

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE *presents*


THE SUNDERMAN CONSERVATORY
WIND SYMPHONY

RUSSELL MCCUTCHEON, *Conductor*

and THE GETTYSBURG COLLEGE
SYMPHONY ORCHESTRA

ALEXANDER KAHN, *Conductor*

*Some Versions
of Pastoral*



SATURDAY, OCTOBER 20, 2012 • 8:00 P.M.
MAJESTIC THEATRE
GETTYSBURG, PENNSYLVANIA

Program.

WIND SYMPHONY

Russell McCutcheon, Conductor

Colonial Song.....Percy Grainger
(1882 – 1961)

Serenade for Winds..... Carter Pann
(b. 1972)

Fireworks.....James Colonna
Premiere Performance (b. 1970)

—Intermission—

SYMPHONY ORCHESTRA

Alexander Kahn, Conductor

Lieder eines fahrenden Gesellen (“Songs of a Wayfarer”) Gustav Mahler
(1860-1911)

- I. Wenn mein Schatz Hochzeit macht (“When my darling has her wedding day”)
- II. Ging heut Morgen übers Feld (“I walked across the fields this morning”)
- III. “Ich hab’ ein glühend Messer” (“I have a gleaming knife”)
- IV. “Die zwei blauen Augen von meinem Schatz” (“The two blue eyes of my beloved”)

Victoria Sharbaugh, soloist and 2012 Sunderman Conservatory Concerto Competition Winner

Symphony No. 6 in F Major, “Pastoral” Ludwig van Beethoven
(1770-1827)

- I. Allegro ma non troppo (Awakening of happy feelings on arrival in the countryside)
- II. Andante molto moto (Scene by the brook)
- III. Allegro (Peasants’ Merrymaking)
- IV. Allegro (Thunderstorm)
- V. Allegretto (The Shepherd’s Song; Glad and Thankful Feelings after the Storm)

Wayfarer Translations

I - "Wenn mein Schatz Hochzeit macht" ("When my darling has her wedding day")

Original German

Wenn mein Schatz Hochzeit macht,
Fröhliche Hochzeit macht,
Hab' ich meinen traurigen Tag!

Geh' ich in mein Kämmerlein,
Dunkles Kämmerlein,
Weine, wein' um meinen Schatz,
Um meinen lieben Schatz!

Blümlein blau! Verdorre nicht!
Vöglein süß!
Du singst auf grüner Heide.
Ach, wie ist die Welt so schön!
Ziküth! Ziküth!

Singet nicht! Blühet nicht!
Lenz ist ja vorbei!
Alles Singen ist nun aus!

Des Abends, wenn ich schlafen geh',
Denk'ich an mein Leide!
An mein Leide!

English translation

When my darling has her wedding-day,
her joyous wedding-day,
I will have my day of mourning!

I will go to my little room,
my dark little room,
and weep, weep for my darling,
for my dear darling!

Blue flower! Do not wither!
Sweet little bird
you sing on the green heath!
Ah, how can the world be so fair?
Chirp! Chirp!

Do not sing; do not bloom!
Spring is over.
All singing must now be done.

At night when I go to sleep,
I think of my sorrow,
of my sorrow!

II – “Ging heut Morgen übers Feld” (“I waked across the fields this morning”)

Original German

Ging heut Morgen übers Feld,
Tau noch auf den Gräsern hing;
Sprach zu mir der lust'ge Fink:
“Ei du! Gelt? Guten Morgen! Ei gelt?
Du! Wird's nicht eine schöne Welt?
Zink! Zink! Schön und flink!
Wie mir doch die Welt gefällt!”
Auch die Glockenblum' am Feld
Hat mir lustig, guter Ding',
Mit den Glöckchen, klinge, kling,
Ihren Morgengruß geschellt:
“Wird's nicht eine schöne Welt?
Kling, kling! Schönes Ding!
Wie mir doch die Welt gefällt! Heia!”
Und da fing im Sonnenschein
Gleich die Welt zu funkeln an;
Alles Ton und Farbe gewann
Im Sonnenschein!
Blum' und Vogel, groß und Klein!
“Guten Tag,
ist's nicht eine schöne Welt?
Ei du, gelt? Schöne Welt!”

Nun fängt auch mein Glück wohl an?

Nein, nein, das ich mein,
Mir nimmer blühen kann!

English translation

I walked across the fields this morning;
dew still hung on the blades of grass.
The merry finch spoke to me:
“Hey! Isn't it? Good morning! Isn't it?
You! Isn't it becoming a fine world?
Chirp! Chirp! Fair and sharp!
How the world delights me!”
Also, the bluebells in the field
merrily with good spirits
tolled out to me with bells (ding, ding)
their morning greeting:
“Isn't it becoming a fine world?
Ding, ding! Fair thing!
How the world delights me!”
And then, in the sunshine,
the world suddenly began to glitter;
everything gained sound and color
in the sunshine!
Flower and bird, great and small!
“Good day,
Is it not a fine world?
Hey, isn't it? A fair world?”

Now will my happiness also begin?

No, no - the happiness I mean
can never bloom!

III – “Ich hab' ein glühend Messer” (“I have a gleaming knife”)

Original German

Ich hab' ein glühend Messer,
Ein Messer in meiner Brust,
O weh! Das schneid't so tief
in jede Freud' und jede Lust.
Ach, was ist das für ein böser Gast!
Nimmer hält er Ruh',
nimmer hält er Rast,
Nicht bei Tag, noch bei Nacht,
wenn ich schlief!
O weh!

