

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE *presents the*

GETTYSBURG COLLEGE
SYMPHONY ORCHESTRA

Alexander Kahn, *Music Director*

Teresa Bowers, *Soloist and Guest Conductor*

and the SUNDERMAN WIND SYMPHONY

Russell McCutcheon, *Conductor*

A Tribute to
C.P.E. Bach

A black and white portrait of Carl Philipp Emanuel Bach, showing his face and upper torso. He is wearing a dark coat and a white cravat. The portrait is positioned on the right side of the poster, partially overlapping the text.

FRIDAY, OCTOBER 3, 2014 • 8:00 P.M.
MAJESTIC THEATRE • GETTYSBURG, PENNSYLVANIA

Program

SYMPHONY ORCHESTRA Alexander Kahn, Music Director

- Concerto for Flute, Harpsichord and Strings in D Minor, Wq 22 C.P.E. Bach
I. Allegro (1714-1788)
II. Un poco andante
III. Allegro di molto

Teresa Bowers, Flute Soloist and Guest Conductor

- Holberg Suite for Strings Edvard Grieg
I. Prelude (1843-1907)
II. Sarabande
III. Gavotte
IV. Air
V. Rigaudon

— *Intermission* —

WIND SYMPHONY Russell McCutcheon, Conductor

- Southern Star Fanfare Joseph Eidson
(b. 1981)

Sunderman Chamber Winds

- Sonata for Wind Band (after C.P.E. Bach) Timothy Broege
(b. 1947)

- Handel in the Strand Percy Grainger
(1882 – 1961)

- Vientos y Tangos Michael Gandolfi
(b. 1956)

Program Notes

Flute Concerto in D Minor, Wq 22 (c. 1740)

C.P.E. Bach (1714-1788)

“Bach is the father; we are the children.” – W.A. Mozart

For most classical music lovers, the name “Bach” conjures up the image of one (and only one) composer: J.S. Bach, who lived in Northern Germany from 1685 to 1750. The composer of fugues, *The Well-Tempered Clavier*, *The St. Matthew Passion*, *A Musical Offering*, and countless cantatas, J.S. Bach is one of the towering figures of Western musical history. But J.S. Bach was only one of a long line of musicians in his family; all in all, ten generations of Bachs were active as composers, organists and choir directors. And so when Mozart made his famous comment above, he was referring not to J.S. Bach, but to the composer’s fifth child, Carl Philip Emmanuel.

As Mozart’s remark attests, the music of C.P.E. Bach enjoyed great esteem during the eighteenth century and was extremely influential on subsequent generations; in fact until the mid-nineteenth century C.P.E.’s music was far more renowned than that of his father. The reasons for this are not hard to surmise. During his lifetime J.S. Bach was seen as an old-fashioned composer, with his dense contrapuntal techniques and austere moods. He was also a relatively obscure composer, whose reputation did not extend far beyond a handful of towns and small cities in Northern Germany. By contrast, the music of C.P.E. Bach was seen as fresh, transparent, and above all emotionally daring. C.P.E.’s ability to create and quickly maneuver between varied and vivid emotional states in his music—the so-called *Empfindsamer Stil*, or “sentimental style”—was a revelation to later composers like Mozart, who adopted many of C.P.E. Bach’s techniques in the creation of his own emotionally-charged musical palette. And unlike his father, C.P.E. Bach was able to attract listeners and performers all over Europe, through savvy arrangements with publishers and agents.

The Flute Concerto being performed on this evening’s concert was written during the 1740s, when C.P.E. Bach was living in Berlin and working at the court of Frederick the Great. It is a staple of the repertoire for that instrument; nevertheless its origins are shrouded in mystery, and many scholars believe it was originally written as a concerto for harpsichord, although there is some evidence that it was actually written as a flute concerto and later arranged for harpsichord. The work is divided into three movements, in the typical fast-slow-fast division of the concerto genre. All three movements feature ritornello form, in which a small group of themes are repeated by the orchestra in alternation with a series of episodes by the soloist. Many of the hallmarks of the composer’s style are present in the work, especially in the beautiful second movement, with its surprising alternations of harmony, texture and mood. The brisk and vigorous third movement that concludes the work showcases the virtuosity of both the soloist and the orchestra, and also displays the composer’s ability to create a feeling of intense and frenetic energy.

