

Gettysburg  
COLLEGE

Sunderman Conservatory  
of Music

# WIND SYMPHONY

RUSSELL MCCUTCHEON, *Conductor*

# CORNUCOPIA

*Music of*  
JOHN WILLIAM  
“BUZZ” JONES  
*Professor of Music Emeritus*



FRIDAY, NOVEMBER 17, 2023 • 8:00 PM  
THE MAJESTIC THEATER

# PROGRAM

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**SALUTE to PMEA** (1954) ..... A.D. Davenport  
The official march of the Pennsylvania Music Educators Association

**FOR THE PEOPLE** (2009)  
Commissioned by the Pennsylvania Abraham Lincoln Bicentennial Commission and the  
Civil War Institute at Gettysburg College

1. Overture ~ Liberty and the Law
2. Recitative ~ God
3. Aria ~ Death
4. Rallying Songs ~ Conflict
5. Hymn ~ Thanksgiving

*Susan Hochmiller, soprano*  
*Jeffrey Fahnestock, tenor    Matthew Osifchin, baritone*

**ELEGY AND DANCE** (2017)  
Dedicated to the Gettysburg College Wind Symphony  
Russell McCutcheon, conductor  
*Kenneth Bell and Abbey Jemison '24, horns*

**1916** (2005 & 2023)  
Dedicated to Aire Duo  
*Rhapsody* by Florence Coates (1850-1927)  
*Monotone* by Carl Sandburg (1878-1967)  
*I Shall Be Gone (The Sound of the Trees)* by Robert Frost (1874-1963)  
Aire Duo: *Susan Hochmiller, soprano & Steve Marx, trumpet & flugelhorn*  
*Aaron Scott, clarinet    Diana Flesner, cello    Jocelyn Swigger, piano*

**SWEDISH SAMBA** (2010)  
Commissioned by the Christianson Family  
*Bret Crawford, soprano saxophone    Steve Marx, flugelhorn*  
*George Grund, keyboards    John Pineda, bass    Chris Loser, drums*

# FOR THE PEOPLE: TEXTS

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## **OVERTURE – Liberty and the Law**

**Address at Sanitary Fair in Baltimore, Maryland (recitation)**

**April 18, 1864**

*The world has never has never had a good definition of the word liberty, and the American people, just now, are much in want of one. We declare for liberty; but in using the same word we do not all mean the same thing ... The shepherd drives the wolf from the sheep's throat, for which the sheep thanks the liberator, while the wolf denounces him for the same act as the destroyer of liberty, especially as the sheep was the black one. Plainly the sheep and the wolf are not agreed upon a definition of the word liberty; and precisely the same difference prevails today among us human creatures...*

## **The Lyceum Address (recitation)**

**January 27, 1838**

*Let every America, every lover of liberty, every well-wisher to his posterity, swear by the blood of the Revolution, never to violate in the least particular, the laws of this country; and never to tolerate their violation by others. Let reverence for the laws be breathed by every American mother to the lisping babe that prattles on her lap; let it be taught in schools, in seminaries, and in colleges; let it be written in Primers, spelling books, and in Almanacs; let it be preached from the pulpit.*

## **GOD - recitative**

**Letter to John D. Johnston**

**February 12, 1851**

*He notes the fall of the sparrow and the number of hairs on our head, and He will not forget the dying man who puts his trust in Him.*

## **DEATH – aria**

**From “My Childhood Home I See Again” part 1**

**September 18, 1846**

*I hear the loved survivors tell  
How naught from death could save,  
Till every sound appear a knell,  
And every spot a grave.  
I range the fields with pensive tread,  
And pace the hollow rooms,  
And feel (companion of the dead)  
I'm living in the tombs*

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**CONFLICT - rallying songs by Stephen Foster (1862)**  
**That's What's The Matter and We Are Coming, Father Abraam**

*We live in hard and stirring times, Too sad for mirth, too rough for rhymes:  
For songs of peace have lost their chimes, And that's what's the matter!  
The men we held as brothers true, Have turn'd into a rebel crew;  
So now we have to put them thro', And that's what's the matter!  
Oh! Yes, we thought our neighbors true, Indulg'd them as their mothers do;  
The storm'd our bright Red, White and Blue, And that's' what's the matter!  
We'll never give up what we gain, For now we know we must maintain  
Our Laws and Rights with might and main; And that's what's the matter!*

**CHORUS**

*That's what's the matter, The rebels have to scatter;  
We'll make them flee by land and sea, And that's what's the matter!*

