

SUNDERMAN CONSERVATORY WIND SYMPHONY

RUSSELL MCCUTCHEON, *Conductor*

MASTERWORKS & PREMIERES

Featuring

**Concerto for Alto Saxophone and
Wind Orchestra, Op. 26** Paul Creston

*Orazio Thomas, Soloist
Concerto Competition Winner*

Song of the Ancient Night Jonathan Russell
Consortium Premiere

Including

Voices Shouting Out Nkeiru Okoye

George Washington Bridge William Schuman

Four Scottish Dances Malcolm Arnold

Awayday Adam Gorb

FRIDAY, APRIL 4, 2025 • 8:00 P.M.
MAJESTIC THEATER

Gettysburg
COLLEGE

Sunderman Conservatory
of Music

PROGRAM

Voices Shouting Out.....Nkeiru Okoye
(b. 1972)

Concerto for Alto Saxophone and Wind Orchestra, Op. 26.....Paul Creston
(1906 – 1985)

I. Energetic

II. Meditative

III. Rhythmic

Orazio Thomas, Soloist
16th Annual Concerto Competition Winner

George Washington Bridge.....William Schuman
(1910 – 1992)

INTERMISSION

Song of the Ancient Night.....Jonathan Russell
(b. 1979)

Commission Consortium Premiere

Four Scottish Dances, Op. 59 No 1.....Malcolm Arnold
(1921 – 2006)
trans. John Paynter

I. Pesante

II. Vivace

III. Allegretto

IV. Con brio

Awayday.....Adam Gorb
(b. 1958)

ORAZIO THOMAS, SOLOIST

Orazio Thomas is a saxophonist and composer from Johnstown, Pennsylvania. He is currently a senior music major at the Gettysburg College Sunderman Conservatory where he studies saxophone with Dr. Amanda Heim and composition with Dr. Avner Dorman. He also has minors in both Japanese culture and mathematics. Thomas serves as the principal saxophonist in the Sunderman Conservatory Wind Symphony and as the baritone saxophonist in the Gettysburg College Jazz Ensemble.



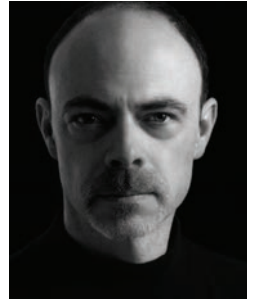
In 2024, Thomas was named the winner of the Sunderman Conservatory Concerto Competition and will perform his winning piece, Paul Creston's *Concerto for Alto Saxophone and Wind Orchestra*, Op. 26 with the Wind Symphony this evening.

Thomas is a graduate of the 2023 and 2024 Frederick L. Hemke Saxophone Institute summer programs and has been accepted once again in 2025. The Institute provides instruction in the pedagogical lineage of Hemke, one of the greatest American saxophonists of the last generation. In addition, he had the opportunity to study with Masato Kumoi, a world-renowned Japanese saxophonist and educator while studying abroad in Japan during the Spring 2024 semester.

Thomas is planning on continuing his studies at the graduate level by pursuing a master's degree in saxophone performance, and eventually a doctoral degree in either performance or composition. Through his studies, he hopes to spread awareness of the saxophone as a classical instrument through performance, education, and composition.

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.

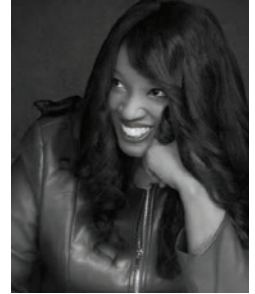
Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose recordings, Volumes I and II of The Cochran Chamber Winds Commissioning Series, were released in 2012 and 2016 on the Mark Masters label. Volume II of this series was named 2016 GRAMMY® nomination eligible in the categories of Album of the Year and Best Orchestral Performance.

