

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

SUNDERMAN CONSERVATORY
Wind Symphony

RUSSELL MCCUTCHEON, *Conductor*

STEVEN MARX, *Guest Conductor*

EUROPEAN TOUR 2018:
Berlin, Leipzig & Prague



HOME CONCERT

Featuring

THE SUNDERMAN CONSERVATORY PERCUSSION ENSEMBLE

PAUL FADOU, *Conductor*

and ELEGY AND DANCE, *John William Jones*

- *World Premiere* -

PATRICK SMITH, *Horn Soloist*

FRIDAY, APRIL 13, 2018 ' 8:00 PM
MAJESTIC THEATER ' GETTYSBURG, PA

Concert Program

SUNDERMAN CONSERVATORY PERCUSSION ENSEMBLE
PAUL FADOUL, CONDUCTOR

- Musique de Table (Table Music)..... Thierry de Mey
(b. 1956)
- Sacrificial RiteDavid Gillingham
(b. 1947)
- Log Cabin Blues..... George Hamilton Green
(1893-1970)
- Triplets George Hamilton Green

- Brief Intermission -

SUNDERMAN CONSERVATORY WIND SYMPHONY
RUSSELL MCCUTCHEON, CONDUCTOR

- Smetana Fanfare (1984)..... Karel Husa
(1921-2016)
- The Slavonic Dances, Op. 46: A Symphonic Suite (1878/1984) Antonín Dvořák
(1841-1904)
arr. James Curnow
- No. 1 in C Major: Furiant • No. 2 in E minor: Dumka • No. 8 in G minor: Furiant
No. 4 in F Major: Sousedská • No. 3 in Ab Major: Polka*
- Elegy and Dance for Horn and Wind Ensemble (2018)John William Jones
(b. 1950)

*Patrick Smith, Soloist
World Premiere Performance*

- Vortex (1999) Dana Wilson
(b. 1946)

Monk by the Sea (2015).....Michael Markowski
(b. 1986)

Spoon River (1932)..... Percy Grainger
(1882-1961)
arr. Glenn Cliffe Bainum

Seal Lullaby (2011) Eric Whitacre
(b. 1970)

Steven Marx, Conductor

“Red Cape Tango” from *Metropolis Symphony* (1993).....Michael Daugherty
(b. 1954)
arr. Mark Spede

Program Notes

Smetana Fanfare (1984) **Karel Husa (1921 – 2016)**

Smetana Fanfare for Wind Ensemble was commissioned by the San Diego State University in California, USA for their 1984 Festival of Music honoring the centennial of Czech nationalist composer Bedrich Smetana's death.

For this piece, Karel Husa undertook the difficult task of combining his modern voice with the nationalist voice of Smetana. Husa accomplished this by borrowing heavily from Smetana's symphonic poem *Wallenstein's Camp*, integrating his own distinctive harmonic and developmental language. The work begins with a direct quote from *Wallenstein's Camp*: a fanfare intoned by four trumpets accompanied by a timpani roll. As the composition progresses, the fanfare begins to transform from Smetana's style into Husa's style. The composer adds dissonance by stacking statements of the fanfares in different keys. This, coupled with major and minor chords played together, make the fanfare characteristically Husa.

Slavonic Dances, Op. 46: A Symphonic Suite (1878/1984) **Antonin Dvořák (1841 – 1904) / arr. James Curnow**

Antonin Dvořák composed his *Slavonic Dances* at the request of music publisher, Fritz Simrock, after his Moravian Duets met with widespread success. Originally for piano four-hands, Simrock was so excited by the piece he asked Dvorak to create a second, companion piece and orchestrate both.

This dance suite was wildly popular and brought Dvořák international fame as a composer, helping the previously little known composer quickly rise in prominence to be a leading figure of the time. It is these dances that we will be playing tonight, in arrangement by James Curnow. Our medley features the 1st, 2nd, 8th, 4th, and 3rd dances, respectively, and was carefully arranged to maintain their character and style. Additionally, all transitional material between each of the dances is taken from the original composition itself. The original *Slavonic Dances*, op. 46, were partially inspired by Brahms' *Hungarian Dances*.

