

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE *presents*

SUNDERMAN CONSERVATORY
WIND SYMPHONY

RUSSELL McCUTCHEON, *Conductor*

MOUNTAINS *and* MONUMENTS

SATURDAY, NOVEMBER 23, 2019 · 8:00 P.M.
MAJESTIC THEATER
GETTYSBURG, PENNSYLVANIA

Gettysburg
COLLEGE

PROGRAM

Arches: An Impression for Concert Band..... Dan Welcher
(b. 1948)

Pike's Peak..... Adam Gorb
(b. 1958)

- I. Cog Railroad
- II. Climb Dance
- III. Summit

Commission Consortium Premiere

...and the mountains rising nowhere Joseph Schwantner
(b. 1943)

Islas y Montañas Shelley Hanson
(b. 1951)

- I. Tocata
- II. Volver a la Montaña
- III. Seis Manuel
- IV. La Tumba de Alejandro Garcia Caturla



PROGRAM NOTES

Arches: An Impression for Concert Band

Dan Welcher (b. 1948)

Dan Welcher was born in Rochester, NY, and has experience as a bassoonist, pianist, and conductor. Welcher served as the principal bassoonist of the Louisville Symphony and taught composition at the University of Louisville from 1972-1978. From 1976-1990, he was a member of the Artist Faculty at the Aspen Music Festival, and in the 1980s also served as assistant conductor of the Austin Symphony Orchestra. Welcher now teaches at the University of Texas in Austin.¹ Welcher has composed over 140 works, including symphonies, operas, concertos, chamber music, and vocal music.²

Arches is the third movement of Welcher's Four Places in the West suite. Interestingly, the four movements were written several years apart, and are very often performed separately. When performed together, they are in the following order: I. Glacier (2003), II. The Yellowstone Fires (1988), III. Arches (1984), IV. Zion (1994).³

Arches is inspired by Arches National Park in Utah. This park, established in 1929, features soaring red rock arches, steep climbing paths, and artwork by Native Americans. Arches National Park was part of the western frontier, which United States citizens felt entitled to due to their dream of Manifest Destiny. This resulted in the removal of Native Americans from their homes as the settlers moving westward did not recognize Native Americans' claim to the land. Today, there are only eight federally recognized Native American tribes in Utah, taking up only a small portion of the land that was once their home.⁴

It is important that as we appreciate our National Parks, we remember where they came from. Our National Parks are for the general public, and so is music. *Arches*, as a piece of music based on Arches National Park, serves the purpose of moving people musically and exposing them to a representation of Arches National Park.

Welcher's *Arches* starts out soft and grows gradually, like the sun rising over the park. The melody is often light and airy, flitting between different woodwind sections like the wind through the rocks. The middle of the piece is full of vibrant activity, just like the park when open for exploration. The music eventually slows down and fades into the distance, like the sun setting as the park closes down.

Program note by Maci Mark and Abel Rose

¹ "Dan Welcher." Wind Repertory Project. Accessed October 25, 2019. https://www.windrep.org/Dan_Welcher.

² "Dan Welcher, Brief Biographical Sketch." Dan Welcher. Accessed October 25, 2019. <http://danwelcher.com/Biography>.

³ "Dan Welcher." Wikipedia. Accessed October 25, 2019. https://en.wikipedia.org/wiki/Dan_Welcher#Wind_band "Four Places in the West, for wind ensemble." AllMusic. Accessed November 16, 2019. <https://www.allmusic.com/performance/glacier-mq0002372068>.

⁴ "American Indian & Alaskan Native Health." Utah Department of Health. Accessed November 16, 2019. <https://www.health.utah.gov/disparities/utah-minority-communities/american-indian-alaskan-native.html>

Pikes Peak

Adam Gorb (b.1958)

Adam Gorb, started composing at the age of ten. From there, he went to Cambridge University to study music under teachers Hugh Wood and Robin Hollaway. He continued his education at the Royal Academy of Music in London where he received his Masters in Music. Gorb later received his PhD in Composition from the University of Birmingham. Currently, Gorb is the head of the school of composition at the Royal Northern College of Music in Manchester⁵.

