

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE *presents*

SUNDERMAN CONSERVATORY
WIND SYMPHONY

RUSSELL McCUTCHEON, *Conductor*
STEVEN MARX, *Trumpet Soloist*

*The Music of
Brian Balmages*

FRIDAY, NOVEMBER 16, 2018 · 8:00 P.M.
MAJESTIC THEATER
GETTYSBURG, PENNSYLVANIA

GETTYSBURG COLLEGE
sunderman
CONSERVATORY OF MUSIC

PROGRAM

Metal

Primal Dances

Rippling Watercolors

Spontaneous Beings

Trust in Angels

Steven Marx, Trumpet

Within the Castle Walls: Songs of Welsh Revolution

- I. A Mighty Warrior
- II. Over the Stone
- III. Men of Harlech
- IV. Owain Glyndwr's War Song

Shrine of the Fallen (Kiev, 2014)

Industrial Loops

All music composed by Brian Balmages (b. 1975)

PROGRAM NOTES

All program notes by and in the words of Brian Balmages, composer.

Metal

Metal was conceived as an opener or closer inspired by two different types of “metal.” The first type manifests in the considerable use of metallic sounds in the percussion section. The vast majority of the percussion instrumentation relies on metal instruments, both pitched and non-pitched. The only exceptions are timpani, snare drum and bass drum. The second inspiration actually comes from the genre of heavy metal. “I grew up listening to a wide range of music and I often like to go back to these early influences and explore the idea of setting them in a contemporary framework.” While the style does not completely emerge in full form, there are several instances throughout the piece that suggest a strong heavy metal influence.

The opening section centers around the presentation of the key elements that develop throughout the piece. These include rhythmic pulse, the establishment of melodic and rhythmic cells, and the use of color articulation (in which multiple sounds contribute to the attack of a note but the sustain is a different sound). There is also a brief nod to heavy metal in measure 27 that is more fully developed later, both in a loud, heavy orchestration and then in a lighter texture that is melodically based.

The 2/3 point of the piece marks the beginning of a steady, deliberate build in intensity and momentum. While it initially appears focused on the arrival point just a few measures later, the listener soon discovers that the true build is only just beginning. Soon, rhythmic elements from throughout the piece contrast with powerful sustained chords in the brass and low reeds over an ever-increasing harmonic complexity. This continues to build until the music is practically chaotic in nature before resolving to a final chord in dramatic fashion.

Metal was commissioned by the Herndon High School Wind Ensemble and director Kathleen Jacoby to celebrate the school’s 100th anniversary. The fusion of styles in the piece reflects the diversity of the school as well as its evolution over the past 100 years. In addition, the piece commemorates the original ideal upon which the school was founded – that the “Pride of Herndon” is a diverse group of students and teachers who can still come together after 100 years and stand as one.

Primal Dances

While not specifically programmatic, *Primal Dances* is inspired by the raw, primitive nature of its title. Built on a combination of driving, dissonant rhythms and complex harmonies, the piece features angular melodies surrounded by colorful percussion writing. Indicative of evolution, the music begins to develop and become more complex, although it never abandons its primal roots during the process. At times, it feels exploratory – at other moments, it has more of a chaotic, near violent nature.

The transition into the slower, mystical section draws on elements of Stravinsky, referencing elements of both *The Rite of Spring* and *Firebird Suite*. As the slower section unfolds, the listener is lulled by a slow, steady movement of quarter notes under the melody. This builds into a powerful conflict both harmonically

and melodically as bass voices compete with the upper woodwinds and brass. The quarter note pulse returns once again, and eventually moves back into the driving, raw harmonic content of the opening. Familiar melodies begin to surface under new orchestration before moving into a code section featuring a building woodwind and percussion ostinato. A series of powerful chords emerges under the ostinato, creating harmonic instability. The music becomes even more unstable as the chords change duration while a final ascending statement emerges from horns, saxophones, and euphonium. The ending of the work erupts in a fury of rhythmic and harmonic intensity before a final unison statement brings the work to a furious conclusion.

Primal Dances was commissioned by the Folly Quarter Middle School Symphonic Wind Ensemble (Ellicott City, Maryland; Andrew Spang, conductor). The commission is a result of the Folly Quarter's "Play It Forward" Commissioning Project through their booster organization, the Friends of Folly Quarter Musicians.

