

THE SUNDERMAN CONSERVATORY WIND SYMPHONY

RUSSELL MCCUTCHEON, CONDUCTOR

emblems



Mother Earth, David Maslanka

O Magnum Mysterium, Morten Lauridsen

City Trees, Michael Markowski

**Each piece represents an emblem –
a symbol – and invites the listener
to find their own meaning shaped
by imagination and interpretation.**

Emblems, Aaron Copland

The Promise of Living, Aaron Copland

Folk Song Suite, Ralph Vaughan Williams

FRIDAY, NOVEMBER 7, 2025
8:00 P.M.
MAJESTIC THEATER, GETTYSBURG

PROGRAM

Mother Earth (a fanfare).....David Maslanka
(1943 – 2017)

O Magnum Mysterium.....Morten Lauridsen
(b. 1943)
arr. H. Robert Reynolds

City Trees.....Michael Markowski
(b. 1986)

Emblems.....Aaron Copland
(1900 – 1990)

The Promise of Living (from *The Tender Land*).....Aaron Copland
trans. Kenneth Singleton

Folk Song Suite.....Ralph Vaughan Williams
(1872 – 1958)

I. March, Seventeen Come Sunday

II. Intermezzo, My Bonny Boy

III. March, Folk Songs from Somerset

PROGRAM NOTES

Mother Earth (a fanfare)

David Maslanka (1934 – 2017)

A prominent wind band composer of the late-twentieth century, David Maslanka was an American composer responsible for many chamber, orchestra, and wind band masterworks and concerti.

Mother Earth (a fanfare) by David Maslanka was commissioned by and is dedicated to Brian Silvey and the South Dearborn High School Band of Aurora, Indiana. It is based on the short poem by the influential medieval friar St. Francis of Assisi:

*Praised by You, my Lord, for our sister, MOTHER EARTH,
Who nourishes us and teaches us,
Bringing forth all kinds of fruits and colored flowers and herbs.*

- St. Francis of Assisi

Maslanka writes:

The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity.

Music making allows us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake life, and it continues to be performed by young people around the world.

O Magnum Mysterium

Morten Lauridsen (b. 1943)

Morten Lauridsen is an American composer. A National Medal of Arts recipient (2007), he was composer-in-residence of the Los Angeles Master Chorale (1994–2001) and has been a professor of composition at the University of Southern California Thornton School of Music for more than 40 years. He frequently writes works for choral ensembles and arranges some of his pieces for wind ensembles. This arrangement of *O Magnum Mysterium* for wind band was arranged by H. Robert Reynolds (b. 1934), and the piece now lives on as both a choir and wind band masterwork.

For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in this setting through a quiet song of profound inner joy.

City Trees

Michael Markowski (b. 1986)

Michael Markowski is a composer based in New York City. He holds a degree in Film Practices from Arizona State University, but his passion for music composition has led to an award-winning career. He has written music for a wide variety of projects, from wind band to independent films to musical theater, and his works have been performed by many notable ensembles such as The Houston Symphony, The Memphis Symphony, and the United States Army and Air Force Bands. His works are often inspired by his personal experiences.

About *City Trees*, Markowski writes:

I had just moved from Arizona to New York City when I began sketching the first fragments of *City Trees*. After being born, growing up, and living in the desert for 25 years of my life, moving to New York so suddenly was and continues to be one of the most challenging things I've ever done. I think it has also been one of the bravest. I left my friends, my family, and my ridiculously cheap rent all without much planning.

Every time I walk down a street in New York, I notice the trees shackled by the sidewalk. Some have little fences around them, many have trash nestled up next to their exposed

roots, and others have grown so big and become so strong that they have broken right through the concrete pavement. As I pass beneath them, they all seem to wave their leafy pom-poms in the wind, a thousand leaves applauding, cheering me on as if I had just returned from the moon.