The score and parts for tonight's performance have been provided to the GCSO by Paul Corneilson, Managing Editor of *C.P.E. Bach: The Complete Works*. The Wq 22 Flute Concerto was prepared by Barthold Kuijken and will be published in 2015. The GCSO gratefully acknowledges the generosity of the Packard Humanities Institute in providing us with this music in advance of its publication. Further information about the edition can be found at <http://www.cpebach.org>.

Program note by Alexander Kahn

Holberg Suite, opus 40 (1884)
Edvard Grieg (1843-1907)

When I was casting about for a companion piece for the C.P.E. Bach Flute Concerto, Grieg's *Holberg Suite* quickly rose to the top of the pile. Just as this concert celebrates the 300th anniversary of C.P.E. Bach, the *Holberg Suite* celebrates another anniversary—Grieg composed it on the 200th anniversary of the birth of Ludwig Holberg (1684-1754), the father of modern Norwegian and Danish literature. Furthermore, the subtitle of the Holberg Suite is "Suite in the olden style," and Grieg composed his work in an eighteenth-century style that shares many similarities with the music of C.P.E. Bach's time. Finally, the Grieg appealed to me simply because it is an unparalleled masterpiece of the string ensemble literature, delightfully and artfully casting Grieg's well-known Romantic lyricism in an eighteenth-century mold.

The *Holberg Suite* was originally written for piano and then transcribed for strings by the composer the following year. It unfolds in a series of five movements, in the manner of a Baroque dance suite. Unusually for any piece of music, all of the movements are written in the same key (G Major). In each movement Grieg follows the standard eighteenth-century practice of contrasting sections in the dominant (D Major), parallel minor (G Minor) or relative major (B-flat Major), but the use of intense chromaticism throughout the work places it firmly in the nineteenth-century.

In the keyboard version the opening Prelude was written in a *style brisé*, with the pianist executing a perpetual series of arpeggios; in the string version the harmonies are instead provided by a series of chords moving in parallel motion across the entire ensemble. The second movement, a Sarabande, is a stately dance in triple meter; the middle section features a beguiling duet for two cellos. It is followed by a Gavotte, a moderate dance in duple time with the accent in the middle of the bar. The fourth movement, "Air," is the emotional heat of the work, and here we find many parallels with J.S. Bach's famous work of the same name from his Third Orchestral Suite. The concluding Rigaudon, a lively dance in duple meter, features a virtuosic duet between the concertmaster and the principal violist and a contrasting middle section of intense melancholy.

Program note by Alexander Kahn

Southern Star Fanfare
Joseph Eidson (b. 1981)

The music of Joseph Eidson contains rhythmic drive, crisp harmonies, and a preference for lyrical melodies. His works have been performed throughout North America and abroad; most recently at the Boston Metro Opera Contemporary AmericanaFest, International Horn Society 44th Symposium, CBDNA Eastern Regional Conference, New Voices at the Catholic University of America, Aries Festival for New Music, and several College Music Society regional conferences.

Although he enjoys writing for all mediums, composing for wind ensemble and for the voice occupy most of his recent output. His music has received awards and recognition from the Missouri Civic Orchestra, Vox Novus, the Metropolitan Wind Symphony 40th Anniversary Competition, 2010 ASCAP Morton Gould Award (finalist), 2010 Opera Vista Festival (semifinalist), Aurora Borealis Duo Composition Contest, Dallas Wind Symphony fanfare competition, ASCAP / CBDNA Frederick Fennell award for concert band (honorable mention), the Penn State trombone choir composition competition, the George Lawner Award and a Thomas Presser scholarship both from the University of Kansas. Dr. Eidson holds degrees in composition from the University of Kansas (D.M.A., B.M.) and the University of Texas (M.M.), studying composition with Dan Welcher, James Barnes, Donald Grantham, and Forrest Pierce.

