

The Sunderman Conservatory of Music
at Gettysburg College *presents*

The Sunderman Conservatory
Symphony Orchestra

César Leal, Conductor

and The Sunderman Conservatory
Wind Symphony

Russell McCutcheon, Conductor

Ceremonies *and* Dances

FRIDAY, SEPTEMBER 20, 2019 • 8:00 P.M.
MAJESTIC THEATER
GETTYSBURG, PENNSYLVANIA

Gettysburg
COLLEGE

PROGRAM

SUNDERMAN CONSERVATORY SYMPHONY ORCHESTRA

- Holberg Suite for string orchestra, op. 40E. Grieg (1843 – 1907)
I. Praeludium
II. Sarabande
III. Gavotte
IV. Air
- Milonga del Angel A. Piazzolla (1921 – 1992)
arr. Palmer
- Libertango A. Piazzolla
arr. Martin Way

— *Intermission* —

SUNDERMAN CONSERVATORY WIND SYMPHONY

- Fanfare for a Celebration.....Gary D. Ziek (b. 1960)
- Overture for Winds..... Elliot Del Borgo (1938 – 2013)
- Courtly Airs and DancesRon Nelson (b. 1929)
I. Intrada
II. Basse danse (France)
III. Pavane (England)
IV. Saltarello (Italy)
V. Sarabande (Spain)
VI. Allemande (Germany)
- Procession of the Academics David Maslanka (1943 – 2017)
- Gettysburg Triumphant..... F. William Sunderman (1898 – 2003)
arr. Joseph Eidson

PROGRAM NOTES

Holberg Suite for String Orchestra, op. 40

Edvard Grieg (1843-1907)

In 1884, Grieg was one of several Scandinavian composers who were commissioned to write a commemorative piece for the celebration of the bicentennial of the birth of “the Molière of the North”, the Norwegian writer Ludvig Baron Holberg (1684-1754). Grieg called his set of short piano pieces ‘From Holberg’s Time’. Holberg was a contemporary of Bach and Handel, so Grieg chose to cast his tribute in the form of a Baroque period keyboard suite.

The work was well received when the composer played it at the Bergen Holberg celebration in December 1884; so well, in fact, that a few months later he transcribed the music for string orchestra. Grieg cast the movements of his charming suite in the musical forms of the 18th century, but filled them with the spirit of his own time and style. A vivacious Praeludium, a miniature sonata-form movement, is followed by a series of dances: a touching Sarabande; a perky Gavotte, which is linked to a Musette built above a mock-bagpipe drone; a solemn Air, modeled on the Air on the G String from Bach’s Third Orchestral Suite; and a lively closing Rigaudon.

Eduard Hanslick, the powerful critic who disliked almost all the new music of his time except that of Brahms, aptly described the Grieg suite when he wrote that it was “a refined, well conceived work, less exotic than the compositions of the Norwegians often are. The antique style is cleverly reproduced, yet it is filled with modern spirit.” The suite remains one of the most frequently performed works for string orchestras.

By Richard Thompson. Used with permission of The Brandon Hill Chamber Orchestra of Bristol, UK.

Astor Piazzolla (1921-1992)

Born in Mar del Plata, Piazzolla and his family relocated to New York between 1925-1936. While living in the United States, where he exhibited great musical talent, Piazzolla developed his early musical voice through his connection to the bandoneon, an accordion-like musical instrument, which was given to him by his father in 1929. By 1931, the 10-year-old Piazzolla made his first non-commercial recording on the bandoneon. Despite the tango’s ill reputation among the Argentinian middle and upper-middle class during the turn of the century, Piazzolla maintained a connection with the genre as a performer and composer. Upon the return of the family to Mar del Plata in 1936, Piazzolla began to tour with various orchestras and composed numerous tangos. He began a successful career in filmscoring as the movie industry expanded. In 1954, Piazzolla traveled to Paris to study with Nadia Boulanger (1887-1979), the reknown professor of composition at the Paris conservatoire. It was under Boulanger’s tutelage that Igor Stravinsky, Aaron Copland, and Phillip Glass looked at their own local musical traditions to find their own compositional voices. Just like with her other students, Boulanger showed Piazzolla that his real

voice as a composer was inextricably linked to the tango. After this experience in Boulanger's studio, nearly all of Piazzolla's musical collaborations and explorations were, in one way or another, connected to the tango. Ironically, it was only until tangos appeared in concert settings and was featured in prestigious venues of cultural capitals such as Paris, that the Argentinian elite embraced the genre as a symbol of national identity.

