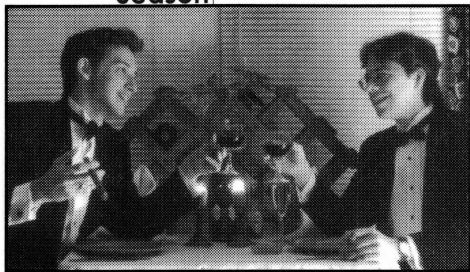


LENFEST CENTER

for the
Performing
Arts

1997
1998
Season



Music Department
Presents

One Enchanted Evening
Christopher Forrest '98
and
Aaron Brotherton '98

May 12, 1998
8 p.m. • Johnson Theatre

WASHINGTON and LEE UNIVERSITY

*Washington and Lee University
Department of Music*

presents

One Enchanted Evening



A Recital of Compositions by

Christopher Forrest '98

Aaron Brotherton '98

and friends

from the studio of Terry Vosbein

May 12, 1998 • 8:00 p.m. • Johnson Theatre

PROGRAM

Voyages Christopher Forrest

A Cobbler's Tale Aaron Brotherton
I Sunrise
II Cobbler's Theme
III Evening Dreams

Lay Down Your Weary Tune Christopher Forrest
The Forrest Chorale
directed by Scott Williamson

Vital Sines Aaron Brotherton

String Quartet No. 1 Christopher Forrest
I
II
III

Morose Aaron Brotherton

Fast Ride Aaron Brotherton

University Jazz Band

Program Notes

by Christopher Forrest & Aaron Brotherton

Voyages

Christopher Forrest

This piece is intended to be a journey for the mind triggered by a variety of different sounds. It is more of an experiment in sonority than a traditional musical composition. The voyage begins in a tranquil setting intended to relax the listener and give him a sense of security.

Throughout the beginning section there are some dissonant sounds that hint at the harsher second half of the voyage. The second section contrasts the calm introduction and is intended to take the listener away from the calm world and place him into an evil and strange land where unresolved sounds lead to rising tension. The conclusion is similar to that of a typical horror story in which things appear to be resolved but in fact may not be.

It was my intention in writing this piece to use an assortment of sounds that can only be found in the electronic medium to invite the listener to embark on a voyage in his mind. There is no one accompanying story printed here because I feel that each person should interpret these sounds as he or she sees fit and create personal impressions according to the moods the sounds evoke.

A Cobbler's Tale

Aaron Brotherton

I began writing my string quartet the summer before my senior year. At the time I did not know that it would evolve as it did, nor that it would eventually become an honors thesis. I am absolutely amazed at how much energy and time goes into writing a piece of this length. Unlike my previous experiences, each movement became more difficult to write as I learned more about writing for strings and the problems inherent with composing a string quartet. It is a humbling experience to say the least when one writes for what many composers consider the most difficult medium and yet so many have written elegantly and fluently before you.

From the first time I heard of the tone poems written by Strauss, I was intrigued by the idea of songs set to stories or landscapes. This seemed

very natural to me and a wonderful way to allow the music to progress. It gave me a focus and momentum as I composed, without which such a piece would seem almost impossible.

From the melody which opens the second movement, the story began to evolve. Half of the second movement was written that summer in Lexington and from it I drew the cobbler's tale. A man frustrated by work, by his clients' demands, and the repetitious nature of his life. He sought a more carefree style of living where the pressures of life would pass him by. Eventually these thoughts consumed him and followed him into his dreams. This was the only place he could truly escape. It was also there that he envisioned the creation of a giant machine which would complete a day's work in minutes.

The first movement is an introduction to the scenic fairy-tale landscape that surrounds the village. It is night relinquishing power to day and the awakening of nature. The exchange manifests itself with the majestic rising of the sun to lay claim to the land and its inhabitants.

