MUSIC at Bridgewater

Music Department hosts the first annual Honor Band Festival
*Featuring guest clinician Timothy Robblee and faculty member Rebecca Wellons*

Under the direction of Dr. Donald Running (Director of BSU Wind Ensemble and Jazz Band), the Bridgewater State Honor Band Festival was held in the Rondileau Campus Center Auditorium on February 2, 2012. Schools from across the South Shore rehearsed throughout the day and performed a concert in the evening with the BSU Wind Ensemble. The event featured guest clinician, Timothy Robblee, Associate Director of Bands at Northwestern University, and music department faculty member, Rebecca Wellons.

CONCERT FOR EAST AFRICA

On October 12, 2011, the departments of physics, art, music, dance and theatre, presented a concert for East Africa at the Rondileau Campus Center Auditorium. The event featured performances and works by faculty members and students. It included art displays, an astronomy display, slideshows, dance, music, and theatrical presentations.

The event generated $900 for the victims of drought in East Africa.

Faculty guest artist, Rebecca Wellons

The Honor Band Festival featured new faculty member, Rebecca Wellons, on the saxophone. She performed Bernard Heiden’s *Diversio... for Alto Saxophone and Band*, along with the BSU Wind Ensemble, conducted by Dr. Donald Running.
MUSIC DEPARTMENT WELCOMES FIVE NEW VISITING LECTURERS!

Spencer Aston
Trumpet, General Studies

Elana Lorance
Oboe, General Studies

Heather Holland
Voice, General Studies

Rebecca Wellons
Saxophone, General Studies

Randy McGee
Voice, General Studies

For more information on these and other music faculty, please visit: www.bridgew.edu/music/faculty.cfm

STUDENT PROFILE: SUSAN BLAZEJEWSKI

Sue is a senior concentrating on music education

A dedicated member of Khakatay (the BSU West African Drumming Ensemble)

Studies the viola

Realized that music education is her passion and calling ever since she started teaching in 2004

Wants to be an elementary general music teacher in public schools

Guess who?
All set and ready to go for her first recital!
FACULTY PROFILE: ROY CAMPBELL

After graduating from UMass Lowell, Roy toured for two years with the stage orchestra for "Milton Berles' Vaudeville Tour." He returned to Boston to play for Concerts in Black and White, the Handel Haydn Society, and Boston Pops "Adventures In Music" under Newton Wayland. He became second trombonist with the Boston Opera Company under Sara Caldwell and house trombonist for the Colonial Theater. As well, Roy was house trombonist for the Cape Cod Melody tent and performed frequently with the South Shore Music Circus, the North Shore Music Circus, and the Braintree and Saugus "Chateau de Ville". For several years he performed as principal trombonist with the L. A. Opera A La Carte on their New England tours. Roy is presently principal trombonist with the Cape Cod Symphony where just this month he was fortunate enough to play with guest artist Yo Yo Ma. Other orchestras Roy has been or is a member of are the Simon Symphony, the Indian Hill Orchestra, The Nashua Symphony, the Manchester Symphony, and the New Bedford Symphony. He has conducted shows for Bridgewater State University, Ohio State University at their summer home on the Cape (the Monomoy Theater) at the Harwich Jr. Theater, and is presently doing "Bye Bye Birdie" at Sandwich High.

Roy’s teaching positions have included Brown University, Norwood High School, Weymouth High, Dennis/Yarmouth Regional, South Shore Conservatory, and Cape Cod Conservatory. As pianist, Roy is accompanist for Leslie Loosli, a frequent soprano recitalist and formerly a performer of opera in New York.

STUDENT PROFILE: SEAN EVERY

Sean Every is a senior and will be graduating with a music education concentration in Fall 2012. Sean studied the saxophone with Mary Jo Running for three years. He is a member of MSAC (Music Students Advisory Council) and has participated in several ensembles over the course of his undergraduate studies. His ensemble participation includes the Wind Ensemble, Chorale, Textures Chamber Ensemble, Beginning West African Drumming Ensemble, Saxophone Quartet, Jazz Band, and Chamber Singers. He is currently studying the saxophone with Rebecca Wellons.