PROGRAM NOTES

Voices Shouting Out

Nkeiru Okoye (b. 1972)

Nkeiru Okoye is an American composer of African American and Nigerian ancestry. Born and raised in New York, Okoye studied composition, music theory, piano, conducting, and Africana Studies at Oberlin Conservatory and pursued graduate studies at Rutgers University. Her works have been commissioned, performed, and presented by dozens of symphonies, universities, and chamber groups, such as the Juilliard School, the Eastman School of Music, the Royal Opera House, Da Capo Chamber Players, and many more.



Okoye has earned multiple honors such as a Guggenheim Fellowship, the inaugural International Florence Price Society award for composition, a Beneva Foundation award, many awards from ASCAP, and the National Endowment of the Arts. She has taught Masterclasses in colleges and Universities throughout the US, and has been a featured composer at panels for many elite music groups including the Boston Lyric Opera.

In the wake of the September 11th, Nkeiru Okoye sat to write *Voices Shouting Out*, attempting to channel her grief as a native New Yorker. Instead, Okoye found inspiration from the unity of the country following the attacks: “As this nation recovered, we were united in a response: we would resume our lives, using normalcy to defy the terrorism. In the end, rather than ‘crying out’ my official response was “Voices Shouting Out” in freedom, as it were, through the music. It was a march to acknowledge those fighting on behalf of our safety, and yet a sparkling celebration of life for those of us who continue living.”

The piece is based on an 11-note tone row that is harmonized in fourths and fifths to create jazz-like harmonies. Similar to Berg’s Violin Concerto, the piece alludes to chordal structures. *Voices Shouting Out* begins with forward motion interrupted by a trumpet fanfare, since a trumpeter friend of Okoye’s asked for an interesting part. The piece is in ABA form, with a lyrical center that resembles contemporary gospel music sandwiched between two rhythmically aggressive outer sections alluding to a marching band. Okoye notes “This is because the university I worked for while writing *Voices*, had a prominent marching band that practiced outside my office window each afternoon. I dedicated the premiere performance to them.”

Voices Shouting Out was premiered in February 2002 by the Virginia Symphony Orchestra. In 2023, the wind ensemble version was premiered by the University of North Carolina at Greensboro Wind Ensemble.

Concerto for Alto Saxophone and Wind Orchestra, Op. 26

Paul Creston (1906-1985)

Paul Creston was a prominent American composer of the 20th century. A child of Italian immigrants, Creston was completely self-taught as a violinist and composer, although he did take piano and organ lessons. After dropping out of high school to support his family, Creston held various office jobs, all the while continuing to play and compose. He worked as an organist, and in 1932, decided on a career in composition. In 1938, he received a Guggenheim Fellowship and advanced to national prominence. His ideas about rhythm strongly influenced his compositional style, which he shared as a lecturer, guest conductor, and author of several books on composition.

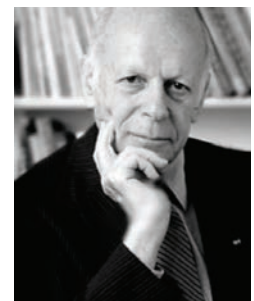


During the late 1930s, Creston was the accompanist for saxophone virtuoso Cecil Leeson. In his time with Leeson, he developed a fondness for the instrument's unique characteristics and dedicated his *Concerto for Saxophone and Orchestra* to him, later arranging it for wind band. The piece was first performed by the New York Philharmonic in 1944 featuring soloist Vincent Abato. The three-movement piece is one of Creston's major works, demanding polished technique and control from both the soloist and the ensemble. The first movement, *Energetic*, opens with an ensemble tutti section of the first theme, followed by solo saxophone flourishes. The lyrical second movement, *Meditative*, begins with the principal theme presented by the flute, followed by the bassoon. The beautiful melody is composed in 5/4 meter, although the rhythmic and phrasal structures do not follow the traditional bar line. In the middle of the second movement, the soloist performs a lengthy cadenza based upon melodic fragments and other material presented earlier in the movement. The third and final movement, *Rhythmic*, is in rondo form featuring an energetic A theme, a flowing and melodic B theme, and an impassioned C theme. The piece concludes with a frenetic solo cadenza followed by an exuberant finale.

