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## Electronic Article

### Quiet Grove in a Savage Garden A Composer's Bicameral Reality

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## Quiet Grove in a Savage Garden:

### A composer's bicameral reality\*

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Albert Einstein, asked to speak at an East Coast institution of higher learning, discovered that chairs, one of which he was seated upon, had been freshly varnished and the varnish had not completely dried. As Einstein attempted to stand, the chair was reluctant to release him. Bravely ignoring the possibility that this story is apocryphal, it is said that Einstein met the occasion with the remark, "I had hoped to bring you a plain and unvarnished tale but circumstances have made this impossible."

Quiet Grove in a Savage Garden: a composer's bicameral reality. The core of this is not only plain and unvarnished, it is basic, it is compulsive; it is the private, central focus of why, as a composer, I greet each day, whatever the fates might deliver, with a continuing, if not necessarily unwavering appetite. The totality of the experience, however, is indeed varnished, lacquered, painted over, scraped and painted again, until the outside of the inside may well be not only the most noticeable, but also the predominant partner in the duality of a bicameral reality.

In response to this apparent contradiction if not conflict, e. e. cummings observed, "To be nobody but yourself, in a world which is doing it's best, night and day, to make you everybody else, means to fight the hardest battle which any human being can fight; and never stop fighting." Concluding a visit to a college campus, Isaac Stern, as he strode from the stage waving his farewell, warned, "Remember this: fight, fight, fight."

All of this seems aggressively, even perhaps unnecessarily combative. According to wisdom from my childhood spent in the unrelenting prairie expanses of Saskatchewan, "It takes a pretty dumb farmer to beat a dead horse." If politics is the art of the possible then creativity is no more than the possibility of art, allowing the total fabric of a bicameral reality to function without artificial hindrance. Though one hesitates to cavil with the likes of e. e. cummings and Isaac Stern, might one not approach creative survival with greater ease by fully understanding

the nature of the quiet grove and allowing its basic influence to, albeit often somewhat slowly, permeate the jagged crannies of the savage garden?

Music, with all its powerful abstract obscurity, has been the primal generator of my existence, the delineator of the self, the definition of living creatively. Literature, painting, sculpture, flowers and kittens, the daily stuff of human existence have fed that center, but the core pump has always been that indefinable reality, music. Concerning literature, as a composer, how I envy the exactness and poetry of words. Groaning bookcases in my studio respond to the weight of an overabundance of authors' writing on writing.

In a wide range of purposes and attitudes, from John Fowles' *Wormholes* through Stephen King's *On Writing*, to *Talking Mysteries* of Tony Hillerman, I read hungrily to discover what creative compulsion is all about. What center of beginnings constitutes the quiet grove? What better source to describe this itch than people who have dedicated their lives to being wordsmiths? In fact, a bedside book is *Writers On Writing*, filled with acerbic, provocative comments from an entire range of authors. The book has its title emblazoned in full caps: W.O.W. Wow! I was tempted to borrow the title for this piece, composer on writing. That notion was excised upon realizing that the parallel abbreviation would be problematical.

In perusing the center, the quiet, personal grove of musical creativity, the consequences of acculturation and education become a paramount consideration. From Václav Havel: "Education is the ability to perceive the hidden connections between phenomena." Mark Twain observed with surgical accuracy, "All educated men are self educated." Passing over the anachronistic gender problem in his remark, a currently applicable form of the idea would most likely go well beyond his intent. "Self educated" for Samuel Clemens probably implied personal motivation and integrity of purpose. It might also, in the light of recent scholarship, suggest education *about* the self: an investigation into the *nature* of "self."

Enriching an understanding of the bicameral reality of creativity through a study of the nature of consciousness involves a symbiotic host of disciplines: cognitive linguistics, complexity theory, information study, and biology, both micro and cellular. Study of total environment as generator as well as modulatory force within human creativity clarifies

differences and similarities between natural and social sciences. We begin to uncover the "hidden connections between phenomena."

René Descartes created two strata of nature, "res cogitans," the thinking mind, and "res extensa," the extended world of matter. This internal/external, person/thing, unique/general notion has influenced science, philosophy, and, by association, the arts, until recent investigations began to generate re-examined paradigms. In this new paradigmatic adventure, the Cartesian mind as 'thing' is abandoned or reshaped to become 'process'. Consciousness of self, the mind as the seat of creativity, "*self*-consciousness", human cognition—all become holistic process transcending and redefining both biology and psychology as well as their attendant epistemologies.

