

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE *presents the*

SUNDERMAN CONSERVATORY WIND SYMPHONY

Russell McCutcheon, *Conductor*

Vox Populi: Voice of the People



Vox Populi
Richard Danielpour

**A Lincoln Address,
Op. 124a**
Vincent Persichetti

Americans We
Henry Fillmore

Symphony No. 1
Timothy Mahr
Commission Premiere

FRIDAY, NOVEMBER 17, 2017 • 8:00 P.M.
MAJESTIC THEATER • GETTYSBURG, PA

PROGRAM

Vox Populi..... Richard Danielpour
(b. 1956)
arr. Jack Stamp

A Lincoln Portrait, Op. 124a..... Vincent Persichetti
(1915 – 1987)

Taylor Brorby, Narrator

Symphony No. 1 Timothy Mahr
(b. 1956)

I. *E Pluribus Unum*

II. "...to give up every favorite pursuit and lay their shoulder to the work of the day."

III. "I thank my God upon every remembrance of you."

IV. "Only in the darkness can you see the stars."

Commission Consortium Premiere

Americans We Henry Fillmore
(1881 – 1956)



PROGRAM NOTES

Richard Danielpour (b. 1956)

Danielpour was born on January 28, 1956 in New York City, New York. He studied at Oberlin College and the New England Conservatory of Music and later at the Julliard School of Music where he received a Doctor of Music Arts for composition in 1986. In 2016, Danielpour had seven world premieres in the United States, most notably his Percussion Concerto with the New Jersey Symphony, his ballet *Layla* and the *Majnun* for the Nashville Ballet, and *Talking to Aphrodite*, written in collaboration with Erica Jong and premiered in December of 2016. Currently, he is working on an 80-minute oratorio, *The Passion of Yeshua*, which will premiere in July of 2018 at the Oregon Bach Festival.

Vox Populi

In Latin, *vox populi* means “voice of the people”. Danielpour began this piece in Italy in June 1998, at a villa in Tuscany where he has composed for several years. There he set down the first draft in four days. He then returned to the United States to begin a residency at the Marlboro Music Festival, where he began working on the orchestration during the first ten days of July. At the end of that month, he finished the piece at Yaddo, an artists’ community in Saratoga Springs, New York.

Vox Populi is developed using traditional “classical” music techniques, but it is flavored with ideas, sounds, and rhythms that are rooted in American popular music and jazz. The music itself is also traditional in the sense that, although it moves forward in time, it retains a certain internal nostalgia, remembering where it has been and alluding to its past. The form of the work can be characterized as an “arch,” in the center of which the music turns back on itself, discards the accretions of its previous progress, and returns to its beginnings. In its musical structure, *Vox Populi* is a veritable metaphor for the structure in which it was premiered, the restored Victory Theatre in Evansville, IN.

(biography and program note by Richard Danielpour)

Vincent Persichetti (1915-1987)

Vincent Persichetti was born on June 6, 1915 in Philadelphia, Pennsylvania. At a young age, he became drawn to music, studying piano, organ, double bass, tuba, theory, and composition. By age 11, he was performing professionally as an accompanist, radio staff pianist, and church organist. He worked at Combs College, becoming the head of music composition in 1939. In 1941 he was appointed head of both the theory and composition departments at the Philadelphia Conservatory. He began working at Julliard School of Music in 1947 and became chairman of the composition department in 1963. Persichetti received three Guggenheim Fellowships, Honorary Doctor of Music degrees from Combs College and Bucknell University, an Honorary Doctor of Fine Arts degree from Baldwin-Wallace College, a grant

from the National Foundation on the Arts and Humanities, and many other awards for his musical prowess. His contributions to musical literature withstand the test of time; his influences as a performer and teacher are immeasurable.

