

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE

Presents



WIND ENSEMBLE, SYMPHONY BAND AND
SUNDERMAN CHAMBER WINDS

Russell McCutcheon, Conductor



DECEMBER 5, 2008

8:00 P.M.

MAJESTIC THEATRE

GETTYSBURG, PENNSYLVANIA

Gettysburg
COLLEGE

MISSION STATEMENT

Sunderman Conservatory of Music

Core Purpose

To create an intellectual and artistic community for musical discovery within a rigorous liberal arts curriculum.

Core Values

Respect

To engage in intellectual and artistic pursuits with openness and sensitivity to different and changing values.

Creativity and Intellectual Curiosity

To integrate musical tools and concepts to produce unique vehicles of personal expression.

Innovation

To experience musical, personal, and professional growth through new repertoire, concepts, and opportunities.

Breadth of Experience

To explore the diversity of universal musical expression.

Program.

SYMPHONY BAND

- Cenotaph (Fanfare for Band) Jack Stamp
(b. 1954)
- George Washington Bridge William Schuman
(1910-1992)
- Elegy for A Young American Ronald Lo Presti
(b. 1933)
- Slava! Leonard Bernstein
(1918-1990)
trans. Claire Grundman

SUNDERMAN CHAMBER WINDS

- An American Tapestry Daniel Kallman
(b. 1956)

WIND ENSEMBLE

- Vox Populi Richard Danielpour
(b. 1956)
trans. Jack Stamp
- A Movement for Rosa Mark Camhouse
(b. 1954)
- Variations on "America" Charles Ives
(1874-1954)
trans. William Schuman/William Rhoads
- Zion Dan Welcher
(b. 1948)

Program Notes

Jack Stamp is Conductor of Bands at Indiana University of Pennsylvania, where he conducts the Wind Ensemble and Symphony Band. He is known as an outstanding conductor as well as percussionist, composer, and champion of other composers' music. Stamp received his Bachelor in Music Education from Indiana University of Pennsylvania, his Masters in Percussion Performance from East Carolina University, and his Doctor of Musical Arts in Conducting from Michigan State. In addition to his appointments teaching in public schools and universities, Stamp served as conductor and musical director of the award winning Triangle British Brass Band. An active composer, Stamp has penned over twelve original works for concert band, five of which are published and have been performed at national music conferences by major university bands. He credits much of his compositional style to his academic teachers as well as the following people with whom he has studied independently: Robert Washburn, Fisher Tull, David Diamond, and Joan Tower.

Cenotaph was commissioned by Mitchell Fennell and the California State University at Fullerton Bands for the 1992 Southern All-State Band. A cenotaph is a "statue or monument to a person not buried there." The Lincoln Memorial and Washington Monuments are familiar examples of cenotaphs, as are the many monuments and memorials to the soldiers of the Battle of Gettysburg in our nearby fields and streets. This fanfare connotes a breathtaking structure such as one of these cenotaphs. After the explosive percussion introduction, the work begins with a five-part fugue. An *accelerando* leads to a layering of ostinatos, including a 7/8 hemiola in the woodwinds. The fugue subject returns in augmentation and is harmonized in a chorale style.

William Schuman was one of America's leading composers and a pioneer in composition for wind band. Completing study at the Malkin Conservatory in New York, at Teacher's College of Columbia University, and at the Mozarteum Academy in Salzburg, Schuman became music instructor at Sarah Lawrence College, was later appointed president of the Julliard School and in 1962 became the first president of the Lincoln Center for the Performing Arts. He first began to acquire national prominence when in 1939 his *American Festival Overture* was performed by Serge Koussevitsky and the Boston Symphony. In 1943, he became the first recipient of the Pulitzer Prize for music for his piece *A Free Song*. Schuman continued to compose over a diverse spectrum of musical genres. A listing of his compositions includes an opera, eight symphonies, concertos, choral works, band works, and chamber music. The music of Schuman is generally characterized by great emotional tension and rhythmic vivacity, with contrapuntal structures which reach great complexity. In 1987, Schuman received the National Medal of Arts and was honored by the Kennedy Center in Washington, D.C. in 1989.