In 2017, Gorb was commissioned to write a piece by the Rocky Mountain Commissioning Project; the Sunderman Conservatory Wind Symphony is a commissioning partner. For the piece, Gorb took inspiration from Pikes Peak, the second most visited mountain in the world, soaring over fourteen thousand feet and providing views spanning five surrounding states⁶.

In the first movement of the piece, Cog Railroad, Gorb draws inspiration from one of the ways visitors journey up the mountain and enjoy the expansive landscape, Cog's Railway. The movement opens with muted trumpets playing a "chugging" motif that carries on through the woodwinds, underscoring the melodic material, which depicts glimpses of Pike's Peak seen along the ascent. The second movement, Climb Dance, was inspired by a short film featuring Finnish driver Ari Vatanen driving up Pikes Peak in record time in a Peugeot 405 Turbo 16-GR⁷. This is shown through Gorb's choice in tempo and relentless rhythms paired with runs in the woodwinds resembling tires skidding along the winding roads up to the peak. Following the first and second movements, which focus on the climb upwards, the third movement evokes a reflective moment at the summit after the long, hard journey up.

Program note by Bridget Haines and Logan Shippee

...and the mountains rising nowhere

Joseph Schwantner (b. 1943)

Joseph Schwantner, born in Chicago, Illinois on March 22, 1943, is an American composer.⁸ At the age of eight, Schwantner began to study the guitar; he has described the guitar and his experiences as a young musician as having a "profound influence" on his compositions.⁹ Schwantner attended the American Conservatory in Chicago (BM) and Northwestern University (MM, DM).¹⁰ Schwantner has received

5 Wind Repertory Project contributors, "Adam Gorb," *Wind Repertory Project*, accessed October 26, 2019, http://www.windrep.org/index.php?title=Adam_Gorb&oldid=106013.

6 "About Pikes Peak," *Pikes Peak Region Attractions*, 2019, <https://www.pikes-peak.com/about-pikes-peak/#peak-history>.

7 Martinous, Louis, "Pikes Peak," *Hafabra Music*, accessed October 26, 2019, <http://www.hafabramusic.com/product-score/1075/en>.

8 "Joseph Schwantner," *Wind Repertory Project* (Wind Repertory Project, July 22, 2018), http://www.windrep.org/Joseph_Schwantner.

9 *Ibid.*

10 "Joseph Schwantner," *Schott Music* (Schott Music GmbH & Co. KG, 2019), <https://en.schott-music.com/shop/autoren/joseph-schwantner>.

awards for his compositions for jazz ensembles, orchestral ensembles, and wind ensembles, including a Pulitzer Prize for Music and Grammy nominations in 1985 and 1987.^{11 12}

“...and the mountains rising nowhere” was commissioned by the Eastman Wind Ensemble and dedicated to Carol Adler and Donald Hunsberger.¹³ It was also Schwantner’s first composition for wind ensemble and is part of a trilogy, the other two pieces being “From a Dark Millennium” and “In Evening’s Stillness”.¹⁴ Schwantner got his inspiration for this piece after he read the poem “Arioso” by Carol Adler within her book of selected poems, also entitled *Arioso*:¹⁵

arioso bells
sepia
moon-beams
an afternoon blanked by rain
and the mountains rising nowhere
the sound returns
the sound and silence chimes¹⁶

The word *arioso* traditionally refers to a style of solo opera singing, defined as a musical passage or composition having a mixture of free recitative and metric song.^{17 18} Adler describes her poem “Arioso” as being, “known for its unrestrained structure and inflections, close to those of speech” and “greatly influenced by classical music and the visual arts”.¹⁹ On creating this work, Schwantner states, “While the work is not specifically programmatic, the poem nevertheless acted as the creative impetus for the composition and provided, for me, an enigmatic, complex, and powerful imagery creating a wellspring of musical ideas and feelings in sympathetic resonance with the poem”.²⁰

Schwantner composed his work “...and the mountains rising nowhere” for wind symphony in 1977. The use of 46 percussion instruments displays Schwantner’s desire to “even out” the balance of percussion musicians to wind musicians.²¹ A prominent technical theme throughout the work surrounds the number

11 “Joseph Schwantner,” *Wind Repertory Project*.