Rippling Watercolors

Many often underestimate the extensive colors, harmonies, and emotional range that are often achievable in younger ensembles. It is in this spirit that the musical lines of *Rippling Watercolors* were born. This was not meant to be a lyrical piece for younger ensembles; rather, it was written as a fully expressive lyrical work that happens to be playable by younger ensembles. "I believe there is a significant difference. No phrases were truncated, no ranges were "limited," and no rhythms were watered down for the sake of playability. This piece just happens to be attainable by younger groups, yet the music exists exactly as it would even if I had written this for a college group."

"The title comes from a range of inspiration. I often get asked about my last name. As most can imagine, there are very few of us left in the world. At present, my wife and I are one of only two couples in the United States that can carry on our family name. My cousins Ben and Carrie on the west coast are the other couple, and they now have two beautiful girls." We all share a lot of beliefs – we encourage our children to be creative, spontaneous, and we enjoy watching where their imaginations take them. The idea for this piece came from a simple set of watercolors. When children get hold of these and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open our minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature. It is my hope that Lily and Charlotte grow up with an infinite palette of watercolors, and that every drop creates a new, fantastic world.

Rippling Watercolors was commissioned by the Springer Middle School Bands in Wilmington, Delaware; Robert J. Baronio, Director. It is dedicated to my cousins Lily and Charlotte Balmages, who combined with my two boys, form the next generation of the Balmages name in the United States.

Spontaneous Beings

Inspired by the city of Duluth, Minnesota (where the consortium for the commission was formed), *Spontaneous Beings* is based on the music of the Anishinaabeg, a large group of tribes indigenous to the Northeastern area of North America including both Canada and the United States. The title comes from Ojibwe historian Basil Johnston, who offered that the literal translation of the name is “Beings Made Out of Nothing” or “Spontaneous Beings.”

According to oral history, seven “beings” (called miigis) appeared in a vision relating to a prophecy. The people were instructed to move west, away from the settlers who were entering the area, so they could keep their traditions alive. As they began their westward journey, they reached a series of “stopping places” that were confirmed by snail shells (miigis shells). During this time, the Anishinaabeg divided into six nations, including the Ojibwe. This group continued westward, dividing into several groups before eventually reaching the “sixth stopping place,” known today as the city of Duluth.

The music draws inspiration from an Anishinaabe Spirit Bear song. Spiritual medicine is an important aspect of this society and the oral history mentions the Sun Spirit, who came to the people in the form of a little boy to teach them the ways that would ultimately define the Ojibwe people. The boy lives with an adopted family when another of the sons dies. After seeing how sad this makes the mother and father, the boy takes the form of a spirit bear and, upon circling the body several times, is able to bring him back to life. At that point, he reveals himself as the Sun Spirit and stays to teach them the ways of Midewiwin, a spiritual practice. He eventually returns to the sun and mentions that they will continue to feel his influence that way.

The opening section of the music is based on fragments and alterations of the song. It suggests moments of great mystery, fear, power, and pride. As the allegro section begins, the complete song is presented in the woodwinds. The entire section is based on a pentatonic scale, which follows the original song. As the music develops, harmony plays an intricate role and breaks from the pentatonic modality while the melody is augmented and juxtaposed against earlier rhythmic patterns.

Spontaneous Beings was commissioned by the 2014 Summer Teaching Symposium Consortium. The group was formed after I had the opportunity to present at the Minnesota Band Directors Associated summer conference in Duluth, Minnesota and was headed by Charles Weise.

Within the Castle Walls: Songs of Welsh Revolution

Within the Castle Walls is a collection of Welsh songs inspired by war and revolution. It is set mostly in a Renaissance style with a few contemporary twists thrown in from time to time. The first movement, *A Mighty Warrior*, is also known as *Blondel's Song*. It tells a fascinating legend of the capture of King Richard the Lionheart. Blondel was King Richard's favorite minstrel and he traveled across central Europe in search of the king. Ultimately, he discovered the location of Richard the Lionheart and it is said he may

have played a key role in rescuing him. The music draws heavily on the folk song and surrounds it with original material, much in the style of Percy Grainger.

The second movement, *Over the Stone (Tros y garreg)* is a traditional Welsh song telling a story about a warrior who returns from battle. As he sees the stone of his homeland, he begins to ponder all of the historical events the stone has witnessed. In addition, he bonds with the stone, realizing that while some friends have fled, lied, or have died, the stone remains true. This movement in particular inspired the title of the entire piece: *Within the Castle Walls*.