A Lincoln Address, Op. 124a

A Lincoln Address was written for orchestra as a commission from the 1973 Richard Nixon Presidential Inaugural Committee. The piece, featuring text from Abraham Lincoln's Second Inaugural Address, was scheduled to premiere at President Nixon's inaugural concert on January 19, 1973, but was dropped from the program after its completion. The Vietnam War raged on, and as Harold Schonberg of the New York Times put it in 1973:

...as was reported at the time, somebody in the administration got around to reading the text and decided that the President might be embarrassed. "Fondly do we hope...that this mighty scourge of war may speedily pass away."

A Lincoln Address was premiered by Walter Susskind and the St. Louis Symphony Orchestra on January 25th, 1973. Persichetti had little time to complete the work, and used fragments from his Seventh Symphony (1959). The Lincoln text is followed exactly, except for the addition of one word at the end: "Peace." It was hoped that this work might develop into a companion piece to Aaron Copland's *Lincoln Portrait*.

The first band version of *A Lincoln Address* premiered on February 1, 1974 at the College Band Directors' National Association Convention in Houston, Texas.

(biography and program note from Elkan-Vogel, Inc. and
The New York Times, Harold Schonberg, 1973)

Timothy Mahr (b. 1956)

Timothy Mahr is a professor of music at St. Olaf College in Northfield, MN. Before St. Olaf, Mahr was Director of Bands at the University of Minnesota, Duluth for ten years. Mahr has been a guest composer/conductor on over thirty college and university campuses within a five-year time from 1999-2004 and he has conducted all-state bands in Montana, Massachusetts, California, Colorado, Wyoming, Illinois, Minnesota, Iowa, Wisconsin, Ohio, Kansas, North Dakota, Delaware, and Florida. After graduating with two degrees *summa cum laude* from St. Olaf College in 1977 and 1978, he received a Master of Arts degree in Trombone Performance from The University of Iowa in 1983, followed by a Doctor of Musical Arts degree in Instrumental Conducting in 1995 from the same institution. Timothy Mahr is now married with two daughters, Jenna and Hannah.

Symphony No. 1

When given the privilege to create a major work, an artist is challenged to consider making a substantive expression. This is an enticing opportunity that I also found to be rather daunting. This commissioned work couldn't possibly express anything more than my sense for the human condition – how in the world could I have anything to say that would be substantive? I'm interested in writing music that might pull the listener into the performance as an active participant. Could I create music that might stimulate the imagination and engage an intellectual and perhaps even emotional connections? One can only try.

The intent is that my *Symphony No. 1* will stand on its own musically, without the need for program notes that provide insight to my thinking and process. It is my hope that, in knowing my path of decision-making in creating the work, the music will also speak more deeply to its listener about our situation today as it shares the clarion call toward striving to make our worlds, private and communal, better places.

–Timothy Mahr

The Symphony is comprised of four movements. The first grew from pondering the challenge our nation and world have to come together rather than grow apart; the second is an acknowledgement of the need to focus on work that truly needs to be done; the third is a reverent appreciation of the love, respect, and joy to be found in others; and the last embodies the hope, finding light within the darkness. Each movement sprang from contemplating a specific phrase or quotation while searching for the music to capture these four sentiments.

I. *E Pluribus Unum "out of many, one"*

– Once the motto of the United States

An introduction presents fragments of the principal musical ideas to be developed throughout the work, after which a main theme is stated. It becomes one of many as it goes through manipulations and variations. Much of the music is based on an overtone scale based on the keynote of F (an overtone scale is marked by a raised 4th and lowered 7th scale degree – F-G-A-B-C-D-E flat-F). These lead to a culminating unified statement that is strong and defiant.

II. *"... to give up every favorite pursuit and lay their shoulder to the work of the day."*

– Thomas Jefferson, in an 1803 letter to John Page, former classmate and governor of Virginia, describing the efforts made by the revolutionists who formed our democracy

Solos for flute and clarinet languish in a peaceful melancholy during the opening – the introspective, calm joy of a favorite pursuit. A pressing moment of realization inspires action and an energetic scherzo that derives its melodies and harmonies from the overtone scale ensues. Murky resistance and disorientation are encountered as the path forward is pursued.