12 “Joseph Schwantner,” *Schott Music*.

13 Joseph Schwantner, “Program Notes” in... *and the mountains rising nowhere*, (2018), <https://www.josephschwantner.com/works/and-the-mountains-rising-nowhere/>.

14 Ibid.

15 Master Sgt. Kristin duBois, “Arioso” (2017), <https://www.marineband.marines.mil/News/Article/1172823/arioso/>.

16 “Joseph Schwantner.” “Program Notes” in *The Wind Repertory Project* (September 27, 2019), http://www.windrep.org/And_the_mountains_rising_nowhere.

17 Merriam-Webster “Arioso” (2019). <https://www.merriam-webster.com/dictionary/arioso>

18 Dandelion Books. “Arioso, by Carol Adler” (2017). <http://www.dandelion-books.com/Arioso.html>.

19 Dandelion Books. “Arioso, by Carol Adler.”

20 Schwantner, “Program Notes.”

21 Craig T. Paré, “An Examination of Innovative Percussion Writing in the Band Music of Four Composers: Vincent Persichetti - Symphony For Band, Karel Husa - Music for Prague, 1968, Joseph Schwantner - and the mountains rising nowhere, Michael Colgrass - Winds of Nagual” (PhD diss., University of Cincinnati, 1993), 53.

seven. Even though “...and the mountains rising nowhere” is more ambiguous in its tonality than typical wind symphony repertoire, it maintains stability in that most of the chords outline a diminished seventh. Schwantner utilizes many septuplets, seven-note chords, and intervals of a seventh in the melody, as well as seven glass crystals tuned to various pitches. Interestingly, the theme of “seven” remains consistent with the piece’s publication in 1977, along with Adler’s “Arioso” containing seven lines. “...and the mountains rising nowhere” can be divided into three large sections, centering on the notes B, Ab, and B respectively, and further into nine smaller sections.^{22 23}

Schwantner is still an active composer, having recently published “The Awakening Hour” for wind orchestra in 2017, and his pieces have been commissioned and played by some of the world’s most renowned ensembles, including the National Symphony, New York Philharmonic, and London Symphony.^{24 25}

Program note by Tess Fernald, Maya Johnson, and Bryn Werley

Islas y Montañas

Shelley Hanson (b. 1951)

Shelley Hanson is an American-born composer, conductor, and clarinetist. Born in 1951, she received her Ph.D. in clarinet performance, music literature, and music theory from Michigan State University. She has performed as a soloist with many professional ensembles, including the Minnesota Orchestra, the Milwaukee Symphony, and the Air Force Band. Hanson is the principal clarinetist of the Minneapolis Pops Orchestra and founded the Macalester College Wind Ensemble.

Islas y Montañas is a suite consisting of four contrasting, dance-like movements that each represent a different Latin American culture and style. Interestingly enough, Hanson did not compose these pieces as a set, but rather combined them long after the original works were created. The movements tastefully and artistically illustrate various themes presented through each title. Although every piece is not specifically programmatic in nature, they do exemplify the environments and cultures that each work represents. Hanson’s composition ties perfectly with our program not only in referencing the mountains, but also through the monumental figure, Alejandro Garcia Caturla, who is the impetus for the fourth movement.

22 Andy Pease, “...and the mountains rising nowhere” by Joseph Schwantner (Wind Band Literature, 2019), <http://windliterature.org/2013/12/16/and-the-mountains-rising-nowhere-by-joseph-schwantner/>.