However, Dvořák, unlike Brahms, decided to write his dances with original melodies that were stylistically inspired by folk tunes instead of quoting the folk tunes themselves as Brahms did. This suite of dances also showcased Dvořák's penchant for writing music that was nationalistically inspired, a trait that would come to characterize a great deal of Dvořák's work.

Elegy and Dance for solo horn and wind ensemble (2018) **John William Jones (b. 1950)**

“One of my goals since retiring as a faculty member at Gettysburg College in 2017 has been to compose a series of compositions for solo instruments and accompanying chamber ensembles. I have long been fascinated with the horn and the myriad roles it has played in so many different instrumental ensemble configurations. Although French composer Jean-Baptiste Lully likely used hunting horns in a mid-17th century opera, we should thank German innovators for developing the modern valve horn. Being married to a horn player for

almost 40 years has afforded me the opportunity to hear many young players in weekly lessons rise to the challenge of taming a rather unwieldy instrument. Seventeen feet of wrapped tubing, a narrow mouthpiece, and a large bell facing in the “wrong” direction present all types of technical obstacles for the hornist. But . . . what a glorious sound results after the requisite hours of practice!

“*Elegy and Dance* was created for solo horn and a 22 member accompanying ensemble - 16 mixed woodwinds, 2 horns, piano, bass, and percussion. After a brief introduction, the elegy is presented in an abbreviated ABA form with the melodic line scored in the brilliant “singing” register of the horn. The dance juxtaposes two distinct sections – one using extensive metric changes and the other in a jazz style with horn and piano trio ultimately joined by the full ensemble. A recapitulation of the original dance tune leads to a horn cadenza and closing tutti.

“The genesis of this music came from a conversation with Ken Bell, Assistant Professor of Horn in the Conservatory. I am thankful for Ken’s suggestion to write a solo piece for horn and am pleased to include him in the dedication. Many thanks to Russ, Patrick, and the student musicians for preparing the premiere. I conducted the college band from 1989-2002 and this experience reminded of what a distinct pleasure it is to be among a group of vibrant young students who bring new music to fruition.”

-JWJ

***Vortex* (1999)**

Dana Wilson (b. 1946)

Dana Wilson is a composer and professor at Ithaca College in the United States, and his music has been performed all over the world by many ensembles.

A vortex is a whirling mass, like a tornado or whirlpool, which is created when a source of momentum causes a thick layer of unstable air or water to move with ever-stronger sideways velocity, converging at the center. The vortex gradually gains power and momentum, all the while ironically forming a vacuum at its epicenter. It is the image of opposites – one influenced by the other – that forms the basis for this music. *Vortex* alternates between moments of extreme stillness and whirling energy. The piano often serves as the source of the momentum, with the ensemble – static at first – being gradually pulled into the Vortex.

***Monk by the Sea* (2015)**

Michael Markowski (b. 1986)

The German Romantic painter Caspar David Friedrich completed *Der Monch am Meer – The Monk by the Sea* – in 1810 after two years of work. The painting, one of his most well-known today, was seen as shocking and controversial at the time. The work lacks any traditional framing objects in the foreground, which gives it a jarring lack of perspective. In the painting, a solitary man dressed in black stands on a barren outcrop overlooking a dark expanse of choppy waters receding into murky gray clouds.

Monk by the Sea, by American composer Michael Markowski, evokes a similar feeling through an abstract landscape of sound. The cascading layers of thematic material create their own murky haze that recalls the

restless boundaries between sky, clouds, and sea observed by Friedrich's monk. Within the context of this abstract music, the makeup is surprisingly simple: an insistent repetition of a theme first heard in the oboe that moves through seven steps of a traditional musical scale before moving back up an interval of a sixth. By doing this, the melody is never quite completed, but cycles incessantly on itself like the waves and the surf.



***Spoon River* (1932)**

Percy Grainger (1882 – 1961) / arr. Glenn Cliffe Bainum

When one thinks of composers for the wind orchestra, Percy Grainger is one of the most important and most influential. He was visionary, both for his innovative compositional techniques and his promotion of the wind band as an artistic medium. Like Antonin Dvořák, Ralph Vaughan Williams, and Dimitri Shostakovich, Grainger made great use of folk songs as the roots of his music.