George Washington Bridge

William Schuman (1910-1992)

William Schuman (1910-1992) was an American composer who began his career in a very different field. While studying business at New York University, Schuman worked for an advertising agency, where he worked with E.B. Marks, Jr. on pop songs. In 1933, he dropped out of NYU to study music at the Malkin Conservatory. Although his interests of baseball, business, and popular music drove his inspiration for his early compositions, he eventually moved on to creating more traditional concert music. After receiving a master's degree in music education from the Teachers College of Columbia University in 1935, Schuman taught in New York, and went on to work for G. Schirmer before becoming president of the Juilliard School. He was the first



president of the Lincoln Center for the Performing Arts and was awarded the first-ever Pulitzer Prize in the field of musical composition.

In the score, Schuman writes:

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York Shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.



George Washington Bridge showcases Schuman's innovative use of bitonality. This, mixed with a strong sense of independence among instrumental families, contrasts between broad statements and aggressively rhythmic motives and bears close relation to other composers of the 1950s and 1960s, including Vincent Persichetti and Aaron Copland. Like the bridge itself, the piece is in arch form – ABCBA – and ends with a return to the same unforgettable beginning statement. Brash at some times and sweet at others, the piece promotes impressive cohesiveness throughout its themes of the great pillar of New York City, the George Washington Bridge.

Song of the Ancient Night

Jonathan Russell (b. 1979)

Jonathan Russell is a composer and clarinetist based in Cambridge, MA. As a composer, he is known for his collection of clarinet and bass clarinet ensemble pieces, as well as bass clarinet solo and chamber compositions. Russell seeks to “embody and express the full range of human experience in a way that speaks directly to people’s hearts, minds, and bodies.” Alongside composing and premiering his many compositions, Russell is also an avid bass clarinetist and performs in several ensembles, including the bass clarinet duo Sqwonk which “pushes the envelope of what bass clarinet music can be.”



Song of the Ancient Night is nothing short of a piece that pushes the envelope. Unlike the other pieces in tonight’s concert, this piece does not provide lively and strong rhythmic ideas. Instead, most of the piece reflects the ethereal qualities of the undisturbed night through an aleatoric section that is repeated in the upper voices throughout the entire piece. This gives the piece a ‘shimmer,’ much like the stars in the night sky.

Jonathan Russell describes the creation of *Song of the Ancient Night*:

The inspiration for this piece comes from a trip I took to a remote region of Costa Rica, where I was staying on a high hill on the edge of the rainforest, overlooking the ocean, surrounded by nature and wildlife. There were, of course, countless differences I noticed upon returning to my home in a medium-sized city in the northeastern U.S. But the most surprising was how eerily quiet the night now was. In the rainforest, the night teemed with the sounds of insects, frogs, owls, and other unknown creatures; the lapping of waves and the wind in the trees; and just before dawn, the chattering of birds and the haunting wails of the howler monkeys. Here at home, aside from the occasional sounds of cars going by, it was ... silent. What had once seemed so appealing about our neighborhood -- how quiet it was -- now seemed uncanny, even sinister. ‘We’ve killed the night!’ I found myself thinking.

Song of the Ancient Night is an attempt to re-imagine those ancient nights on Earth, before the spread of modern human civilization and its destruction of habitats, wilderness, and the sounds of the night. It is not intended to literally depict any particular sounds, but rather to evoke the sensations of mystery and wonder that I felt during those nights in Costa Rica. To achieve this effect, the piece uses open-ended notation, providing pitch content and text instructions, but leaving the details open to the players and conductor. No two performances will be exactly alike, as each ensemble follows their own ears and instincts to sculpt their own unique version of the ancient night.

Song of the Ancient Night was commissioned by the Gettysburg College Sunderman Conservatory Wind Symphony and conductor Russell McCutcheon as part of a commissioning consortium. We are proud to present this consortium premiere performance.