Modern developments in systematic, hierarchical analysis seek a unified view of the individual mind and society, consider mind and consciousness within the totality of observable, measurable and conceptually projected reality, and arrive with ever increasing clarity at formations of complexity theory regarding all living systems. Scientist-mathematicians working within these problem areas have dubbed the search as non-linear dynamics. Attractors, phase portraits, bifurcation diagrams, and fractals are all the result of this developing universal, analytic nomenclature.

Bela Bartok was involved with cellular expansion within the total body of music when he observed, "there is no great music without the expansion of each microcosm to become the macrocosm." This flies in the face of the Cartesian-parented reductionist notion that complex totalities are only the sum of their parts. Bartokian interrelatedness of the labeled components not only resulted in organic unity of expression but also metaphorically exemplifies non-Cartesian or supra-Cartesian holistic measurement of the totality.

In contemporary music composition theory a distinction is made between 'pitch class' and the commonly espoused term 'note'. A pitch class is merely a letter name; it is one of twelve such in the chromatic scale. It comes into being as a result of the acoustical over-tone series, the well-tempered tuning system, and the eventual development of the hierarchical grammar known to us as the so-called Common Practice language of Western European heritage.

In the trio of grammar, syntax, and style, a note begins to germinate somewhere between grammar and syntax but only comes into its fullest capacity to energize when it encounters style. Style, in this overview, is that moment when the note leaves the quiet grove and ventures bravely into the savage garden. A pitch class becomes a note when it acquires amplitude, register, sound source, sound environment, duration, and attack mode. Its sound environment includes both the acoustical-physical circumstance of its vibration as well as the warm amniotic fluid of its companion notes: other notes sounding simultaneously and notes immediately preceding and following its occurrence.

The cross referencing of parameters that defines 'note' represents one minute but highly consequential example of organic simplicity, wholly dependent upon a host of other similarly simple phenomena to become a totality that is continually variable and exists only in the tripartite mind-meld of the composer, the performer, and the listener; a seeming intangible that is, in the very least, recognizable as a Mozart sonata or a song by Bruce Springsteen. Though pedagogy and attendant curricula rely heavily upon independence and separation of realms, the inevitably unified experience of life, and indeed of all living matter, exists in a continually cross-referenced actuality the multiplicity of which tests both imagination and the capacity to behold. The measurement of the measurer is in the method of measuring.

Scientists have long known that brain structure and mental function are connected. In a description of brain content long since proven to be far less than the totality of the physiological complexity, two hemispheres are divided by issues of reasoning and imagination. A third element in this earlier view of experiential cognition is the so-called reptilian stem: the seat of basic survival responses. Quite apart from subsequent discoveries that refute such a fundamental view of brain and neural function, the simplicity of the three part delineation leaves the issues of "mind" and "self" untouched. In a continuing investigation of Havel's "connections between phenomena," cognition and mind involve a universal association between all forms of energy. This commonality is marked by a structural metamorphosis that is evidently entropic, but results in the creation of new structural forms. The apparent conclusions of entropy are simultaneously the birth of new energy entities.

Beethoven's growth as a symphonic composer stands as one amongst many musical examples of this inherent metabolic change. The first two symphonies, though undeniably containing energy forms we recognize as Beethoven's, harken back to his immediate predecessors. With the advent of the gigantic "Eroica," the third symphony, marked change has taken place. The fourth symphony, though containing further explorations, relates easily to the first two essays.

Now we encounter the fifth symphony, which has become a textbook example for the subsequent composition of works imitating its cellular structure and organic unity. The sixth or *Pastorale* symphony acquires an extra musical program and might even be considered as a progenitor (along with opera, of course) of incidental theater music and the currently ubiquitous background score for film, video games, and even the imposition on silence represented by all-pervasive "elevator music."

In the seventh and eighth symphonies of Beethoven we find an excellent opportunity to measure the continuity of change. Much has been written about the reversion of direction that begs comparison with the first, second, and fourth symphonies. It has even been suggested that the composer was enjoying a brief intentional respite before tackling that Mahler precursor, the choral ninth symphony. This suggests prescience on the part of the composer that can neither be proven nor disproved. Guessing about the intentions and inner workings of long gone forerunners is obviously very safe sport.