George Washington Bridge was completed in April of 1950 while William Schuman was living in New Rochelle, New York. It was written for the Michigan School Band and Orchestra Association and was first performed on July 31, 1951 by the Michigan All-State Band. The piece utilizes bi-

tonality, or music set in more than one key at the same time. Much like the bridge that inspired the work, *George Washington Bridge* is written in arch form and has five sections: A-B-C-B¹-A¹. When describing the piece and the structure that inspired it, Schuman had this to say:

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic, and , of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog, and during the brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

Ronald Lo Presti is a graduate of the Eastman School of Music and a former Ford Foundation composer-in-residence. He has also been the recipient of several Ford Foundation grants to young American composers. Lo Presti has taught at Texas Technical University, Indiana State College (Pennsylvania), and is currently a member of the music faculty of Arizona State University. A clarinetist and composer, Lo Presti has penned such works as *A Festive Music; Introduction, Chorale, and Jubilee; Pageant Overture; and Tundra*.

Elegy for a Young American was written in 1964 and is dedicated to the memory of President John F. Kennedy. The Indiana Wind Ensemble, with Daniel DiCicco conducting, premiered the work in April of that same year. Except for a ten-measure allegro near the end, the tempo of the entire work is a slow adagio. Contrast and balance are achieved by solo instruments alternating with small sections of instruments and with the sound of the full band. A simple motif is first established in the clarinets and develops both melodically and harmonically throughout the piece. Written shortly after President Kennedy's assassination, the piece expresses common emotions felt at the time including pain, sorrow, anger and loss and eventually comes full circle through a melancholy ending. The funeral chimes close the work with a sense of resolution and peace.

Leonard Bernstein was a noted composer, pianist, author, lecturer, teacher, television personality, and cultural icon. His music, particularly his "high art" Broadway show music, is a synthesis of composition from the past five centuries. Bernstein was born on August 25, 1918 to Russian immigrant parents. He studied piano at Boston Latin School, then theory, counterpoint, and orchestration at Harvard University. He then continued his education at the Curtis Institute and studied conducting with Serge Koussevitsky at Tanglewood. Bernstein then co-directed the New York City Center Orchestra,

taught at Brandeis University, and conducted the New York Philharmonic. During this period (1945-1969), he led 939 concerts, including 150 in 35 countries. He resigned in 1969 to devote more time to composing and guest conducting. Bernstein was a leading advocate of American composers, particularly Aaron Copland. His compositions include symphonies (several of which were inspired by his Jewish heritage), band music, orchestral works, ballets, film music, musical theater, and works for solo voice, piano, choir, and chamber groups.

Slava! was dedicated to Mstislav “Slava” Rostropovich when the eminent Russian cellist-conductor debuted as leader of the National Symphony Orchestra of Washington, D.C. in 1977. Rostropovich was a vocal critic of the Soviet government and made the orchestra a refuge for émigré musicians and a sounding board for musical critiques of the Stalinist mindset, often programming works such as Shostakovich’s *Rayok* and Penderecki’s *Polish Requiem*. The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with slide-slipping modulations and sliding trombones. The growling trombone solo is followed by a call-and-response between trumpet and trombone. The second theme is a dance tune in 7/8 time. It begins as a saxophone/oboe duet and transforms into a canon which alternates between the high and low voices of the ensemble. A very brief kind of development follows as the original theme interrupts the dance. Finally the two themes recur in reverse order. Since “slava” means glory in Russian, Bernstein punningly ends the vaudevillian piece by alluding to a musical setting of that word from the coronation scene in Mussorgsky’s opera *Boris Godunov*.