Active as a composer and educator, Dr. Eidson is a member of the music faculty of the Sunderman Conservatory at Gettysburg College, with previous teaching appointments at Bucknell University, the University of Kansas, and the University of Texas. His scholarly interests include history of the wind band, the music of George Crumb, and pedagogical applications of popular music in university-level music theory courses.

Southern Star Fanfare is a brief, dynamic work for brass, composed for the Dallas Wind Symphony annual fanfare competition. It opens with declamatory statements in the trumpets, followed by horns and trombones, which alternate with more lyrical sections written in compound/triple meter with hemiola and occasional offset downbeats. The work returns to the original idea, before ending with an energetic coda that combines elements of both themes.

***Sonata for Wind Band* (after C.P.E. Bach)**

Timothy Broege (b. 1947)

Born November 6, 1947 and raised in Belmar, New Jersey, the composer Timothy Broege studied piano and theory during his childhood years. At Northwestern University he studied composition with M. William Karlins, Alan Stout, and Anthony Donato, piano with Frances Larimer, and harpsichord with Dorothy Lane, receiving the degree Bachelor of Music with Highest Honors in 1969. From 1969 to 1971 the composer taught in the Chicago Public School system, after which he served as an elementary school music teacher in Manasquan, New Jersey until 1980. At the Monmouth Conservatory of Music he taught piano and recorder from 1985 to 1995. He currently holds the positions of Organist and Director of Music at First Presbyterian Church in Belmar, a position he has held since 1972, and Organist and Director of Music at the historic Elberon Memorial Church in Elberon, New Jersey.

His works include the twenty-one Sinfonias for large ensembles, the series of *Songs Without Words* for chamber ensembles, and a series of Fantasias for solo instruments, as well as music for voices, keyboards, guitar, recorders and school bands. His music has been featured at the Boston Early Music Festival, the Mid-West Band & Orchestra Clinic, and the College Band Directors National Association. He has appeared frequently as a guest composer/conductor and clinician, and has received the Edwin Franko Goldman Award from the American School Band Directors' Association. To honor his career as a composer he received the 2003 Award of Excellence from the New Jersey Education Association. He is a past-president of the Composers Guild of New Jersey, Inc., a member of the Organ Historical Society, and an affiliate of Broadcast Music, Inc. (BMI). In addition to his compositional activities, Timothy Broege is an active recitalist on early keyboard instruments and recorder. He writes the "On the Cutting Edge" column for *The American Recorder* magazine and maintains a teaching studio at his home in Bradley Beach, New Jersey. Since 2006 he has been the pianist with The John Gronert Jazz Trio.

Sonata for Wind Band is based on the Sonata in D Minor, W .65/24, for keyboard (clavichord, harpsichord, or fortepiano) composed by Carl Philipp Emanuel Bach in the mid-18th century. C.P.E. Bach was the most formidable compositional talent among the sons of Johann Sebastian Bach and was a considerable influence upon Haydn, Mozart, and Beethoven. His mercurial style – full of sudden shifts in tonality and rhythm as well as unpredictable melodic patterns – represents an almost complete break with the Baroque style brought to its zenith by his father. The innovations of C.P.E. Bach point more toward the late works of Beethoven and are worthy of an introduction to the wind band repertoire. *Sonata for Wind Band* uses themes and ideas from four of the movements of Bach's original work: *Introduction – Andante – Interlude – Alla Breve*. The original keyboard sonata by C.P.E. Bach contains an additional movement, marked "andantino," which is not included in this arrangement.

