


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

# WIND SYMPHONY

RUSSELL MCCUTCHEON, *Conductor*  
JOHN WILLIAM JONES, *Guest Conductor*

## *Wind Band Masterworks: A Child's Garden of Dreams*



SUNDAY, APRIL 2, 2017 · 3:00 P.M.  
MAJESTIC THEATER  
GETTYSBURG, PENNSYLVANIA

# PROGRAM

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A Festival Prelude..... Alfred Reed  
(1921 – 2005)

*John William Jones, Guest Conductor*

Daydream ..... Timothy Mahr  
(b. 1956)

Dusk ..... Steven Bryant  
(b. 1972)

A Child's Garden of Dreams ..... David Maslanka  
(b. 1943)

- I. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.
- II. A drunken woman falls into the water and comes out renewed and sober.
- III. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.
- IV. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.
- V. An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds.

Rolling Thunder..... Henry Fillmore  
(1881 – 1956)



# PROGRAM NOTES

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## *A Festival Prelude*

**Alfred Reed (1921-2005)**

Alfred Reed was one of America's most prolific and frequently performed composers. He was also an experienced conductor, administrator, concert producer, university professor, performer, and author. Reed grew up in a music-oriented home in Manhattan as a first-generation American. His mother emigrated from Austria to the United States in 1899; his father arrived from the same country in 1910. Because of the anti-German feeling in the U.S. during World War I, his father changed the family name from Friedemann von Mark to Friedman. Later, as a trumpet-playing teenager, Alfred became a member of a dance band whose manager insisted that all featured soloists in the group have only short, easy-to-remember "American" names. He called Alfred "Reed," a name which the young musician adopted legally, as well as professionally, after he completed three years of military service.

After release from military service, Reed studied with Vittorio Giannini at the Juilliard School of Music. In 1948, he began composing and arranging radio, film, and television music for NBC, and (later) ABC. In 1953, he became conductor of the orchestra at Baylor University, where he also completed his academic degrees (BM, 1955; MM, 1956). His MM thesis, *Rhapsody for Viola and Orchestra*, later won the Luria Prize. With over 250 published works for band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, Reed's music is known, performed, and recorded around the world. Between 1953 and 1997, his published scores include 84 original and 49 transcribed/arranged works for wind ensemble, wind orchestra, and concert band.

*A Festival Prelude* was written in 1956 to commemorate the 25<sup>th</sup> anniversary of the Enid (Oklahoma) Tri-State Music Festival and was premiered by the Phillips University Band with Reed conducting. The music is built entirely from one main theme and two fanfare-like figures that occur throughout the score. The modern concept of the integrated symphonic band is demonstrated as the brass separates into three distinct color groups and the woodwind writing centers around the clarinet choir.

## *Daydream*

**Timothy Mahr (b. 1956)**

Timothy Mahr is well known as a composer for wind band with over 50 works to his credit. His compositions have been programmed at Lincoln Center and Carnegie Hall in New York, several national and international music conferences, and in twenty countries on four continents.

Mahr was the first recipient of a commission from the American Bandmasters Association Commissioning Project, and the resulting work, *Endurance*, was premiered by the United States

Interservice Band in Washington, DC. His works have been commissioned by the U.S. Air Force Band, the Music Educators National Conference, Kappa Kappa Psi/Tau Beta Sigma (National Honorary Band Fraternities), the Nebraska and Indiana Bandmasters Associations, and the 50th Anniversary of the American School Band Directors Association.

Dr. Timothy Mahr is currently a professor of music and conductor of the St. Olaf Band at St. Olaf College in Northfield, MN. In addition to directing the band, he teaches courses in composition, conducting, and music education.

The composer writes:

*Daydream* was written on a request from Miles “Mity” Johnson, to be used as a quiet piece with the Festival Band at the 1989 St. Olaf College Festival of Bands. It is intended to be a musical daydream, with introspective sound eliciting mood changes and shifting images. I hope to conjure up in the listener the sense one perceives when he or she “pulls out” of a daydream, returning to reality after a transient mental trip to places of flight and fancy. I conducted its premiere on November 11, 1989.

-Timothy Mahr

## *Dusk*

### **Steven Bryant (b. 1972)**

Steven Bryant is an active composer and conductor with a varied catalog, including works for wind ensemble, orchestra, electronic and electro-acoustic creations, chamber music, and music for the web.