Wenn ich den Himmel seh',
Seh'ich zwei blaue Augen stehn!
O weh! Wenn ich im gelben Felde geh',
Seh'ich von fern das blonde Haar
Im Winde weh'n!
O weh!
Wenn ich aus dem Traum auffahr'
Und höre klingen ihr silbern Lachen,
O weh!

Ich wollt', ich läg auf der
Schwarzen Bahr',
Könnt' nimmer die Augen aufmachen!

English translation

I have a red-hot knife,
a knife in my breast.
O woe! It cuts so deeply
into every joy and delight.
Alas, what an evil guest it is!
Never does it rest,
never does it relax,
not by day, not by night,
when I would sleep.
O woe!

When I gaze up into the sky,
I see two blue eyes there.
O woe! When I walk in the yellow field,
I see from afar her blond hair
waving in the wind.
O woe!
When I start from a dream
and hear the tinkle of her silvery laugh,
O woe!

I wish I could lay down on my
black bier -
Would that my eyes never open again!

IV – “Die zwei blauen Augen von meinem Schatz” (“The two blue eyes of my beloved”)

Original German

Die zwei blauen Augen
von meinem Schatz,
Die haben mich in die
weite Welt geschickt.
Da mußst ich Abschied nehmen vom
 allerliebsten Platz!
O Augen blau,
warum habt ihr mich angeblickt?
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen
in stiller Nacht
wohl über die dunkle Heide.
Hat mir niemand Ade gesagt
Ade!
Mein Gesell' war Lieb und Leide!

Auf der Straße steht ein Lindenbaum,
Da hab' ich zum ersten Mal
im Schlaf geruht!
Unter dem Lindenbaum,
Der hat seine Blüten
über mich geschneit,
Da wußt' ich nicht, wie das Leben tut,
War alles, alles wieder gut!
Alles! Alles, Lieb und Leid
Und Welt und Traum!

English translation

The two blue eyes
of my darling
they sent me into the
wide world.
I had to take my leave of this
 most-beloved place!
O blue eyes,
why did you gaze on me?
Now I have eternal sorrow and grief.

I went out
into the quiet night
well across the dark heath.
To me no one bade farewell.
Farewell!
My companions were love and sorrow!

By the road stood a linden tree,
Where, for the first time,
I found rest in sleep!
Under the linden tree
that snowed its blossoms
over me,
I did not know how life went on,
and all was well again!
All! All, love and sorrow
and world and dream!

Program Notes

Percy Aldridge Grainger (1882-1961)

Born George Percy Grainger, Grainger was born in Melbourne, Australia in 1882. He received his first piano lessons from his mother. In later years he left for Europe to study at the Hoch Conservatory in Frankfurt, Germany. In 1900, Grainger began his career as a concert pianist, and then immigrated to the United States, becoming an American citizen in 1918.

Grainger was known to be eccentric both in his private life and as a performer. He was an experimental composer and pianist, remembered for piano transcriptions and his piano arrangements of folk songs such as *Irish Tune from County Derry*, inspired by Londonderry Air (which dates back to 1855). Grainger's most popular compositions and arrangements for band include *Lincolnshire Posy*, *Handel in the Strand*, and *Ye Banks and Braes O'Bonnie Doon*.

Grainger was a major figure in the English Folk Song movement, collecting and arranging numerous songs by using the gramophone to record folk songs sung by non-professional singers with all their harmonic and rhythmic variations intact. He also devised a music synthesizer and "composing machine" along with his friend Ferruccio Busoni. Their vision of this "free music" was far ahead of its time. Grainger died in White Plains, New York, in 1961.

Colonial Song

Grainger used no traditional or folk tunes in this piece, unlike so many of his other works. *Colonial Song* was written for and about the people in his native Australia. He expressed the wish to "voice a certain kind of emotion that seems to me not untypical of native-born colonials in general." Concerning colonials he wrote the following:

Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance in Mark Twain's *Huckleberry Finn* and in Stephen Foster's songs. I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here.

—Program Note by Norman Smith

Carter Pann (b. 1972)

Carter Pann is an American composer who studied composition and piano at the Eastman School of Music and the University of Michigan, Ann Arbor, where he earned a Doctor of Musical Arts degree. He currently teaches composition and theory at the University of Colorado at Boulder. In the last fifteen years, Carter Pann's music has become known for its blend of crafty, popular-sounding idioms, subtle and unabashed humor, and haunted melodic writing.

Pann's music has been performed around the world by such ensembles as the London Symphony, City of Birmingham Symphony, Berlin-Stockholm-Finnish Radio Symphonies, National Repertory Orchestra, National Symphony of Ireland, among others. Honors in composition include the K.Serocki Competition for his First Piano Concerto (premiered by the Polish Radio Symphony in Lutoslawski Hall, Warsaw 1998), the Charles Ives Scholarship from the Academy of Arts and Letters, and five ASCAP composer awards. His Piano Concerto was nominated for a GRAMMY as "Best Classical Composition of the Year" 2001.

Throughout the last seven years, Carter has contributed regularly to the explosion of new Wind Symphony works being written for the many ensembles around the country. He was the most featured composer at the recent Nationwide CBDNA conference in Austin, TX (2009).

