

THE SUNDERMAN CONSERVATORY OF MUSIC  
AT GETTYSBURG COLLEGE

*presents the*

SYMPHONY ORCHESTRA

Vimbayi Kaziboni, *Conductor*

*and* WIND SYMPHONY

Russell McCutcheon, *Conductor*

*Music of the Heart,  
Music for the Soul*

SATURDAY, SEPTEMBER 30, 2017 • 8:00 P.M.  
MAJESTIC THEATER • GETTYSBURG, PA

# PROGRAM

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## —SYMPHONY ORCHESTRA—

My Heart's in the Highlands .....Arvo Pärt (b. 1935)  
arr. Vimbayi Kaziboni

Voices:

Olivia Benson '19  
Elizabeth Buscher '19  
Hannah Koralik '21  
Austin Nikirk '20  
Aubryanna Tayman '20

Serenade for flute, harp and strings, Op. 35 .....Howard Hanson (1896-1981)  
Rose Martus '19, flute  
*2016-17 Sunderman Concerto Competition Winner*

Overture from William Tell.....Gioachino Rossini (1792-1868)  
Dawn  
Storm  
Call to the Cows  
March of the Swiss Soldiers

— *Intermission* —

## —WIND SYMPHONY—

On this Bright Morning..... David Maslanka (1943 – 2017)  
*In Memoriam*

this is most certainly true..... James Stephenson (b. 1969)  
*Commission Consortium Premiere*

Music for the Royal Fireworks.....G. F. Handel (1685 – 1759)  
arr. Mark Hindsley

- I. Overture
- II. La Paix
- III. La Rejouissance
- IV. Bourrée
- V. Menuet

# PROGRAM NOTES

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## **My Heart's in the Highlands**

Arvo Pärt (b. 1935) arr. Vimbayi Kaziboni (b. 1988)

As a ten-year-old student at an all-boys boarding school in post-colonial Zimbabwe we were required to recite classic English poems by heart as an exercise in what I perceived then (and still suspect) to have been the school authorities' scrupulous scheme in cruelty and exasperation towards pitiful young students. Or perhaps it was the desperate last breath of my colonialist teachers mulishly basking in the rays of a sun that had long set on the British Empire. I still can't figure it out. And yet many years later I find solace in the very same poems that caused me anguish as a young boy. Among the most heart-tugging of these poems was Scottish poet, Robert Burns' (1759-1796) "My Heart's in the Highlands."

Today, my relationship with the poem is emotionally disorienting. I'm reminded of torturous boarding school experiences all the while eliciting the wistful affection and sentimental longing for a better, otherworldly place as the Burns' text rightfully intends. The "highlands" serve as a metaphor for home, a concept that is expressly complicated for me, and likely for many. It is in the spirit of exploring such an unyielding yet pervasive subject that I decided to make an augmented interpretive arrangement of Arvo Pärt's setting of this poem as a small gift for my students with the blessing of the composer.

On reading of Pärt's first experiences with the Burns poem I was struck by learning of a parallel experience, albeit half a century earlier. Pärt himself, as a young boy in Estonia had to memorize English poetry in school, but all before he could even speak the language. Robert Burns' "My Heart's in the Highlands" is the poem he encountered first and came to love the most.

Pärt's setting of the poem for organ and one voice is simple yet profoundly beautiful, perfectly capturing the dreariness and desperation encapsulated in the poem. The voice sings only three notes of the F minor triad. Each note is reserved for each verse. The organ is written in the "tintinnabuli," bell-like compositional style that is influenced by Pärt's mystical experiences with religious chant music in the 1970's. On tintinnabuli, Arvo Pärt writes:

Tintinnabulation is an area I sometimes wander into when I am searching for answers – in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises – and everything that is unimportant falls away.

-Vimbayi Kaziboni

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My heart's in the Highlands, my heart is not here,  
My heart's in the Highlands, a-chasing the deer;  
Chasing the wild-deer, and following the roe,  
My heart's in the Highlands, wherever I go.

Farewell to the Highlands, farewell to the North,  
The birth-place of Valor, the country of Worth;  
Wherever I wander, wherever I rove,  
The hills of the Highlands forever I love.

