THE SUNDERMAN CONSERVATORY OF MUSIC AT GETTYSBURG COLLEGE presents

THE SUNDERMAN CONSERVATORY PERCUSSION ENSEMBLE
PAUL FADOUl, Director

and

THE SUNDERMAN CONSERVATORY WIND SYMPHONY
RUSSELL MCCUTCHEON, Conductor
MARGARET UNDERWOOD, Guest Conductor

MASTERWORKS

FRIDAY, APRIL 12, 2019 • 8:00 P.M.
MAJESTIC THEATER
GETTYSBURG, PENNSYLVANIA
SUNDERMAN CONSERVATORY PERCUSSION ENSEMBLE

Shared Space............................................................................................................. Ivan Trevino (b. 1983)
Vertical River............................................................................................................. Blake Tyson (b. 1969)
Persistence ................................................................................................................Brian Blume (b. 1985)
Danza Furioso....................................................................................................Jonathan Ovalle (b. 1976)

- Intermission -

SUNDERMAN CONSERVATORY WIND SYMPHONY

Noisy Wheels of Joy .................................................................................................. Eric Whitacre (b. 1970)
  I. Prologue
  II. Song
  III. Dance
  IV. Burlesque
  V. Soliloquy
  VI. March

  Margaret Underwood, Guest Conductor

Easter Monday on the White House Lawn ............................................................. John Philip Sousa (1854-1932)
Lincolnshire Posy .................................................................................................. Percy Grainger (1882-1961)
  I. Dublin Bay (Lisbon)
  II. Horkstow Grange
  III. Rufford Park Poachers
  IV. The Brisk Young Sailor
  V. Lord Melbourne
  VI. The Lost Lady Found
**Program Notes**

*Shared Space*

**Ivan Trevino (b. 1983)**

Ivan Trevino is a Mexican-American composer and percussionist who has become a recognizable voice in the percussion community. His honest blend of contemporary, percussive and indie-rock compositions have become standard repertoire in the field of percussion and are regularly performed around the world. He is a multi-award winning recipient of the Percussive Arts Society’s International Composition Contest and has over 70 compositions and songs to his name, many of which were commissioned by leading performers and institutions in the field.

Ivan is well-known for his work as a drummer and composer with Break of Reality, an international touring cello and percussion quartet. As a founding member of the ensemble, Ivan has headlined concerts across North America, South America, and Asia and was named a music ambassador by the U.S. State Department during the Obama administration. His work with Break of Reality has been heard on PBS, Huffington Post, Yahoo Music and is on regular rotation on NPR.

In 2017, Ivan co-founded The Big Trouble alongside composer and percussionist, Drew Worden. The percussion / songwriting collective received a Boston Foundation Artist Grant in 2017, produced and released their self-titled debut album, and was a featured performing ensemble at the 2018 Percussive Arts Society International Convention. Ivan received a BM and MM from Eastman School of Music where he studied with John Beck and Michael Burritt. He currently resides in Austin, TX with his wife, Amanda, and their son, Henry.

*Shared Space* (2015) was commissioned by the McCallum High School Percussion Ensemble for their 2015 PASIC showcase concert. The piece is scored for seven percussionists who share a setup of one 5.0 octave marimba, one vibraphone, one glockenspiel, one cajon, and toms. At times, up to five players perform on the same keyboard instrument, some standing on the opposite side of the instrument, creating a challenging and fun learning and performing experience.

The idea of community is deeply embedded in the music world. We as musicians do best when we support one another and our projects. I’ve developed this kind of relationship with McCallum High School’s music program. The school is located just blocks from my home in Austin, TX. In the fall, during my morning coffee run, I can hear the McCallum drumline warming up in the distance. We’re that close. I’ve coached their percussion ensembles; they’ve hosted my band for concerts. I’ve given clinics there; they’ve let me utilize their rehearsal rooms. It really is a shared space, a shared understanding of supporting what we do as artists.

*(biography and note by composer)*
**Vertical River**  
**Blake Tyson (b. 1969)**

Blake Tyson's compositions are performed in concert halls around the world, and his own performances have taken him to five continents and over thirty states. He has performed in Egypt at the Ministry of Culture in Cairo and at the Library of Alexandria, at international festivals in South Africa and South America, at the Beijing Central Conservatory, in Norway as part of the European Cultural Capital celebrations, and at the Percussive Arts Society International Convention. He has also performed at events throughout the United States, including numerous Days of Percussion, the Northwest Percussion Festival, and the Leigh Howard Stevens Summer Marimba Seminar. He has presented clinics and masterclasses at many universities both in the United States and abroad.