Grainger was a man of many homes: born in Australia, he made his way to England and then to the United States. He described *Spoon River* as an American folk-dance, heard played by a fiddler at a country dance at Bradford, Illinois, in 1857. Grainger used only the original theme with no counter melodies choosing instead to explore harmony and percussion color (instruments he refers to as “tuneful percussion”).

Grainger wrote on his liberal use of percussion: “I was entranced by the percussion instruments of Indonesia, especially those that used the lower octaves. Hence my lavish use of these warm and mellow instruments in an endeavor to offset the harsher tones of those long- established citizens of the orchestra, the xylophone and glockenspiel.”

***Seal Lullaby* (2011)**

Eric Whitacre (b. 1970)

Composer Eric Whitacre first conceived of *Seal Lullaby* as part of the musical score to a potential animated feature film telling the story of Rudyard Kipling's *The White Seal*. While the film was never made and Whitacre's score never fully realized, he later adapted this piece as a choral work and then set it for wind orchestra.

Kipling's tale begins with the seal singing softly to her young pup:

Oh! Hush thee, my baby, the night is behind us,
And black are the waters that sparkled so green.
The moon, o'er the combers, looks downward to find us,
At rest in the hollows that rustle between.

Where billow meets billow, the soft meet thy pillow,
Oh weary wee flippering, curl at thy ease!
The storm shall not wake thee, nor shark overtake thee,
Asleep in the arms of the slow swinging seas!

“Red Cape Tango” from *Metropolis Symphony* (1993)

Michael Daugherty (b. 1954) / arr. Mark Spede

Red Cape Tango, the fifth movement of *Metropolis Symphony*, was commissioned by the Albany Symphony Orchestra through a generous gift of the Audrey M. Kaufman Music Fund and supported in part by the National Endowment for the Arts. Its first performance was given by the Albany Symphony Orchestra, conducted by David Alan Miller, on October 1, 1993. This version for symphonic band, arranged by Mark Spede, was prepared under guidance from the composer and first performed in March of 1998 by the University of Texas at Austin Wind Ensemble with Mark Spede conducting.

Metropolis Symphony (1988-1993), inspired by the celebration of the fiftieth anniversary of Superman's first appearance in comics, evokes an American mythology that I discovered as an avid reader of comic books in the sixties. *Red Cape Tango*, the fifth and last movement of *Metropolis Symphony*, was composed after Superman's fight to the death with Doomsday. It is my final work based on the Superman mythology. The principal melody, first heard in the bassoon, is derived from the medieval Latin death chant *Dies irae*. This “dance of death” is conceived as a tango. The tango rhythm, introduced by the castanets and heard later in the finger cymbals, undergoes a gradual timbral transformation, concluding dramatically with crash cymbals, brake drum, and timpani. The ensemble alternates between *legato* and *staccato* sections to suggest a musical bullfight.

-Michael Daugherty



SUNDERMAN CONSERVATORY

Wind Symphony

The Sunderman Conservatory Wind Symphony is the premier wind and percussion ensemble in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania, USA. The Wind Symphony is comprised of a select group of 40-45 musicians including music majors, music minors, and dedicated musicians from all majors. The Wind Symphony rehearses and performs some of the best new literature and wind band masterworks in five concerts each year.

The Wind Symphony has toured Pennsylvania, Washington, D.C., and in 2014 embarked on a two-week performance tour of China and Singapore. The ensemble has hosted many guests including composer Steven Bryant and Carl Kasell of National Public Radio. In 2013, the Wind Symphony released a CD commemorating the Sesquicentennial Anniversary of the American Civil War and the Battle of Gettysburg, which was named eligible for Grammy nominations in two categories. The Sunderman Conservatory Wind Symphony and conductor Russell McCutcheon actively promote new music for wind ensemble, with eleven commissions and premieres over the past ten years.

Biographies



Russell McCutcheon is the Director of Bands and Associate Conservatory Director in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania where he conducts the Wind Symphony, Sunderman Conservatory Symphony Band, and the Sunderman Chamber Winds. In addition, he teaches conducting, music education courses, and supervises student teachers in the field.

