

Department of
MUSIC

SENIOR COMPOSITION RECITAL

Jack Powers '15

from the studio of Terry Vosbein

MARCH 22, 2015

3:00 PM

WILSON CONCERT HALL

LENFEST CENTER *for the* ARTS

WASHINGTON AND LEE
UNIVERSITY

*Members of the audience are
requested to turn off all beeping devices
for the duration of the program.*

PROGRAM

Agogo Ghana

Jack Powers (b. 1993)

Instruments: Agogo Bell, Banana Bell, Clicker, Shaker,
Rattle, 2 Alto Sax, Tenor Sax and Baritone Sax

Composed: Fall 2014

Performers: Cory Walker '15 (Clicker)
Henry Luzzatto '18 (Shakers)
Maren Lundgren '18 (Banana Bell)
Scott Sugden '15 (Rattle)

Sand Dance

Powers

Instrument: Piano

Composed: Fall 2013

Performer: Conley Hurst '16 (Piano)

A Young Sonata

Powers

Instruments: Violin, Viola, Cello string trio

Composed: Fall 2013

Performers: Danielle Hurley '15 (Viola)
Ellen Phillips '15 (Violin)
Nancy Coleman '18 (Cello)

Clarifunk

Powers

Instruments: Clarinet, Trumpet, Alto Sax, Electric Bass, Guitar, Drum Set

Composed: Winter 2015

Performers: Andrew Conlon '16 (Clarinet)
Mitch Olson '16 (Alto Sax)
Luke Farley '18 (Trumpet)
Jack Powers '15 (Guitar)
Matt Gildner, History Department (Electric Bass)
Mike Colavita '18 (Drum Set)

We Wander, This Voyage

Powers

Instruments: Men's Choir

Composed: Fall 2014

Performers: Men's Choir

Bonni B.

Powers

Instruments: W&L Jazz Ensemble—4 alto Sax, 4 Tenor Sax, Baritone Sax,
Soprano Sax, Trumpet, Guitar, Upright Bass, Drum Set

Composed: Winter 2015

Performers: Matt Gildner, History Department (Upright Bass)

Mike Colavita '18 (Drum set)

Henry Luzzatto '18 (Guitar)

Luke Farley '18 (Trumpet)

Mitch Olson '16 (Soprano Sax)

Joseph Wu '18 (Tenor Sax)

Scott Sugden '15 (Tenor Sax)

Cory Walker '15 (Tenor Sax)

Andrew Conlon '16 (Baritone Sax)

Maren Lundgren '18 (Alto Sax)

Mac Blaine '18 (Alto Sax)

Harrison DeKnight '17 (Alto Sax)

PROGRAM NOTES

by Jack Powers '15

Agogo Ghana

During the winter and spring of 2014, I was fortunate enough to study abroad in Ghana. As a musician, this was an overwhelming experience. There is no question that music controls most everything in West Africa.

The handheld percussion instruments used in *Agogo Ghana* are indicative of the typical sounds heard everyday in both traditional villages and hectic cities. Although simplistic in design, these instruments are meant to play highly complex and syncopated rhythms when featured together. The Agogo bell, played by Mike Colavita, might be a familiar sound, for it has been transported across the Atlantic into American Hip-Hop music. Combined with four saxophones, the Agogo Bell and the rest of the Ghanaian percussion should offer a "taste" of what I like to call Afro-Funk.

Sand Dance

High energy, and strong dissonance. These are the two basic elements of this solo piano work. The use of different musical modes, or scales, makes the piece occasionally sound Middle Eastern. At times, the listener gets a chance to breath for a measure or two, but is roped back into the rhythmically unstable and tonally hectic nature of the *Sand Dance*.

A Young Sonata

The Sonata is one of classical music's most standard templates. In short, it is composed of two themes, or motives that grow, change and eventually get repeated by the end of the piece. My advisor, and mentor, Dr. Vosbein made sure that I'd be well-versed with this musical form before leaving Washington and Lee as a composition major.

