

The Sunderman Conservatory of Music
at Gettysburg College *presents the*

Symphony Orchestra

Ari Isaacman-Beck, *Director*

and Wind Symphony

Russell McCutcheon, *Conductor*

Celebrations

Friday, October 12, 2018 • 8:00 P.M.
Majestic Theater
Gettysburg, Pennsylvania

Gettysburg
COLLEGE

PROGRAM

—SYMPHONY ORCHESTRA—

Divertimento in D Major, K. 136 (125a) (1772)..... Wolfgang Amadeus Mozart
(1756-1791)

Allegro
Andante
Presto

St. Paul's Suite for String Orchestra, Op. 29 no. 2 (1912, rev. 1922)Gustav Holst
(1874-1934)

Jig
Ostinato
Intermezzo
Finale

— *Intermission* —

—WIND SYMPHONY—

Fanfare and Flourishes.....James Curnow
(b. 1943)

Celebration Overture, Op. 61 Paul Creston
(1906 – 1985)

Salvation is Created, Op. 25, No. 5..... Pavel Tschesnokoff
(1878 – 1944)
arr. Bruce Houseknecht

“The Promise of Living” from The Tender Land..... Aaron Copland
(1900 – 1990)
arr. Kenneth Singleton

PROGRAM NOTES

Divertimento in D Major, K. 136

Wolfgang Amadeus Mozart (1756-1791)

Mozart's D Major Divertimento is an energetic, spirited work, characterized by playful brilliance and sweet romanticism. Though these three movements last only about 12 minutes in performance, Mozart sprints us through a complete, symphonic form.

The first movement, Allegro, is in a traditional sonata form; the first violins begin by introducing an infectious lyrical theme over bubbling accompaniment and commentary, occasionally bursting out into effusive virtuosity. At the start of the development section, the mood becomes dramatic, characterized by nervous harmonies and quicker interplay between the various instruments. We have a brief interlude with windy second violins, pizzicato violas, cellos, and basses, and a tragic, slow tune in the first violins. (All this within mere moments!) As suddenly as the darkness appears, it dissolves in a celebratory recapitulation which brings us through the form.

As Mozart composed in the classical period, prioritizing the beauty of symmetrical proportions and clear textures, he reveals his developing operatic genius in the Andante and Presto movements. The slow Andante movement is beautifully romantic, suggesting scenes of lovers pining after each other or perhaps dancing in each other's arms; indeed, the $\frac{3}{4}$ meter (with three beats per bar) recalls earlier dance forms, though the slower pace leaves plenty of space for the different instruments- the soulful violas; the reassuring depth of the cellos and basses; and the loving, affectionate soprano of the violins- to sing with and to each other. The Presto, on the other hand, is a hopped-up thrill ride through playful and daring pyrotechnics, with quicksilver interactions: the middle section begins with an argumentative fugue, with each section interrupting the others every two bars; throughout, there are instantaneous character shifts from whispering mischief, to ardent restatements of the first movement theme, to blistering sixteenth notes at breakneck speed. The frequent shifts of mood and character let us feel Mozart's keen wit and playful nature, keeping the audience (much less the musicians!) on the edge of our seats.

St. Paul's Suite for String Orchestra, Op. 29 no. 2

Gustav Holst (1874-1934)

Gustav Holst wrote the St. Paul's Suite to celebrate the construction of a soundproof studio at St. Paul's Girls' School in England, where he was music director from 1905-1934. Unsurprisingly, this quality of gratitude and joy pervades the piece. The first movement Jig begins with focused, almost dangerous, unison strings- violins, violas, and cellos presenting the uneven, dancing music all on the same pitch- and in the second phrase, we hear it harmonized in four parts, like a single beam of

