



Gettysburg
COLLEGE

Sunderman Conservatory
of Music

**SUNDERMAN CONSERVATORY
WIND SYMPHONY**

Russell McCutcheon, *Conductor*
Collin Presser, *Alto Saxophone*

MASTERWORKS

and

PREMIERES

FRIDAY, MARCH 31, 2023 • 8:00 P.M.
MAJESTIC THEATER

PROGRAM

Shortcut Home..... Dana Wilson (b. 1946)

Divertimento, Op. 42Vincent Persichetti (1915 – 1987)

I. Prologue

II. Song

III. Dance

IV. Burlesque

V. Soliloquy

VI. March

Salvation is Created.....Pavel Tschesnokoff (1877 – 1944)
arr. Bruce Houseknecht

Tableaux de Provence.....Paule Maurice (1910 – 1967)
arr. Maarten Jense

I. Farandole des jeunes filles (Farandole of the young girls)

II. Chanson pour ma mie (Song for my love)

III. La Boumiano (The Bohemian woman)

IV. Des alyscamps l'âme soupire (A Sigh on the soul for the Alyscamps)

V. Le cabridan (The Bumblebee)

Collin Presser, Alto Saxophone

Concerto Competition Winner

Glacier.....Elizabeth Bishop (b. 2001)

I. Past

II. Present

III. Future 1

IV. Future 2

V. Mourning of Future 2

World Premiere

DOPE.....Katahj Copley (b. 1998)

UNDENIABLY • UNAPOLOGETICALLY • UNDISPUTEDLY

Commissioning Consortium Premiere

PROGRAM NOTES



Shortcut Home

Dana Wilson (b. 1946)

Dana Wilson is an American composer and educator. Wilson holds a doctorate from the Eastman School of Music, and is currently associate professor of composition at the Ithaca College School of Music in Ithaca, New York. He has been a Society for the Humanities Fellow at Cornell University, a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, NY), and is the Charles A. Dana Professor Emeritus at the Ithaca College School of Music.

Wilson has many commissions, grants, and prizes to his credit. His work for wind ensemble, *Piece of Mind*, won the Sousa Foundation's 1988 Sudler International Wind Band Composition Competition and the 1988 American Bandmasters Association/Ostwald Prize. He is co-author of *Contemporary Choral Arranging*, published by Prentice-Hall, and has written articles on diverse musical subjects.

Shortcut Home is a rousing, jazz-inspired fanfare. Showcasing each section of the ensemble, this brief three-minute work hovers around the "home" of C Major for the entirety of the piece. This "home" tonality is implied from the work's very first note, but is obscured and clouded throughout with dense harmony, changing meter, and surprising flourishes. Utilizing devices such as pitch bends, walking bass lines, and drum set patterns, Wilson creates a stylized and energetic "shortcut" toward the satisfying final note -- the only pure major triad to be found in the piece.



Divertimento, Op. 42

Vincent Persichetti (1915 – 1987)

Vincent Persichetti was an American composer and educator. Persichetti began his musical life at a young age, first studying the piano, then the organ, double bass, tuba, theory, and composition. By the age of 11 he was paying for his own musical education and helping by performing professionally as an accompanist, radio staff pianist, church organist, and orchestra performer. At the age of 16 he was appointed choir director for the Arch Street Presbyterian Church in Philadelphia, a post he would hold for the next 20 years. During all of this, Persichetti was a student in the Philadelphia public schools and received a thorough musical education at the Combs College of Music, where he earned a degree in 1935 under Russel King Miller, his principal composition teacher.

Starting at the age of 20, he was simultaneously head of the theory and composition departments at the Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano major with Olga Samaroff at the Philadelphia Conservatory. He received a diploma in conducting from the Curtis

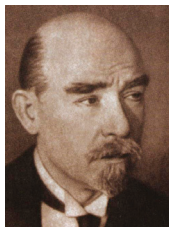
Institute and graduate degrees from the Philadelphia Conservatory. In 1947 he joined the faculty of the Juilliard School of Music, and became the chairman of the Composition Department in 1963.

