Raquelle Headley '01

Honors Thesis -- "A Composition Recital"

April 1, 2001

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.

"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

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

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 an 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 'Dayoh' 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











VARIATIONS









Three Little Songs

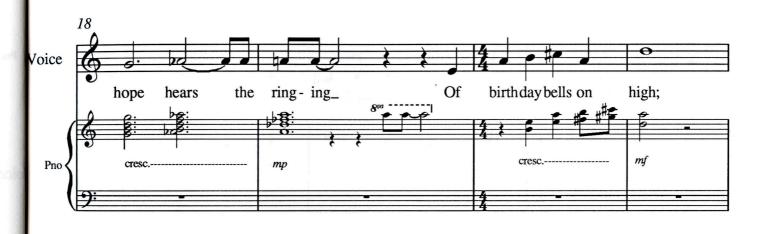
Raquelle Headley '01

A Death of a First-born

Raquelle Headley

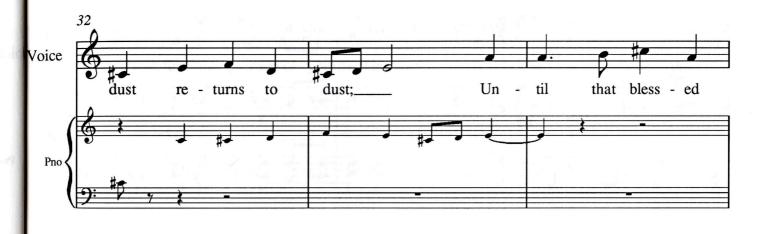










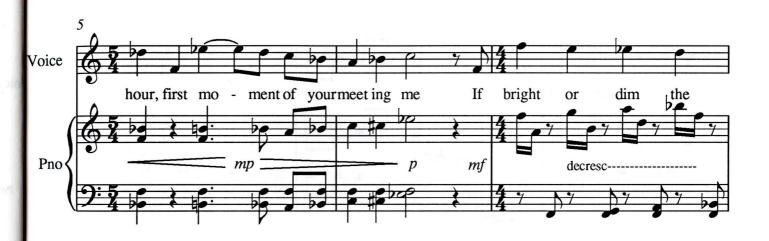




The First Day

Raquelle Headley

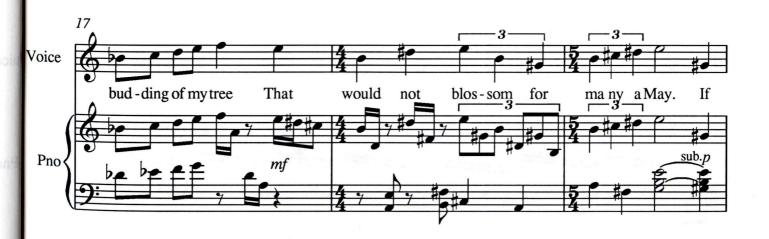


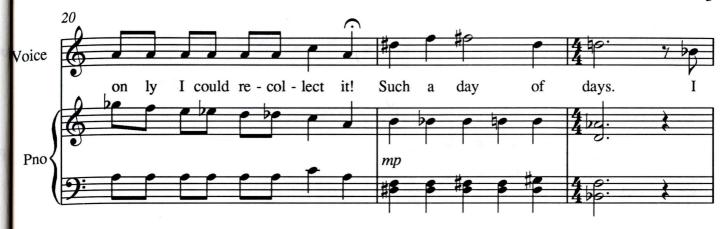


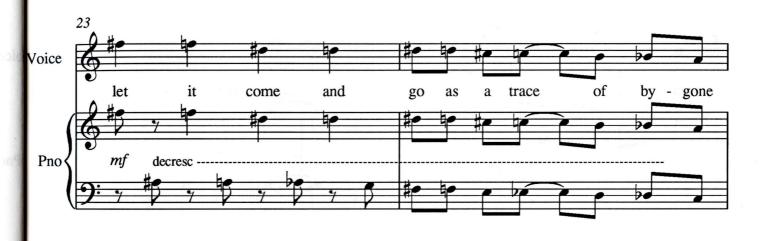




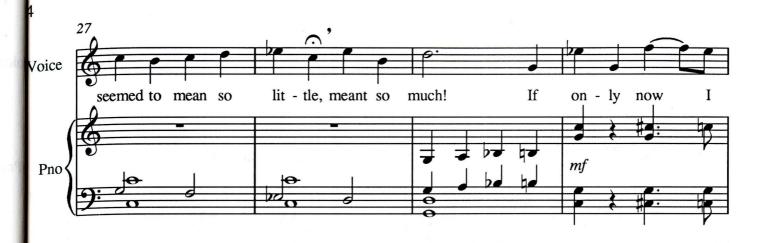


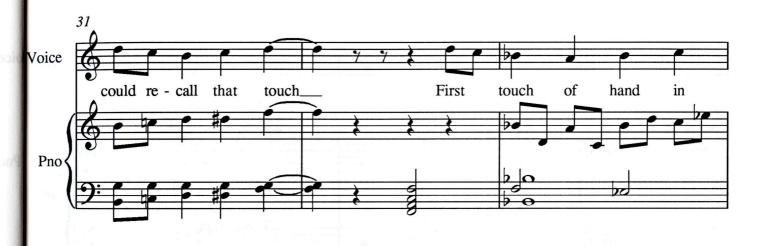








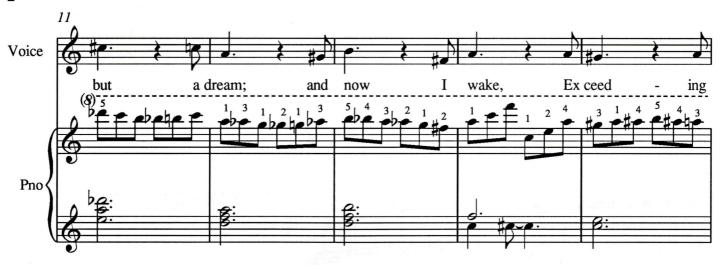




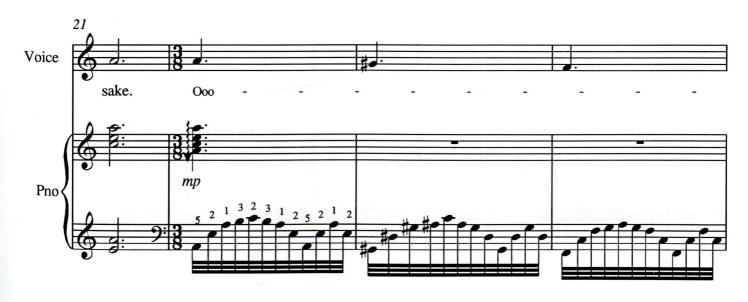




