Serenade for Winds

Serenade for Winds is dedicated to conductor Allan McMurray as a thank you for both his uncompromising artistry on the podium and his nurturing friendship from the moment Pann arrived at the University of Colorado.

The work is an exploration into the kind of melodic writing usually equated with Schumann or Brahms. Nearly every gesture in the piece was placed with the hope that the performers who play them would attain their highest echelon of musical expression. This work is a grand expression of piquant harmonies and soaring melodies for wind symphony.

—*Program note by the composer*

Fireworks

Fireworks is a composition commissioned by Helen Gimmel as a birthday gift to my sister, Kim. I set out to write a work that would not quote or use "Happy Birthday to You" in any form. After a few failed efforts I decided to re-examine the silly song and found that I could develop a series of variations on the theme to create an exciting 5 minute work. Although not programmatic by nature the work does have a series of well wishes contained inside. From the start I imagined champagne bubbles flowing, a clarinet solo, since Kim played incredible clarinet, followed by a group of variations that are celebratory in nature. This work is very close to me since it is for a great sister, person and best friend. Happy Birthday Kim!

—*Program note by the composer*

Gustav Mahler, *Lieder eines fahrenden Gesellen* (“Songs of a Wayfarer”)

Gustav Mahler (1860 -1911) is perhaps the most famous composer of the late-Romantic era. Born in Bohemia to a Jewish family, Mahler decided on a career in music at a young age. At age 18, he graduated from the Vienna Conservatory with awards in both piano performance and composition. He made his career primarily as an opera conductor, and emerged as one of the most formidable conductors of his generation, transforming the way in which opera was rehearsed and performed. As a composer, Mahler is most well-known for his symphonies, of which he fully completed nine, but sketches for a tenth symphony were completed by other composers after his death.

Lieder eines fahrenden Gesellen, translated in English to *Songs of a Wayfarer*, was written around 1884 and was Mahler's first song cycle. Vocal arrangements of it were made both with piano and with orchestra. While maintaining a folk-like vocal line, he composed a rich accompaniment that is full of agility, chromaticism, and abrupt modulation. The story tells of a wayfaring craftsman who suffers through an unhappy love affair and sets out into the world with no hope left. The work is biographical in nature: while working as an assistant conductor for the Kassel Opera at the young age of twenty-three, he fell in love with a woman in the opera chorus, Johanna Richter. Her ultimate rejection of him led him to compose *Lieder eines fahrenden Gesellen*, originally a set of six songs but later reduced down to four.

The first song in the cycle, *Wenn mein Schatz Hochzeit macht*, is melancholy and sorrowful. The speaker is depressed about the wedding day of his beloved. He weeps and weeps over his distant love and hides himself from the world in his tiny room. For a brief interlude, he remarks on the surrounding beauty in the world and how nature can be so fair, but goes back to the gloominess of the day.

The second song, *Ging heut Morgen übers Feld*, is more upbeat than the first, and describes the beauty of the nature surrounding him. The speaker comments on the birds chirping, “*Zink! Zink!*” and the flowers in the meadow “*Auch die Glockenblum' am Feld*”. This sense of joy in the world persists almost throughout the entire song until the end when he says that love will never bloom for him, “*Das ich mein', mir nimmer blühen kann*”.

Ich hab' ein glühend Messer, the third song in the cycle, is a dramatic text of a man in despair. The speaker compares his agony to a knife piercing his breast. He sees his beloved everywhere he looks and he wishes he were dead because of it.

The last song in the cycle, *Die zwei blauen Augen*, is in the form of a funeral march. He laments over the fact that her blue eyes will never look upon him. He goes into the world without hope, and with no goodbyes. He sleeps under a linden tree, which covers him with blossoms, and all is well again.

—Program note by Victoria Sharbaugh

Ludwig van Beethoven, Symphony No. 6 in F major, “Pastoral”

On December 22, 1808, the composer and pianist Ludwig van Beethoven presented the Viennese public with a four-hour long concert featuring no less than eight of his compositions. Among the works performed for the first time that evening were the Fourth Piano Concerto (with the composer at the piano), the Choral Fantasy and the Fifth and Sixth Symphonies. Although the musicians were under-rehearsed and the night was bitterly cold, the concert was a true watershed moment in the history of Western music, introducing the world to two of the most revolutionary works in the history of symphonic composition.

Although Beethoven’s Symphony No. 6 is often overshadowed by the composer’s Fifth Symphony, the two works were written virtually simultaneously and have a number of striking similarities. Both make bold advances in orchestration, with expanded wind and brass sections and a new level of virtuosity called for in the string writing. Both experiment with form, with Beethoven providing a seamless transition between movements three and four in the Fifth Symphony, and between the last three movements of the Sixth Symphony. In fact the Sixth Symphony goes further than the Fifth Symphony in introducing a fifth movement as a bridge between the scherzo and the finale; few works in the history of the symphony stray from the standard four-movement form.

Where the two works differ, of course, is in their tone. The Fifth Symphony, as is well-known, implicitly portrays a journey from darkness to light, with the belligerent sounds of C minor in the opening movement eventually giving way to the joyful and life-affirming C major arpeggios in the finale. The Sixth Symphony, in contrast, is an explicit portrait of nature and the bliss that mankind can find in its embrace; it is one of only a small handful of Beethoven’s works that has a title and a program attached to it. Its serene countenance is only briefly interrupted by struggle, in the terrifying fourth movement, a depiction of a storm.

