

THE SUNDERMAN CONSERVATORY OF MUSIC  
AT GETTYSBURG COLLEGE *presents*

# *Old Friends*

THE SUNDERMAN CONSERVATORY  
WIND SYMPHONY

RUSSELL MCCUTCHEON, *Conductor*

*with the*

NARCISSUS WOODWIND QUINTET

KENNETH BELL, *Faculty Coach*

*and* PERCUSSION ENSEMBLE

JON BISESI, *Director*

FRIDAY, FEBRUARY 28, 2014 · 8:00 P.M.

MAJESTIC THEATER

GETTYSBURG, PENNSYLVANIA

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*Program.*

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SUNDERMAN CONSERVATORY CHAMBER ENSEMBLES

October Mountain..... Alan Hovhaness  
(1911-2000)

- I.
- II.
- III.
- IV.
- V.

*Sunderman Conservatory Percussion Ensemble*

Roaring Fork Quintet for Wind Instruments ..... Eric Ewazen  
(b. 1954)

- I. Whitewater Rapids (Maroon Creek)

Quodlibet..... Arne Running  
(b. 1943)

*Narcissus Wind Quintet*

WIND SYMPHONY

*Russell McCutcheon, Conductor*

La Fiesta Mexicana ..... H. Owen Reed  
(1910 – 2014)

- I. Prelude and Aztec Dance
- II. Mass
- III. Carnival

Four Scottish Dances ..... Malcolm Arnold  
(1921 – 2006)

- I. Pesante
- II. Vivace
- III. Allegretto
- IV. Con brio

Awayday..... Adam Gorb  
(b. 1958)

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## Program Notes

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*La Fiesta Mexicana* is subtitled *A Mexican Folk Song Symphony for Concert Band*. In his thirties, Reed traveled a good deal in the Americas and Europe, and responded warmly to the folk music he heard in such diverse settings as Scandinavia and the Caribbean islands. It was during a five-month 1949 sojourn in Mexico, on a Guggenheim Fellowship, that he found his inspiration and materials for *La Fiesta Mexicana*. He spent about two months in Cuernavaca, a similar period in Chapala, and only a few weeks visiting such spots as Mexico City and Acapulco. The authentic folk tunes he used in this work were found for the most part in Chapala, Jalisco and Guadalajara. Other themes were borrowed from published collections of Gregorian motifs and Aztec dances. The entire work depicts a religious festival dedicated to the Blessed Virgin Mary, and it faithfully represents all of the contrasts and contradictions of these festivals. It alternates moods: serious and comical, festive and solemn, devout and pagan, boisterous and tender.

The first movement is a prelude and Aztec dance opening with the traditional pealing of the church bells and the noise of fireworks announcing the beginning of the fiesta. The main part of the movement represents a midday parade, announced by the trumpets, featuring a group of brilliantly plumed and masked Aztec dancers who dance with increasing frenzy to a dramatic climax. The second movement, titled "Mass," is of a serious, liturgical nature. The principal theme is chant-like and it is set amid coloristic sections representing the tolling of church bells. The last movement, titled "Carnival," is given over to unceasing entertainment and celebration. At the beginning of the movement we hear the itinerant circus, then the market, the bullfight, the town band, and finally the *cantinas* with their band of *mariachis*.

H. Owen Reed (1910-2014)

Herbert Owen Reed was born in Odessa, Missouri in 1910. He received his graduate degrees from Louisiana State University and the Eastman School of Music. He is the author of two textbooks and co-author of three. Reed was professor of music and head of composition at Michigan State University until he retired in 1976. In 1948-49, he was awarded a Guggenheim Fellowship for study and composing in Mexico. His best-known composition is *La Fiesta Mexicana*, a suite for band which he recently transcribed for orchestra. The orchestral version had its premiere with the Detroit Symphony. In 1975, Reed won the Neil A. Kjos Memorial Award with his unorthodox band score for *For the Unfortunate*.

*Four Scottish Dances* was composed early in 1957, and dedicated to the BBC Light Music Festival. Each movement represents a type of dance and are all based on original melodies, with the exception of one composed by Robert Burns. The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted arrangement of the “Scottish snap.” The name was derived from the Strath Valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time it is played until the bassoon plays it, at a greatly-reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat. During the brief sixty-five measures of this movement, Arnold modulates six times, moving through the keys of E-flat, E, F, G-flat, G, and retuning to E-flat. Accurate articulations, coupled with the requirement of a light staccato technique make this movement truly a “tour de force” for the ensemble. The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides. This movement is an example of Arnold at his lyric best. The last dance is a lively fling. In the original orchestration, it makes a great deal of use of the open string pitches of the violin. This setting features saxophones in this role.