Blake is a concert artist and clinician for the Zildjian Company and with Malletech, where he has his own line of signature mallets. Blake Tyson holds a Doctor of Musical Arts from the Eastman School of Music. While at Eastman, he was also awarded the prestigious Performer’s Certificate. He holds a Master of Music degree from Kent State University and the degree of Bachelor of Music in Performance from the University of Alabama. His teachers include Marjorie Engle, Peggy Benkeser, Larry Mathis, Michael Burritt, Halim El-Dabh, and John Beck. Since 2001, Blake has been a member of the faculty of the University of Central Arkansas.

*Vertical River* was written on a commission from John Parks. The piece is a reflection of the great times that John and I had rafting down the Boise River and is inspired by the great friendship that John and I share. John and I premiered it at Florida State University in the fall of 2003 and we later recorded it for his CD, *Dusk: Percussion Music from the Heartland.*

*(biography and note by composer)*

**Persistence**  
**Brian Blume (b. 1985)**

Percussionist, composer, and educator Brian Blume has performed as a soloist, chamber musician, orchestral player, and studio percussionist, with groups such as the Carmel Symphony Orchestra, Terre Haute Symphony Orchestra, Columbus Indiana Philharmonic, and BluHill Percussion Duo. He recently joined the percussion section with the Imperial Symphony Orchestra in Lakeland, Florida. Brian performed at Super Bowl XLVI in Indianapolis with Madonna, Cee Lo Green, and Kelly Clarkson, and he was in the Indianapolis Colts drumline and Glassmen Drum and Bugle Corps.

Brian currently serves as Assistant Professor of Percussion at Southeastern University, where he teaches applied percussion, percussion techniques, music theory, world music, and the school's first ever drumline, the Fireline. Prior to his appointment at SEU, Brian taught percussion at Center Grove High School (Greenwood, IN), who boasts one of the nation's premiere high school percussion programs. Brian has also taught several drum corps and the Indiana University Drumline. He is a sought after
Brian Blume's compositions have a way of connecting to listeners in a visceral way, while also providing effective educational opportunities in teaching environments. *Persistence* definitely fits that bill. Equal parts groovy and contemporary, it uses a persistent 16th-note rhythm on a metal pipe throughout much of the piece.

Five players navigate through an array of changing accent patterns and meters, the metallic pipe rhythm persists while players share marimbas (up to four players on two 4.3-octave instruments) and produce a variety of metallic effects of resonant, semi-resonant, and trashy timbres.

*(biography and note by composer)*

**Danza Furioso**

*Jonathan Ovalle (b. 1976)*

Jonathan Ovalle is a percussionist whose concerts and collaborations feature an array of musical aesthetics. As a performer, he is both a committed interpreter of contemporary art music as well as an inspired jazz/world percussionist and drummer. Ovalle has performed and presented masterclasses in North America, Europe, and Asia, and most recently served on the faculty of the International Percussion Institute in Aberdeen, Scotland in August 2017. He has been a featured artist at the Percussive Arts Society International Convention, has served as a judge for the Thailand Drumline Competition and has also been a featured clinician at the Ohio, Tennessee, Quebec, and Emory University Days of Percussion.

Along with percussionist, Neeraj Mehta, he is currently one half of the chamber duo, PERCUNOVA. The duo gave its international concert debut in July 2014 at the Thailand Brass and Percussion Conference in Bangkok, Thailand, followed by a concert/clinic tour of India. The duo's current work is focused on concertizing and developing a body of new repertoire, which stands at the nexus of contemporary chamber percussion music and Afro-Cuban percussion traditions.

Ovalle is currently an assistant professor at the University of Michigan School of Music, Theater & Dance where he serves as a director of the University's famed percussion ensemble and is a faculty associate in the department of Latina/o studies. A sought-after educator, he is inspired by the unique puzzle each
student presents and finds motivation in helping them overcome both technical and mental roadblocks—unlocking each students’ full potential.

Born in Mexico City, Ovalle grew up in Houston, TX and is a graduate of the University of Michigan where his former teachers included Michael Udow, Julie Spencer, Salvatore Rabbio, Gerald Cleaver, Michael Gould, as well as additional studies with vibraphonist Ted Piltzecker.

