC FOR SAXOPHONE AND PIANO. MSR Classics (2011)
“Trope” for alto saxophone and piano by M. Shrude. Joren Cain, saxophone; Maila Gutierrez Springfield, piano.

CDCM Computer Music Series—Centaur Records (2010) “Trope” for alto saxophone and pre-recorded saxophones by M. Shrude. John Sampen, Jeffrey Heisler and James Fusik, alto saxophones.

THE VOICE OF THE COMPOSER. NEW MUSIC FROM BOWLING GREEN, VOL. 6—AlbanyRecords (2010). “A Virtual Reality” for orchestra by M. Shrude. Bowling Green Philharmonia; EmilyFreeman Brown, conductor.

BUTTERFLY DANCE. MUSIC BY AMERICANS—Albany Records (2006). Troy 882

“Secrets” for soprano and string quartet by M. Shrude. Studio for New Music, Moscow Conservatory.

AUBADE. KAREL PAUKERT—CMA/Azica (2005). ACD 71229 “Four Chorale Preludes” by M. Shrude. Karel Paukert, organ.

IMAGES. RYOANJI DUO—Liscio Recordings (2003). LCD-05032 “Face of the Moon” by M. Shrude. Frank Bongiorno, alto saxophone; Robert Nathanson, guitar.

CARNIVAL—Youngstown State University Wind Ensemble (2003)

“Concerto for Alto Saxophone and Wind Ensemble” by M. Shrude. James Umble, alto saxophone; Steven Gage, conductor; Youngstown State University Wind Ensemble.

SCENES FROM A MOUNTAIN—Fox Glove Records (2002). FOX086CDr “Continuum (Postscript 1997)” by M. Shrude. Richard Ingham, alto saxophone; Mary McCarthy, piano.

SHADOWS AND DAWNING—Albany Records (2002). Troy 526 “Evolution V,” “Shadows and Dawning,” and “Renewing the Myth” by M. Shrude. Also music by Albright. John Sampen, alto and soprano saxophones; M. Shrude, piano. Sax 4th Avenue. M. Shrude, co-producer.

VISIONS IN METAPHOR—Albany Records (2001). Troy 442 “Visions in Metaphor” and

“Continuum: Postscript ‘97” by M. Shrude. Also music by Adams, Adler, Albright, Babbitt, Glass, Husa, Oliveros. John Sampen, alto and soprano saxophones; M. Shrude, piano. M. Shrude, co-producer.

A PORTRAIT OF AMERICAN WOMEN COMPOSERS, VOL. II—MMC Recordings (2001). MMC 2101 “La Chanson du printemps...” and “Passage of Years” by M. Shrude. Czech Radio Symphony Orchestra. Vladimir Alek, conductor.

BENDING THE LIGHT—New World Records (1999). 80559-2 “A Window Always Open on the Sea” by M. Shrude. The Core Ensemble.

THE COMPOSER’S VOICE. NEW MUSIC FROM BOWLING GREEN—Albany Records (1999). Troy 321 “Into Light” by M. Shrude. Bowling Green Philharmonia; Emily Freeman Brown, conductor. M. Shrude, co-producer.

MONTREAL PARIS CHICAGO—ATMA Records (1998). ACD 2 2154 “Shadows and Dawning” by M. Shrude. Isabelle Lapierre, saxophone; Andre Sebastien Savoie, piano.

JOHN SAMPEN. THE ELECTRIC SAXOPHONE—Capstone Records (1997). CPS-8636 “Drifting Over a Red Place” by M. Shrude. John Sampen, WX-7.

THE CONTEMPORARY SAXOPHONE—Neuma Records (1992). Neuma 450-80 “Renewing the Myth” by M. Shrude; “Divertimento” by Charles Wourinen. John Sampen, saxophone; M. Shrude, piano.

CHICAGO SAXOPHONE QUARTET—Centaur Records (1991). CRC 2086 “Evolution V” by M. Shrude. Chicago Saxophone Quartet.

NEW MUSIC FESTIVAL VIRTUOSI—Capstone (1988). CPS-8603 “Sonata” by W. Albright. John Sampen, saxophone; M. Shrude, piano. M. Shrude, co-producer.

b. Records

SHADOWS AND IMAGES—Orion Masterworks (1983). ORS 85487 “Evolution V,” “Shadows and Dawning” by M. Shrude. John Sampen, alto and soprano saxophones; Bowling Green Saxophone Quartet; M. Shrude, piano. M. Shrude, co-producer.

CHORAL MUSIC BY WOMEN COMPOSERS—Access Records (1985). JRC 85042 “Lines from Tennyson” by M. Shrude. Masterworks Chorale. Carol Poolman, director.

OHIO BRASS WORKS. TOWER BRASS QUINTET (1984) “Odyssey—Flights of the Imagination” by M. Shrude. Tower Brass Quintet.

NEW MUSIC FESTIVAL 4—Access Records (1984). JRC 84028 “Cassiopeia” by George

Cacciopo. M. Shrude, piano. "Effusions of the Sun" by Larry McFatter.

M. Shrude, conductor. M. Shrude, co-producer.

AMERICAN CONTEMPORARY—Composers Recordings, Inc. (1976). CRI SD 361 "Concerto for Alto Saxophone and Chamber Ensemble" by Walter Mays. Marilyn Shrude, piano/celesta.

c. Radio (recorded for special broadcasts)

New Music from Bowling Green, 2024. A series produced by WGTE-Toledo Public Media and the MidAmerican Center for Contemporary Music. Includes "Lost in My Garden" for violin and cello by M. Shrude.

New Music from Bowling Green, 2022. A two-part series produced by WGTE-Toledo Public Media and the MidAmerican Center for Contemporary Music. Marilyn Shrude Portrait Concert at the DiMenna Center for Classical Music in New York City.