*The rebels thought we would divide, And Democrats would take their side;  
They then would let the Union slide, And that's what's the matter!  
But when the war had just begun, All party feeling soon was gone;  
We join'd as brothers ev'ry one! And that's what's the matter!*

*The Merrimac, with heavy sway, Had made our fleet an easy prey-  
The Monitor got in her way, And that's what's the matter!  
So health to Captain Ericsson, I cannot tell all he has done,  
I'll never stop when once begun, And that's what's the matter!*

*We are coming, coming, our union to restore,  
We are coming Father Abraam, with three hundred thousand more.  
We've heard of Gen'ral Beauregard, And thought he'd fight us long and hard;  
But he has played out his last card, And that's what's the matter!  
So what's the use to fret and pout, We soon will hear the people shout,  
Secession dodge is all play'd out! And that's what's the matter!*

**Speech at Peoria, Illinois (recitation)**  
**October 16, 1854**

*Our Republican robe is soiled, and trailed in the dust. Let us repurify it. Let us turn and wash it white, in the spirit, if not the blood, of the Revolution ... Let north and south - let all Americans - let all lovers of liberty everywhere - join in the great and good work. If we do this, we will not only have saved the Union; but we have so saved it, as to make, and to keep it forever worthy of the saving. We shall have so saved it, that the succeeding millions of free happy people, the world over, shall rise up, and call us blessed, to the latest generations.*

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**THANKSGIVING – hymn by William Augustus Muhlenberg**

**“Give Thanks, All Ye People”**

**known as The President’s Hymn on the first Thanksgiving in America**

**Harper’s Weekly, Vol. VII. No. 362, December 5, 1863**

*1. Give thanks, all ye people give thanks to the Lord,  
Alleluias of freedom, with joyful accord:  
Let the East and the West, North and South roll along,  
Sea, mountain, and prairie, one thanksgiving song:*

**CHORUS**

*Give thanks, all ye people, give thanks to the Lord,  
Alleluias of freedom, with joyful accord.*

*2. For the sunshine and rainfall, enriching again,  
Our acres in myriads, with treasures of grain;  
For the Earth still unloading her manifold wealth,  
For the skies beaming vigor, the winds breathing health:*

*3. For the Nation’s wide table, o’er flowingly spread,  
Where the many have feasted, and all have been fed,  
With no bondage their God-given rights to enthrall,  
But Liberty guarded by Justice for all:*

*Let us purify, o Lord.*

**Thanksgiving Proclamation (recitation)**

**October 3, 1863**

*In the midst of a civil war of unequalled magnitude and severity, which has sometimes seemed to foreign states to invite and provoke their aggressions, peace has been preserved with all nations, order has been maintained, the laws have been respected and obeyed, and harmony has prevailed everywhere, except in the theater of military conflict; while that theater has been greatly contracted by the advancing armies and navies of the Union*

*I do, therefore, invite my fellow-citizens in every part of the United States, and also those who are at sea and those who are sojourning in foreign lands, to set apart and observe the last Thursday of November next as a Day of Thanksgiving and Praise to our beneficent Father who dwelleth in the heavens.*

*Done at the city of Washington, this third day of October, in the year of our Lord one thousand eight hundred and sixty-three, and of the Independence of the United States the eighty-eighth [year].*

*Abraham Lincoln, President and William H. Seward. Secretary of State*

# 1916 POEMS

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## **1. *Rhapsody* from *Poems, Vol.1***

Florence Earle Coates (1850-1927)

As the mother bird to the waiting nest,  
As the regnant moon to the sea,  
As joy to the heart that hath first been blest—  
So is my love to me.

Sweet as the song of the lark that soars  
From the net of the fowler free,  
Sweet as the morning that song adores—  
So is my love to me!

As the rose that blossoms in matchless grace  
Where the canker may not be,  
As the well that springs in a desert place—  
So is my love to me.

## **2. *Monotone* from *Chicago Poems***

Carl Sandburg (1878-1967)

The monotone of the rain is beautiful,  
And the sudden rise and slow relapse  
Of the long multitudinous rain.  
The sun on the hills is beautiful,  
Or a captured sunset sea-flung,  
Bannered with fire and gold.  
A face I know is beautiful—  
With fire and gold of sky and sea,  
And the peace of long warm rain.

## **3. *The Sound of the Trees* from *Mountain Interval***

Robert Frost (1874-1963)

I wonder about the trees.  
Why do we wish to bear  
Forever the noise of these  
More than another noise  
So close to our dwelling place?