Daniel Kallman maintains a large and varied catalogue of works for orchestra, winds, chorus, and chamber ensemble. He writes for worship, theater, dance, radio, and the concert stage. Kallman received his training at Luther College in Decorah, Iowa and at the University of Minnesota where he studied composition under Dominick Argento and Paul Fetler. His music has been performed around the world and he has been commissioned by the National Symphony Orchestra, the Minnesota Orchestra, and the Boston Pops. Kallman has also composed music for events such as the International Special Olympics and the Pax Christi Award Ceremony. As a writer of worship music, Kallman is best known for his liturgical setting “Light of Christ”, which has been included in the Lutheran Hymnal *With One Voice*. He also has an established reputation as a composer of music for the young musician and young audiences. His most recent work in this field is a piece for young singers entitled “Come Make a Home”, which was written for the sesquicentennial celebration of Northfield, Minnesota.

An American Tapestry is a piece of chamber music written for 11 solo winds. The composition calls for flute, oboe, clarinet, bassoon, alto sax, tenor sax, two horns, trumpet, trombone, and tuba. It was commissioned by a consortium of ten Minnesota high schools and St. Thomas University in 2003 and is a medley of three American folk tunes: “The Girl I Left Behind Me”, “She’s Gone Away”, and “Ol’ Dan Tucker”. It quickly gained popularity and is now a staple piece in many chamber music libraries.

Richard Danielpour is one of the most recorded composers of his time and is only the third composer - after Copland and Stravinsky - to have signed an exclusive recording contract with Sony Classical. Danielpour was born in New York City on January 28, 1956. His extensive formal training began at Oberlin College and he received his Bachelor of Music degree from the New England Conservatory in Boston, Massachusetts in 1980. He completed both his Master of Music degree (1982) and his Doctor of Musical Arts degree (1986) at the Juilliard School in New York. As a composer, Danielpour studied with Vincent Persichetti and Peter Mennin. He also trained in piano with Lorin Hollander and Gabriel Chodos. Currently, Danielpour is a member of the composition faculty of the Manhattan School of Music and has received numerous awards including the Guggenheim Foundation Fellowship, the Charles Ives Fellowship, and an ASCAP award. He has been commissioned by the New York Philharmonic, the Philadelphia Orchestra, and the Orchestre National de France.

Vox Populi was commissioned by the Evansville Philharmonic Orchestra to begin its first concert series in the newly renovated Victory Theater. The title is literally translated to mean “voice of the people”. The significance of this lies in the fact that the piece was developed using traditional techniques, but constantly quotes ideas, sounds, and rhythms from American popular music and jazz. These forms are usually considered to be the people’s “musical voice.” Danielpour said “there are places within the composition, especially in the brass writing, that are linked to the popular music of the 1920’s, appropriate since the original hall was constructed in 1919.” The piece is constantly referencing itself thematically and harmonically even as it continues to develop in new ways. Its form can best be described as an arch. As the work develops and reaches its climax, it slowly returns to the material used in the beginning. Danielpour explains the ideas behind this form by saying: “Music written shortly after World War II was made with very little sense of its own internal memory. It was almost as if a piece had shock treatment-it did not remember itself. This branch of composers also seemed to be avoiding any association with music written before its time. But the music that has meant the most to me over the past sixty years has come from a different place-Copland, Britten, and Stravinsky-which had a connection of the past and a sense of extending the path forward.” An important aspect of the composition is its minimalist writing style. Danielpour was once a rock and roll musician and elements of popular music are common in his compositions. There is a focus on shifting modal harmony and a sustained pulse throughout. Melody exists in simple repeating fragments which are emphasized through constant rhythmic ostinato. The rhythm allows the simplistic melody to speak in new ways.