23 duBois, “Arioso.”

24 “Works.” Joseph Schwantner (ProcessWire, 2019), <https://www.josephschwantner.com/works/>.

25 “Biography.” Joseph Schwantner (ProcessWire, 2019), <https://josephschwantner.com/biography>.

Tocata

Tocata serves as an energetic and rhythmic introduction for the rest of the suite that exclusively focuses on the use of body percussion and other percussive elements. This specific movement is a fanfare drawn from the sounds and music of the Afro-Caribbean people. The term *Tocata* differs from the more common musical term, *toccata*, a virtuosic showy piece of music. *Tocata* is the Spanish word for fanfare and also has roots in the Spanish word *tocar*, to touch. Both the first and fourth movements were originally composed together in the same year and also utilize musical traits from the same cultural group.

Volver a la Montaña

Volver a la Montaña (Return to the Mountain) is based on several folk tunes of the Quechua (Inca) people. The piece quotes a folk song entitled *Separación*. The translated lyrics in this piece say, “My mother told me not to cry, though I’m leaving the mountains forever.” These lyrics reference how the Quechua people had to leave their villages due to difficulties with the traditional mountain lifestyle. The piece begins with a gentle and contemplative introduction, leading into a quick dance, and then returning to the main theme, which could represent a return to the mountain. Trumpets in the second iteration of the theme echo the flutes, representing the echo of the mountain upon the return.

Seis Manuel

The *Seis* is a dance of the Jibaro people, farmers in the mountains of Puerto Rico. The *Seis* is a dance for six people, hence the name *Seis*, the Spanish word for six. Based on the Puerto Rican history of military bands, the brass and clarinets continuously state the main melody throughout the piece. This *Seis* was named in honor of the first conductor of the piece, Manny Laureano, in keeping with the Puerto Rican tradition of naming a *Seis* after an individual who was important toward the creation of the work.

La Tumba de Alejandro Garcia Caturla

Caturla studied music briefly with Nadia Boulanger, one of the most prolific educational pedagogues of the twentieth century. He was fascinated especially with Afro-Cuban music, and utilized their folk rhythms, polytonality, and chords built in fourths and fifths in many of his compositions. *La Tumba* is a memorial piece that pays tribute to Caturla, who was assassinated in 1940. The beginning English horn solo serves as a mourning somber call to recognize and commemorate Caturla. An alternative interpretation suggests that the piece references the characteristics of the goddess Oya, the goddess of the wind who was a point of interest for Caturla. The piece depicts mourners calling to Oya in the beginning, which then develops to Oya appearing in an earthly form for the fast section, concluding with a Santeria mourning process. The work quotes rhythms associated with Oya as well as the *Dies Irae* throughout this thought-provoking selection.

Program note by Ben Fruchtl and Brooke Maskin

BIOGRAPHY



Russell McCutcheon, Conductor

Russell McCutcheon is the Director of Bands and Associate Professor of Music in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania, where he conducts the Wind Symphony, the Symphony Band and assists with Bullets Marching Band. In addition, he teaches conducting, music education, music technology, 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 in the John F. Kennedy Center for the Performing Arts, at the Gewandhaus in Leipzig, at Smetana Hall in Prague, and in China, Singapore, England, Scotland, Italy, Canada and Switzerland. He has been 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.

WIND SYMPHONY PERSONNEL

Flute/Piccolo

Joselyn Castenada '23
Tess Fernald '20
Grace Herron '21
Maya Johnson '21 P
Danielle Kleinberg '23
Cayla Kuey '23
Bryn Werley '23

Major

Music Performance
Music Performance
Environmental Science, Music Minor
Music Performance
Biochem. & Molecular Bio., Music Minor
Psychology
Chemistry and Music

Hometown

Lancaster, PA
Mount Joy, PA
Doylestown, PA
Macungie, PA
Emmaus, PA
Westhampton Beach, NY
Wernersville, PA