These trees have learned how to brave the concrete jungle, and it gave me solace knowing that they had flourished in such a challenging environment. Over time, the impossibilities of the city have become familiar, and although I continue to learn new lessons everyday, I've slowly begun to assimilate, finding my way around, discovering new places, and making friends while still keeping close with those who aren't close by. The music in *City Trees* began to take on a growing sense of perseverance, embodied by the expansive melodies that sweep over the pensive, rhythmic undercurrent.

For me, *City Trees* is a reflection of the bravery that it often takes to venture into new worlds, embrace other cultures, and lovingly encourage new ideas. I am deeply honored to dedicate this piece to the Lesbian and Gay Band Association (known today as the Pride Bands Alliance). Although I may never completely understand the unique challenges my friends have faced and had to overcome, I am inspired by the overwhelming courage that has been so firmly planted for 30 years and that continues to grow, perhaps slowly, but always stronger.

Emblems

Aaron Copland (1900 – 1900)

Aaron Copland was a prolific American composer, primarily known for his orchestral works, ballet scores, and symphonies. He began his musical training as a pianist and went on to study composition with Nadia Boulanger. His earlier compositions were known to be very experimental, mashing jazz styles with classical, implementing polytonality, and testing out new ways to orchestrate his music. As he grew older, his style became more introspective, his inspiration came from classic folk tunes such as *Simple Gifts* and *Amazing Grace*. Aaron Copland was known as the “The Dean of Composers” for his ability to weave American folk idioms together with classical forms, and respond to crucial moments in world history through his musical style.

Emblems, which is Copland's only work originally for wind ensemble, is a staple work within the wind band community. The piece follows a traditional theme and variation form, but instead of

presenting variations on a melody, it uses variations on a unique rhythm. *Emblems* was commissioned by the College Band Directors National Association in May of 1963. The purpose of the commission was to “enrich the band repertory with music that is representative of the composer’s best work, and not one written with all sorts of technical or practical limitations.” The piece was first played at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964, by the Trojan Band of the University of Southern California, conducted by William A. Schaefer.

In the score, Aaron Copland writes:

I wanted to write a work that was challenging to young players without overstraining their technical abilities. The work is tripartite in form: slow-fast-slow, with the return of the first part varied. Embedded in the quiet, slow music the listener may hear a brief quotation of a well-known hymn tune *Amazing Grace*, published by William Walker in *The Southern Harmony* in 1835. Curiously enough, the accompanying harmonies had been conceived first, without reference to any tune. It was only a chance of perusal of a recent anthology of old ‘Music in America’ that made me realize a connection existed between my harmonies and the old hymn tune.

An emblem stands for something - it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of these emblematic sounds must be determined for himself by each listener.

The Promise of Living

Where *Emblems* subverts what some may expect from Copland, *The Promise of Living* embodies the signature Copland style, with open harmonies, call and response repetition of motives, and chorale style underscoring highlighting a smooth melody. Kenneth Singleton’s transcription begins with only solo flute, oboe, and horn, and the texture gradually thickens across the piece. Although drawn from Copland’s only full-length opera, *The Tender Land*, this piece was soon arranged for choir and orchestra.

The Tender Land tells the story of Laurie Moss, a young girl who grows up on a Midwestern farm and is about to leave home. *The Promise of Living*, the Act I finale, is a quintet that unites family in

celebration of the harvest and its traditions. It is largely based on the folk hymn “Zion’s Walls,” and is the most well-known selection from the opera.

Folk Song Suite

Ralph Vaughan Williams (1872 – 1958)

Ralph Vaughan Williams was an English composer of symphonies, chamber music, opera, choral music, and film scores. Vaughan Williams is best known for his collection of English folk songs and his application of English nationalism throughout his compositions.

Ralph Vaughan Williams’ *Folk Song Suite* is arguably one of the most recognizable and earliest serious works of wind band literature. The piece was written in 1923 and features three movements with distinct English folk song melodies.