Dr. McCutcheon received his Ph.D. in Music Education with a concentration in Wind Conducting from the University of Florida in Gainesville and earned an M.S. in Music Education from Troy University in Troy, Alabama.

In 2016, McCutcheon was named an *American Prize Finalist* in the Conducting: University and College Bands Division of *The American Prize* national non-profit competitions in the performing arts. Of his conducting, composer Steven Bryant said: “Russell McCutcheon brings a unique mix of talents and experience to his music-making...my work, *Ecstatic Waters*, requires the players and the conductor to go above and beyond their usual roles, and he demonstrated fantastic attention to both the musical and the technical details of my music.” In 2013, the **Sunderman Conservatory Wind Symphony** released a recording titled: “Gettysburg at 150: Music of the American Civil War.” This disc, commemorating the Sesquicentennial Anniversary of the battle of Gettysburg, was named 2013 Grammy nomination eligible in two categories.

Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose recordings, *Volumes 1 and II of The Cochran Chamber Winds Commissioning Series*, were released in 2012 and 2016 on the Mark Masters Label. 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.



Paul Fadoul, Conductor—After percussionist Paul Fadoul’s second appearance with the National Symphony Orchestra, *The Washington Post* wrote, “He knows how to evoke mystery in the dying fall of a phrase and let tension gather in the silences between them.”

Paul’s successful career as a performer, composer, and teacher has deep roots in both the concert and marching percussion community. Since 2003, he has performed in the groundbreaking duo, Lawler + Fadoul with flutist Zara Lawler. Hailed as “a great treat” (Classical WETA, Washington DC), the duo blends classical virtuosity with lively commentary and theatrical flair. Paul is also a founding member and principal composer/arranger of Dark by Five, the ensemble-in-residence at Canada’s Gros Morne Summer Music Festival in Newfoundland and Labrador. The ensemble expands the boundaries of musical presentation by weaving classical, contemporary, and popular music with theater, poetry, visual art and visual media working with renowned artists such as the celebrated Canadian poet, Don McKay and guitarist Duane Andrews.

A dedicated teacher and educator, Paul has toured with the ensemble Tales & Scales, where he performed 200 shows annually for children and families, including solo performances with the Milwaukee, Buffalo, and Oregon symphonies. Originally from Fairfax, Virginia, Paul has a Bachelor of Music from George Mason University and a Master of Music from Yale University where he studied with Robert van Sice.



Patrick Smith, Soloist—An internationally acclaimed horn player, music educator, lecturer and clinician, Dr. Patrick Smith actively challenges and stimulates students in both performance and academic settings. A native of Gainesville, FL, he attended the University of Florida for his undergraduate and doctoral studies, earning a Bachelor of Music Education Degree Cum Laude, Doctor of Philosophy Degree, and Performer's Certificate. Additionally, he earned a Master of Music Degree in Horn Performance from the Hartt School of Music. His teachers include David Jolley, Paul Basler, and Bruce Atwell.

Smith is an alumnus of the Aspen and Brevard Music Festivals and has performed with numerous professional and regional ensembles including the North Carolina, Richmond, Tallahassee, Florida West Coast, Gainesville, and Ridgefield (CT) Symphonies, Opera on the James, The Williamsburg Symphonia, The Oratorio Society of Charlottesville, and The American Chamber Winds. He has appeared as a soloist with the Emerson String Quartet and made his Carnegie Hall debut in March 2008.

An expert on jazz French horn history and repertoire, Patrick is the author of *Chronicle of a Phantom: The Julius Watkins Story*, which chronicles the life and legacy of the first great American jazz French horn artist. Smith performs on the Hans-Hoyer G10-AL1 horn and is a Hans-Hoyer/Bufet Group USA Performing Artist. He has served on the faculties of the Eastern Music Festival and the University of North Carolina at Chapel Hill, and is currently Associate Professor of Horn and Music History at Virginia Commonwealth University in Richmond, VA.



John William Jones, Composer—John William (Buzz) Jones, Professor of Music Emeritus at Gettysburg College, served as Director of Bands, Music Department Chair, and Director of the Sunderman Conservatory of Music. In addition to classroom teaching in theory and jazz history, he directed the college jazz ensemble from 1989-2015, leading the group on six tours of Europe with performances at major jazz festivals in Italy, Turkey, France, Germany, and Switzerland.