Sean was the President of BAM/MENC (Bridgewater Advocates for Music/Music Educators National Conference) for the academic year 2011-12 and is currently the organization’s Advocate.

Sean received an ATP (Adrian Tinsley Program) Summer Grant in 2011 for which he wrote a paper on audition pieces for saxophone for an All State level band, under Dr. Donald Running’s supervision.

Sean Every’s future plan include teaching at the high school level and possibly attending graduate school for saxophone performance, conducting or music education. His career goal is to teach and perform.
On December 2, 2011, the Bridgewater State University Chorale, under the direction of Dr. Steven Young, presented the world premiere of the Mass “Ancestral Remembrances” by Dr. Carol Nichols.

The Mass presents a blend of Western and middle eastern musical traditions as well as modern and traditional styles of composition.

Following are the composer’s thoughts on the writing of the Mass.

The “Mass, Ancestral Remembrances,” is a work that grew over a period of several years. Originally, my intent was to set a text or two that had attracted me. At the time, I had no plans to compose a setting of an entire mass.

The last movement of the work, “Dona Nobis Pacem,” is a text with which I’ve always had an interest. Oddly enough, it was the first of the movements to be composed. It was written in response to the disaster of the airliner in Lockerbe, Scotland, and for that reason, the “Kyrie eleison” text is included at the end of the movement.

Not long after, I began to develop an awareness of various cultural issues that have become so problematic in our time and, with that, came an additional focus on my own cultural makeup that is of both western/Roman Catholic and middle-eastern/Greek Orthodox traditions. With these thoughts, I later decided to write a setting of the “Kyrie eleison,” the only part of the mass that has remained in the Greek language. I find a particular meaning in knowing that. I prefer to consider it as an expression of unity and a recognition of origins between the Catholic and Orthodox traditions. And thus the first and last movements of the mass were written.

Interestingly, the last movement seems to suggest features of Gregorian chant while the Kyrie Eleison recreates an impression of Byzantine chant complete with an ostinato drone and a wandering melodic line. It seemed that these features were “oozing” into my music, possibly in recognition of my cultural background.

Once the two movements were complete, it seemed only logical that I should then continue on with composing a mass in full. That thought rolled around in my mind for awhile but I didn’t actively pursue the effort, at least, not until the next significant event affected me.

The “Gloria” was the next movement to be completed. At the time, I had been working with different choruses and had, along the way, been involved in a few performances of Vivaldi’s “Gloria.” I was intrigued by his treatment of the text, particularly in light of the compositional restrictions of his time. Though Vivaldi’s “Gloria” is a single multi-movement work on the one text, and thus, is vastly different than setting the text as a single movement within a larger mass, it is, nonetheless, a study in textual expression.

Wanting to maintain the mystical quality of the music following the “Kyrie eleison,” I set the opening of the “Gloria” in a minor mode. From there, I allowed myself to be guided by the text which is why there are so many metrical changes in the music. The second section of the “Gloria” juxtaposes two completely different traditions. Again, with an awareness of my cultural background, I wanted to include a passage of what I now refer to as a “modern” call and response type of chanting. In this passage, a leader (soloist) clearly states a line of text and the chorus then chants a response in speaking voices. The response is intended to sound a bit mumbled and lacking of rhythmic precision. The response is partly in Latin and partly in English since I can recall the time when the Catholic Church began to allow the mass to occur in regional languages. The singing solo passages are adapted from the hymn, “Amazing Grace.” At the time of composing the “Gloria” I had been working as the music director for a protestant Congregational church in which this song, understandably, seemed to have a particular importance. Since the protestant tradition also had become an influence in my background, I wanted to include a representation of that, too, in my setting of the mass. The third section of the “Gloria” is written in a manner that seems to celebrate the text, again generating some interesting metrical changes in the music, but occurring as my “inner hearing” perceives that it should. After completing the “Gloria,” I again put the music in a drawer, still unsure as to whether or not I’d ever finish the entire work.
The “Sanctus” and “Benedictus” movements were completed next. Musically, one is more assuring, the other is more yearning. Without getting into the details of things too personal, these were written at a time when it seemed that certain “heartaches of passage” were about to occur in my life. Indeed, such anticipations are sometimes difficult but, sometimes, there are comforting moments as well. Both perceptions are represented in these two movements. The “Hosanna” passages are, without question, the result of joys experienced when the “worst that could,” actually, did not, at least for the time being.

