

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE *presents*

THE SUNDERMAN CONSERVATORY
WIND SYMPHONY

RUSSELL McCUTCHEON, *Conductor*
featuring SUSAN HOCHMILLER, *Soprano*

THE AUTOMATIC EARTH

"The Automatic Earth weaves together two threads: the climate crisis and the technological transformation of what it means to be human. Humanity will alter itself, or it will perish." —Steven Bryant

SATURDAY, NOVEMBER 20, 2021 • 8:00 P.M.
MAJESTIC THEATER
GETTYSBURG, PENNSYLVANIA

Gettysburg
COLLEGE

PROGRAM

Angels in the ArchitectureFrank Ticheli
(b. 1958)

Susan Hochmiller, Soprano

The Automatic Earth.....Steven Bryant
(b. 1972)

- I. A Slow Fire
- II. Days of Miracle and Wonder
- III. Shining of Shadow
- IV. The Automatic Earth
- V. The Language of Light

Consortium Premiere

The Post-Apocalyptic Blues.....Christopher Coleman
(b. 1958)

each moment should be lived fullyBrooke Pierson
(b. 1987)



Lighting design for *The Automatic Earth* by Jon Stiles.
Special thanks to the staff of the Majestic Theater for their
contributions, work, and assistance on this program.

PROGRAM NOTES

Angels in the Architecture

Frank Ticheli (b. 1958)

Program Note by composer Frank Ticheli

Commissioned by Kingsway International and premiered at the Sydney Opera House in 2008, *Angels in the Architecture* unfolds as a dramatic conflict between the two extremes of human existence: one divine, the other evil.

The work's title is inspired by the Sydney Opera House itself, with its halo-shaped acoustical ornaments hanging directly above the performance stage.

Angels in the Architecture begins with a single voice singing a 19th-century Shaker song:

I am an angel of Light
I have soared from above
I am cloth'd with Mother's love.
I have come, I have come,
To protect my chosen band
And lead them to the promised land.

This “angel” – represented by the singer – frames the work, surrounding it with a protective wall of light. Other representations of light, played by instruments rather than sung, include “Hevenu Shalom Aleicham,” a traditional Hebrew song of peace and the well-known 16th-century Genevan Psalter, “Old Hundredth.” These three borrowed songs, despite their varied religious origins, are meant to transcend any one religion, representing the more universal human ideals of peace, hope, and love. An original chorale, appearing twice in the work, represents my own personal expression of these aspirations.

In opposition, turbulent, fast-paced music appears as a symbol of darkness, death, and spiritual doubt. Twice during the musical drama, these shadows sneak in almost unnoticeably, slowly obscuring, and eventually obliterating the light altogether. The darkness prevails for long stretches of time, but the light always returns, inextinguishable, more powerful than before. The alternation of these opposing forces creates, in effect, a kind of five-part rondo form (light–darkness–light–darkness–light).

Just as Charles Ives did more than century ago, *Angels in the Architecture* poses the unanswered question of existence. It ends as it began: the angel reappears singing the same comforting words. But deep below, a final shadow reappears—distantly, ominously.

About the Composer

Frank Ticheli's works have received considerable recognition in the U.S. and Europe. Orchestral performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, and many others. His clarinet concerto was recently recorded by the Nashville Symphony on the Naxos label with soloist James Zimmermann. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire.

Frank Ticheli is the recipient of a 2012 “Arts and Letters Award” from the American Academy of Arts and Letters, his third award from that prestigious organization. His *Symphony No. 2* was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Frank Ticheli received his doctoral and master’s degrees in composition from The University of Michigan. He joined the faculty of the University of California’s Thornton School of Music in 1991, where he is currently Professor of Composition.

The Automatic Earth

Steven Bryant (b. 1972)

Commissioned through a consortium led by Arizona State University including Russell McCutcheon and the Sunderman Conservatory Wind Symphony, *The Automatic Earth* Gettysburg Consortium Premiere was originally scheduled for April 2020 but was delayed by a shift to online teaching due to COVID-19.

Program Note by composer Steven Bryant

The Automatic Earth addresses the ongoing climate catastrophe and evokes the psychological effect of the impending disruptive change to our entire way of living on the planet, even under a best-case scenario. Our way of life is unsustainable, therefore it will not continue. The piece weaves together two threads: the climate crisis, and the technological transformation of what it is to be human. The tandem acceleration of technological wonder and ecological catastrophe means, at best, a strange, unrecognizable future, likely within our own lifetimes.