Bryant’s music has been performed by numerous ensembles across North America, Europe, and East Asia. He is a two-time winner of the National Band Association’s William D. Revelli Composition Award: in 2007 for *Radiant Joy* and in 2008 for *Suite Dreams*. His first orchestral work, *Loose Id for Orchestra*, hailed by celebrated composer Samuel Adler as being “orchestrated like a virtuoso,” was premiered by The Julliard Symphony and was recorded by the Bowling Green Philharmonia for Albany Records. His recent orchestral work, *Alchemy in Silent Spaces*, commissioned by James DePreist and The Julliard School, was premiered by the Julliard Orchestra, in Alice Tully Hall, in May 2006.

Bryant states: “I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen.”

Steven Bryant studied composition with John Corigliano at The Julliard School, Cindy McTee at the University of North Texas, and W. Francis McBeth at Ouachita University. He resides in Durham, North Carolina.

*Dusk* is a simple, chorale-like work capturing the reflective calm of evening, paradoxically illuminated by the fiery hues of sunset. The dual nature of this experience is always striking, as if witnessing an

event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness.

### *A Child's Garden of Dreams*

David Maslanka (b. 1943)

David Maslanka's music encourages performers and listeners to explore their own inner worlds. He believes that many composers consider themselves as channels through which the music must flow; that music impulse is beyond our conscious awareness, at least in ordinary daily life; and that it appears to be from someplace beyond ourselves.

Maslanka's music credentials include studying at the New England Conservatory (1959-1961), lessons with Joseph Wood in composition at Oberlin College Conservatory (BM, 1965), and tutoring in conducting with Gerhardt Wimberger at the Salzburg Mozartium (1963-1964). In 1965, he entered the graduate school at Michigan State University, studying composition with H. Owen Reed. By 1970 he had earned both MM & PhD degrees in music theory and composition at MSU. Maslanka then taught at Genesco College of SUNY, Sarah Lawrence College, New York University, and Kingsborough Community College of CUNY. His works have been played across the globe and he has received grants from organizations such as ASCAP, MacDowell Colony, and National Endowment of the Arts, among others.

Maslanka's scores have been influenced by the music of Bach, Brahms, Chopin and Debussy, as well as by the 20<sup>th</sup> century composers Stravinsky, Milhaud, Schoenberg, Gershwin, Ives, and Cage. He believes that his music is rooted in traditional melodic, harmonic, and formal structures and seeks to engage "all elements of the conscious and unconscious minds." Maslanka often uses Christian symbols but attempts to move through them to a depth of universal humanness that is not defined by a religious label.

The inspiration for *A Child's Garden of Dreams* came from Carl Jung's book **Man and His Symbols**, in which Jung tells of an extraordinary booklet that was given as a Christmas present to a psychiatrist friend by his ten-year-old daughter. From **Man and His Symbols** by Carl Jung (1964):

A very important case came to me from a man who was himself a psychiatrist. One day he brought me a handwritten booklet he had received as a Christmas present from his 10-year-old daughter. It contained a whole series of dreams she had had when she was eight. They made up the weirdest series of dreams I have ever seen, and I could well understand why her father was more than just puzzled by them. Though childlike, they were uncanny, and they contained images whose origins were wholly incomprehensible to the father.

In the unabridged German original, each dream begins with the words of the old fairy tale: "Once upon a time..." By these words, the dreamer suggest that she feels as if each dream

were a sort of fairy tale, which she wants to tell her father as a Christmas present. The father tried to explain the dreams in terms of their context, but he could not do so because there appeared to be no personal associations to them. The little girl died of an infectious disease about a year after that Christmas.

Jung goes on to analyze the meanings behind these dreams:

The dreams were a preparation for death, expressed through short stories, like the tales told at primitive initiations. The little girl was approaching puberty and, at the same time, the end of her life. Little or nothing in her dreams points to the beginning of a normal adult life. When I first read her dreams, I had the uncanny feeling that they suggested impending disaster. These dreams open up a new and rather terrifying aspect of life and death. One would expect to find such images in an aging person who looks back upon life, rather than to be given them by a child. Their atmosphere recalls the old Roman saying “life is a short dream,” rather than the joy and exuberance of [life’s] springtime. Experience shows that the unknown approach of death casts an ‘adumbratio’ (an anticipatory shadow) over the life and dreams of the victim. Even the altar in Christian churches represents, on one hand, a tomb and, on the other hand, a place of resurrection – the transformation of death into eternal life.

Today’s psychologists and psychiatrists have mostly disregarded the dream theories of Jung and his contemporaries, but those theories remain interesting windows into the thinking of the time. David Maslanka chose five of the twelve dreams to use as inspiration and motifs for the movements of this composition. He gave each movement a lengthy and highly descriptive title, outlining the action depicted in each movement:

Movement 1. There is a desert on the moon where the dreamer sinks so deeply into the ground that she reaches hell.