The second movement follows the cobbler as he leaves his home and begins his work. I tried to create a feeling of motion and liveliness in his melody as he weaves his way in and out of crowds and horse-drawn carts to reach his shop. Once there, things slightly wind down before opening and the first customers arrive. Many of the melodies that follow represent clients which he interacts with. I tried to create a sense of dialogue between the characters by trading melodies and themes between strings. I also used the music to signal events such as the approach of unwanted customers and knocks at the front door. It is the culmination of these discussions and brushes with uncivil patrons throughout the day which bring the movement to an abrupt halt as the shop is closed and we head home for the day.

The final movement begins with the setting of the sun and our friend settling down for the evening. He falls into deep sleep and while there encounters a new world. It is at once bliss and at another instance confusing and frightening. The movement verges on atonality at times while still managing to have some identifiable characteristics, mimicking the muddiness of our dreams. At the conclusion of the movement the cobbler envisions his machine which will rid him of all his worries.

Ever since starting to listen to Bob Dylan, I have been impressed with his ability to blend music and lyrics. Having appreciated this combination in a folk/rock medium, I began to wonder if his lyrics would be transferable to modern classical music. After searching through books of his lyrics, I decided to attempt this blend of Dylan and classical music with the lyrics from his song, "Lay Down Your Weary Tune," and original music for four-part a cappella chorus. Since I did not listen to the song before composing this work, the resulting piece attempts to capture the mood of the lyrics and present them in an original musical light. Although I believe the words and music speak for themselves, I think it is important for the listener to note that the piece follows an anti-climactic form that culminates in a solo. This form contrasts that of my string quartet and I feel best represents the tired, somber mood of the lyrics and music.

Lay down your weary tune, lay down,
Lay down the song you strum,
And rest yourself 'neath the strength of strings
No voice can hope to hum.

Struck by the sounds before the sun,
I knew the night had gone.
The morning breeze like a bugle blew
Against the drums of dawn.
Lay down our weary tune, lay down,
Lay down the song you strum,
And rest yourself 'neath the strength of strings
No voice can hope to hum

The ocean wild like an organ played,
The seaweed's wove its strands.
The crashin' waves like cymbals clashed
Against the rocks and sands.
Lay down your weary tune, lay down,
Lay down the song you strum,
And rest yourself 'neath the strength of strings
No voice can hope to hum.

I stood unwound beneath the skies
And clouds unbound by laws.
The cryin' rain like a trumpet sang
And asked for no applause.
Lay down your weary tune, lay down,
Lay down the song you strum,
And rest yourself 'neath the strength of strings
No voice can hope to hum.

The last of leaves fell from the trees
And clung to a new love's breast.
The branches bare like a banjo played
To the winds that listened best.

I gazed down in the river's mirror
And watched its winding strum.
The water smooth ran like a hymn
And like a harp did hum.
Lay down your weary tune, lay down,
Lay down the song you strum,
And rest yourself 'neath the strength of strings
No voice can hope to hum.

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Vital Sines

Aaron Brotherton

Vital Sines was written in the spring of '97 for an electronic music class. My greatest concern while writing the piece was that each of the class members' pieces would be very similar. In hindsight this was foolish considering that we had over 1000 sounds and endless editing and mixing capability. To differentiate myself I decided to create sound environments, but I needed a way to connect these environments into one cohesive piece. To do this I incorporated the story of a man who lies sedated in a hospital. The piece takes us from his bedside and the familiar sound of the heart monitor into his mind, and the sound of his beating heart. It is here that he shares his dreams and fears with the listeners as his mind transforms his visions. The final transformation is the juxtaposition of childhood with that of his own death and the journey into the beyond.

In the fall of my junior year I was presented with the opportunity of writing a piece for the Cambiata String Quartet. The Quartet was going to be in town playing a concert later that term and were nice enough to volunteer to do a recording session with me. Although I jumped at the opportunity, I was understandably nervous seeing that I was to write my first substantial piece of music and that it would be played, recorded (and judged) by a group of such accomplished, award-winning musicians. The work was well received by the Quartet, who decided to surprise me by using it as the encore to their concert here at Washington and Lee. This piece has now become the first movement of my honors thesis string quartet that you will hear tonight.