Farewell to the mountains, high-cover'd with snow,  
Farewell to the straths and green valleys below;  
Farewell to the forrests and wild-hanging woods,  
Farewell to the torrents and loud-pouring floods.

### **Serenade for flute, harp and strings, Op. 35.**

Howard Hanson (1896-1981)

Howard Hanson was born in Nebraska to Swedish immigrant parents. He attended the Institute of Musical Art, and then Northwestern University, earning a BA in music while studying the piano, cello, and trombone. He went on to have a prolific career, winning the Prix de Rome in Music in 1921, and becoming the director of the Eastman School of Music in 1924 for a remarkable forty years. Among his most highly regarded works is his *Symphony No. 4, Op. 34*, for which he won a Pulitzer prize.

The *Serenade, Op. 35*, scored for solo flute, harp, and string orchestra, was composed for Hanson's wife Margaret Elizabeth Nelson. Given to her either as either a marriage proposal, or simply as a wedding gift (there is some ambiguity), the *Serenade* is just that. It is a work filled with love and compassion, as well as an intensity that is enchanting. The flute timbre melds into that of the strings and harp during much of the piece, while soaring above them during the climaxes. The idea of a love song being sung is beautifully captured in Hanson's *Serenade*.

-Rose Martus '19, flute

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## Overture from William Tell

Gioachino Rossini (1792-1868)

The *Overture from William Tell*, otherwise known as the *William Tell Overture* is the opening piece to *William Tell* an opera by Gioachino Rossini. Rossini (1792 – 1868) was an Italian composer who wrote thirty-nine significant operas, a few sacred pieces, chamber, and piano music. In his day, Rossini was among the most famous operatic composers, often referred to as the “Italian Mozart.” Rossini entered fame as a composer early in his life, debuting his first opera, *La cambiale di matrimonio* (*The Marriage Contract*), when he was only eighteen. Two years before that he had won the prize of the Conservatorio of Bologna for his cantata *Il pianto d’Armonia sulla morte d’Orfeo*. Rossini’s most well-known operas include *The Barber of Seville*, *The Thieving Magpie*, *Cinderella*, *Semiramide*, and his final opera, *William Tell*.

The opera *William Tell* is based on an old Swiss folk story. In the 14<sup>th</sup> century, the Holy Roman Empire oversaw Switzerland with an iron fist. The cruel Albrecht Gessler was appointed to oversee the town of Altdorf. Gessler is said to have hung his hat on a pole beneath the town *linden* tree, a place of community meeting, and demanded all bow before his hat. Tell, visiting with his son, refused to bow to the hat. He and his son were arrested and would be killed unless Tell could shoot an apple off his son’s head. Tell, an expert marksman, easily accomplished this. He was sentenced to life in prison. While Tell is escorted to prison, a terrible storm (which is heard in the overture after the cello prelude) breaks out. The guards beg Gessler to let Tell pilot the boat to safety. He gives in, and Tell drives the boat to a rocky location where he swims to shore. At dawn (which is portrayed by the English horn and flute solos), Tell assassinates Gessler, sparking revolution. He is joined by a Swiss army (whose march is portrayed in the most well-known part of the overture). The story ends with Switzerland’s independence.

-Benjamin Rhine '20, violin

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## On this Bright Morning

David Maslanka (1943-2017)

David Maslanka died during the night of August 6th, 2017 at home. He had been diagnosed with a severe form of colon cancer in June. His wife, Alison, died on July 3rd of this year. He declined rapidly following her passing. He is survived by his children, Stephen, Matthew, and Kathryn. Tonight the Sunderman Conservatory Wind Symphony honors his life and invaluable contributions to the wind ensemble repertoire.

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including eight symphonies, seventeen concertos, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instrument and piano. In addition, his compositions include a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Maslanka Press, Carl Fischer, Kjos Music, Marimba Productions, and OU Percussion Press. They have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York.

The words of David Maslanka himself best describe **On This Bright Morning** and its meaning as we remember and honor his life:

There are times of stability in life, and times of significant transition. Transitions can be upsetting, often provoked or accompanied by physical or emotional troubles. They are times of uncertainty and unknowing, but also the times of greatest creative change.