***La Milonga del Angel* (1965)**

In Jim Palmer's orchestration, the melody in *La Milonga del Angel* travels throughout the strings imitating the multiple timbric possibilities and the extended register of the bandoneon. In addition to its minor key (Bm), rather slow tempo, glissando effects, and the jazz-like harmonies, the unusually long melodic phrases (sometimes over 10 measures) give this work its cantabile yet very intense character. Although short, this milonga includes a truly rich rhythmic content. While the basses and cellos maintain the dance-like rhythmic pattern for most of the work, the violas and violins sustain a dynamic melodic dialogue, which communicates some of the same feelings of nostalgia and mourning that are commonly expressed in other pieces by Piazzolla, such as *Estaciones Porteñas* and *Adios Nonino*.

***Libertango* (1974)** is one of Piazzolla's most recognized works. Merging the words "libertad" (freedom) and tango, this piece reflects the composer's departure from a traditional style of tango, largely based on a more predictable melodic and harmonic structures, to what he called the *Tango Nuevo*. In works like *Libertango*, the composer explored new ways to portray the melodic and rhythmic elements of the tango while maintaining its popular character and dance-like quality. The desire to move when listening to this piece is unavoidable! Accent displacements not only brake the rhythmic behaviors of dances commonly written in duple meter such as polkas and marches but also generate constant syncopation giving the illusion of forward movement. Violins and violas alternate the presentation of melodic and rhythmic motives generating rather interesting timbric effects. Additionally, extended techniques (new ways of producing sound with traditional instruments) provide the orchestra with a new voice that often resembles electronic or percussion instruments as well as Piazzolla's beloved bandoneon.

(program note by César Leal, PhD.)

Fanfare for a Celebration

Gary D. Ziek (b. 1960)

Fanfare for a Celebration is a festive work in ABA form. It begins with a sense of anticipation, superimposing a rising 10-note motif over a series of pyramids in the low winds. The opening resolves into a spirited fanfare which builds to a climax. The middle section of the piece is suddenly slower – marked "with dignity" – and transforms the opening motif in a new, legato style. After progressing through several key changes, the piece returns to the fanfare style with a short coda and triumphal conclusion.

Gary D. Ziek has served as the Director of Bands and Professor of Trumpet at Emporia State University since 1995. He received his Doctor of Musical Arts Degree in Wind Conducting from Michigan State University in May of 1994, graduating as a member of the Honor Society of Phi Kappa Phi. While attending Michigan State, he served as Principal Trumpet in the Wind Symphony. He received his Master of Arts in Trumpet Performance in 1986 and his Bachelor of Science in Music Education from the Indiana University of Pennsylvania in 1981.

Dr. Ziek served from 1982 to 1985 in the United States Army and was a member of the Continental Army Band at Fort Monroe, Virginia. He taught in the Greater Latrobe School District in Latrobe, Pennsylvania, from 1987 to 1992. He was the Associate Director of the Indiana University of Pennsylvania Marching Band in 1994. Dr. Ziek enjoys performing and conducting a wide variety of music, from classical to jazz, and is active as both an arranger and composer. His compositions and arrangements have been performed throughout the United States, and in Europe and Asia. His music is published by C. Alan Publications. Dr. Ziek has performed and conducted in twenty five states, as well as in France, Germany, Switzerland, Italy, Austria and Canada.