New Music from Bowling Green, 2018. A series produced by WGTE-Toledo Public Media and the MidAmerican Center for Contemporary Music. Includes "Sotto Voce" for violin, cello and piano by M. Shrude.

New Music from Bowling Green, 2017. A series produced by WGTE-Toledo Public Media and the MidAmerican Center for Contemporary Music. Includes "A Window Always Open on the Sea " for cello, percussion and piano by M. Shrude.

New Music from Bowling Green, 2016. A series produced by WGTE-Toledo Public Media and the MidAmerican Center for Contemporary Music. Includes "Shadows and Dawning " for soprano saxophone and piano by M. Shrude.

New Music from Bowling Green, 2015. A series produced by WGTE-Toledo Public Media and the MidAmerican Center for Contemporary Music. Includes "Memorie di luoghi . . . " for violin and piano by M. Shrude.

New Music from Bowling Green, 2014. A 13-part series produced by WGTE-Toledo Public Media and the MidAmerican Center for Contemporary Music. Includes "A Virtual Reality" for orchestra by M. Shrude.

20/20 Hearing, 2004. 2-hour show on music of Marilyn Shrude; included 8 works and extensive interviews. Produced by John Clare for Nevada Public Radio. Broadcast March 21 and September 19.

Toledo Public Radio, 2003. "Revels" by M. Shrude. Toledo Symphony Orchestra. Stefan Sanderling, conductor.

Classical and Beyond, 2002. Interview with Bruce Duffie for WNUR-FM, Chicago.

Toledo Public Radio, 2001. "Into Light" by M. Shrude. Toledo Symphony Orchestra. Andrew Massey, conductor.

Canadian Broadcasting Corporation, Montreal - Young Artist Series (1/22/95). "Shadows and Dawning" by M. Shrude. Isabelle Lapierre, soprano saxophone.

New Music Festival 14 Radio Series, 1994. "A Gift of Memories" by M. Shrude. BG Philharmonia, Emily Freeman Brown, conductor.

Interlochen Center for the Arts - WIAA-FM, 1994. "Into Light" by M. Shrude. World Youth Symphony Orchestra, Henry Charles Smith, conductor.

New Music Festival 12 Radio Series, 1992. "A Window Always Open on the Sea" by M. Shrude. Aequalis.

American Composers Alliance Radio Series, 1991. "Evolution V" by M. Shrude. John Sampen, saxophone and the BG Saxophone Quartet.

New Music Festival 10 Radio Series, 1990. "I Wandered Lonely as a Cloud" by M. Shrude. BGSU Collegiate Chorale; Terry Eder, conductor.

Toledo Public Radio, 1989. "Passage of Years" by M. Shrude. Toledo Symphony Orchestra; Yuval Zaliouk, conductor.

Swiss National Radio, 1987. Music of Shrude ("Shadows and Dawning") and Albright. John Sampen, saxophone; M. Shrude, piano.

Belgian National Radio, 1987. Music of Shrude ("Shadows and Dawning"), Albright and Husa. John Sampen, saxophone; M. Shrude, piano.

Voice of America, 1984. The Kennedy Center Freidheim Awards.

"Psalms for David" by Marilyn Shrude. The Curtis Symphony Orchestra; Robert Fitzpatrick, conductor.

Toledo Public Radio, 1983. "Psalms for David" by M. Shrude. Toledo Symphony Orchestra; Yuval Zaliouk, conductor.

Belgian National Radio, 1978. Music of Shrude ("Music for Soprano Saxophone and Piano"), Denisov, Absil. John Sampen, saxophone; M. Shrude, piano.

Swiss National Radio, 1976. "Quartet for Saxophones" by M. Shrude. The Basel Saxophone Quartet.

7. Scholarly Publications

a. Editor/Compiler/Contributor

Shrude, Marilyn. American Composers Alliance Bulletin. "Membership News 1994."

Shrude, Marilyn. American Composers Alliance Bulletin. "Membership News 1993."

Shrude, Marilyn. American Composers Alliance Bulletin. "Membership News 1992."

Shrude, Marilyn, contributor. "AWC 10th Anniversary." American Women Composers News/Forum, Fall 1986. P. 10.

Shrude, Marilyn, contributor. "Composer Connection." International League of Women Composers Journal, October 1993. Pp. 52-53.

Shrude, Marilyn, contributor. "Hymn & Fuguing Tune." NewMusicBox, Issue 21. January 2001.

b. Articles/Book Chapters

Fidler, Linda M. and Richard S. James. International Music Journals. New York: Greenwood Press, 1990. 6 essays on international music journals by Marilyn Shrude - Canadian Composer, Composer (London), Computer Music Journal, Interface: Journal of New Music Research, Source: Music of the Avant Garde, Tempo.

Shrude, Marilyn. "Award Winners of the 17th IAWM (1998) Search for New Music." IAWM Journal, Vol. 4, No. 3. Fall 1998.

Shrude, Marilyn. "Award Winners of the 18th IAWM (1999) Search for New Music." IAWM Journal, Vol. 5, No. 3. Fall 1999.

Shrude, Marilyn. "Award Winners of the 19th IAWM (2000) Search for New Music." IAWM Journal, Vol. 7, No. 3. Fall 2001.

Shrude, Marilyn. "Award Winners of the 20th IAWM (2001) Search for New Music." IAWM Journal, Vol. 6, No. 3. Fall 2002.

Shrude, Marilyn. "To What Degree? A HyperHistory of Teaching Musical Composition." New Music Box, May 2002: Issue 37—Vol. 4, No. 1.

Shrude, Marilyn. "Teaching Composition in Twenty-first Century America: A Conversation with Milton Babbitt." American Music, Vol. 25, No. 3. Fall 2007.