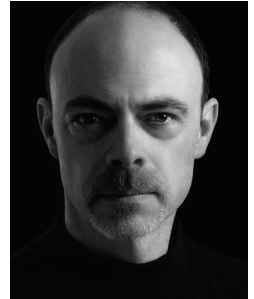
The first movement is a march entitled *Seventeen Come Sunday*. It begins with the named folk song’s melody featured in the woodwinds. It is followed by the folk song *Pretty Caroline* which highlighted by solo clarinet and cornet. The last melody in the first movement is from *Dives and Lazarus* in the lower voices of the ensemble.

Both folk songs used in the Intermezzo deal with love betrayed, and Vaughan Williams’s outstanding orchestration is on full display throughout this movement. *My Bonny Boy* begins the movement in a lonely F dorian with sparse accompaniment. The mood shifts slightly to the folk song *Green Bushes* set as a somewhat playful scherzando.

The third movement, titled *Folk Songs from Somerset*, begins with a light introduction which leads to the folk song *Blow Away the Morning Dew*, played by a solo cornet. The second melody, *High Germany*, is played by the lower instruments and transitions into *The Tree So High* and *John Barleycorn* before repeating back to the beginning of the movement.

RUSSELL MCCUTCHEON, CONDUCTOR

Russell McCutcheon is the Director of Bands in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania. At Gettysburg, he conducts the Wind Symphony and administers the band program including the Symphony Band and the 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 a Master of Science in Music Education from Troy University in Troy, Alabama.

Bands under his direction have performed in the Great Guild Hall in Latvia, the Kaunas Philharmonic Hall in Lithuania, the Gewandhaus Mendelssohn Hall in Germany, Smetana Hall in the Czech Republic, and in Estonia, China, Singapore, England, Scotland, Italy, Canada and Switzerland.

In 2024, McCutcheon was named winner of The American Prize in Conducting, Musical Theater Division for his work conducting “The Prom,” produced at Gettysburg’s Majestic Theater by the Gettysburg College Department of Theater in collaboration with the Sunderman Conservatory of Music. 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 2020, the Sunderman Conservatory Wind Symphony released The Music of Brian Balmages, Volume 1. Featuring the music of composer Brian Balmages, this recording was named GRAMMY® nomination eligible in four categories. In 2013, the Sunderman Conservatory Wind Symphony released a recording titled: Gettysburg at 150: Music of the American Civil War. This recording, commemorating the Sesquicentennial Anniversary of the battle of Gettysburg, was named 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. Volume II of this series was named 2016 GRAMMY® nomination eligible in the categories of Album of the Year and Best Orchestral Performance.

WIND SYMPHONY PERSONNEL

Piccolo

| | | |
|----------------------------|-------------------|---------------|
| Aris Corman-O'Reilly '27 ‡ | Music Performance | Merrimack, NH |
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Flute

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|----------------------------|-------------------|---------------|
| Aris Corman-O'Reilly '27 ‡ | Music Performance | Merrimack, NH |
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|----------------|-------|-----------|
| Grace Dies '28 | Music | Akron, OH |
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|----------------------------------|-----------------|-----------------|
| Charlotte Lewis '27 ^P | Music Education | West Orange, NJ |
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|------------------|-----------------|------------------|
| Jessica Wood '29 | Music Education | Chambersburg, PA |
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Oboe

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|--------------------------------|----------------------------|--------------|
| Phoebe Lampos '27 ^P | Public Policy, Music Minor | Old Lyme, CT |
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Bassoon

| | | |
|---------------------------------|-----------------|---------------|
| Jeremy Capwell '29 ^P | Music Education | Frederick, MD |
|---------------------------------|-----------------|---------------|

Clarinet

| | | |
|--------------------|----------------------|-------------------|
| Ezra Burroughs '28 | Music and Psychology | Silver Spring, MD |
|--------------------|----------------------|-------------------|

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|---------------------------------|----------------------------------|--------------------|
| James Humphrey '26 ^P | Music and Mathematical Economics | North Caldwell, NJ |
|---------------------------------|----------------------------------|--------------------|