Men of Harlech is a famous march based on an old Welsh air. It is a great source of Welsh pride and nationalism as it describes the defending of Harlech Castle against English forces in 1468. In several popular versions, it is sung a cappella by men's choir. The music is presented here in that very spirit. Harlech Castle remains one of the most familiar castles in all of Britain. It also played a key role in the national uprising led by Owain Glyndŵr in the early 15th century. This leads into the final movement, *Owain Glyndŵr's War Song*.

While based on the tune *The Rising of the Lark* (a traditional Welsh march), new lyrics were written by Felecia Hermans in the late 19th century and pay tribute to Glyndŵr. In the early 15th century, Glyndŵr returned to Wales after studying in London. He found a great deal of resentment to English rule and was at the center of an uprising in Northern Wales. Within a few years, he controlled most of Wales and established a Welsh parliament, the second of which was held at Harlech Castle (which had become Glyndŵr's residence).

Within the Castle Walls was commissioned by the Central Oklahoma Directors Association and premiered by the 8th/9th grade honor band with Dr. Debra Traficante conducting.

Shrine of the Fallen (Kiev, 2014)

In February 2014, a series of events led to a sustained clash between government protestors and police, resulting in the death of over 80 people in the Ukrainian city of Kiev. The conflict arose over the actions of President Yanukovich, who went against public opinion and signed a treaty with a massive loan from Russia instead of signing a free trade agreement with the European Union. Yanukovich eventually fled to Russia and the Ukrainian Parliament voted unanimously (328-0) to impeach him and schedule new presidential elections.

During this entire crisis, an Old Ukrainian folk song, *Plyve Kacha*, became an "anthem" for many protestors as a symbol of national pride while also mourning the fallen. The "Shrine of the Fallen" (also known as "Shrine to the Fallen") became an area in Kiev's Independence Square that honored the "Heavenly Hundred," a name given to many protestors who were killed during the prolonged unrest.

The song itself refers to a young soldier who is going off to battle. At one point in the song, he asks his mother what will happen if he dies in a foreign land. His mother replies that he will be buried by someone else.

The opening of the piece is extremely solemn and reflective. It features a great deal of solo and chamber work in between building choruses that begin to take on an orchestration mimicking a pipe organ. The music eventually springs to life and begins to carry feelings of nationalism, pride, and spirit. Many variations of the folk song occur in different forms while the music continues to develop and drive forward. A brief countermelody quotes the first 8 measures of the Ukrainian National Anthem to show the steadfast support and belief in the emergence of a great country. As tensions continue to flare, the music becomes increasingly turbulent, yet retains an air of conviction and purpose. Ultimately, the piece erupts in a powerful harmonized verse of *Plyve Kacha* and spirals into a series of fugal ostinatos that serve as the backdrop to the climax of the entire piece.

Heartbreak ensues and, without warning, the music becomes soft and mournful. The text of the ending roughly translates into: “Who will bury me?”

Shrine of the Fallen was commissioned by the Dauphin Community Band (Dauphin, Manitoba; Canada); Taylor Schmidt, conductor. Dauphin is an area with a large population of Ukrainians and is also home to Canada’s National Ukrainian Festival.

Industrial Loops

As the title implies, *Industrial Loops* explores the fusion of music with mechanical ideas. It is based on the rhythmic drive of a factory underscored with repeated groove lines (loops) in the ensemble. Essentially, it seeks to explore the combination of organic and inorganic sounds. Opening with a very deliberate bass line, unique textures immediately emanate from the ensemble through percussive and vocal effects. These effects are layered upon one another as additional machines begin to run and the factory groove begins to metamorphose into a more complex collection of sounds. A bluesy element is added when the melody is first presented, while the factory continues to churn.

The music soon takes on a more relaxed tone, yet the loops persist throughout. As the music builds, the texture becomes increasingly aggressive until the full ensemble presents the juxtaposition of the three main ideas: the opening loop presented in the bass voices, the main theme, and the secondary loop presented in the more relaxed section. A series of micro-climaxes occur before the music explodes in a flurry of intensity and flourishes. A final coda sees the music build one last time, accompanied by a flurry of metallic sounds before the powerful ending.

Industrial Loops was commissioned by the South Jersey Area Wind Ensemble in Linwood, New Jersey; Keith W. Hodgson, music director. The commission celebrates the ensemble’s 20th anniversary and reflects the unique combination of backgrounds and talents often found in community bands.



