2009

Annacarla Scenes

Michael Mauldin

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ANNACARLA SCENES
for Piano
1. Mountain Moon
2. Coyotes
3. Silver Birds (Ravens)
4. Morning Light
5. Evening Light: Pathways
Music and “Ek Statis”

The “ecstatic memories” (Greek: ek stasis—standing outside ourselves) of delight or fear, or both, that radiate through our lives are self-validating, like all peak experiences. As with religious services, art shows, plays or concerts that do not always move us, we are unable to produce such experiences at will. We cherish them largely for that reason. But we continue to set up what we think are the conditions they require.

Moments of “ek stasis” may seem like fleeting visions, but they are pieces of “eternity”—connections to the sacred that is all around us, “all that is.” Though such experiences usually benefit from freedom and stimulation of all the senses, music can intimately recall—sometimes induce—the experience of “ek stasis.” Perhaps even more so than visual arts or performance arts which combine music with visual and spatial.

Music is temporal, like peak experiences themselves. It stimulates aural memories, the frequencies of which were felt inside ourselves, unlike visual memories of events that we perceived as happening outside of us. Because of music’s personal nature, it encourages us to enter a more inclusive state of awareness than the one to which our daily lives are often confined.

The impetus of many of my compositions has been to musically recall the “ecstatic” feelings I had at “magical places,” where the spirit of man and the spirit of nature met with mutual reverence. It took a lifetime to realize that my early fascination with such places was child-like wisdom, not childish sentimentality.

Michael Mauldin
May, 2009
“Annacarla” was the name that Dutch linguist, Elizabeth Willink, gave her rambling adobe house near Cuba, New Mexico. In the late 70’s, she invited me to stay there on my trips to Chaco Canyon. Twenty-five years after “Willie’s” death, I bought the house and restored it as a composing and teaching retreat for myself and my students, and for other music students and guests who enjoy the scenic and spiritual landscape of northern New Mexico.

After enjoying “the adobe” for four years, I realized that I had written a number of pieces there and had never been “dry” while composing there. But, outside of “The Valley at Annacarla” for the Durango Youth Symphony, I had not written music “about” what I saw and experienced there. These five short scenes may seem like fleeting visions or quixotic journal entries, but they represent brief but eternal moments of connection with the sacred that is all around us, “All That Is.”

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ANNACARLA SCENES
for Piano

1. MOUNTAIN MOON

Elegantly
\( j = 72 \)
\( mf \)

con ped.

\( mp \) poco riten.

\( pp \)

a tempo

\( rit. \)

\( p \)

\( a \) tempo

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2. COYOTES

With spirit
\( \frac{\text{legato}}{} \)
\( \frac{\text{mp}}{} \)
\( \frac{\text{mf}}{} \)
\( \frac{\text{cresc.}}{} \)

Michael Mauldin
2009

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4. MORNING LIGHT

Playfully

\[ \begin{align*}
\text{mf} & \quad \text{mp} \\
\text{mf} & \quad \text{f} \quad \text{riten.} \\
\text{mf} & \quad \text{f} \quad \text{ff} \\
\text{mf} & \quad \text{pp} \\
\end{align*} \]

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5. EVENING LIGHT: PATHWAYS

Reverently

Tempo rubato $j = 92$

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Annacarla Scenes for Piano
5. Evening Light: Pathways

(poco a poco cresc.)

(poco riten.)

a tempo

f

dim.