Shrude, Marilyn. "Teaching Composition in Twenty-first Century America: A Conversation with Samuel Adler." American Music, Vol. 26, No. 2. Summer 2008.

Shrude, Marilyn. "Teaching Composition in Twenty-first Century America: A Conversation with William Bolcom." American Music, Vol. 28, No. 2. Summer 2010.

c. Biographical Listings - Marilyn Shrude, composer

Catalogue of Orchestral Works by Women Composers. Laurine Elkins-Marlow, editor.

Composium: Annual Index of Contemporary Compositions

Dictionary of Band Music. Wolfgang Suppan, editor.

Foremost Women of the Twentieth Century

International Encyclopedia of Women Composers. A.I. Cohen, editor.

New Grove Dictionary of Music and Musicians

Stern's Performing Arts Directory.

The Heritage Encyclopedia of Band Music. William H. Rehrig, editor.

The World Who's Who of Women

Who's Who in American Music

d. Bibliography of major articles, papers, publications - Marilyn Shrude, composer.

Beaty, Chris. "Annotated Bibliography of Selected Soprano Saxophone Repertoire." DMA dissertation, The University of Memphis, 2004.

Bell, Larry. "Absolutely Noteworthy!" American Composers Alliance Select Catalog. American Composers Alliance, 1993. [Profiles of 20 composers]

Bryan, Carolyn. "An Annotated Bibliography of Music for Saxophone by Women Composers of the United States." DM diss., Indiana University, 1997.

Circle, Liliac C. "A Room of Their Own." Stagebill, Fall 1988, Book IV. Pp. 98-103. [Profiles of composers Shulamit Ran, Ellen Zwillich and Marilyn Shrude]

Conrad, Willa J. "The best of 2 musical worlds. BGSU's Marilyn Shrude is both composer and teacher." The Toledo Blade, 2/26/95. Sect. G, pp. 1,4. [Profile on Marilyn Shrude, composer and teacher]

Cook, Susan C. "AWC Salutes a Winner: Marilyn Shrude." AWC News/Forum, Volume V, Number 3 & 4. January/April 1985. Pp. 4-8. [Profile on Marilyn Shrude upon winning the Kennedy Center Friedheim Award for her orchestral work Psalms for David]

Cornelius, Steven. "Composer scores a big triumph." Toledo Blade, 8/23/98. [Profile on Marilyn Shrude upon winning the Cleveland Arts Prize]

Creasap, Susan. "American Women Composers of Band Music: A Biographical Dictionary and Catalogue of Works." DA diss., Ball State University, 1996.

DuPont, David. "Composer stands by her muse." BG Sentinel Tribune, 5/7/97. [Profile on Marilyn Shrude upon winning the Academy Award from the American Academy of Arts and Letters]

Ellsworth, Therese. "Composers in Academia: Women Composers at American Colleges and Universities." Contemporary Music Review 16, iss. 1-2 (1997): 27-36.

Faust, Randall E. "Composer Profile, Marilyn Shrude." NACWPI Journal, Volume XLIII, No. 4. Summer, 1995. Pp. 39-43. [Profile on Marilyn Shrude, composer. Article emphasizes wind and percussion music]

Litt, Steven. "Sharing Cleveland Arts Prize." Cleveland Plain Dealer, 9/20/98.

Litt, Steven. "Women take all four Cleveland Arts Prizes." Cleveland Plain Dealer, 7/22/98.

McCarrier, Christine. "Music alum epitomizes an Alverno education." Alverno Magazine, Fall 2008. Pp. 22-23. [Profile on Marilyn Shrude – "Art & Aesthetic Engagement."]

Mulvey, Kathleen A. "Five Alverno women who are making a difference on the national scene." Alverno Magazine, January, 1993. P. 14. [Profile on Marilyn Shrude - "Building humanity through the arts."]

Natvig, Mary. "Guggenheim Fellow Marilyn Shrude: Memorials and Memories." Journal of the International Alliance for Women in Music, Volume 18, Number 2, 2012.

Natvig, Mary. "Marilyn Shrude. Composer, Teacher, & New Music Advocate." Women of Note Quarterly, Volume 4. Issue 3. August, 1996. Pp. 24-27. [Profile on Marilyn Shrude]

Natvig, Mary. "The Music, Philosophies and Creativity of Composer Marilyn Shrude." American Muses: Women Making Music/Exploding Stereotypes. Scripps College Humanities Institute & Department of Music. Claremont, CA - 10/29/95. [An examination of "Shrude's contributions to the field of new music. "]

Nelson, Boris. "'Little Bug' Wins Big Award for Composer." The Toledo Blade, 10/28/84. [Profile on Marilyn Shrude upon winning the Kennedy Center Friedheim Award for her orchestral work Psalms for David]

Nestler, Eric M. "Analytical Considerations in the Preparation for Performance of Marilyn Shrude's Renewing the Myth." The Saxophone Symposium, Volume 32 (2008). Pp. 27-89.

Piirto, Jane. Understanding Those Who Create. 1992. Dayton, OH: Ohio Psychology Press. Pp. 238-243. [An examination of creativity and giftedness. Chapter 9, "Musicians and Composers," gives background on traditional studies by Kemp, Sosniak, Simonton, and John-Steiner, and profiles Andre Previn and Marilyn Shrude]. 3rd Edition, 2002.

Pike, Demaris Peters. "The Vocal Music of Marilyn Shrude and Miriam Gideon." Hiram College,

5/4/92. [An analysis of the vocal music of Marilyn Shrude and Miriam Gideon]

Ripley, Colette S. "Concert Music by Women Composers." *The American Organist*. Vol. 31, No. 2. Feb. 1997. [Organ works by Marilyn Shrude]

Sauer, Theresa. *Notations 21*. New York: Mark Batty Publisher, 2009. [Drifting Over a Red Place by M. Shrude was selected for inclusion in this collection of compositions that have important visual aspects.]