Buzz is a music education graduate of Lebanon Valley College and earned a Doctor of Musical Arts degree from Temple University. L.V.C. recognized his career accomplishments with both the Creative Arts Achievement and Alumni Citation Awards. He is the founder and bassist of The Buzz Jones Big Band, a sixteen-member jazz orchestra. Over the course of almost four decades, the BJBB has released four compact discs and performed throughout the U.S. and Europe including concerts at the Montreux and North Sea Jazz Festivals.

Dr. Jones earned eighteen ASCAP Standard Awards in composition. The Majestic Jazz Orchestra recorded *Axiom Asunder* (2004), his four-movement suite for jazz ensemble, dancers, and narrator. His abiding interest in Welsh music and poetry was the catalyst for the orchestral-choral arrangement of native folk songs and hymn tunes titled *Wales: Land of My Fathers* (2014).

Buzz served two terms as president of the International Association for Jazz Education in Pennsylvania. He enjoys working in the borough community soup kitchen, serving on the board of the Gettysburg Brass Band Festival, and is an avid – though not particularly accomplished - golfer.



Steven Marx, Conductor—Steven Marx is an international competition winner and in demand as a soloist, conductor, and adjudicator. Marx is a former Yamaha Young Artist, and has performed throughout the United States and internationally in countries such as China, England, Japan, Taiwan, Canada, Macao, Hungary, Austria, Bratislava, Italy, and the Bahamas.

Marx has won numerous prizes at the National Trumpet Competition, and also was awarded first place in the Mock Orchestra Competition at the International Trumpet Guild Convention in Manchester, England. He was awarded the National Trumpet Competition Lake Placid Scholarship in 2003, given to the individual most likely to make the biggest impact on the trumpet world. Dr. Marx was awarded the prestigious Performers Certificate and was the recipient of the 2008 Teaching Assistant Prize of Teaching Excellence during his graduate work at the Eastman School of Music.

Marx completed a Bachelor of Music degree from Grand Valley State University, a Masters of Music in Performance from the Eastman School of Music, and a Doctor of Music Arts in Performance and Music Education from the Eastman School of Music.

Currently, Dr. Marx is Director of Marching and Symphony Bands and Instructor of Applied Trumpet in the Sunderman Conservatory of Music at Gettysburg College. He is in demand as a clinician, conductor, and educator for marching bands, wind ensembles, and brass ensembles. Marx has been a featured educator and artist at the Grand Valley International Trumpet Institute, the Utah State University Trumpet Festival, and Orvieto Musica in Italy. Currently, Marx performs internationally as a soloist; and with the Apex Brass and the Aire Duo.

Gettysburg College

Gettysburg College has earned its strong academic reputation. Since its founding in 1832, the College has upheld a rigorous commitment to the liberal arts in all their breadth and depth. On a beautiful campus in a world-famous town, 2,600 students discover their intellectual passion through more than 68 academic programs. There are no bystanders here. Students prepare for leadership through experiential learning opportunities, an extensive career network, and countless co-curricular, service, and off-campus study activities.

Our students come from more than 34 states and 38 countries. Recent grads earned Rhodes, Fulbright, and many other prestigious fellowships. A four-year career prep program and international alumni network lead to internships, externships, and careers. One year out, 98 percent of graduates are on a career track or in graduate school.

Gettysburg College ranks second in the United States and is the top liberal arts college in Pennsylvania for mid-length study abroad experiences, according to the 2016 Open Doors Report on International Education Exchange from The Institute of International Education.

Gettysburg College is located in a historic setting near urban centers: an hour to Baltimore, 90 minutes to Washington, D.C., two hours to Philadelphia.



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For information about becoming a student at Gettysburg College, visit our admissions website at www.gettysburg.edu/admissions.
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Sunderman Conservatory of Music

The Sunderman Conservatory of Music at Gettysburg College, a vibrant musical community, is central to the artistic and intellectual life of our residential undergraduate liberal arts campus. Creative, committed faculty provide individual mentoring in a collaborative environment. Emphasizing diversity, critical inquiry, innovative performance, and comprehensive musical growth, we prepare passionate and intellectually curious musicians for diverse careers, lifelong learning, and engaged citizenry.