“On This Bright Morning” acknowledges this struggle and the feelings of pain and loss in times of transition but embodies the pure joy of realizing the bigger life. On this bright morning, life is new, life is possible.



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The following is from a Bill Moyers interview with the poet, Jane Kenyon, who suffered chronic depression, and who died of leukemia at age 48:

Yes, there are things in life that we must endure that are all but unendurable, and yet I feel that there is a great goodness. Why, when there could have been nothing, is there something? How, when there could have been nothing, does it happen that there is love, kindness, beauty?

David Maslanka, score and davidmaslanka.com, 2013/2017

### **this is most certainly true**

James M. Stephenson (b. 1969)

Leading American orchestras, instrumentalists, and wind ensembles around the world have performed the music of Chicago based composer James M. Stephenson, winning critical acclaim and delighting audiences.

Stephenson came late to his full-time composing career, having performed on trumpet for 17 seasons with the Naples Philharmonic in Florida. As such, the composer is largely self-taught, making his voice truly individual and his life's work all the more remarkable. As his catalog grew, so did his reputation. That catalog now boasts concertos and sonatas for nearly every instrument, earning him the moniker "The Concerto King" from Chicago Symphony clarinetist John Yeh. The vast majority of those compositions came through commissions by and for major symphony principal players, in Chicago, Boston, New York, Philadelphia, Minnesota, Washington DC, St. Louis, Oregon, Milwaukee, and Dallas, among others.

James Stephenson is also a highly sought-after arranger and conductor, rounding out his constantly busy schedule. His arrangements have been performed/recorded/broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, New York Pops and more. On the podium, Stephenson has led orchestras in Bozeman, Charleston, Ft. Myers, Modesto, and Wyoming, in addition to numerous concert bands. With the Lake Forest Symphony, near his Illinois home, he has not only conducted but also has served for six years as Composer-in-Residence. Jim originally hails from the Greater Chicago area, as does his wife Sally. In 2007 the couple, along with their four children, returned to the region to pursue the life they now share.

**this is most certainly true** was commissioned by a consortium of Lutheran-affiliated college and university bands for the 2017 500<sup>th</sup> Anniversary of the Reformation. Gettysburg College's Sunderman Conservatory Wind Symphony is proud to be part of this commissioning project and to present this Consortium Premiere of the work. About the work, composer James Stephenson writes in the score:

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When Jim Ripley – director of instrumental studies at Carthage College – approached me about this project, I knew two things almost immediately: I wanted to write a slow work, and I wanted to experiment with a constant B-flat throughout the entire piece. When Jim suggested the title “this is most certainly true” – paying homage to the Lutheran faith – I knew my B-flat now had a part to play in the narrative of the piece.

I chose to represent “true” with a B-flat. Therefore, the B-flat is sustained and repeated throughout each and every measure, while suspense, resolution, trials and tribulations surround it. So, in short: B-flat remains most certainly true.

The piece opens with a mystical, almost medieval setting, setting up space for the opening Martin Luther theme. One might imagine an isolated Luther, first represented by the low clarinet melody in measure 15, quietly getting angry about the way things are going with the religious practices around him – especially the selling of indulgences in return for forgiveness of sins – and that Luther’s frustration builds and builds until finally (at rehearsal “D” in the piece), he can be heard nailing his 95 theses to the door. After this, the work grows quiet again, but only briefly, as his rebellion gathers followers and grows in strength and numbers, bringing us through 500 years of the reformation. Finally, the piece removes all dissonance and ends in the key of B-flat, with the last of 95 chime strokes (the chimes begin the work and are struck 95 times throughout the piece).

As a side note: by pure coincidence – without even thinking about it – the piece ended up being 94 measures. So I added one measure. I think this bears mentioning.

James Stephenson, *score and stephensonmusic.com*, 2017

## **Music for the Royal Fireworks**

George Frideric Handel (1685-1759)

George Frideric Handel was a contemporary of J. S. Bach, although the two never met. Together, they share the distinction of bringing the Baroque era to a close. Unlike Bach, Handel was a cosmopolitan composer who added to his German heritage a firsthand knowledge of Italian, English, and French style. His travel and personality made it possible for him to manage many temperamental operatic performers, but did not prevent him from being swept up in endless conflicts with his managers and his public.