Smith, Dinitia. "Mansion Full of Honors in the Arts." *NY Times*, 5/22/97 [American Academy of Arts and Letters award winners]

Thoreson, Ann. "BGSU's composer's national honor was 'present' for her 5-year-old son." *The Daily Sentinel Tribune*, 10/20/84. [Profile on Marilyn Shrude upon winning the Kennedy Center Friedheim Award for her orchestral work *Psalms for David*]

e. Bibliography of dissertations/theses/monographs - Marilyn Shrude, composer.

Hefeng, Fan. "Marilyn Shrude's Renewing the Myth." A Master's Thesis, Sichuan Conservatory of Music: 2016

Hubbs, Nadine. *Musical Organicism and Its Alternatives*. University of Michigan Dissertation, 1990. Pp. 115-126. [A study of *Solidarnosc: A Meditation for Solo Piano* (1982) by Marilyn Shrude] Samol, Dariusz. "Saxophone Music by American Composers with Polish Roots."

A Monograph, Akademia Szutuki w Szczecinie: 2016 (Chapters on Hyla, Rzewski, Shrude and others) Schroder, Henning. "The Contemporary Saxophone Concerto." Western Michigan University Thesis,

2001. [Discussion of *Concerto for Alto Saxophone and Wind Ensemble* by M. Shrude]

Swallow, Matthew J. "MIDI Electronic Wind Instrument: A Study of the Instrument and Selected Works." A Doctoral Essay, West Virginia University: 2016

Thompson, Bobbi A. "The Integration of Sound, Resonance, and Color in *Lacrimosa* for Alto Saxophone and Piano." DMA Dissertation, The University of North Carolina at Greensboro, 2016.

Wright, Andrew. "A Survey Of Selected, Original Chamber Music for Saxophone with Diverse Instruments by Marilyn Shrude." DMA Dissertation, The University of North Texas, 2016.

8. Major Grants

Academic Challenge Grant from the Ohio Board of Regents for the Contemporary Music Program of BGSU's College of Musical Arts, 1987-1993 (\$800,000)

Apple Computer Corp. - three Macintosh II Computers for the Music Technology Studios of BGSU (1988) Artslink, CEC International Partners—Chmoulevitch Residency, November 1996 (\$2000)

Over \$80,000 from various agencies for basic operating expenses and special projects for the Annual New

Music & Art Festivals (1983-present)

Meet the Composer Commission/Performance Project—consortium with Duncan Theatre and Boston Conservatory for new works by Crockett and Mumford, 1996 (\$18,000)

National Endowment for the Arts Composer Fellowship, 1993-95 (\$12,000)

Ohio Arts Council Individual Artist Fellowship, 1990-91 (\$10,000); 1985-86 (\$4000)

Routine grants from BGSU: Faculty Research Committee, Faculty Development Committee, Ethnic Cultural Arts Committee, Assessment Committee and MidAmerican Center for Contemporary Music (ongoing)

9. Compositions

NEW WORK (2024) for flute and piano (ca. 12:00) Commissioned by Conor Nelson, flute
Premiere and recording by Conor Nelson. U of Wisconsin, Madison (January 2025)

SONGS OF PRAISE (2024) for tenor and piano (ca. 12:00)

Premiere of entire set by Jos Milton, tenor, and Amanda Johnston, piano (February 2024)

ONE FRAGILE MOMENT (2024) for two alto saxophones (ca. 4:00) Commissioned by the students of Debra Richtmeyer for her retirement. Premiere at U of Illinois (May 2024)

TANGLED PATHS (2023) for violin, alto saxophone and piano (ca. 10:00)

Commissioned by John Sampen for the World Saxophone Congress. Grand Canary Islands (December 2023)

ONCE AGAIN . . . (2021) for solo alto saxophone (ca. 4 min.) Commissioned by Jim Bishop
Premiere at Snow Pond Center for the Arts, Sidney, Maine (June 2021)

LOST IN MY GARDEN (2021) for violin and cello (ca. 10:00) Commissioned by Yu-Fang Chen and Peter Opie, Ball State University Premiere at Ball State University (November 2021)

NATURE'S BARD: DICKINSON'S AUTUMN (2020) for alto saxophone and piano (ca. 12:00)

Commissioned by James Umble / Premiere – James Umble and Liz Ames, Tempe, AZ (March 2020)

RECIT 2 (2019) for violin and piano (ca. 7:00)

Premiere – Maria Sampen, Tacoma, WA (September 2019)

WITHIN THE WALL (2018) for chamber ensemble (ca. 12:00) Commissioned by Alia Musica Pittsburgh

Premiere - Pittsburgh New Music Festival (September 2018)

QUIETLY REVEALED (2018) for saxophone ensemble (ca. 10:00) Premiere – 18th World Saxophone Congress. Zagreb, Croatia (July 2018)

FROM MY MOTHER’S LAND (2018) for alto saxophone and piano (ca. 5:00) Premiere – Szczecin, Poland (May, 2018)

QUIET HEARTS: A KADDISH (2017) for solo alto saxophone (ca. 8:00) Commissioned by Gail Levinsky

Premiere – Music by Women Festival. Columbus, MS (March 3, 2017)

ENERGY FLOWS NERVOUSLY . . . IN SEARCH OF STILLNESS (2015) for SATB Saxophone Quartet. Commissioned by the Assembly Saxophone Quartet/Premiere – 17th World Saxophone Congress. Strasbourg, France (July 10, 2015).