We suffer them by the day  
Till we lose all measure of pace,

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And fixity in our joys,  
And acquire a listening air.  
They are that that talks of going  
But never gets away;  
And that talks no less for knowing,  
As it grows wiser and older,  
That now it means to stay.

My feet tug at the floor  
And my head sways to my shoulder  
Sometimes when I watch trees sway,  
From the window or the door.  
I shall set forth for somewhere,  
I shall make the reckless choice.

Some day when they are in voice  
And tossing so as to scare  
The white clouds over them on.  
I shall have less to say,  
But I shall be gone.





# PROGRAM NOTES

by Buzz Jones

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## Salute to PMEA

A quote from the 2011 booklet, *A Brief History of PMEA: Celebrating 75 Years* of its founding: “In 1952, a committee was appointed to study the possibilities of finding a suitable march written by our Honorary President A.D. Davenport to be designated as the official PMEA March.” The 1953 executive committee then recommended *Salute to Baden* as the official march of the organization, renamed *Salute to PMEA*. Davenport’s music is very much in the style of Sousa’s best with a memorable first strain melody, stirring counterpoint, and all the requisite flourishes listeners expect. As a 40-year member of the organization and an advocate of public-school music education, I am pleased to have the wind symphony open the program with this delightful march.

## For The People

Why an oratorio? Subject material and libretto for early oratorios evolved from sacred sources. Catholic composers based their music on the lives of saints while their Protestant counterparts used biblical stories. Oratorios became more secular at the turn of the 18th century with thematic ideas that included mythological figures and classical heroes. Abraham Lincoln is surely one of the most iconic figures in American history and celebrating the bicentennial of his birth through music seemed particularly appropriate. Arias and recitatives are indispensable elements of the oratorio form and Lincoln’s letters and poetry possess an inherent musicality. The speeches selected were more declaratory in nature and engage the listener better as spoken recitative.

During *Liberty and the Law* (overture), two speeches are recited. Lincoln’s clever story of a shepherd, wolf, and sheep reminds us of how the definition of liberty can be markedly different among individuals. The Lyceum Address excerpt is pure fire and brimstone on the concept of upholding the letter of the law. The musical underscore of the latter address is *Barbara Allen*, a favorite folk song of Lincoln’s mother, Nancy Hanks Lincoln.

*God* is a sung recitative based on a letter to his step-brother John D. Johnston upon hearing of his father’s grave illness. Lyrics in the aria *Death* are part of a poem from Lincoln’s epic “My Childhood’s Home I See Again.” My personal sense of the verses is that they were not so much derived from Lincoln’s preoccupation with his demise, but more as a melancholy observation of his growing up years in rural Indiana. A quotation of one of many funeral marches from 1865 (this one by G.F. Heath) connects the verses.

The rallying songs of *Conflict* are from the pen of Stephen Foster (1826-64). Both tunes promote the Union cause and one provides needed levity during the hard times of war. The band joins in singing with gusto on the chorus of *That’s What’s The Matter*.

The Rev. Dr. William Augustus Muhlenberg composed *Give Thanks All Ye People* in response to Lincoln’s 1863 proclamation for the first *Thanksgiving*, established in gratitude for so much national sacrifice. Thanksgiving is a realization of the tune for full ensemble and vocal trio. The elaborate sheet music and six verses were published in Harper’s Weekly just two weeks after Lincoln’s celebrated visit to Gettysburg and soon became known as the President’s Hymn. The language of the verses speaks to hope, the bountiful gifts of our nation, liberty, and reconciliation.



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## **Elegy and Dance**

Composed in 2017, the composition features two horn soloists. Although composer Jean-Baptiste Lully likely used hunting horns in a mid-17<sup>th</sup> century opera, we should thank German innovators for developing the modern valve horn that has played myriad roles in so many different instrumental ensemble configurations. Being married to a horn player for 44 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 small mouthpiece, and a large bell facing in the “wrong” direction present all types of technical obstacles for the horn player. But what a glorious sound results after the requisite hours of practice!

After a brief introduction, the elegy is presented in an 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 horns and piano trio ultimately joined by the full ensemble. A recapitulation of the original dance tune leads to a horn cadenza and closing tutti.

## **1916**

All three poems I set to for soprano and instrumental chamber ensemble were written in 1916. Universal themes of love, longing, and the prominence of nature permeate the texts. Of course, metaphors and imagery abound.

