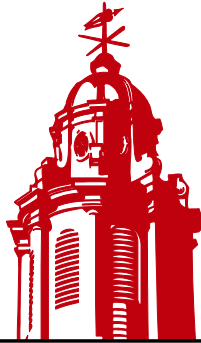


**Bridgewater State University  
Department of Music**

**Wind Ensemble**



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**BRIDGEWATER**

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October 27, 2011  
8:00 pm  
Horace Mann Auditorium  
Boyden Hall



**Nobles of the Mystic Shrine** (1923) is unique among Sousa's marches: it has a part for the harp, and the introduction and entire first strain are in the key of Bb minor. It also calls for triangle and tambourine as an integral part of the percussion texture. In this tune, Sousa, who was a Shriner, intended to recreate the musical styles of the Shriners' "Turkish Music," including a heavy bass drum part and the sudden fortissimo outbursts in the first section.

*Divertimento* was premiered by The Goldman Band on June 16, 1950 with the composer conducting. In stories related to various sources, Persichetti began writing the work with a clash between choirs of woodwinds and brass, with a timpani "arguing" with them. After looking at this, he realized that the strings were not going to become a part of this piece. In an article from 1981 Persichetti stated:

*I soon realized the strings weren't going to enter, and my Divertimento began to take shape. Many people call this ensemble Band. I know that composers are often frightened away by the sound of the word "band", because of certain qualities long associated with this medium - rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.*

It is the scoring of this work and the attitude the composer showed in the creation of the work which Fennell felt was new for the "band" medium.

**Elsa's Procession to the Cathedral**, with its medieval color and pageantry, prefaces her betrothal to Lohengrin, mystic Knight of the Holy Grail, who comes to deliver the people of Brabant (Antwerp) from the Hungarian invaders. In the operatic presentation, a large double chorus (representing the people of Antwerp) adds its song of solemn praise to that of the orchestra. It is in this music, mystic yet powerful, that we find Wagner striking out with new and intense musical thoughts that were to cumulate in *Tristan, The Ring, and Parsifal*.

### **March to the Scaffold from Symphonie Fantastique**

On September 11, 1827, Hector Berlioz attended a performance of *Hamlet* in which the actress Harriet Smithson played the role of Ophelia. Overwhelmed by her beauty, he fell desperately in love. Artist that he was, he found a way to channel his emotional upheaval into something he could control: a "fantastic symphony" that took as its subject the experiences of a young musician in love. The program leaves no doubt that he conceived of the *Symphonie Fantastique* as a romantically heightened self-portrait. In the *March to the Scaffold* the artist, in an opium dream, witnesses his own execution.

**Diversion for Alto Saxophone and Band** is a showcase piece for alto saxophone that contrasts lyrical, slow sections with lively dances and marches. It was written by composer, arranger, conductor, teacher, and pianist Bernhard Heiden, who emigrated from Germany in 1935. He obtained his Master's degree in music from Cornell University and served on the faculty at Indiana University from 1946 until 1981. He also wrote more than 100 arrangements for the Army Band. His style was influenced by his primary teacher, Paul Hindemith.

Edvard Grieg wrote two suites based on Ibsen's play "Peer Gynt." **In the Hall of the Mountain King** is the fourth movement of Suite 1, Op. 46. The nationalistic flavor evident in the music of Norway's most eminent composer comes through clearly in this part of the suite. The music accompanies a scene in which Ibsen's protagonist is entertained by dancing trolls in the great hall of their monarch. Grieg once complained of its "exaggerated Norwegian nationalism and trollish self-sufficiency. But I hoped the irony will be discernible."

## About the Ensemble

The Bridgewater State University Wind Ensemble provides a quality musical experience for both non-majors and majors. Any student with sufficient skill can be a member of the Wind Ensemble regardless of his or her major. The only requirement for membership is a desire to make music at the highest possible level, and a willingness to share that music with others in the ensemble and audiences throughout the area. The ensemble performs a variety of both classic and contemporary wind literature.

## About the Conductor

Dr. Donald J. Running is an Assistant Professor of Music and conductor of the Wind Ensemble and Jazz Band at Bridgewater State University. Originally from Minnesota, Dr. Running received his Bachelor of Music Education from the University of Wisconsin-Superior. He taught in the public schools of Minnesota and Wisconsin before receiving his Master of Arts and PhD degrees in music education from the University of Minnesota. While attending the University of Minnesota, he studied conducting with Craig Kirchoff, theatre with Kari Margolis, and educational philosophy with Dr. Paul Haack. He has presented research regarding conducting pedagogy throughout the United States, Canada, and recently Beijing, China.

Piccolo

\*Jennifer Drake

Flute

Alexander Garr  
Sarena Gomes  
Christina Izzo  
Amethyst Lambert  
Nicole Mount  
Kerrie Pratt  
Nicole Roberts  
Jaclyn Sly  
Lauren Valk

Oboe

\*Ashley Basile  
Philip McClintock

Clarinet

Rebecca Dennis  
Coady Egan  
Meghan Foley  
Melanie Krauss  
Nicholas Maribett  
Kristina Walsh

Bass Clarinet

Alexi Idreos

Alto Saxophone

Monica Bezanson Donnelly  
\*Sean Every  
\*Mackenzie Leahy  
Dave Smith

Tenor Saxophone

James-ace Thackston  
Douglas Valeri

Baritone Saxophone

Chelsea Fisk

Bassoon

Mark Finkelstein

Trumpet

Thomas Connelly  
Molly Jacques  
Andrew Mitchell  
James Sheehan

Horn

Toni Beaver  
David French

Trombone

Matthew Ahrens  
Sage Lewis  
Charles Sherwin  
Cody Wakeman

Euphonium

Daniel Hatchfield

Tuba

Benjamin Acker  
Mark King

Bass

Tyler Kinsherf  
Nick Rice

Percussion

Nicole Desmarais  
Gianna Crowley  
Dan Maloney  
Christine Michelson  
Elisabeth Moen  
Jasmine Teixeira  
\*Kurumi Ueno  
Chris Wood

\*Friend of Music Scholarship Award

## **Upcoming Music Department events:**

Student Recital, Sean Every – Alto Saxophone  
Friday, October 28, 8:00 pm, Horace Mann Auditorium

Student Recital, Kurumi Ueno – Piano  
Thursday, November 10, 8:00 pm, Horace Mann Auditorium

Batik Jazz Trio  
Tuesday, November 15, 8:00 pm, Horace Mann Auditorium

Textures Chamber Ensemble  
Tuesday, November 22, 8:00 pm, Horace Mann Auditorium

BSU Jazz Concert  
Tuesday, November 29, 8:00 pm, Horace Mann Auditorium

### Friends of Music

In order to assist talented students in the pursuit of their musical studies and professional goals, the Department of Music has established the Music Scholarship Fund. We welcome donations of any amount for this important undertaking!

Please make checks payable to BSU Foundation with a note in the memo 'Friends of Music.'

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