Two Songs for Flute

Raquelle Headley '01





Xaymaca Symphony

Raquelle Headley '01



















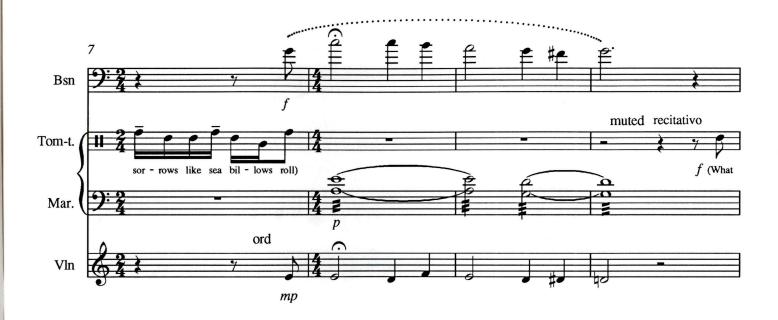








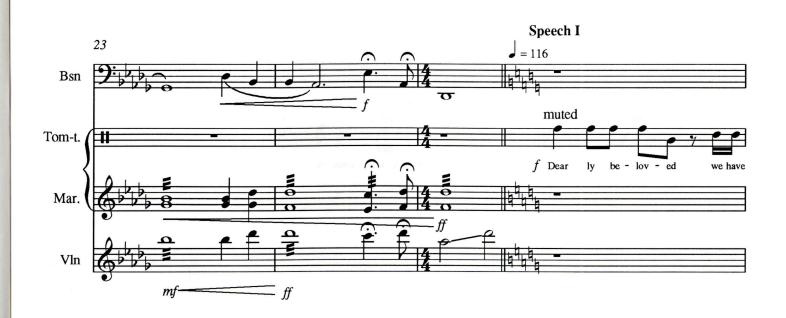






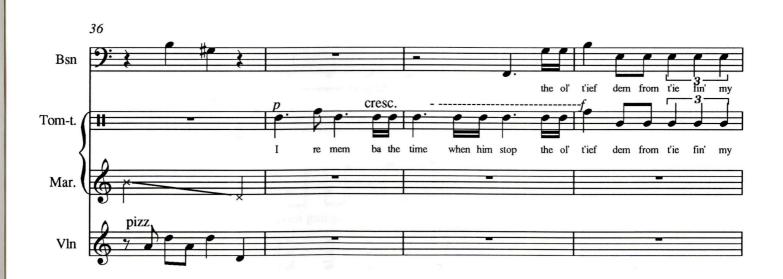












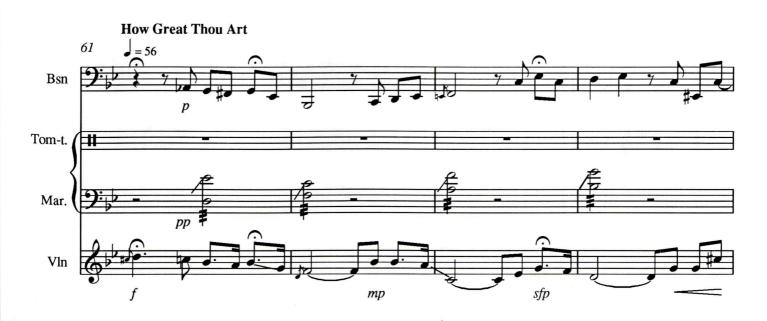
















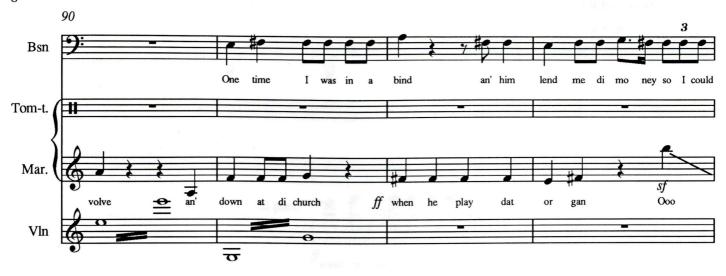




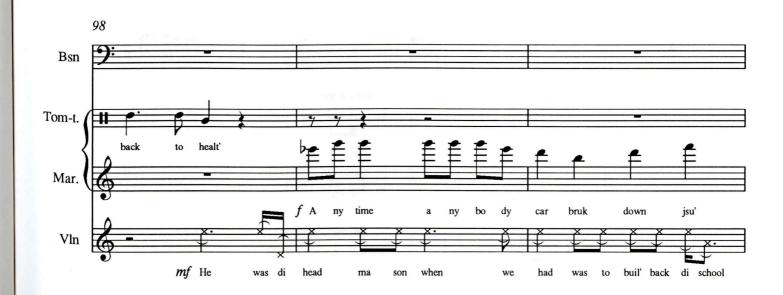


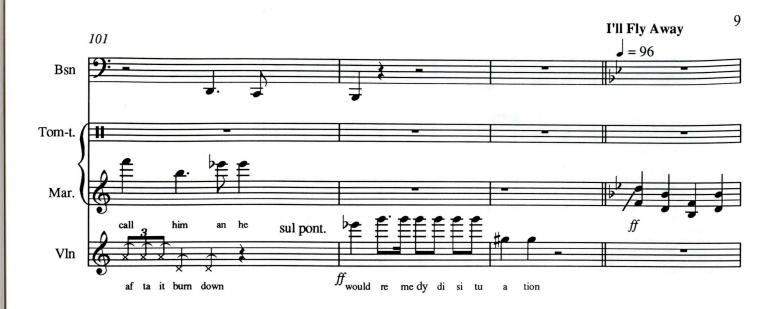
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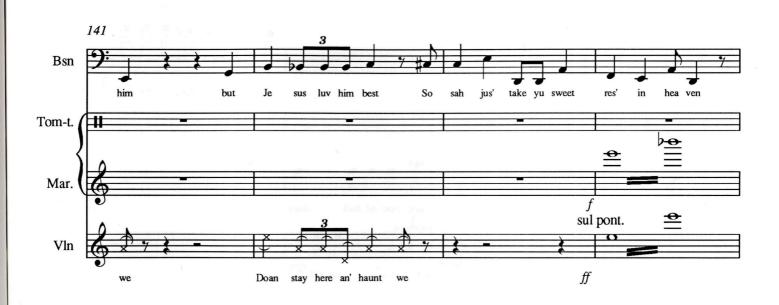