(program note by composer and <https://www.emporia.edu/music/faculty/gary-ziek.html>)

Overture for Winds

Elliot Del Borgo (1938 – 2013)

Overture for Winds opens with a dramatic and forceful introduction including sustained lines from the woodwinds. The introduction is followed by a three-part overture, whose outer sections are quick and energetic in contrast to the gentle and warm middle section. The finale is rhythmic with brass chords supporting the agile woodwind line.

Elliot Del Borgo held a B.S. degree from the State University of New York, an Ed.M. degree from Temple University, and an M.M. degree from the Philadelphia Conservatory of Music, where he studied theory and composition with Vincent Persichetti and trumpet with Gilbert Johnson. In 1973, he was granted the doctoral equivalency by SUNY, and was later elected to membership in the American Bandmasters Association in 1993.

Del Borgo taught instrumental music in the Philadelphia public schools and was Professor of Music at the Crane School of Music, where he held teaching and administrative positions from 1966 to 1995. An award-winning member of ASCAP, he was a frequent consultant, clinician, lecturer, and adjudicator in the United States and abroad. In addition to his music for the 1980 Olympics in Lake Placid, he published nearly 500 compositions for a variety of media. His music reflects the aesthetics of twentieth-century musical ideals through its eclectic nature and vigorous harmonic and rhythmic style.

(program note by composer and http://www.windrep.org/Elliot_Del_Borgo)

Courtly Airs and Dances

Ron Nelson (b. 1929)

Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).

Ron Nelson received his bachelor of music degree in 1952, the master's degree in 1953, and the Doctor of Musical Arts degree in 1956, all from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993.

In 1991, Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize. He was awarded the Medal of Honor of the John Philip Sousa Foundation in Washington, D.C., in 1994. In 2006, he was awarded an honorary doctorate from Oklahoma City University.

(program note by composer and http://www.windrep.org/Ron_Nelson)

Procession of the Academics

David Maslanka (1943 – 2017)

Procession of the Academics was commissioned by the Illinois State University Office of Advancement, Illinois State University Office of Student Affairs, Illinois State University College of Fine Arts, Illinois State University School of Music, and the Illinois State University Bands honoring the Illinois State University Sesquicentennial Celebration in 2008.

Being neither an Illinoisan nor an official member of the ISU family, I was honored and a bit daunted to be asked to write a new academic processional march for the sesquicentennial celebration of Illinois State University. And so, with trepidation, and with Elgar's *Pomp and Circumstance* looming large in the rear-view mirror, I offer this small music work in honor of the students, faculty, administration, and staff of this great university.

-David Maslanka

David Maslanka's music encourages performers and listeners to explore their own inner worlds. He believes that many composers consider themselves as channels through which the music must flow; that music impulse is beyond our conscious awareness, at least in ordinary daily life; and that it appears to be from someplace beyond ourselves.

Maslanka's music credentials include studying at the New England Conservatory (1959-1961), lessons with Joseph Wood in composition at Oberlin College Conservatory (BM, 1965), and tutoring in conducting with Gerhardt Wimberger at the Salzburg Mozartium (1963-1964). In 1965, he entered the graduate school at Michigan State University, studying composition with H. Owen Reed. By 1970 he had earned both MM & PhD degrees in music theory and composition at MSU. Maslanka then taught at Genesco College of SUNY, Sarah Lawrence College, New York University, and Kingsborough Community College of CUNY. His works have been played across the globe and he has received grants from organizations such as ASCAP, MacDowell Colony, and National Endowment of the Arts, among others.

(program note by composer and <https://davidmaslanka.com/>)

Gettysburg Triumphant

F. William Sunderman (1898 – 2003)

Gettysburg Triumphant was composed by Gettysburg College graduate and Sunderman Conservatory namesake, Dr. F. William Sunderman¹⁹ and exemplifies his dedication to his alma mater. The piece is written in the traditional march style and was originally scored for full band, strings and choir. The words may be sung during the hymn-like third verse and are as follows:

O Gettysburg Triumphant
And long live her fame
Forever determined
Her honor to maintain.

O glorious Gettysburg
Ever so true,
We pledge our allegiance
To the orange and blue.

