

Raquelle Headley '01

Honors Thesis -- "A Composition Recital"

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Something Old, Something New

Raquelle Headley

This two-movement work for violin and cello applies relatively modern compositional techniques to formal structures that solidified during the Baroque era.

The first movement, *Fugue* was composed in the Winter of 1999. It imitates the structure of Bach's fugues while featuring twentieth century elements such as dodecaphony, asymmetric meters, and syncopated rhythms. It also utilizes the *tremolo*, *pizzicato* and *sul ponticello* techniques that are inherent in the instruments. These techniques provide variety in timbre and serve as an integral part of the counterpoint.

Fugue is the first of my creations to include a twelve-tone row (an ordered arrangement of all twelve tones of the chromatic scale). While inventing the row, I was planning to exploit it using conventional twelve-tone techniques; but after marrying my row to a five-four time signature, I thought it would be favorable substrate for a fugue. This restless twelve-tone row is the subject of the fugue. Unlike the subject, the countersubject is sober. I derived it by choosing, from the subject, the notes that are emphasized as a result of the time signature. Throughout the piece, the subject and countersubject appear in several guises in the various registers of the violin and cello. The rhythmic and intervallic energy fluctuate, but there is a general increase in both as the fugue draws to a close.

Variations was composed in the Winter of 2000. This time, the form is that of the Theme and Variations. With regard to harmonic language, *Variations* is reminiscent of the mid- to late-Romantic harmony: it is in A minor, but uses much chromaticism.

Each variation on the theme goes by fast. The theme is in simple triple meter and consists of lyrical melodies which use pizzicato to delineate the phrases. The first variation is more agitated than the theme. The second variation highlights the cello line that starts the piece and uses portamento (sliding pitch) techniques in both instruments.

The next three variations are more march-like in character. They are all very similar and could be taken as a single variation developing the very first figure

that the violin plays in the piece. In Variation III, the cello does tremolos while the violin plays high-pitched double-stops. Then the meter changes for the fourth variation and both instruments play double stops. Variation V is more active than the two previous ones. The soaring and plummeting chromatic scales serve as a transition into the final variation. This final variation brings us back to the beginning of the movement. Although it is recognizably a varied restatement of the theme, the tranquility of the outset never really returns.

Three Little Songs

Raquelle Headley

"A Death of a First-born" by Christina Rossetti (1830-1894)
For Richard Dean, the brother I wish I'd known.

One young life lost, two happy lives blighted,
 With earthward eyes we see:
With eyes uplifted, keener, farther-sighted,
 We look, O lord, to Thee.

Grief hears a funeral knell: hope hears the ringing
 Of birthday bells on high;
Faith, hope, and love make answer with soft singing,
 Half carol and half cry.

Stoop to console us, Christ, Sole Consolation,
 While dust returns to dust;
Until that blessed day when all Thy Nation
 Shall rise up of the Just.

"Mirage" by Christina Rossetti (1830-1894)

The hope I dreamed of was a dream,
 Was but a dream; and now I wake,
Exceeding comfortless, and worn, and old,
 For a dream's sake.

I hang my harp upon a tree,
 A weeping willow in a lake;
I hang my silenced harp there, wrung and snapt
 For a dream's sake.

Lie still, lie still, my breaking heart;
 My silent heart, lie still and break:
Life, and the world, and mine own self, are changed
 For a dream's sake.

"The First Day" by Christina Rossetti (1830-1894)

I wish I could remember the first day,
First hour, first moment of your meeting me;
If bright or dim the season, it might be
Summer or winter for aught can I say.
So unrecorded did it slip away,
So blind was I to see and to foresee,
So dull to mark the budding of my tree
That would not blossom yet for many a May.
If only I could recollect it! Such
A day of days! I let it come and go
As traceless as a thaw of bygone snow.
It seemed to mean so little, meant so much!
If only now I could recall that touch,
First touch of hand in hand!-- Did one but know!

After having composed only instrumental music, I thought it would be worthwhile to venture into the world of vocal music. My friend of nineteen years, Charene Jones, came to mind immediately. After all, it would be fun composing for and performing with someone I know so well. These songs are also the first of my works to include the piano. Composing for my own instrument did not come as easily as I had thought. It was actually difficult at times.

Not looking for poems by any one author, I stumbled upon two that I liked. They happened to be by the same author, Christina Rossetti. I had never really heard of this nineteenth century pre-Raphaelite poet before. On reading more of her poetry, I concluded that she was a true artist. Thus I chose a third poem. Through the words, I easily imagined her emotions. Right away I could hear the rhythms, melodies, dynamics and vocal techniques in my head. As for the actual music, its sole purpose is to communicate the text through various devices.

Two Songs for Flute

Raquelle Headley

My first real composition ever, I wrote *Two Songs for Flute* in the Fall of 1998. I chose the flute partly because of its beautiful voice, and partly because the famous flutist, Robert Dick, was visiting campus. I had the rare honor of hearing Mr. Dick, play and critique them in a composition master class he gave that term.

Oscillations is full of changes. It starts out with a lyrical, modal motive, which soon gives way to a succession of several other contrasting motives. The melodic line constantly fluctuates; even the sustained notes are either flutter tongued or played with 'much vibrato'. Because the quality of sound from the flute varies in the different registers, the timbre changes too. Similarly, the tempo never stays constant for long. It varies from adagio to moderato, but the former triumphs in the end. The last part of *Oscillations* is a recapitulation of the motives presented earlier in the piece, followed by a very short, chromatic coda.

Tipping on toes, peeping around corners, scurrying for a better hideout, heads popping up for a split second -- memories of hide and seek are always pleasant. To recall this thrilling childhood experience, *Hide and Seek* sports three themes. The first one is singable and carefree. The second is a careless, cascading succession of minor thirds alternating with minor seconds. The third theme moves at a slower, more careful pace. It consists of groups of three repeated notes. These themes are manipulated throughout the piece while the dynamics range from very soft to very loud. In the end, the search party finds the hiders.

Xaymaca Symphony

Raquelle Headley

Arawak Indians called it 'Xaymaca,' the 'Land of Wood and Water.' Then the Spanish alighted in 1509, and committed the final genocide of its indigenous race. Today, the island's only Arawaks are the two depicted on the Coat of Arms. Although these peaceful Amerinds no longer remain, we have inherited from them words like 'tobacco', 'barbecue', 'canoe', 'hurricane' and 'hammock'. Better yet, their homeland lives on under the Spanish (now anglicized) name 'Jamaica'.

This symphony for bassoon, jazz tom-toms, marimba and violin tries to capture the flavor of my country's culture. Although composed for four instruments, **Xaymaca** is for three performers; the marimba and toms are played by the same person.

The first movement, ***Festival***, evokes the feeling of the Independence celebrations held in early August each year. Parades, song contests, dance and theater competitions highlight the creative talents of the people. It is a time of merriment, and more importantly, reflection on the past, present and future.

Written in sonata form, ***Festival*** starts out with a rhythmic tom-tom line, which grows in dynamic intensity until it gives way to the first theme in the violin. This first theme is really a quotation of a playful tune that is currently popular on the Dance-hall reggae scene. In a short while, the marimba and bassoon make their debuts with chromatic lines set in counterpoint against the theme. The marimba soon takes the theme from the violin while the other instruments make some wide leaps. I especially exploit the bassoon's ability to quickly execute intervals exceeding an octave.

The bassoon introduces the slower second theme, but the marimbas take over after a while. The second theme is really the folk tune 'Day-oh' originally sung by banana plantation workers. Chromatic scales, reminiscent of the first theme, turn up immediately in the violin. So do the wild leaping lines. The second theme is followed quickly by a concise but eventful development section. All the motives introduced earlier are manipulated in various interesting ways.