SUNDERMAN CONSERVATORY

Wind Symphony

The Sunderman Conservatory Wind Symphony is the premier wind and percussion ensemble in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania, USA. The Wind Symphony is comprised of a select group of 40-45 musicians including music majors, music minors, and dedicated musicians from all majors. The Wind Symphony rehearses and performs some of the best new literature and wind band masterworks in five concerts each year.

The Wind Symphony has toured Pennsylvania, Washington, D.C., and in 2014 embarked on a two-week performance tour of China and Singapore. The ensemble has hosted many guests including composer Steven Bryant and Carl Kasell of National Public Radio. In 2013, the Wind Symphony released a CD commemorating the Sesquicentennial Anniversary of the American Civil War and the Battle of Gettysburg, which was named eligible for Grammy nominations in two categories. The Sunderman Conservatory Wind Symphony and conductor Russell McCutcheon actively promote new music for wind ensemble, with eleven commissions and premieres over the past ten years.

BIOGRAPHIES



Brian Balmages, Composer

Brian Balmages is an award-winning composer and conductor whose music has been performed throughout the world with commissions ranging from elementary schools to professional orchestras. World premieres have included prestigious venues such as Carnegie Hall, the Kennedy Center, and Meyerhoff Symphony Hall. His music was also performed as part of the 2013 Presidential Inaugural Prayer Service, which was attended by both President Obama and Vice President Biden. He is a recipient of the prestigious A. Austin Harding Award from the American School Band Directors

Association and in 2016 was awarded the James Madison University Distinguished Alumni Award from the School of Visual and Performing Arts (the first year the award was given). In the same year, he was commissioned by his other alma mater, the University of Miami, to compose music for the inauguration of the institution's 6th president, Dr. Julio Frenk.

As a conductor, Mr. Balmages enjoys regular engagements with all-state and region bands and orchestras, as well as university and professional ensembles throughout the world. Notable guest conducting appearances have included the Midwest Clinic, Western International Band Clinic, College Band Directors Conference, American School Band Directors Association National Conference and others. Additional conducting appearances have included the Kennedy Center and Meyerhoff Symphony Hall as well as engagements in Australia, Canada and Italy.

Mr. Balmages received his bachelor's degree in music from James Madison University and his master's degree from the University of Miami in Florida. Currently, he is Director of Instrumental Publications for The FJH Music Company and Assistant Director of Bands and Orchestras at Towson University.



Steven Marx, Trumpet Soloist

Steven Marx is an international competition winner and in demand as a soloist, conductor, and adjudicator. Marx is a former Yamaha Young Artist, and has performed throughout the United States and internationally in countries such as China, England, Japan, Taiwan, Canada, Macao, Hungary, Austria, Bratislava, Italy, and the Bahamas. Most recently, Marx was featured as a soloist with the Gettysburg College Wind Symphony in Smetana Hall (Prague, Czech Republic), Mendelsohn Hall in the Gewandhaus (Leipzig, Germany), and Jakokirche (Luckenwalde, Germany.) I have also

performed in Italy, China, Macau, Austria, Hungary, Slovakia, Taiwan, England, and the Bahamas. He has won numerous prizes at the National Trumpet Competition, and also was awarded first place in the Mock Orchestra Competition at the International Trumpet Guild Convention in Manchester, England. Dr. Marx was awarded the prestigious Performers Certificate and was the recipient of the 2008 Teaching Assistant Prize of Teaching Excellence during his graduate work at the Eastman School of Music.

Marx completed a Bachelor of Music degree from Grand Valley State University, a Masters of Music in Performance from the Eastman School of Music, and a Doctor of Music Arts in Performance and Music Education from the Eastman School of Music. Marx has taught at Colorado State University, University of Northern Colorado, Nazareth College, Blue Lakes Fine Arts Camp, Grand Valley Trumpet Seminar, and Orvieto Musica Trumpet Seminar in Orvieto, Italy prior to his appointment at Gettysburg College in 2015.

Currently, Dr. Marx is Director of Marching and Symphony Bands and Instructor of Applied Trumpet in the Sunderman Conservatory of Music at Gettysburg College. He is in demand as a clinician, conductor, and educator for marching bands, wind ensembles, and brass ensembles. In the past, Marx has been a clinician for award-winning middle and high school ensembles in Colorado, Michigan, New York, Pennsylvania, and Colorado. He was the conductor of brass ensembles at Colorado State University and the National Brass Academy, in Fort Smith, Arkansas. Marx has been a featured educator and artist at the Grand Valley International Trumpet Institute, the Utah State University Trumpet Festival, and Orvieto Musica in Italy. Former students currently hold positions in the President's Own, Pershing's Own, Johnstown Symphony, Northeastern Pennsylvania Philharmonic, and Royal Caribbean Cruise Lines. Additional students have performed in live rounds of the National Trumpet Competition Collegiate Solo Competition, and another was awarded Third Prize at the 2010 International Trumpet Guild Mock Orchestra Competition in Sydney, Australia.