Four Scottish Dances, Op. 59 No. 1
Malcolm Arnold (1921-2006)

A prominent composer of orchestra and wind band repertoire, Sir Malcolm Arnold was an award-winning English composer of many works centered around the history of the United Kingdom. Born in Northampton England in 1921, Arnold spent his childhood surrounded by music, learning violin and piano from his aunt. Inspired by recordings of Louis Armstrong, he learned to play trumpet at age twelve, and studied under acclaimed trumpeters at the Royal College of Music at age sixteen. From there, he spent many years with the London Philharmonic Orchestra, as well as the BBC Symphony Orchestra. He also played in an army band, but he shot himself in the foot and received a medical discharge. He returned to his orchestral career until 1948, after which he devoted himself to composition. He wrote over 500 pieces throughout his career, and his works continue to be frequently performed to this day.



His honors include Commander of the British Empire (1970), several honorary doctorates from British and American universities, and Novello Awards for outstanding services to music and composition (1986, 1987). Arnold was knighted in 1993 for his service to music.

Four Scottish Dances, composed in 1957, contains all original melodies save for one, a melody composed by Robert Burns. The first movement, *Pesante*, begins in the style of slow strathspey, a Scottish dance in 4 that highlights key sonic signifiers such as the “Scotch snap” in its melody. From there, the second movement, *Vivace*, boasts a lively and jovial reel that bounces from section to section, raising the key a half step with every iteration of the melody. As the movement continues, it is interrupted by a slow, staggered, “drunken bassoon” playing an unsteady version of the reel, before returning to the original key and style of the dance in a brief coda.

The third movement, *Allegretto*, features a beautiful and cascading harp line throughout the piece and an extended oboe solo, representing the flowing sea and calm mountains in the style of a Hebridean Song. The Hebrides is a group of islands off the west coast of Scotland. The final movement, *Con brio*, brings back the lively feeling heard in the second movement, providing a jaunty fling that highlights the unique timbre of the saxophones, a melody given to the violins in the original orchestral version.

Awayday

Adam Gorb (b. 1958)

Adam Gorb began composing at the age of 10. Five years later, he wrote a collection of piano pieces that were performed on BBC Radio 3. He holds degrees from Cambridge University (BA, MA), the Royal Academy of Music (MMus), and the University of Birmingham (PhD in Composition), and has taught at universities in the US, Canada, Japan, and across Europe. He is currently the Head of School of Composition at the Royal Northern College of Music in Manchester, England.



His compositions include orchestral, chamber, and solo works, and have been performed world-wide. He is highly decorated, and a number of his compositions have won honors such as the Walter Beeler Memorial Prize and multiple British Composer awards.

Awayday was commissioned by the Royal Northern College of Music in 1996 and remains one of Gorb's most popular works. In his own words:

In this six-minute curtain raiser, my inspiration came from the great days of the American musical comedy. I have tried to express in a brief sonata form movement the exhilaration of 'getting away from it all' for a few short hours on a festive bank holiday. Musically the piece is a homage to the great days of the Broadway musical with its irresistible brashness and irrepressible high spirits.

If you can envisage George Gershwin, Leonard Bernstein, Igor Stravinsky, and James Bond traveling together at 100 miles per hour in an open-top sports car, I think you'll get the idea.

Awayday goes by in the blink of an eye with its swinging rhythms and fast-walking bass line and comes with a health and safety warning: 'Not for the faint hearted!'

WIND SYMPHONY PERSONNEL

Piccolo

Rock Braten ‘25	Music	Wilton, CT
Aris Corman-O’Reilly ’27 ‡	Music Education	Merrimack, NH

Flute

Aris Corman-O’Reilly ’27 ‡	Music Education	Merrimack, NH
Grace Dies ‘28	Music	Akron, OH
Kelsey Hull ‘25	Music	Glen Mills, PA
Charlotte Lewis ’27 ^P	Music Education	West Orange, NJ

Oboe

Phoebe Lampos ‘27 ^P	French, Music Minor	Old Lyme, CT
Sarah Martin ‘27	Computer Science and German Studies	Lititz, PA

Bassoon

Aidan Binford	Guest Musician	College Park, MD
Robin Plant	Guest Musician	Lancaster, PA