Oboe

Kim McCaskey '20 P
Adrienne Poissant '22
Eleanor Sandt '23
Ed Stanley

Music and Chemistry
Political Science
Biology and Music
Conservatory Faculty

Mount Joy, PA
Media, PA
Byfield, MA
Gettysburg, PA

English Horn

Adrienne Poissant '22

Political Science and Religious Studies

Media, PA

Clarinet

Sara Baran '22
Benjamin Fruchtl '20
Brooke Maskin '20 P
Lillian Newton '23
Jessica Roshon '23
Emma Schilling '21

Environmental Studies
Music Education
Music Education
Music Education
History and English
English and German

New Tripoli, PA
Kempton, PA
Ridgewood, NJ
White Haven, PA
Lancaster, PA
West Chester, PA

Bass/Contrabass Clarinet

Chloe Dougherty '22 ‡
Kayl Murdough '21

Music Performance
Computer Science, Music Minor

Hershey, PA
Contoocook, NH

Bassoon

Samantha Burr '22
Benjamin Connor '23 P

Music Education
History and Education

Manahawkin, NJ
Millburn, NJ

Saxophone

Summer Burton '22	Music Education	Taneytown, MD
Bridget Haines '21	Music Education	East Haddam, CT
Collin Presser '23 P	Music and Computer Science	Biglerville, PA
Ruocheng Wang '22	Undeclared	Lawrenceville, NJ

Trumpet

Sophia Bookas '22	Biology and Music	Southport, CT
Thomas Crafa '20	Music and Political Science	Garden City, NY
Will Esposito '22	Music and History	Lancaster, PA
Kenneth Millson '22	Music Performance	Rome, NY
Sofia Mouristen '20	Political Science, Music Minor	Waxhaw, NC
Ethan Tessier '22 P	Music	Concord, NH

Horn

Kenneth Bell	Conservatory Faculty	Gettysburg, PA
Justin Chovanec '22 ‡	Physics	Mount Pleasant, PA
Logan Henley '21	Environmental Studies	West Orange, NJ
Jeremy Porter '20 P	History, Music Minor	Belle Mead, NJ
Zach Rhodes '20	History	Lexington, MA

Trombone

Andrew Buckley '22	Political Science, Music Minor	Norfolk, MA
Ethan Fielding '22 P	Music Education	Cheshire, CT
Maci Mark '21	History, Music Minor	Northridge, CA
Benjamin Pontz '20	Pol. Science & Public Policy, Music Minor	Strasburg, PA

Euphonium

Owen McGowan '23	Music Education	New Hartford, CT
Abel Rose '21 ‡P	Music Education	Hollidaysburg, PA
Logan Shippee '22	Music Education	Kingston, NY

Tuba

Jacob Berowitz '22	History and Education	Waterville Valley, NH
Justin Mitch '23 P	Music Education	Gaithersburg, MD
Nick Wallace '22	Physics	Gettysburg, PA

Piano

Ana Vashakmadze '22 Music Tbilisi, Georgia

Percussion

Matt Carlson '13	Music Educator	Gettysburg, PA
Amanda Carrier '22	Political Science and French	Branchburg, NJ
Paul Fadoul	Conservatory Faculty	Gettysburg, PA
Eric Gabriel '22 P	Music Education	Taneytown, MD
Brandon Hall '21 ‡	Music and Computer Science	Woodbine, MD
Kai Saunders '22	Music	Bowie, MD
Blaise Veres '22	Physics, Music Minor	Mullica Hill, NJ

Band Staff ‡ Principal Player P

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

Special thanks to
Dr. Robert Natter, Sunderman Conservatory of Music faculty,
for his voice performance of *Arioso* by Carol Adler.

UPCOMING SUNDERMAN CONSERVATORY FALL EVENTS

November 24 • 2:30pm *Sr. Recital: Brooke Maskin, clarinet*, Paul Recital Hall

December 6 • 8pm *Winter Choral Concert*, Christ Chapel



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