The Sunderman Conservatory of Music is a place of synergy and energy, of concertos and calculus, symphonies and science, history and harmonies, Balinese gamelan and German. An exceptional faculty of artists and scholars, a campus culture rich in performance, and opportunities that range from residencies with internationally-renowned guest artists and lecturers each semester to musical experiences abroad for a semester or a summer make Sunderman one of the most distinctive undergraduate music options available.

Gettysburg College offers a Bachelor of Music in Performance, a Bachelor of Music Education, and a Bachelor of Arts with a Major in Music with the option for a Double Major.

Academic rigor. Creative inquiry. Surprising collaborations. Innovative instruction. Unique musical challenges. Immersing students in a curriculum that values the traditions of classical, jazz, and world musics, Sunderman unites professional artistic standards with the intellectual and academic breadth of the liberal arts in an environment of creative inquiry.



Gettysburg College

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Steven Marx, *Director of Marching and Symphony Bands*
Paul Austerlitz, *Coordinator of Jazz and Jazz Dispatch*
Paul Carr, *Director of Jazz Ensemble*
Vimbayi Kaziboni, *Conductor: Symphony Orchestra*

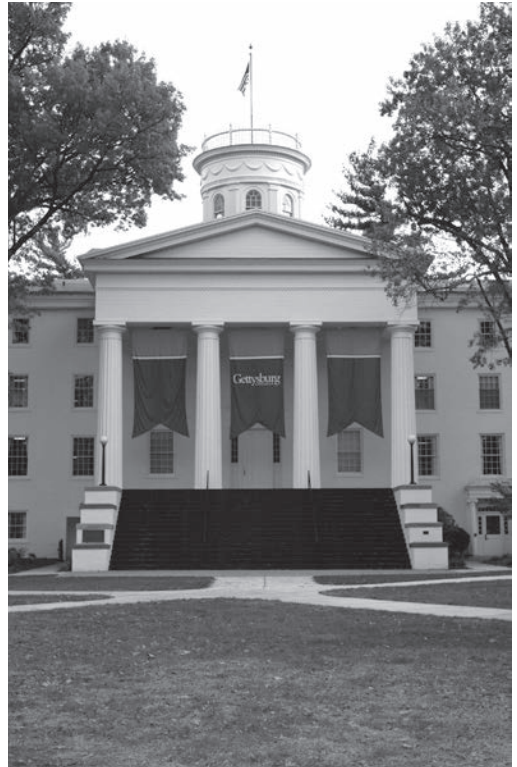
Wind Bands Staff

Skyler Ehly, Chelsea Ferraro, Melanie Greenberg,
Brandon Hall, Rebecca Hotz, Diego Rocha,
Abel Rose, Maddi Strine, and Holly Wentworth

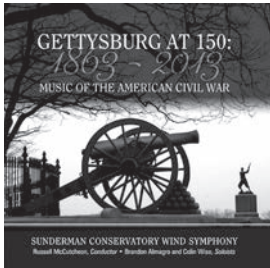
Instrumental Applied Faculty

Teresa Bowers, *Flute*
Edward Stanley, *Oboe*
Aaron Scott, *Clarinet*
Benjamin Greanya, *Bassoon*
Amanda Heim, *Saxophone*
Steven Marx, *Trumpet*
Kenneth Bell, *Horn*
Colin Wise, *Low Brass*
Paul Fadoul, *Percussion*
Orlando Cotto, *Drumset/Latin Percussion*

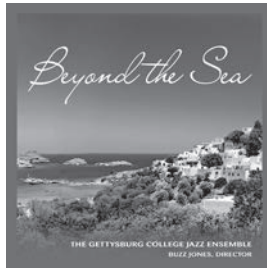
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Ari Isaacman-Beck, *Violin*
Rebecca Henry, *Viola*
Daniel Levitov, *Cello*
Devin Howell, *Bass*
Jocelyn Swigger, *Piano*
Scott Crowne, *Piano*
Felix Hell, *Organ*
Astrid Walschot-Stapp, *Harp*