The recapitulation is not an exact repetition of the themes. The first theme returns in a syncopated 6/8 line that weaves its way among the instruments. To end the movement, the second theme comes back in a lively homophonic texture which shifts back suddenly to the original key of B-flat major.

Nine Night, is more programmatic than the first movement. It depicts an old folk custom. A 'Nine Night' is a ceremony held on the ninth night after the death of a person. It is the last of a series of set up's or wakes held each night at the home of the deceased. Originally from West Africa, the custom is based on the belief that the spirit (duppy) of the deceased must be put to rest or else it will roam, haunting the villagers. The ninth night is the most auspicious night for finally putting the dead to rest. On this night, those in attendance make speeches for the deceased and sing hymns. Refreshments such as rum, coffee, hot chocolate, fish and hard dough bread are served. At daybreak, the house of the departed is thoroughly swept. In order to disorient the duppy, the mattress is turned over and the bed is turned to face another direction.

This movement is a Nine Night for my beloved piano teachers, Evon Grant and Clinton Muschett. They are sorely missed by so many. From time to time, tears and memories come back to haunt me, for I wish they did not have to go. Thus, in *Nine Night*, I try to put their ghosts to rest and move on with all the time and care they invested in me. *So cheers to you two passionate lovers of music. I hope you are pleased with me. Doan stay here an' haunt we. Jus' tek yu sweet res' in heaven, 'cause unnu deserve all di sweet singin' of di angels.*

The second movement is more homophonic than the first. This kind of texture is inherent in the singing at a Nine Night ceremony. Hymns about the afterlife are sung with great relish. Imagine a throng of tone-deaf, half-drunk, tired people belting out a sad song, and you have imagined the sound of a Nine Night. The singing/wailing carries on the wind all night long. Many children have sleepless, nightmare-filled nights. In this piece, the bassoon, tom-toms, marimba and violin are those eerie voices.

Nine Night starts out with the familiar hymn, "It is Well". Between each line, the throng pauses to hear which words to sing next. This

custom, called tracking, started in the days of slavery when many people were illiterate and could not read from hymnals. A teacher or other lucky, literate soul would have to proclaim the words for each line before the throng could continue the song. In this rendition of the hymn, the tom-toms do the tracking. Generally, there is plenty of sliding around between pitches. The violin is best adapted for this portamento effect; but the marimba imitates quite closely with glissandos. From time to time, someone hits a wrong note or sings out too loudly. Occasionally a loud wail or improvised line is injected where there should be a pause. Anything is possible and anything goes. Other hymns included in *Nine Night* are "Swing Low", "How Great Thou Art", "Sweet By and By", and "I'll Fly Away."

I have included three speech sections in this movement. These are recitative sections in which the instruments imitate the inflections and intonation of the voice. To ensure that I captured the rhythm and tone of the dialect (patois), I taped myself making a typical Nine Night speech. At the piano, I transcribed as best as I could the rhythms and intervals from the tape. The first speech is for the tom-toms alone. The second speech comes after "Sweet By and By". All the instruments interject their tribute to the deceased. The last speech begs the deceased to refrain from haunting the living. It ends with a resolution to emulate the good deeds of the departed.

The final dance brings back bits and pieces of all the hymns sung before. Of course, someone keeps changing the key and others try to stick to the old one. The results are short episodes of bitonality. Dawn has finally arrived. All the rituals have been performed. The dead is at rest. Now it is time to celebrate.

Something Old, Something New

Raquelle Headley '01

FUGUE

Raquelle Headley

♩ = 102

Violin

Violoncello

f *mp* *f*

4

Vln

Vc.

f *p* *mp*

7

Vln

Vc.

cresc. *cresc.*

10

Vln

Vc.

f *mp* *p* *f*

14

Vln

Vc.

mf *decresc.* *pizz. (as loud as possible)* *decresc.*

mf *decresc.*

19

Vln

Vc.

p

f

22

Vln

Vc.

mf

mf

ff

26

Vln

Vc.

risoluto

pizz. (as loud as possible)

29

Vln

Vc.

pizz. (as loud as possible)

arco and sul pont.

mp

sul pont.

mp

arco

32

Vln

Vc.

mf

p

mf

36

Vln *mf* *f*

Vc. *f* *pizz. (as loud as possible)*

40

Vln *pizz. (as loud as possible)* *arco* *ff*

Vc.

43

Vln *mp*

Vc. *arco* *f* *mp*

46

Vln *p* *sf*

Vc. *sf*

50

Vln *mp* *f* *sf* *mf*

Vc. *sf* *cresc.*

55

Vln

Vc.

cresc.

f

58

Vln

Vc.

mf

61

Vln

Vc.

mp *f*

mf *p*

mp *f* *mf*

65

Vln

Vc.

arco and sul pont.

mp

sul pont.

mp

68

Vln

Vc.

pizz. (as loud as possible)

arco

sf

sf

71

Vln

Vc.

mp f sf mp f mf

cresc.

Detailed description: This system contains measures 71 through 75. The Violin part (Vln) features two triplet markings over measures 71 and 72, and two more over measures 73 and 74. Dynamic markings include *mp*, *f*, *sf*, and *mf*. The Violoncello part (Vc.) has a *sf* marking in measure 72 and a *cresc.* marking spanning measures 74 and 75.

76

Vln

Vc.

cresc. f

Detailed description: This system contains measures 76 through 81. The Violin part (Vln) has a *cresc.* marking from measure 76 to 78 and a *f* marking in measure 79. The Violoncello part (Vc.) has a *pp.* marking in measure 76 and a *pp.* marking in measure 77. A 5/4 time signature change occurs at the beginning of measure 79.

79

Vln

Vc.

mf

Detailed description: This system contains measures 79 through 81. The Violin part (Vln) has a *mf* marking in measure 80. The Violoncello part (Vc.) continues the accompaniment.

82

Vln

Vc.

mp f mp f mp f

Detailed description: This system contains measures 82 through 85. Both the Violin (Vln) and Violoncello (Vc.) parts feature triplet markings in measures 82, 83, 84, and 85. Dynamic markings include *mp* and *f* for both instruments.

VARIATIONS

Raquelle Headley

Violin

Violoncello

$\text{♩} = 88$

p

6

Vln

Vc.

mf moving on *mp*

mf moving on *mp*

11

Vln

Vc.

mf *f*

mf *f*

16

Vln

Vc.

$\text{♩} = 50$

mp *cresc. poco a poco*

mp *cresc. poco a poco*

21

Vln

Vc.

f *sub p* *mp* *p* *f*

f *sub p* *f*

26 $\text{♩} = 66$ free N H accell. un poco
 Vln *p* *mf*
 Vc. *mf* *p*

30 N H accell. un poco
 Vln *p* *mf*
 Vc. *mf* *p*

33 lines equal
 Vln
 Vc. lines equal *mf*

36
 Vln 3
 Vc. 3 3 3

39 $\text{♩} = 76$ legato
 Vln *mp*
 Vc. *p*

43

Vln

Vc.

mp

47

Vln

Vc.

f

mp

f 1st time
mp 2nd time

more aggressive

$\text{♩} = 92$

52

Vln

Vc.

mp

f

p

risoluto
 $\text{♩} = 100$

57

Vln

Vc.

f

p

simile

62

Vln

Vc.

f

p

f

mf

N

H

accell. poco a poco

accell. poco a poco

67

Vln

Vc.

f

p

N

72 lines equal

Vln

Vc.

f

p

77

Vln

Vc.

mf

mf

crisp

82

Vln

Vc.

ritard. e cresc.

tense

ff

mf

ritard. e cresc.

tense

ff

mf

85

Vln

Vc.