Mark Camphouse has an excellent reputation as a composer, conductor, teacher, and trumpet player. He is currently Associate Professor of Music and Director of Bands at Radford University in Virginia. A native Chicagoan born in 1954, Camphouse grew up in a musical environment. Some of his earliest memories include songs that his father used to sing to him as a child and his boyhood heroes include Aaron Copland and Leonard Bernstein. Camphouse received his formal musical training at Northwestern University. He credits much of his success to his teachers there including Alan Stout, composition; John Paynter and Gordon Peters, conducting; and Vincent Cichowicz and

Adolph Herseth, trumpet player in the Chicago Symphony. Though admittedly biased towards orchestras in his youth, Camphouse learned from John Paynter that “the medium isn’t the message—the message is the message.” Principal commissions now include those by The United States Marine Band, The United States Army Band, the Florida Bandmaster’s Association, and the St. Louis Youth Wind Ensemble. Guest conducting engagements have taken him to eighteen states, Canada, and Great Britain.

“To Rosa Parks, whose creative witness was the great force which led to the modern stride towards freedom.”-Martin Luther King, Jr., Stride Toward Freedom

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated bus in Montgomery, Alabama. Ms. Parks earned the title “Mother to a Movement” for her act of personal courage, sparking the Civil Rights movement of the 1950’s. *A Movement for Rosa* was commissioned by the Florida Bandmaster’s Association in 1982, written to honor Rosa Parks and in memory of Mark Camphouse’s mother, Esther Camphouse. Camphouse writes: “Throughout the history of our great nation, we have glorified heroes; most frequently presidents, military figures, and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant.” The work comprises three contrasting sections. Section one evokes Parks’ early years in Tuskegee, Alabama. The second section portrays years of racial strife in Montgomery and the quest for social equality. The hymn, “We Shall Overcome” (foreshadowed by motivic fragmentation in the first two sections) is heard in its entirety near the end. The work’s final measures serve as a reminder of racism’s lingering presence in modern American society. Foreshadowing and careful choices of solo and soli instrumentation give the piece a sense of connection and identity throughout. The emotional feeling of the piece is captured through a full range of dynamic contrast as well as Camphouse’s terminology. He uses terms such as “Heroically,” “Violently” and “Nobilmente” to instill a sense of emotion to the musicians. Camphouse comments that “America’s proud heritage and the accomplishments of its people have been, and continue to be, darkened by racial discrimination.” In light of recent events in our nation, we can take pride and assurance in the fact that our nation is on the right path towards racial acceptance; however Rosa’s story must remind us of the fight which we still have ahead of us as we continue forward.

Charles Ives was born in 1874 in Danbury, Connecticut. His greatest influence in his early life was his father, George E. Ives. George taught his son music fundamentals on various instruments including the cornet, piano, and drums. Ives was exposed to music in various settings including town bands, church, and in his own home. George taught Charles about the “manly” classical music of Beethoven, Handel, and Brahms but also encouraged him to experiment with “unusual” techniques including microtones and polytonality. At age 11, Charles Ives wrote his first piece titled “Schoolboy March.” All of the music written by Ives between ages 11 and 20 was conceived for his hometown band in Danbury. Ives studied classical composition with Horatio Parker at Yale, but his academic grades faltered due to his widespread interests. During his years at Yale, he wrote mostly marches,

school songs, choruses, and organ pieces. Ives eventually wrote string quartets and three numbered symphonies. His third symphony, which was composed in 1904, won a Pulitzer Prize when it was finally performed in 1946. After graduation, Ives opened an insurance business in New York while continuing to actively compose on the side. His music began to achieve popularity in his lifetime, but it was not until his death that it received universal acclaim.

“There is a great man living in this country- a composer. He has solved the problem of how to preserve one’s self and learn. He responds to negligence by contempt. He is not forced to accept praise or blame. His name is Ives.”- Arnold Schoenberg

Variations on “America” is a witty, irreverent piece for organ which Ives composed at age 16. It was played by Ives in organ recitals in Danbury and Brewster, New York, in that same year. At the Brewster concert, his father would not let him play the pages which included canons in two and three keys at once because they were “unsuited to performance in church-they made the boys laugh out and get noisy.” This is Ives’ earliest surviving piece using polytonality. William Schuman wrote a most effective orchestra transcription of this work in 1964, and it is this version upon which William Rhoads based his equally effective band transcription. The piece follows the standard structure of a traditional theme and variations with two additional interludes. Overall it is a tonal piece with added moments of bi-tonality and tone clusters. Each variation has its own style and contrasts in dynamics, texture, articulation, and tone. Within the piece, there are several solos and each instrument is featured in various exposed sections. The built-in bridges between variations were meant to allow the audience to applaud during concerts in Ives’ time.