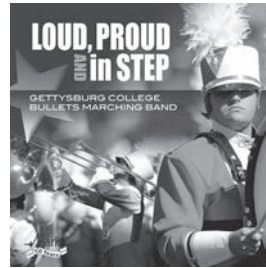
Sunderman Conservatory Recordings



*Gettysburg at 150:
Music of the
American Civil War*
Sunderman
Conservatory
Wind Symphony



Beyond the Sea
Gettysburg College
Jazz Ensemble



*Loud, Proud,
and In Step*
Bullets
Marching Band



99 Years and Counting
Bullets
Marching Band



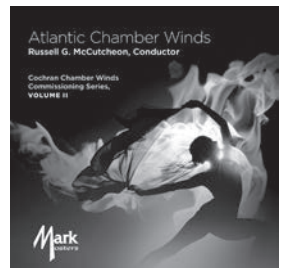
Letters from Gettysburg
Gettysburg College
Choir



Jazz is Dead
Jazz Dispatch



*Cochran Chamber
Winds Commissioning
Series, Volume 1*
Atlantic Chamber
Winds
Russell McCutcheon,
Conductor



*Cochran Chamber
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Winds
Russell McCutcheon,
Conductor

Information about purchasing CDs is available on the Gettysburg College Bands website:
www.gettysburg.edu/bands.

Wind Symphony Personnel

Flute/Piccolo

Barbara Benowitz '20 ‡
Bethesda, MD
Music and Psychology

Tess Fernald '20
Lancaster, PA
Music Performance

Maya Johnson '20 ‡
Macungie, PA
Music

Rose Martus '19 P ‡
West Milford, NJ
Music and Mathematics

Oboe/English Horn

Francis Diederich '18 ‡
Middletown, MD
Japanese Studies

Hannah Harder '18 P ‡
Winston-Salem, NC
Anthropology and Music

Kim McCaskey '20
Mt. Joy, PA
Chemistry and Music

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Berlin, CT
Music and Health Sciences

Clarinet

Jasmin Eddy '19 P ‡
Windham, ME
Music Education

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Kempston, PA
Music Education

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Pittsburgh, PA
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Barrington, IL
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Wilmington, DE
Biology

Brooke Maskin '20 ‡
Ridgewood, NJ
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West Chester, PA
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New Fairfield, CT
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Hopkinton, NH
Computer Science

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Lee, NH
Music

Matthew Torrence '21
Ocean City, NJ
Mathematics

Alto Saxophone

Amanda Heim
Conservatory Faculty

Jenna Pavis '21 P ‡
North Yarmouth, ME
Music Performance

Brian Ruether '19 ‡
Newark, DE
Music and Biology

Tenor Saxophone

Douglas Kowalewski '18 ‡
Crucible, PA
Psychology and History

Baritone Saxophone

William Morris '18 ‡
Carlisle, PA
Physics and Music

Trumpet

Thomas Crafa '20 ‡
Garden City, NY
Music and Political Science

Bethany Frankel '20 ‡
Middletown, DE
English with a Writing Concentration

Wind Symphony Personnel

Trumpet cont.

Melanie Greenberg '20 † ‡
Ramsey, NJ
History and Education

Andrew Mahoney '17 ‡
Collegeville, PA
Biochemistry & Molecular Biology

Sofia Mouritsen '20 ‡
Waxhaw, NC
Political Science

Patrick Peters '20 P ‡
Florham Park, NJ
Music Education

Otis Pierce '20
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Music

Tanner Williams '21 ‡
York, PA
Economics

Horn

Kyra Buettner '21 ‡
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Logan Henley '21 ‡
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Economics

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Bloomsburg, PA
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Jeremy Porter '20 P ‡
Belle Mead, NJ
History

Zachary Rhodes '20 ‡
Lexington, MA
Undeclared

Trombone

Lani Deatherage '18 P ‡
York, PA
Music and Psychology

Maci Mark '21 ‡
Northridge, CA
History

Diego Rocha '19 † ‡
High Springs, FL
Music

Euphonium

Benjamin Pontz '20 P ‡
Strasburg, PA
Political Science and Public Policy

Charles Sternberg '19
New Milford, NJ
Cinema & Media Studies

Tuba

Abel Rose '21 † ‡
Hollidaysburg, PA
Music Education

Alex Schweizer '17
Conservatory Alumni

Piano

Gyasu Bajracharya '21 ‡
Kathmandu, Bagmati, Nepal
Music and Biochemistry & Molecular
Biology