Three Little Songs

Raquelle Headley '01

A Death of a First-born

Raquelle Headley

♩ = 80

Voice

Piano

pp

One young life lost, two

6

Voice

Piano

p *mp*

hap-py young lives blight-ed, With earth-ward eyes we see: With

9

Voice

Piano

mf

eyes up - lift - ed keen - er far ther

cresc.-----

11

Voice

Piano

f *p*

sight - ed, We look, O Lord... Lord... to Thee. We

14 ♩ = 104

Voice

look, O Lord to Thee. Grief hears a fu-ne-ral knell:

Pno

p

18

Voice

hope hears the ring-ing_ Of birthdaybells on high;

Pno

cresc.----- *mp* *guz*----- cresc.----- *mf*

22

Voice

Faith, hope, and love make ans-wer with soft sing-ing_ Half ca-rol and half

Pno

mp *p*

27

Voice

cry. Stoop to con - sole us, Christ, Sole Con so - la - tion, While

Pno

mf

32

Voice

dust re - turns to dust; Un - til that bless - ed

Pno

35

Voice

day when all Thy Na - tion Shall rise up of the Just.

Pno

The First Day

Raquelle Headley

♩ = 69

Voice

I wish I could re - mem - ber the first day, First

Piano

p

5

Voice

hour, first mo - ment of your meeting me If bright or dim the

Piano

mp *p* *mf* decresc-----

8

Voice

sea - son, it might be Sum - mer or win - ter for

Piano

p

11

Voice

aught can I say. So un - re - corded did it slip a way, So

Pno

mf *decresc* *p*

14

Voice

blind was I to see and to fore - see So dull to mark the

Pno

simile

17

Voice

bud - ding of my tree That would not blos - som for ma ny a May. If

Pno

mf *sub.p*

20

Voice

on ly I could re - col - lect it! Such a day of days. I

Pno

mp

23

Voice

let it come and go as a trace of by - gone

Pno

mf *decresc* -----

25

Voice

snow It

Pno

pp *mp*

27

Voice

seemed to mean so lit - tle, meant so much! If on - ly now I

Pno

mf

31

Voice

could re - call that touch — First touch of hand in

Pno

34

Voice

hand! Did one but know

Pno

mp

Mirage

Raquelle Headley

Voice

Piano

p

mp

sf

Voice

Pno

mf

sf

f

p

8va

Voice

Pno

The hope I dreamed of was a dream, Was

sf

8va

11

Voice

but a dream; and now I wake, Exceed - ing

Pno

16

Voice

com - fort less, and worn, and old, For a dream's—

Pno

21

Voice

sake. Ooo - - - - -

Pno

mp

25

Voice

oo. I

Pno

8va-1

p

28

Voice

hang my harp u - pon a

Pno

31

Voice

tree A weep - - ing

Pno

34

Voice

wil - - low in a lake. I

Pno

38

Voice

hang my si - lenced harp therewrung and snapt For a dreamssake

Pno

45

Voice

Pno

mf

49

Voice

Lie still, lie still, my

Pno

p

52

Voice

break - ing heart My si - lent

Pno

55

Voice

heart, lie still and break.

Pno

mf

58

Voice

Life and the world and mine own

Pno

ff

61

Voice

self are changed For a

Pno

mp

cresc.-----

64

Voice

dream's sake

Pno

f

Two Songs for Flute

Raquelle Headley '01

Oscillations

Raquelle Headley

$\text{♩} = 76$
pp *mp* *pp* *mp* *mf*

6 *pp*
3 3 *rall.* 3 3

9 *mf* *mp*

13 *pp* *mf* *pp*

16 *pp* *mp* $\text{♩} = 76$ 3 *risoluto*

21 $\text{♩} = 96$ $\text{♩} = 76$ *pp*

25 $\text{♩} = 96$ *mp* 3 3 3 3

30 *pp*

34 $\text{♩} = 76$ *pp*

39 *much vibrato*
p *gliss.* *mf*

Hide and Seek

Raquelle Headley

♩ = 92

Staff 1: Treble clef, 4/4 time signature. Measures 1-4. Dynamics: *p*, *mf* → *f*, *p*, *pp*.

5

Staff 2: Treble clef, 4/4 time signature. Measures 5-8. Dynamics: *mp*, *mf*, *mp*, *pp*. Includes triplets.

10

Staff 3: Treble clef, 4/4 time signature. Measures 9-12. Dynamics: *mp*, *f*, *p*.

15

Staff 4: Treble clef, 4/4 time signature. Measures 13-16. Dynamics: *p*, *mp*, *mf*, *f*, *ff*. Includes a quintuplet.

19

Staff 5: Treble clef, 4/4 time signature. Measures 17-20. Dynamics: *> mf*, *p*, *pp*. Includes triplets.

24

Staff 6: Treble clef, 4/4 time signature. Measures 21-24. Dynamics: *mf*, *pp*, *p*, *mp*, *mf*. Includes a quintuplet and tempo markings: ♩ = 46, ♩ = 60, ♩ = 88, ♩ = 108.

30

Staff 7: Treble clef, 4/4 time signature. Measures 25-28. Dynamics: *f*, *p*, *f*, *mp*. Includes triplets and tempo markings: ♩ = 152, ♩ = 200, ♩ = 92.

35

Staff 8: Treble clef, 4/4 time signature. Measures 29-32. Dynamics: *pp*, *mf*, *f*, niente. Includes markings: *risoluto*, *normal*.

Xaymaca Symphony

Raquelle Headley '01

I Festival

Raquelle Headley

$\text{♩} = 144$

Bassoon

Tom-toms

Marimba

Violin

3

Bsn

Tom-t.

Mar.

Vln

6

Bsn

Tom-t.

Mar.

Vln

9

Bsn

Tom-t.

Mar.

Vln

p

mf

12

Bsn

Tom-t.

Mar.

Vln

15

Bsn

Tom-t.

Mar.

Vln

f

f

19

Bsn *mf*

Tom-t.

Mar. *mp* *f* *p* *cresc.*

Vln

23

Bsn *mp*

Tom-t.

Mar. *f*

Vln *mf*

26

Bsn

Tom-t.

Mar. *v*

Vln

29

Bsn

Tom-t.

Mar.

Vln

sf *pp* *cresc.*

p *cresc.*

32

Bsn

Tom-t.

Mar.

Vln

f *mf*

lento e rubato

36

$\text{♩} = 100$

Bsn

Tom-t.

Mar.

Vln

p

p *mf* *mf* *p* *p* *mf*

39

Bsn *f*

Tom-t.

Mar.

Vln *mf* *p* *p* *mf* *mf* *p*

42

Bsn *p* *mp*

Tom-t.

Mar. *mf*

Vln *mf* *f* *ff* *mf* *sf* *mp*

45

Bsn

Tom-t.

Mar.

Vln *sf* *mp* simile

48

Bsn

Tom-t.

Mar.

Vln

51

Bsn

Tom-t.

Mar.

Vln

55

Bsn

Tom-t.

Mar.

Vln

59

accelerando

Bsn *mp*

Tom-t.

Mar.

Vln

63

$\text{♩} = 160$

Bsn *mf*

Tom-t. *f*

Mar. *sf sf*

Vln *ff*

67

Bsn

Tom-t.

Mar. *sf sf sf*

Vln

71

Bsn *mp*

Tom-t. *p* *mp*

Mar. *sf* *sf*

Vln *mp* *mf*

75

Bsn

Tom-t. *mf*

Mar. *sf* *sf* *sf*

Vln *f* *ff*

79

Bsn *mp*

Tom-t.