Persichetti composed for nearly every musical medium, with more than 120 published works. His works for winds rank as some of the most original and well-crafted compositions in the medium.

Persichetti began work on the *Divertimento* during the summer of 1949. It began as an orchestral work. In stories related to various sources, Persichetti began writing the work with a clash between choirs of woodwinds and brass, with a timpani “arguing” with them. After looking at this, he realized that the strings were not going to become a part of this piece. In an article from 1981, Persichetti stated:

I soon realized the strings weren't going to enter, and my *Divertimento* began to take shape. Many people call this ensemble “band.” I know that composers are often frightened away by the sound of the word “band”, because of certain qualities long associated with this medium -- rusty trumpets, consumptive flutes, wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxiousness will drain off, and creative ideas will flourish.

The *Divertimento* is one of Persichetti's lightest and most entertaining works. The six short movements demonstrate rhythmic and contrapuntal savoir-faire blended neatly with tongue-in-cheek humor and lyrical nostalgia. It has been described as “alternating between a sense of mischief and a poignant vein of nostalgia” and has become one of the most widely performed works in the entire wind band repertoire. *Divertimento*, Op. 42 was premiered by The Goldman Band on June 16, 1950, with the composer conducting.



Salvation is Created

Pavel Tschesnokoff (1877 – 1944)

Pavel Grigorievich Tschesnokoff was a Russian Empire and Soviet composer, choral conductor and teacher. Tschesnokoff (also transliterated Tchesnokov, Chesnokov, Tchesnokoff, and Chesnokoff) was born near Moscow and attended the Moscow Conservatory. During his years at the school, he had the opportunity to study with prominent Russian composers like Sergei Taneyev and Mikhail Ippolitov-Ivanov, who greatly influence his style of liturgy-driven, choral composition.

By the age of 30, Tschesnokoff had completed nearly four hundred sacred choral works, but his proliferation of church music came to a standstill at the time of the Russian revolution. Under communist rule, no one was permitted to produce any form of sacred art. So in response, he composed an additional hundred secular works, and conducted secular choirs like the Moscow Academy Choir and the Bolshoi Theatre Choir. In the Soviet era religion was often under oppression, and the Cathedral of Christ the Saviour, whose last choirmaster had been Tschesnokoff himself, was destroyed. This disturbed him so deeply that he stopped writing music altogether.

Today, Tschesnokoff is most known for his piece *Salvation is Created* as well as works such as *Do Not Reject Me in Old Age* (solo for basso profundo).

Salvation is Created is a choral work; the choral nature of this piece is as resplendent as the transcription is classic. The simple musical form comprises two stanzas. Horn and clarinets, then the trombone section, carry the melodic “question,” and the full ensemble supports the “answer” each time.

This arrangement is almost an exact transcription of the original choral work composed in 1912, before Tschesnokoff was forced to turn to secular compositions by the Soviet government. It is a communion hymn based on a chant from Kiev and Psalm 74. It is transposed up 1/2 step from the original to accommodate the wind ensemble. There are other minor rhythmic changes; otherwise, there is no deviation from the original. The work is in two sections, each in A-B-Coda form.

Spašěniye, sođélal yeši posředě zemľi,
Bózhe. Alľilúiya.

Salvation is created, in midst of the earth, O
God, O our God. Alleluia.

Спасение соделал еси посреде земли,
Боже. Аллилуия.

(N. Lindsay Norden, Fischer edition)



***Tableaux de Provence* for Alto Saxophone and Orchestra
Paule Maurice (1910 – 1967)**

Paule Charlotte Marie Jeanne Maurice was a French composer born in Paris. Paule Maurice's teachers included Jean Gallon (Harmony), Noël Gallon (Counterpoint and Fugue) and Henri Büsser (Composition). From 1933 to 1947 Maurice was Jean Gallon's teaching assistant. She received first prize of harmony in 1933, second prize of fugue in 1934, and in 1939 received first prize in composition.