The conceptual changes that produced the ninth symphony hardly need be remarked upon. In using the Beethoven symphony repertoire as an example of seemingly entropic change, it is far more immediately illustrative to compare the first two symphonies with the seventh and eighth. The multiple similarities are an excellent measurement of the dissimilarities. Outward manifestations seem reminiscent. Below the surface actuality, with the hindsight born of wisdom, Beethoven's compositional reality seems to have moved to a different, if not far distant location.

Our concern is not whether, or to what degree Beethoven was conscious of this change in the Cartesian sense. It does seem certain that these compositions were the product of his mind-consciousness and thereby manifest his process of knowing, his experience of cognition, and the

impact of a totality of environment on the susceptibility of his musical persona. Each structure is a record of earlier occurrence.

In the study of "happening" or the occurrence of "creativity," we are examining consciousness as well as degrees and types of awareness of that consciousness within the self. Experiential input, the neurobiological structure of the recipient of information signals, and the nonlinear dynamics of all immediate or remote systems, come together to allow emergence.

Some wag wrote: in reading history one learns far more about the historian than about the history. However arguable this might be, sciences and arts, and their lagging pedagogy, are gradually coming to the realization that the lived experience of the observer is part of the scientific data and conclusion. Subjective phenomena are part of scientific consciousness. The observer is quintessentially the observation.

In a relatively unlikely pairing, Friederich Perls, the father of Gestalt Therapy, and Carlos Castaneda, that socio-scientific gadfly chronicler of magic and mystery, both observed: Be careful who you pretend to be for you *are* who you pretend to be. In my work with young composers I have sometimes remarked, "You *know* what a great composer would do next. *Do that!*" The acculturated awareness stored in the quiet grove need not wait upon the regimentation of curricularly ordained specifics in order to manifest itself in the public arena of the savage garden.

Physio-psychology has long held that consciousness (i.e., thought and emotion) is simply the firing of neurons, a result of experience impacting on the physiology of the brain. This description does not resolve philosopher John Searle's quandary: "How may physical, objective, quantitative neuron firings cause qualitative, privately personal, subjective responses?" Before succumbing to the comfortable notions that the brain is unknowable through introspection, that the perusal of brain physiology does not shed light on experiential consciousness, and that the *self* will forever be shrouded in mystery, it might be enlightening to consider neurophenomenology as an investigative tool.

Phenomenology, as developed by Martin Heidegger and other philosophers, attempts an ordered investigation of experience with a gesture of welcome to natural science. An articulated, holistic analysis of experience and thought emergence begins to take shape when the study of the

human perception of experience is wedded to discoveries regarding neural function and process, connections of *apparently* divergent phenomena.

The complexity of this association has resulted in the natural science postulation that we cannot comprehend consciousness because knowledge of the physical world is incomplete. This stance, viewed from the relative isolation of pedagogy, is akin to the response, "I can't do that," when a young scholar is asked to accomplish something heretofore not attempted. The experienced pedagogue, aware that neurological and phenomenological cross-indexing must take place in the learning environment, will reply, "I know you can't do this. That is why I am asking you to do it now." A celebrated mathematics professor distributed an examination to the class. Before leaving the class to the task, he was halted by one young aspirant's observation, "This test is far too hard!" The professor smiled and left the room with the reply, "Yes, I know."

Amidst and surrounding investigations into thought emergence is the social environment as stimulus and result. By thinking, communicating, evaluating, professing credos that govern action, we act with awareness of self, permitted by a far less than perfect but nonetheless democratic environment. Social cognition reaches a Technicolor apex in Romanticism, the legend of the artist as hero: the star system within which, begging indulgence for a topical aside, the Terminator became the "Governator".

Music is a cognitive abstraction and a social phenomenon. Romanticism in music is an exaggeration of the individual by means of overemphasizing the import of one person's reaction to a social entirety. Cognitive abstraction becomes collective when it rises above the individual, beyond the immediacy, by expanding with perhaps disturbing accuracy into a realm that is more than a simple reaction to social stimulus, a response from the quiet grove to stimuli from the savage garden.

An American composer writes a string quartet and subsequently makes a string orchestra arrangement of the slow movement. Samuel Barber's *Adagio for Strings*, though written years earlier, becomes an icon for the pain and suffering of war when the music is appended to a film about the Vietnam confrontation. Initial intention expands to reinterpretation as associating environment is altered.