Florence Coates, poet laureate of Pennsylvania (1916) and an advocate for women’s rights, was widely published during her lifetime. Carl Sandburg was poet laureate of Illinois (1962) and followed in the tradition of Walt Whitman by giving voice to common people. Robert Frost, like Sandburg, was a winner of multiple Pulitzer Prizes, and the first poet laureate of the United States (1961).

## **Swedish Samba**

Jerry and Carol Christianson’s 50<sup>th</sup> wedding anniversary in 2010 was the catalyst for this music. Fifty years of married life that has been lived with such verve and enthusiasm was cause for celebration!

When their marriage began in 1960, music of Brazil and Cuba was becoming all the rage in the United States with energized dance rhythms such as *samba*, *bossa nova*, and *rumba*. A lilting samba melody and sung verse of the Swedish folk song *Tryggare Kan Ingen Vara* (Children of the Heavenly Father) – a nod to Jerry and Carol’s Swedish heritage – compliment improvised solos over a driving *Montuno* rhythm. The tune was inspired by Carol’s friendly waves during the many times she pedaled her bicycle around Windbriar Lane in front of our house.

Russ McCutcheon suggested a concert of my music, and I thank him for the opportunity. His close attention to detail and podium skill have been impressive. Most of all, composing music for our student musicians as they collaborate with faculty artists and special guests was a labor of love. I hope you find the performance stimulating and return to the Majestic Theater often for the many music and theater events on the calendar. Your support of the lively arts is appreciated!

BJ

# BIOGRAPHIES

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**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 at various times during his career. In addition to classroom teaching in theory and jazz history, he directed the college jazz ensemble from 1989-2015 and led the group on six European tours with performances at major jazz festivals in Italy, Turkey, France, Holland, and Switzerland. In 2012, he served as Director of the Gettysburg College Interdisciplinary Study Abroad Program in England and was a Senior Teaching Fellow at Lancaster University.

A native of Bryn Mawr, Pennsylvania, Buzz is a music education graduate of Lebanon Valley College and earned a doctorate 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 founded The Buzz Jones Big Band, a 16-member jazz orchestra, in 1979. The BJBB recorded four CDs, performed regionally and in Europe with concerts at the Montreux and North Sea Jazz Festivals, opened for Tony Bennett, and played with John Pizzarelli and The Temptations.

Dr. Jones received 15 ASCAP Standard Awards in composition. His music for band, jazz ensemble, and choir has been received enthusiastically by audiences of all ages. Buzz has been awarded grants from the Pennsylvania Abraham Lincoln Bicentennial Commission, Adams County Arts Council, National Welsh-American Foundation, Robert C. Hoffman Charitable Trust, and Pennsylvania Partners in the Arts. The Majestic Jazz Orchestra performed and recorded *Axiom Asunder* (2004), a four-movement suite linked by poetry of Langston Hughes. *For The People* (2009), his oratorio for vocal soloists and brass band, was commissioned by the Pennsylvania Abraham Lincoln Bicentennial Commission. As a fourth generation Welsh-American, he has an abiding interest in Welsh music, culture, and poetry. This passion was the catalyst for his orchestral-choral suite of folk songs and hymn tunes, *Wales: Land of My Fathers* (2014). More current writing projects include music for choir, wind quintet, band, and jazz quartet.

Buzz served two terms as president of the International Association for Jazz Education in PA and was a long-time member of PMEA, NAFME, Phi Beta Mu, and the Jazz Education Network. He was inducted into the *Pennsylvania Music Educators Association Hall of Fame* in 2018.



### **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 2<sup>nd</sup> 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.



### **Susan Hochmiller, Soprano**

Dr. Susan Hochmiller is Associate Professor of Voice at the Sunderman Conservatory at Gettysburg College. She is an avid recitalist and has performed chamber music in Italy and across the United States. She holds a BM in Vocal Performance from Susquehanna University and an MM and DMA in Voice Performance and Literature from the Eastman School of Music.

An active member of NATS since 2007, Hochmiller served as president of the Allegheny Mountain Chapter from 2016-2019, and was one of twelve voice teachers from the United States and Canada selected to participate in the prestigious 2012 NATS Intern Program.

From 2013-2023, she served as Director of Orvieto Musica's Art of Song summer vocal chamber music festival in Orvieto, Italy. Dr. Hochmiller is the author of *So You Want to Sing Chamber Music: A Guide for Professionals* published by Rowman & Littlefield. Her debut album, *Art Songs and Duets by Women Composers from the Classical and Early Romantic Eras*, was released by Centaur Records in August 2022.