TROPE, a collaborative video. Marilyn Shrude (music), Erwin Redl (kinetic light installation), John Sampen (saxophone), Michiko Saiki (video). Launched online in May 2015. First screening in a public space, Wolfe Center for the Arts, Eva Marie Saint Theatre (December 6, 2015).

LIBRO D’ORE (BOOK OF HOURS) (2014) for violin and orchestra (ca. 16:00)

Commissioned by the Central Ohio Symphony, the Sibiu Philharmonic, the University of Puget Sound and the Bowling Green Philharmonia for Ioana Galu and Maria Sampen. Premiere – Ioana Galu, violin, and the Central Ohio Symphony, Jaime Matos Morales, conductor. Delaware, OH (May 3, 2014)

THE FACE OF WATER (2014) for brass and percussion (ca. 10:00). Commissioned by the

International Women's Brass Conference for Monarch Brass

Premiere – International Women's Brass Conference, Monarch Brass, Marie Speziale, conductor.
Cincinnati, OH (June 5, 2014)

WITHIN SILENCE (2012) for violin, alto saxophone and piano (ca. 13:00) Premiere - World
Saxophone Congress XVI, St. Andrews, Scotland (July 12, 2012)

LITANIES (2008/2012) version for 2 soprano saxophones and piano (ca. 10:00) Premiere – World
Saxophone Congress XVI, St. Andrews, Scotland (July 11, 2012)

AVANTI! (2012) for alto saxophone and piano (ca. 3:30)

Premiere – Hemke Legacy Concert. Northwestern University (June 3, 2012)

SOTTO VOCE (2012) for violin, cello and piano (ca. 12:00) Commissioned by the Walla Walla
Chamber Music Festival

Premiere – Walla Walla Chamber Music Festival. Walla Walla, WA (June 19, 2012)

THE APRIL RAIN (2011) for soprano and piano From SONGS OF PRAISE

Premiere – Wittenberg University. Springfield, OH (October 4, 2011)

ESSAY (2011) for alto saxophone and band (ca. 6:00) Commissioned by Barry Hartz

Premiere – Memorial Middle School Band, South Euclid, OH (February 23, 2011)

NOTTURNO: IN MEMORIAM TORU TAKEMITSU (1996/2011) version for clarinet, alto
saxophone and piano (ca. 9:00) Published by American Composers Alliance.

Premiere – BGSU (February 9, 2011)

LA FOLIA II: LACUNA (2010) for piano (ca. 6:00)

Commissioned by Robert Satterlee

Premiere – Kerrytown Concert Hall (March 20, 2011)

RIVER SONG (2010) for solo alto saxophone (ca. 2:00) Dedicated to Li Yusheng

Premiere – Sichuan Conservatory, China (May 15, 2010)

NOTTURNO: IN MEMORIAM TORU TAKEMITSU (1996/2009) version for flute, alto saxophone and piano (ca. 9:00) Published by American Composers Alliance.

Premiere – BGSU (December 5, 2009)

CARITAS (2008) for alto saxophone and piano (ca. 7:00) Commissioned by the students of James Bishop Premiere – Shanghai Conservatory, China (5/11/10)

LITANIES (2008) for flute, oboe and piano (ca. 12:00) Commissioned by the Spectrum Trio

Premiere – International Double Reed Society, Provo, UT (July 2008)

TROPE (2007/2008) version for saxophone and fixed media (ca. 6:00) Premiere – BGSU (September 2008)

MATINS (2007) for wind symphony (ca. 4:00) Commissioned by Bruce Moss

Premiere – BGSU (January 2007)

TROPE (2007) for alto saxophone and piano (ca. 4:00) Commissioned by John Sampen for Voices of Dissent Premiere – BGSU (February 2007)

LACRIMOSA (2006) for alto saxophone and piano (ca. 11:00) Commissioned by Sigma Alpha Iota. Published by C.F. Peters Premiere – SAI National Convention, Orlando, FL (July 2006)

RECIT (2005) for flute and piano (ca. 7:00) Commissioned by Nina Assimakopolis Premiere—BGSU (September 11, 2005)

FANTASMI (2005) for 2 alto saxophones and saxophone ensemble (ca. 10:00) Premiere—Associazione Musicale Culturale Domenico Sarro. Trani, Italy (May 30, 2005)

SPIRIT (2005) for Junior High Concert Band (ca. 5:00) Co-written with David Sampen Commissioned by Joel Gronseth and the McTigue Junior High School Band Premiere—McTigue Junior High. Toledo, OH (February 2005)

KANTADA (2004) for alto saxophone and piano (ca. 2:30) Commissioned by John Sampen
Premiere—Corfu, Greece (July 2004)

SECRETS (2004) for soprano and string quartet (ca. 12:30) Commissioned by CUBE
Premiere—Julia Bentley and the Azmari String Quartet. Chicago, IL (April 2004)

FOR LUCIANO...(2003) for solo alto saxophone (ca. 1:30) Commissioned by Michael Holmes
Premiere—BGSU (November 2003)

REVELS (2003) for orchestra (ca. 1:45)
Commissioned by the Toledo Symphony Orchestra for their 60th Anniversary
Premiere—Toledo Symphony Orchestra. Stefan Sanderling, conductor. Toledo, OH (septemver 2003)

INTERIOR SPACES (2003) transcribed for tuba and piano (ca. 9:00) Premiere—Velvet Brown, tuba.
Marilyn Shrude, piano. Udine, Italy (June 2003)

MEMORIES OF A PLACE... (2003) transcribed for alto saxophone and piano (ca. 9:30) Premiere—
BGSU (July 2003)

A VIRTUAL REALITY (2003) for orchestra (ca. 12:00) Commissioned by Hofstra University for
HofstrARTS
Premiere—Hofstra University Orchestra. Christine Myers, conductor (April 2003)