Beethoven was not the first composer to write a piece of instrumental music that attempted to portray nature—in fact, he was following a tradition that stretches all the way back to the Renaissance period. The most immediate sources of inspiration, however, were most likely *The Creation* and *The Seasons*, two oratorios by Beethoven’s erstwhile teacher, Franz Josef Haydn. Haydn’s instrumental writing in these works presents a number of striking parallels with Beethoven’s symphony, including the prominent use of F major, imitations of shepherd calls, the depiction of a storm, and imitations of a brook. Of course Beethoven was also influenced by nature itself; a great lover of the outdoors, he would often take long walks in the countryside, writing to a friend that “no one can love the country as much as I do. For surely woods, trees and rocks produce the echo which man desires to hear.” Another friend recalls that he “encountered Beethoven several times on my walks...and it was most interesting to see him, a sheet of music paper and a stump of pencil in his hand, stop often as though listening, and then write a few notes on the paper.”

For each of the five movements of the symphony Beethoven includes a brief program; these are included on your program page. In each movement you will hear examples of pastoral writing, including the prominent use of simple triadic melodies, a slow harmonic rhythm, and frequent pedal points on

the tonic and the dominant. You will also hear examples of tone-painting, such as the sound of the brook running throughout the accompaniment in the second movement, the sound of bird calls at the end of that movement, and the imitation of rain, thunder and lightening in the fourth movement. But Beethoven also encouraged his listeners to view the work as “Mehr Ausdruck der Empfindung als Malerei” (“More an expression of emotions rather than painting”). In other words, Beethoven hoped the listener’s attention would not only be drawn to the imitations of nature, but to the emotional qualities of the music as well. As a Romantic composer, Beethoven had as his ultimate goal the depiction of the inner world, in addition to the outer one. Few composers in history have succeeded at this task as well as he.

—*Program note by Alexander Kahn*



Composer-in-Residence



James Colonna (b. 1970) received his Doctorate of Musical Arts degree from Michigan State University in 2007 where he studied conducting with John Whitwell, John T. Madden and Kevin Sedatole. He is the Director of Bands at Utah Valley University. He served as the director of concert bands at the University of Wisconsin- Eau Claire, Indiana/Purdue University and Laramie County Community College. Prior to joining the faculty at LCCC, he was a conducting graduate assistant at the University of North Texas where he earned his master of music performance degree in wind conducting with Eugene Corporon.

For the last 20 years Colonna has been a frequent guest conductor throughout the United States where he has premiered many of his own compositions. As a conductor, Colonna has been praised by many composers for his meticulous attention to their work. Jim released a CD with the LCCC Wind Symphony and Jazz Band, *Wind Dancer*, in 1994. Norman Dello Joio, Sammy Nestico, and H. Robert Reynolds have granted critical acclaim for this release of their music. “The Wind Symphony’s performance of my variants will be placed among those of the very fine,” stated Norman Dello Joio. “We can help change the world one note at a time,” said Sammy Nestico.

In 1996, he began his career as a composer and has composed more than 20 original compositions, of which 12 have been published by Larry Daehn Music, C-Alan Publications, Lovebird and Masters Music. He has received many commissions to create unique works for large concert ensembles, most recently a commission from HAFABRA MUSIC, *To Slip the Surly Bonds of Earth* was recorded by the Royal Symphonic Band of the Belgian Guides, *Dancing Day* was released on the IUP Bands 2012 compact disc and the University of North Dakota commissioned *Psychedelic Suite* based on late 1960’s Beatles music and lyrics. He has also received commissions from the Michigan State University Symphony Band in conjunction with the New England Music Camp titled “7”, and a new work to be performed by Mountain View High School for their performance at the Utah Music Educators State Festival this coming February. His work, *Fanfare Antiphonal vox Gabrieli*, was one of seven featured fanfares by the Dallas Wind Symphony for their 2009-2010 season. His compositions have been performed at CBDNA, The Midwest Clinic, and the WASBE conferences as well as internationally in the UK, Canada, Japan, Germany, Austria, Belgium, and Finland. He has been recognized by fellow composers including Cindy McTee, Michael Colgrass, Michael Torke, Joel Puckett, Steven Bryant and Jack Stamp. You can hear Jim’s music at www.jimcolonna.com.

Biographies



Russell McCutcheon is Director of Bands in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania. At Gettysburg, he conducts the Wind Symphony, Sunderman Conservatory Symphony Band, and the Sunderman Chamber Winds. He also directs the Bullets Marching Band. In addition, he teaches conducting, music education courses, supervises student teachers in the field, and serves as co- advisor of the Gettysburg College Chapter of the Collegiate Music Education Association.

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. He was in the conducting studio of Dr. David Waybright and his music education advisors were Drs. Russell Robinson and Charles Hoffer. Additionally, he has studied conducting with Rodney Winther, Anthony Maiello, and Tom Lee. He received his Master of Science in Music Education from Troy University in Troy, Alabama.