Human behavior and attendant cognitive abstraction are coordinated in language emergence. Concept, image, and self-recognition correlate behavioral responses in a continual process. Through communication systems (spoken language, as well as the plastic and temporal arts), we come to know our environment and ourselves.

Art functions as an enrichment of the creator, the participator, the beholder, by supplying the means for increased self-knowledge. That art expression which merely instantaneously reinforces base externals supplies a palliative. It is seductively entertaining since it underscores the most immediate comfortable and comforting responses to environment, but despite its occasional inclination to shock, it is not provocative. It does not enrich personal quest and is not the artistic counterpart of Neil Postman's view of educating in his landmark book *Education is a Subversive Activity*. Postman elaborates a projection of education as a quest that must needs be unsettling in its search for knowledge of the self.

Albert Einstein brutally observed that everything of lasting consequence in human history has been achieved by less than two percent of the total accumulated population. Arguable as that may be, in the non-linear universal sense of organic change, all of humanity, and humanity's total environment, is impacted, is altered by that albeit embarrassingly tiny percentage of quest and contribution. Perhaps each of us has the responsibility to vigorously create the environment within which the Einsteins might occur.

Learning circumstances, social situations that have creative ambience, require a degree of patience with a minimum of pre-conceived absolutes regarding schedules for measurable accomplishment. Einstein's own early history is case in point but by no means unique. Cartesian influenced prerogatives often influence curriculum certification and, necessary as they are in slowly evolving formal settings, function in contradistinction to the serendipity of freely occurring cross referencing of phenomena.

All living systems are inherently creative. Mutation and symbiosis produce increasing complexity and diversity. The analysis of autonomous structures leads to an understanding of their interaction and dependence upon each other. Though life is essentially molecular, the patterns of dependencies between structures are a self-generating process.

At the apex of process is cognitive awareness and communication through codified information supply systems. At the seeming pinnacle of *this* emergence is the endearingly comfortable Romanticized notion of genius. Apart from S.A.T. scores and I.Q. tests, the storied ‘genius’ is seen to be a creature apart from the norm, the self-contained absent-minded professor, a creature whose other-worldliness generates social behaviors well outside of, if not beyond, the usual. Pulitzer Prize winning American composer Leslie Bassett observed, "We are all of us composers, some simply do it better than others." In paraphrase, the listener in the composer motivates writing; the composer in the listener processes the result.

Genius in dictionary definition is in part described as a spirit, a fondness for social enjoyment, a strong leaning or inclination. Spirit in the Latin *spiritus* means breath; the Greek *psyche* also indicates breath or life. To be alive, to function is to have spirit, a genius for living, an awareness of function, an insatiable appetite for being. The spirit or spiritual result of cognitive science explorations into the unit of mind-body, of spirit-psychophysiology, is transcendent, essaying beyond separations *within* the self as well as *between* the self and the totality of environment. The human mind, cognitive awareness, and creativity, are processes at one with extended unfolding informational systems that make us profoundly and comfortably a significant unit within a universal pattern.

Growth, change, and individual application in the musical art are implacable, automatic necessities. Redundancies atrophy, falling short of natural growth, and disappear into the rubric of a ritualistic haze. Change is a natural outgrowth of precedence. In cognitive awareness, only that function based on automatic link with progenitors can lead to non-aberrative, non-extraneous continuity. The development that ignores, by accident or with full innocence of intent, the primal aspects of the organism and its history will pass into that limbo of quaintness known as fashion.

All occurrences, all instances have automatic mutability and impact even if only to be absorbed into the larger continuity. Even those developments of apparently merely fashionable significance melt into the totality in a manner traceable through conceptual understanding of the consistently recurring basics. The primal necessities of the elemental nature of the information supply consume the lesser trivialities.

"Time will tell." "The only good composer is a dead one." Such commentary, sometimes titillating, often rude, refers to the longevity of artistic statements well beyond the environmental detail of the aesthetic experiences within which they were created. "What is a masterpiece?" If romanticizing creativity to the point of genius adoration is contrary to the scientific observation of information supply development, then the definition of masterpiece is certainly similarly counterproductive. Some lucid and provocative observations regarding that definition have in any case already been accomplished by braver and most likely better-equipped souls than I.