Mar. *p*

Vln *mp*

84

Bsn *mf*

Tom-t.

Mar.

Vln

89

Bsn *f*

Tom-t.

Mar.

Vln *p*

94

Bsn *f*

Tom-t.

Mar.

Vln

98

♪ = ♪

98

Musical score for measures 98-101. The score is in bass clef with a 3/8 time signature. It features four staves: Bsn (Bassoon), Tom-t. (Tom-toms), Mar. (Maracas), and Vln. (Violin). The Bsn part starts with a quarter rest, followed by a quarter note with an accent (>) and a half note. The Tom-t. part has a quarter rest followed by a quarter note. The Mar. part has a quarter rest followed by a quarter note. The Vln. part has a quarter note followed by a quarter note. Dynamics include *mp*, *sf*, and *f*.

102

102

Musical score for measures 102-105. The score is in bass clef with a 3/8 time signature. It features four staves: Bsn, Tom-t., Mar., and Vln. The Bsn part has a quarter rest followed by a quarter note. The Tom-t. part has a quarter note followed by a quarter note. The Mar. part has a quarter note followed by a quarter note. The Vln. part has a quarter note followed by a quarter note. Dynamics include *f* and *p*.

106

106

Musical score for measures 106-109. The score is in bass clef with a 3/8 time signature. It features four staves: Bsn, Tom-t., Mar., and Vln. The Bsn part has a quarter rest followed by a quarter note. The Tom-t. part has a quarter rest followed by a quarter note. The Mar. part has a quarter note followed by a quarter note. The Vln. part has a quarter note followed by a quarter note. Dynamics include *mf*, *sf*, and *mf*.

110

Bsn

Tom-t.

Mar.

Vln

f

p

Detailed description: This system contains measures 110 through 113. The Bsn part has a melodic line starting in measure 111. The Tom-t. part has a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic. The Mar. part has a melodic line with a piano (*p*) dynamic. The Vln part has a melodic line with a forte (*f*) dynamic.

114

Bsn

Tom-t.

Mar.

Vln

mf

f

mp

Detailed description: This system contains measures 114 through 116. The Bsn part is silent. The Tom-t. part has a rhythmic pattern of eighth notes with a mezzo-forte (*mf*) dynamic. The Mar. part has a melodic line with a forte (*f*) dynamic. The Vln part has a melodic line with a mezzo-piano (*mp*) dynamic.

117

♩ = 88

Bsn

Tom-t.

Mar.

Vln

mp

f

mp

f

p

ff

mp

Detailed description: This system contains measures 117 through 120. The Bsn part has a melodic line with a mezzo-piano (*mp*) dynamic. The Tom-t. part has a rhythmic pattern of eighth notes with a forte (*f*) dynamic. The Mar. part has a melodic line with a forte (*f*) dynamic. The Vln part has a melodic line with a fortissimo (*ff*) dynamic.

123

Bsn

Tom-t.

Mar.

Vln

f *p*

ff *mp*

Detailed description: This system covers measures 123 to 127. The Bsn part starts with a half note G2, followed by quarter notes G2, A2, B2, and C3. The Tom-t. part has a half note G2. The Mar. part begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The Vln part starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. Dynamics include *f* and *p* for the Mar. part, and *ff* and *mp* for the Vln part.

128

Bsn

Tom-t.

Mar.

Vln

f *mp*

p

f *mp* *f*

Detailed description: This system covers measures 128 to 132. The Bsn part starts with a half note G2, followed by quarter notes A2, B2, and C3. The Tom-t. part has a half note G2. The Mar. part begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The Vln part starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. Dynamics include *f* and *mp* for the Bsn part, *p* for the Mar. part, and *f*, *mp*, and *f* for the Vln part.

133

Bsn

Tom-t.

Mar.

Vln

f *mp*

f *p*

ff *mp*

Detailed description: This system covers measures 133 to 137. The Bsn part starts with a half note G2, followed by quarter notes A2, B2, and C3. The Tom-t. part has a half note G2. The Mar. part begins with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. The Vln part starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3. Dynamics include *f* and *mp* for the Bsn part, *f* and *p* for the Mar. part, and *ff* and *mp* for the Vln part.

138

Bsn

Tom-t.

Mar.

Vln

f *p*

ff *mp*

143

Bsn

Tom-t.

Mar.

Vln

f *mp*

f *mp*

146

Bsn

Tom-t.

Mar.

Vln

mf

f

sf sf

f

II

Nine Night

Raquelle Headley

$\text{♩} = 66$

Bassoon *mf* recitativo

Tom-toms *f* (When

Marimba *p*

Violin *sul pont.* *ff*

Slide b/w pitches freely
Roughly keep up with others

7

Bsn *f*

Tom-t. muted recitativo

Mar. *p*

Vln *ord* *mp*

sor - rows like sea bil - lows roll) *f* (What

11

Bsn *mf*

Tom-t. *f*

Mar. *f*

Vln *f*

e - ver my lot thou hast taught me to say)

15

Bsn *p* *mf*

Tom-t. *p* (It is well)

Mar. *p* *f*

Vln *p* *f* *ff*

19

Bsn *mp* *p*

Tom-t.

Mar. *f* *p*

Vln *p*

Speech I

23

Bsn *f*

Tom-t. *muted*

Mar. *f* Dear ly be - lov - ed we have

Vln *mf* *ff*

mf *ff*

$\text{♩} = 116$

27

Bsn

Tom-t.

Mar.

Vln

f

sul pont.

come to put our de par ted friend to rest He was a good man The Lord giv eth an' he tak eth a way

31

Bsn

Tom-t.

Mar.

Vln

f

Bles sed be the name of the Lord He was the best man I know

36

Bsn

Tom-t.

Mar.

Vln

p *cresc.* *f*

pizz

I re mem ba the time when him stop the ol' t'ief dem from t'ie fin' my

the ol' t'ief dem from t'ie fin' my

Swing Low

40

♩ = 76

Bsn

goat

Tom-t.

goat Dat's when I know he was a good man

Mar.

Vln

pizz.

arco

mp

not muted

p (coming)

45

Bsn

mp

Tom-t.

Mar.

p

quasi gitara

Vln

f

f

arco

49

Bsn

not muted

p

f

mp

An'

Tom-t.

p (coming)

Mar.

quasi gitara

Vln

p

f

53

Bsn *3*
no bo dy can' go to his ya'd an' daon' leave wid a peice a yam

Tom-t.

Mar. *f* #

Vln *mf* simile or a piece a pump kin

57

Bsn *p*

Tom-t. mute

Mar. (Then sings my soul)

Vln Dey jus' had to get some t'ing *p* arco *mp*

How Great Thou Art

61

$\text{♩} = 56$

Bsn *p*

Tom-t.

Mar. *pp*

Vln *f* *mp* *sfp*

Sweet By-and-By

65

Bsn

Tom-t.

Mar.

Vln

f

f

ff

p

$\text{♩} = 76$

69

Bsn

Tom-t.

Mar.

Vln

not muted

mp

mf

f (Oh yes)

f (Oh yes)

74

Bsn

Tom-t.

Mar.

Vln

f

mp

muted

f (Oh yes)

mp (In the sweet)

p

sf

ff

78

Bsn *p*

Tom-t.

Mar. *sf* *p* *sf* *sf*

Vln *p* *ff*

Speech II

♩ = 96

82

Bsn *f* *mp*

Tom-t.

Mar. *sf* *f*

Vln *f* *pizz. 3* *ff*

He was a stal wart

When work day time come up

86

Bsn

Tom-t.