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|-------------------|-----------------|-------------|
| Alivia Lins '28 ‡ | Music Education | Bedford, PA |
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| Edie Rice | Community Member | Gettysburg, PA |
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|-----------------------|-------|------------|
| Rebekah Trovinger '28 | Music | Lititz, PA |
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| Hector Vasquez '27 | Biology, Music Minor | Baltimore, MD |
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Bass Clarinet

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|-------------------|----------------------------|--------------|
| Harry Krangar '28 | Music and Computer Science | Florence, NJ |
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Alto Saxophone

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|------------------|-----------------|-------------------|
| Katie Deacon '29 | Music Education | Beaver Falls, PA |
| Mary Tropp '28 | Music Education | Bernardsville, NJ |

Tenor Saxophone

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|----------------|-----------------|---------------|
| Nick Alimo '29 | Music Education | Frederick, MD |
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Baritone Saxophone

| | | |
|--------------------------------|-----------------|-----------------|
| Connor Slemph '27 ^P | Music Education | Mercersburg, PA |
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Trumpet

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|-----------------------------|---------------------------|-------------------|
| Makenzie Barger '28 | Music Education | Rimersburg, PA |
| Lia Barry '29 | Music and Physics | Easton, PA |
| Ella Kouph '27 [‡] | Music and Business | Paoli, PA |
| Julia Pekala '28 | Music and Health Sciences | Hackettstown, NJ |
| Evan Scott '29 ^P | Music Education | Ellicott City, MD |

Horn

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|------------------------------------|-------------------------------|-------------------|
| Amelia Cassano '29 | History and Political Science | Dover, NJ |
| Jared Cox '29 | Music Education | Coram, NY |
| Chelsea Finnegan '28 ^{P‡} | Music Education | Ellicott City, MD |

Trombone

| | | |
|--------------------------------|--------------------------|--------------------|
| Jeff Dieteman '28 ^P | Music Education | Douglassville, PA |
| Jeremy Metz '28 | History and Anthropology | Pottstown, PA |
| Nathaniel Van Meter '27 | Biology, Music Minor | Mechanicsville, VA |

Euphonium

Cas Spitler '29^P

Music Education

Palmyra, PA

Tuba

Liz Callan '26^P

Mathematics, Music Minor

Quakertown, PA

Joshua Fackler '26

History

Lititz, PA

String Bass

Alexis Gonzales '26

Music Education

Warminster, PA

Piano

Jack Chamblee '28

Music Performance

Providence, RI

Percussion

Jack Bellantone '26^P

Music and Psychology

Wyckoff, NJ

Zee Dawson '29

Anthropology, Music Minor

Sykesville, MD

Ainsley Green '27

Music and English

Damascus, MD



P = Principal Player | ‡ Band Staff

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



UPCOMING SUNDERMAN CONSERVATORY EVENTS

November 9 • 2:30pm *Sr. Recital: Jules Young, tenor* Paul Recital Hall

November 14 • 8:00pm *Sunderman Sings Voice Area Recital* Paul Recital Hall

November 16 • 3:00pm *Jazz Ensemble with the Mariel Bildsten Septet* Majestic Theater

November 17 • 12:00pm *Notes at Noon* Musselman Library

November 21 • 3:00pm *Gettysburg Flutes! In Recital* Paul Recital Hall

November 21 • 8:00pm *Symphony Orchestra* Majestic Theater

November 22 • 8:00pm *Jazz Combo* Paul Recital Hall

November 23 • 2:30pm *Sr. Recital: Alexis Gonzales, double bass* Paul Recital Hall

November 23 • 8:00pm *Sunderman Conservatory Chamber Music Showcase* Paul Recital Hall

December 1 • 7:00pm *Clarinets and Cocoa* CUB Junction

December 4 • 5:00pm *Haulin' Brass Holiday Concert* CUB Junction

December 4 • 6:30pm *Piano Citizens Recital* Paul Recital Hall

December 5 • 8:00pm *Choir Concert* Christ Chapel



For Information 717.337.6815

www.gettysburg.edu/sunderman or www.gettysburgmajestic.org



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