Handel was born in Halle, Germany in 1685. His father was opposed to him receiving any musical training, until Duke Johann Adolf convinced him that young Handel was incredibly musically adept. Handel studied organ, oboe, and harpsichord as well as counterpoint and composition, assuming the position of assistant organist at age 12. After quitting his study of law, which he only began to please



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his father, he went to Hamburg and then Italy, where he became a successful composer of Italian opera under the teachings of Scarlatti, Corelli, and Pasquini. In 1710, he returned to England where he spent the next 50 years of his life, becoming a prolific composer of instrumental compositions, including concerti grossi, harpsichord suites, organ concerti, chamber music for strings, winds, and keyboard, as well as large orchestral works. He has been credited with setting the form which has ruled oratorio and cantata in English-speaking countries before he died in 1759. This form has continued on for the past 200 years.

Handel's **Music for the Royal Fireworks** was composed in 1749 for a mammoth festival proclaimed by King George II to celebrate the Peace of Aix-la-Chapelle following the war of the Austrian succession. In the outdoor setting of Green Park, a large wooden building was erected with broad wings and a huge musicians' gallery. On it were figures of Mars and Neptune and above, a bas-relief of King George handing Peace to Britannia. It was the task of the celebrated composer Handel to supply music for the occasion. From the beginning there was some furor as to what type of music and instrumentation would be most appropriate. Surviving letters indicate that Handel preferred a combination of horns, trumpets, and strings, while the king was intent on having (if any music was to be had at all) a martial style of music, which excluded strings. On March 28, 1749 the Duke of Montague wrote:

I think Hendel now proposes to have but 12 trumpets and 12 French horns; at first there was to have been sixteen of each, and I remember I told the King so, who, at that time, objected to their being any musick; but, when I told him the quantity and number of martial musick there was to be, he was better satisfied, and said he hoped there would be no fiddles. Now Hendel proposes to lessen the number of trumpets, etc. and to have violeens. I dont at all doubt but when the King hears it he will be very much displeas'd. If the thing war to be in such a manner as certainly to please the King, it ought to consist of no kind of instrument but martial instruments. Any other I am sure will put him out of humour, therefore I am shure it behoves Hendel to have as many trumpets, and other martial instruments, as possible, tho he dont retrench the violins, which I think he shoud, tho I beleeve he will never be persuaded to do it. I mention this as I have very lately been told, from very good authority, that the King has, within this fortnight, expressed himself to this purpose.

The autograph score indicates the eventual instrumentation was 9 trumpets, 9 horns, 24 oboes, 12 bassoons, and 3 pairs of kettledrums (plus contra-bassoon and bass serpent, later deleted). Handel later noted that strings should double oboe and bassoon parts, which suggests either a compromise was reached between the composer and the king, or simply stubbornness on the composer's part.

The rehearsal on April 21 was a great success. The band of 100 played to an audience of 12,000 at the Vauxhall gardens, creating such interest that "So great a resort occasioned such a stoppage on London Bridge, that no carriage could pass for 3 hours."

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The celebration itself was another matter. The event was described as follows:

The rockets, and whatever was thrown up into the air, succeeded might well; but the wheels, and all that was to compose the principal part, were pitiful and ill-conducted, with no changes of coloured fires and shapes: the illumination was mean, and lighted so slowly that scarce any body had patience to wait the finishing; and then, what contributed to the awkwardness of the whole, was the right pavilion catching fire, and being burnt down in the middle of the show.

No mention is made regarding the music, which may explain why Handel quickly scheduled another concert within a month. The **Music for the Royal Fireworks** was, without a doubt, the most famous composition and performance of wind music to date, due to the size of the ensemble required as well as the large audience that received it.

