

Upcoming Music Department events:

Student Recital, Tristan Fuller, trumpet
Friday, November 16th, 7:00 pm, Horace Mann Auditorium

Jazz Band
Tuesday, November 20th, 8:00 pm, Horace Mann Auditorium

Pop Vocal Ensemble
Friday, November 30th, 7:00 pm, Horace Mann Auditorium

Student Recital, Mark DiCampo, voice
Xavier Cosme, voice
Sunday, November 2nd, 6:00 pm, Horace Mann Auditorium

Chorale Concert
Friday, December 7th, 7:00 pm, Horace Mann Auditorium

Holiday Extravaganza Fundraiser
Friday, December 14th, 7:30 pm, RCC 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.'

Mailing Address:
Bridgewater State University Foundation
PO Box 42
Bridgewater, MA 02325

Bridgewater State University Department of Music

Wind Ensemble



BRIDGEWATER

STATE UNIVERSITY

Thursday November 8th, 2018
8:00 pm

Rondileau Campus Center Auditorium

Program

Nobles of the Mystic Shrine	John Philip Sousa (1854-1932)
I Sit Alone in Martin's Church	Thomas Duffy (b. 1955)
Down Longford Way	Katherine Parker (1886-1971) arr. Percy Aldridge Grainger (1882-1961)
Sea Songs	Ralph Vaughan Williams (1872-1958) <i>Katherine Johnson, conductor</i>
Melodious Thunk	David Beidenbender (b. 1984)
Intermission	
Suite Francaise Normandie Ile de France Alsace-Lorraine Provence	Darius Milhaud (1892-1974)
Belle qui tiens ma vie	Thoinot Arbeau (1520-1595) arr. Bob Margolis
March to the Scaffold from <i>Symphony Fantastique, Op. 14</i>	Hector Berlioz (1803-1869) trans. R. Mark Rogers

<u>Piccolo</u> ^Rosalind Greisz	<u>Trumpet</u> Adriana Collins Kevin Conlon Morgan Foster ~^Tristen Fuller Lauren Schuberth Ryan Struzziery Isabelle Tringale
<u>Flute</u> Katherine Johnson Jessica Major Bridget McSweeney	
<u>Oboe</u> Elizabeth Dearden	<u>Horn</u> Rachel Daly Sheri Fernandes
<u>Dulcian</u> Curtiss Hoffman	<u>Trombone</u> ^Jonathan Farrell Danial Hatchfield Logan Heath
<u>Clarinet</u> Kristen Angelos Marti Canham Cameron Covert Amber Grass Torben Hanson Bridget Immar ^Nick Nastasi `Melissa Sommer	<u>Euphonium</u> ^Joshua Bennette Annarose Ciccetti
<u>Bass Clarinet</u> Madison Cushing Joseph Seggio	<u>Tuba</u> Troy Burditt David Vess
<u>Alto Saxophone</u> ^Joseph Morrissey Mary Jo Running	<u>Piano/Keyboard</u> Abby Macleod
<u>Tenor Saxophone</u> AJ Ross	<u>Percussion</u> Patrick Kearns ^Spencer Lusignan Tyler Shaban
<u>Baritone Saxophone</u> Christopher Cohen	^ Section Leader * Frieda Rand Scholarship Award ~ LaFrance Scholarship Award ` Friends of Music Scholar

I. Overall appearance.

- A. Use the preceding template for all recitals. You may choose a different picture for the front of the program.
- B. If you do not simply “fill in the blanks” of the template, make sure that your program uses the same format. It should include the following specifications:
 - 1. Page set-up.
 - a. Use “landscape” orientation.
 - b. Left and right margins should be between 0.3” and 0.5”, depending upon space needed.
 - c. Each page should have two columns, with between 0.6” and 0.8” spacing between them.
 - d. For the inside page (listing pieces and composers), set a right tab in each column to ensure that composer names are right-justified.
 - 2. Font.
 - a. For cover “headlines” (e.g., “Bridgewater State University,” “Student Recital,” etc.), use Times New Roman font, 16-point.
 - b. For other words on the cover (accompanist, date, etc.), use Times New Roman font, 14-point.
 - c. For the words “Program” and “Intermission” inside the program, use Times New Roman font, either 12- or 14-point, depending upon space available.
 - d. For titles and composers, use Times New Roman font, 11- or 12-point, depending upon space available.