MEMORIES OF A PLACE...(2002) for alto saxophone and string orchestra (ca. 9:30)
Commissioned by the Ravenna Festival and the Faenza Festival Internazionale del Sassofono
Premiere—John Sampen and the Ravenna Festival Orchestra. Massimo Lambertini, conductor.
Faenza, Italy (July 2002)

RAINING GLASS (2002) for piano trio (ca. 14:00) Commissioned by the Ohio Music Teachers
Association Premiere—OMTA Conference. Cincinnati, OH (November 2002)

PORTRAITS (2001) for solo piano (ca. 18:00) Commissioned by Dawn Glanz Premiere—Toledo Museum of Art (April 2002)

MEMORIE DI LUOGHI...(2001) for violin and piano (ca. 21:00) Premiere—22nd Annual New Music & Art Festival (October 2001)

TRANSPARENT EYES (2000) for flute, alto saxophone and two pianos (ca. 11:00) Commissioned by the Quatour Apollinaire and Selmer Paris.
Premiere—Tel Aviv, Israel (February 2001)

FACE OF THE MOON (2000) for Alto Saxophone and Guitar (9:00) Commissioned by the Ryoanji Duo.
Premiere—12th World Saxophone Congress. Montreal, Canada (July 6, 2000)

LA CHANSON DE PRINTEMPS. . . (1999) for String Orchestra (ca. 6:00) Premiere—Czech Radio Symphony Orchestra. Prague, Czech Republic (May 1999)

HOW LOVELY IS YOUR DWELLING PLACE (1999) for SATB choir and organ (ca. 6:00)
Commissioned by the Choir of the First Presbyterian Church in Bowling Green, Ohio for Robin McEwen. Premiere—1st Presbyterian Church. Bowling Green, OH (May 1999) Winner of the Sorel Medallion Choral Composition Competition (2011)

SLAPSHOT (1999) for young pianists (ca. 1:00)

CHILDSONG (1998) for treble voices and Orff instruments (ca. 5:00) Commissioned for the 10th Anniversary of the Northwest Ohio Orff Chapter. Premiere—NW Ohio Honors Orff Festival. Toledo, OH (March 1998)

CHANT (1998) for chamber ensemble (ca. 14:00) Commissioned by Pittsburgh New Music Ensemble.
Premiere—Pittsburgh New Music Ensemble. David Stock, conductor (January 1998)

CONTINUUM (Postscript '97) for alto saxophone and piano (ca. 1:30) Commissioned by John Sampen. Published by American Composers Alliance. Premiere—XI World Saxophone Congress. Valencia, Spain (September 1997)

FACADES by Philip Glass. Arranged for soprano saxophone and piano by M. Shrude (1997) (ca. 7:30) Published by Dunvagen.

Premiere—XI World Saxophone Congress. Valencia, Spain (September 1997)

POSTMARK from Fearful Symmetries by John Adams. Arranged for soprano saxophone and piano by M. Shrude (1997) (ca. 2:30). Published by Boosey & Hawkes.

Premiere—XI World Saxophone Congress. Valencia, Spain (September 1997)

SEVEN BAGATELLES (1997) for two pianos (ca. 14:00)

Commissioned by Karen Beres and William Budai. Published by American Composers Alliance.

Premiere—Heidelberg College. Tiffin, OH (March 1997)

BOSTON MODE (1997) for Orff ensemble (ca. 2:00)

SUITE FOR STRINGS (1997) for beginning string ensemble (ca. 3:00)

NOTTURNO: IN MEMORIAM TORU TAKEMITSU (1996) for violin, alto saxophone and piano (ca. 9:00) Published by American Composers Alliance.

Premiere—New York Public Library at Lincoln Center. (June 1996)

FOUR CHORALE PRELUDES (1996) for organ (ca. 10:00)

Published by American Composers Alliance.

Premiere—Emma Lou Diemer. Basilica di Santa Maria sopra Minerva. Rome, Italy (July 4, 2000)

VISIONS IN METAPHOR (1996) for alto saxophone (ca. 6:30) Published by American Composers Alliance.

Premiere—SUNY Potsdam (April 1996)

SONGS OF PRAISE (1995) for soprano and piano (ca. 10:00) Published by American Composers Alliance.

FLIGHT (1995) for alto saxophone and symphonic band (ca. 6:00) Published by American Composers Alliance.

Premiere—Interlochen HS Symphonic Band (July 1995)

INTO LIGHT (1994) for orchestra (ca. 3:30)

Commissioned by Henry Charles Smith for the Interlochen World Youth Symphony Orchestra.

Published by American Composers Alliance.

Premiere—Interlochen World Youth Symphony (July 1994)

FANFARE FOR BRASS AND PERCUSSION (1994) (ca. 7:00)

Commissioned by Emily Freeman Brown for the 75th Anniversary of the Bowling Green Philharmonia. Published by American Composers Alliance.

Premiere—BGSU (February 1994)

CONCERTO FOR ALTO SAXOPHONE AND WIND ENSEMBLE (1994) (ca. 13:30)

Commissioned by the Dana School of Music on the occasion of its 125th anniversary. Published by American Composers Alliance.

Premiere—Youngstown State University (February 1994)

A GIFT OF MEMORIES (1992) for chamber orchestra (ca. 13:00)

Commissioned by the Cleveland Chamber Symphony. Published by American Composers Alliance.

Premiere—Cleveland Chamber Symphony (May 1992)

. . . and they shall inherit (1992) for saxophone ensemble (ca. 10:00) Published by American Composers Alliance.

Premiere—World Saxophone Congress. Pisaro, Italy (September 1992)

SILENT NIGHT (1991) for SATB choir (ca. 7:00)

Commissioned by Toledo Masterworks Chorale. Published by American Composers Alliance.