Danza Furioso is a high-energy yet accessible feature for xylophone soloist with a backing trio of three marimbists, all sharing one instrument. With this piece, Ovalle sought to combine the melodic energy of a work like Brahms’s Hungarian Dance No. 5 with the fervor of traditional Guatemalan and Mexican marimba. The former can be heard in the solo part and the latter in the marimba-trio accompaniment, and all with a bit of Romani flair!

(biography and note by composer)

Noisy Wheels of Joy
Eric Whitacre (b. 1970)
Composer and conductor Eric Whitacre is one of the most popular musicians of our time. His concert music has been performed throughout the world by millions of amateur and professional musicians alike, while his ground-breaking Virtual Choirs have united singers from over 120 different countries. A graduate of the prestigious Juilliard School of Music, Eric currently holds the position of Artist in Residence with the Los Angeles Master Chorale having completed a five-year term as Composer in Residence at the University of Cambridge, UK.

As conductor of the Eric Whitacre Singers, he has released several chart-topping albums including the chart-topping bestseller, Light and Gold. Eric has conducted choral and orchestral concerts around the globe, including sold-out concerts with the London Symphony Orchestra, Royal Philharmonic Orchestra and the Minnesota Orchestra. In addition to collaborations with legendary Hollywood composer Hans Zimmer, he has worked with British pop icons Laura Mvula, Imogen Heap and Annie Lennox.

Courtesy of the composer:
Noisy Wheels of Joy is just pure, simple fun, written in the tradition of the great comic operatic overtures, and was designed to start the concert with a bang. The structure is quite formal, but the three themes (love, adventure, and buffo) get thrown around the wind symphony with wild abandon.

Noisy Wheels of Joy was commissioned by The Band Composers Masterworks Consortium, and was premiered by the University of Nevada, Las Vegas Wind Symphony (Mr. Tad Suzuki, cond.) on March 8th, 2001 at the American Bandmasters Association National Convention. It is dedicated “with deepest gratitude” to Mr. Jim Cochran.

(program note by Diego Rocha ’19)
Divertimento for Band, Op. 42
Vincent Persichetti (1915-1987)

Vincent Persichetti was one of America’s most respected 20th-century composers. His contributions enriched the entire music literature; his influence as a conductor, teacher, scholar, and keyboard virtuoso is universally acknowledged. In addition to well-known works for a variety of other mediums, Persichetti composed 16 major concert works for band.

Persichetti was the first of three children. His parents were immigrants from Italy and Germany. He began studying piano at the age of five and gradually added organ, double bass, tuba, theory, and composition to his music studies. By the age of 11 he was performing professionally as an accompanist, radio staff pianist, and church organist. Persichetti conducted the orchestra and taught theory and composition at Combs College (1937), headed the composition department at the Philadelphia Conservatory (1941-1961), and also taught at the Julliard School of Music as composition teacher (1947) and chairman (from 1963). His manual Twentieth-Century Harmony: Creative Aspects and Practices and his Essays on Twentieth-Century Choral Music are widely known.

Nicolas Slonimsky described Persichetti’s music as being “remarkable for its polyphonic skill in fusing the seemingly incompatible idioms of classicism, romanticism, and stark modernism... (with) Italianate diatonicism, in a lyrical manner.” Approximately 120 of Persichetti’s works have been published; over half were commissioned. Compositions include 16 band scores, nine symphonies, four string quartets, two piano sonatas, choral works, and much chamber music.

Divertimento is one of Persichetti’s lightest and most entertaining works. It was written in a log cabin schoolhouse in Kansas in 1949 and premiered by the Goldman Band in Central Park, New York City, the conductor conducting, on June 16, 1950. In a June 1980 letter to Frederick Fennell, Persichetti wrote, “Divertimento was completed in 1950 (but most of it was written...in El Dorado, Kansas, in 1949) ... The work was not commissioned! I was writing a piece in which the brasses were tossing the woodwinds about while the timpani were commenting. I began to realize that the strings were not going to enter. I guess when strings do not enter into such a combination, one calls the medium ‘Band.’ The word ‘Band’ has always sounded good to me...”

The six short movements (Prologue, Song, Dance, Burlesque, Soliloquy, and March) demonstrate rhythmic and contrapuntal savoir-faire blended neatly with tongue-in-cheek humor and lyrical nostalgia. The work was Persichetti’s first for band and is still one of his most popular compositions.