The “Agnus Dei” proved to be a bit difficult in that the text, though it is in Latin, is a bit redundant relative to the Kyrie eleison... Given that consideration, I decided to work it so that portions of the movement are more middle-eastern sounding while others are more western, intentionally bringing both influences together in the one movement. And by means of contrast, I included both traditional and modern harmonic references.

The “Credo,” of course, was the most challenging text with which to work and there are too many influences and considerations to mention here. It is a text that presents quite a variety of emotions and, thus, required the most effort in writing and revision.

It is impossible to account for all the influences that contributed to the composition of this work. To be sure, there are times when composers work with a specific intent, Conversely, there are times when composers work more freely, allowing something to take shape as it will and allowing it to become whatever the mind creates. The Mass, I believe, is a product of the second circumstance. It is what I would categorize as a free expression that determined its own purpose.

I would like to end my comments here with a special word of thanks and appreciation to Dr. Steven Young. It was his interest in this work that led to this premiere and, truly, it has been an exceptional pleasure to work with him in the planning and preparation for the concert. In all, the whole experience has been an incredible opportunity to share thoughts and feelings with our students, our faculty, and our audience. Thank you, Dr. Young, and thank you to our students.

Dr. Carol Nicholeris
Composition, General Studies, Director of the Jazz, Pop and Show Choir, and the Alumni Choir

Dr. Steven Young
Music Theory, General Studies, Director of Choral Activities
GLIMPSES OF RAJASTHAN

In February 2011, Dr. Salil Sachdev (Chair, Department of Music), traveled to India to shoot a documentary film on the folk music of Rajasthan, a state in the northwest part of the country. Here are a few glimpses photographed by crew member, Jim Kasom.
AN INTERVIEW WITH STUDENT COMPOSER, SCOTT BISSONNETTE

Interviewed by Dr. Donald Running, Director of the Jazz Band and Wind Ensemble.

DR: Scott, tell us a little about yourself and your musical background?

SB: I started playing guitar when I was eight years old, started a rock band when I was nine. I’ve been playing in a duet with Sarah Martin, playing restaurants, bars, festivals, benefits, and other venues weekly. I have also been playing in the school Jazz Band since 4th grade, alternating between guitar and bass depending on the need of the band, and as well playing in the combo since high school.

DR: Currently, what are you doing musically?

SB: Now, while continuing the duet and working in BSU’s Jazz Band and Combo, I’ve also joined the band, Think, along with Sutton Gaddis and Paul Haigh; we play more rock-influenced music and three part harmony. In all three of these groups, it is necessary to develop different skills, but I use the skills I’ve learned in one to augment the others: I use my knowledge of playing bass in Jazz Band to incorporate bass lines into my unaccompanied guitar playing with the duet, I use my knowledge of arranging from Jazz to arrange some of our vocals in Think.

DR: Bridgewater State has premiered several of your musical works: Moribund, Lay Up, Diamond Jackie, and now Robin Masters’ Estate. What are the big lessons you have learned as a composer and arranger of Jazz music for Big Band and Combo?

SB: Arranging for the Jazz Band here has developed my knowledge of theory that also greatly improves my ability as a player. As well, it allows me to appreciate others’ music better by being able to analyze it. Perhaps the most notable thing to happen during my stay here in Bridgewater is to witness the substantial growth of the music department through the Jazz Band. We’ve grown from having few students on only guitar, bass and drums, to an entire functioning big band since my freshman year. Through it all, my writing skills have progressed with it naturally. I was able to write for one horn and rhythm section, a small combo, to a big band, with greatly varying instrumentation along the way. More valuable than getting to know the abilities of the instruments for which I was writing was getting to know the players for whom I was writing.