### **Jeffrey Fahnestock, Tenor**

Tenor Jeffrey Fahnestock has performed a wide range of repertoire across the United States, Great Britain, Germany, and Japan. He sings a variety of oratorio literature for lyric tenor, including Handel's *Messiah*, Mendelssohn's *Elijah*, Haydn's *Creation*, Dvorak's *Stabat Mater*, Britten's *Saint Nicolas*, Monteverdi's *1610 Vespers*, and J.S.Bach's *Mass in B Minor*, *Johannespassion*, *Matthäuspasion*, and the cantatas. Fahnestock has appeared as a soloist with the Washington Bach Consort, Tulsa Oratorio Chorus, Baltimore Choral Arts Society, the Folger Consort, Rochester Bach Festival, and Cayuga Chamber Orchestra, among many others. As an operatic soloist, Mr. Fahnestock has performed works by Mozart, Britten,

Ravel, Cavalli, Bononcini, Donizetti, Verdi, and Massenet in Baltimore, Harrisburg, Rochester, Washington, and at the Aspen Music Festival.

Mr. Fahnestock is a graduate of the Eastman School of Music and The Peabody Institute. He was awarded Fellowships for the study of art song and opera at the Tanglewood Music Center, Ravinia Festival's Steans Institute, and Kent/Blossom Music Festival. In addition, Fahnestock studied for two summers at the Aspen Music School and Festival.

Currently on the faculties at Susquehanna University and Gettysburg College, Mr. Fahnestock teaches applied voice, vocal literature and lyric diction. He is also the co-director of Susquehanna University's GO-Japan (Global Opportunities) Program, a chamber music residency at Niigata University and travel to Sado Island and Tokyo. Fahnestock taught previously at Dickinson College and Bryn Mawr Conservatory. He has recorded for Albany and Guild and been a featured soloist on radio and television broadcasts in the United States.

**Matthew Osifchin, Baritone**

Baritone, Matthew Osifchin, originally from Doylestown, PA, has enjoyed a rich and diverse career performing opera and oratorio singing repertoire ranging from the Baroque to the Contemporary periods. A career highlight includes the world premiere of 'Oh, My Son' At Carnegie Hall, composed by Marcos Galvany in the role of Pontius Pilate. He also has performed extensively as a soloist with leading DC Area companies like the Washington National Opera and Washington Concert Opera. These credits include roles in operas such as Gianni Schicchi (Guccio), Iphigenie en Tauride (Minister of the Sanctuary) and La Sonnambula (Alessio). In addition, he was a member of the Washington National Opera

chorus for 15 years. In that time Mr. Osifchin has taken part in hundreds of operatic performances at the Kennedy Center.

As a soloist his operatic repertoire includes Count and Figaro (Le Nozze di Figaro), Belcore (L'Elisir d'amore), Escamillo (Carmen), Sulpice (La Fille du Régiment) Sharpless (Madama Butterfly) Lindorf, Coppelius, Miracle, Dapertutto (Les Contes d'Hoffmann).

Mr. Osifchin also maintains a vigorous teaching schedule and has been on the Gettysburg College voice faculty since 2011.

**Kenneth Bell, Horn**

Ken Bell, a native of Buffalo, New York, has a Bachelor of Music from the Eastman School of Music and a Masters degree from the Catholic University of America. He is currently Principal Horn in the Lancaster Symphony Orchestra.

Ken has played regularly with the Baltimore Symphony Orchestra under Yuri Temirkanov and Marin Alsop, including three European Tours and several Carnegie Hall appearances. He has also participated in many BSO recordings.

Ken was a member of two premier military bands, The United States Marine Band, and the Army Field Band. Besides his orchestral and military band touring, Mr. Bell toured the US and Europe as Principal horn with several Broadway shows, including CATS, The Music of Andrew Lloyd Weber, and West Side Story. He is presently the hornist at the Hippodrome Theater in Baltimore.

Presently he is Operations Manager and Principal Horn of the Baltimore Chamber Orchestra, and adjunct Professor of Horn at Gettysburg College. He resides in Baltimore, and is an active freelance player in Maryland, Virginia, and Pennsylvania. In his spare time, he runs a Brass Instrument repair business.



