

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE *presents*

THE SUNDERMAN CONSERVATORY
WIND SYMPHONY

RUSSELL MCCUTCHEON, *Conductor*

WIND BAND MASTERWORKS



SATURDAY, APRIL 12, 2014 · 8:00 P.M.
MAJESTIC THEATER
GETTYSBURG, PENNSYLVANIA

Program.

Americans We.....Henry Fillmore
(1881 – 1956)

Sinfonietta James Syler
(b. 1961)

Commission Consortium Premiere Performance

Music for Prague, 1968 Karel Husa
(b. 1921)

- I. Introduction and Fanfare
- II. Aria
- III. Interlude
- IV. Toccata and Chorale

“Elsa’s Procession to the Cathedral” from *Lohengrin*..... Richard Wagner
(1813 – 1883)
trans. John Bourgeois

Program Notes

Americans We

Henry Fillmore (1881-1956)

Fillmore had problems deciding on a title for this march. His band was giving a series of concerts at the local zoo so he would introduce the new work as *The Cincinnati Zoo* one day and *Pure Food and Health* the next. Finally, realizing that is was probably his finest march, he published it in 1929 as *Americans We* and dedicated it to “all of us.”

James Henry Fillmore, Jr. was the most flamboyant bandsman of his time, an era that stretched across 50 years. During those years he probably wrote, arranged, and edited more band music than any other composer/bandmaster in history. According to his biographer, Paul Bierley, Fillmore composed over 250 works and arranged over 750 others. To keep his name from flooding the market, he composed under a total of eight names: Harold Bennett for easy pieces; Al Hayes and Will Huff for moderately easy music; and Gus Beans, Ray Hall, Harry Hartley, Henrietta Moore, and his own name for the rest. Fillmore’s background in his family’s publishing house, Fillmore Brothers Co., in Cincinnati led him down a variety of productive paths as a composer of hymns, popular overtures, fox trots, waltzes, marches, and a particularly lucrative specialty for his own instrument, the trombone smear.

Fillmore was born in Cincinnati, Ohio in 1881, the eldest of the five children of Anna Eliza (McKrell) and James Henry Fillmore, Sr., a partner in the Fillmore Brothers religious music publishing business. During the fall of 1901, he attended the College of Music of Cincinnati (later merged with the Cincinnati Conservatory) where he studied trombone and composition. For a time, he worked in his father’s publishing firm. Fascinated with circus life, Henry Fillmore was associated with five different shows during his career. While waiting for royalties from his compositions, Fillmore’s low salary forced him to augment his income by playing in musical groups, teaching private trombone lessons, and playing semiprofessional football.

From 1921 to 1926, Fillmore conducted the Syrian Temple Shrine Band, and in 1927, he organized his own professional band. Henry Fillmore himself was a great entertainer. As a conductor, he was the showman supreme, able to control any musical forces in front of him, regardless of size, and able to reach and thrill audiences which always responded enthusiastically to whatever he did.

Note from Program Notes for Band, Norman Smith.

Sinfonietta

James Syler (b. 1961)

In the score, composer James Syler writes:

A *sinfonietta* is a small symphony. Because this is a traditional form with roots dating back to the Baroque, I felt challenged to find a way to connect the form's historical past with techniques and sounds of today. In this sense its design is postmodern. By focusing on linear writing, counterpoint, fugue, and thematic development, I employed old techniques, yet at the same time incorporated techniques of today like a 12-tone theme, a reinvented fugue, a one movement form, and static harmonies. What binds the past and present is a reliance on thematic development and organic procedures where ideas grow out of previous ones.

The work is in one movement consisting of three sections. It begins with a motive in the timpani that contains the intervallic and rhythmic ideas to be developed - most notably the m3rd and m6th. A lyrical 12-tone theme in 12 measures follows that is developed by way of a fugue, but not a traditional tonic-dominant fugue. I think of it as a spiral fugue where each answer to the subject enters at the m7th, not the 5th. This creates a fugue that is perpetual. This spiral fugue begins in the clarinets and grows in volume, complexity, and weight to its culmination in the brass.

The B section is slower and features oboe and bassoon solos that are developed from the original 12-tone theme. Static woodwinds and keyboard percussion provide background to simple melodic lines. The final C section is Allegro and begins with a traditional fugal treatment in 7/4 of the opening theme featuring the m6th. The music grows and restates the opening themes as it grows in intensity and weight to the end.