Premiere—Masterworks Chorale. Toledo, OH (December 1991)

A WINDOW ALWAYS OPEN ON THE SEA (1990) for cello, percussion and piano (ca. 18:00)

Commissioned by Aequalis. Published by American Composers Alliance.

Premiere—Fromm Series at Harvard University (January 1991)

I WANDERED LONELY AS A CLOUD (1989) for SATB choir (ca. 7:00)

Commissioned by Toledo Masterworks Chorale. Published by Thomas House. Premiere—Masterworks Chorale. Toledo, OH (June 1989)

AMISH (1989) Theme music for the nationally-syndicated PBS series Cooking from Quilt Country, Cooking From the Heartland, Marcia Adams' Kitchen.

RENEWING THE MYTH (1988) for alto saxophone and piano (ca. 9:30) Published by Henry Lemoine Paris.

Premiere—9th World Saxophone Congress (August 1988)

PERFECT TIMING (1988) for solo harp (ca. 9:00)

Commissioned by Ruth Inglefield. Published by American Composers Alliance. Premiere—Res Musica. Baltimore, MD (March 1988)

INTERIOR SPACES (1987) for bass and piano (ca. 9:00)

Commissioned by the St. Louis Orchestra for Carolyn White. Published by Amer. Composers Alliance. Premiere—Carolyn White, bass. Joan Tower, piano. St. Louis, MO (February 1988)

PASSAGE OF YEARS (1987) for orchestra (ca. 9:00)

Commissioned by the Fox Valley Symphony Orchestra. Published by Amer. Composers Alliance. Premiere—Fox Valley Symphony Orchestra. Kate Tamarkin, conductor. Appleton, WI (April 1987)

VISIONS IN METAPHOR (1986) for solo clarinet (ca. 6:30) Published by American Composers Alliance.

Premiere—University of Miami (FL) (April 1986)

SPLINTERED VISIONS (1985) for chamber ensemble (ca. 13:00) Published by American Composers Alliance.

Premiere—6th Annual New Music Festival (November 1985)

ODYSSEY--FLIGHTS OF THE IMAGINATION (1984) for brass quintet (ca. 12:00)

Commissioned by Tower Brass Quintet. Published by American Composers Alliance. Premiere—Tower Brass. Toledo, OH (August 1984)

LINES FROM TENNYSON (1984) for SATB chorus, 4 flutes and percussion (ca. 14:00)
Commissioned by the Toledo Masterworks Chorale. Published by American Composers Alliance.
Premiere—Masterworks Chorale. Toledo, OH (June 1984)

PSALMS FOR DAVID (1983) for orchestra (ca. 18:00)
Commissioned by Yuval Zaliouk and the Toledo Symphony Orchestra. Published by American Composers Alliance.
Premiere—Toledo Symphony Orchestra. Yuval Zaliouk, conductor (March 1983)

SHADOWS AND DAWNING (1982) for soprano saxophone and piano (ca. 9:00) Commissioned by Theresa Witmer. Published by Neue Musik Verlag Berlin NM 278.

DRIFTING OVER A RED PLACE (1982) for clarinet, echo, slides and dancer (ca. 9 – 10:00)
Commissioned by Burton Beerman and Celesta Haraszti. Published by Amer. Composers Alliance.
Premiere—Piccolo Spoleto Festival. Charleston, SC (May 1982)

MASKS (1982) for saxophone quartet (ca. 10:00)
Commissioned by the BGSU Saxophone Quartet. Published by American Composers Alliance.
Premiere—7th World Saxophone Congress. Nuremberg, Germany (July 1982)

SOLIDARNOSC (1982) for solo piano (ca. 10:00) Published by American Composers Alliance.
Premiere—BGSU (February 1982)

INFINITY (1981) for symphonic wind ensemble (ca. 20:00) Published by American Composers Alliance.
Premiere—Northwestern University Symphonic Wind Ensemble. John Paynter, conductor (November 1983)

B.E.R.G. (1980) for two horns (ca. 12:00)
Commissioned by Herbert Spencer and Andre vanDriesche. Published by Amer. Composers Alliance.
Premiere—BGSU (April 1982)

ENUMA ELISH (1980) for organ (ca. 12:00)

Commissioned by Karel Paukert. Published by American Composers Alliance. Premiere—Karel Paukert, organ. 2nd Annual New Music Festival (April 1981)

ARCTIC DESERT (1979) for chamber ensemble (ca. 10:00)

Commissioned by SAI, BGSU. Published by American Composers Alliance. Premiere—BGSU New Music Ensemble (October 1979)

INVOCATION, ANTIPHONS, AND PSALMS (1977) for solo percussion (ca. 12:00) Published by American Composers Alliance.

Premiere—Steve Elkins, percussion. Northwestern University (July 1980)

EVOLUTION V (1976) for solo alto saxophone and saxophone quartet (ca. 15:00)

Commissioned by John Sampen and the Chicago Saxophone Quartet. Published by American Composers Alliance.

Premiere—5th World Saxophone Congress. London, England (July 1976)

FOUR MEDITATIONS: TO A MOTHER AND HER FIRSTBORN (1975) for soprano and chamber ensemble (ca. 12:00) Published by American Composers Alliance.

Premiere—BGSU New Music Ensemble (May 1978)

GENESIS: NOTES TO THE UNBORN (1975) for orchestra (ca. 12:00)

Published by American Composers Alliance.

Premiere—Northwestern University Symphony Orchestra. Fred Ockwell, conductor (June 1977)

Winner—Northwestern University Honors Concert

MUSIC FOR SOPRANO SAXOPHONE AND PIANO (1974) (ca. 8:00)

Commissioned by John Sampen for the 7th World Saxophone Congress. Published by American Composers Alliance.