Movement 2. A drunken woman falls into the water and comes out renewed and sober.

Movement 3. A horde of small animals frightens the dreamer. The animals increase to a tremendous size, and one of them devours the little girl.

Movement 4. A drop of water is seen as it appears when looked at through a microscope. The girl sees that the drop is full of tree branches. This portrays the origin of the world.

Movement 5. An ascent into heaven where pagan dances are being celebrated; and a descent into hell where angels are doing good deeds.

## ***Rolling Thunder March*** **Henry Fillmore (1881 – 1956)**

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/bandmaster in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others.

Fillmore was born in Cincinnati, Ohio in 1881, 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 (she was partly correct), 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 young Fillmore participated in a variety of athletics (he was quarterback on the football team), organized a little orchestra, and studied enough to graduate with a junior college “Bachelor of Arts” diploma in June, 1901.

Henry Fillmore composed music from his teenage 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 pseudonym “Will Huff”. 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, Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Al Hayes, Will Huff, and Henrietta Moore.

Fillmore composed *Rolling Thunder* in 1916 and dedicated it to Ed Hicker, presumably a trombonist since the piece was advertised as a “trombone ace.” It has subsequently been used by circus bands for diverse acts, including high sway poles, elephants, and roman rides. Mature band members who have grown up with *Arban*, *Klose*, and similar books (and metronomes) love to play this march – at a very quick tempo. At the circus or rodeo it’s used to generate excitement. On the concert stage it’s known as a “screamer” or “show stopper.” Although screamers tend to follow traditional march form, they can be abbreviated. Even when played completely, due to the tempo they go by quickly. *Rolling Thunder* lasts roughly 2minutes and 10 seconds when played fully up to tempo. Screamers demand great skill due to their extremely fast and advanced rhythms, especially the low-brass parts which require double- and even triple-tonguing.

# BIOGRAPHIES

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**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.





**John William (Buzz) Jones**, Professor of Music at Gettysburg College, served as Director of Bands (1989-2002), Music Department Chair (1999-2005), and Director of the Sunderman Conservatory of Music (2006-2008). In addition to his passion for teaching theory and jazz history in the classroom, he directed the college jazz ensemble for twenty-six years leading the group on six tours of Europe with performances at festivals in Italy, Turkey, France, Germany, and Switzerland. He has conducted pit orchestras for numerous college musical theatre productions such as *West Side Story*, *The Music Man*, and *A Chorus Line*. In 2012, he served as Director of the Gettysburg College England Program and was a senior visiting teaching fellow at Lancaster University.

Jones is a music education graduate of Lebanon Valley College and earned a D.M.A. from Temple University. L.V.C. recognized his career accomplishments with both the Creative Arts Achievement and Alumni Citation Awards. He founded The Buzz Jones Big Band, a 16 piece jazz orchestra, in 1979. The BJBB has released four compact discs and performed throughout the United States and Europe including concerts at the Montreux and North Sea Jazz Festivals. Buzz has also been active for thirty years as a guest conductor of concert bands and jazz ensembles in the Mid-Atlantic States.

Dr. Jones earned eighteen *ASCAP Standard Awards* in composition. His commissioned works have been received enthusiastically by audiences of all ages. *For The People*, his oratorio for vocalists, brass band, and wind octet, was commissioned by the Pennsylvania Abraham Lincoln Bicentennial Commission and celebrated the life of our 16<sup>th</sup> president on the 200<sup>th</sup> anniversary of his birth. His abiding interest in Welsh music and poetry was the catalyst for the orchestral-choral suite of folk songs and hymn tunes *Wales: Land of My Fathers*.

Buzz served two terms as president of the International Association for Jazz Education in Pennsylvania and was a long-time member of PMEA, NAFME, Phi Beta Mu, and the Jazz Education Network. He enjoys working in the Gettysburg Community Soup Kitchen, serving on the board of the Gettysburg Brass Band Festival, creating jazz vespers services, and is an avid golfer with minimal skills!