Handel in the Strand

Percy Aldridge Grainger (1882-1961)

Born in Victoria, Australia, Grainger studied piano as a child. In 1890 at the age of eighteen, he began a career as a concert pianist and performed throughout England, Australia, and South Africa. Grainger immigrated to America in 1914 and enlisted as an army bandsman during the outbreak of World War I where he gained an appreciation for wind and percussion instruments. He subsequently taught at the Army Band School for 8 months and rescored *Colonial Song*, *Irish Tune*, and *Shepherd's Hey* for military band. Other compositions and arrangements include *Children's March*, *The Gum Suckers March*, *Hill Song No. 2*, *I'm Seventeen Come Sunday*, *Lads of Wamphray March*, *Lincolnshire Posy*, and *Ye Banks and Braes O'Bonnie Doon*. Throughout his time as a composer, Grainger pioneered the use of irregular rhythms and aleatoric music, championed the use of folk music as the basis for formal composition, and was an early pioneer of electronic music.

Handel in the Strand is one of Grainger's lesser-known early works, written in 1911, before he enlisted in the US Army during World War I. Grainger had no trouble allowing other musicians to arrange his music to suit their needs, so *Handel in the Strand* has existed in several different versions. After its original massed piano and string orchestra setting came versions for full orchestra, piano (solo and 4 hands), organ, trombone choir, and several different settings for band. Grainger himself gives an amusing anecdote on its origin:

My title was originally *Clog Dance*. But my dear friend William Gair Rathbone (to whom the piece is dedicated) suggested the title *Handel in the Strand*, because the music seemed to reflect both Handel and English musical comedy [the "Strand" -- a street in London -- is the home of London musical comedy] — as if jovial old Handel were careering down the Strand to the strains of modern English popular music.

Vientos y Tangos

Michael Gandolfi (b. 1956)

Boston-based composer Michael Gandolfi has a broad range of musical interests encompassing not only contemporary concert music but also jazz, blues and rock, by which route he first became a musician. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, and theater.

Mr. Gandolfi has received commissions from the Atlanta Symphony, the Fromm Foundation, Boston Musica Viva, Speculum Musicae, and the Koussevitzky Foundation, among many others. In addition to fulfilling commissions, Mr. Gandolfi also teaches: he's currently chair of the Composition Department at the New England Conservatory of Music and is a faculty member of the Tanglewood Music Center.

Michael Gandolfi's earliest musical involvement was in rock and jazz improvisation beginning at age eight as a self-taught guitarist. As his improvisational skills developed he became increasingly interested in music composition and began formal study in his early teens. He received the B.M. and M.M. degrees in composition from the New England Conservatory of Music, as well as fellowships for study at the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

About *Vientos y Tangos*, Mr. Gandolfi writes:

Vientos y Tangos (Winds and Tangos) was commissioned by The Frank L. Battisti 70th Birthday Commission Project and is dedicated to Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble.

In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'Arienzo and the 'Tango Nuevo' style of Astor Piazzolla to the current trend of 'Disco/Techno Tango,' among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano and contrabass. *Vientos y Tangos* explores each of these three styles. A brief introduction gives way to the first tango, which is an homage to D'Arienzo and the older style. An interlude/cadenza follows and leads to a nuevo style tango (somewhat Piazzolla inspired). Finally we veer into a disco-tango, which rocks the house (hopefully).

I would like to express my gratitude to Mr. Battisti for his inspirational leadership as director of the New England Conservatory Wind Ensemble for over thirty years. I first heard Mr. Battisti's work when I was a student at the New England Conservatory in the late 1970's. I was instantly moved by his high artistic standards, his ability to motivate young musicians, and the respect for composers, past and present, that he always eloquently expressed to his students. I would also like to thank Dr. Frederick Harris, Jr. for his professionalism, collegiality and adept work in organizing the commission project.

Biographies



Alexander Kahn is Associate 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, Music Theory 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 has also served 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 HUB Opera Ensemble, the Pazardzhik Symphony Orchestra in Bulgaria, 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.



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.



Teresa Bowers is Assistant Professor at the Sunderman Conservatory of Music, Gettysburg College where she teaches flute, performs in the resident faculty ensemble, the Sunderman Woodwind Quintet, coaches chamber music and serves as chair of the woodwind area.