In 1942, Maurice was appointed Professor of Déchiffnage (sight-reading), and in 1965 became Professor of Harmonic Analysis at l'Ecole Normale de Musique. Maurice taught many students who became

professors to the Conservatoire National Supérieur de Musique de Paris with some winning the Prix de Rome. Paule Maurice and Pierre Lantier wrote a treatise on harmony entitled *Complement du Traite d'Harmonie de Reber* and became an important reference work in France and abroad.

Tableaux de Provence (Pictures of Provence) is a programmatic suite composed between 1948 and 1955 for alto saxophone and orchestra. The work was dedicated to French saxophone virtuoso Marcel Mule. The movements describe the culture and scenery of Provence, southeast France, where the Mules, Paule Maurice and her husband, composer Pierre Lantier, spent vacation time together. *Tableaux de Provence* was first recorded by Marcel Mule in 1957, with Solange Robin on piano. It was premiered on December 9, 1958, by Jean-Marie Londeix with the Orchestre Symphonique Brestois.

The “Tableaux” is a series of musical pictures from the area known as Provence in the southeast corner of France bordering the Mediterranean. Maurice explains each of the five sections:

1. The Farandoulo di Chatouno (Dance of the Young Girls), is the joyous sound of young girls in France dancing to the provençal dance, known as the farandoll;
2. Cansoun Per Ma Mio (Song for My Love), is a serenade whose accompaniment sounds the open strings of the guitar at the beginning of the piece.
3. La Boumiano (the Bohemian woman), is a rhythmic soliloquy of the people of mige [sic].
4. In Dis Alyscamps l'amo Souspire (A Sigh on the Souls for the Alyscamps) are the laments of friends that hover over the cemetery at Alyscamps expressing sadness.
5. Finally Lou Cabridan; Cabridan is described as a great, flying creature, turning and bustling through the provence. He takes a moment to poise on the flowers, then, watching his chance, flees his narrow valley.

The contrasting movements of this work are full of animation and charm. This piece is considered one of Maurice's finest and most famous.



Glacier
Elizabeth Bishop '23 (b. 2001)

Elizabeth Bishop is a senior at Gettysburg College originally from Syracuse, New York currently studying Music and Biology. At Gettysburg, Bishop plays violin in the Symphony Orchestra and trumpet in the Symphony Band, and studies composition with Dr. Avner Dorman.

Glacier is a story of the past, present, and possible futures of glaciers on Earth. The first movement, “Past,” portrays the way that glaciers shaped the Earth, their vast masses pushing and carving the Earth's

surface, and preserving memories of the past. “Present” is about the current state of glaciers, slowly melting and disappearing due to the warming climate. “Future 1” illustrates the future of glaciers and our planet if the current climate trends continue. “Future 2” predicts a future where we change for the better, and glaciers can return to their purpose and glory. The final movement, “Mourning of Future 2,” grieves the loss of possibility to return to the past: humans have done such immense damage to the Earth that it can never fully recover. All movements are played without pause. *Glacier* was written for the Sunderman Conservatory Wind Symphony, as the large ensemble will help to capture the vastness of a glacier.

Bishop writes:

I composed *Glacier* after taking an Environmental Studies course on glaciers with Dr. Sarah Principato. The course helped me to understand the impact glaciers have on the Earth, and the memories they hold of past climates, which helped me to write this piece. While I was writing *Glacier*, the 2022 IPCC report was released. It was at this time that I decided to add the final movement. I hope that *Glacier* will inspire listeners to take action on climate change to make a better future for the Earth.



DOPE

Katahj Copley (b. 1998)

Katahj Copley is an American saxophonist, composer and educator. Copley holds a bachelor's degree in music education and composition from the University of West Georgia. Currently, he is pursuing a graduate degree in music composition at the University of Texas at Austin.

Copley's first work, *Spectra*, was premiered in 2017 by the University of West Georgia's Saxophone Ensemble. Since then, Copley has written over sixty pieces, including over twenty-five for wind band. At the University of West Georgia, Copley has written pieces for UWG's brass ensemble, concert choir, saxophone ensemble, symphonic band, jazz ensemble and wind ensemble. His compositions have been performed and commissioned by colleges, organizations, universities and professional ensembles, including the 1st Infantry Brass Choir, Rhode Island Recording Ensemble, Axos Saxophone Quartet, the Admiral Launch Duo and the Nu Alpha chapter of Kappa Kappa Psi at Georgia State University. In February of 2020, Copley's *Sunshine* was featured at the Georgia Music Educators Association's District XIII's performance, and *Nova* was premiered by the University of West Georgia's Wind Ensemble at the College Band Directors National Association Southeast Division Conference.