Mar. *f*

Vln *mf* *f*

in dis com mu ni ty

he jus' tek charge man

mf Yes sah he was a jack of all trade

f

f E vry bo dy was im por tant to him an' e vry bo dy had to be in sul pont.

90

Bsn

One time I was in a bind an' him lend me di mo ney so I could

Tom-t.

Mar.

volve an' down at di church *ff* when he play dat or gan *sf* Ooo

Vln

94

Bsn

pay di doc ta bill fa ma wife an' if it was n't fa him my wife would a dead

Tom-t.

p An' when Mas' Vic tor cow did sick is him nurse it

Mar.

it was di sweet est mu sic

Vln

98

Bsn

back to heal'

Tom-t.

Mar.

f A ny time a ny bo dy car bruk down jsu'

Vln

mf He was di head ma son when we had was to buil' back di school

I'll Fly Away

101

$\text{♩} = 96$

Bsn

Tom-t.

Mar.

Vln

call him an he sul pont. *ff*

af ta it burn down *ff* would re me dy di si tu a tion

105

Bsn

Tom-t.

Mar.

Vln

p *ff*

p

109

Bsn

Tom-t.

Mar.

Vln

not muted *p*

p *ff*

113

Bsn

Tom-t.

Mar.

Vln

mf p

p

mf p

117

Bsn

Tom-t.

Mar.

Vln

mf

sul pont.

f

121

Bsn

Tom-t.

Mar.

Vln

p

naturale

f

p

p

f

125

Bsn *mf* *f* not muted *mp*

Tom-t. *p*

Mar. *p* *p* quasi guitarra

Vln *p* *f*

129

Bsn *ff* not muted *mp*

Tom-t. *mf* (Oh yes)

Mar. *p*

Vln *f*

133

Bsn *ff* *p* *mf* *f*

Tom-t. *mf* *ff*

Mar. *mf* *ff*

Vln *p* *f* *ff*

Speech III

♩ = 108

137

Bsn *p* *f* *mp* *mf* E vry bo dy did luv

Tom-t.

Mar.

Vln *f* *f* Doan stay here an' haunt

quasi gitara

141

Bsn him but Je sus luv him best So sah jus' take yu sweet res' in hea ven

Tom-t.

Mar.

Vln *f* *ff* sul pont.

we Doan stay here an' haunt we

145

Bsn cause yu de serve all di sweet sing ing of di an gels

Tom-t.

Mar.

Vln *mp* *p* What a sad day when he die man

Doan stay here an' haunt we

149

Bsn *mp* We jus' could n' be lieve it

Tom-t. *mf* We jus' could n' be lieve it

Mar. We jus' could n' be lieve it

Vln *f* We jus' could n' be lieve it *ff* We jus' could n' be lieve it

sul pont.

153

Bsn *f* We jus' could n' be lieve it *ff* no pain *mp* Di

Tom-t. *ff* no pain

Mar. *ff* But thank God he went peace ful *ff* no pain

Vln *mp* We jus' could n' be lieve it *ff* no pain *pizz.*

157

Bsn Laud jus' ease him on to glo ry *sf* So *f* we wont be sad no more

Tom-t. no pain So

Mar. *ff* no pain So *f* we wont be sad no more *p* we

Vln *p* Doan stay here an' haunt we *ff* no pain *sf* So *f* we

pizz.

161

Bsn *mp* an' live our life di way he live his

Tom-t. *f* an' live our life di way he live his

Mar. jus' have to give t'anks for dis bro der's life

Vln jus' have to give t'anks for dis bro der's life *ff* such a

165

Bsn *p* Is bet ter for him though *f* 'cause he was ne vah di same since his wife dead

Tom-t.

Mar. *ff* 'cause he was ne vah di same since his wife dead

Vln kin' an' lov ing man *ff* 'cause he was ne vah di same since his wife dead

Final Dance

169

Bsn *f* *mp* *f*

Tom-t. muted not muted

Mar. *f* his wife dead *mp*

Vln *ff*

173

Musical score for measures 173-176. The score is for four instruments: Bsn (Bassoon), Tom-t. (Tom-tom), Mar. (Maracas), and Vln (Violin). The Bsn part is in the bass clef, starting with a whole rest in measure 173 and playing a descending eighth-note line in measure 174. The Tom-t. part is in the percussion clef, playing a rhythmic pattern of eighth notes. The Mar. part is in the treble clef, playing a rhythmic pattern of eighth notes. The Vln part is in the treble clef, playing a melodic line with eighth notes and a half note.

177

Musical score for measures 177-180. The score is for four instruments: Bsn, Tom-t., Mar., and Vln. The Bsn part is in the bass clef, playing a melodic line with eighth notes and a half note. The Tom-t. part is in the percussion clef, playing a rhythmic pattern of eighth notes, with dynamics markings *p* (piano) and *mf* (mezzo-forte). The Mar. part is in the treble clef, playing a rhythmic pattern of eighth notes. The Vln part is in the treble clef, playing a melodic line with eighth notes and a half note.

181

Musical score for measures 181-184. The score is for four instruments: Bsn, Tom-t., Mar., and Vln. The Bsn part is in the bass clef, playing a melodic line with eighth notes and a half note. The Tom-t. part is in the percussion clef, playing a rhythmic pattern of eighth notes. The Mar. part is in the treble clef, playing a rhythmic pattern of eighth notes. The Vln part is in the treble clef, playing a melodic line with eighth notes and a half note.

185

Bsn *ff*

Tom-t. *mf*

Mar. *mf*

Vln

189

Bsn

Tom-t.

Mar.

Vln

192

Bsn *p* *f*

Tom-t. *f*

Mar. *f*

Vln

196

Bsn

Tom-t.

Mar.

Vln

200

Bsn

Tom-t.

Mar.

Vln

204

Bsn

Tom-t.

Mar.

Vln

ff

ff alternate as fast as possible

ff

ff

Lenfest Center
for the
Performing Arts

2000-2001 SEASON

Department of Music

presents

A Senior Composition Recital

Raquelle Headley
Sybil Prince

April 1, 2001 8 pm Keller Theatre

Washington and Lee University



*Washington and Lee University
Department of Music*

SENIOR COMPOSITION RECITAL



Sybil Prince

Raquelle Headley

from the studio of Terry Vosbein

April 1, 2001

8:00 p.m.

Keller Theatre

ARCH.
378.2
Headley

PROGRAM

Something Old, Something New
Fugue
Variations

Raquelle Headley

Lovancy Ingram, violin
Meghan Doyle, cello

Polygon

S. L. Prince

Amanda Adams, flute
Mary Woodard, clarinet
Dr. Barry Kolman, clarinet

Three Little Songs
A Death of a First-Born
Mirage
The First Day

Raquelle Headley

Charene Jones, vocal
Raquelle Headley, piano

The Princess Suite
A stroll through the garden
The chase
Dreams
A waltz in the garden

S. L. Prince

Erin Fry, violin
Natalie Swope, violin
Allison MacQueen, viola
Tara Friedel, cello

— INTERMISSION —

There's Always Room For Cello S. L. Prince

Noelle Beckman, cello

Tara Friedel, cello

Daniel Vos, cello

Neil Mauskar, cello

Brian Stisser, cello

Two Songs For Flute Raquelle Headley

Oscillations

Hide and Seek

Amanda Adams, flute

A Tribute to Louis Armstrong: S. L. Prince

Louis, don't put down your trumpet

Scott Meister, trumpet

Tim Smith, piano

Sybil Prince, bass

Monea Hendricks, poet

Snapdragon S. L. Prince

Scott Meister, trumpet

Sybil Prince, bass

Xaymaca Symphony Raquelle Headley

Festival

Nine Night

Lovancy Ingram, violin

Abigail Montgomery, bassoon

Anthony Allen, jazz tom-toms & marimba

Program Notes

Something Old, Something New

Raquelle Headley

This two-movement work for violin and cello applies relatively modern compositional techniques to formal structures that solidified during the Baroque era. The first movement, *Fugue*, was composed in the winter of 1999. It imitates the structure of Bach's fugues while featuring twentieth-century elements such as dodecaphony, asymmetric meters and syncopated rhythms. It also utilizes the *tremolo*, *pizzicato* and *sul ponticello* techniques that are inherent in the instruments. These techniques provide variety in timbre and serve as an integral part of the counterpoint.