DR: As an English Major, how have you found your relationship with the BSU Department of Music?

SB: Even as an English major, I still identify myself as a musician. The music department has allowed me to further my music in countless ways. Of course, continuing to play in Jazz Band is invaluable, and arranging for it has been even more productive. I’ve been supported more here than anywhere else I’ve played Jazz. A class like Introduction to Music of Africa along with hearing Khakatay (the BSU West African Drumming Ensemble) has furthered my understanding and appreciation for rhythm.

DR: You will be graduating soon, what are your future plans?

SB: In my immediate future following graduation, I’ll probably be going to graduate school, quite possibly here. I will continue music outside of school as my primary focus, and if forced to get a “real job” I’m hopeful it might have something to do with music, but I’m not sure what. For now I’m just enjoying writing, arranging, and playing with the Jazz band and Combo, as well as procrastinating in the music lounge.
Paula Bishop presented a portion of her research on song form as a rhetorical model in early rock 'n' roll at the national conference of the Society of American Music in Cincinnati, OH, in March, 2011. In May, she chaired a session and served as a respondent for the fourth annual Boston University Music Society’s graduate student conference for which Kofi Agawu (Princeton University) was the keynote speaker. She also has seven articles on Hawaiian musicians and patronage of composers in the United States forthcoming in the second edition of the Grove Dictionary of American Music.

Bridgewater State University’s Wind Ensemble, which was premiered on December 8th. Christmas Candles, a piece for voice and piano that he wrote on a text by BSU English Lecturer Victoria Large, was premiered by Maryte Bizinkauskas and James Hay on February 14th, 2012. The two BSU faculty also performed two of Bohn’s Bukowski Songs.

In addition, Bohn completed a score for a silent Felix the Cat cartoon, Felix Dines and Pines (1927). The composition is for live wind ensemble. He also completed a chamber opera entitled Into the Cautious Season.

Three Movements for Wind Quintet by James Bohn was premiered in Providence on October 28th, and The One for four or more voices was performed by the Rhode Island Civic Chorale on November 13th. Bohn wrote Polyester for the

This February, Dr. Fredrick Guzasky’s new CD - Isn’t It Romantic - a recording of organ music from the Romantic period, was released, The recording was made at a live performance at the Memorial Music Hall in Methuen on one of the largest instruments in New England. This past year, Dr. Fred also finished revisions on his mystery thriller, Marston’s File, originally published in 2005. A number of new chapters were added as well as a completely different ending. “Writing and composing are very interesting activities, since the works take on a life of their own and are constantly evolving, and as soon as one imagines a project completed, one finds more to do or say.”

Last summer, Dr. Fred completed a taped audition for a walk-on role in AMC’s television show Mad Men. Mad Men takes place in a Madison Avenue Ad agency back in the 1960’s and great concentration is placed on every detail of life at that time.

James Hay was the pianist for two Mass Theatrica concerts: The Spooky Side of Broadway (October 2011) and an evening of Mozart arias (November, 2011). Performances were held at Lynn Arts Center in Lynn and Southgate Nursing Home Theater in Shrewsbury.

Dr. Jean L. Kreiling’s article “Modern American Water Music: Three Works by Samuel Barber” was published in the January 2011 issue of Lucayos, the peer-reviewed
journal of The College of the Bahamas. In March 2011, Dr. Kreiling presented a paper titled “Yielding at Joy: Poetic Transformations of Beethoven’s Ninth Symphony” at the annual conference of the Humanities Education and Research Association in San Francisco, California. In addition, Dr. Kreiling’s new poems on musical subjects have appeared recently in the literary journals The Lyric, Mezzo Cammin, New Walk, String Poet, Thema, and Think. She was awarded the 2011 Able Muse Write Prize for Poetry, and she was a finalist this year for both the Frost Farm Prize and (for the second consecutive year) the Howard Nemerov Sonnet Award.