F. William Sunderman¹⁹ directed the Gettysburg College Band and played violin in the college orchestra during his time in college. Sunderman graduated from the University of Pennsylvania School of Medicine in 1923 and received his PhD in research medicine from the university in 1929. During the 1930s, he directed the chemistry division of the university's William Pepper Laboratory of Clinical Medicine.

During World War II, Sunderman was medical director of explosive research at the Carnegie Institute of Technology and Los Alamos Laboratories, better known as The Manhattan Project. He later helped create the medical department at Brookhaven National Laboratory, served as medical consultant for the space project at Redstone Arsenal from 1947 to 1969 and led the clinical pathology department at the Communicable Disease Center in Atlanta.

Sunderman organized the country's first clinical laboratory at Pennsylvania Hospital and invented two instruments for measuring serum electrolytes that were distributed worldwide. He developed testing to determine the precision of analytical procedures in clinical laboratories—a monthly self-audit and advisory Proficiency Testing Service—that continued for 36 years and was used by more than 2,500 labs worldwide. He taught in the medical schools of eight universities and traveled to 175 countries as a lecturer in medical schools and as a consultant for international chemical and oil companies.

Gettysburg College received a \$14-million bequest from Dr. F. William Sunderman; the physician, pathologist, clinical scientist, chemist, toxicologist, author, editor, photographer, and lifelong violinist directed that his bequest be used to establish a musical conservatory at Gettysburg College. The bequest includes Sunderman's important collections of antique violin bows and historic musical scores. “Dr. Sunderman's vision is to provide talented students with comprehensive classical music instruction and performance training along with a high quality liberal arts education,” said Charles Widger, a 1967 graduate and chair of the college's board of trustees. “His dream has been to provide this extraordinary experience at his beloved alma mater. Both his vision and his dream are now being realized through his generous gift. The Sunderman Conservatory of Music will benefit generations of students and become a distinctive feature of the college, further enhancing the college's growing reputation as one of the nation's finest liberal arts colleges.”

(program note by Russell McCutcheon)

BIOGRAPHIES



César Leal, Conductor

A Colombian-born conductor and musicologist, Leal's scholarly and creative activities often intersect across a diverse array of interests, including music and culture during fin-de-siècle Paris, Franco-American artistic interactions, soundscapes, Jewish patronage and modernism, Latin American cultural identities in the U.S., and race, class, gender relations in music.

As a conductor, Leal has led professional ensembles across the U.S., Panama, Colombia, France, Bulgaria, and Ukraine. The program for his debut with the Panama National Symphony Orchestra in July 2014 featured works from the fin-de-siècle (1880-1913) that bridged European and Latin American musical traditions. He returned to Panama during the summer of 2019 as director of the Alfredo de Saint-Malo International Music Festival. His program included the national premiere of Gavilan's *Guaguancó*.

Leal's work is frequently interdisciplinary and collaborative. He is the founder and director of The Ensemble of Variable Geometry, a music performance/research organization that has featured projects, such as a full-staged ballet production of Stravinsky's *Rite of Spring*, Debussy's *Afternoon of a Faun*, and Chopin's *Les Sylphides* (in collaboration with Lexington Ballet), Carreño's *Golpe en el Diafragma*, Berio's *O king*, and Mahler's *Symphony 4*. Other interdisciplinary projects have included *Guncotton*, a collaboration with visual artist Greg Pond, choreographer Banning Bouldin, and soprano Jessica Usherwood that received a 2018 ArtPrize award.

While pursuing his musicologist career, Leal has presented scholarly papers in the U.S., Canada, Greece, Japan, Italy, France, England, Peru, Colombia, and Switzerland. In 2018, Leal was invited by Musikproduktion Hoeflich to join the project Repertoire Explorer Series, for which he produces introductory essays for new editions of works by Parisian composers of fin-de-siècle Paris such as Camille Saint-Saëns, Gabriel Pierné, and Camille Chevillard. His scholarly contributions include "Écouter le Scandale et la Transgression: Les Modèles Révisionnistes de l'Histriographie Musicale Basés sur l'Étude Du Paysage Sonore" (Nîmes: Lucie Éditions, 2015), and "Sponsoring and Constructing Modernism: Jewish Patronage, Entrepreneurs, and Cultural Mediation in Paris during Fin-de-siècle" (forthcoming—Ad Parnasum). Currently, Leal is co-editing a collection of essays entitled "America in the French Imaginary" with musicologist Diana Hallman.