light refracted through a prism into a kaleidoscope of colors. Holst spins this melody out, eventually settling into a rustic tune in the second violins, and later building through a series of climaxes until, at the end of the movement, an unhinging acceleration brings the movement to a striking close. The second movement is named for the second violins' opening ostinato figure; this repeating, accompanimental music continues through the entire movement while an elegant, waltz-like music sings over it. The Intermezzo is our one break from quick motion, and it is an alternating A-B-A-B-A form, with an exotic, dirge-like tune spun out by a solo violinist and accompanied by pizzicato strings; this alternates with a heavy-footed, stomping second music (the B section), eventually closing with a solo string quartet fading into the distance. The Finale, subtitled the Dargason, shows Holst's apparent love of English folk tunes. The opening music is a skipping, English country dance tune dating from at least as early as 1651, and like the opening Jig, Holst presents it at first unaccompanied in the first violinist. He quickly adds a joyful, droning accompaniment as he passes the Dargason melody around the various voices. As he spins through this movement, he eventually introduces the melody from Greensleeves, another recognizable English folk song dating from perhaps as early as 1580. As the drama builds, the Dargason melody is presented with different, characterful accompaniments until we eventually hear the first violins and cellos with Greensleeves and the second violins and violas with the Dargason intertwined (all supported by the basses!), in a heroic celebration of English music tinged with fervent love.

–Ari Isaacman-Beck, Orchestra Director

***Fanfare and Flourishes* (1991)**

James Curnow (b. 1943)

James Curnow is an American composer-in-residence at Asbury College, Kentucky. Curnow studied composition while attaining his bachelor's in music at Wayne State University, and his earned his masters and doctorate degrees at Michigan State University. Curnow taught in public schools then at the college level, teaching music education and conducting at the University of Wisconsin. He then moved to the University of Illinois where he was the conductor of the Second Symphonic Band and Brass band. He left Illinois and moved to Georgia to compose full time in 1987, and became the composer-in-residence at Asbury College in 1991. Curnow's works are renowned across the wind band and brass band fields, and his compositions continue to be used across the United States to this day.

Fanfare and Flourishes was commissioned in 1991 for the European Brass Band Championships in Rotterdam, Holland. It was also transcribed as both a simpler and a more difficult concert band

work, the latter of which the Sunderman Wind Symphony performs this evening. The piece is based on Marc-Antoine Charpentier's (1634-1704) instrumental and choral motet "Te Deum." The piece begins as a grand wind band fanfare, however the style shifts in the center of the piece, where the theme to "Te Deum" is played in a combinatory style between Renaissance-based buoyancy and fanfare-based grandeur. *Fanfare and Flourishes* brings a unique interpretation to the fanfare genre while still retaining energy and vigor.

–Program note by Ben Fruchtl '20

***Celebration Overture* (1954)**

Paul Creston (1906-1985)

One of the most important composers of wind and percussion music in the twentieth century, Paul Creston was born under the forename of Giuseppe Guttovoggio on October 10th of 1906, in the "melting pot" of New York City. Even though he grew up in a poverty-stricken family of immigrants, Creston's parents supported his passion and talent for music by arranging piano lessons for him with instructors in the surrounding area. Other than these lessons in his formal years, Creston was entirely self-taught as a violinist and in his training of harmony, orchestration, counterpoint, and composition. Eventually, he decided to pursue music as a career, and worked as both a composer and an organist in religious and secular settings. After receiving a Guggenheim Fellowship in 1939, Creston's reputation grew steadily and he was soon well-known as a distinguished American composer of his time. As a lecturer and guest-lecturer at various institutions, Creston eagerly shared his compositional advice and opinions, especially the importance of rhythmic variance. As can be seen in all of Creston's music, rhythm is emphasized along with long, flowing, motive-based melodies. Within his compositions, Creston is known for including disjointed rhythms and difficult modulations, making his music challenging in both a harmonic and a rhythmic sense.

The same attributes hold true for the lively *Celebration Overture*. The piece is a technical feature, and demands that each part be played with fluent and precise technique. Creston also adds color and fervor to the instrumentation, as he places difficult passages in the lower voices, such as the bass clarinet and tuba, which would normally not be highlighted in such a context. The piece itself was commissioned by Dr. Edwin Franko Goldman and premiered at the ABA conference in February 1955, with Creston conducting. It consists of three sections: fast, slow, and fast -- like the Italian Baroque overture. In style it differs considerably from its ancestor. Regarding *Celebration Overture*, Creston wrote as follows: "I was preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales."

This bright and festive overture justifies its title with short and rhythmic melodies along with sonorous harmonies.