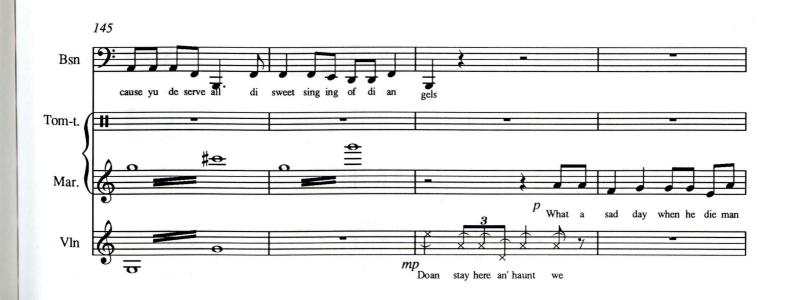




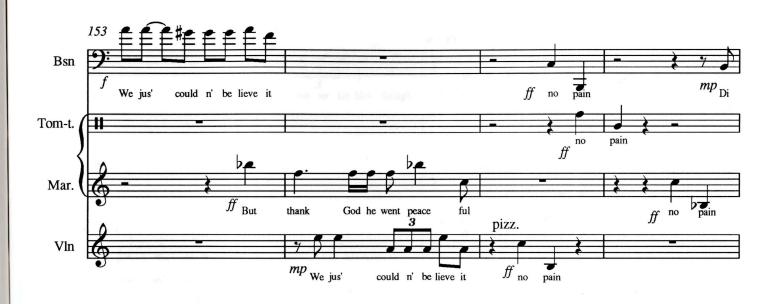


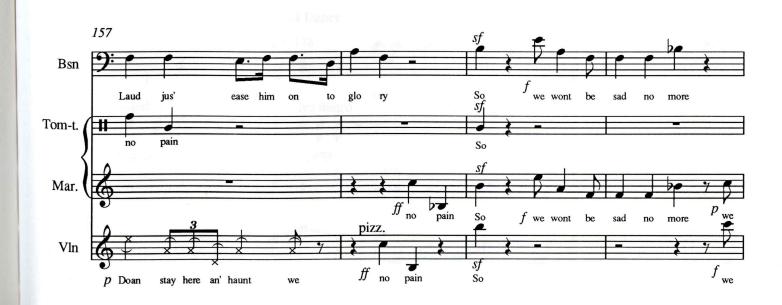


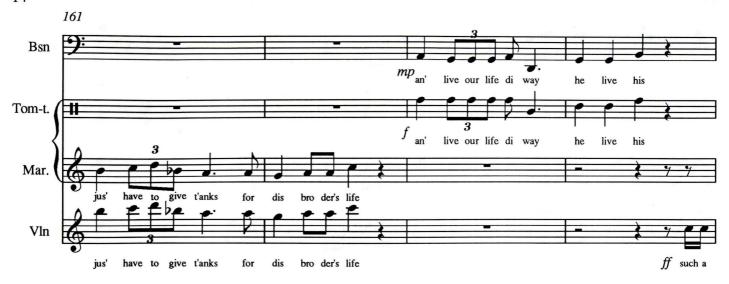




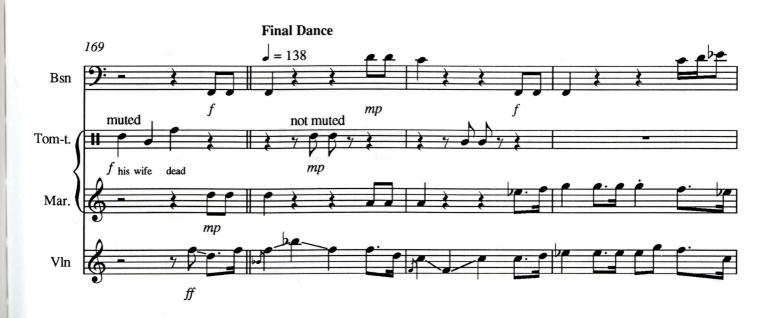














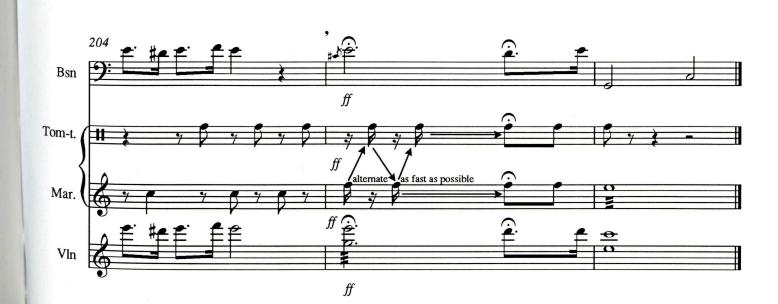














Department of Music

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

> Charene Jones, vocal Raquelle Headley, piano

Raquelle Headley

The Princess Suite

A stroll through the garden The chase

Dreams

A waltz in the garden

Erin Fry, violin Natalie Swope, violin Allison MacQueen, viola Tara Friedel, cello S. L. Prince

— 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 Oscillations Hide and Seek Raquelle Headley

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 Festival Nine Night Raquelle Headley

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.

Polygon S. L. Prince

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 Rosetti (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.

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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

So please Louis, don't let that trumpet leave your lips!

dip."

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 hiders.



Snapdragon S. L. Prince

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.

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- Mr. Hopeton Batts (deceased) for introducing me to the organ and church music in general.
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- 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.
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 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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Thanks to the Nelson family for welcoming me into their family.

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.

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