About *DOPE*, Copley writes:

The first semester of my masters- I was in a different headspace. I had finished writing *Where the Sky Has No Stars* and at the moment I felt renewed. I didn't know what else to write, so I began to write

music that felt disingenuous to my spirit (music that will never see the light of day)- I was going on autopilot and I had lost my voice. During one of my lessons at UT Austin, my professor Omar Thomas and I began listening to a piece I had mocked up a couple of days before. We both weren't feeling it, and finally I asked him to turn off the piece and I told him it didn't sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I'm in love with Rap, R & B, Jazz and Soul.

Then he asked an important question- "Why do you make a barrier between those ideals?"

I didn't have an answer.

He continued, "If you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now... then that would be dope..."

And with that this piece was born. *DOPE* is a gumbo of all the music that inspires and influences me from Thundercat to Kendrick Lamar to Miles Davis to Hiatus Kaiyote and more, this piece is in essence a deep look into my musical world.

The piece can be broken up into three parts. Since this work is dedicated to the trail black music has created, inspired and the new horizons it's reaching, each part is named after a part of the black identity.

UNDENIABLY is the opening of the piece. It's gritty, intense with moments of color and undeniable energy. It is carried by a bass line heavily influenced by Thundercat's playing on Kendrick Lamar's *Untitled 05* along with Miles Davis's *Nardis*.

UNAPOLOGETICALLY (the middle section) is a world building vibe and examines just how beautiful the music can be. I explore the colors and stretch them to their limits, but in doing so found new hues within myself and my writings. With this act, I gained heavy inspiration from John Coltrane, Robert Glasper, Kamasi Washington and Hiatus Kaiyote (to name a few).

UNDISPUTEDLY (the finale) is an intense, groove filled statement. Every color explored is here and is in its full potential. It's bold and- like UNDENIABLY and UNAPOLOGETICALLY - is undisputedly black. Guided by my love for Tyler, the Creator's *Hot Wind Blows*, Marvin Gaye's *I Want You* (due to Kendrick's *The Heart* series), and Kamasi Washington's *Street Fighter Mas* along with Askem.

DOPE was commissioned by a consortium of college, university, and military wind bands, including the Sunderman Conservatory of Music Wind Symphony and Russell McCutcheon.

BIOGRAPHIES



Russell G. McCutcheon, Conductor

Russell McCutcheon serves as Director of Bands and Professor of Music in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania, where he conducts the Wind Symphony and assists with the Symphony Band and 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 where he served as Assistant Conductor of the Wind Symphony and studied conducting with Dr. David A. Waybright. He 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.

In 2018, McCutcheon was awarded 2nd Place for *The American Prize in Musical Theater Conducting*, a national non-profit competition in the performing arts. In 2016, McCutcheon was named an *American Prize* Finalist in the *Conducting: University and College Bands Division*. 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. In 2020, The Sunderman Conservatory released “The Music of Brian Balmages, Volume 1”. This recording was GRAMMY™ nomination eligible in four categories, including Best Orchestral Performance and Best Classical Instrument Solo.

Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose recordings, *Volumes 1 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 also 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.



Collin Presser, Alto Saxophone Soloist
Concerto Competition Winner

Collin Presser '23 is a Music and Computer Science double major at Gettysburg College. At the conservatory, Collin studies both saxophone and composition, and is a member of many instrumental ensembles. After graduation, Collin plans on pursuing music through community ensembles and personal composition projects.