Dan Welcher is currently a part of the composition faculty of the University of Texas at Austin. He is an active guest conductor and proponent of new music. His reputation is quickly growing as one of the most original and exciting composers in contemporary American history. He has composed over a wide range of genres from orchestral to chamber music. His works also include an opera and music for solo piano. Welcher’s accomplishments range from performing professionally as Principal Bassoonist of the Louisville Orchestra to being Composer-in-Residence with the Honolulu Symphony Orchestra.

Zion was commissioned in 1994 by the wind ensembles of the University of Texas at Arlington, the University of Texas at Austin, and the University of Oklahoma. It is dedicated to Aaron Copland. *Zion* is the third and final installment of a series of works inspired by national parks in the United States, collectively called “Three Places in the West”. As in the other two works (*The Yellowstone Fires* and *Arches*), Dan Welcher aims to convey his feelings when traveling through Zion National Park in Utah. He draws on pre-existing material, tonal material, 20th century devices, and gestural effects. When describing the park, Welcher says that “Zion is a place with unrivaled natural grandeur, being a sort of huge box canyon in which the traveler is constantly overwhelmed by towering rock walls on every side of him.” This is coupled with the human history related to the park. Several tribes

of Native Americans had inhabited the park before the Mormons, having been driven from other locations, claimed it as their own. Though they originally saw it as a “place nobody wanted,” they fought to hold on to it. Therefore, the area represents a people who have endured extreme trials. Welcher refers to the religious atmosphere of the park by quoting two hymns: “Zion’s Walls” (also used by Aaron Copland in several of his works) and “Zion’s Security.” These hymns provide the harmonic and melodic structure throughout. The latter somberly opens the composition before it begins to alternate with a fanfare. An interlude occurs in unmeasured free time which consists of structured events regulated by subtle interaction between the performers and the conductor. The second half of the piece begins with a rhythmic ostinato which takes place in alternating 3/4-4/4 meter. “Zion’s Security” is then reintroduced, followed by “Zion’s Walls” set in 7/8 time. This second hymn is introduced by a horn solo with brass accompaniment. The final section of the piece consists of an alternation of the two hymns until “Zion’s Walls” finally prevails, leaving the listener with a sense of achievement and will.

Program notes by Evan Cyran in partial fulfillment of MUS 230, Advanced Ensemble Performance. Sources include Program Notes for Band (2000) by Norman Smith, Teaching Music Through Performance in Band Volumes 1-6 (1997) edited by Richard Miles, and www.kallmancreates.com (accessed November 21, 2008) by Daniel Kallman.

Conductor's Note



In preparing for this concert, I began looking for music that would not only be musically appropriate and engaging for the performers, but also would reflect the amazing year in the life of our country. With the recent election season still fresh in our memories, it seemed a perfect time to celebrate America. Many concerts of American music feature popular tunes and pieces such as *American Salute* by Morton Gould and *American Overture* by Joseph Jenkins. These are great works for wind band and ones we will certainly perform in the future, but we decided to go in a different direction for this concert.

Instead of performing the music of America, we are performing music that commemorates the people, places and things that make this nation what it is today...our American Icons. Through the works performed by all three ensembles on this program, we honor people such as President John F. Kennedy, civil rights pioneer Rosa Parks and composer/conductor Leonard Bernstein, places like the soaring canyon walls of Zion National Park and the grandeur of George Washington Bridge, and things like our American heritage of song and Vox Populi, "the voice of the people," expressed with fervor in the weeks and months leading up to November 4, 2008.