The work was commissioned by a consortium of 21 colleges and universities, including the Sunderman Conservatory Wind Symphony.

James Syler was born in Hyde Park, NY and raised in New York and Florida. In 1983, he received a B.M. degree from Northern Illinois University and in 1988 a M.M. degree from the University of Miami. In 1991, he continued his studies at the University of Texas at Austin. He has studied privately with composers Alfred Reed, Karl Korte, and Pulitzer prizewinner Michael Colgrass. Equally at ease with modern and traditional techniques, his compositions have been noted for their lyricism and drama. His compositional interests move equally between orchestral, wind ensemble, choral, and chamber forms. He has developed a personal style that is eclectic, energetic, and innovative, yet able to communicate with diverse audiences.

Mr. Syler has been on the adjunct faculty at the University of Texas at San Antonio since 2001 and teaches private composition lessons, Orchestration, Contrapuntal Techniques, Masterpieces of Music, and American Roots Music. From 1998-2001 he was on the faculty at Florida Atlantic University in Boca Raton, Florida and from 1995-1998 at Flagler College in St. Augustine, Florida. Mr. Syler is married to pianist Elizabeth Gutierrez and resides in San Antonio, Texas.

Biography from www.jamesyler.com

Music for Prague, 1968

Karel Husa (b. 1921)

Karel Husa's *Music for Prague 1968* was commissioned by the Ithaca College Concert Band and composed during the summer and fall of 1968 for the capital city of Czechoslovakia. The work was premiered by the commissioning ensemble in Washington, D.C., on January 31, 1969, Dr. Kenneth Snapp conducting, in a concert for the Music Educators National Conference.

In 1945, Winston Churchill proclaimed, "It would be a measureless disaster if Russian barbarism overlaid the culture and independence of Europe. The eagle should permit the small birds to sing." In 1968, Czech leader Alexander Dubcek instituted his so-called "Prague Spring" reforms which he promised would lead to "socialism with a human face." The Soviets squashed Czech reform on August 20, 1968, leading an invasion with soldiers from four East bloc nations. Thirty Czechs were killed, three hundred were injured. Dubcek was seized, along with other Czech Party leaders, and was summoned to Moscow for a "talking-to." By October 4, the Czech leader returned to Prague a morally broken leader. Large-scale anti-Soviet rallies in late October led to open rioting in November. By April of 1969, Dubcek was ousted as Secretary of the Czech Communist Party in favor of Gustav Husak, and the rebellion was over.

These are the disturbing events that compelled Karel Husa to compose his powerful commemoration. The composer writes:

It was in late August, 1968, when I decided to write a composition dedicated to the city in which I was born. I have thought about writing for Prague for some time because the longer I am far away from this city (I left Czechoslovakia in 1946), the more I remember the beauty of it. I can even say that in my idealization, I actually see Prague even more beautiful.

During those tragic and dark moments...I suddenly felt the necessity to write this piece for so long meditated.

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, "Ye Warriors of God and His Law," a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (*Chorale*). The song is never used in its entirety.

The second idea is the sound of bells throughout; Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory.

The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets, and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

— Karel Husa

On February 13, 1990, Husa conducted the Prague premiere of *Music for Prague 1968*. Like Karel Husa, Alexander Dubcek lived to see the fall of communism in Czechoslovakia on November 24, 1989.

Karel Husa studied at the Prague Conservatory in his native Czechoslovakia (now Czech Republic) and at the Paris Conservatory. He was widely respected as a composer and conductor before coming to the United States in 1949. Many of his compositions illustrate the successful amalgamation of 12-tone technique with Czech melody, rhythm, and brilliant colors. He was awarded the Pulitzer Prize in Music in 1969 for his *String Quartet No. 3*, one of a long list of compositions written for a variety of musical media. He won the \$150,000 Grawemeyer Award from the University of Louisville for his *Cello Concerto*, written in 1989. Husa's *Music for Prague, 1968* has won much praise in performances throughout the world. In 1995, he received the Czech Republic's State medal Award of Merit, the nation's highest civilian award. From 1954 to 1992, Husa was a professor at Cornell University. Husa now resides in Apex, North Carolina.