Malcolm Arnold (1921-2006)

Born in Northampton, England, Arnold enjoyed a reputation in his native land as the most uninhibited of all of England’s living composers, both for what he said and how he said it. He first studied violin with his aunt, followed later by piano lessons. At the age of twelve he became deeply interested in learning to play the trumpet after hearing recordings of Louis Armstrong. He was educated at the Royal College of Music in London, where he studied composition with Gordon Jacob, trumpet with Ernest Hall, and conducting with Constant Lambert. He performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic. Included in Arnold’s compositions are symphonies, concertos, chamber music for ensemble and solo instruments, and a variety of film scores. Arnold’s honors include Commander of the British Empire (1970), honorary doctorates from several British and American universities, and Novello Awards for outstanding services to music (1986) and for composition (1987). His original score for the film *Bridge on the River Kwai*, combined with an imaginative treatment of the *Colonel Bogey March* by F. J. Rickett, won a coveted Hollywood Oscar in 1958. Arnold credits Jean Sibelius, Hector Berlioz, and William Walton for inspiring his basic use of a diatonic and key-oriented style in composing his orchestra and band works.

*Awayday* is a lively, upbeat composition that is described as a good “curtain raiser” by the composer. Gorb’s experience as a Broadway musical director asserts itself as jazz rhythmic elements, dazzling sonorities, and humorous motives jump to the foreground. The composer makes no effort to hide his tributes to *West Side Story* and *Candide*, but puts them to effective use in his highly energetic work for winds. The composition is cast in an extended sonata form. Although *Awayday* is unified by a main tonal center of A minor/lydian, many of the vertical harmonies utilized are quite exotic and jazz-influenced. Gorb scores the piece using the key signature of A minor, but with the amount of chromaticism found in the piece, it may have been just as appropriate to follow the lead of many modern composer and use no key signature at all, deferring instead to the use of an abundance of accidentals.

The piece opens with an energetic rhythmic motive which lays the foundation for the entire piece. Harmonically, the chords used would best be described as clusters grouped over traditional bass sonorities, producing a jazz-like sound reminiscent of bebop piano voicing. Minor and major seconds are important harmonic intervals in these chords, although the second chord is composed entirely of whole steps. Minor and major seconds become important melodic intervals as well after the introduction. Major and minor triads are alternated in an energized rhythmic motive which is used throughout the composition. Following the introduction, the main theme is contrasted by a countermelody in the bass voices, which serves to fill the silent beats of the main melody in a hocket-like style. The two melodic ideas are freely developed in the following measures, producing a rich sonority and complex rhythmic pattern at the same time. A walking bass line adds forward rhythmic motion and reinforces the jazz style of the piece. Development continues until a new, contrasting legato theme is introduced in the saxophones. As in classical sonata-allegro form this melody is stated in the dominant key of E major, with some added extensions (major sevenths, ninths, and thirteenth) retaining the modern jazz harmonies. The second theme is developed until a brief return of the initial theme. Both themes are then juxtaposed in free development until a return of the opening chords of the introduction. A new third theme, again in contrasting legato style, is presented first in the tenor saxophone and becomes the basis for the next developmental section. Development continues to a climax when the percussion section is featured, preparing for a recapitulation of the original material. An allargando leads into another statement of the first theme, followed by chords in the low brass which leads to a restatement of the first theme in the dominant key center of E. A very chromatic section follows, leading back to the original key of A minor. Again, the first theme is presented over a walking bass line. The chord clusters of the introduction are restated, adding rhythmic energy to the ending bars until the woodwinds add a flourish of scale patterns to bring the piece to a conclusion.

Adam Gorb (b. 1958)

Adam John Gorb started composing at the age of ten. A selection from his set of piano pieces titled *A Pianist's Alphabet*, written at 15, was later performed on BBC Radio 3. In 1977 he went to Cambridge to study music, and after graduating in 1980, he divided his time between composing and working as a musician in the theater. He directed several musicals on Broadway before continuing his advanced composition study in 1991 at both the University of London and the Royal Academy of Music. In addition to composing, Gorb teaches composition, arranging, theory, and music history at the London College of Music and the Junior Academy of the Royal Academy of Music. Gorb writes for a variety of media. Among his principal works are the following: *Concerto for Viola and Chamber Orchestra*; *Prelude, Interlude and Postlude for Piano*; *Clarinet Sonata*; *Klezmer* for unaccompanied violin; *Kol Simcha* ballet; a wind quintet; choral music; and a work for five harps. Pursuing an interest in educational music, Gorb has also written several works, including *Oriental Overtures*, for children with learning difficulties working alongside a professional orchestra, and many pieces for wind instruments with piano accompaniment.