Stephen Rhodes, *A History of the Wind Band*, 2007

Norman E. Smith, *Program Notes for Band*, 2000

Christopher Hogwood, *Handel, 1984*



# BIOGRAPHIES

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**Rose Martus** is a junior Music and Mathematics Double Major at the Sunderman Conservatory of Music at Gettysburg College. As a flute student of Dr. Teresa Bowers, Rose has recently performed in masterclasses with Emily Skala and Mindy Kaufman, and in venues such as Eastman School of Music's Kilbourn Recital Hall. Rose is excited to have won the Sunderman Conservatory's Concerto Competition, playing Howard Hanson's *Serenade, Op. 35*. She is currently a member of the Symphony Orchestra, and has been a member of the Wind Symphony here at Gettysburg College. Recent solo and ensemble performances have included works by Aaron Copland, Kevin Volans, and Henri Dutilleux. Rose is looking forward to her Junior Honor Recital later this semester, as well as the upcoming trip to Europe with the Wind Symphony.



Conductor **Vimbayi Kaziboni** is Director of Orchestral Activities and Assistant Professor of Music at *Gettysburg College Sunderman Conservatory of Music*. Concurrently, he is Assistant Conductor of *Ensemble InterContemporain* in Paris, France, a regular conductor of Ensemble Modern in Frankfurt, Germany, as well as Artistic Director of *The New Philharmonic* in Omaha, Nebraska and Director of the *Omaha Area Youth Orchestra (OAYO)* New Music Initiative.

A native of Zimbabwe, Kaziboni's young and versatile career has taken him to performances in Australia, Austria, Brazil, France, Germany, Kyrgyzstan, the Netherlands, New Zealand, the Philippines, South Africa, the United Kingdom, the United States and Uzbekistan, performing at some of the most prestigious concert halls in the world, including Carnegie Hall, Walt Disney Hall, Admiralspalast, Deutschlandfunk, Hessischer Rundfunk and Oper Frankfurt among others.

An expert of 20th-21st Century music, Kaziboni has worked extensively with two of the world's most renowned orchestras in the realm of contemporary music: *Ensemble Intercontemporain* (France) and *Ensemble Modern* (Germany). In his role as Assistant Conductor of *Ensemble Modern* and Conductor of the *International Ensemble Modern Academy (IEMA)* Kaziboni led many critically lauded performances in venues and festivals throughout Europe. In September 2013 Mr. Kaziboni made his subscription debut conducting the *Ensemble Modern* on a program of Stockhausen and Eisler on the 2013-14 season opening concert at Oper Frankfurt and has since led the orchestra on tours throughout the globe. In August of 2014, Mr. Kaziboni made his debut conducting the *Junge Deutsche Philharmonie*, the national youth orchestra of Germany at the Freispiel Festival in Berlin. In France, Mr. Kaziboni has served as Assistant Conductor of *Ensemble InterContemporain* touring with the ensemble throughout France, Germany, the Netherlands, and the United States, and working closely with Music Director, Matthias Pintcher.

Kaziboni has served as Artistic Director of the *What's Next? Ensemble* in Los Angeles, a chamber orchestra at the forefront of contemporary culture in Los Angeles. Under Kaziboni's leadership *What's Next?* came to host one of the largest retrospectives of local music in Los Angeles - The Los Angeles Composers Project - for which it received glowing reviews and staunch advocacy from the Los Angeles music community and press.

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In Los Angeles, Kaziboni also spent two years as Assistant Conductor of the *Young Musicians Foundation's (YMF) Debut Orchestra* a period in which he worked with a long list of renowned conductors that include Michael Tilson Thomas and film composer John Williams.

Mr. Kaziboni has collaborated directly with many of the leading composers of the day that include Helmut Lachenmann, Pierre Boulez, George Benjamin, Matthias Pintscher, John Williams, Heiner Goebbels, Nicolaus A. Huber, William Kraft, Stephen Hartke, Morten Lauridsen, Frank Ticheli, and Jacob TV among many others. He has led performances at Gaudeamus Muziekweek (Utrecht, NL), Cresc...Biennale (Frankfurt, DE), Klangspuren Festival (Schwaz, AU), Young Euro Classic (Berlin, DE), Freispiel (Frankfurt, Berlin, DE), Forum für Neue Musik (Cologne, DE), Taschenopernfestival (Salzburg, AU), the Felix Mendelssohn-Bartholdy Hochschulwettbewerb (Berlin, DE), Musik-Festival Quantensprünge (Karlsruhe, DE), and Voix Nouvelles (Royamont, FR).

