

Songwriters Workshop

Sunday, December 9, 2018 at 5:30pm
Jennie Lee Hansen Recital Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

University Wind Ensemble

Jeff Leisawitz, *Director*

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Welcome to Jennie Lee Hansen Recital Hall.
Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Dance All Night Anita Zeng

I began to be interested in 70's and 80's disco funky songs during this past summer when I was exploring music on Youtube. I noticed that these songs always have addictive beats that I can't stop shaking my legs to when listening to them. It's definitely a fun experience to learn those funky chords, beats and cool bass lines for my first pop song writing. The lyrics are in typical disco style: sassy, exaggerated, and romantic! The singer is Whi Jung.

Clocks by Coldplay..... Dominique Hart

I picked Coldplay's *Clocks* as my cover song firstly because they are my favorite band. Their music is the first music I remember listening to as a child and it holds a very special place in my heart. The simultaneous simplicity and complexity of their music never ceases to amaze me. I'm also in complete awe of the depth of their lyrics, both their use of metaphor and how each song tells a story or addresses a rather complex feeling or idea.

Technicolor Dominique Hart

My original song is about a mentality that I have been striving to live up to especially in my first year of college: that life is beautiful in all its colors even the darker ones. In other words, every challenge that you are faced with happens for a reason and eventually leads to personal growth, learning, and the shape of your character. Taking new experiences, old experiences, new friends and old, and most importantly taking times of hardship and trying my best to put them in a light of beauty.

Clouds by Joni Mitchell Lily Wecks

Clouds is a cover of *Both Sides Now* by Joni Mitchell. Fans of the original song know that perhaps its greatest strength are its lyrics. Using beautiful childlike metaphors of "clouds" and "Ferris wheels," *Both Sides Now* manages to convey deep emotions of loss and the pain of growing up and facing the world. The intent of this cover was to create a version that was stripped back, slower, and simplified, in order to make the lyrics and the depth they possess the main focus.

Be My Home Lily Wecks

Be My Home is an original song, about having to wait for something you know you want. Meant to be an upbeat and catchy tune, the goal of *Be My Home* is to leave the audience with a melody they remember, something that will stick in their heads and make them want to sing along.

Boodaba Will Bentley

This is a short a cappella piece that I wrote for a friend's YouTube channel. I was going for a short simple lick that still felt like it had a solid beginning and end.

Pokemon..... Will Bentley

This piece was requested from me by a friend to be a theme song for his podcast. He wanted it to be upbeat and a little bit pop folky. See what you think.

Mario Kart..... Will Bentley

Something that sounds like *Mario Kart*: This was also for someone's podcast, although they decided not to use it. I did not have any guidelines so I went for upbeat and under twenty seconds, and I love *Mario Kart* so I tried to make it sound like that.

Meant to Be..... Will Bentley

This is a cover of a popular country pop song. I wanted to give it more depth, so I put the verses in double time while keeping the pre-chorus and chorus in the original time. I also created my own interpretation of the beat and harmonies. The song features my good friend Morgan Roberts.

That's What They Told Me..... Will Bentley

This is my long form original. I initially had a lot of trouble thinking of words after I made the beat. I knew I wanted it to be rap, and I wanted it to be very meaningful. I ended up using words that I had written previously for a song on guitar and they ended up fitting really well. I wrote the words when I was seventeen, and the idea is it's a slightly satirical psychological analysis of the factors that enforce our white male dominated society, from the perspective of a white male.

m e l t..... Caroline Goodwin

This piece was designed to elevate consciousness through a meditative state, ultimately encouraging listeners to slow down amid all the noise and distractions within our life. In hopes to bring about emotional and mental relaxation, this piece came from a very nourishing and connected place, intended to invigorate the spirit into reconnecting with the infinite space in which we collectively coexist. It is a simple reminder to just "be" and breathe. When we do this, we become more mindful.

s t a r l i g h t..... Caroline Goodwin

The culture of our society has evolved to become so distracted and blind sighted by the details of our existence that do not hold any real meaning. We often can't see past ourselves to be able to truly see the people around us. It is a rare and powerful moment when a soul is truly "seen" by another and yet that is ultimately what we all crave. It is what energizes our hearts and allows us to connect deeply. This piece captures the experience of slowing down enough to open-heartedly listen and open our eyes to experience another soul; to experience ourselves by nature. When we do this, we hold each other up to the light, causing one another to radiate. This creates a sparkling, energetic reaction in which our spirits glow and become elevated among divine connection.

e m e r g e..... Caroline Goodwin

This piece was inspired by the emergence of oneself through metaphorical "new ground;" breaking through the necessary earth to acquire new-found growth. Similar to the nature of the universe which is perpetually expanding, spiritual growth is an exponential process. This incredible journey cultivates infinite discoveries about ourselves as we expand. There are so many layers. This piece speaks to the momentous process of rinsing away all of the "dust" and "crumbles" of recently broken ground for renewal of the spirit amidst chaotic expansion.

***Imagine* by John Lennon and the Plastic Ono Band..... Steven Moncado**

I chose to arrange a cover of this because it seemed like a fairly simple piece that I could easily modify and make unique in some way. It was a basic canvas to which I could apply the techniques I learned during this semester while having fun and enjoying the song.

Dreams Steven Moncado

I was inspired to write this song by my everyday life. The struggle between the expectations of us all compared to what we actually are faced with can be blinding. However, if you have dreams, you have to fight for them to become your reality.

Bennie (featuring Sade Moffett) Taylor Rimer

Bennie is a jazz-inspired interpretation of a poem written by Sade Moffett also titled, “Bennie.” This song is my attempt at trying out different genres of jazz, such as swing and contemporary of which I haven’t attempted before. Creating the music for *Bennie* also gave me the opportunity to work with other fellow musicians in and out of PLU, offering a new but important experience of collaboration that I had seldom considered before.

The Trip – a Film Scoring Project..... Taylor Rimer

The Trip is a short film project directed and written by Felix Ferguson, a film student in New Zealand. The ambiguity of the film and the couple’s walk through the forest allowed me to create several different interpretations of the film through the music. In each take of *The Trip* I composed music three different ways in order to understand if the tone of the film changed with the tone of the music. The first take is a horror-inspired score, the second a drama-inspired score, and the last is a thriller-inspired score.

Lucid.....Austin Schend

Dreams, dear listener, are not the most predictable of phenomena.

**Program notes written by the composers*