

Bridgewater State University
Department of Music

Wind Ensemble



BRIDGEWATER

STATE UNIVERSITY

April 10, 2014

8:00 pm

Rondileau Campus Center Auditorium

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, Beijing, and recently Thessaloniki, Greece.

Fiesta is one of five Symphonic Dances commissioned by the San Antonio Symphony Orchestra to celebrate its 25th anniversary in 1964. Each of the five dances represents the spirit of a different time and place in the history of San Antonio. This dance reflects the excitement and color of the city's many Mexican celebrations, what Williams called "the pageantry of Latin American celebration – street bands, bull fights, bright costumes, the colorful legacy of a proud people." The introductory brass fanfare creates an atmosphere of tense anticipation, while the bells, solo trumpet, and woodwinds herald the arrival of an approaching festival. Brass announce the matador's arrival to the bullring, and the finale evokes a joyous climax to the festivities.

Griffes' ***Poem for Flute and Orchestra*** (1918) received its first performance on November 16, 1919 by the New York Symphony Orchestra under the baton of Walter Damrosch with Georges Barrère as the flute soloist. Damrosch agreed to program the work after hearing only the piano score, and the combination of the New York Symphony Orchestra and Barrère created perhaps one of the most masterful premieres of Griffes's lifetime. While *Poem* has since become firmly established in the American 20th-century solo flute repertoire, it remains unique in that it demands primarily lyrical rather than technical virtuosity from the performer. The atmospheric opening serves as a refrain throughout this single-movement work, separated by episodes of lush chromatic language, polymetric dance, and energized technique.

Africa: Ceremony, Song, and Ritual is based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs.

African musicians feel that they bring life to their instruments just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with the same respect

and reverence given to an honored living person. The drum, the featured instrument of this work, is considered a sacred object as well as a musical instrument. *Oya "Primitive Fire"* recreates man's conquest of fire. The *Ancient Folk Song* originates from Ghana, situated in the tropical belt of West Africa. A secondary melody based on the folk song *Marilli* weaves throughout the final statement of the original theme. With thunder and lightning as his weapon, *Shango*, the God of Thunder revisits the earth. The joyous opening statement returns amid the primal percussion drawing the work to an exhausting conclusion.

Prelude in the Dorian Mode

De Cabezón's music is richly polyphonic. Although he composed primarily for keyboard instruments, his music also possesses a haunting vocal quality. His *tientos*, such as *Prelude in the Dorian Mode*, are instrumental fantasies built upon an opening motive. These compositions make masterful use of fugal counterpoint, creating tensions between the motive and imitative secondary lines. In *Prelude in the Dorian Mode*, the opening minor-mode motive repeats at regular intervals throughout the main body of the work, forming a basis for the four-part polyphony evolving around it. When Percy Grainger created this band setting, Leopold Stokowski's orchestral Bach transcriptions were much in vogue. Unlike Stokowski's gleaming – modern sounding Bach – Grainger skillfully recalls the darker historical quality of the *tiento* and its vocal counterpart, the motet. The music is de Cabezón; the expressive concept and colors are entirely Grainger's. His modern setting is beautifully evocative of de Cabezón's Renaissance world.

Gloriosa is inspired by the songs of the *Kakure-Kirishitan* (Crypto-Christians) of Kyushu who continued to practice their faith surreptitiously after the ban of Christianity, which had been introduced to that southern region in the mid-16th century by Roman Catholic missionary Francisco Xavier. The worship brought with it a variety of western music. Though Christianity was proscribed in 1612 by authority of the *Tokugawa Shogunate* in *Edo* (today Tokyo), *Kakure-Kirishitan*

continued advocating sermons and disguised songs. Melodies and lyrics such as Gregorian chant were obliged to be “Japanized.” For example, the Latin word “Gloriosa” was changed to “Gururiyoza.” The adaptation of liturgy for survival inspired Ito to write this suite in order to illuminate a unique cultural mystery.

The composer explains: “*Nagasaki district in Kyushu region continued to accept foreign culture even during the seclusion period, as Japan’s only window to the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu region. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually ‘Japanized’ during the 200 years of hidden practice of the Christian faith. That music forms the basis of Gloriosa.*”

The Gregorian chant “Gloriosa” begins with the words, “*O gloriosa Domina excelsa super sidera que te creavit provide lactasti sacro ubere.*” The first movement **Oratio** opens with bells sounding the hymn’s initial phrases. The movement as a whole evokes the fervent prayers and suffering of the Crypto-Christians. The second movement, **Cantus** showcases a brilliant blend of Gregorian chant and Japanese elements by opening with a solo passage for the ryuteki, a type of flute. The theme is based on *San Juan-sama no Uta* (The Song of Saint John), a 17th-century song commemorating the “Great Martyrdom of Nagasaki” where a number of Kyushu Christians were killed in 1622. The third and final movement, **Dies Festus**, takes as its theme the Nagasaki folk song, *Nagasaki Bura Bura Bushi*, where many Crypto-Christians lived.

Piccolo

Nicole Mount

Flute

^*Jennifer Drake

Erin Ford

Alexander Garr

Andreanna Hughes

Samantha Miller

Charis Nelson

Constance Pratti

Lauren Valk

Sarah Walsh

Quiana Wilson

Oboe

Tegan Sutherland

Clarinet

Marti Canham

Nicholas Maribett

Danielle Sanders

^Amanda Shaughnessy

Kristina Walsh

Bass Clarinet

Joseph Seggio

Alto Saxophone

Monica Bezanson Donnelly

Colby Dewitt

^+Chelsea Fisk

Czarr Freeman

Michael Scott

Tenor Saxophone

Corey Morris

Baritone Saxophone

Carolyn Traux

Bassoon

^Natalee Brucks

Trumpet

Spencer Aston

Lindsay Cook

Alyson Roberts

^James Sheehan

~Brian Strange

Horn

Rachael Daly

Robert Ferrante

^David French

Sarah Hackett

Elizabeth Walek

Trombone

Sarah Emanuel

^Cody O'Toole

Anson Ouellette

Euphonium

Nicholas Grisolia

Michael Hurlich

Tuba

James Plunkett

Nicholas Schaper

Bass

Gahee Oh

Nicholas Rice

Percussion

^Nicole Desmarais

Eric George

Christine Michelson

Thomas Prosser

David Smith

Jasmine Teixeira

^ Section Leader

* Frieda Rand Scholarship Award

~ LaFrance Scholarship Award

+ Elsie P. Johnson Scholarship Award

Upcoming Music Department events:

Faculty Jazz Trio
Thursday April 17th 8:00 pm, Horace Mann Auditorium

Student Recital
Jennifer Drake, Flute
Alexander Heinrich, Piano
Friday, April 18th 8:00 pm, Horace Mann Auditorium

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

World Music Festival
Thursday, April 24th, All Day – RCC Fountain

Spring Chorale Concert
Sunday, April 27th 8:00 pm, Horace Mann Auditorium

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