Fugue is the first of my creations to include a twelve-tone row (an ordered arrangement of all twelve tones of the chromatic scale). While inventing the row, I was planning to exploit it using conventional twelve-tone techniques; but after marrying my row to a five-four time signature, I thought it would be favorable substrate for a fugue. This restless twelve-tone row is the subject of the fugue. Unlike the subject, the counter-subject is sober. I derived it by choosing, from the subject, the notes that are emphasized as a result of the time signature. Throughout the piece, the subject and counter-subject appear in several guises in the various registers of the violin and cello. The rhythmic and intervallic energy fluctuate, but there is a general increase in both as the fugue draws to a close.

Variations was composed in the Winter of 2000. This time, the form is that of Theme and Variations. With regard to harmonic language, *Variations* is reminiscent of the mid- to late-Romantic harmony: it is in A minor, but uses much chromaticism. Each variation on the theme goes by fast. The theme is in simple triple meter and consists of lyrical melodies which use *pizzicato* to delineate the phrases. The first variation is more agitated than the theme. The second variation highlights the cello line that starts the piece and uses *portamento* (sliding pitch) techniques in both instruments.

The next three variations are more march-like in character. They are all very similar and could be taken as a single variation developing the very first figure that the violin plays in the piece. In Variation III, the cello does tremolos while the violin plays high-pitched double-stops. Then the meter changes for the fourth variation and both instruments play double stops. Variation V is more active than the two previous ones. The soaring and plummeting chromatic scales serve as a transition into the final variation, which brings us back to the beginning of the movement. Although it is recognizably a varied restatement of the theme, the tranquility of the outset never really returns.

Pol-y-gon (**pol-I-gon**) *n.* a geometric figure with many sides.

I began this composition as an exercise in quartal harmony. I enjoyed those harmonies so much that I extended what was a ten-measure exercise into a piece of music with an identity of its own. In listening to this composition, I envisioned a mathematical world with geometric objects floating around freely. (This is probably due to the fact that I was taking Geometric Topology at the time of writing this). One object in particular is our polygon for which the piece is named. This polygon bends and moves and changes into interesting and complicated shapes. I imagine that the harmony represents the sides of the object and the different instruments represent the changing motions within itself.

I chose the clarinet and flute for instrumentation because I feel they blend well but also provide the possibility for contrast. In most parts of the song, you will hear the clarinets used as accompaniment and the flute as the melody. But the polygon changes and contrasts when the first clarinet takes over the melody and the flute tries to imitate the third clarinet.

As you listen to this piece, perhaps you may find it beneficial to close your eyes and envision a mathematical world of shapes, sizes and colors. Once you are in that world—be the polygon! (J/K).



Three Little Songs

Raquelle Headley

Set to poems by Christina Rossetti (1830-1894)

After having composed only instrumental music, I thought it would be worthwhile to venture into the world of vocal music. My friend of nineteen years, Charene Jones, came to mind immediately. After all, it would be fun composing for and performing with someone I know so well. These songs are also the first of my works to include the piano. Composing for my own instrument did not come as easily as I had thought. It was actually difficult at times.

Not looking for poems by any one author, I stumbled upon two that I liked. They happened to be by the same author, Christina Rossetti. I had never really heard of this nineteenth-century pre-Raphaelite poet before. On reading more of her poetry, I concluded that she was a true artist. Thus, I chose a third poem. Through the words, I easily imagined her emotions. Right away I could hear the rhythms, melodies, dynamics and vocal techniques in my head. As for the actual music, its sole purpose is to communicate the text through various devices.

A Death of a First-Born

[For Richard Dean Headley, the brother I wish I'd known]

One young life lost, two happy lives blighted,
With earthward eyes we see:
With eyes uplifted, keener, farther-sighted,
We look, O Lord, to Thee.

Grief hears a funeral knell: hope hears the ringing
Of birthday bells on high;
Faith, hope, and love make answer with soft singing,
Half carol and half cry.

Stoop to console us, Christ, Sole Consolation,
While dust returns to dust;
Until that blessed day when all Thy Nation
Shall rise up of the Just.

Mirage

The hope I dreamed of was a dream,
Was but a dream; and now I wake,
Exceeding comfortless, and worn, and old,
For a dream's sake.

I hang my harp upon a tree,
A weeping willow in a lake;
I hang my silenced harp there, wrung and snapt
For a dream's sake.

Lie still, lie still, my breaking heart;
My silent heart, lie still and break:
Life, and the world, and mine own self, are changed
For a dream's sake.

The First Day

I wish I could remember the first day,
First hour, first moment of your meeting me;
If bright or dim the season, it might be
Summer or winter for aught can I say.
So unrecorded did it slip away,
So blind was I to see and to foresee,
So dull to mark the budding of my tree
That would not blossom yet for many a May.
If only I could recollect it! Such
A day of days! I let it come and go
As traceless as a thaw of bygone snow.
It seemed to mean so little, meant so much!
If only now I could recall that touch,
First touch of hand in hand!—Did one but know!

The Princess Suite was an anniversary present to my fiancé, Michael, since he gave me the idea for it. After I'd completed the first movement and before I named it, he listened to it and said it sounded like a princess strolling through a garden. Well, I thought that was incredibly corny; but the more I listened to it the more I saw the princess too. Then I began to see the princess doing other things, which led to another movement. Eventually, I created this whole other world in which the princess lives and the quartet musically describes her life. Each movement tells a different story.

In the first movement, *A stroll through the garden*, she is a new princess exploring her kingdom and a little confused about what her role is and what she is to do with her life. This confusion is portrayed in the muddled and contrasting harmony of the cello. In the second movement, *The chase*, she sees something she wants to go after and chases it. There is a driving rhythm that begins in the second violin, is passed to the other instruments and returns to the second violin. This driving rhythm symbolizes her determination to achieve her goals. In the third movement, *Dreams*, she is dreaming about her life and what her future holds. In this movement she also meets her prince. The duet between the cello and viola represents their interaction together. *A waltz in the garden* is really a combination of the ideas I had for the fourth and fifth movements. In the interest of time I decided to combine them. This movement reminds me of the way Shakespeare ends all of his comedies with a wedding to signify a happy ending. I thought that a quartet should end with a waltz; perhaps you could even call it a wedding waltz, to signify how the princess and her prince will live happily ever after.



I have the privilege of playing in the University-Shenandoah Symphony Orchestra as well as the University Jazz Ensemble. So, I get the best of two musical genres. But I often hear string players wishing they could play with the jazz band or just play jazz music in general. They feel left out of a great genre of music. So I decided to take advantage of our extremely talented cello section to let them know that "there's always room for cello" in jazz music.

In writing this piece, I tried to let each of the cellos imitate a different section of your standard jazz band. The fifth cello part, played by Brian Stisser, imitates the rhythm section, namely the bass. Towards the end, however, you hear Brian play some really funky triplet figures that are reminiscent of the fingerings of a jazz pianist. The first cello part, played by Noelle Beckman, imitates the trumpet section. This is the lead section of the jazz band and sets the standard for most jazz tunes. The three inner cellos, played by Tara, Neil and Daniel, imitate the smooth low inner voices of the trombones and saxophones.