As a Fulbright Fellow in Central Asia (2013-14) Kaziboni conducted the *Omnibus Ensemble*, the *National Youth Orchestra of Uzbekistan* and was Visiting Lecturer at the *State Conservatory of Uzbekistan*.

Mr. Kaziboni holds degrees from the *University of Southern California (USC)* in Los Angeles and the *Frankfurt University of Music and Performing Arts (HfMDK)* in Germany.



The **Rev. Dr. Kristin Johnston Largen** began serving half-time as Associate Dean of Religious and Spiritual Life/College Chaplain at Gettysburg College in July 2017. She is an ordained Lutheran pastor, and received her Ph.D. in Comparative Theology from the Graduate Theological Union in 2002. She is the editor of *Dialog: A Journal of Theology*, and her most recent books are *Finding God among our Neighbors, vol. 1 & 2* (Fortress Press, 2013 & 2017). She also currently serves half-time as Co-dean and Professor of Systematic Theology at United Lutheran Seminary. She is married to Rev. Dr. John Largen, and they have a sweet Jack Russell Terrier, Henry.



**Russell McCutcheon** is an Associate Professor of Music and 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

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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. In 2016, McCutcheon was named as a semi-finalist in the Conducting: University/College Wind Band Division of The American Prize.

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.



# SYMPHONY ORCHESTRA PERSONNEL

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## Flutes

Tess Fernald '20  
Rose Martus '19 (piccolo)

## Hometown

Lancaster, PA  
West Milford, NJ

## Major

Music Performance  
Music and Math

## Oboes

Hannah Harder '18 (P)  
Kim McCaskey '20

Winston-Salem, NC  
Mount Joy, PA

Music and Anthropology  
Music and Chemistry

## English Horn

Francis Diederich '18

Middletown, MD

Japanese Studies

## Clarinets

Brian Ruether '19  
Caroline Valenti '18 (P)

Newark, DE  
New Fairfield, CT

Music and Biology  
Music and Economics

## Bassoons

Nicolas de Groot '18 (P)  
Rebecca Hotz '21  
Matt Torrence '21

Middletown, CT  
Lee, MA  
Ocean City, NJ

Music Performance  
Music Performance  
Math

## Horns

Kyra Buettner '21  
Luke Gaylor '18 (P)  
Jeremy Porter '20

Elizabethtown, PA  
Perry Hall, MD  
Belle Mead,

Health Sciences  
East Asian St.- China and International Affairs  
History

## Trumpets

John Glennon '19  
Otis Pierce '20 (P)