(program note by Diego Rocha ’19)
**Easter Monday on the White House Lawn**  
**John Philip Sousa (1854-1932)**

John Philip Sousa was an American arranger, composer, conductor, business man, and patriot. Although respected for all of his musical achievements, he is particularly honored for composing tuneful marches, directing the Marine Band, and his own professional band. John Philip Sousa was the son of John Antonio Sousa, a trombonist in the Marine Band, and Mary Elizabeth Trinkhaus. From a young age he studied violin, piano, flute, cornet, baritone, trombone, and alto horn, as well as music theory, harmony, and voice.

In 1880, Sousa was appointed leader of the Marine Band, a position he held for almost twelve years before organizing his own professional band. The Sousa Band, as it was then called, was a highly significant ensemble that not only performed locally in Washington DC, but throughout Canada and Europe on various world tours. Along with his ability to organize and conduct superb musicians, Sousa developed a distinct flair for writing marches, of which he wrote 136. He seemed instinctively to know how to compose for wind instruments, and his style, full of bouncing rhythms, brilliant instrumentation, and catchy tunes, has kept many his marches popular ever since.

Many composers alter their own works often years after the originals have been performed; however, John Philip Sousa seldom did this. One exception was his edition of *Easter Monday on the White House Lawn* as the third movement of a larger work, *Tales of a Traveler*, composed seventeen years earlier. *Easter Monday on the White House Lawn* was originally called *Coronation March*. Sousa anticipated that it would be played for the coronation of King George V of England, but while *en route* to South Africa on the Sousa Band’s 1910-1911 world tour he received a royal rejection. *Coronation March* was given a new title, *Grand Promenade at the White House*. After being altered and receiving several name changes, it was finally added in 1929 as the third movement of *Tales of a Traveler*.

Easter egg rolling in Washington DC has been one of America’s long-standing traditions, initiated by First Lady Dolly Madison in 1816. In the original format, children would roll colored eggs with spoons outside the Capitol building, and the child with the fastest egg wins. In 1880 the 44th Congress installed new landscaping and banned egg-rolling outside the Capitol building. As a result, President Rutherford B. Hayes invited children to continue this exciting activity on the White House Lawn. In 1889 President Benjamin Harrison introduced music for the event with Sousa directing the Marine Band. Sousa's memories are recorded in the notes he added to Sousa Band programs when *Easter Monday on the White House Lawn* was featured on the 1928 tour: “With the children rolling eggs, dancing and romping, a scene of animation persists itself: the elders, from the President to the merest passersby, look on the scene with joy and pleasure.”

*(program note by Diego Rocha ’19)*
**Lincolnshire Posy**  
**Percy Grainger (1882-1961)**

Percy Grainger was an Australian born pianist and composer from Melbourne. In his youth he was a talented pianist and was able to secure funding to study in the Hoch Conservatory in Frankfurt. In 1901, after completing his studies in piano performance and theory, he moved to London where he established himself. Grainger was highly successful as a concert pianist during this time and throughout his entire life, being better known as a pianist than a composer in his own lifetime. In 1914 Grainger moved to the United States and later enlisted in the US Army Band from 1917-1919 where he played oboe and soprano saxophone, eventually became their director. Afterwards, Grainger continued his career as a concert pianist and was additionally able to establish himself as a significant composer.

Grainger was a prolific composer with many arrangements, editions, transcriptions, original compositions, and folk song settings to his name. His best-known works are the arrangements he created of folk music collected during his various trips across the countryside. Some of these include *Country Gardens* (1919), *Irish Tune from County Derry* (1911), *I'm Seventeen Come Sunday* (1905), *Lincolnshire Posy* (1937), and *Molly on the Shore* (1947). Grainger’s settings are known for capturing the spirit of the original folk singers with a flexible approach to meter and rhythm, often unpredictable and dissonant harmonies, and tuneful melodies.

This bunch of ‘musical wildflowers’ (hence the title *Lincolnshire Posy*) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer’s personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone...

-Percy Grainger

*Lincolnshire Posy* is considered to be Percy Grainger’s masterwork for wind band. For this aesthetically varied work, he uses every compositional device at his disposal to great effect: harmonies move unpredictably, meter is unstable or absent, countermelodies creep in and out of prominence, melodies go willfully in and out of phase, all in service of the singer’s implied interpretation of each folk tune. Grainger recorded each singer on wax cylinders, using those recordings as a reference to recreate faithfully each tune. He began the process of assembling the various tunes into *Lincolnshire Posy* in 1937. It was premiered by the Pabst Blue Ribbon beer factory workers’ band in Milwaukee that same year on March 7. This premier was incomplete: as is often the case today, the PBR band was not up to the challenge of the harder movements; however, we will be presenting the work in full tonight.