Collin has played the saxophone for almost 13 years, starting when he was 9 years old. Since then has learned multiple other instruments, including voice, piano, guitar, clarinet, percussion, and flute, and has experience in playing many of these in ensembles throughout his lifetime. He would like to thank all the teachers he has worked with throughout the years, including Martha Riley, Mike Chase, Tom Strohman, Dr. Amanda Heim, Jamie Cope, Nicole Kelley, Rei Phillippi, and Dr. Avner Dorman.

Collin has performed with many local ensembles, including the Apple Core Band led by Donna Kime, the Littlestown Area Municipal Band led by Ben Messinger, and the Lyric Band of Hanover led at that time by Dr. Galen Leitzel. He also was a member of the Pennsylvania All State Lions Band led by Dr. Russell McCutcheon for two years, and enjoyed his time traveling with them. He would like to thank all the members and leaders of these ensembles for helping him gain more skills as an ensemble musician through grade school.

Collin's dedication to music extends beyond the scope of performing as he also studies and practices composition at the conservatory. He has taken a particular interest in folk music, and while working with Dr. Dorman, has found ways to incorporate folk elements into his works. His current project is a setting of Celtic folk songs and dances for a small ensemble of instrumentalists and vocalists.

Tableaux de Provence by Paule Maurice is a piece that Collin has been working on since Summer 2019, and is one of his favorite works for saxophone. He is excited to be working with the Wind Symphony to perform this wonderful piece.



BALTICS TOUR 2023

This January 2023, the Wind Symphony and Symphony Orchestra completed a 12-day performance tour to the Baltic States: Latvia, Lithuania, and Estonia. This was the third international tour for the Wind Symphony and the first ever international tour for the Symphony Orchestra! While on tour, ensembles performed five concerts in outstanding venues to sold out audiences, learned more about the people and history of the Baltics, and experienced all this wonderful region has to offer.

Ensemble touring offers great benefit to our students, to our ensembles, and to Gettysburg College as a whole...but it is not without cost. It is our goal that touring should be available to all students, regardless of their financial circumstances.

Thanks to two funds established to support instrumental travel, the Joseph '75 and Susan '77 Biernat Endowment for Instrumental Touring and the Sunderman Conservatory Instrumental Travel Endowment Fund, the Conservatory was able to offer a \$1000 supplement to each and every student traveler. Additional donations to our tour fund helped provide additional financial assistance to students with need.

Your help matters. Donations to our tour fund provides valuable assistance to students in need and helps ensure that every student has an opportunity to participate in instrumental tours now and in the future.

To donate online, go to <https://www.gettysburg.edu/giving/>.

- Once there, choose "Give Online Now."
- Under "designations," select "other/multiple designations."
- In the popup box, scroll to the bottom and choose "other funds"
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WIND SYMPHONY PERSONNEL

Flute/Piccolo

Juno Braten '25
Kelsey Hull '25
Jack Kane '24
Erica Messinger '24
Bryn Werley '23 P

Major

Music Education
Music Education
Music
Music Education
Music and Chemistry

Hometown

Wilton, CT
West Chester, PA
Waynesboro, PA
Hanover, PA
Wernersville, PA

Clarinet

Molly Arehart '25
Jason Cebulski '24 P
Benjamin McCarley '24
Edie Rice
Isabelle Stehle '26

Health Sciences
Music Education
Music Education
Community Member
Psychology

Delhi, NY
Hampstead, MD
Dallas, TX
Gettysburg, PA
Hyde Park, NY

Bass Clarinet

James Humphrey '26

Music and Mathematical Economics

North Caldwell, NJ

Oboe/English Horn

Amanda Dusold
Alex Michua-Brooks '25 P ‡

Guest Musician
Music Education

Halethorpe, MD
New Oxford, PA

Bassoon

Benjamin Connor '23 P
Noah Morotti '26

History and Education
Mathematical Economics

Millburn, NJ
Stevensville, MD

Alto Saxophone

David Grant '24
Collin Presser '23 P
Orazio Thomas '25

Music Performance
Music and Computer Science
Music and Mathematics

Shrewsbury, NJ
Arendtsville, PA
Johnstown, PA

Tenor Saxophone

Brayton Alkinburgh '24

Music

Marietta, PA

Baritone Saxophone

Jacqueline Morin '24

Biochemistry & Molecular Biology

Merrimack, NH

Trumpet

Linden Amster	Community Member	Gettysburg, PA
Benjamin Casinelli '26	Music	Stratford, CT
Jacob Hunkins '24 P ‡	Music and History	Glendora, CA
Steven Marx	Conservatory Faculty	Gettysburg, PA