Leal holds a Ph.D. in Musicology from the University of Kentucky, M.M. in instrumental conducting from Florida International University, and a B.M. in Music Performance from Universidad Javeriana in Bogotá. Prior to Gettysburg, Leal served as artistic director and conductor of the Sewanee Symphony Orchestra at the University of the South in Sewanee, TN, where he also served as a member of both the faculty and the artistic advisory committee of the internationally recognized Sewanee Summer Music Festival.



Russell McCutcheon, Conductor

Russell McCutcheon is the Director of Bands and Associate Professor of Music in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania, where he conducts the Wind Symphony, the Symphony Band and assists with 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 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. He has been a guest conductor at the WASBE 2005 International Conference in Singapore and in 2009 was in residence as invited guest conductor with the Universidad de Caldas Wind Ensemble in Manizales, Colombia as part of the 15th Annual Yamaha Latin American Wind Band Conference.

In 2016, McCutcheon was named 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 I 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 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.

SYMPHONY ORCHESTRA PERSONNEL

Violin I

Elizabeth Bishop '23
Natalie Dolan '23
Margaret Halpin '22
Tessa Hong '23
Alexandra Kushner '22
Benjamin Rhine '20 P
Minato Hasegawa '23

Major

Music & Biology
Music
Religious Studies
Political Science
Psychology
Music
International Affairs & Music

Hometown

Syracuse, NY
Lansdale, PA
Poughquag, NY
Chapel Hill, NC
Rockville, MD
Lexington Park, MD
Gunma, JP

Violin II

Isabel Fritz '21
Jessica Greenman '20
Sarah Hong '22
Jennifer Johnson '21
Nicholas Schwentker '23
Hera Molina '22

History
History
Biology, Music Minor
East Asian Studies
Music
Music Education & Spanish/
Latin American Studies

Brookhaven, NY
Plantation, FL
Jenkintown, PA
Berlin, NJ
Middletown, VA
Los Angeles, CA

Viola

Phoebe Borthwick '20
Emma Gruner '20
Bridget Haines '21 P †
Audrey Maynard '20

Globalization Studies
Mathematics
Music Education
Anthropology & Public Policy

Kirkland, WA
Glen Rock, PA
East Haddam, CT
Silverspring, MD

Cello

Andrew Gillett '23
Alicia Method '23 P
Evan Tannenbaum '20

Music
Music & English
Spanish/Latin American Studies

Winston-Salem, NC
Bordentown, NJ
Berwyn, PA

Double Bass

Scott Kaliszak '16
Ella Natter

Music Education
High School Student

Dallastown, PA
Gettysburg, PA

Orchestra Staff = † Principal Player = P Guest Artist = Δ

WIND SYMPHONY PERSONNEL

Flute/Piccolo

Tess Fernald '20
Amanda Herold '22
Maya Johnson '21 P
Bryn Werley '23

Major

Music Performance
Music Education
Music Performance
Chemistry and Music

Hometown

Mount Joy, PA
Waymart, PA
Macungie, PA
Wernersville, PA

Oboe

Kim McCaskey '20 P
Adrienne Poissant '22
Eleanor Sandt '23

Music and Chemistry
Political Science
Biology and Music

Mount Joy, PA
Media, PA
Byfield, MA

Clarinet

Sara Baran '22
Benjamin Fruchtl '20
Brooke Maskin '20
Kayl Murdough '21
Lillian Newton '23
Jessica Roshon '23
Emma Schilling '21

Environmental Studies
Music Education
Music Education
Computer Science, Music Minor
Music Education
Undeclared
English and German