*(program note by Diego Rocha ’19)*
Paul Fadoul, Director

After percussionist Paul Fadoul’s second appearance with the National Symphony Orchestra, The Washington Post wrote, “He knows how to evoke mystery in the dying fall of a phrase and let tension gather in the silences between them.”

Paul’s successful career as a performer, composer, and teacher has deep roots in both the concert and marching percussion community. Since 2003, he has performed in the groundbreaking duo, Lawler + Fadoul with flutist Zara Lawler. Hailed as “a great treat” (Classical WETA, Washington DC), the duo blends classical virtuosity with lively commentary and theatrical flair. In 2013, Lawler + Fadoul released its debut album, Prelude Cocktail, which the music blog, I Care If You Listen called “collaborative artistry at its finest.” Since forming, Lawler + Fadoul have performed together in many of North America’s most prestigious concert series and venues, including the Kennedy Center, Strathmore, Trinity Wall Street, the Edmonton Recital Society, and McMaster University’s Celebrity Concert Series.

Paul is also a founding member and principal composer/arranger of Dark by Five, the ensemble-in-residence at Canada’s Gros Morne Summer Music Festival in Newfoundland and Labrador. The ensemble expands the boundaries of musical presentation by weaving classical, contemporary, and popular music with theater, poetry, visual art and visual media working with renowned artists such as the celebrated Canadian poet, Don McKay and guitarist Duane Andrews.

A dedicated teacher and educator, Paul has toured with the ensemble Tales & Scales, where he performed 200 shows annually for children and families, including solo performances with the Milwaukee, Buffalo, and Oregon symphonies. He has taught at the Peabody Institute of the Johns Hopkins University and the George Mason University drumline. Most recently, he directs and designs the Chantilly High School Indoor Drumline which, under his leadership, became a two-time medalist at the WGI World Championships.

Originally from Fairfax, Virginia, Paul has a Bachelor of Music from George Mason University and a Master of Music from Yale University where he studied with Robert van Sice.
Russell McCutcheon, Conductor

Russell McCutcheon is the Director of Bands in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania where he conducts the Wind Symphony and the Sunderman Chamber Winds. In addition, he teaches conducting, music education courses, and supervises student teachers in the field.

Dr. McCutcheon received his Ph.D. in Music Education with a concentration in Wind Conducting from the University of Florida in Gainesville and earned an M.S. in Music Education from Troy University in Troy, Alabama.

Bands under his direction have performed at the Gewandhaus in Leipzig, at Smetana Hall in Prague, and in China, Singapore, England, Scotland, Italy, Canada and Switzerland. He was a guest conductor at the WASBE 2005 International Conference in Singapore and in 2009 was in residence as invited guest conductor with the Universidad de Caldas Wind Ensemble in Manizales, Colombia as part of the 15th Annual Yamaha Latin American Wind Band Conference.

In 2016, McCutcheon was named an American Prize Finalist in the Conducting: University and College Bands Division of The American Prize national non-profit competitions in the performing arts. Of his conducting, composer Steven Bryant said: “Russell McCutcheon brings a unique mix of talents and experience to his music-making…my work, Ecstatic Waters, requires the players and the conductor to go above and beyond their usual roles, and he demonstrated fantastic attention to both the musical and the technical details of my music.” In 2013, the Sunderman Conservatory Wind Symphony released a recording titled “Gettysburg at 150: Music of the American Civil War.” This disc, commemorating the Sesquicentennial Anniversary of the battle of Gettysburg, was named 2013 Grammy nomination eligible in two categories.

Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose recordings, Volumes I and II of The Cochran Chamber Winds Commissioning Series, were released in 2012 and 2016 on the Mark Masters Label. Of Volume I, composer Adam Gorb noted: “I loved your performance of French Dances Revisited…your ensemble plays the work so sensitively and with such spirit.” Volume II was Grammy nomination eligible for the categories Best Orchestral Performance and Album of the Year. McCutcheon is the Conductor and Musical Director of the Pennsylvania Lions All-State Band, which performs yearly in Pennsylvania and regularly tours nationally and internationally. He is a contributor to the best-selling book series, “Teaching Music through Performance in Bands,” and is an active clinician and guest conductor.
Margaret Underwood, Guest Conductor

Dr. Margaret Underwood is Director of Bands and Assistant Professor of Music at Western Carolina University where she conducts the Wind Ensemble, guides all aspects of the wind bands, and teaches courses in music education. Dr. Underwood maintains an active guest conducting schedule, conducting performances across the United States. Ensembles under her direction have performed at state and international conferences. In addition, her presentations at national and international conferences include the College Band Directors National Association Bi-Annual National Conference in Austin, Texas and the World Association of Symphonic Bands and Ensembles International Conference in Cincinnati, Ohio. She has also presented at numerous state and regional conferences. Her research on Robert Kurka’s The Good Soldier Schweik Suite is published in The Journal of World Association of Band and Symphonic Ensembles.

Prior to her current appointment she served as Director of Bands and Associate Professor of Music at Otterbein University in Westerville, Ohio, where she conducted the wind ensemble and taught courses in conducting as well as music education. Previously, she served as the Assistant Director of Bands at Mansfield University in Pennsylvania and taught middle and high school band for several years in New York.

Dr. Underwood received her DMA in conducting from the University of Minnesota, where she studied with Craig Kirchhoff. She holds an MM in conducting from The Ohio State University, studying with Dr. Russel Mikkelson, and a BME from State University of New York at Fredonia. Dr. Underwood is an active member of College Band Directors National Association, National Association for Music Education, and World Association of Symphonic Bands and Ensembles. She is an honorary member of Kappa Kappa Psi and Tau Beta Sigma.
### Percussion Ensemble Personnel

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<td>Allison Closs '22</td>
<td>Music</td>
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<td>Evan Gibbs '21</td>
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<td>Brooke Maskin '20</td>
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<td>Kai Saunders '22</td>
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<td>Blaise Veres '22</td>
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### Wind Symphony Personnel

#### Piccolo

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<td>Maya Johnson '21</td>
<td>Music</td>
<td>Macungie, PA</td>
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<tr>
<td>Gracie Herron '21</td>
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#### Flute

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<td>Sydney Goldberg '22</td>
<td>Psychology, Music Minor</td>
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<td>Maya Johnson '21</td>
<td>Music</td>
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<tr>
<td>Rose Martus '19 P</td>
<td>Music and Mathematics</td>
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#### Oboe

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<tr>
<td>Kim McCaskey '20</td>
<td>Music and Chemistry</td>
<td>Mount Joy, PA</td>
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<tr>
<td>Lindsey Paszczuk '19 P</td>
<td>Music and Health Sciences</td>
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#### English Horn

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<td>Lindsey Paszczuk '19</td>
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#### Clarinet

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<tr>
<td>Chloe Dougherty '22 †</td>
<td>Music</td>
<td>Hershey, PA</td>
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<tr>
<td>Caroline Greiner '20</td>
<td>Organization &amp; Management Studies</td>
<td>Pittsburgh, PA</td>
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<tr>
<td>Kayl Murdough '21</td>
<td>Computer Science, Music Minor</td>
<td>Contoocook, NH</td>
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<tr>
<td>Brian Ruether '19 P</td>
<td>Music and Biology</td>
<td>Newark, DE</td>
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<tr>
<td>Emma Schilling '21</td>
<td>English</td>
<td>West Chester, PA</td>
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<tr>
<td>Ben Skinner '19</td>
<td>Biochem. &amp; Molecular Bio., Music Minor</td>
<td>Bowie, MD</td>
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**Bass Clarinet**
Benjamin Fruchtl ’20  
Music Education  
Kempton, PA

**Alto/Contrabass Clarinet**
Ben Skinner ’19  
Biochem. & Molecular Bio., Music Minor  
Bowie, MD

**Bassoon**
Samantha Burr ’22 P  
Music Education  
Manahawkin, NJ

**Soprano Saxophone**
Jenna Pavis ’21 P  
Music Performance  
North Yarmouth, ME

**Alto Saxophone**
Jenna Pavis ’21 P  
Music Performance  
North Yarmouth, ME
Peter Wang ’22  
Undeclared, Music Minor  
Beijing, China