This is my first concert with the wind bands of the Sunderman Conservatory, and I would like to thank all of the student-musicians who participate in our programs. Their desire and drive to make great music together is energizing and my time with these performers is something I look forward to each week. Thanks also to my colleagues who have helped make this transition a smooth one and thanks to you, for music cannot be heard in a vacuum – the audience becomes the medium for our art to take shape.



Russell McCutcheon is Director of Bands in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania. At Gettysburg he conducts the Wind Ensemble, Symphony Band, Sunderman Chamber Winds and also directs the Bullets Marching Band. Dr. McCutcheon received his Ph.D. in Music Education with a concentration in Wind Conducting from the University of Florida in Gainesville where he studied with David Waybright and served as Assistant Conductor of the Wind Symphony and Conductor of the Concert Band.

Wind Bands at Gettysburg College

Gettysburg College and the Sunderman Conservatory of Music have a long tradition of excellence. The Symphony Band and Wind Ensemble perform concerts each semester in Gettysburg's Majestic Theatre and have appeared at Pennsylvania Music Educators Association Conferences, regional high schools, and the prestigious Lincoln Scholars Fortenbaugh Lecture Series. Repertoire for both these ensembles is drawn from works of the finest composers for wind bands and includes compositions from a commissioning project of contemporary composers. Members of the Wind Ensemble as well as the Chamber Wind Ensemble are chosen by audition from members of the Symphony Band. These ensembles are conducted by Director of Bands Dr. Russell McCutcheon.

Wind Ensemble

The Sunderman Conservatory Wind Ensemble is a select group of about 46 musicians drawn from the Symphony Band who perform works appropriate for the smaller instrumentation of a wind ensemble. The ensemble performs three to four times annually on campus. In addition, the ensemble is beginning a regular touring and recording program starting in the 2009-2010 academic year. Membership is not limited to music majors, but an audition is required. Recent literature performed by the group includes *Zion* by Dan Welcher, *Country Band March* by Charles Ives and Michael Gandolfi's *Vientos y Tangos*.

Symphony Band

The Symphony Band meets after marching band is over during the fall semester and throughout the spring semester. This 75+ member ensemble performs standard literature for symphonic bands. It is open to all interested students. The auditions, held in the fall and spring concurrently with Wind Ensemble auditions, are for placement and part assignment only.

Sunderman Chamber Winds

The Sunderman Chamber Winds is a small, flexible ensemble consisting primarily of wind players. This ensemble gives instrumental musicians an important chamber music experience that places responsibility on each individual. Performers are exposed to standards of the wind chamber repertoire, including works by great composers including Mozart and Dvorak as well as contemporary music by composers such as Hindemith, Stravinsky and Milhaud. Membership in this ensemble is drawn from Wind Ensemble and Symphony Band performers.

Wind Ensemble, Symphony Band, and Sunderman Chamber Winds

FLUTE

Angela Barney *	Eighty Four, PA	Health Science/Spanish
Alyssa Clark * (C)	Bethlehem, PA	Music Education
Debra Bodofsky	Edison, NJ	Spanish
Carolyn Buschel	Yorktown Heights, NY	English
Rachel Ciniewicz	Long Valley, NJ	Health Science
Corinne Cummings	West Chester, PA	Biology
Lyndsey Hooper	Fairhope, AL	Political Science
Sara Malloy	New Fairfield, CT	Undeclared
Natasha Maskaly	Red Lion, PA	French/Music
Lura McCartney * (P)	East Hartford, CT	Music/Writing
C.J. Rauch	New Providence, NJ	Political Science
Elizabeth Ruby	Bronxville, NY	Environmental Studies
Jessica Schrader	Pittsburgh, PA	German/Globalization Studies
Rebecca Underwood *	Byram, NJ	Music Education
Kelly Weitner	Macungie, PA	Economics

OBOE

Andy Deen * (P)(C)	New Port Richey, FL	Music Performance
Cate Leech *	Tinton Falls, NJ	Chemistry