Double Bass

Marc Tessier '18 ‡
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Harp

Olivia Higgins '19
Union Bridge, MD
Music Performance

Percussion

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Westfield, NJ
Health Science

Brandon Hall '21 † ‡
Woodbine, MD
Music and Computer Science

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

P = Principal Player

† = Band Staff

‡ = Tour Personnel

Acknowledgements

The Wind Symphony would like to extend our sincere thanks and appreciation to all who made this concert and tour possible.

Gettysburg College Board of Trustees, James Chemel'71, Chair
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S. Kay Hoke, Director and the Sunderman Conservatory of Music
Michele Stoner and Diane MacBeth, Administrative Assistants
Betsy Diehl and the Office of Development, Alumni, and Parent Relations
Jeffrey Gabel, Jonathan Stiles, Robert Brown, and the staff of the Majestic Theater
Shari Richards, Cindy Petty, and Shawn Ryser, Music Celebrations

Tour Donors

Sarah Angello	Barbara King
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Biernat Challenge

The Conservatory embraces exposing students to a range of communities and cultures through touring. Ensemble touring is about learning how your music can bring joy and create positive change in the world. Students who can take their music on the road become more skilled as they hone a program for repeated performances, engage with diverse audiences in a variety of venues, and are all the richer from the cultural interactions they experience. To date, our musicians have performed in Heidelberg, New York, Perugia, Nice, Beijing, Athens, Istanbul, Bali, and most recently Berlin, Leipzig, and Prague. Every year brings a fresh group of musicians to the Conservatory, each one eager to create their own a unique Gettysburg experience.

Travel, to places near and far, can only happen when resources are available—Joseph '75 and Susan '77 Biernat know this to be true. **As champions of the College, the Biernats have launched a challenge to raise \$250,000 to support performance-related travel for instrumental ensembles of the Sunderman Conservatory.** With aspirations of inspiring others to support our touring performers, the Biernats will match gifts, dollar for dollar, up to \$250,000, ultimately establishing the Biernat Endowment for Instrumental Touring.

To date, the Gettysburg College community has given over \$209,000 towards the Biernat Challenge—we are only \$41,000 away from meeting the challenge goal. To do so, we ask you to show your support by making a gift that will double your impact through the Challenge.

To join the Biernats and add to the Biernat Challenge, we accept gifts online, by phone or by mail. If you are making an online gift, please note “Other” in the designation section, choose “Other” from the pop-up box, and then enter “Biernat” in the text box. Checks can be mailed to address below, payable to Gettysburg College, with “Biernat” in the memo line. You may call 1-800-238-5528 to make your gift over the phone with a credit card. Because this is a permanent fund that will benefit generations of students, gifts such as will and trust provisions can also be directed to the fund. To learn more about gift planning, visit www.gettysburg.edu/plannedgiving.

UPCOMING SUNDERMAN CONSERVATORY EVENTS

April 14 • 8:00pm, *Spring Choral Concert*, Christ Chapel

April 15 • 2:30pm *Sr. Recital: Margaret Loughran, cello*, Paul Recital Hall

April 21 • 8:00pm *Jazz Ensemble*, Majestic Theater

April 22 • 3:00pm *Symphony Band*, Majestic Theater

April 26 • 7:30pm *Opera Performance*, Majestic Theater

April 27 • 7:30pm *Opera Performance*, Majestic Theater

April 28 • 8:00pm *Symphony Orchestra*, Majestic Theater

April 29 • 2:30pm *Sr. Recital: Joshua Spry, trumpet*, Christ Chapel

April 29 • 4:00pm *Sr. Recital: Yu Xin Lu, piano*, Paul Recital Hall

April 30 • 5:00pm *Wind Symphony Student Conductor Concert*, Paul Recital Hall

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



For Information 717.337.6815

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