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



Russell McCutcheon, Conductor

Russell McCutcheon is the Director of Bands in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania where he conducts the Wind Symphony and the Sunderman Chamber Winds. In addition, he teaches conducting, music education courses, 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 at the Gewandhaus in Leipzig, at Smetana Hall in Prague, and in China, Singapore, England, Scotland, Italy, Canada and Switzerland. He has been a guest conductor at the WASBE 2005 International Conference in Singapore and in 2009 was in residence as invited guest

conductor with the Universidad de Caldas Wind Ensemble in Manizales, Colombia as part of the 15th Annual Yamaha Latin American Wind Band Conference.

In 2016, McCutcheon was named an American Prize Finalist in the Conducting: University and College Bands Division of The American Prize national non-profit competitions in the performing arts. Of his conducting, composer Steven Bryant said: “Russell McCutcheon brings a unique mix of talents and experience to his music-making...my work, Ecstatic Waters, requires the players and the conductor to go above and beyond their usual roles, and he demonstrated fantastic attention to both the musical and the technical details of my music.” In 2013, the Sunderman Conservatory Wind Symphony released a recording titled “Gettysburg at 150: Music of the American Civil War.” This disc, commemorating the Sesquicentennial Anniversary of the battle of Gettysburg, was named 2013 Grammy nomination eligible in two categories.

Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose recordings, Volumes I and II of The Cochran Chamber Winds Commissioning Series, were released in 2012 and 2016 on the Mark Masters Label. Of Volume I, composer Adam Gorb noted: “I loved your performance of French Dances Revisited...your ensemble plays the work so sensitively and with such spirit.” Volume II was Grammy nomination eligible for the categories Best Orchestral Performance and Album of the Year. McCutcheon is the Conductor and Musical Director of the Pennsylvania Lions All-State Band, which performs yearly in Pennsylvania and regularly tours nationally and internationally. He is a contributor to the best-selling book series, “Teaching Music through Performance in Bands,” and is an active clinician and guest conductor.

WIND SYMPHONY PERSONNEL

Piccolo

Gracie Herron '21

Major

Music and Environmental Science

Hometown

Doylestown, PA

Flute

Barbara Benowitz '20

Sydney Goldberg '22

Maya Johnson '21 P

Gracie Herron '21

Psychology, Music Minor

Psychology, Music Minor

Music

Music and Environmental Science

Bethesda, MD

Media, PA

Macungie, PA

Doylestown, PA

Oboe

Kim McCaskey '20

Lindsey Paszczuk '19 P

Music and Chemistry

Music and Health Sciences

Mount Joy, PA

Berlin, CT

Clarinet

Chloe Dougherty '22

Jasmin Eddy '19 P

Benjamin Fruchtl '20

Rachel Loney '20

Brooke Maskin '20

Benjamin Skinner '19

Brian Ruether '19

Music Education

Music Education

Music Education

Biology

Music Education

Biochem. & Molecular Biology, Music Minor

Music and Biology

Hershey, PA

Windham, ME

Kempton, PA

Wilmington, DE

Ridgewood, NJ

Bowie, MD

Newark, DE

Bass Clarinet

Kayl Murdough '21

Computer Science, Music Minor

Contoocook, NH

Contrabass Clarinet

Benjamin Skinner '19

Biochem. & Molecular Biology, Music Minor

Bowie, MD

Bassoon

Samantha Burr '22 P

Music Education

Manahawkin, NJ

Alto Saxophone

Jenna Pavis '21 P

Ruocheng Wang '22

Music Performance

Physics, Music Minor

North Yarmouth, ME

Beijing, China

Tenor Saxophone

Summer Burton '22

Music Education

Taneytown, MD

Baritone Saxophone

Zachary Workman '22

Undeclared

Boca Raton, FL

Trumpet

Sophia Bookas '22

Will Esposito '22

Music and Biology

Music and History

Fairfield, CT

Lititz, PA

Trumpet cont.