Prior to his appointment in the Sunderman Conservatory, Dr. McCutcheon served for three years as Associate Director of Band, Wind and Percussion Activities at Otterbein University in Westerville, Ohio and has eight years of high school teaching experience in the public schools. Bands under his direction have performed in England, Scotland, Italy, and Switzerland. He has been a guest conductor at the WASBE 2005 International Conference in Singapore and in 2009 spent nine days in residence as invited guest conductor/clinician with the Universidad de Caldas Wind Ensemble in Manizales, Colombia as part of the 15th Annual Yamaha Latin American Wind Band Conference.

Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose latest recording, *Volume 1 of The Cochran Chamber Winds Commissioning Series*, was released in 2012 on the Mark Masters Label. Of this recording, composer Adam Gorb noted: "I loved your performance of *French Dances Revisited*...your ensemble plays the work so sensitively and with such spirit." He is a regular contributor to the best-selling book series, "*Teaching Music through Performance in Bands*," and is an active clinician and guest conductor. He has been the featured clinician/conductor for many county and district honor bands, was invited to serve as the winds and percussion clinician for the Ohio All-State Orchestra, travels regularly to music camps nationally, and adjudicates band festivals in Pennsylvania, Virginia, Ohio, Florida, Mexico and the Bahamas. As a percussionist, he most recently served as principal timpanist of the Westerville Symphony (Ohio) and is currently experimenting with electronic percussion controllers, MIDI mallet keyboard instruments and the integration of pre-recorded sound with live performance.



Alexander Kahn is a young conductor who excels in versatility. He has led orchestras at the youth, community, university and professional level, and his repertoire ranges from the Baroque to contemporary music and from symphonies to film music to opera.

Currently, Alexander is Assistant Professor of Music and Director of Orchestral Activities at the Sunderman Conservatory of Music at Gettysburg College. At Gettysburg he conducts the 70-piece Gettysburg College Symphony Orchestra and teaches courses in Music History and Conducting. Previous university-level orchestras with whom Alexander has worked include the UC-Berkeley Chamber Orchestra (Founder and Music Director) and the UC Berkeley Symphony (Assistant Conductor).

In addition to his position at Gettysburg, Alexander has worked with professional orchestras across the United States and throughout Europe. He is the Founder and Music Director of the Metta Ensemble, a professional chamber orchestra based in Gettysburg, PA. He also currently serves as Cover Conductor for the Baltimore Symphony and as a Staff Conductor for the Spoleto Festival in Charleston, SC. Recent guest conducting engagements have included the Latoshinsky Orchestra in Kiev, Ukraine, and the Salzburg Soloists of Salzburg, Austria. Between 2007 and 2008, Alexander served as Assistant Conductor of the Bamberg Symphony in Bamberg, Germany. While in Bamberg he was also Music Director of the Bamberg Collegium Musicum and Guest Conductor of the Bamberg Universität Orchester.

Alexander earned a PhD in Music History from UC Berkeley and remains active as a scholar. His dissertation entitled “Double Lives: Exile Composers in Los Angeles” focused on the community of European exiles who fled to Los Angeles during the Third Reich. He has lectured and published on this topic and other issues related to World-War II-era music history, and has also published on a variety of topics including film music and the history of amateur music-making in America.

Alexander’s love of music was inherited from his father, Eugene Kahn, a conductor and educator on Long Island. His primary conducting studies were at UC Berkeley with David Milnes and at the Peabody Institute with Marin Alsop, Gustav Meier and Markand Thakar. He has also participated in workshops with teachers including Larry Rachleff, Kenneth Kiesler, Daniel Lewis and Peter Gülke.

When not conducting, Alexander enjoys cooking, hiking, reading, and travelling, and spending time with his wonderful wife and daughter.



Mezzo-Soprano **Victoria Sharbaugh** is a junior at Gettysburg College and currently pursuing her Bachelor of Music degree in Vocal Performance, where she is a recipient of the F. William Sunderman Scholarship. She was winner of the 2012 Sunderman Conservatory Concerto Competition, where she sang Gustav Mahler’s *Lieder eines fahrenden Gesellen*. Victoria was 3rd place winner for Advanced Classical Singers and Advanced Musical Theater Categories in the National Association of Teachers of Singing Regional Vocal Competition in the D.C. Metropolitan Area. In 2010, Victoria performed with the Walt Whitman Advanced Chamber Choir

and Advanced Women's Choir at Carnegie Hall, where she was the Alto Soloist for Caldwell and Ivory's *Joshua*.

This past summer, Victoria was a participant in the Bay Area Summer Opera Theater Institute's Young Artist Program where she performed the roles of Touriere II in *Suor Angelica*, Cherubino in *Le Nozze di Figaro*, Mercedes in *Carmen*, and Meg in *Falstaff*. She is a member of the Sunderman Conservatory Opera Studio where she has performed the role of Third Lady in the fully staged production of *Die Zauberflöte*, and scenes from *Così Fan Tutte* (Dorabella) and *Carmen* (Mercedes). Victoria also attended the Boston University Tanglewood Institute, where she received the Boston University Tanglewood Institute Summer Scholarship, and performed scenes from *Candide* (Paquette) and *Le Nozze di Figaro* (Cherubino). In addition to these programs, Victoria attended the Manhattan School of Music Summer Voice Festival in the summer of 2011 where she trained with Ms. Joan Caplan and participated in Joan Patenaude- Yarnell's Master Class, "The Principles of Bel Canto".