As a chamber musician, she collaborates with as members of the Sunderman Woodwind Quintet in concerts throughout the mid-Atlantic region. In addition, they have been asked to perform for the National Association of Music Educators Eastern Division Conference in Hartford, CT, and the Pennsylvania Music Educators Conference and the Northeastern Division College Music Society conference. She also performs frequently with classical guitarist James Hontz and harpists Elizabeth Asmus and Molly Hahn,. She is principal flutist with the Metta Ensemble and has served as principal flute for the Harrisburg Symphony Orchestra, the Harrisburg Opera Orchestra, and has performed with the Maryland Symphony Orchestra. Dr. Bowers is a frequent recitalist and most recently appeared at the Mid-Atlantic Flute Fair performing the flute music of Cecilia McDowall. She has performed for the National Flute Association at their annual convention. She is a member of the National Flute Association and the Flute Society of Washington.

Dr. Bowers is the editor of the newly released collection, *Pipings: New Music for Flute and Organ* published by Augsburg Fortress; the volume contains new works that she commissioned as well as existing music for flute and organ never before published. She performed the premiere of this collection with organist Felix Hell in 2011 and collaborated with organist Bruce Neswick in a recently released recording of these new pieces, also called *Pipings*.

Previously, Dr. Bowers taught flute, flute pedagogy and chamber music at Lebanon Valley College where she was also Co-Director of the Church Music Institute, responsible for developing curriculum as well as teaching choral conducting and choral literature. From 1995-1998 she served as Associate Director for Worship and Music Education for the Evangelical Lutheran Church in America where her responsibilities included developing educational opportunities and resources for parish musicians, pastors and lay persons throughout the country.

Dr. Bowers is an active conductor, serving as artistic director of the twenty-voice chamber choir, Bel Voce and the Music Gettysburg! Festival Choir. She has served as conductor of the Harrisburg Choral Society and the Cithara Women's Choir. Dr. Bowers was selected as one of fourteen conducting fellows at the Oregon Bach Festival with Helmut Rilling in 2001.

Teresa Bowers has studied flute with John Krell, Donald McGinnis, Ronald Waln, William Bennett and Julius Baker and conducting with Paul Traver, Donald McGinnis, Joseph Flummerfelt and Frauke Haussman. She holds the Doctor of Musical Arts degree from the University of Maryland. She received the M.M. from The Ohio State University and the B.M.E. degree from Susquehanna University.

Symphony Orchestra Personnel

Violin I

Jimmy Nguyen '15 *
Katelyn McClinton '15
Benjamin Muller '15
Lauren Mascioli '15 #
Eva Strobl '15
Emma Rainoff '15
Leah Pinckney '17
Alexandra Fraley '17 #

Major

Music and Biology
Music Performance
Music Performance
Music Education
Biochemistry and Molecular Biology
Music Education
Undeclared
Biochemistrty and Molecular Biology

Hometown

Harrisburg, PA
York, PA
Danville, VT
Cos Cob, CT
Blue Point, NY
Tuxedo, NY
Newtown, CT
Vienna, VA

Violin II

Selah Kwak '16 *
Maggie DeBell '18
Lani Deatherage '18
Michelle Grosser '18
Preston Kinard '18
Caroline Garliss '15
Elijah Carrick '17
Hannah Barnett '16

Music and Psychology
Health Sciences
Biology and Music Performance
Music Education
History and Classics
Biology
Music and Math
Undeclared

West Hartford, CT
Olympia, WA
York, PA
Bayport, NY
West Hartford, CT
Monkton, MD
Albany, NY
Pittsburgh, PA

Viola

Ryan Kozak
Sarah Smith '18
Caroline Pace '17
Cameron Kinard '18
Casey Wilson '16

Gettysburg College gradaute
Music
Music
Physics
Biology

McSherrystown, PA
Whitefield, ME
Sayville, NY
West Hartford, CT
Lancaster, PA

Violoncello

Sarah Thomas '16 *
Meggie Loughran '18
Greg Flury '16
Jesse Hsu
Theresa Menna '17
Thomas Klimek '15
Cait Goodlett '17
Will Snyder

Music Performance
Music
Music Performance
Gettysburg High School Student
Biology
Music
Undeclared
Community member