I do not know if we will survive as a species: if we continue as we are now, average world temperature will increase around 8 degrees Celsius within eighty years, which would result in runaway warming and a Venus-like atmosphere that virtually no life on earth can withstand. If we do survive, it will be via monumental feats of geo-engineering and human re-engineering, surpassed only by an extraordinary change in our willingness to cooperate with each other. Humanity will be forever altered.

This way of life will die. The question is whether or not we will die with it.

The warming effect of increasing carbon dioxide takes decades to influence the planet’s temperature. Even if we cut all emissions today, we are still set for a temperature rise, due to the cumulative effect of the climate. To meet a goal of 1.5 °C warming, this demands immediately cutting the planet’s emissions to 45% below 2010 levels by 2030. If the global temperature rises by 1.5°C, humans will face unprecedented climate-related risks and weather events. We are on track for a 3-4°C temperature rise.

– 2018 IPCC report

We have to keep 80 percent of the fossil-fuel reserves that we know about underground. If we don’t—if we dig up the coal and oil and gas and burn them—we will overwhelm the planet’s physical systems, heating the Earth far past the red lines drawn by scientists and governments. It’s not ‘we should do this,’ or ‘we’d be wise to do this.’ Instead it’s simpler: ‘We have to do this.’

– Bill McKibben, Yes! Magazine, 15 February 2016

We shall best understand the probable course of natural selection by taking the case of a country undergoing some physical change, for instance, of climate. The proportional numbers of its inhabitants would almost immediately undergo a change, and some species might become extinct.

– Charles Darwin, *The Origin of Species*

*Over the dark mountain, over the dark pinewood,
Down the long dark valley along the shrunken river,
Returns the splendor without rays, the shining of shadow,
Peace-bringer, the matrix of all shining and quieter of shining.
Where the shore widens on the bay she opens dark wings
And the ocean accepts her glory. O soul worshipful of her
You like the ocean have grave depths where she dwells always,
And the film of waves above that takes the sun takes also
Her, with more love. The sun-lovers have a blond favorite,
A father of lights and noises, wars, weeping and laughter,
Hot labor, lust and delight and the other blemishes. Quietness
Flows from her deeper fountain; and he will die; and she is
immortal.*

– Robinson Jeffers, *Night*

*It was a dry wind
And it swept across the desert
And it curled into the circle of birth
And the dead sand
Falling on the children
The mothers and the fathers
And the automatic earth*

– Paul Simon, “The Boy in the Bubble”

A strange new light can be as frightening as the dark.

– Dolores Abernathy, *Westworld*

We did not intend this harm, but we have done it; given the reign of neoliberalism and the lies of the fossil fuel industry, living as social beings almost required that we do this harm. But now, if we wish to remain social beings, something else is required of us.

– Emily Johnston, *Loving a Vanishing World*

About the Composer

Steven Bryant's music is chiseled in its structure and intent, fusing lyricism, dissonance, silence, technology, and humor into lean, skillfully-crafted works that enthrall listeners and performers alike. Winner of the ABA Ostwald award and three-time winner of the NBA Revelli Award, Steven Bryant's music for wind ensemble has reshaped the genre. A prolific composer, his substantial catalogue of music is regularly performed throughout the world. Recently, his *Ecstatic Waters* was premiered by the Minnesota Orchestra to unanimous acclaim. The son of a professional trumpeter and music educator, he strongly values music education, and his creative output includes a number of works for young and developing musicians.

Steven studied composition with John Corigliano at The Juilliard School, Cindy McTee at the University of North Texas, and Francis McBeth at Ouachita University, trained for one summer in the mid-1980s as a break-dancer (i.e. was forced into lessons by his mother), was the 1987 radio-controlled car racing Arkansas state champion, has a Bacon Number of 1, and has played saxophone with Branford Marsalis on Sleigh Ride. He resides in Durham, NC with his wife, conductor Verena Mösenbichler-Bryant.

The Post-Apocalyptic Blues

Christopher Coleman (b. 1958)

Commissioned by Wing Kam Chau for the 10th Anniversary of the Hong Kong Wind Ensemble, *The Post-Apocalyptic Blues* was premiered in 2016 in Hong Kong.

Program Note by composer Christopher Coleman

The Post-Apocalyptic Blues is the third in a series of pieces for wind band utilizing American popular music. The first two—*A Jazz Funeral* and *The Snake Oil Peddler*—were based on jazz and ragtime respectively. I've long wanted to write a piece based on the quintessential American music that originated in the Mississippi Delta rooted in the slave trade, now spread worldwide.

The times we live in couldn't be more perfectly designed for the Blues, with corrupt politicians at every hand, economies in shambles, the environment degrading daily, and the threat of violence shouted by every media sensationalist.