II. Titles of pieces (examples at the end of this section).

- A. Wherever applicable, include opus numbers (K. numbers for Mozart, BWV numbers for Bach, D. numbers for Schubert, etc.).
- B. Wherever applicable, include the title of the complete work (e.g., an opera or a song cycle) from which an individual piece or movement comes. If two or more selections (or movements) from a complete work are performed, list these under the title of the complete work, indented 0.5” (Always be sure to indicate clearly whether you are performing a single movement/selection or an entire work.)

II. Titles of pieces, cont'd.

- C. Italicize the titles of complete works. (Note: Although in many contexts, foreign words should be italicized, they should not be italicized in recital programs, except in the titles of complete works. Similarly, a title that would be enclosed in quotation marks in an essay and other contexts should not be so punctuated here.)
- D. Generic titles (such as Sonata or Nocturne) should not be italicized.
- E. Double-check all spelling and punctuation!

Examples: Un bel di, vedremo, from *Madama Butterfly*

A Monk and His Cat from *Hermit Songs*, Op. 29

Hermit Songs, Op. 29

A Monk and His Cat

The Desire for Hermitage

Sonata in B-flat, K. 570

Allegro

Adagio

Allegretto

Sonata in B-flat, K. 570

Allegro

III. Composers' names (examples at the end of this section).

- A. For the composer's first appearance on the program, include the composer's first and last names, as well his or her birth and death dates; for subsequent appearances, use the first initial and last name.
- B. In the case of composers whose names appear in a variety of spellings in different sources, use the spelling that appears in *Grove Music Online* (accessible through the Maxwell Library home page under "Research Tools"). Be sure to include accents, umlauts, etc.
- C. Birth and death dates should either follow immediately after the composer's name (if space permits) or appear underneath the composer's name. Choose *one* of these methods for the *entire* program.
- D. Double-check all spelling, punctuation, and dates!

Examples:

First time on program: Johannes Brahms (1833-1897)

Subsequent appearances: J. Brahms

For a living composer: Libby Larsen (b. 1950)

For a name with variant
spellings, use the *Grove*
spelling: Pyotr Il'yich Tchaikovsky (1840-1893)

Include all accents and other
diacritical markings: Antonín Dvořák (1841-1904)

IV. Additional information.

- A. If the featured performer is assisted by an additional performer (beyond the assistance of an accompanist acknowledged on the cover of the program), the name of the additional performer should appear immediately beneath the title of the piece in which he or she performs, centered on the page.

Example: In a soprano's program (which acknowledges on the cover her piano accompanist) featuring the assistance of clarinetist for one piece:

Der Hirt auf dem Felsen, Op. 129, D. 965

Franz Schubert (1797-1828)

Benny Goodman, clarinet

- B. In most cases, the performer will program groups of pieces, with the expectation of applause at the end of such groups, rather than after individual pieces. To make this expectation clear to the audience, do not leave spaces between items in a group. If a group consists entirely of songs by a single composer, that composer's name should appear just once.

Example:

Dark Is the Night, Op. 11, No. 1

Amy Beach (1867-1944)

Acquainted with the Night

John Duke (1899-1984)

Sure on This Shining Night, Op. 13, No. 3

Samuel Barber (1910-1981)

An die Musik, Op. 88, No. 4, D. 547

Franz Schubert (1797-1828)

Der Tod und das Mädchen, Op. 7, No. 3, D. 531

Mein!, Op. 25, No. 11, D. 795

- C. ???