-Program note by Jenna Pavis '21

Salvation is Created, Op. 25, No. 5 (1912)

Pavel Tschesnokoff (1878 – 1944)

arr. Bruce Houseknecht

In 1917, the Soviet regime demanded that all religious art forms be banned from society. Consequently, Pavel Tschesnokoff wrote many secular compositions as he watched Russia fall to the hands of Soviet influence. However, prior to 1917, Tschesnokoff compiled a prolific collection of sacred compositions. He worked as both a choir master for the Russian Choral Society and an instructor at the world-renowned Moscow Conservatory, but his heart lay with his work in the Orthodox church. Many of his publications were choral works, grounded in deep, faithful devotion to both the church and God. He worked in Christ the Savior Cathedral as the church's final choir master, before, in 1933, Joseph Stalin ordered the destruction of the Moscow Cathedral. For the well-known composer this marked the end of his compositions. Despite the large anti-religious constrictions, Tschesnokoff is best known today as a highly sacred composer, with many of his pieces still performed in liturgical Orthodox services.

Salvation is Created is often showcased as one of Tschesnokoff's finest works. Originally written for choral performance, Tschesnokoff deliberately maintained a simplistic harmony to emphasize devoted, faithful emotion. The original choral publication moves in sweeps of motion that are created through the fluid movements of dynamics, sound, and texture. He wrote the lyrics based upon Psalm 74. The direct translation of the lyrics reads: "Salvation is created in the midst of the earth, O God. Alleluia, alleluia, alleluia." Bruce Houseknecht transcribed the original composition in 1954, and *Salvation is Created* has become part of the standard wind band repertoire – albeit in a very different timbre. Houseknecht's transcription emphasizes the simple harmonies by distributing Tschesnokoff's contrasts across the ensemble. During the piece, there is a continuous movement in layered sounds, where the cries of both triumph and despair appear in melodious divergence between upper and lower voices. The audience's reaction is heightened by the placement of climatic instrumental togetherness next to the soft separate beauty in both the beginning and the end. Tschesnokoff's suspensions and durational pauses envelop the audience in a convincing experience that is forever memorable.

-Program note by Ivy-Rose Kramer '18

“The Promise of Living” from *The Tender Land* (1954/1958)

Aaron Copland (1900 – 1990)

arr. Kenneth Singleton

Aaron Copland was born in November of 1900 in Brooklyn, New York to Russian-Jewish parents. Copland had early on shown a disinclination towards athletic pursuits in favor of the more academic, becoming a voracious reader. Although his father was not especially musically-minded, his mother was quite involved in music and pursued music lessons and education for all the Copland children, for which Aaron showed proficiency quite early, beginning to write music at the age of eight. He would eventually continue his musical studies in his late teen years by studying with Rubin Goldmark, before travelling to Paris to study with Nadia Boulanger, a preeminent composition teacher of the 20th century. Upon returning to the United States, Copland found the need to take on a more populist aesthetic to support himself financially, leading to his so-called Americana period, that produced his most well-known works such as *Rodeo*, *Billy the Kid*, *Appalachian Spring* and *Symphony No. 3*. After 1960, Copland began writing less music and focused more on conducting, a pursuit to which he would follow until deteriorating health due to Alzheimer's led to significant decrease in his musical activities during the 1980s and his eventual death in 1990.

“The Promise of Living” is a setting of the final movement of the 1958 suite that Copland generated from his opera *The Tender Land*. The opera was written as a commission for a smaller-scale television opera and takes place in the Midwest in the 1930s on a small family farm with the Moss family. The original two-act version was premiered in 1954, and was then revised and premiered in a three-act version in 1955. The opera tells the story of Laurie Moss, who is a day away from her high school graduation. The family is planning a party that night in celebration of her graduation when two wandering strangers, Top and Martin, come to the farm seeking to work for Grandpa Moss to harvest the crops. They are accepted and invited to the party that evening, with Martin and Laurie quickly taking a strong liking to each other. “The Promise of Living” is taken from this moment in the opera, when all the cast is united for the first time. It is a celebration of togetherness, Thanksgiving, and the bounty of the upcoming harvest, which will provide food for all those gathered. The song is based on Copland's earlier work, “Zion's Walls,” and is strongly melodic, furthering its Americana, populist attitudes.

“The Promise of Living”

Libretto by Horace Everett (pseudonym of Erik Johns)

The promise of living with hope and thanksgiving
is born of our loving our friends and our labor.

The promise of growing with faith and with knowing
is born of our sharing our love with our neighbor.

For many a year we’ve known these fields and known all the work that makes them yield.
Are you ready to lend a hand? We’ll bring in the harvest, the blessings of harvest.