Emotionally moved by a recent break-up at the time, I set out in the first movement to write a piece with a sad, minor sound. This mournful, atonal mood is maintained throughout the first movement and most of the piece. The first movement opens slowly, presenting the themes on which the rest of the piece is built. It gradually builds into an angry, chaotic climax which is immediately followed by the melancholy calm associated with the beginning. The movement ends, however, on a major chord offering a glimmer of hope.

The second movement is contrastingly slower, and begins with a melody presented by the cello which provides the thematic material for the rest of the movement. This melody is then introduced by the rest of the instruments which develop it as they head towards a much calmer climax in comparison to the first movement. This climax also occurs closer to the middle of the movement whereas the first movement reaches its peak about three-quarters through. The second movement also contains a cello solo that offers a slight change in tone as it is played in a freer rhythm from the rest of the piece.

The third movement derives its thematic material from both the first and second movements. It begins with a variation on the theme from the second movement which is presented in all four instruments and sets the tone for the rest of the movement. The movement steadily builds tension as it moves forward with one exception. Instead of reaching its peak roughly three-quarters through as in the first movement, the third movement reverts back to a much slower, calmer tone which is reminiscent of the second movement at this point. This contrast with the first movement is continued as it moves away from this calm once again and ends in a fury of rhythmic, tension-filled chords.

Morose was my first jazz piece as well as my first attempt at writing for a larger ensemble so I wanted to keep it simple. I was amazed as the weeks passed how a "simple" single-line melody with a series of chords tossed beneath it transformed into a full work.

Inspiration for the melody came shortly after a personal loss. The therapeutic nature of the ballad began to cast a very moody feel on the piece which came across in very hollow textures. I used much of the ensemble throughout, but employed darker unison lines and sparse harmonies to create a sense of loneliness. As the piece progressed, I was able to use richer and warmer lines which lead into the climax, allowing for a sense of understanding and closure after a very somber beginning.

Morose became a good outlet for my frustration as well as a great learning experience for me. This is why instead of looking back on it as my first jazz piece, I see it as one of my first true musical experiences as a composer. For me, it has become one of those refrigerator drawings that my mother keeps up for years.

Fast Ride**Aaron Brotherton**

Inspired by my previous efforts with the jazz ensemble, I was very enthusiastic about writing a second more upbeat piece for the group. In fact, I was so excited that I wrote *Fast Ride* in a little over a week. What had previously been a very gradual process allowed experience to step in and take over.

I approached this piece with a much better understanding of how the ensemble performed and worked together as a unit. Knowing this allowed for a more colorful use of chordal texture and a new approach for arranging. I was able to hear what I was writing much more clearly than before, and more importantly, I was able to hear the jazz band doing it. All of this spawned my need to write something that would excite the members of the group, something they would really enjoy playing. I decided the best way to do this was to show off our strengths and feature each section of the group. By doing so, I created what I believed to be a great closer for our set which would leave toes tapping and the audience asking for more. I would like to dedicate this piece to my Grandpa Dave. "Here ya go, Pardner."

The Composers

Christopher Forrest is a senior double major in economics and music theory and composition at Washington and Lee. Born in New York City, his love for music started when he moved to Short Hills, New Jersey, in the third grade and began pestering his parents for a piano. Being music lovers themselves, his parents finally gave in and he began taking lessons which he maintained throughout high school while playing both the clarinet and violin in the school ensembles. While in high school, he won five first-place awards in statewide piano competitions along with numerous honorable mentions. Christopher has performed four times at Carnegie Hall as part of winners' recitals and continues to enjoy playing non-competitively as he has turned his attention to composing. Upon graduation, he will work as an investment banker for Nationsbank in Charlotte, North Carolina, where he plans to continue pursuing his love of music.

