

Much love to:

David Anderegg
*Becca Blumenthal
Tom Bogdan
Kitty Brazelton
*Nick Brooke
Ron Cohen
*John Eagle
Michael Giannitti
Professor Graves
Suzanne Jones
Lake Oswego Academy of Dance
Julie Last
Scott Lehrer
Kate Lyczkowski
Randy Neal
*Ruth and the Nelson family
Ben Paul
Rob Post
Dan Roninson
Yoshiko Sato
Allen Shawn
*Molly Spier
*Kaori Washiyama
Bruce Williamson
*Leah Woodsum
Bennington College Library

Thanks to my family for putting up with me and paying for college (and for coming all the way from CA), thanks to all the performers for being patient with me and helping me whenever possible, and thanks to everyone who has challenged and encouraged me these past four years. I appreciate you more than you know.

* People without whom this performance would not have been possible.

**Jen Schwartz's Senior Show:
A Presentation of Love, Propaganda, and
Public Transportation**



**Lester Martin Theater
May 27, 2011**

In memory of Aubrey Beth Schwartz

Foreword:

In attempts to summarize this program, the best way I can describe it is to call it a showcase of my musical interests during my time at Bennington. I've been trying to move away from my limiting image as a "classical violinist" and toward the more inclusive term, an "artist," as pretentious as that may sound...

After years of brainstorming, I never imagined my senior show turning out to be what it is, and though I constantly doubted myself, I somehow made it happen, thanks to all of your support!

Program

Lakes of Pontchartrain

Traditional Irish Ballad

Bronwyn Maloney, voice Kelly Nichols-Hoppe, tin whistle Jen, fiddle

This is a song I learned while I was abroad last spring in Ireland; it immediately became my favorite folk song. Sometimes when I look at the Vermont mountains, I forget that I ever left Ireland.

Time and Place (working title)

Movement by Ruth "Lil Ru" Nelson

Sound by Jen "J-Boog" Schwartz

This piece is a product of my collaborative Independent Study this past FWT with Ruth. We explored her hometown of Portland, OR, which consisted of Ruth doing dance improvisations in public spaces and me recording any and every sound possible. The piece is divided into two sections: In the first section, the sound is meant to embody awareness of surroundings, finding rhythm in everyday routines. The second is the opposite: Being caught up in distracting thoughts and only hearing the murmur of the city.

Call to Arms

J.S. and Emma Piazza, violins

Kaori Washiyama, viola

Alice Tolan-Mee, cello

I took on the daunting task of compiling and editing a collection of WWII and Cold War footage and selecting excerpts from three of Philip Glass's string quartets (Nos. 1, 3 and 5) to match. Though it is my own music, this serves as a segue to my (hopeful) career in film scoring.

Obstructed View: A Lullaby

J.S.

Atticus Lazenby, alto sax

Ben Underwood, tenor sax

Alison Cho and Amitai Gross, trumpets

Emily Climer and John Eagle, French horns

Rowan Lockery and Amanda Plunkett, trombones

Inspired by a book titled 365 Ways to Get a Good Night's Sleep, I decided to provide my own advice for insomnia. Be thankful I am not pursuing psychology past college.

This piece was originally written for midi horns, but after presenting it at music workshop last term, Bruce Williamson suggested I add live brass to the electronics. I'm glad he did.

Lighting Designer/Stage Manager: Leah Woodsum

Assistant Stage Manager: Ruth Nelson

Stage Hands: Becca Blumenthal, Bronwyn Maloney, Ruth Nelson, Kelly Nichols-Hoppe