West Babylon, NY  
Coburn, PA

Music Performance  
Music

## Trombone

Lani Deathrage '18 (P)  
Will Durham '21  
Diego Rocha '19

York, PA  
Oreland, PA  
High Springs, FL

Music and Psychology  
Undeclared  
Music

## Percussion

Evan Gibbs '21  
Brandon Hall '21 (P)  
Olivia Higgins '19  
Elliot Pajer '19

Westfield, NJ  
Woodbine, MD  
Union Bridge, MD  
Pittsburgh, PA

Health Science  
Music and Computer Science  
Music Performance  
Music

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<b>Piano</b>	<b>Hometown</b>	<b>Major</b>
Elliot Pajer '19	Pittsburgh, PA	Music
<b>Harp</b>		
Olivia Higgins '19	Union Bridge, MD	Music Performance
<b>1st Violins</b>		
Michelle Grosser '18	Bayport, NY	Music
Preston Kinard '18	West Hartford, CT	Classics
Abel Rose '21	Hollidaysburg, PA	Music Education
Logan Santiago '19 (ACM) †	Lancaster, PA	Music Education
Marana Tso '20 (CM) †	Gaithersburg, MD	Music and Biochemistry & Molecular Biology
Huilin Xu '19	China	Psychology and Computer Science
<b>2nd Violins</b>		
Ivana Axel '20	Gettysburg, PA	Sociology
Jessica Greenman '20	Plantation, FL	History
Jennifer Johnson '21	Berlin, NJ	Undeclared
Gauri Mangala '21	Bucks County, PA	International Affairs and Anthropology
Ben Rhine '20 (AP) †	Lexington Park, MD	Music and Physics
Aisha Royer '21	Parkville, MD	Psychology
Eva Sheldon '21	Greenlawn, NY	Music Education
Nick Sontag '19 (P)	Jeffersonville, PA	Music
<b>Violas</b>		
Autumn Brendle '21	Hanover, PA	Psychology and Art
Phoebe Borthwick '20	Kirkland, WA	Globalization Studies
Caroline Cuetara '21	Downingtown, PA	Undeclared
Emma Gruner '20	Glen Rock, PA	Chemistry and Mathematics
Bridget Haines '21	East Haddam, CT	Music Education
Audrey Maynard '20	Silver Spring, MD	Economics
Sebastien Ridore '19 (AP)	Stoneham, MA	Music Performance
Sarah Smith '18 (P)	Whitefield, ME	Health Science
<b>Cellos</b>		
Abigail Heydenburg '18	New Milford, CT	Health Sciences
Meggie Loughran '18 (P)	Newtown, PA	Music and International Affairs
Sophia Rostock '19 (AP)	Stroudsburg, PA	Music Performance

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**Cellos cont.**

Evan Tannenbaum '20  
Shannon Zeltmann '21

Berwyn, PA  
Riverhead, NY

Undecided  
Art History and History

**Basses:**

Scott Kaliszak  
Marc Tessier '18 (P) †

New Freedom, PA  
Concord, NH

Alumni  
Music

CM = Concertmaster  
† = Orchestra Staff

ACM = Assistant Concertmaster

P = Principal

AP = Assistant Principal



# WIND SYMPHONY PERSONNEL

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## **Piccolo**

Grace Herron `21

## **Hometown**

Doylestown, PA

## **Major**

Music & Environmental Science

## **Flute**

Barbara Benowitz `20

Tess Fernald `20 P

Grace Herron `21

Maya Johnson `21

Leigh Richard `19

Bethesda, MD

Lancaster, PA

Doylestown, PA

Macungie, PA

Springfield, PA

Music & Psychology

Music

Music & Environmental Science

Music

Philosophy

## **Oboe**

Francis Diederich `18

Hannah Harder `18 P

Kim McCaskey `20

Middletown, MD

Winston-Salem, NC

Mount Joy, PA

Japanese Studies

Anthropology & Music

Music & Chemistry

## **English Horn**

Francis Diederich `18

Middletown, MD

Japanese Studies

## **E-flat Clarinet**

Isaac Hawkins `18 P ‡

Steelton, PA

Music Education

## **Clarinet**

Jasmin Eddy `19

Caroline Greiner `20

Carolyn Hauk `21

Isaac Hawkins `18 P ‡

Rachel Loney `20

Kayl Murdough `21

Emma Schilling `21

Windham, ME

Pittsburgh, PA

Barrington, IL

Steelton, PA

Wilmington, DE

Hopkinton, NH

West Chester, PA

Music Education

Organizational and Management Studies

History

Music Education

Biology

Undeclared

English

## **Bass Clarinet**

Ben Fruchtl `20

Kempton, PA

Music Education

## **Contralto Clarinet**

Ben Skinner `19

## **Hometown**

Bowie, MD

## **Major**

Biochemistry & Molecular Biology

## **Contrabass Clarinet**

Ben Skinner `19

## **Hometown**

Bowie, MD

## **Major**

Biochemistry & Molecular Biology

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**Bassoon**

Rebecca Hotz `21 P	Lee, NH	Music
Matt Torrence `21	Ocean City, NJ	Mathematics

**Soprano Saxophone**

Jenna Pavis `21 P	North Yarmouth, ME	Music
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**Alto Saxophone**

Brooke Maskin `20	Ridgewood, NJ	Music Education
Jenna Pavis `21 P	North Yarmouth, ME	Music

**Tenor Saxophone**

Joy Zanghi `21	South Portland, ME	Undeclared
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**Baritone Saxophone**