Victoria is actively involved in the choir department of Gettysburg College being a member of both Camerata and College Choir. Last spring, Victoria joined the College Choir in their tour through Ohio, Tennessee, North Carolina, and Virginia. Victoria is also a member of Gettysburg's Student Musical Theater, performing as a soloist in both *Yawdaorb 3* and *Yawdaorb 4*. Away from Gettysburg, Victoria has been a member of the Maryland All-State Mixed Choir, Walt Whitman Jazz Octets, Walt Whitman Advanced Chamber Choir, and Walt Whitman Women's Choir.

Aside from the musical pursuits, Victoria has been a featured soloist in both the Imagination Stage Dance Conservatory and Imagination Stage Dance Ensemble, performing primarily in the modern dance style. She is also proud member of Alpha Delta Pi Sorority, currently holding the position of Recording Secretary and previously the Music Chair. Next semester in the spring, Victoria will be travelling to Vienna, Austria to study in the IES Vienna Music Program.



Wind Symphony Personnel

PICCOLO

Alice Broadway '14 ‡
Megan Sutter '16

HOMETOWN

Reading, MA
Spring City, PA

MAJOR

Music Education
Music & History

FLUTE

Alice Broadway '14 P ‡
Anna Cammisa '13
Rebecca Schmitt '15
Carly Strelez '14
Megan Sutter '16

Reading, MA
Glen Cove, NY
Oxford, CT
New Milford, CT
Spring City, PA

Music Education
Economics & Political Science
Music
Biochemistry & Molecular Biology
Music & History

OBOE

Katie Burke '15
Colleen McCutcheon '13 P
Mary Pearce '16

Pittsburgh, PA
Frederick, MD
Avon, CT

American Studies
Music
Music & Biology

ENGLISH HORN

Colleen McCutcheon '13

Frederick, MD

Music

E-FLAT CLARINET

Emma Raver '15 †

Camp Hill, PA

Music Education

CLARINET

Sarah Connelly '15
Brian Denu '13 P †
Danielle Mong '15
Sarah Ojemann '16
Isabelle Punctatz '15
Emma Raver '15 †

Bristow, VA
Yorktown Heights, NY
Lansdale, PA
Carlisle, MA
Yardley, PA
Camp Hill, PA

English & Women Studies
Music & Physics
Anthropology & French
Undeclared
English with Writing Concentration
Music Education

BASS CLARINET

Sarah Connelly '15
Anna Kane '15

Bristow, VA
Warminster, PA

English & Women Studies
Undeclared

CONTRABASS CLARINET

Anna Kane '15

Warminster, PA

Undeclared

BASSOON

Heather Anderson '13
Graham Boudreau
Jasper Leavitt '15 P

Wallingford, CT
Orrtanna, PA
Hatchville, MA

Japanese Studies & Music
Community Member
Music & Biology

SOPRANO SAXOPHONE

Ethan Piltz '14 Allendale, NJ Anthropology

ALTO SAXOPHONE

Paul Lessard '16 Chambersburg, PA Music & Physics
Rei Phillippi '16 State College, PA Music Education
Ethan Piltz '14 Allendale, NJ Anthropology

TENOR SAXOPHONE

Jeffrey Binner '14 P Wayne, PA Music

BARITONE SAXOPHONE

Jackie Beckwith '16 Alexandria, VA Physics
Anthony Cole '14 Harrisburg, PA Music

TRUMPET

Patrick Dooley '16 Cranford, NJ Music Education
Ryne Dudley '16 P Millersburg, PA Music
J.T. Kovac '13 Warren, NJ Economics
Luke McCurry '16 Bethel Park, PA Music
Riccardo Purita '13 Saint James, NY Psychology

FLUGELHORN

Patrick Dooley '16 Cranford, NJ Music Education
Luke McCurry '16 Bethel Park, PA Music
Riccardo Purita '13 Saint James, NY Psychology

HORN

Rachel Barber '14 Fishkill, NY Music & English
Julia Heilakka '13 ‡ East Stroudsburg, PA English with Writing Concentration
Erin O'Connor '15 ‡ Stafford, NY Diversity and Development in Education
Jennifer Yealy '14 P McSherrystown, PA Music Education

TROMBONE

Michael Counihan '16 Venetia, PA Music & Chemistry
David Dalton '15 † Hatfield, PA Music
Marli Horwitz '16 Randolph, NJ Music
Kevin Psolka-Green '13 P Shrewsbury, NJ Music Education

EUPHONIUM

Jane Best '15	West Chester, PA	Music Education
Daniel Kalish '14 P	McLean, VA	Psychology
Zachary Witkower '15	Rockville Centre, NY	Psychology

TUBA

Marty Caldwell '15	Columbia, MD	Psychology
Hudson Gillot '14 P ‡	Philadelphia, PA	Music Education

DOUBLE BASS

Keith Gromis '13 ‡	Lancaster, PA	Music Education
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PIANO

Emily Watkins '13	Trumbull, CT	Music
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PERCUSSION

Thomas Bennett '14 P	Gorham, ME	History
Brian Gould '15	West Orange, NJ	Music Education
Ben Litwin '15	Wilmington, DE	Economics & Public Policy
Michelle Stukane '13	Middletown, NJ	Music Education
David Thompson '14	West Sunbury, NJ	Physics
Katie Trautz '14	Audubon, NJ	Music Education