We plant each row with seeds of grain, and Providence sends us the sun and the rain.
By lending a hand, by lending an arm, bring out from the farm,
bring out the blessings of harvest.

Give thanks there was sunshine, give thanks there was rain.
Give thanks we have hands to deliver the grain.
Come join us in thanking the Lord for his blessing.
O let us be joyful. O let us be grateful to the Lord for His blessing.

The promise of ending in right understanding
is peace in our own hearts and peace with our neighbor.

O let us sing our song, and let our song be heard.
Let’s sing our song with our hearts, and find a promise in that song.
The promise of living.
The promise of growing.
The promise of ending is labor and sharing our loving.

-Program note by Diego Rocha '19

BIOGRAPHIES



A violinist who plays with “enormous soul and a big, vibrant sound,” (The Reading Eagle, December 2015) **Ari Isaacman-Beck** connects with audiences through his infectious love for music stretching from JS Bach to Elliott Carter and its infinite capacity to express the entire range of human experience. A captivating and multi-faceted performer, Isaacman-Beck has given performances as a soloist and chamber musician across North America, Europe, and China.

An accomplished solo violinist, Isaacman-Beck has presented recitals and concerti across the United States and Switzerland. He is the 2016 winner of the Lili Boulanger International Competition, won second prize at the Sion-Valais International Violin Competition, and received the Josie and Elsie Scharff Prize from the Cleveland Institute; at the former, the Swiss newspaper *Le Nouveliste* praised his performance of Elgar’s Violin Concerto for its “impressive, masterful finesse.” A committed performer of new music, he won the prize for the best performance of Thomas McKinley’s newly-commissioned work, *Dialogues* (2016), at the 2017 Elmar Oliveira International Violin Competition. He carries in his repertoire works of many other recent composers including Elliott Carter, Donald Martino, Richard Wernick, and Alfred Felder. Highlights of the 2017-2018 season include a Carnegie Hall debut along with performances in Boston, Pennsylvania, and Virginia; previous performances have been broadcast on Public Radio in Boston, New York, Cleveland, and Minneapolis.

Isaacman-Beck is a passionate collaborator as well; he has appeared as a guest violinist and violist with the Borromeo, Chiara, and Attacca String Quartets; larger groups including A Far Cry and the New York City Ballet Orchestra; and for eight years he was the violinist of Trio Cleonice, an award-winning group described as “abundantly sincere and absorbing” by the Boston Globe (May 2016) and “among the most accomplished piano trios now before the public” (Seen and Heard International, March 2015). With the trio, he gave performances across the US and in Europe at venues such as Jordan Hall, the Kennedy Center, and Amsterdam’s Concertgebouw; the group premiered and championed the 2nd Piano Trio of Richard Wernick (which was written for Trio Cleonice), as well as the music of other major American composers such as Donald Martino, Arthur Berger, and Elliott Carter. In addition to the group’s busy concert career, Isaacman-Beck won top prizes with the trio at the 2014 Schoenfeld International and Chamber Music Yellow Springs Competitions, and has enjoyed artist residencies at Yellow Barn, Avaloch Farm Music Institute, and Wellesley College. With the Trio, Ari Isaacman-Beck formed *Trio Cleonice and Friends*, a monthly concert series with a focus on community engagement and expanding the audience’s musical knowledge and boundaries. The series, which became a beloved staple in Brookline, Massachusetts, where it was based, was praised by Trill.me as “one of the most interesting and committed chamber series in Boston right now, exploring the repertoire from top to bottom, left to right, with an impressive roster of collaborators.”

A devoted teacher committed to empowering and inspiring younger musicians, Isaacman-Beck returns to Gettysburg College’s Sunderman Conservatory as the 2018-2019 Visiting Director of Orchestras and

Visiting Assistant Professor of Music. He was the 2017-2018 Visiting Assistant Professor of Violin at Gettysburg College, and he has served on the faculties of Yellow Barn's Young Artists Program, the New England Conservatory of Music's Preparatory Division, The Rivers Conservatory, and Junior Greenwood Music Camp, and has given masterclasses at the Eastman School of Music, Oberlin Conservatory, the University of Hawaii, and Husson College. Isaacman-Beck received degrees from the Cleveland Institute, Juilliard, Mannes, and New England Conservatory; his major violin teachers have included Donald Weilerstein, Ronald Copes, Laurie Smukler, Mark Steinberg, David Updegraff, and Mary West.