### **Abbey Jemison, Horn**

Abbey Jemison is a senior Health Sciences major with minors in German and Music at Gettysburg College, hoping to pursue a Master's degree in horn performance. On campus, she is involved in several ensembles, including the Wind Symphony, Symphony Orchestra, and Edge of Brass (Brass Quintet). She also studies privately with Professor Kenneth Bell. Additionally, she is the current President of Sigma Alpha Iota (SAI), a music fraternity for women and non-binary individuals, and serves as a first-year Resident Assistant on Stine 2. Abbey has been playing horn since she was in fourth grade and studying privately since she was a freshman in high school. Her high school private instructor, Mrs. Gail Jones, is

who she would like to thank the most for instilling a deep love and passion for horn playing in her when she was young, as this is what motivates her to be a better musician each day.

Abbey also studied under the instruction of Mr. Eric Kushner during her semester abroad in Vienna, Austria. Abbey would not be the musician she is today without the guidance and teachings of Gail Jones, Kenneth Bell, and Eric Kushner, and she is eternally grateful for their instruction and support.



### **Steven Marx, Trumpet**

Steven Marx is an international competition winner and in demand as a soloist, conductor, and adjudicator. He is a former Yamaha Young Artist, and has performed throughout the United States and internationally. 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 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. Marx has taught at Colorado State University, University of Northern Colorado, Nazareth College, Blue Lakes Fine Arts Camp, Grand Valley Trumpet Seminar, and Orvieto Musica Trumpet Seminar in Orvieto, Italy prior to his appointment at Gettysburg College in 2015.

Marx has performed with the Colorado Ballet Orchestra, Fort Collins Symphony, Rochester Philharmonic Orchestra, Gettysburg Chamber Orchestra, Rochester Oratorio Society, Rochester Chamber Orchestra, Greeley Philharmonic, Axiom Brass, Boulder Brass, West Shore Symphony, and has toured and recorded with the Eastman Wind Ensemble. Currently, Marx performs internationally as a soloist; and with the Apex Brass and the Aire Duo.



### **Jocelyn Swigger, Piano**

Jocelyn Swigger is Professor of Music at the Sunderman Conservatory of Music at Gettysburg College and on the piano faculty of Interlochen Arts Camp. “An hour of pure musical pleasure” was the Blogcritics review of her album of the complete Chopin etudes, recorded with original ornaments on an 1841 Paris Erard piano that was tuned to a historically informed temperament devised especially for Chopin.

Her TEDx talk, *How I Memorize Piano Music*, has over 800,000 views on YouTube. She has played as accompanist for the Manhattan School of Music, the Castleman Quartet Program, the Boys Choir of Harlem Academy, and the Juilliard School, and she spent the summer of 2008 on a Fulbright Scholar Teaching Grant in Asunción, Paraguay. She holds undergraduate degrees from Oberlin College and Oberlin Conservatory, and master’s and doctoral degrees from the Eastman School of Music; her principal teachers were Evelyn Brancart and Rebecca Penneys.

In addition to her life as a classical musician, she has also performed on accordion, vocals, and occasional electric bass in the indie folk rock band Gettysburg Pirate Orchestra. She is currently obsessed with the music of late Romantic Czech composer Agnes Tyrrell; other passions include studying Alexander Technique and yoga and jamming with her pre-teen drummer son. She can be heard on Con Brio Recordings and Centaur Records.

She hosts two very occasional podcasts: *Play It Again Swig* (an audio practice diary) and *Just Piano Improv*. Jocelyn serves as Judge of Elections in her local precinct, and encourages you to vote in every local election. More information at [jocelynswigger.com](http://jocelynswigger.com).



### **Aaron D. Scott, Clarinet**

Dr. Aaron D. Scott joined the Sunderman Conservatory at Gettysburg College in 2011 as Adjunct Assistant Professor of Clarinet. He currently performs with The United States Army Band “Pershing’s Own” in historic Fort Myer, Virginia. Since arriving to the band in 2009, he has performed concerts, ceremonies, and master classes throughout the Washington, DC metro area and across the United States at notable halls such as the Kennedy Center, The Academy of Music, and Avery Fisher Hall at Lincoln Center.

As an active chamber musician, Aaron has also performed in a multitude of festivals throughout Europe, Asia, and North America. Some of his favorites include the American Institute of Musical Studies in Graz, Austria, the Opera Theatre and Music Festival of Lucca, Italy, Sarasota Music Festival in Florida, Brevard Music Center of North Carolina, and Hot Springs Music Festival of Arkansas.

Aaron received a Doctorate of Musical Arts and Master of Music Degree at the University of Cincinnati, College-Conservatory of Music (CCM). He earned his Bachelor of Music and Bachelor of Music Education at Youngstown State University, Dana School of Music. Scott’s principal teachers include Robert Fitzer, Richard Hawkins, Steve Cohen, Richey Hawley, and Ronald Aufmann.