This is busy music – it is about work being done. A moment of doubt creeps in, after which the determined hard work continues. A coda pushes the ending toward an agitated climax. Our work is not yet done – much more effort is needed.

III. *"I thank my God upon every remembrance of you."*

– Paul, writing to the early Greek Christians in Philippi. Philippians 1:3 King James Version

The third movement brings the listener to a welcome place – calm and unhurried, with dissonance at bay. In this turbulent, confusing world, comfort and solace can be found within the close relationships with friends and our reflections upon shared experiences. How grateful we should be for those lovely sustaining memories. An emotional wave of joy and appreciation washes over. More memories return before the movement ends in light.

IV. *"Only in the darkness can you see the stars."*

– Martin Luther King, Jr.

This is a common paraphrase of a statement King made in his famous "I've been to the mountaintop" speech of April 3, 1968. He said, "Only when it's dark enough can you see the stars."

Lovely memories can sustain us, but we often rest uneasy under the burden of others. There is indeed a troubling darkness in this world. As Martin Luther King, Jr. reminds us, the stars, perhaps representing hope, can be perceived from within this blackened depth. A salvation – a darkness-conquering light – can arrive as bursts of energy or gentle, all-encompassing washes to once again bring inner peace.

(biography and program note by Timothy Mahr)

Henry Fillmore (1881-1956)

James Henry Fillmore, Jr., was the most flamboyant bandsman of his time, an era that stretched across 50 years. During those years he probably wrote, arranged, and edited more band music than any other composer or bandmaster in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others.

Born in Cincinnati, Ohio, in 1881, Fillmore was the eldest of the five children of Anna Eliza (McKrell) and James Henry Fillmore, Sr., a partner in the Fillmore Brothers religious music publishing business. Musical (and mischievous) from childhood, he had an outstanding singing voice and was encouraged to sing in Sunday school by his father who often rewarded him with a 50-cent fee. He dabbled with piano for several years and then learned to play flute, violin, and guitar with amazing ease. He was fascinated most of all by the slide trombone, an instrument which his father considered too evil for any righteous person to play. His mother, however, believed that practicing trombone might help keep

Henry out of mischief, and she secretly saved enough money to buy a secondhand instrument for her son. In addition to practicing every day, Henry also wrote much of his own music. He was educated in a small and exclusive school in Germantown, Ohio, where he was quarterback on the football team, organized a small orchestra, and studied enough to graduate with a junior college “Bachelor of Arts” diploma in June, 1901.

Fillmore composed music since adolescence through to his final years. His first published march, *Higham*, was named after a line of imported brass instruments and was printed in 1903 under the Will Huff pseudonym. His last piece of music, *The President's March*, for University of Miami President Jay F. W. Pearson, was composed in 1954. Between those two dates, he wrote 256 original compositions using the following names: Henry Fillmore, 114; Gus Beans, 2; Harold Bennett, 65; Ray Hall, 3; Harry Hartley, 6; Al Hayes, 57; Will Huff, 8; and Henrietta Moore, 1. Of his 774 arrangements, 676 were published under his own name; 6 as Harry Hartley, and 92 as Al Hayes.

(biography from March Music Notes)

Americans We

Americans We was first published in 1929. It is a cheerful piece that Fillmore dedicated "to all of us". It is one of the three marches that form the basis of patriotic inspiration alongside Bagley's *National Emblem* and Sousa's *The Stars and Stripes Forever*. This piece, despite now having a patriotic name that signifies unity for the American people, was not always named so poetically. Initially, Fillmore was plagued with trouble naming this piece, first calling it *The Cincinatti Zoo* when it was performed at a local zoo and then *Pure Food and Health* the next day. When Fillmore realized the greatness of the march, however, he found its true purpose and published it as the *Americans We* piece that we know today.