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.

SYMPHONY ORCHESTRA PERSONNEL

Violin I

Ari Isaacman-Beck, Director
 Nicholas Sontag '19
 Benjamin Rhine '20
 Alexandra Kushner '22
 Sophia Gravenstein '22
 Jacob Molina '22
 Maggie Halpin '22

Hometown

Minneapolis, MN
 Norristown, PA
 Lexington Park, MD
 Rockville, MD
 Lewisburg, PA
 Los Angeles, CA
 Poughkeepsie, NY

Major

Music
 Music
 Undecided
 Art History
 Music Education
 Globalization Studies, Music Minor

Violin II

Logan Santiago* '19
 Sarah Hong '22
 Jessica Greenman '20
 Jennifer Johnson '21
 Aisha Royer '21
 Eva Sheldon '21
 Isabel Fritz '21

Lancaster, PA
 Horsham, PA
 Plantation, FL
 Berlin, NJ
 Parkville, MD
 Greenlawn, NY
 Brookhaven, NY

Music Education
 Biology, Music Minor
 History
 East Asian Studies
 Psychology and Philosophy, Music Minor
 Globalization Studies, Music Minor
 History

Viola

Sebastien Ridore* '19
 Audrey Maynard '20
 Bridget Haines '21
 Emma Gruner '20
 Rebecca Holden '19
 MaKayla Walker '22
 Caroline Cuetara '21

Stoneham, MA
 Silver Spring, MD
 East Haddam, CT
 Glen Rock, PA
 Vero Beach, FL
 Pittsburgh, PA
 Downingtown, PA

Music Performance
 Anthropology and Public Policy
 Music Education
 Mathematics
 Political Science and English, Music Minor
 Chemistry
 French and international Affairs

Cello

Sophia Rostock* '19
 Madeleine Simmons '22
 Leigh Magness '22
 Evan Tannenbaum '20
 Beth Vandersall '19
 Sarah Adams '22
 Shannon Zeltmann '21

Stroudsburg, PA
 Pottstown, PA
 Pottstown, PA
 Berwyn, PA
 Jamison, PA
 South Orange, NJ
 Riverhead, NY

Music Performance
 Political Science and Philosophy
 Biology
 Latin American Studies and Spanish
 French and Globalization Studies
 Biology
 Art History and History

Bass

Emma Schilling* '21
 Ethan Tessier '22

West Chester, PA
 Concord, NH

English
 Music

*Principal

WIND SYMPHONY PERSONNEL

Piccolo

Gracie Herron '21

Hometown

Doylestown, PA

Major

Music and Environmental Science

Flute

Barbara Benowitz '20

Amanda Herold '22

Maya Johnson '21 P

Sydney Goldberg '22

Bethesda, MD

Waymart, PA

Macungie, PA

Media, PA

Psychology, Music Minor

Music Education

Music

Psychology, Music Minor

Oboe

Kim McCaskey '20

Lindsey Paszczuk '19 P

Adrienne Poissant '22

Mount Joy, PA

Berlin, CT

Media, PA

Music and Chemistry

Music and Health Sciences

Political Science, Music Minor

English Horn

Kim McCaskey '20

Mount Joy, PA

Music and Chemistry

Clarinet

Chloe Dougherty '22

Jasmin Eddy '19 P

Benjamin Fruchtl '20

Rachel Loney '20

Brooke Maskin '20

Benjamin Skinner '19

Brian Ruether '19

Hershey, PA

Windham, ME

Kempton, PA

Wilmington, DE

Ridgewood, NJ

Bowie, MD

Newark, DE

Music Education

Music Education

Music Education

Biology

Music Education

Biochem. & Molecular Biology, Music Minor

Music and Biology

Bass/Contrabass Clarinet

Kayl Murdough '21

Benjamin Skinner '19

Contoocook, NH

Bowie, MD

Computer Science, Music Minor

Biochem. & Molecular Biology, Music Minor

Bassoon

Samantha Burr '22 P

Manahawkin, NJ

Music Education

Saxophone

Summer Burton '22

Amanda Heim

Jenna Pavis '21 P

Ruocheng Wang '22

Taneytown, MD

Gettysburg, PA

North Yarmouth, ME

Beijing, China

Music Education

Conservatory Faculty

Music Performance

Physics, Music Minor

Trumpet

Sophia Bookas '22	Fairfield, CT	Music and Biology
Will Esposito '22	Lititz, PA	Music and History
John Glennon '19	West Babylon, NY	Music Performance
Patrick Peters '20 P	Florham Park, NJ	Music Education
Otis Pierce '20	Coburn, PA	Music
Ethan Tessier '22	Concord, NH	Music