If indeed "time does tell," ruthlessly ignoring as well as beatifying, what universal constant identifies longevity? Music's historical lore is filled with tales that clearly indicate the cumbersome awkwardness of identifying masterworks. Some spring full grown from the head of Zeus, fully recognized, some are doubted and nearly discarded by their own creators, some are temporarily lost only to create hosannas for their discoverers, and some, inevitably, are heralded at birth only to disappear subsequently into time's shadows. The charming chaos of the roulette wheel governing masterpiece identification leads to only one clear observation regarding the entropic transformation of information supply. That human statement which engulfs the primary functions of its predecessors, maintains the integrity of the evolutionary process, and speaks honestly from the "quiet grove" capacity for observation, is likely to be accepted either immediately or eventually as a constant.

The Shakespearean cast of thought is a balance of credulity and skepticism wherein drama and poetry result from a vigorous assault on life's afflictions. While it is both English and Elizabethan, it is also quintessentially Shakespearean. Tchaikovsky creates a refined and elegant sensibility by abstracting superfluties and aspiring to the nobility of an imagined absolute, a quiet grove within the violence of his particular savage garden.

An entire nation, pressured by influences from its powerful southern neighbor and a vivid memory of its European heritage, evolves to contain vestiges of both forces. The Canadian compression of historical causality, typical of a young country, consumes historical precedents and translates them in a manner unique to its own cultural stance. A total population, with a multiplicity of applications and translations, moves as a single organism toward a recognizable

national conduct. This conduct is, in turn, continually metamorphosing with the impact of immigration from a wide spectrum of cultures hitherto not part of the most likely collection of influences. A constantly changing commonality emerges, diversified in vital detail, impacting inward toward contributing forces and outward toward definition of totality.

Music as metaphor and music as integral communication gesture reflects a continual rebirthing of the investigation of environment. Whether poet, dramatist, composer, or an entire nation, the natural mutation of energy totality occurs by full acceptance and investigation of environment, a deepening understanding of the characteristics of the resource, and an idiosyncratic evaluation and response. The persona (psyche, genius, spirit) of the individual force impacts upon the complete information supply.

Aldous Huxley writes, "Mankind's greatest strength lies in the capacity for irrelevance. In the midst of pestilence, wars, and famine, cathedrals are built." It seems clear that relevance has a territorial prerogative that exceeds issues of survival. Within non-linear dynamics, information may have immediate or distant reference, but irrelevance is impossible.

I recently had the opportunity to hear the double-edged sword apologia most often presented in support of music in pre-college public educating. There was a slight nod toward the now fast paling canard that music improves scientific reasoning skills: Seeking deeper insights into mathematics, Mozart is recommended as a means. Stronger emphasis was placed upon the emotional development possible and apparently the sole province of the arts and particularly enjoyed in music. Readin', writin' and 'rithmetic remain biasedly unbudged.

If ever we were to find our way back to the medieval university quadrivium of arithmetic, music, geometry, and astronomy, the organic unity of information supply mutation would have to be accepted, studied, analyzed, and professed. That each field of study in the quadrivium has expanded to contain amounts of information not foreseen by medieval curricula is self-evident. The total Renaissance man is now not so much a sophisticate as he is a dabbler, at best a contributing amateur.

Speaking in response to the arts held as necessary superfluties, an adornment of culture both costly in its educating and economical in its therapeutic value, three widely divergent creative minds comment. "I've always disliked words like inspiration. Writing is probably like

a scientist thinking about some scientific problem, or an engineer about an engineering problem." That, from Doris Lessing. And from Anthony Burgess, "Inspiration comes out of the act of making an artifact, a work of craft." And then, provocatively, from André Gide, "Only those things are beautiful which are inspired by madness and written by reason." Finally, from the scientific side of the ledger sheet, Albert Einstein, "If at first the idea is not absurd, then there is no hope for it."

In my long tenure as a member of a college graduate council, I had the following distinct pleasure: The council was asked to approve a course proffered in advanced mathematics. I admit I understood very little of the arcane detail, but I shall always cherish the response to the council's question, "Why is this course being suggested?" The reply, "Because it is beautiful." Somewhere in the ethers, Wolfgang Goethe smiled. The to and fro journey between savage garden and quiet grove.

All arts, language, plastic, and temporal contain the fundamental aspects of mutation and thereby the investigability of continuity, articulation, form, progression, association in both repetition and metamorphosis, contrast, degrees of information supply intensity, and discoverable techniques of function and change.