E-flat Clarinet

Ezra Burroughs ‘28	Music and Psychology	Silver Spring, MD
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Clarinet

Ezra Burroughs ‘28	Music and Psychology	Silver Spring, MD
Walter Craig, Jr.	Community Member	Gettysburg, PA
James Humphrey ‘26 ^P	Music and Mathematical Economics	North Caldwell, NJ
Alivia Lins ’28 ‡	Music Education	Bedford, PA

Rebekah Trovinger ‘28	Music	Lititz, PA
Hector Vasquez ‘27	Music and Biology	Baltimore, MD

Bass Clarinet

Harry Krangar ‘28	Music and Computer Science	Florence, NJ
Edie Rice	Conservatory Faculty	Gettysburg, PA

Contrabass Clarinet

Edie Rice	Conservatory Faculty	Gettysburg, PA
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Alto Saxophone

Justin Morgan ‘27	Music Performance	Manalapan, NJ
Orazio Thomas ‘25 ^P	Music	Johnstown, PA
Mary Tropp ‘28	Music Education	Bernardsville, NJ

Tenor Saxophone

Luke Francek ‘28	Music	Ambler, PA
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Baritone Saxophone

Connor Slemp ‘27	Music Education	Mercersburg, PA
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Trumpet

Makenzie Barger ‘28	Music Education	Rimersburg, PA
Benjamin Casinelli ‘26 ^P	Music and Computer Science	Stratford, CT
Ella Koup ‘27 [‡]	Music and Business	Paoli, PA
Steven Marx	Conservatory Faculty	Gettysburg, PA
Julia Pekala ‘28	Music and Health Sciences	Hackettstown, NJ

Horn

Chelsea Finnegan '28 ^{P†}	Music Education	Ellicott City, MD
Luke Gaylor '17	Guest Musician	Perry Hall, MD
Lillian Sweeney	Guest Musician	Carlisle, PA

Trombone

Jeff Dieteman '28 ^P	Music Education	Douglassville, PA
Melanie Flynn '27	Political Science, Music Minor	West Chester, PA
Jeremy Metz '28	Anthropology and History	Pottstown, PA
Nathaniel Van Meter '27	Biology, Music Minor	Mechanicsville, VA

Euphonium

Kyle Lordi '25 ^P	Business, Music Minor	Paramus, NJ
Aydan Pronovost '28	Undeclared	Mount Joy, PA

Tuba

Ethan Hankins '25 ^P	Music	Rockville, MD
Alex Meagher '25	History and German Studies	Brookline, NH

String Bass

Alexis Gonzales '26	Music Education	Warminster, PA
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Harp

Vivian Fritz '25	Music	Brookhaven, NY
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Piano

Greer Garver '25	Music and History	Jersey City, NJ
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Synthesizer

Vivian Fritz '25	Music	Brookhaven, NY
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Percussion

Jack Bellantone ‘26	Music and Psychology	Wyckoff, NJ
Rock Braten ‘25	Music	Wilton, CT
Cole Boudreau ‘28	Music Performance	Orrtana, PA
Ainsley Green ‘27	Music and English	Damascus, MD
Owen Macdonald ‘25 ^P	Political Science & Public Policy, Music Minor	Ayer, MA



P = Principal Player | ‡ Band Staff

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



UPCOMING SUNDERMAN CONSERVATORY EVENTS

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

April 6 • 2:30pm *Sr. Recital: Libby Carpenter, voice* Paul Recital Hall

April 11 • 8:00pm *Sunderman Sings Voice Area Recital* Paul Recital Hall

April 13 • 3:00pm *Symphony Band* Majestic Theater

April 18 • 8:00pm *Symphony Orchestra* Majestic Theater

April 19 • 8:00pm *Jazz Ensemble* Majestic Theater

April 25 • 7:30pm *Opera Workshop Performance* Majestic Theater

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

April 27 • 7:00pm *Jazz Combo* Paul Recital Hall

April 28 • 6:30pm *Wind Symphony Student Conductor Concert* Majestic Theater

May 1 • 6:30pm *Piano Citizens Recital* Paul Recital Hall



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