Horn

Ivy-Rose Kramer '18	Bloomsburg, PA	Music and English
Daniel Lee '22	Ellicott City, MD	Undeclared, Music Minor
Jeremy Porter '20 P	Belle Mead, NJ	History, Music Minor
Zach Rhodes '20	Lexington, MA	History

Trombone

Andrew Buckley '22	Norfolk, MA	Political Science, Music Minor
Will Durham '21	Oreland, PA	Mathematical Economics, Music Minor
Ethan Fielding '22	Cheshire, CT	Music Education
Diego Rocha '19 P †	Dunnellon, FL	Music

Euphonium

Benjamin Pontz '20 P	Strasburg, PA	Pol. Science and Public Policy, Music Minor
Logan Shippee '22	Kingston, NY	Music Education
Abel Rose '21 †	Hollidaysburg, PA	Music Education

Tuba

Nick Wallace '22	Gettysburg, PA	Undeclared
Erik Wendt '19 P	Titusville, NJ	Mathematics
Seth Zimmann '20	Gettysburg, PA	Physics and Computer Science

Piano

Gyasu Bajracharya '21	Kathmandu, Nepal	Music and Biochem. & Molecular Biology
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Harp

Olivia Higgins '19	Union Bridge, MD	Music Performance
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Percussion

Amanda Carrier '22

Eric Gabriel '22

Evan Gibbs '21

Brandon Hall '21 P †

Kai Saunders '22

Branchburg, NJ

Taneytown, MD

Westfield, NJ

Woodbine, MD

Bowie, MD

Political Science and French

Music Education

Health Sciences, Music Minor

Music and Computer Sciences

Music

Band Staff = †

Principal Player = P

UPCOMING SUNDERMAN CONSERVATORY FALL EVENTS

October 21 • 10:00am *Choral Musicale*, Paul Recital Hall

October 28 • 2:30pm *Sr. Recital: Robert Napoli, tenor*, Paul Recital Hall

October 29 • 12:00pm *Notes at Noon: Sunderman Wind Quintet*, Musselman Library Apse

November 1,2,3 • 7:30pm *The 25th Annual Putnam County Spelling Bee*, Majestic Theater

November 4 • 2:00pm *The 25th Annual Putnam County Spelling Bee*, Majestic Theater

November 4 • 4:00pm *Sr. Recital: Diego Rocha, trombone*, Paul Recital Hall

November 9 • 8:00pm *Jazz Ensemble*, Majestic Theater

November 10 • 8:00pm *Jeff Cosgrove Trio*, Paul Recital Hall

November 11 • 1:00pm *Jazz Dispatch*, College Union Junction

November 11 • 2:30pm *Sr. Recital: Elizabeth Buscher, soprano*, Paul Recital Hall

November 11 • 4:00pm *Sr. Recital: Ivy-Rose Kramer, French horn*, Paul Recital Hall

November 12 • 12:00pm *Notes at Noon: Gettysburg College Student Woodwind Chamber Ensemble*
Musselman Library Apse

November 16 • 8:00pm *Wind Symphony*, Majestic Theater

November 17 • 7:00pm *Sr. Recital: Jasmin Eddy, clarinet*, Paul Recital Hall

November 17 • 8:30pm *Sr. Recital: Olivia Benson, soprano*, Paul Recital Hall

November 18 • 2:30pm *Sr. Recital: Logan Santiago, violin*, Paul Recital Hall

November 18 • 4:00pm *Sr. Recital: Rose Martus, flute*, Paul Recital Hall

November 30 • 8:00pm *Decoda and Symphony Orchestra*, Majestic Theater

December 1 • 8:00pm *Winter Choral Concert*, Christ Chapel

December 7 • 4:30pm *Gamelan Gita Semara*, Paul Recital Hall



For Information 717.337.6815

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