Moving from the European classical tradition into the dawning of a new age of discovery and empirical observation, Goethe proposes a correlation between elements of observable nature and the spirit within. He concludes, "Active participation produces discovery and something more within ourselves." "Search within, and you shall discover everything, and rejoice that there is an outer reality in nature which says yes and amen to everything you have found within you." Goethe participates in scientific humanism in a moment of insight born of experience even though unsupported by the neurophenomenological data with which contemporary scientist/creators have become familiar.

That survival is the first order of the day is self-evident. But survival without content and content without style begs the question of survival. To survive the slings, darts, arrows, truncheons, and cudgels of outrageous fortune is accomplishment but it is insufficient accomplishment. Each of us who has the good fortune to survive must contribute to fashioning

direction, opening vistas in the ongoing metamorphosis or, at the least, assist in creating the environment within which such might occur.

To describe the quiet grove and the savage garden as fanciful repetitions of Descartes' inner and outer persona falls far short of total accuracy. The quiet grove and savage garden are of one seamless continuity in a constantly whirling spiral that defines the mind as process in a metamorphosing environment. Creative cognition is a brief, immeasurable moment in an unending expansion of time. The pedagogy that creates exploration is an exploration of pedagogy. In the light of contemporary understanding regarding mind function and definition, the separation of investigative art from effective pedagogy becomes distinctly unnatural; at best, a formal rubric resulting in an automated awkwardness.

In so far as this paper has been general, the observations have been simple and straightforward; in as much as the commentary may be perceived as idiosyncratic and personal, it is a recounting of an incomplete journey, a *bildungsroman* in progress. As this discourse comes to artificial closure, the process continues, moving toward the three T's of contemporary creativity within the formal structure of a pedagogical environment: Typify, Transcend, Tutor.

Capturing the age in which we live, new music hopes to *typify* its own environment. Avoiding the seductive beckonings of membership in "style clubs," new music aspires to *transcend* fashionable *au courant* mannerisms, consume their accomplishment, and create an art statement containing *some* degree of timeless universality.

Sharing this journey with performers, audiences, and enterprising apprentices, the composer strives to *tutor* gently, patiently, and effectively, making a gift of the joy generated from that "two steps forward, one step backward" journey toward the top of the magic mountain. This writing ventures a description of that climb. Peculiarly bent to my own nature, obsessive in its continuity, rewarding in its challenge, the quiet grove persists, constant within the savage garden.

Now all that remains is the perhaps chance that readers will meet the composer on the playing field and hear words become musical substance. This is an invitation for audiences to gamble with life's precious time, to spend part of it in hearing new music as presented within performances that demonstrate their own tireless devotion to the continuity of excellence.

Wandering through and exploring the temple of musical art, may the muses grant the *knowledge* to enjoy the past, the *energy* to enjoy the present, and the *courage* to explore the future. Redefining the bicameral reality with the intensity of idiosyncrasy, may we delight in the discovery of non-linear connections within the expanding perception of experience.

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### **Biographical Information**

Composer Donald Bohlen, originally a native of Saskatchewan, Canada, has spent most of his adult career in the United States. Early establishing himself as a pianist in Canada, his education in the United States included the completion of degree programs from the Oberlin College Conservatory of Music, Princeton University, and the University of Michigan, at which institutions he was apprenticed in both piano and composition with Walter Ashaffenburg, Roger Sessions, Milton Babbitt, Ross Lee Finney, Leslie Bassett, and Gyorgy Sandor. Bohlen has written for a wide variety of musical media including choral works, chamber music, compositions for solo piano, opera, and music for film. He has been a Professor at the School of Music, State University of New York College at Fredonia since 1974 where he is chair of music composition, and was the 2003 recipient of the college President's Award for Excellence in Teaching. Bohlen is both founder and faculty advisor to the ETHOS New Music Society, an organization that recently celebrated the twenty-fifth anniversary of its activities on the Fredonia campus.

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Editor: This article is the text of an address given in honor of the author's receipt of the President's Award for Excellence in Teaching, State University of New York, College at Fredonia NY, October 2003. The award is given yearly, and is decided by a committee formed of Fredonia faculty who hold the SUNY rank of Distinguished Teaching Professor. The original text has been edited slightly for presentation in written form.