Notes from *Program Notes for Band* by Norman Smith and *Teaching Music Through Performance in Band*, ed. Richard Miles.



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## Biography

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**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.

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## *Wind Symphony Personnel*

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### **PICCOLO**

Meghan Riley `17

### **HOMETOWN**

Madison, NJ

### **MAJOR**

Music Education

### **FLUTE**

Marisa Shultz `17

Megan Sutter `16 P

Clarksville, MD

Spring City, PA

English

Music & History

### **OBOE**

Katie Burke `15 P

Kristina Chamberlin `17 ‡

Piper O`Keefe `17

Pittsburgh, PA

New Milford, CT

Fleetwood, PA

IDS/American Studies

Psychology

Undeclared

### **ENGLISH HORN**

Kristina Chamberlin `17 ‡

New Milford, CT

Psychology

### **E-FLAT CLARINET**

Sarah Ojemann `16

Carlisle, MA

Globalization Studies

### **CLARINET**

Brittany Barry `17

Angelo D`Amato, Jr. `16

Lewis Holder `16

Sarah Ojemann `16

Isabelle Punchatz `15

Emma Raver `15 P †

Nesconset, NY

Lancaster, PA

Durham, NC

Carlisle, MA

Yardley, PA

Camp Hill, PA

Music Education

English

Japanese Studies

Globalization Studies

English with Writing Concentration

Music Education

### **BASS CLARINET**

Anna Kane `15

Isabelle Punchatz `15

Warminster, PA

Yardley, PA

Computer Science

English with Writing Concentration

### **CONTRABASS CLARINET**

Anna Kane `15

Warminster, PA

Computer Science

### **BASSOON**

Graham Boudreau

Jasper Leavitt `15 P

Orrtanna, PA

Hatchville, MA

Community Member

Music & Biology

### **ALTO SAXOPHONE**

Jackie Beckwith `16

Jeffrey Binner `14

Paul Lessard `16 P

Alexandria, VA

Wayne, PA

Chambersburg, PA

Political Science & Economics

Music

Music & Physics



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**TENOR SAXOPHONE**

Josh Walker `16

**HOMETOWN**

River Vale, NJ

**MAJOR**

Sociology

**BARITONE SAXOPHONE**

Rei Phillippi `16

State College, PA

Music Education

**TRUMPET**

Patrick Dooley `16

Cranford, NJ

Music Education

Andrew Mahoney `17

Collegeville, PA

Biochemistry and Molecular Biology

Luke McCurry `16 P

Bethel Park, PA

Music

Josh Spry `17

La Canada, CA

Music

**HORN**

Rachel Barber `14 P

Grahamsville, NY

Music &amp; English

Signe Carlson `15 ‡

Gettysburg, PA

Philosophy

Spenser Greeley `16

The Woodlands, TX

Economics &amp; Religious Studies

Ben Gantz `16

Hagerstown, MD

Music

Erin O'Connor `15 ‡

Stafford, NY

IDS/Education

**TROMBONE**

Michael Counihan `16

Venetia, PA

Music &amp; Chemistry

David Dalton `15 P †

Hatfield, PA

Music

Marli Horwitz `16

Randolph, NJ

Organization and Management

Blake Thatcher `17

Charlottesville, VA

Music Education

**EUPHONIUM**

Jane Best `15

West Chester, PA

Music Education

Daniel Kalish `14 P

McLean, VA

Psychology

Alex Schweizer `17 ‡

Downingtown, PA

Music Education

**TUBA**

Marty Caldwell `15 P

**HOMETOWN**

Columbia, MD

**MAJOR**

Anthony Cole `14

Harrisburg, PA

Psychology

Music

**PIANO**

Eva Lorentz `16

Alexandria, VA

Music Education

**DOUBLE BASS**

Scott Kaliszak `16 ‡

New Freedom, PA

Music Education

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**HARP**

Claire Heath `17

**HOMETOWN**

Belle Mead, NJ

**MAJOR**

Music

**PERCUSSION**

Francis Arbogast `16

Needham, MA

English

Thomas Bennett `14 †

Gorham, ME

History

Connelly Doan `14 P

Baldwin, MD

Music &amp; Organization and Management

Brian Gould `15

West Orange, NJ

Music

David Thompson `14

Butler, PA

Physics

Katie Trautz `14

Audubon, NJ

Music

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

P=Principal Player

†= Wind Symphony Executive Board

‡=Band Staff

— *Sunderman Conservatory Percussion Ensemble* —