York, PA
Princeton, NJ
Elizabethtown, PA
Gettysburg, PA
Newtown, PA
Plainsboro, NJ
Zionsville, IN
Gettysburg, PA

Double Bass

Scott Kaliszak '16 * #
Marc Tessier '18
Konrad Neptun '17
Charlotte Moreno '17 #

Major

Music Education
Music Education
Undeclared
English and Environmental Science

Hometown

New Freedom, PA
Concord, NH
Barrington, IL
Wayne, PA

Flute

Emily Wakschal '16
Meg Sutter '16

Music and Psychology
Music and History

Staten Island, NY
Spring City, PA

Oboe

Mary Pearce '16
Clare Diederich '18

Music and Biology
Computer Science

Avon, CT
Middletown, MD

Clarinet

Isaac Hawkins '18
Caroline Valenti '18

Music Education
Music

Steelton, PA
New Fairfield, CT

Bassoon

Nicolas de Groot '18
Rhett Maiorana '16

Music Performance
Music and Environmental Studies

Middletown, CT
Fairport, NY

Horn

Jennifer Yealy
Luke Gaylor '18
Spenser Greeley '16
Signe Carlson '15

Gettysburg College Graduate
Chinese
Environmental Studies
German Studies

McSherrystown, PA
Baltimore, MD
The Woodlands, TX
Gettysburg, PA

Trumpet

Luke McCury '16
Pat Dooley '16

Music
Music Education

Bethel Park, PA
Cranford, NJ

Trombone

Michael Counihan '16
Blake Thatcher '17
Christian Boor '18

Chemistry and Music
Music Education

Venetia, PA
Charlottesville, VA

Tuba

Marty Caldwell '15

Psychology

Columbia, MD

Timpani Brian Gould '15	Major Music	Hometown West Orange, NJ
Percussion Sklyer Ehly '18 Sherman McFarland '15	Computer Science Political Science and Public Policy	Reamstown, PA Davis, CA
Piano Eva Lorentz '16	Music Education	Alexandria, VA
Harp Claire Heath '17	Music Performance	Belle Mead, NJ

* Principal Chair # Orchestra Staff

Wind Symphony Personnel

Piccolo

Marisa Shultz `17

Major

English

Hometown

Clarksville, MD

Flute

Alecia Achimovich `16

Meghan Riley `17 P †

Laura Schulz `18

Megan Sutter `16

Biochemistry/Molecular Biology

English

Music Education

Music & History

Grantville, PA

Clarksville, MD

Portsmouth, RI

Spring City, PA

Oboe

Kristina Chamberlin `17 P ‡

Clare Diederich `18

Hannah Harder `18

Psychology

Computer Science

Music

New Milford, CT

Middletown, MD

Winston Salem, NC

English Horn

Kristina Chamberlin `17 ‡

Psychology

New Milford, CT

Clarinet

Brittany Barry `17 P

Angelo D'Amato, Jr. `16

Isaac Hawkins `18

Danielle Mong `15

Will Morris `18

Emma Raver `15

Emily Resch `16

Caroline Valenti `18

Music Education

English

Music Education

Anthropology/French

Physics/Music

Music Education

Art History

Music/Organization and Management

Nesconset, NY

Lancaster, PA

Steelton, PA

Lansdale, PA

Carlisle, PA

Camp Hill, PA

Weybridge, UK

New Fairfield, CT

Bass Clarinet

Danielle Mong `15

Anthropology/French

Lansdale, PA

Bassoon

Graham Boudreau

Jasper Leavitt `15 P

Community Member

Music & Biology

Orrtanna, PA

Hatchville, MA

Contrabassoon

Rhett Maiorana

Economics

Fairport, NY

Alto Saxophone

Doug Kowalewski `18
Paul Lessard `16 P
Colin Messinger `17

Major

History
Music & Physics
Computer Science

Hometown

Crucible, PA
Chambersburg, PA
Hanover, PA

Tenor Saxophone

Emily Grant

Music

Middletown, NJ

Baritone Saxophone

Rei Phillippi `16

Music Education

State College, PA

Trumpet

Patrick Dooley `16
Chelsea Ferraro `18
Andrew Mahoney `17
Luke McCurry `16 P
Josh Spry `17