Will Morris `18	Carlisle, PA	Physics & Music
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**Trumpet**

Thomas Crafa `20	Garden City, NY	Music & Political Science
Chelsea Ferraro `18 ‡	Tower City, PA	Music Education
Michael Karchner `19	Collegeville, PA	Biology
Sofia Mouritsen `20	Waxhaw, NC	Political Science
Patrick Peters `19 P	Florham Park, NJ	Music & Economics
Tanner Williams `21	York, PA	Music & Economics

**Horn**

Kyra Buettner `21	Elizabethtown, PA	Health Sciences
Luke Gaylor `17 P	Perry Hall, MD	East Asian St.-China & International Affairs
Logan Henley `21	West Orange, NJ	Economics
Jeremy Porter `20	Belle Mead, NJ	History
Zachary Rhodes `20	Lexington, MA	Undeclared

**Trombone**

Lani Deatherage `18 P	York, PA	Music & Psychology
Will Durham `21	Oreland, PA	Economics
Maci Mark `21	Northridge, CA	History
Diego Rocha `19 ‡	High Springs, FL	Music

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### **Euphonium**

Benjamin Pontz `20	Strasburg, PA	Political Science & Public Policy
Charles Sternberg `19	New Milford, NJ	Cinema Media Studies

### **Tuba**

Abel Rose `21	Hollidaysburg, PA	Music Education
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### **Harp**

Olivia Higgins `19	Union Bridge, MD	Music
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### **Double Bass**

Marc Tessier `18	Concord, NH	Music
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### **Piano**

Gyasu Bajracharya `21	Kathmandu, Bagmati, Nepal	Music Performance
Louise Yuxin Lu `18	Shanghai, China	Music

### **Timpani**

Wayne Lunger	New Oxford, PA	Community Member
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### **Percussion**

Jared Barna `20	Allentown, PA	History
Skyler Ehly `18 P †	Reamstown, PA	Computer Science
Evan Gibbs `21	Westfield, NJ	Health Science
Brandon Hall `21	Woodbine, MD	Music & Computer Science

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

P=Principal Player

†= Wind Symphony Executive Board

‡=Band Staff

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## UPCOMING SUNDERMAN CONSERVATORY FALL EVENTS

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- October 14 • 8:00pm *Covalence*, Paul Recital Hall
- October 24 • 12:00pm *Brown Bag Jazz: The Alex Posmontier Quartet*,  
Majestic Theater, Cinema 1
- November 3 • 8:00pm *Jazz Ensemble*, Majestic Theater
- November 5 • 2:30pm *Sr. Recital: Michelle Grosser, violin*, Paul Recital Hall
- November 10 • 8:00pm *Jazz Dispatch*, Paul Recital Hall
- November 11 • 8:00 pm *Red Priest*, Paul Recital Hall
- November 17 • 8:00pm *Wind Symphony*, Majestic Theater
- November 18 • 7:00pm *Sr. Recital: Miranda Bubenheim, piano*, Paul Recital Hall
- November 18 • 8:30pm *Sr. Recital: Isaac Hawkins, clarinet*, Paul Recital Hall
- November 19 • 2:00pm *Sr. Recital: Edward Holmes, piano*, Paul Recital Hall
- November 19 • 3:30pm *Sr. Recital: Kelly Reymann, voice*, Paul Recital Hall
- November 19 • 5:00pm *Sr. Recital: Caroline Valenti, clarinet*, Paul Recital Hall
- December 1 • 8:00pm *Symphony Orchestra*, Majestic Theater
- December 2 • 8:00pm *Winter Choral Concert*, Christ Chapel
- December 3 • 2:00pm *Sr. Recital: Lani Deatherage, trombone*, Paul Recital Hall
- December 3 • 3:30pm *Sr. Recital: Chelsea Ferraro, trumpet*, Paul Recital Hall
- December 3 • 5:00pm *Sr. Recital: Karl Segletes, tenor*, Paul Recital Hall



For Information 717.337.6815  
[www.gettyburg.edu/sunderman](http://www.gettyburg.edu/sunderman) or [www.gettyburgmajestic.org](http://www.gettyburgmajestic.org)