It's almost enough to make you wonder—what if the Apocalypse already happened, but we just didn't notice?

*You wake up in the morning, Just can't get out of bed.
Your body feels like screaming, Your mind is filled with dread.
Everything's a disaster,
Oh, God, turn off the news!
You've got those Post-Apocalyptic Blues.*

About the Composer

Christopher Coleman taught composition and music theory at the Hong Kong Baptist University Department of Music for 30 years. He is also the founder and conductor of the Big Swingin' Band, and directed the Contemporary Music Workshop for over 20 years.

Coleman's works range from large-scale multimedia/improvisation pieces to works for orchestra, symphonic band, chamber ensembles, instrumental solo, and voice. His works have been performed in over 20 countries and four continents by groups as diverse as the Royal Conservatoire of Scotland's Wind Band, the Italian Air Force Band, and the Hong Kong Musical Saw Ensemble.

A trans-media artist, Christopher Coleman also works in painting, sculpture and computer graphics. He is a founding member of People's Liberation Improv, Hong Kong's leading comedy improv group, and has performed with them in Beijing, Seoul, Singapore, Manila, and Macau as well as Hong Kong.

each moment should be lived fully

Brooke Pierson (b. 1987)

Commissioned in 2020 and premiered in 2021 by David Rogers and the Walled Lake Central Wind Symphony during the COVID-19 pandemic, *each moment should be lived fully* is neither overly celebratory nor overtly melancholy. Instead, it reminds the listener that life brings both and each time has its place. Like COVID-19, it encourages us to stop, reflect, and cherish the daily moments we have together.

As this academic year progresses, our experience together has been what might be called normal-adjacent. Not quite normal, but certainly better than in previous semesters of pandemic. We are still finding our way with regard to our "new normal." Regardless of what happens in the near and far future, we recognize that *each moment should be lived fully*.

Our deepest condolences for those who have lost loved ones to COVID-19 and all loved ones who are no longer with us on Earth.

About the Composer

Brooke Pierson is a composer, conductor and music educator. In 2018, his piece for brass ensemble *Rise Up* was selected as a winner of the Dallas Winds fanfare competition and in February of 2020 he received the world premiere performance of his *Concerto for Tuba and Wind Orchestra* with the West Point Band (cond. Tod Addison and Keith Kile, soloist). *The Lighthouse Keeps Watch* was the winning composition of the 2020 NBA/Alfred Composition Contest.

He holds a B.A. in Music Education from Michigan State University and is currently Chair of the Fine Arts Department at the Washtenaw International High School and Middle Academy (Ypsilanti, Michigan), teaching Orchestra, Band, Music History, Music Culture, and Music Composition.

BIOGRAPHIES



Russell McCutcheon is the Director of Bands and Professor of Music in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania, where he conducts the Wind Symphony, 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 1 and II of The Cochran Chamber Winds Commissioning Series*, were released in 2012 and 2016 on the Mark Masters Label. Of *Volume I*, composer Adam Gorb noted: “I loved your performance of *French Dances Revisited*...your ensemble plays the work so sensitively and with such spirit.” *Volume II* was Grammy nomination eligible for the categories Best Orchestral Performance and Album of the Year. McCutcheon is 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.



Dr. Susan Hochmiller is Associate Professor of Voice at the Sunderman Conservatory at Gettysburg College and director of Orvieto Musica’s Art of Song summer vocal chamber music festival in Orvieto, Italy. She is an avid recitalist and has performed chamber music in Italy and across the United States. She holds a BM in Vocal Performance from Susquehanna University and an MM and DMA in Voice Performance and Literature from the Eastman School of Music. An active member of NATS since 2007, Hochmiller served as president of the Allegheny Mountain Chapter from 2016-2019, and was one of twelve

voice teachers from the United States and Canada selected to participate in the prestigious 2012 NATS Intern Program. Dr. Hochmiller is the author of *So You Want to Sing Chamber Music: A Guide for Professionals* published by Rowman & Littlefield.

WIND SYMPHONY PERSONNEL

Piccolo

Kelly Smolik '24
Bryn Werley '23

Major

Psychology
Music & Chemistry

Hometown

Pottstown, PA
Wernersville, PA

Flute

Izzie Braten '25
Kelsey Hull '25
Jack Kane '24
Kelly Smolik '24
Bryn Werley '23 (P)

Music Education
Music Education
Music
Psychology
Music & Chemistry

Wilton, CT
West Chester, PA
Waynesboro, PA
Pottstown, PA
Wernersville, PA

Oboe

Alex Michua-Brooks '25
Adrienne Poissant '22
Veysel Yilmaz '24 (P)