You don't have to close your eyes for this tune. Just sit back and let the cellos transport you to a smoky, back-alley jazz club.

* The real title of this piece should be *There's always room for cello in Dr. Spice's office on a Monday night when there is no where else to practice because all the rooms in duPont are taken*—but I thought that was a little too long.

A Tribute to Louis Armstrong: Louis, don't put down your trumpet poem by Monea Tamara **music by S. L. Prince**

The freshman class at Washington and Lee is truly remarkable. A few of them got together, Marinda Harrell, Zakiyah Bradford and Monea Hendricks, and began "Poetry Night," which I hope will be a new tradition. I had the privilege of attending one of these said nights and heard some wonderfully inspiring original poetry. One poem written by Monea stayed in my mind for a few days. As I kept going over it in my head, I kept hearing different trumpet rhythms with it. So, I decided to ask her if I could set her poem to music. I based the main melody loosely on Armstrong's *Struttin' with some Barbeque*.

*Louis, don't put down your trumpet
Cause if you do it may disconnect the
 celestial connections with the
 heavens
Got all the angels dancing
The saints prancing
Got babies up on their toes
Got the youth "Struttin' With Some
 Barbeque"
So Louis, don't let that trumpet leave
 you!*

*Louis, don't put down your trumpet
Cause if you do it may disconnect the
 celestial connection with the
 heavens
Got dancers up there tapping
Got the white folks on the beat and
 clapping
You gave them rhythm
Giving the grandma's the "West Ends
 Blues"
cause they can't get next to you
Got grandpa's grooving, doing "the
 dip."
So please Louis, don't let that trumpet
 leave your lips!*

*Louis, don't put down your trumpet
for if you do jazz won't survive
It will suffer from a non-creative
cancerous, symphonic disease and
 meet its demise
It will stop, drop, and roll and still
 burn in the fire
It will sleep and sleep but still be tired
Musicians will work hard to mimic
 your stello
soft, loud, high, low
You got them strivin' to do half of
 what you can
So Louis, don't let that trumpet leave
 your hands!
So hold fast to that trumpet
cause you nurtured Jazz
through its birth
and you made this dead world a
 musical heaven on earth!*

My first real composition ever, I wrote *Two Songs for Flute* in the fall of 1998. I chose the flute partly because of its beautiful voice and partly because the famous flutist, Robert Dick, was visiting campus. I had the rare honor of hearing Mr. Dick play and critique my pieces in a composition master class he gave that term.

Oscillations is full of changes. It starts out with a lyrical, modal motive, which soon gives way to a succession of several other contrasting motives. The melodic line constantly fluctuates; even the sustained notes are either flutter-tongued or played with "much vibrato." Because the quality of sound from the flute varies in the different registers, the timbre changes too. Similarly, the tempo never stays constant for long. It varies from *adagio* to *moderato*, but the former triumphs in the end. The last part of *Oscillations* is a recapitulation of the motives presented earlier in the piece, followed by a very short, chromatic coda.

Tipping on toes, peeping around corners, scurrying for a better hideout, heads popping up for a split second—memories of hide and seek are always pleasant. To recall this thrilling childhood experience, *Hide and Seek* sports three themes. The first one is singable and carefree. The second is a careless, cascading succession of minor thirds alternating with minor seconds. The third theme moves at a slower, more careful pace. It consists of groups of three repeated notes. These themes are manipulated throughout the piece while the dynamics range from very soft to very loud. In the end, the search party finds the hidiers.



For a long time my dream job was to write musicals or to write the music to movie sound tracks. This probably could explain why so many of my songs tell a story of some sort. This song is no exception. *Snapdragon* has a mysterious groove that I imagine could be played during a movie scene in which the main character is searching for answers. I actually wrote this song a long time ago after I met my fiancé. I planned on giving it to him as an anniversary gift, but decided on the quartet instead. So a few weeks ago I took it out, dusted off the cobwebs, made a few changes and began rehearsing with Scott Meister. Scott's excellent trumpet playing is what really makes this piece come alive (especially over my lame bass playing). It was his idea to add the mute, which I feel really adds flavor to it and gives it its mood. If you want, you can go ahead and snap your fingers and fulfill the name of the song.



Arawak Indians called it "Xaymaca," the "Land of Wood and Water." Then the Spanish alighted in 1509 and committed the final genocide of its indigenous race. Today, the island's only Arawaks are the two depicted on the Coat of Arms. Although these peaceful Amerinds no longer remain, we have inherited from them words like "tobacco," "barbecue," "canoe," "hurricane" and "hammock." Better yet, their homeland lives on under the Spanish (now anglicized) name "Jamaica."

This symphony for bassoon, jazz tom-toms, marimba and violin tries to capture the flavor of my country's culture. Although composed for four instruments, *Xaymaca* is for three performers: the marimba and toms are played by the same person.

The first movement, *Festival*, evokes the feeling of the Independence celebrations held in early August each year. Parades, song contests, and dance and theater competitions highlight the creative talents of the people. It is a time of merriment, and, more importantly, reflection on the past, present and future.

Written in sonata form, *Festival* starts out with a rhythmic tom-tom line, which grows in dynamic intensity until it gives way to the first theme in the violin. This first theme is really a quotation of a playful tune that is currently popular on the dance-hall reggae scene. In a short while, the marimba and bassoon make their debuts with chromatic lines set in counterpoint against the theme. The marimba soon takes the theme from the violin while the other instruments make some wide leaps. I especially exploit the bassoon's ability to quickly execute intervals exceeding an octave.

The bassoon introduces the slower second theme, but the marimbas take over after awhile. The second theme is really the folk tune "Day-oh" originally sung by banana plantation workers. Chromatic scales, reminiscent of the first theme, turn up immediately in the violin; so do the wild leaping lines. The second theme is followed quickly by a concise but eventful development section. All the motives introduced earlier are manipulated in various interesting ways.

The recapitulation is not an exact repetition of the themes. The first theme returns in a syncopated 6/8 line that weaves its way among the instruments. To end the movement, the second theme comes back in a lively homophonic texture which shifts back suddenly to the original key of B-flat major.

Nine Night is more programmatic than the first movement. It depicts an old folk custom. A "Nine Night" is a ceremony held on the ninth night after the death of a person. It is the last of a series of set up's or wakes held each night at the home of the deceased. Originally from West Africa, the custom is based on the belief that the spirit (duppy) of the deceased must be put to rest or else it will roam, haunting the villagers. The ninth night is the most auspicious night for finally putting the dead to rest. On this night, those in attendance make speeches for the deceased and sing hymns. Refreshments such as rum, coffee, hot chocolate, fish and hard dough bread are served. At daybreak, the house of the departed is thoroughly swept. In order to disorient the duppy, the mattress is turned over and the bed is turned to face another direction.

This movement is a Nine Night for my beloved piano teachers, Evon Grant and Clinton Muschett. They are sorely missed by so many. From time to time, tears and memories come back to haunt me, for I wish they did not have to go. Thus, in *Nine Night*, I try to put their ghosts to rest and move on with all the time and care they invested in me. So *cheers to you two passionate lovers of music. I hope you are pleased with me. Doan stay here an' haunt we. Jus' tek yu sweet res' in heaven, 'cause unnu deserve all di sweet singin' of di angels.*

The second movement is more homophonic than the first. This kind of texture is inherent in the singing at a Nine Night ceremony. Hymns about the afterlife are sung with great relish. Imagine a throng of tone-deaf, half-drunk, tired people belting out a sad song, and you have imagined the sound of a Nine Night. The singing/wailing carries on the wind all night long. Many children have sleepless, nightmare-filled nights. In this piece, the bassoon, tom-toms, marimba and violin are those eerie voices.