John Glennon '19	Music Performance	West Babylon, NY
Patrick Peters '20 P	Music Education	Florham Park, NJ
Otis Pierce '20	Music	Coburn, PA
Ethan Tessier '22	Music	Concord, NH

Horn

Ivy-Rose Kramer '18	Music and English	Bloomsburg, PA
Daniel Lee '22	Undeclared, Music Minor	Ellicott City, MD
Jeremy Porter '20 P	History, Music Minor	Belle Mead, NJ
Zach Rhodes '20	Lexington, MA	History

Trombone

Andrew Buckley '22	Political Science, Music Minor	Norfolk, MA
Will Durham '21	Mathematical Economics, Music Minor	Oreland, PA
Ethan Fielding '22	Music Education	Cheshire, CT
Diego Rocha '19 P †	Music	Dunnellon, FL

Euphonium

Benjamin Pontz '20 P	Pol. Science and Public Policy, Music Minor	Strasburg, PA
Logan Shippee '22	Music Education	Kingston, NY
Abel Rose '21 †	Music Education	Hollidaysburg, PA

Tuba

Nick Wallace '22	Undeclared	Gettysburg, PA
Erik Wendt '19 P	Mathematics	Titusville, NJ
Seth Zimmann '20	Physics and Computer Science	Gettysburg, PA

Double Bass

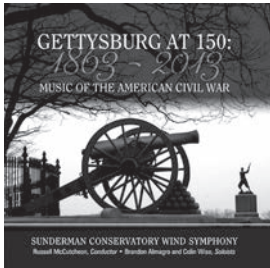
Scott Kaliszak '16	Music Educator	New Freedom, PA
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Percussion

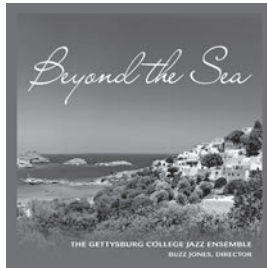
Amanda Carrier '22	Political Science and French	Branchburg, NJ
Eric Gabriel '22	Taneytown, MD	Music Education
Evan Gibbs '21	Health Sciences, Music Minor	Westfield, NJ
Brandon Hall '21 P †	Music and Computer Sciences	Woodbine, MD
James Lamb '21	French and Political Science, Music Minor	Rocklin, CA
Kai Saunders '22	Music	Bowie, MD

Band Staff = † Principal Player = P

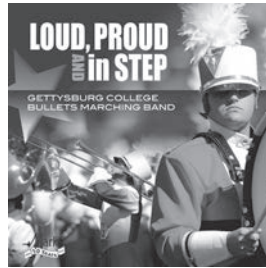
SUNDERMAN CONSERVATORY RECORDINGS



*Gettysburg at 150:
Music of the
American Civil War*
Sunderman
Conservatory
Wind Symphony



Beyond the Sea
Gettysburg College
Jazz Ensemble



*Loud, Proud,
and In Step*
Bullets
Marching Band



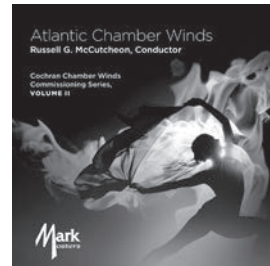
99 Years and Counting
Bullets
Marching Band



Jazz is Dead
Jazz Dispatch



*Cochran Chamber
Winds Commissioning
Series, Volume 1*
Atlantic Chamber
Winds
Russell McCutcheon,
Conductor



*Cochran Chamber
Winds Commissioning
Series, Volume 2*
Atlantic Chamber
Winds
Russell McCutcheon,
Conductor

Information about purchasing CDs is available on the Gettysburg College Bands website:
www.gettysburg.edu/bands.

UPCOMING SUNDERMAN CONSERVATORY FALL EVENTS

- November 17 • 7:00pm *Sr. Recital: Jasmin Eddy, clarinet*, Paul Recital Hall
- November 17 • 8:30pm *Sr. Recital: Olivia Benson, soprano*, Paul Recital Hall
- November 18 • 2:30pm *Sr. Recital: Logan Santiago, violin*, Paul Recital Hall
- November 18 • 4:00pm *Sr. Recital: Rose Martus, flute*, Paul Recital Hall
- November 30 • 8:00pm *Decoda and Symphony Orchestra*, Majestic Theater
- December 1 • 8:00pm *Winter Choral Concert*, Christ Chapel
- December 7 • 4:30pm *Gamelan Gita Semara*, Paul Recital Hall



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