Music Education
Political Science & Religious Studies
Computer Science & Music

New Oxford, PA
Media, PA
Istanbul, Turkey

English Horn

Adrienne Poissant '22

Political Science & Religious Studies

Media, PA

Clarinet

Christa Calderwood '24
Jason Cebulski '24
Chloe Dougherty '21 (P)
Andrew Lee '25
Ben McCarley '24
Lilly Newton '23

Music Performance
Music Education
Music Performance
Music Performance
Music Education
Music Education

Dunkirk, MD
Hampstead, MD
Hershey, PA
Temple City, CA
Dallas, TX
Stroudsburg, PA

Bass Clarinet

Lilly Newton '23

Music Education

Stroudsburg, PA

Contrabass Clarinet

Jason Cebulski '24

Music Education

Hampstead, MD

Bassoon

Sam Burr '22 (P)
Ben Connor '23

Music Education
History & Education

Manahawkin, NJ
Millburn, NJ

Alto Saxophone

David Grant '24
Collin Presser '23 (P)
Orazio Thomas '25

Music Performance
Computer Science & Music
Music & Math

Shrewsbury, NJ
Arendtsville, PA
Johnstown, PA

Tenor Saxophone

Summer Burton '22
David Grant '24

Music Education
Music Performance

Taneytown, MD
Shrewsbury, NJ

Baritone Saxophone

Brayton Alkinburgh '24
Jacqueline Morin '24

Computer Science & Music
Biochemistry and Molecular Biology

Marietta, PA
Merrimack, NH

Trumpet

Sophia Bookas '22
Will Esposito '22
Jacob Hunkins '24
Ethan Tessier '22 (P)

Biology & Music
Music & History
History & Music
Music Performance

Southport, CT
Lancaster, PA
Glendora, CA
Concord, NH

Horn

Justin Chovanec '22
Mary Grace Friedell
Luke Gaylor '18

Physics
Guest Musician
Guest Musician

Mount Pleasant, PA
Mechanicsburg, PA
Perry Hall, MD

Trombone

Amanda Herold '22
Megan McCook '23
Michael Tropp '25 (P)
Colin Wise

Music Education
Economics
Music Education
Conservatory Faculty

Music Education
Economics
Music Education
Conservatory Faculty

Euphonium

Owen McGowan '23 (P)
Logan Shippee '22

Music Education
Music Education

New Hartford, CT
Kingston, NY

Tuba

Justin Mitch '23 (P)
Danielle Wallace '22

Music Performance
Physics

Damascus, MD
Gettysburg, PA

Double Bass

Scott Kaliszak '16

Guest Artist

Dallastown, PA

Piano

Nicholas Schwentker '23

Music & Psychology

Music & Psychology

Harp

Vivian Fritz '25

Music

Brookhaven, NY

Percussion

Eric Gabriel '22 (P)
Jake Kennell '24
Owen Labruna '24
Kai Saunders '22

Music Education
Music
Political Science & Economics
Music

Taneytown, MD
York PA
East Northport, NY
Bowie, MD

Electronics

Brayton Alkinburgh '24
Jacqueline Morin '24

Computer Science & Music
Biochemistry and Molecular Biology

Marietta, PA
Merrimack, NH

Wind Symphony musicians are listed alphabetically to
emphasize the equal contributions of each performer.



THE SUNDERMAN CONSERVATORY UPCOMING EVENTS

November 21 • 2:30pm *Sr. Recital: Logan Shippee, euphonium*, Paul Recital Hall

December 3 • 8:00pm *Symphony Orchestra Concert*, Majestic Theater

December 4 • 8:00pm *Winter Choral Concert*, Christ Chapel

December 5 • 2:30pm *Sr. Recital: Eric Gabriel, percussion*, Paul Recital Hall

December 6 • 7:30pm *Woodwinds Unite! Concert*, Paul Recital Hall

December 10 • 4:30pm *Gamelan Gita Semara Concert*, Paul Recital Hall

December 10 • 6:00pm *Chamber Music Showcase*, Paul Recital Hall

January 28 • 7:00pm *Piano Citizens Winter Recital*, Paul Recital Hall

February 4 • 7:00pm *Hr Jr Recital: Owen McGowan, euphonium*, Paul Recital Hall

February 12 • 2:30pm *Jr. Recital: Sophia Low, soprano*, Paul Recital Hall

February 13 • 3:00pm *Wind Symphony Family Pops Concert*, Majestic Theater

February 18 • 8:00pm *Symphony Orchestra Concert*, Majestic Theater

February 25 • 3:30pm *Jr. Recital: Justin Mitch, tuba*, Paul Recital Hall



For Information 717.337.6815

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