**Jon Bisesi, Director**

Francis Arbogast

Brian Gould

Thomas Bennett

Connelly Doan

Benjamin Murphy

Kathryn Petto

— *Narcissus Wind Quintet* —

**Kenneth Bell, Faculty Coach**

Christian Conrad

Jasper Leavitt

Mary Pearce

Emma Raver

Emily Wakschal

# SUNDERMAN CONSERVATORY WIND BANDS

## *Upcoming Performances*

Saturday, April 12, 8:00pm • Wind Symphony

### ***Wind Band Masterworks***

This annual concert features selections of the best music for the wind band by noted composers as well as new music destined for greatness.

Sunday, April 21, 3:00pm • Symphony Band

### ***Winds of Spring***

*A concert of traditional favorites and exciting new music for large concert band, featuring musicians from across the campus and the greater Gettysburg community.*

Monday, April 28, 5:00pm • Wind Symphony

### ***Annual Student Conductors Concert***

Enjoy a late afternoon of music with the Wind Symphony, prepared and led entirely by student conductors.

All concerts are held in the Majestic Theatre.



For more information, visit us on the web at [www.gettysburg.edu/music/bands](http://www.gettysburg.edu/music/bands).

Find us on Facebook at [www.facebook.com/sundermanconservatory](http://www.facebook.com/sundermanconservatory).

Enjoy performances of all the bands at Gettysburg College on our

YouTube Channel at [www.youtube.com/gettysburgbands](http://www.youtube.com/gettysburgbands).

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## UPCOMING CONSERVATORY EVENTS

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- March 1, 8:30 pm • *Senior Recital: Emily Zeller, soprano* • Paul Recital Hall
- March 2, 7:00 pm • *Senior Recital: Gloria Mendoza, soprano* • Paul Recital Hall
- March 18, 12:00 noon • *Brown Bag Jazz: Bob Boguslaw Quartet* • Majestic Cinema 1
- March 21, 7:00 pm • *Senior Recital: Kate Forton, soprano* • Paul Recital Hall
- March 22, 8:00 pm • *College Choir Spring Concert* • Christ Chapel
- March 23, 2:30 pm • *Senior Recital: Grace Madland, soprano and Holly Madland, soprano (joint recital)* • Paul Recital Hall
- March 23, 7:00 pm • *5th Annual Conservatory Concerto Competition* • Paul Recital Hall
- March 28, 7:00 pm • *Jocelyn Swigger, piano and Michael Jorgensen, violin* • Paul Recital Hall
- March 29, 7:00 pm • *Senior Recital: John Weizenecker, violin and Elizabeth Andresen, piano (joint recital)* • Paul Recital Hall
- March 30, 2:30 pm • *Senior Recital: Connelly Doan, percussion and Katie Trautz, percussion*  
Paul Recital Hall
- April 4, 8:00 pm • *Symphony Orchestra Concert* • Majestic Theater
- April 5, 7:30 pm • *Opera Workshop Performance* • Paul Recital Hall
- April 6, 2:30 pm • *Senior Recital: Victoria Sharbaugh, mezzo-soprano* • Paul Recital Hall
- April 6, 4:00 pm • *Senior Recital: Anne Patterson, violin* • Paul Recital Hall
- April 11, 8:00 pm • *College and Concert Choirs/Spire Brass Band*  
*Wales: Land of My Fathers* • Majestic Theater
- April 12, 8:00 pm • *Wind Band Masterworks~Wind Symphony* • Majestic Theater
- April 13, 3:00 pm • *Symphony Band Concert* • Majestic Theater
- April 13, 7:00 pm • *Percussion Ensemble Concert* • Majestic Cinema 1
- April 18, 7:00 pm • *Theatrical Works for Voice and Percussion* • Paul Recital Hall
- April 25, 8:00 pm • *Up Jumped Spring Jazz Ensemble Concert* • Majestic Theater
- April 26, 7:00 pm • *Senior Recital: Carol Jean Foster, soprano* • Paul Recital Hall
- April 27, 2:30 pm • *Faculty Recital: French Art Songs by Italian Composers* • Paul Recital Hall
- April 28, 5:00 pm • *Wind Symphony Student Conductors Concert* • Majestic Theater

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For Information 717.337.6815

[www.gettysburg.edu/sunderman](http://www.gettysburg.edu/sunderman) or [www.gettysburgmajestic.org](http://www.gettysburgmajestic.org)