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

P=Principal Player †= Wind Symphony Executive Board ‡=Band Staff

Symphony Orchestra Personnel

VIOLIN 1

Jimmy Nguyen '15 *
Anne Patterson '14
Katelyn McClinton '15
Kristine Harner '16
Lauren Mascioli '15 #
Caroline Garliss '15
Maureen Weidman '15
Krista Kriel
Norman Nunamaker

MAJOR

Music and Biology
Psychology and Music
Music Performance
Undeclared
Music Education
Undeclared
English
Community Member
Community Member

HOMETOWN

Harrisburg, PA
Lynchburg, VA
York, PA
Nokesville, VA
Cos Cob, CT
Monkton, MD
Penfield, NY
Gettysburg, PA
Gettysburg, PA

VIOLIN 2

Johnny Weizenecker '14 *
Selah Kwak '16
Eva Strobl '15
Danielle Cupp '16
Lauren Nowicki '14
Hannah Barnett '16
Jordan Kaisen '16
Audra DeBoy '16

Music Performance
Undeclared
Biochemistry and Molecular Biology
Undeclared
Physics
Undeclared
Undeclared
Undeclared

Stony Brook, NY
West Hartford, CT
Blue Point, NY
Fairfield, CT
Hopewell, NJ
Pittsburgh, PA
Victor, NY
Westminster, MD

VIOLA

Ryan Kozak '13 *
Katie Mankowski '13
Victoria Green '13
Abigail Rice '16
Caitlin Shneider '16
Jenna Fleming '16
Sean Lyons

Music Performance
Music
Psychology
Music Performance
Biology and Psychology
History
Community Member

McSherrystown, PA
Sykesville, MD
Summit, NJ
Canandaigua, NY
Pittsburgh, PA
Mechanicsburg, PA
Columbia, MD

VIOLONCELLO

John Frankland '13 *
Greg Flury '16
Clare Spitzer '13
Sarah Thomas '16
Jesse Hsu
Alicia Palmisano '14
Paige Okotie Uro '15
Thomas Klimek '15
Emma Sheffer '13
Charles MacConochie
Danielle Karpkala

Music Performance
Music
Music
Music Education
Gettysburg High School student
Physics
Music
Music Performance
Music Education
Music
Community Member

Orrington, ME
Elizabethtown, PA
New York, NY
York, PA
Gettysburg, PA
Natick, MA
Lawrenceville, GA
Plainsboro, NJ
Fairfield, CT
Norfolk, VA
Fairfield, PA

BASS

Keith Gromis '13 * #	Music Education	Lancaster, PA
Scott Kaliszak '16 #	Music Education	New Freedom, PA
Ian Steege '14	Music Education	Randolph, NJ
Blake Andrew	Gettysburg High School student	Gettysburg, PA
Daniel Sheehan '16	Undeclared	Moorestown, NJ
Duane Botterbusch	Gettysburg College Faculty	Gettysburg, PA

FLUTE

Kristen Stryker '13*	Physics and Music	Springfield, VA
Emily Wakschal '16	Music	Staten Island, NY
Kathleen Doherty '13	French	East Stroudsburg, PA
Kelsey Poloney '13	History	Ocean City, MD

OBOE

Mary Pearce '16 *	Music and Biology	Avon, CT
Katherine Burke '15	American Studies	Pittsburgh, PA
Kaylin Stigall '16	Music Performance	McLean, VA

ENGLISH HORN

Kaylin Stigall '16	Music Performance	McLean, VA
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CLARINET

Emma Raver '15 *	Music Education	Camp Hill, PA
Brian Denu '13 #	Music and Physics	Yorktown Heights, NY
Lewis Holder '16	Japanese Studies	Chapel Hill, NC

ALTO SAXOPHONE

Julie Blum '15	Music and Environmental Studies	Westbrook, CT
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BASSOON

Jasper Leavitt '15 *	Music and Biology	Hatchville, MA
Rhett Maiorana '16	Music and Environmental Studies	Fairport, NY
Heather Anderson '13	Music and Japanese Studies	Wallingford, CT

HORN

Jennifer Yealy '14 *	Music Education	McSherrystown, PA
Spenser Greeley '16	Environmental Studies	The Woodlands, TX
Rachel Barber '14	Music and English	Fishkill, NY
Kimberly Ryan '16	Undecided	Garden City, NY
Benjamin Gantz	Biochemistry and Music	Hagerstown, MD

TRUMPET

Ryne Dudley '16 *	Music	Selbyville, DE
Luke McCury '16	Music	Bethel Park, PA
Patrick Dooley '16	Music Education	Cranford, NJ

TROMBONE

David Dalton '15 *	Music	Hatfield, PA
Jake Treinish '13	Psychology	Cortlandt Manor, NY
Marli Horwitz '16	Music	Randolph, NJ
Michael Counihan '16	Chemistry and Music	Pittsburgh, PA

TUBA

Hudson Gillot '14 *	Music Education	Philadelphia, PA
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PERCUSSION

Thomas Bennett '14 *	History	Gorham, ME
Katherine Trautz '14 #	Music Education	Audubon, NJ
Francis Arbogast '16	Undeclared	Needham, MA
David Thompson '14	Physics	Butler, PA
Sherman McFarland '15	Undeclared	Davis, CA

PIANO

Emily Watkins '13	Music Performance	Trumbull, CT
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* *Principal Chair* # *Orchestra Staff*

Join the Sunderman Conservatory Wind Symphony for a



SEQUICENTENNIAL/GETTYSBURG 150TH CONCERT
DECEMBER 7, 2012

The Sunderman Conservatory Wind Symphony honors the memories of the American Civil War and the Battle of Gettysburg during the 150th Anniversary of this great conflict in our history with a concert of music from the Civil War period as well as more recent pieces composed commemorating the War Between the States. The concert will be held at 8:00pm on December 7, 2012 in the historic Majestic Theatre in Gettysburg, Pennsylvania.