CLARINET

Lindsay Averill *	LaGrange, NY	Health Science
Matthew Bechtel *	Slatington, PA	Anthropology/Religion
Claire Darchicourt	Catonsville, MD	Music Education
Jennifer Friele	Hershey, PA	Biochemistry/Molecular Biology
Melinda Harrison *	Kirksville, MO	Music Education
Sarah Helson	Okemos, MI	Biochemistry/Molecular Biology
Katherine Mersch	Hackettstown, NJ	Mathematics
Gracie Raver *	Camp Hill, PA	Spanish/Anthropology
Audrey Schwinn	Auburn, ME	Psychology
Sophie Schwinn	Auburn, ME	Psychology
Rebecca Shaffer *	Cranbury, NJ	Biology
Emily Weigler * (P)(C)	Pennsville, NJ	Music Education
Kim Wheeler *	Mullica Hill, NJ	Undeclared

BASSOON

Elizabeth Amrhein * (P)(C)	Baltimore, MD	History/Music
Bethany Thompson *	Columbus, OH	History/Art History

SAXOPHONE

Alex Allen * (C)
Kaitlin M. Davis * (C)
Lauren DeBrouse
Adam Ganser
Aimee Griffin
Sam Harrison * (P)
Brenda Kelly
Hannah Loch
Sarah Moses
Meredith Risati
Frank Stroker
Brooke Thayer
Jenna Willard *
Dan Willever

Warminster, PA
Greensburg, PA
Annapolis, MD
Chicago, IL
Vernon, NJ
Manlius, NY
Merrimack, NH
Kutztown, PA
Silver Spring, MD
Reading, PA
Tobyhanna, PA
Marion, OH
Horseheads, NY
Hewitt, NJ

Psychology
Music Education
Psychology/Biology
History
Undeclared
English
Biology
Chemistry
Chemistry/Theatre Arts
Spanish/Political Science
History
Undeclared
Biology
History

HORN

Rachel Ciniewicz *
Flannery Hourican * (P)(C)
Paige Klunk * (C)
Cathy Mainardi
Benjamin J. Plotsky *

Long Valley, NJ
McLean, VA
Hanover, PA
Boonton, NJ
Gaithersburg, MD

Health Science
English
Music Education
Music Education
Chemistry

TRUMPET

Bjarne Bartlett
Henry De Sarno
Dana DeVliieger
Jon Hibshman
Paige Klunk
Jenna Korsan
Nick Krafka * (P)(C)
Andrew Mearns
Matthew Murray *
Kristen Rivoli
Maggie Spingola
Ryan Baller Stones *
Erik Swanson
Lauren Tedesco *
Alyse Yeager *

Berwyn, PA
Sayreville, NJ
Paoli, PA
Lancaster, PA
Hanover, PA
Huntingdon, PA
Milford, MA
Madison, NJ
Brookfield, CT
Phillipsburg, NJ
Butler, PA
Stafford, VA
Moorpark, CA
St. Davids, PA
Roxbury, NJ

Physics
Political Science
Music Education
Biochemistry/Molecular Biology
Music Education
Chemistry
Music Education
Mathematics
Physics
Psychology
Biology/Music
Music Performance
History
Psychology/Elementary Education
Environmental Studies

TROMBONE

Stephanie Allen	Yadkinville, NC	Japanese Studies
Derek Call *	Springfield, VA	Music Education
Evan Cyran *	Baltimore, MD	Philosophy/Classical Studies
Alex Ferraro	Brookville, PA	History/Anthropology
Nicholas Kukla *	Jupiter, FL	Management
Andrew Maturo	Cranford, NJ	Mathematics/Acoustics & Neuroscience
Katie Rodda *(P)(C)	Downingtown, PA	Music Performance
Conrad Skuza	Bethpage, NY	Biology

EUPHONIUM

Amy Bomgardner	Bethlehem, PA	Mathematics
Jimmy Connor *(P)	Annandale, VA	History
Dallas Grubbs *	Covington, IN	History