### **Diana Flesner, Cello**

Diana Flesner, cello, is an active performer and teacher in the Washington, DC area. Always passionate about chamber music, she is the cellist in the West Shore Piano Trio, which recently celebrated its 15th anniversary and has performed throughout the United States including concerts in Alabama, California, Maryland, Massachusetts, Michigan, New Mexico, New York, Pennsylvania, Texas, Virginia, Washington, DC, and West Virginia. Diana received her DMA from the University of Illinois, her MM from San Francisco Conservatory, and her BA magna cum laude from Middlebury College with a double major in Music and Russian Language/Literature.

Her principal teachers have included Brandon Vamos, Bonnie Hampton, Jean-Michel Fonteneau, and Dieuwke Davydov. Diana performs regularly with the Apollo Chamber Orchestra, Gettysburg Chamber Orchestra, and Paragon Philharmonia, and has performed with Annapolis Symphony Orchestra, BACH (Baroque Artists of Champaign-Urbana), Champaign-Urbana Symphony, Fairfax Symphony, Illinois Symphony, Maryland Symphony, Opera Illinois, Peoria Symphony, and The Prairie Ensemble. Diana also maintains a full teaching studio in the Washington, DC area and enjoys both teaching cellists and coaching chamber music ensembles.



### **Bret Crawford, Soprano Saxophone**

Bret Crawford teaches in the Gettysburg College Physics Department. He received his Ph.D. from Duke University in experimental nuclear physics and is currently involved in experiments probing fundamental forces of nature using intense neutron sources at national laboratories. After starting on saxophone in junior high band, Bret caught the jazz bug in high school and college, playing in big bands and small groups.

Bret has played with Buzz Jones in various settings including three trips to Germany. His love of music led him to develop course for non-science majors on the physics of music.

As part of Pomona's Trio, Bret has been playing jazz in the area for many years. He also plays with bassist Ken Jankura and pianist/math professor Ben Kennedy, as well as local bands Two to Fly and Some Thursday.



### **George Grund, Piano**

George Grund is a native of Bethlehem, PA and now resides in Hellertown. He began studying piano at age seven and clarinet and saxophone at ten. George graduated from West Chester University in 1975 with a B.A. in Music Theory and has been a freelance musician in PA, NJ, and NY. From 1976-81, he served in the 399th and 3rd Infantry Division Army bands as an instrumentalist and arranger.

George was the pianist for the Buzz Jones Big Band from 1995-2009 and currently is a member of the Rob Stoneback Big Band, the Leabman/ Kenney Jazz Orchestra, and Fusion Jazz Trio. Over the years, he has performed with the Coasters, the Drifters, Ben E. King, Lee Oskar, Lisa Simone, Sterling Koch, and the Glenn Miller Orchestra.



### **John Pineda, Double Bass**

John Pineda has been a professional bassist since his high school days in LaMarque, Texas. After studying at San Jacinto College in Houston, and the University of North Texas, he moved to the jazz mecca of Boston. His solid, in-the-pocket style of playing gained him a far-reaching reputation. Within two years he recorded three C.D.'s, including one with legendary drummer Joe Hunt.

Influenced by virtuosi Charlie Haden, Scott LaFaro and Dave Holland, Mr. Pineda was a welcome addition to the Unified Jazz Ensemble in 1994. His sensitivity combined with a distinctive earthy groove make him a sought-after player wherever he goes. Recording artists Eddie Daniels and Steve Davis are among the many who have enlisted his talents. John's bass is maintained by Shank's Strings.



### **Chris Loser, Percussion**

Chris Loser resides in Northern Baltimore County and has been playing and teaching music in the mid-Atlantic region for 30 years. His students have achieved top honors in their schools and colleges, and have gone on to play professionally throughout the world.

Chris composes music in a wide variety of styles, as well as scoring short films and writing for music production libraries. His 2021 self-produced release, titled "Strange Fates", is a retro-futuristic blend of electronic and analog sounds, inspired by the art of Simon Ståhlénhag. It was described as "unique, enchanting, and deeply moving" by Ron Thomas, pianist with the legendary Pat Martino. Chris also owns a recording studio for solo artists, small groups, and teaching music production.



### **Ana Maria Griffin Morimoto, Dancer**

Ana Maria Griffin Morimoto is a Junior majoring in Music Performance, her hometown is NYC and she has participated of programs such as the Red River Lyric Opera in Texas and the Queens Summer Vocal Institute, and has performed alongside artists like J'nai Bridges.