A Young Sonata strives to exemplify the basics of this classic format, which, giants like Beethoven and Mozart pioneered. Although it may hold true to be the most "classical" number on the program, one might notice some harsh dissonances that make this sonata unique to the genre.

Clarifunk

While writing this tune, I was influenced by whom I think are some of the greatest musicians of all time: James Brown, Herbie Hancock, Jimmy Smith and a few others. These giants of funk, soul, blues and jazz found a way of writing music that could make anyone get up and dance. *Clarifunk* emulates this funky style that you might be familiar with, but with a classical twist. Listen as the clarinet accompanies the trumpet and alto sax, while the bass, drums and guitar uphold a solid funk groove.

We Wander, This Voyage

(Original Poem by Jack Powers)

*Red sky at dawn, praise the lord we must,
South, South, West
Free from greed, but doomed,
Thousand feet bellow, cold, colder, black,
Red sky at dawn, forward we move on,*

*Red Sky at night, the sailor now can sleep,
Glass bellow, God looks up,
Tomorrow we skate the horn,*

*Red Sky at dawn, He brings a storm ahead,
Up the mast to drop the sheets,
We wander, this voyage,
He brings the wind,*

The power of the sea is extremely humbling. At a young age, my father explained this power to me through the following proverb:

"Red sky at night, sailor's delight. Red sky in the morning, sailors take warning."

This age old expression has been a rule of thumb for those embarking on an ocean-going adventure. Typically, a red sky in the morning foreshadows rough weather ahead. Conversely, a red sky at night should result in smooth sailing. Regardless, every journey at sea consists of hardship and triumph, no matter what the conditions. Listen, as the Men's Choir sings the ups and downs of the sea: crashing waves and still horizons, horror and tranquility, pain and relief.

Bonni B.

Bonni B. was composed specifically for the Washington and Lee Jazz Ensemble. Unlike other standard jazz bands, W&L's is made up of nine saxophones, one trumpet and a rhythm section. The group is very unique, and tricky to arrange for.

The piece is named after my mother, Bonni Benrubi, who was my greatest musical inspiration. The A section of this tune parallels Bonni's loving attitude, while the B section attempts to mimic her chaotic, yet organized, lifestyle. In loving memory of my mother, Bonni.

BIOGRAPHY

I grew up in Pelham, a small suburb outside of New York City. As a kid, there were very few things that I did not enjoy doing. Whether I was playing football, competing in the Science Olympiad, practicing viola, taking piano lessons, boxing, surfing, skateboarding, or being in the jazz band, I was always looking for more. Luckily, I was able to come to a school that allowed me to expand upon this lifestyle.

Being a student at Washington and Lee has been the best four years of my life. I've been able to compose music, take rigorous classes, play in various music ensembles, travel to Africa, play four years of division-three football, be the Vice President of a fraternity, and forge unbreakable relationships. I credit who I am today to all the people that made these experiences possible.

Although W&L has allowed me to explore so many contrasting disciplines, music remains to be the art form and activity dearest to my heart. I've loved playing and listening to music for over a decade now. In the last few years, however, Dr. Vosbein pointed me in the direction of composing. Now, I finally feel that all my musical interests are geared in one direction. Still, one might notice that this program features an eclectic array of different styles influenced by my many interests.

SPECIAL THANKS

Washington and Lee has given me so much to be thankful for that it is hard to measure. Being part of the music program in Wilson Hall was the most valuable experience of my overall education. The list is endless, but I would like to start by thanking my advisor and mentor, Dr. Vosbein for exposing me to and teaching me the art of music composition. Our time spent together showed me more than just the meaning of notes on a page. I would also like to thank Dr. Parker, Dr. Gaylard, Dr. Lynch, Shuko, Graham Spice, Marry Peterson, and Tom Artwick for making my musical career at W&L so fantastic.

I would like to thank Antonio DeFeo for sparking my interest in music, and guiding me on the right path.

I would like to thank the football coaching staff for allowing me to pursue my passion for music during my college football career.

I would like to thank all my friends for supporting and believing in me over the last four years. I could not have accomplished anything without you.