Premiere—4th World Saxophone Congress. Bordeaux, France (July 1974)

QUARTET FOR SAXOPHONES (1972) (ca. 6:00)

Published by Southern Music.

Premiere—Northwestern University Saxophone Quartet. Evanston, IL (May 1972)

MASS FOR VOICES AND ORGAN (1972)

Unpublished. Premiere—Northwestern University. Alice Miller Chapel (May 1972)

SIX PIECES FOR PIANO (1972). Unpublished. Premiere—Marilyn Shrude, piano. Northwestern University (April 1972)

10. Performance/Professional Highlights

Portrait Concert at DiMenna Center for Classical Music, New York City (December 2, 2021).
Performance of 6 works of Marilyn Shrude spanning the years 1976 – 2021.

Recipient of the Lifetime Achievement Award from Bowling Green State University (April 2014).

Recipient of a Guggenheim Fellowship (2011).

Named Distinguished Professor of the Arts, Bowling Green State University (May 2001).

Recipient of Rockefeller Foundation Fellowship, Bellagio Study and Conference Center (May 15-June 15, 2000).

Recipient of the Cleveland Arts Prize (1998), the first woman to receive the award in music since its inception in 1961.

Recipient of the Academy Award from the American Academy of Arts and Letters (1997).

As director of the MidAmerican Center for Contemporary Music, recipient of two awards from ASCAP/Chamber Music America for the presentation and promotion of contemporary music (1994 and 1998).

LIBRO D'ORE – consortium commission by the Central Ohio Symphony, Bowling Green Philharmonia, University of Puget Sound and Sibiu Philharmonic. Dedicated to violinists Ioana Galu and Maria Sampen, who premiered the work at the commissioning venues in 2014.

LACRIMOSA – commissioned by Sigma Alpha Iota for their American Music Series and published by C. F. Peters in 2008. Premiered by John Sampen and Marilyn Shrude at the SAI Convention in 2006.

REVELS – commissioned by the Toledo Symphony for their 60th Anniversary and premiered by them in September 2003.

A VIRTUAL REALITY – commissioned by the Hofstra Festival of the Arts and premiered by the Hofstra Symphony Orchestra in April 2003. Recorded by the Bowling Green Philharmonia for Albany Records.

MEMORIES OF A PLACE... – commissioned by the Ravenna Festival and the Faenza Festival Internationale (Italy) and premiered there by John Sampen, saxophone, and the Ravenna Festival Orchestra in July 2002.

RENEWING THE MYTH – chosen as the required piece for the 1st round of the International Adolphe Sax Competition played by 148 competitors from 24 countries in Dinant, Belgium (October-November 2002)

PSALMS FOR DAVID - recipient of the Kennedy Center Friedheim Award for Orchestral Music (1984); performed by the Curtis Symphony at the Kennedy Center.

A WINDOW ALWAYS OPEN ON THE SEA - premiered by Aequalis on the Fromm Series at Harvard University (1/91) and subsequently performed by them 50 times throughout the US; performed by the Chamber Music Society of Lincoln Center (4/96). Recorded by the CORE Ensemble for New World Records.

PASSAGE OF YEARS - performed in Korea by the Daegu Symphony (6/25/90) and in the Czech Republic (5/99). Recorded by the Czech Radio Orchestra for Master Musicians Collective.

Tour to Armenia - John Sampen, saxophone; Marilyn Shrude, piano; Movses Pogossian, violin

(September, 1999) - included performances of Shrude's NOTTURNO: IN MEMORIAM TORU TAKEMITSU, RENEWING THE MYTH and SOLIDARNOSC.

Tour to Taiwan - John Sampen, saxophone & Marilyn Shrude, piano (August, 1997) - included performances of Shrude's RENEWING THE MYTH and VISIONS IN METAPHOR.

Tour to the Soviet Union - John Sampen, saxophone & Marilyn Shrude, piano (May, 1989) - included performances of Shrude's RENEWING THE MYTH and SOLIDARNOSC.

Tour to Japan (August, 1988) - included performances of Shrude's RENEWING THE MYTH and EVOLUTION V.

Tour to Belgium and Switzerland (1987) – included Shrude's SHADOWS AND DAWNING.

Tours to Asia – John Sampen, saxophone & Marilyn Shrude, piano (Summers 2009, 2010) – included performances of Shrude's LACRIMOSA, TROPE, FANTASMI, RENEWING THE MYTH, KANTADA, CONTINUUM, FOR LUCIANO, RIVER SONG.

INTERIOR SPACES - commissioned by the St. Louis Symphony and premiered on their chamber series by Carolyn White and Joan Tower (February 8, 1988).

Selected to participate in the 1st Carnegie Hall Professional Training Workshop (Feb. 22-24, 1991)

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one of 25 musicians chosen to work with Pierre Boulez in the preparation and performance of 20th-Century repertoire.

A GIFT OF MEMORIES - commissioned and premiered by the Cleveland Chamber Symphony (May 1992).

Tour to Italy (September, 1992) - premiere of Shrude's ...and they shall inherit and John Cage's FOUR5

(Marilyn Shrude conducting).

Tour to Germany and Poland - John Sampen, saxophone & Marilyn Shrude, piano (November 1993)- included performances of Shrude's RENEWING THE MYTH, DRIFTING OVER A RED PLACE and SOLIDARNOSC.

Residencies in China – 2008, 2010, 2012, 2015, 2018

CONCERTO FOR ALTO SAXOPHONE AND WIND ENSEMBLE - commissioned and premiered by James Umble and the Dana School of Music at Youngstown University for their 125th Anniversary (February 1994).

INTO LIGHT - commissioned and premiered by the World Youth Symphony Orchestra of the Interlochen Arts Camp (July 1994). Recorded by the Bowling Green Philharmonia for Albany Records.