# WIND SYMPHONY PERSONNEL

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## Piccolo

Tess Fernald `20  
Rose Martus `19 P  
Alice Broadway `14

## Hometown

Mount Joy, PA  
West Milford, NJ  
Gettysburg, PA

## Major

Music Performance  
Music & Mathematics  
Music Educator

## Flute

Barbara Benowitz `20  
Tess Fernald `20  
Rose Martus `19 P  
Leigh Richard `19

Bethesda, MD  
Mount Joy, PA  
West Milford, NJ  
Springfield, PA

Music & Psychology  
Music Performance  
Music & Mathematics  
English Education

## Oboe

Clare Diederich `18  
Kim McCaskey `20  
Lindsey Paszczuk `19 P

Middletown, MD  
Mount Joy, PA  
Berlin, CT

Japanese Studies  
Music & Chemistry  
Music & Health Sciences

## E-flat Clarinet

Jasmin Eddy `19

Windham, ME

Music Education

## Clarinet

Jasmin Eddy `19  
Ben Fruchtl `20  
Caroline Greiner `20  
Isaac Hawkins `18 P ‡  
Rachel Loney `20  
Brooke Maskin `20

Windham, ME  
Kempston, PA  
Bethel Park, PA  
Steelton, PA  
Wilmington, DE  
Ridgewood, NJ

Music Education  
Music Education  
Undeclared  
Music Education  
Biology  
Music Education

## Bass Clarinet

Megan Zierold `20

Hillsborough, NJ

Biochemistry and Molecular Biology

## Contrabass Clarinet

Ben Skinner `19

Bowie, MD

Biochemistry & Molecular Biology

## Bassoon

Graham Boudreau

Orrtanna, PA

Community Member

## Alto Saxophone

Colin Messinger `17 P  
Brian Ruether `19

Hanover, PA  
Newark, DE

Computer Science  
Biology & Music

## Tenor Saxophone

Amanda Heim

Gettysburg, PA

Conservatory Faculty

## Baritone Saxophone

William Morris `18

Carlisle, PA

Music & Physics

## Trumpet

Chelsea Ferraro `18 ‡	Tower City, PA	Music Education
Michael Karchner `19	Collegeville, PA	Biology
Andrew Mahoney `17	Collegeville, PA	Biochemistry & Molecular Biology
Sofia Mouritsen `20	Waxhaw, NC	Undeclared
Patrick Peters `19 P	Florham Park, NJ	Music & Mathematical Economics
Joshua Spry `17	Silver Spring, MD	Music

## Horn

Daniel Cresci `19	Seyville, NY	Political Science & Philosophy
Alexandra Ecker `19 ‡	Dover, NH	Biology
Luke Gaylor `18 P	Perry Hall, MD	Chinese Studies & International Affairs
Jeremy Porter `20	Belle Mead, NJ	History

## Trombone

Lani Deatherage `18 P	York, PA	Music & Psychology
Diego Rocha `19 ‡	High Springs, FL	Music Education
Charles Sternberg `19	New Milford, NJ	Cinema & Media
Blake Thatcher `17	Afton, VA	Spanish - LACLS

## Euphonium

Benjamin Pontz `20	Strasburg, PA	Political Science
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## Tuba

Marc Tessier `18	Concord, NH	Music
Erik Wendt `19 P	Pennington, NJ	Mathematics

## Double Bass

Marc Tessier `18	Concord, NH	Music
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## Harp

Olivia Higgins `19	Union Bridge, MD	Music
Claire Heath `17 P	Belle Mead, NJ	Music

## Piano

Elijah Carrick `17	Albany, NY	Mathematics
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## Organ

Katherine Southall `17	Ellicott City, MD	Music & Public Policy
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## Percussion

Jared Barna `20	Allentown, PA	History
Zachary Carter `20	Alexandria, VA	History
Matt Carlson `14	Gettysburg, PA	Conservatory Faculty
Skyler Ehly `18 P ‡	Reamstown, PA	Computer Science
Jackson Guyton `20	Phoenix, MD	Psychology
Claire Heath `17	Belle Mead, NJ	Music
Wayne Lunger	New Oxford, PA	Community Member

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

P=Principal Player

‡=Band Staff

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## UPCOMING SUNDERMAN CONSERVATORY EVENTS

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April 9 • 2:30pm *Spring Choral Concert*, Christ Chapel

April 15 • 7:00pm *Sr. Recital: Katherine Southall, piano*, Paul Recital Hall

April 17 • 5:00pm *Wind Symphony Student Conductor Concert*, Majestic Theater

April 19 • 12:00pm *Notes at Noon: Opera Workshop Preview*, Musselman Library Apse

April 22 • 8:00pm *Jazz Ensemble*, Majestic Theater

April 23 • 3:00pm *Symphony Band*, Majestic Theater

April 27 • 8:00pm *Opera Scenes*, Majestic Theater

April 28 • 8:00pm *Opera Scenes*, Majestic Theater

April 29 • 8:00pm *Symphony Orchestra*, Majestic Theater

May 5 • 4:30pm *Gamelan Gita Semara*, Musselman Library Steps



For Information 717.337.6815  
[www.gettysburg.edu/sunderman](http://www.gettysburg.edu/sunderman) or [www.gettysburgmajestic.org](http://www.gettysburgmajestic.org)