Music on the program includes Cenotaph (fanfare) by Pennsylvania composer Jack Stamp, The Blue and the Gray by Clare Grundman, Ashokan Farewell (from the film "The Civil War") by Jay Ungar, Shenandoah by Frank Ticheli, Gettysburg: The Third Day by Jay Dawson, and the premiere of a new piece by Craig Thomas Naylor titled *Unsung Heroes of the Civil War*. Join the Wind Symphony and conductor Russell McCutcheon as they remember music of the time and pay tribute to the soldiers and citizens who were forever marked by these events.

SPRING 2013 PERFORMANCES

Friday, March 1, 8:00pm • Sunderman Conservatory Wind Symphony
Masterworks and New Works for Wind Band

Sunday, April 14, 3:00pm • Sunderman Conservatory Wind Symphony
Rock, Jazz, Latin: Wind Band Pops!
with clarinet soloist Aaron Scott

Sunday, April 21, 3:00pm • Symphony Band
Winds of Spring

THE GETTYSBURG COLLEGE SYMPHONY ORCHESTRA

Proudly announces its

2012-13 CONCERT SEASON

Sunday, September 23, 3:00 pm

Family concert: Pictures at an Exhibition
Mussorgsky/Ravel, *Pictures at an Exhibition*

Saturday, October 20, 8:00 pm

**Joint concert with Wind Symphony:
Some Versions of Pastoral**

Mahler, *Lieder eines Fahrenden Gesellen* (Victoria Sharbaugh, soloist and 2012 Concerto Competition winner); Beethoven, *Symphony No. 6, "Pastoral"*

Friday, November 30, 8:00 pm

Winter concert: Spirit Voices

Messiaen, *Les offrandes oubliées*; Milhaud, *Concerto No. 2 for Violoncello and Orchestra* (Daniel Levitov, soloist); Mendelssohn, *Symphony No. 5, "Reformation"*

Sunday, February 24, 3:00 pm

Pops concert: Brubeck, Bates and Bernstein

Brubeck, *Concerto for Bass Trombone and Orchestra* (Chris Brubeck, soloist and composer); Brubeck, *Convergence*; Bates, *White Lies for Lomax*; Bernstein, *On the Waterfront Suite*

Friday, April 12, 8:00 pm

Season Finale: Berlioz's Symphonie Fantastique

Mahler, Selections from *Das Knaben Wunderhorn* (Sarah Tuttle, soloist and 2012 Concerto competition winner);
Berlioz, *Symphonie fantastique*



All repertoire subject to change.

All performances will be in Gettysburg's historic Majestic Theater unless otherwise noted.

For more information please visit us on the web at
www.gettysburg.edu/orchestra or call the Sunderman Conservatory Office at (717) 337-6815.

UPCOMING CONSERVATORY EVENTS

- October 21 • 3:00 PM *Faculty Recital: Voicing Cage, Stacey Mastrian, voice/performer & Stephen F. Lilly, sound engineer/performer*
Paul Recital Hall
- October 26 • 8:00 PM *Autumn Leaves Jazz Ensemble Concert*, Majestic Theater
- October 28 • 2:30 PM *Senior Recital: Alexandra Alm, soprano*, Paul Recital Hall
- November 2 • 8:00 PM *Jazz Ensemble & Dispatch Concert*, Majestic Theater
- November 4 • 2:00 PM *Faculty Recital: Sherry Sinift, violin; Rebecca Henry, viola; Daniel Levitov, cello; Jocelyn Swigger, piano*, Paul Recital Hall
- November 9 • 7:00 PM *Senior Recital: Matt Carlson, baritone*, Paul Recital Hall
- November 9 • 8:00 PM *Senior Recital: Kristin Staub, piano*, Paul Recital Hall
- November 11 • 2:30 PM *Senior Recital: Sara Vanasse, soprano*, Paul Recital Hall
- November 16 • 7:00 PM *Senior Recital: Keith Gromis, double bass & Kevin Psolka-Green, trombone*, Paul Recital Hall
- November 16 • 8:30 PM *Senior Recital: Daniel Gordon, tenor*, Paul Recital Hall
- November 30 • 8:00 PM *Symphony Orchestra Concert*, Majestic Theater
- December 1 • 8:00 PM *Winter Choral Concert*, Christ Chapel
- December 2 • 3:00 PM *Percussion Ensemble Concert*, Majestic - Cinema 1
- December 3 • 7:00 PM *FYS 143 Final Showcase: Flipping the Switch*, Paul Recital Hall
- December 7 • 8:00 PM *Wind Symphony Concert*, Majestic Theater
- December 8 • Time: TBA *Senior Recital: Michelle Stukane, Percussion*, Paul Recital Hall

Gettysburg
COLLEGE

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