Music Education
Music Education
Biochemistry and Molecular Biology
Music
Music

Cranford, NJ
Tower City, PA
Collegeville, PA
Bethel Park, PA
La Canada, CA

Horn

Signe Carlson `15 ‡
Lucas Gaylor `18 P
Spenser Greeley `16
Ben Gantz `16

German Studies
Chinese
Economics & Religious Studies
Music/Biochemistry

Gettysburg, PA
Baltimore, MD
The Woodlands, TX
Hagerstown, MD

Trombone

David Dalton `15 P † ‡
Lani Deatherage `18
Blake Thatcher `17

Music
Music/Biology
Music Education

Hatfield, PA
York, PA
Charlottesville, VA

Euphonium

Jane Best `15 P
Alex Schweizer `17 ‡

Music Education
Music Education

West Chester, PA
Downingtown, PA

Tuba

Marty Caldwell `15 P
Cassandra Scheiber `16

Psychology
Globalization Studies

Columbia, MD
Stuttgart, Germany

Piano	Major	Hometown
Eva Lorentz `16	Music Education	Alexandria, VA
Double Bass		
Scott Kalizak `16 ‡	Music Education	New Freedom, PA
Harp		
Claire Heath `17	Music	Belle Mead, NJ
Percussion		
Erin Coursey `17	English/Psychology	Derwood, MD
Skyler Ehly `18	Computer Science	Reamstown, PA
Brian Gould `15 P	Music	West Orange, NJ
Ben Litwin `15	Economics/Public Policy	Wilmington, DE

Wind Symphony musicians are listed alphabetically to emphasize the equal contribution of each member.
P=Principal Player †= Wind Symphony Executive Board ‡=Band Staff

THE GETTYSBURG COLLEGE SYMPHONY ORCHESTRA

PROUDLY ANNOUNCES ITS 2014-2015 CONCERT SEASON

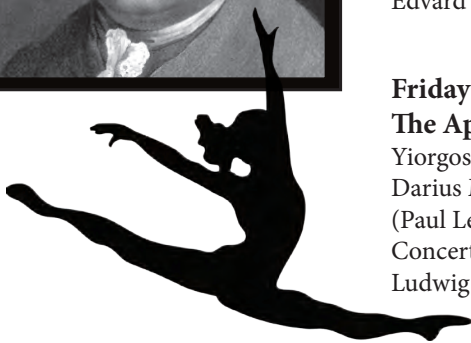


Friday October 3, 2014, 8pm
Joint Concert with Sunderman Wind Symphony
A Tribute to C.P.E. Bach

C.P.E. Bach, *Concerto for Flute, Strings and Harpsichord in D Minor, W.Q. 22*

(Teresa Bowers, soloist and guest conductor)

Edvard Grieg, *Holberg Suite*



Friday November 21, 2014, 8pm

The Apotheosis of Dance

Yiorgos Vassilandonakis, *Strada* (World Premiere)

Darius Milhaud, *Scaramouche for Saxophone and Orchestra*

(Paul Lessard, soloist and 2014

Concerto Competition winner)

Ludwig van Beethoven, *Symphony No. 7*

Sunday February 22, 2015, 3pm

Family Concert: Let's Go To the Movies

Paule Maurice, *Tableaux de Provence for Saxophone and Orchestra* (Julie Blum, soloist and 2013

Concerto Competition winner)

Selections from *Frozen*, *Harry Potter*, *Star Wars*,
and other Hollywood favorites



Saturday April 18, 2015, 8pm

Season Finale: Tchaikovsky's "Pathétique"

Wolfgang Amadeus Mozart, *Arias from*

Così fan tutte and *Le nozze di Figaro*

(Heather McConnell, soloist and 2014

Concerto Competition Winner)

Peter Ilyich Tchaikovsky, *Symphony No. 6, "Pathétique"*

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

All repertoire subject to change. All performances will be in Gettysburg's historic Majestic Theater

SUNDERMAN CONSERVATORY BANDS

UPCOMING PERFORMANCES

Friday, December 5, 2014 | 8:00pm

Sunderman Conservatory Wind Symphony

Maelstrom!