(program note by Frederick Fennell and Norman E. Smith from Program Notes for Band)



BIOGRAPHY



Russell McCutcheon is an Associate Professor of Music and Director of Bands in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania. At Gettysburg, he conducts the Wind Symphony, Sunderman Conservatory Symphony Band, and the Sunderman Chamber Winds. He also directs the Bullets Marching Band. In addition, he teaches conducting, music education courses, supervises student teachers in the field, and serves as co- advisor of the Gettysburg College Chapter of the Collegiate Music Education Association.

Dr. McCutcheon received his Ph.D. in Music Education with a concentration in Wind Conducting from the University of Florida in Gainesville where he served as Assistant Conductor of the Wind Symphony. He was in the conducting studio of Dr. David Waybright and his music education advisors were Drs. Russell Robinson and Charles Hoffer. Additionally, he has studied conducting with Rodney Winther, Anthony Maiello, and Tom Lee. He received his Master of Science in Music Education from Troy University in Troy, Alabama.

Prior to his appointment in the Sunderman Conservatory, Dr. McCutcheon served for three years as Associate Director of Band, Wind and Percussion Activities at Otterbein University in Westerville, Ohio and has eight years of high school teaching experience in the public schools. Bands under his direction have performed in England, Scotland, Italy, and Switzerland. He has been a guest conductor at the WASBE 2005 International Conference in Singapore and in 2009 spent nine days in residence as invited guest conductor/clinician 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 as a semi-finalist in the Conducting: University/College Wind Band Division of The American Prize.

Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose latest recording, *Volume 1 of The Cochran Chamber Winds Commissioning Series*, was released in 2012 on the Mark Masters Label. Of this recording, composer Adam Gorb noted: "I loved your performance of *French Dances Revisited*...your ensemble plays the work so sensitively and with such spirit." He is a regular contributor to the best-selling book series, "*Teaching Music through Performance in Bands*," and is an active clinician and guest conductor. He has been the featured clinician/conductor for many county and district honor bands, was invited to serve as the winds and percussion clinician for the Ohio All-State Orchestra, travels regularly to music camps nationally, and adjudicates band festivals in Pennsylvania, Virginia, Ohio, Florida, Mexico and the Bahamas.



Taylor Brorby an award-winning essayist, and a poet. He is a fellow at the Black Earth Institute and his work has been supported with residencies and fellowships from Mesa Refuge, Blue Mountain Center, Breadloaf, the National Book Critics Circle and the Stone Barns Center for Food and Agriculture. Taylor's work has appeared in *The Huffington Post*, *North American Review*, *Orion*, *Earth Island Journal*, among others. He is the author of *Crude: Poems*; *Coming Alive: Action and Civil Disobedience*; co-editor of *Fracture: Essays, Poems, and Stories on Fracking in America*. He travels around the country to speak about the Bakken oil

boom and climate change, and is at work on both a memoir and an anthology of environmental writing. He is Reviews Editor at *Orion Magazine* and the Emerging Writing Fellow at Gettysburg College.