Program Note by Richard Miles, Teaching Music through Performance in Band (Volume 1, 1997)

“Elsa’s Procession to the Cathedral” from *Lohengrin*

Richard Wagner (1813-1883)

The great German composer Richard Wagner composed *Lohengrin*, an opera in three acts, from 1846 to 1848. The story takes place in the court of King Henry I (10th century), where Elsa, the soprano, is accused of having murdered her brother, Gottfried. A knight, Lohengrin, arrives on a boat drawn by a swan and offers to defend and marry Elsa on the condition she not ever ask his name. The music in this selection is the beautiful, dramatic bridal procession and chorus that follows.

This music occurs at the beginning of the fourth scene of Act II. A long train of ladies - magnificently attired - proceeds slowly, finally ascending the steps of the church. Elsa appears amid the processional train, and the noblemen respectfully bare their heads as Elsa begins her magnificent journey to the cathedral for her wedding to Lohengrin.

Richard Wagner's personal life was characterized by poverty, repeated failures, sporadic political activity, open hostility, love affairs, and numerous friendships. Musically, he exerted a powerful influence on every component of opera, including the expanded use of wind instruments.

Wagner was born in Leipzig in 1813 and grew up in a musical environment, learning the fundamentals of violin and piano but never becoming a competent performer on any instrument. He attended the Kreuzschule in Dresden from 1822 to 1828, at which time he changed to the Nikolaischule in Leipzig. He studied harmony and counterpoint with Theodor Weinlig, entered Leipzig University in 1831, and became increasingly interested in a career as a composer—despite the ridicule of some of his early works. Wagner began his career as a professional musician in 1833 when his brother Albert, who was the stage manager and a singer at the Wurzburg Theater, invited him to take the position of chorusmaster. He married Minna Planer in 1836, and although they were married for approximately 25 years, their marriage was considered a failure. Wagner's radical protests during the Revolution of 1848 led to his exile to Switzerland. However, the exile proved to be a blessing in disguise, for it was in that country that he composed many of his best operas, including *Tristan und Isolde*, and many of the sketches for *Die Meistersinger*.

In addition to operas and music dramas, Wagner composed works for orchestra, band, male and mixed chorus, solo voice, and piano. Although he composed few works for band, Wagner made extensive use of wind and percussion instruments in his orchestral pieces, and he encouraged band transcriptions of such works as the *Grand March* from *Tannhäuser*, *Processional March* from *Die Meistersinger*, and *Funeral March* from *Dusk of the Gods*.

Note from Program Notes for Band, Norman Smith.



Biography



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.

Wind Symphony Personnel

PICCOLO

Meghan Riley `17
Meg Sutter `16 P

HOMETOWN

Madison, NJ
Spring City, PA

MAJOR

Music Education
Music & History

FLUTE

Meghan Riley `17
Marisa Shultz `17
Meg Sutter `16 P

Madison, NJ
Clarksville, MD
Spring City, PA

Music Education
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
Political Science

ENGLISH HORN

Katie Burke `15 P
Kristina Chamberlin `17 ‡

Pittsburgh, PA
New Milford, CT

IDS/American Studies
Psychology

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 & Biochemistry and Molecular Biology

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
Paul Lessard `16 P

Alexandria, VA
Chambersburg, PA

Political Science & Economics
Music & Physics

TENOR SAXOPHONE

Jeffrey Binner `14

HOMETOWN

Wayne, PA

MAJOR

Music

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

FLUGELHORN

Patrick Dooley `16

Cranford, NJ

Music Education

Josh Spry `17

La Canada, CA

Music

HORN

Rachel Barber `14 P

Grahamsville, NY

Music & English

Signe Carlson `15 ‡

Gettysburg, PA

Philosophy

Spenser Greeley `16

The Woodlands, TX

Economics & Religious Studies

Ben Gantz `16

Hagerstown, MD

Music

Erin O'Connor `15 ‡

Stafford, NY

IDS/Diversity and Development in Education

TROMBONE

Michael Counihan `16

Venetia, PA

Music & 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

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 & 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

UPCOMING CONSERVATORY EVENTS

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 19, 8:30 pm • *Senior Capstone Presentation: Charles MacConochie* • 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 27, 5:00 pm • *Senior Recital: Grace Madland, soprano & Holly Madland, soprano (joint recital)*
Paul Recital Hall

April 28, 5:00 pm • *Wind Symphony Student Conductors Concert* • Majestic Theater

For Information 717.337.6815

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

SUNDERMAN CONSERVATORY WIND BANDS

Upcoming Performances

Sunday, April 13, 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.

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.

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