Steven Bryant: *Whirlwind*, Don Freund: *Spinning Rounds*,

Frank Ticheli: *Rest*, Dana Wilson: *Vortex*

Featuring Dr. Amanda Heim, Guest Conductor

Saturday, February 28, 2015 | 8:00pm

Sunderman Conservatory Wind Symphony

Masterworks and New Works for Wind Band

Featuring Dr. Marc Decker, Guest Conductor

Sunday, April 12, 2015 | 3:00pm

Sunderman Conservatory Symphony Band

Winds of Spring

A concert of traditional favorites and exciting new music for large concert band. Membership in the Symphony Band is open to Gettysburg College students as well as members of the community. For more information and to be part of the Symphony Band, visit our website and complete the "Interested in Performing" form.

www.gettysburg.edu/music/bands

Friday, April 17, 2015 | 8:00pm

Sunderman Conservatory Wind Symphony

Music for Winds and Percussion

Featuring Dr. Marc Decker, Guest Conductor

Wednesday, April 29, 2015 | 5:00pm

Sunderman Conservatory Wind Symphony

Annual Student Conductors Concert

Enjoy a late afternoon of music with the Wind Symphony, prepared and led entirely by student conductors. *Concert held in Paul Recital Hall, Schmucker Hall.*

All concerts are held in the Majestic Theatre unless otherwise noted.

For more information, visit us on the web at www.gettysburg.edu/music/bands.

Find us on Facebook at www.facebook.com/sundermanconservatory.

Enjoy performances of all the bands at Gettysburg College on our

YouTube Channel at www.youtube.com/gettysburgbands.

UPCOMING SUNDERMAN CONSERVATORY EVENTS

- October 4 • 7:30pm *Piano Recital - Omri Shimron*, Paul Recital Hall
- October 5 • 7:00pm *Faculty Recital - Jeffrey Fahnestock, tenor*, Paul Recital Hall
- October 25 • 8:00pm *Stony Brook Contemporary Chamber Players*, Paul Recital Hall
- October 26, 2014 • 8:00pm *Jazz Dispatch Concert*, Junction
- October 31 • 8:00pm *Autumn Leaves Jazz Ensemble Concert*, Majestic Theater
- November 7 • 7:30pm *A Night on Broadway*, Majestic Theater
- November 9 • 2:30pm *Faculty Recital - Stacey Mastrian, soprano
and Scott Crowne, piano*, Paul Recital Hall
- November 9 • 4:00pm *Senior Recital - Jane Best, euphonium*, Paul Recital Hall
- November 14 • 7:00pm *Senior Recital - Julie Blum, alto saxophone*, Paul Recital Hall
- November 14 • 8:30pm *Senior Recital - Samantha Moroney, soprano*, Paul Recital Hall
- November 15 • 7:00pm *Senior Recital - David Dalton, trombone*, Paul Recital Hall
- November 15 • 8:30pm *Senior Recital - Lauren Mascioli, violin*, Paul Recital Hall
- November 16 • 2:30pm *Senior Recital - Lauren Satterfield, mezzo-soprano*, Paul Recital Hall
- November 16 • 4:00pm *Senior Recital - John Grimsley, baritone*, Paul Recital Hall
- November 20 • 12:00pm *Brown Bag Jazz - Buzz Jones Quintet*, Majestic Theater Cinema 1
- November 21 • 8:00pm *Symphony Orchestra Concert*, Majestic Theater
- November 22 • 8:00pm *Fall Choral Concert*, Paul Recital Hall
- December 5 • 8:00pm *Wind Symphony Concert*, Majestic Theater
- December 6 • 8:00pm *Winter Choral Concert*, Christ Chapel



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