# WIND SYMPHONY PERSONNEL

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## **Piccolo**

Juno Braten '25

## **Major**

Music Education

## **Hometown**

Wilton, CT

## **Flute**

Juno Braten '25

Aris Corman-O'Reilly '27

Kelsey Hull '25

Charlotte Lewis '27

Erica Messinger '24 P

Music Education

Music Education

Music Education

Music Education

Music Education

Wilton, CT

Merrimack, NH

Glen Mills, PA

West Orange, NJ

Hanover, PA

## **Clarinet**

Christa Calderwood '24 P

Jason Cebulski '24

Walter Craig, Jr.

James Humphrey '26

Benjamin McCarley '24

Aaron Scott

Music Performance

Music Education

Community Member

Music and Mathematical Economics

Music Education

Conservatory Faculty

Dunkirk, MD

Hampstead, MD

Glenville, PA

North Caldwell, NJ

Farmers Branch, TX

Pittsburgh, PA

## **Bass Clarinet**

Edie Rice

Community Member

Gettysburg, PA

## **Oboe**

Phoebe Lampos '27

Alex Michua-Brooks '25 P ‡

Music and Public Policy

Music Education

Old Lyme, CT

New Oxford, PA

## **Bassoon**

Jacqueline Morin '24

Noah Morotti '26 P

Biochemistry & Molecular Biology

Mathematical Economics

Merrimack, NH

Stevensville, MD

## **Alto Saxophone**

Justin Morgan '27

Nash Ott '27

Orazio Thomas '25 P

Music

Music Performance

Music and Mathematics

Englishtown, NJ

Coopersburg, PA

Johnstown, PA

## **Tenor Saxophone**

Brayton Alkinburgh '24

Music

Marietta, PA

## **Baritone Saxophone**

Connor Slemph '27

Music Education

Mercersburg, PA

## **Trumpet**

Benjamin Casinelli '26

Jacob Hunkins '24 P ‡

Christian Keller '27

Ella Koups '27 ‡

Steven Marx

Music and Computer Science

Music and History

Music Education

Music

Conservatory Faculty

Stratford, CT

Glendora, CA

Littlestown, PA

Paoli, PA

Gettysburg, PA

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### **Horn**

Kenneth Bell	Conservatory Faculty	Baltimore, MD
Mary Grace Friedell	Guest Musician	Mechanicsburg, PA
Greer Garver '25	Music and History	Jersey City, NJ
Luke Gaylor '18	Guest Musician	Bel Air, MD
Abbey Jemison '24 P	Health Sciences, Music Minor	Hanover, PA

### **Trombone**

Melanie Flynn '27	Undeclared, Music Minor	West Chester, PA
Michael Tropp '25 P ‡	Music Education	Bernardsville, NJ
Nathaniel Van Meter '27	Undeclared	Mechanicsville, VA
William Weaver '27	Undeclared	Palmyra, NJ

### **Euphonium**

Kyle Lordi '25	Business, Music Minor	Paramus, NJ
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### **Tuba**

Liz Callan '26 P	Mathematics, Music Minor	Quakertown, PA
Ethan Hankins '25	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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### **Piano**

Jess Schaefer '24	Music and Environmental Studies	Central, SC
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### **Percussion**

Cristian Banks '26	History	Budd Lake, NJ
Jack Bellantone '26	Psychology, Music Minor	Wyckoff, NJ
Lana Dyer '27	Music Education	Lancaster, PA
Benjamin Hertzbach '27	Computer Science	California, MD
Jacob Kennell '24 P	Music and Environmental Studies	York, PA

*P Principal Player*

*‡ Band Staff*

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

# THE SUNDERMAN CONSERVATORY

## UPCOMING EVENTS

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November 18 • 2:30pm *Sr. Recital: Erica Messinger, flute*, Paul Recital Hall

November 18 • 8:00pm *Jazz Combo*, West Building Attic

December 1 • 3:00pm *Jr. Honors Recital: Orazio Thomas, saxophone*, Paul Recital Hall

December 1 • 8:00pm *Symphony Orchestra*, Majestic Theater

December 2 • 8:00pm *Winter Choral Concert*, Christ Chapel

December 3 • 2:30pm *Jr. Recital: Libby Carpenter*, Paul Recital Hall



*For Information 717.337.6815*

*[www.gettysburg.edu/sunderman](http://www.gettysburg.edu/sunderman) or [www.gettysburgmajestic.org](http://www.gettysburgmajestic.org)*