WIND SYMPHONY PERSONNEL

Piccolo

Grace Herron `21

Hometown

Doylestown, PA

Major

Music & Environmental Science

Flute

Barbara Benowitz `20

Tess Fernald `20 P

Maya Johnson `21

Leigh Richard `19

Bethesda, MD

Lancaster, PA

Macungie, PA

Springfield, PA

Music & Psychology

Music

Music

Philosophy

Oboe

Francis Diederich `18

Hannah Harder `18 P

Kim McCaskey `20

Middletown, MD

Winston-Salem, NC

Mount Joy, PA

Japanese Studies

Anthropology & Music

Music & Chemistry

English Horn

Francis Diederich `18

Middletown, MD

Japanese Studies

E-flat Clarinet

Jasmin Eddy `19

Windham, ME

Music Education

Clarinet

Jasmin Eddy `19

Caroline Greiner `20

Carolyn Hauk `21

Isaac Hawkins `18 P ‡

Rachel Loney `20

Kayl Murdough `21

Emma Schilling `21

Windham, ME

Pittsburgh, PA

Barrington, IL

Steelton, PA

Wilmington, DE

Hopkinton, NH

West Chester, PA

Music Education

Organizational and Management Studies

History

Music Education

Biology

Undeclared

English

Bass Clarinet

Ben Fruchtl `20

Kempton, PA

Music Education

Contraalto/Bass Clarinet

Ben Skinner `19

Bowie, MD

Biochemistry & Molecular Biology

Bassoon

Rebecca Hotz `21 P

Matt Torrence `21

Lee, NH

Ocean City, NJ

Music

Mathematics

Soprano Saxophone

Jenna Pavis `21 P North Yarmouth, ME Music

Alto Saxophone

Brooke Maskin `20 Ridgewood, NJ Music Education
Jenna Pavis `21 P North Yarmouth, ME Music

Tenor Saxophone

Joy Zanghi `21 South Portland, ME Undeclared

Baritone Saxophone

Will Morris `18 Carlisle, PA Physics & Music

Trumpet

Thomas Crafa `20 Garden City, NY Music & Political Science
Chelsea Ferraro `18 ‡ Tower City, PA Music Education
Michael Karchner `19 Collegeville, PA Biology
Sofia Mouritsen `20 Waxhaw, NC Political Science
Patrick Peters `19 P Florham Park, NJ Music
Tanner Williams `21 York, PA Music & Economics

Horn

Kyra Buettner `21 Elizabethtown, PA Health Sciences
Luke Gaylor `17 P Perry Hall, MD East Asian St.-China & International Affairs
Logan Henley `21 West Orange, NJ Economics
Jeremy Porter `20 Belle Mead, NJ History
Zachary Rhodes `20 Lexington, MA Undeclared

Trombone

Lani Deatherage `18 P York, PA Music & Psychology
Will Durham `21 Oreland, PA Mathematical Economics
Maci Mark `21 Northridge, CA History
Diego Rocha `19 ‡ High Springs, FL Music

Euphonium

Benjamin Pontz `20 Strasburg, PA Political Science & Public Policy
Charles Sternberg `19 New Milford, NJ Cinema Media Studies

Tuba

Abel Rose `21 Hollidaysburg, PA Music Education

Double Bass

Marc Tessier `18 Concord, NH Music

Piano

Gyasu Bajracharya `21 Kathmandu, Bagmati, Nepal Music Performance

Louise Yuxin Lu `18 Shanghai, China Music

Percussion

Jared Barna `20 Allentown, PA History

Skyler Ehly `18 P ‡ Reamstown, PA Computer Science

Evan Gibbs `21 Westfield, NJ Health Science

Brandon Hall `21 Woodbine, MD Music & Computer Science

Olivia Higgins `19 Union Bridge, MD Music

Jennifer Johnson `21 Berlin, NJ Undeclared

Wind Symphony musicians are listed alphabetically to emphasize the equal contribution of each member.

P=Principal Player

‡=Band Staff

UPCOMING SUNDERMAN CONSERVATORY FALL EVENTS

November 18 • 7:00pm *Sr. Recital: Miranda Bubenheim, piano*, Paul Recital Hall

November 18 • 8:30pm *Sr. Recital: Isaac Hawkins, clarinet*, Paul Recital Hall

November 19 • 2:00pm *Sr. Recital: Edward Holmes, piano*, Paul Recital Hall

November 19 • 3:30pm *Sr. Recital: Kelly Reymann, voice*, Paul Recital Hall

November 19 • 5:00pm *Sr. Recital: Caroline Valenti, clarinet*, Paul Recital Hall

December 1 • 8:00pm *Symphony Orchestra*, Majestic Theater

December 2 • 8:00pm *Winter Choral Concert*, Christ Chapel

December 3 • 2:00pm *Sr. Recital: Lani Deatherage, trombone*, Paul Recital Hall

December 3 • 3:30pm *Sr. Recital: Chelsea Ferraro, trumpet*, Paul Recital Hall

December 3 • 5:00pm *Sr. Recital: Karl Segletes, tenor*, Paul Recital Hall



For Information 717.337.6815
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