During the Summer of 2011, pianist Dr. Deborah Nemko, performed at the Schola Cantorum, Paris, during the University of Pennsylvania Design Institute. With colleagues from the University of Pennsylvania Architecture department she co-presented a workshop entitled “Le Corbusier and Xenakis’s Methods of Composition and Rhythmic Structures, Spanning Between Architecture and Music.” Later in the summer, Dr. Nemko performed a solo recital featuring works by Beethoven, Brahms and Rahbee, at Kwansei Gakuin University, in Uegehara, Nishinomiya, Hyogo, Japan.

Following this concert, Dr. Nemko presented a lecture-recital entitled “Away and Back Again: Impressionism. Manifest in the Piano Works of Ikebe and Mamiya” at the International College Music Society Conference in Seoul, Korea.

Dr. Nemko was recently appointed to the Board of Directors of the College Music Society as Board Member for Performance.

The Bridgewater State University Alumni Chamber Choir, under the direction of Dr. Carol Nicholeris, presented their annual holiday concert on Sunday, December 11, 2011, at the Central Square Congregational Church in Bridgewater center. The concert was repeated at the Linden Ponds Retirement Community in Hingham, MA, on Sunday, December 18, 2011. The program, entitled “Welcome Winter,” included new and familiar songs celebrating the season and the holidays.

The Alumni Chamber Choir has had a very busy fall semester with additional performances at Homecoming 2011 and as the featured choir at the annual Thanksgiving Ecumenical Service sponsored by the Bridgewater Unitarian Universalist Church.

As part of a guitar and percussion duo, GuiHANGtar, Salil Sachdev performed at the Ho Chi Minh Conservatory of Music and at the Municipal Theater Forecourt in Ho Chi Minh city, Vietnam, in January 2011. The duo also performed at the University of Massachusetts, Dartmouth, and at Bridgewater State University, in October 2011. This was followed by a performance at the National Conference of the Musicological Society of Australia and the International Conference on Music and Emotion at The University of Western Australia in December 2011.

In November 2011, Salil presented a screening of his film, The Traditional Music of Mali, West Africa, at Bridgewater State University.
THE 2011 WORLD MUSIC FESTIVAL

On Tuesday, April 26, the Music Department hosted the day long Annual World Music Festival. The schedule of events included performances by Attaca Brass Quintet (Western Classical and American), The Jordanians (Middle Eastern), Marcus Santos, Tom Rohde, e amigos canvidados (Brazilian), Tropical Beat Steel Band (Caribbean), BSU Jazz Band, Khakatay (BSU West African Drumming Ensemble), BSU Alumni Choir (American Eclectic), and The Lindsays and friends (Traditional Irish and Popular).

Contributors
The following faculty have contributed material for this newsletter: Donald Running, Roy Campbell, Salil Sachdev, Carol Nicholeris, Paula Bishop, Jim Bohn, Fred Gusazky, James Hay, Jean Kreiling, and Deborah Nemko

Photographs: Mary Jo Running, Caroline Olson, Jim Kasom, and Carol Nicholeris.

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 the BSC Foundation with a note in the memo ‘Friends of Music’.

Mailing Address:
Bridgewater College Foundation, PO Box 42, Bridgewater, MA 02324

Thank you.

Editor

SALIL SACHDEV

Prepared and edited by Dr. Salil Sachdev (Chair, Department of Music), Music at Bridgewater is the music department’s newsletter.

We hope you have enjoyed reading it.
Dr. Nick’s Pics!

Music Department Professor, Dr. Carol Nicholeris, is pursuing a hobby in wildlife and nature photography, mainly in New Hampshire, but also at area beaches in Massachusetts. She was chosen by WMUR of Manchester, New Hampshire, as their ulocal Member of the Month for October, 2011, for her photography.

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