Aaron Brotherton is a senior music theory and composition major at Washington and Lee University. He was raised in Charleston, West Virginia, where he discovered a love for music at a young age. In the fifth grade he picked up the trumpet and studied for eight years with Lee Macmillan, one of his greatest influences. At the same time, his grandfather started turning him on to jazz and Miles Davis, while his mother, a singer and actress, helped him to develop a love for the theatre and singing. After spending time his freshman year in several recording studios working on a commercial CD, Aaron decided to major in music and focus his studies toward a career in the music industry. He has recently been accepted into New York University's Masters program for music technology and recording.

Serenade String Quartet

Angela Hsu	Violin
Kari Carpenter	Violin
Cheryl Schiele	Viola
Hau Michael Nguyen	Cello

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The Forrest Chorale

Soprano

Colleen Calvey
Brooke deRosa
Jessica Helm

Tenor

Brent Rosengren
Phelps Harmon
Drew Higgs

Alto

Hillary Bryant
Virginia Whitney
Elizabeth Watkins

Bass

Howard Sanborn
David Shephard
Jady Koch

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University Jazz Ensemble

Saxophone

Colleen Calvey
Mark Slomiany
Marshall Sutton
Tofer Harrison
Barry Kolman

Trombone

Nathan Hanger
Rob Baldwin
Jason Zacher

Trumpet

Aaron Brotherton
Graig Avino
Scott Meister

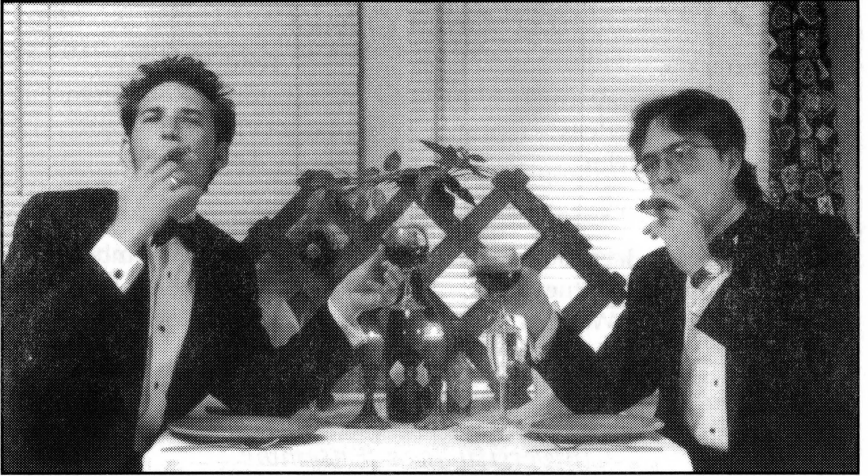
Rhythm Section

Robert Hughes
Anthony Allen
Terry Vosbein

* * *

University Percussion Corps

Barry Kolman	Timpani
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*Aaron Brotherton and Christopher Forrest would like to thank
their families and friends for their support.
Additional thanks to the Washington and Lee Society for the Arts.*



LENFEST CENTER

FACILITIES

BOX OFFICE

The Lenfest Box Office is accessible from the fan parking lot directly in front of the building on the corner of Nelson and Glasgow Streets. Individual tickets will be available for most shows approximately six weeks prior to the performance. The Box Office will be open from noon to 4 p. m. Monday through Friday and two hours prior to any performance where tickets are sold.

RESTROOMS

The restrooms are located on Level 1 and are accessible by elevator or the main lobby staircase.

TOURS

Tours of the Lenfest Center are available upon request. Call (540) 463-8006.

SMOKING

Smoking is permitted only in the lower lobby of the Lenfest Center.

LOST AND FOUND

Articles should be reported or turned in to the Box Office (463-8000).

TELEPHONES

Public telephones are located on Level 1 under the main staircase.

WHEELCHAIRS

Patrons in wheelchairs will find all Lenfest Center entrances easily accessible. Handicapped parking is also available.