I would like to thank all the performers who put in extra effort to help me over the last few months.

I would like to thank my father, Dennis, and my brother, Sam for being the most important people in my life. You two are the inspiration and motivation for everything I do.

Finally, I would like to thank my mother, Bonni for telling me to do what I love. This performance is dedicated to her.



THE PERFORMERS

Matt Gildner, History Department (Upright Bass)

Mike Colavita '18 (Agogo Bells, Drum set)

Henry Luzzatto '18 (Shakers, Guitar)

Jack Powers '15 (Guitar)

Luke Farley '18 (Trumpet)

Mitch Olson '16 (Alto Sax, Soprano Sax)

Joseph Wu '18 (Tenor Sax)

Scott Sugden '15 (Rattle, Tenor Sax)

Cory Walker '15 (Clicker, Tenor Sax)

Andrew Conlon '16 (Clarinet, Baritone Sax)

Maren Lundgren '18 (Banana Bell, Alto Sax)

Mac Blaine '18 (Alto Sax)

Harrison DeKnight '17 (Alto Sax)

Faith Pinho '18 (Alto Sax)

Conley Hurst '16 (Piano)

Danielle Hurley '15 (Viola)

Ellen Phillips '15 (Violin)

Nancy Coleman '18 (Cello)

Men's Glee Club

LENFEST CENTER *for the ARTS*

BOX OFFICE AND TICKET INFORMATION

The Lenfest Box Office is accessible from either the fan parking lot in front of the building on the corner of Nelson and Glasgow Streets or from the W&L parking garage. The Box Office will be open from 9 a.m.–11 a.m. and 2 p.m.–4 p.m. Monday through Friday, and two hours prior to any performance where tickets are required or sold. The Lenfest Box Office follows the University Academic Calendar.

Individual tickets for upcoming events will go on sale approximately six weeks prior to opening night. All sales are final. There are no refunds or exchanges. Seating for events is by general admission. There is no reserved seating; however, patrons may call the Box Office to reserve handicapped seating. Our goal is to start all performances at the time indicated. Latecomers will be seated in the nearest seats available at a suitable pause in the performance.

Patrons are encouraged to call the Box Office for information concerning the suitability of events for children.

PARKING

Parking is reserved in the Lenfest Center fan for drop-offs and handicapped parking only. The W&L parking garage is open to all patrons for Lenfest Center event parking.

ASSISTED LISTENING SYSTEM

An assisted listening system has been installed in the Keller Theatre, Johnson Theatre and the Concert Hall. The receivers can be coupled to headphones or neck-loops to accommodate the widest variety of users possible. Receivers and headphones are available for all programs in the Lenfest Hall. Please see the House Managers at least 15 minutes prior to the performance.

TOURS

Tours of the Lenfest Center are available upon request.

LOST AND FOUND

Articles should be reported or turned into the Box Office.

WHEELCHAIRS

Patrons in wheelchairs will find Lenfest Center entrances easily accessible. There is also handicapped parking in the fan.

CONTACT INFORMATION

100 Glasgow Street, Lexington, VA 24450 • (540) 458-8001

LENFEST CENTER *for the* ARTS

UPCOMING MUSIC EVENTS

The Easter Symphony

Wind Ensemble, W&L choirs, Dr. Gregory Parker, baritone soloist

Tuesday, March 31 at 8 pm

Tickets are free, but required.

Bluegrass Ensemble

Tuesday, April 7 at 7 pm

Elrod Commons Living Room

No tickets are required.

University Jazz Ensemble

Thursday, April 9 at 8 pm

No tickets are required.

Electronic Music Ensemble Concert

Friday, April 10 at 8 pm

Johnson Theatre, Lenfest Hall

No tickets are required.

Ardo Consort: Developing Styles

Byron W. Petty

Sunday, May 3 at 3 pm

No tickets are required.

Marlbrook Chamber Ensemble

Tuesday, May 19 at 7:30 pm

No tickets are required.

All events take place in Wilson Concert Hall unless otherwise noted. A complete schedule can be found online at lenfest.wlu.edu.