Horn

Mary Grace Friedell	Guest Musician	Mechanicsburg, PA
Greer Garver '25	Music and History	Jersey City, NJ
Luke Gaylor '17	Guest Musician	Bel Air, MD
Ronald Moyer '23 P	Sociology, Music Minor	Lewisburg, PA

Trombone

Nicholas Bulgarino	Guest Musician	Ellicott City, MD
Megan McCook '23	Economics, Music Minor	Spotswood, NJ
Michael Tropp '25 P ‡	Music Education	Bernardsville, NJ

Euphonium

Katherine Earl '23 P	German Studies, Music Minor	Ephrata, PA
Kyle Lordi '25	English, Music Minor	Paramus, NJ

Tuba

Elizabeth Callan '26	Mathematics, Music Minor	Quakertown, PA
Ethan Hankins '25	Music	Rockville, MD
Alex Meagher '25	History and German Studies	Brookline, NH
Justin Mitch '23 P	Music Performance	Damascus, MD

String Bass/Electric Bass

Alexis Gonzales '26	Music Education	Warminster, PA
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Harp

Vivian Fritz '25	Music	Brookhaven, NY
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Piano/Celeste

Natalie Dolan '23	Music	Lansdale, PA
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Percussion

Cristian Banks '26	Undeclared	Budd Lake, NJ
Jack Bellantone '26	Psychology, Music Minor	Wyckoff, NJ
Eric Gabriel '22	Guest Musician	Taneytown, MD
Jake Kennell '24 P	Music and Environmental Studies	York, PA
Owen Macdonald '25	Political Science & Public Policy, Music Minor	Ayer, MA
Nicholas Schwentker '23	Music and Psychology	Middletown, VA

Drumset

Robert Leidhecker	Guest Musician	Williamsport, PA
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P Principal Player

‡ Band Staff

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





THE SUNDERMAN CONSERVATORY UPCOMING EVENTS

- April 1 • 7:00pm *Sr. Recital: Sophia Low, soprano* Paul Recital Hall
- April 1 • 8:30pm *Sr. Recital: Anali Matthew, soprano* Paul Recital Hall
- April 2 • 2:30pm *Sr. Recital: Justin Mitch, tuba* Paul Recital Hall
- April 2 • 7:00pm *Sr. Recital: Sebastian Garcia, tenor* Paul Recital Hall
- April 7 • 3:00pm *NHT! Featuring the Sunderman Percussion Ensemble* Paul Recital Hall
- April 13 • 5:00pm *Haulin' Brass Spring Concert* College Union Junction
- April 14 • 3:00pm *Sr. Hns. Recital: Katherine Earl, euphonium* Paul Recital Hall
- April 14 • 8:00pm *Symphony Orchestra Concert* Majestic Theater
- April 15 • 8:00pm *Choral Spring Concert* Christ Chapel
- April 16 • 8:00pm *Symphony Bands: Winds of Spring* Majestic Theater
- April 17 • 12:00pm *Notes at Noon: Sunderman Wind Quintet* Musselman Library
- April 22 • 8:00pm *Jazz Ensemble* Majestic Theater
- April 23 • 2:30pm *Mnr. Hns. Recital: Minato Hasegawa, violin* Paul Recital Hall
- April 24 • 5:00pm *Wind Symphony Student Conductor Concert* Paul Recital Hall
- April 24 • 8:00pm *Flute Choir and Studio Recital* Paul Recital Hall
- April 27 • 7:30pm *Opera Workshop Performance* Majestic Theater
- April 28 • 4:30pm *Gamelan Gita Semara* Musselman Library Outside
- April 28 • 7:30pm *Opera Workshop Performance* Majestic Theater
- June 22 • 7:30pm *Christian McBride Concert* Majestic Theater

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