**Tenor Saxophone**
Summer Burton ’22  
Music Education  
Taneytown, MD

**Baritone Saxophone**
Will Morris ’18  
Community Musician  
Carlisle, MD

**Trumpet**
Sophia Bookas ’22  
Music and Biology  
Fairfield, CT
Tom Crafa ’20  
Music and Political Science  
Garden City, NY
Will Esposito ’22  
Music and History  
Lititz, PA
John Glennon ’19 P  
Music Performance  
West Babylon, NY
Kenneth Millson ’22  
Music Performance  
Rome, NY

**Horn**
Justin Chovanec ’22 †  
Physics and Mathematics  
Mount Pleasant, PA
Danny Cresci ’19  
Philosophy  
Sayville, NY
Luke Gaylor ’18  
Community Musician  
Baltimore, MD
Zachary Rhodes ’20 P  
History  
Lexington, MA

**Trombone**
Andrew Buckley ’22  
Political Science, Music Minor  
Norfolk, MA
Ethan Fielding ’22  
Music Education  
Cheshire, CT
Maci Mark ’21  
History, Music Minor  
Los Angeles, CA
Diego Rocha ’19 P †  
Music  
Dunnellon, FL
<table>
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<tr>
<th>Instrument</th>
<th>Name</th>
<th>Major</th>
<th>Location</th>
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<tr>
<td>Euphonium</td>
<td>Benjamin Pontz ’20</td>
<td>Pol. Science &amp; Public Policy, Music Minor</td>
<td>Strasburg, PA</td>
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<td></td>
<td>Abel Rose ’21 P †</td>
<td>Music Education</td>
<td>Hollidaysburg, PA</td>
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<td>Logan Shippee ’22</td>
<td>Music Education</td>
<td>Kingston, NY</td>
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<td>Tuba</td>
<td>Nick Wallace ’22</td>
<td>Physics and Computer Science</td>
<td>Gettysburg, PA</td>
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<td>Erik Wendt ’19 P</td>
<td>Mathematics</td>
<td>Titusville, NJ</td>
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<tr>
<td>Double Bass</td>
<td>Scott Kaliszak ’16</td>
<td>Music Educator</td>
<td>New Freedom, PA</td>
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<td>Harp</td>
<td>Olivia Higgins ’19</td>
<td>Music</td>
<td>Union Bridge, MD</td>
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<td>Piano/Celeste</td>
<td>Gyasu Bajracharya ’21</td>
<td>Music and Biochem. &amp; Molecular Biology</td>
<td>Kathmandu, Nepal</td>
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<td>Percussion</td>
<td>Amanda Carrier ’22</td>
<td>Political Science and French</td>
<td>Branchburg, NJ</td>
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<td>Eric Gabriel ’22 P</td>
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<td>Taneytown, MD</td>
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<td>Evan Gibbs ’21</td>
<td>Health Sciences, Music Minor</td>
<td>Westfield, NJ</td>
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<td></td>
<td>Brandon Hall ’21 †</td>
<td>Music and Computer Science</td>
<td>Woodbine, MD</td>
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<td>Kai Saunders ’22</td>
<td>Music</td>
<td>Bowie, MD</td>
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<td></td>
<td>Blaise Veres ’22</td>
<td>Physics</td>
<td>Mullica Hill, NJ</td>
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Band Staff = †
Principal Player = P
UPCOMING SUNDERMAN CONSERVATORY
SPRING EVENTS

April 13 • 8pm Spring Choral Concert, Christ Chapel

April 14 • 3pm Symphony Band, Majestic Theater

April 16 • 12pm Brown Bag Jazz, College Union Junction

April 17 • 12pm Notes at Noon: Opera Workshop Preview,
Musselman Library Apse

April 19 • 7:00pm Sr. Recital: John Glennon, trumpet, Paul Recital Hall

April 20 • 7pm Sr. Recital: Camille Iorio, soprano, Paul Recital Hall

April 25 & 26 • 7:30pm Opera Workshop, Majestic Theater

April 27 • 8pm Symphony Orchestra, Majestic Theater

April 28 • 2:30pm Sr. Recital: Sebastien Ridore, viola, Paul Recital Hall

April 28 • 4pm Sr. Recital: Olivia Higgins, harp, Paul Recital Hall

April 28 • 7:00pm Woodwind Chamber Music Recital, Paul Recital Hall

May 3 • 4:30pm Gamelan Gita Semara, Musselman Library Steps

May 4 • 8:00pm Faculty Recital: Ari Isaacman-Beck, violin &
Jocelyn Swigger, piano, Paul Recital Hall

For Information 717.337.6815
www.gettysburg.edu/sunderman or www.gettysburgmajestic.org