New Tripoli, PA
Kempton, PA
Ridgewood, NJ
Contoocook, NH
White Haven, PA
Lancaster, PA
West Chester, PA

Bass/Contrabass Clarinet

Chloe Dougherty '22
Kayl Murdough '21

Music Performance
Computer Science, Music Minor

Hershey, PA
Contoocook, NH

Bassoon

Benjamin Connor '23 P

History and Education

Millburn, NJ

Saxophone

Summer Burton '22
Bridget Haines '21
Collin Presser '23 P
Ruocheng Wang '22

Music Education
Music Education
Music and Computer Science
Undeclared

Taneytown, MD
East Haddam, CT
Biglerville, PA
Lawrenceville, NJ

Trumpet

Sophia Bookas '22
Thomas Crafa '20
Will Esposito '22
Kenneth Millson '22
Sofia Mouristen '20
Ethan Tessier '22 P

Biology and Music
Music and Political Science
Music and History
Music Performance
Political Science
Music

Fairfield, CT
Garden City, NY
Lancaster, PA
Rome, NY
Waxhaw, NC
Concord, NH

Horn

Justin Chovanec '22	Physics	Mount Pleasant, PA
Logan Henley '21	Environmental Studies	West Orange, NJ
Jeremy Porter '20 P	History, Music Minor	Belle Mead, NJ
Zach Rhodes '20	History	Lexington, MA

Trombone

Andrew Buckley '22	Political Science, Music Minor	Norfolk, MA
Lani Deatherage '18	Community Musician	York, PA
Ethan Fielding '22 P	Music Education	Cheshire, CT
Maci Mark '21	History, Music Minor	Northridge, CA
Megan McCook '23	Political Science	Spotswood, NJ

Euphonium

Owen McGowan '23	Music Education	New Hartford, CT
Abel Rose '21 ‡P	Music Education	Hollidaysburg, PA
Logan Shippee '22	Music Education	Kingston, NY

Tuba

Jacob Berowitz '22	History and Education	Waterville Valley, NH
Justin Mitch '23 P	Music Education	Gaithersburg, MD
Nick Wallace '22	Physics	Gettysburg, PA

Double Bass

Scott Kaliszak '16	Music Education	Dallastown, PA
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Percussion

Amanda Carrier '22	Political Science and French	Branchburg, NJ
Eric Gabriel '22 P	Music Education	Taneytown, MD
Brandon Hall '21 ‡	Music and Computer Science	Woodbine, MD
Quentin Heise '23	Mathematics and Psychology	Pottstown, PA
Kai Saunders '22	Music	Bowie, MD
Blaise Veres '22	Physics	Mullica Hill, NJ

Band Staff ‡

Principal Player P

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

UPCOMING SUNDERMAN CONSERVATORY FALL EVENTS

October 19 • 7pm *Sr. Recital: Aubryanna Tayman, voice*, Paul Recital Hall

October 19 • 8:30pm *Sr. Recital: Benjamin Fruchtl, clarinet*, Paul Recital Hall

October 20 • 4pm *Guest Recital: Mark Kellogg*, Paul Recital Hall

October 25 • 8pm *Voces8*, Christ Chapel

November 3 • 10am *Family Weekend Worship & Choir Concert*, Paul Recital Hall

November 3 • 4pm *If Music Be The Food...*, Paul Recital Hall

November 8 • 8pm *Jazz Ensemble Concert*, Majestic Theater

November 15 • 8pm *Symphony Orchestra Concert*, Majestic Theater

November 16 • 8pm *Jazz Dispatch Concert*, College Union Junction

November 22 • 8pm *Gamelan Gita Semara Concert*, Paul Recital Hall

November 23 • 8pm *Wind Symphony Concert*, Majestic Theater

November 24 • 2:30pm *Sr. Recital: Brooke Maskin, clarinet*, Paul Recital Hall

December 6 • 8pm *Winter Choral Concert*, Christ Chapel



For Information 717.337.6815

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