TUBA

Marissa Dakay *(P)(C)	Eden Prairie, MN	Environmental Studies
Michael DeLue Jr. *	Ephrata, PA	International Affairs/Globalization Studies
William Turner	Grove City, PA	Undeclared

PERCUSSION

Muneeb Alam *	Cheshire, CT	Biology
Joshua Caruthers *(P)	Lancaster, PA	Mathematics
Alexander Peters *	Wallingford, PA	Chemistry/Physics
Patrick Saley	Milford, CT	History
Timothy Sestrick <i>special guest performer</i>	Hanover, PA	Music Librarian and Applied Percussion
Elysse Stanger *	Rockville Centre, NY	Music/Philosophy
Christopher Storm *	Hanover, PA	History/Management
Rachael Ward *(P)	Concord, MA	Undeclared

PIANO

Katherine Mersch *	Hackettstown, NJ	Mathematics
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* *Wind Ensemble*

P-*Principal*

C-*Chamber Winds*

UPCOMING CONSERVATORY EVENTS

- December 6th • *Christmas Choral Concert* • Christ Chapel, 8:00 p.m.
- December 7th • *Sunderman Piano Trio Concert* • Paul Recital Hall, 2:30 p.m.
- December 8th • *Notes at Noon* • *Zorzal* • Library Apse, 12:00 noon
- January 30th • *Ulrike Anton, flute and Russell Ryan, piano* • 8:00 p.m., Recital Hall
- February 13th • *Senior Recital* • *Lura McCartney, flute* • 8:00 p.m., Recital Hall
- February 20th • *Sunderman Chamber Music Concert Series* • *Ensemble Amarcord* • 8:00 p.m., Majestic Theater
- February 22nd • *Gettysburg College Symphony Orchestra Pops Concert* • 2:30 p.m., Majestic Theater
- February 24th • *Faculty Recital* • *Jeffrey Fahnestock, tenor and James Hontz, guitar* • 8:00 p.m., Recital Hall
- February 27th • *Brown Bag Jazz* • *The Eric Mintel Quartet* • 12:00 p.m., The Junction
- February 27th • *Senior Recital* • *Katie Stickney, soprano* • 8:00 p.m., Recital Hall
- March 20th • *Senior Recital* • *Lyndsey Piecyk, voice* • 8:00 p.m., Recital Hall
- March 21st • *Senior Recital* • *Kate Anderson, soprano* • 8:00 p.m., Recital Hall
- March 22nd • *Concerto Competition* • 8:00 p.m., Recital Hall
- March 24th • *Sunderman Chamber Music Concert Series, Hesperus* • 8:00 p.m., Majestic Theater Cinema 1
- March 27th • *Annual Winter Jazz Concert* • 8:00 p.m., Majestic Theater
- March 28th • *College Choir* • *Camerata Concert* • 8:00 p.m., Christ Chapel
- April 3rd • *Senior Recital* • *Allison Geatches, piano* • 8:00 p.m., Recital Hall
- April 4th • *Senior Recital* • *Megan Snyder, voice* • 8:00 p.m., Recital Hall
- April 5th • *Faculty Recital* • *Susan Hochmiller, soprano* • 2:30 p.m., Recital Hall
- April 17th • *Opera Workshop Performance* • 7:00 p.m., Majestic Theater
- April 18th • *Symphony Band & Wind Ensemble Concert* • 8:00 p.m., Majestic Theater
- April 19th • *Choral Showcase* • 2:30 p.m., Christ Chapel
- April 21st • *Faculty Recital* • *Jocelyn Swigger, piano* • 8:00 p.m., Recital Hall
- April 24th • *Senior Recital* • *Gretchen Michelson, piano* • 8:00 p.m., Recital Hall
- April 26th • *Sunderman Woodwind Quintet Concert* • 2:30 p.m., Garber Patio (Rain location: Recital Hall)
- April 26th • *Gettysburg College Symphony Orchestra Concert* • 8:00 p.m., Majestic Theater
- April 30th • *Student Chamber Music Concert* • 4:00 p.m., Recital Hall