Nine Night starts out with the familiar hymn, "It is Well." Between each line, the throng pauses to hear which words to sing next. This custom, called tracking, started in the days of slavery when many people were illiterate and could not read from hymnals. A teacher or other lucky literate soul would have to proclaim the words for each line before the throng could continue the song. In this rendition of the hymn, the tom-toms do the tracking. Generally, there is plenty of sliding around between pitches. The violin is best adapted for this *portamento* effect; but the marimba imitates quite closely with *glissandos*. From time to time, someone hits a wrong note or sings out too loudly. Occasionally a loud wail or improvised line is injected where there should be a pause. Anything is possible and anything goes. Other hymns included in *Nine Night* are "Swing Low," "How Great Thou Art," "Sweet By and By" and "I'll Fly Away."

I have included three speech sections in this movement. These are recitative sections in which the instruments imitate the inflections and intonation of the voice. To ensure that I captured the rhythm and tone of the dialect (*patois*), I taped myself making a typical *Nine Night* speech. At the piano, I transcribed as best as I could the rhythms and intervals from the tape. The first speech is for the tom-toms alone. The second speech comes after "Sweet By and By." All the instruments interject their tribute to the deceased. The last speech begs the deceased to refrain from haunting the living. It ends with a resolution to emulate the good deeds of the departed.

The final dance brings back bits and pieces of all the hymns sung before. Of course, someone keeps changing the key and others try to stick to the old one. The results are short episodes of bi-tonality. Dawn has finally arrived. All the rituals have been performed. The dead is at rest. Now it is time to celebrate.





Raquelle Headley has been studying music since the age of four when she began taking piano lessons, so it is no surprise that she continued her studies here at W&L. Before arriving in Lexington, Raquelle studied with Valerie Richards, Evon Grant, Clinton Muschett, Daphne Smith, Marilyn Anderson and David Niño in her hometown of Mandeville, Jamaica. She was able to share her love of music with local children by teaching piano and theory. In addition, she participated regularly in the piano performance and music theory exams of the Associated Board of the Royal Schools of Music in London. Over the past four years, Raquelle has studied composition with Dr. Terry Vosbein and has taken piano lessons from Dr. Shuko Watanabe. She also has been a valuable member of the University Chorus and the Concert Guild.

Raquelle always likes to be busy. She is a double major in music and biology with a pre-med focus. Next year she will continue her education at Columbia Medical School in hopes of going into pediatrics. When she is not in duPont, Raquelle may be found in the science building where she is a work-study student for the library and the biology department. She is also Vice President of Social Committee of the Student Association for International Learning, and she is a member of Phi Beta Kappa (2000), Phi Eta Sigma and Alpha Epsilon Delta.

When asked why she chose to study composition, Raquelle simply answered that she likes the creativity, and control of writing one's own music. She has enjoyed her experience at W&L and will miss her friends and teachers.



Sybil Prince has participated in all areas of music at W&L. She has performed with the University-Shenandoah Symphony Orchestra and Festival Orchestra on the double bass, played in the Jazz Band and Wind Ensemble on the sax, and has taken piano lessons from Dr. Shuko Watanabe and voice lessons from Jerry Myers.

Sybil began taking piano lessons at the age of five with Ruth Tremper in Daytona Beach, Florida. She performed in all areas of music in elementary, middle and high school. Although Sybil likes performing, she developed a passion for composing her own music under the teaching of Dr. Terry Vosbein. Particularly, she enjoys having her compositions performed by talented peers in various recitals, a luxury that might not always be available to her later in life.

With all her music activities, one might think that Sybil did not have any more time for other interests. On the contrary, Sybil also has been involved in PRIDE, Concert Guild, Minority Student Association, W&L Dance, R. E. Belles, Pi Beta Phi, and has been an Anti-Defamation League facilitator. Over the past two years, Sybil acted as a freshman dorm counselor and a Rho Chi. She has a double major in music and math and will be inducted into the mathematical society, Pi Mu Epsilon. She was listed in *Who's Who in American Colleges and Universities* and also has been on the Dean's List. She would like to thank her family and her future family for all their love and support.

— *biographies by Sara Heusel '02*

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- Mr. Hopeton Batts (deceased) for introducing me to the organ and church music in general.
- Pastor Cole, Rev. Friday, Rev. Dr. Clinton Chisholme, Mrs. Mitchell and Mrs. Rose for your passion for music, your watchful eyes, suggestions, assistance and encouragement.
- The entire W&L music department. The family atmosphere you provided made music so real, so fun. Thanks for making my college experience so much richer.
- Prof. Watanabe for teaching me piano. These four years have been a blast. They went by too fast. Thanks for helping me improve my skills as a pianist.
- Prof. Vosbein for teaching me composition. I feel privileged to have studied under such a brilliant teacher and talented composer. I'm glad you afforded me the freedom to express myself through composition. More importantly, thanks for equipping me with the tools necessary for this self-expression.

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Thanks to ALL my friends near and far who have supported and prayed with and for me through the good times and the bad. You know yourselves. I love you and I really couldn't do without you.

Most importantly, I must thank my Savior through whom I do all things. Lord, thanks to you, I am fearfully and wonderfully made. I am blessed far above what I deserve. Thanks for allowing me to bask in the glorious sunshine of your infinite Love.

— *Raquelle Headley '01*

There is no possible way to thank everyone responsible for my being here today in one page or so, but I will try. Okay, where to begin. Thanks to my parents for, you know, giving birth to me and all. Thanks to Halifax Hospital for delivering me. All the grocery stores and department stores that supplied diapers and baby food. Sesame Street. Toys R Us. My sister for combing my nappy hair. My brother for being the oldest and breaking in the parents to make life easier for me.

Thanks to my 1st through 4th grade teachers for letting me know I talk too much in class . . . I still do. Thanks to Mrs. Tremper for giving me piano lessons starting at age five (wow, I was probably a huge brat at that age). Thanks to the elementary school lunch ladies for providing much comic relief. Thanks to my 8th grade teacher for making me wake up in Algebra class. Thanks to my 6th grade guidance counselor. I also want to thank the bully I got in a fight with in the 7th grade; because of you I joined the weight-lifting team . . . Anytime you want a re-match, I'm available. Let's see, um, oh yeah my band teacher in the six grade for making me play the sax when I wanted to play the drums.

Thanks to my Florida high school band director for making me learn to play just about every instrument with a reed. Thanks to MTV for my 5 seconds of fame. Thanks to my Maryland high school band director for giving me a chance on bass. Thanks to Vince Carter . . . not for anything in particular. I just wanted to let people know I went to high school with him. Thanks to the state of Maryland for letting me see snow for the first time. Thanks to Ms. Fisher for teaching me a year of Trigonometry in two weeks. Mrs. Dibler, Ms. Braxton, Ms. Perkins, Mr. McCray.

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Amanda Adams, Mary Woodard, Erin Fry, Natalie Swope, Allison MacQueen, Tara Friedel, Noelle Beckman, Daniel Vos, Neil Mauskar, Brian Stisser, Scott Meister, Tim Smith and Monea Hendricks . . . I hope didn't forget anyone . . . thank you so much for being such talented performers. You make the music come alive. Without you this whole concert would have been, well, stupid.

If I forgot anyone I am truly sorry, but like the true procrastinator I am I waited till the last minute and this was due like yesterday so I have to end it. *Adios* and thanks for coming.

— *Sybil Prince '01*

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