

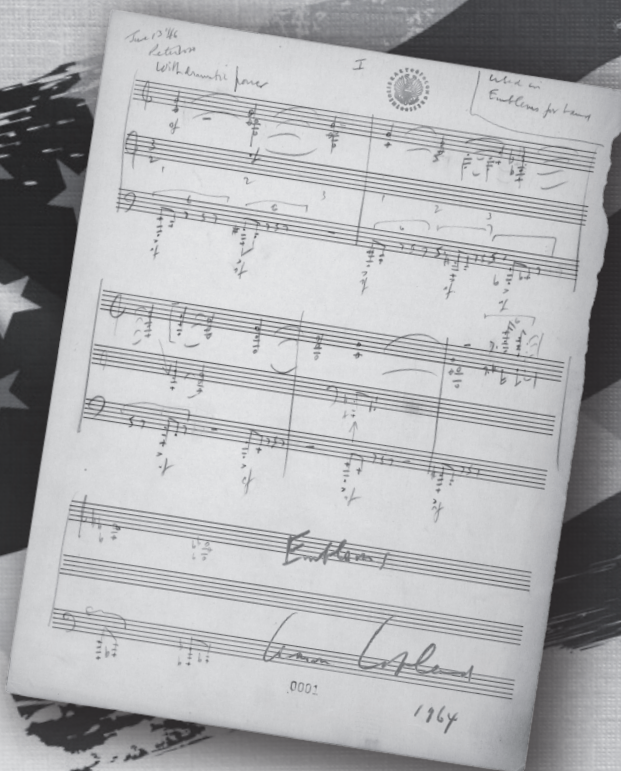
THE SUNDERMAN CONSERVATORY
OF MUSIC AT GETTYSBURG COLLEGE *presents the*

SUNDERMAN WIND SYMPHONY

RUSSELL MCCUTCHEON, *Conductor*

ALEX SCHWEIZER, *Euphonium*

Emblems



FRIDAY, DECEMBER 2, 2016 · 8:00 P.M.
MAJESTIC THEATER · GETTYSBURG, PENNSYLVANIA

PROGRAM

Sunderman Conservatory Wind Symphony
Russell McCutcheon, Conductor

Overture in C Major, Op. 24 Felix Mendelssohn
(1809 – 1847)
arr. John Boyd

Pantomime Philip Sparke
(b. 1951)

Alex Schweizer, Euphonium
Concerto Competition Winner

Irish Tune from County Derry Percy Grainger
(1882 – 1961)

Emblems Aaron Copland
(1900 – 1990)

Pineapple Poll Suite..... Arthur Sullivan
(1842 – 1900)
arr. Charles Mackerras/W. J. Dutoit

- I. Opening Number
- II. Jasper's Dance
- III. Poll's Dance
- IV. Finale



PROGRAM NOTES

Overture for Winds, Opus 24

Felix Mendelssohn-Bartholdy (1809 – 1847)

arr. John Boyd (b. 1944)

Felix Mendelssohn-Bartholdy was born in Hamburg, Germany. From an early age, he was a prolific pianist, composer, and student of music theory. Early in his musical endeavors, he began working on behalf of other famous composers, such as J. S. Bach. He later conducted at the Philharmonic Society in London and was a music director at Düsseldorf. Many of his famous pieces, including Opus, were composed before completion of his studies in 1829 at the University of Berlin, where he committed to a career in music. During his lifetime, he composed five symphonies, four oratorios, seven operas, choral music, chamber music, concertos, piano pieces, organ sonatas, and songs.

The Mendelssohn family enjoyed summer holidays in various locations around Europe, where Felix formed professional connections with eminent historical figures, including Goethe and Spohr. During the summer of 1824, Mendelssohn vacationed with his father at the northern German community of Bad Doberan. This resort was known for its spas, many of which employed small Harmonie ensembles to perform daily concert. While in Bad Doberan, Mendelssohn composed his Notturmo for eleven instruments – pairs of oboes, clarinets, horns, and bassoons, plus additional parts for flute, trumpet, and English basshorn – and the work received its premiere on July 24, 1824.

In 1838, the composer rescored the work for large German wind band and re-titled it Overture, Op. 24. At this time, Mendelssohn sought to have the work published in three versions: the original for 11 instruments, the expanded version, and a setting for piano four-hands. Simrock accepted the works, but did not publish them until 1852, five years after the composer's death.

The work is in sonata form with a slow, highly melodic introduction. Its balanced phrase structures and restrained expressive sensibility are characteristic of Mendelssohn's style. The Allegro presents a succession of short motives, with the second theme serving as the only melody of any length. The development explores the young composer's sense of classical counterpoint through the use of polyphonic imitation. Originally composed when Mendelssohn was only 15 years old, the Overture, Op. 24, illustrates his maturing compositional voice.

Pantomime

Philip Sparke (b. 1951)

Philip Sparke is a London-born composer of hundreds of works for concert band, brass band, and fanfare band. He studied trumpet, piano, and composition at the Royal College of Music, and currently works as a full-time composer after founding his own publishing company *Anglo Music Press* in 2000. It was at the College that his interest in bands arose. He played in the College wind orchestra and also formed a brass band among the students, writing several works for both ensembles.

At that time, his first published works appeared - *Concert Prelude* (brass band) and *Gaudium* (wind band). A growing interest in his music led to several commissions, his first major one being for the Centennial Brass Band Championships in New Zealand – The Land of the Long White Cloud.

Further commissions followed from individual bands, various band associations and the BBC, for whom he three times won the EBU New Music for Band Competition. He has written for brass band championships in New Zealand, Switzerland, Holland, Australia and the UK, including three times for the National Finals at the Royal Albert Hall, and his test pieces are constantly in use wherever brass bands can be found.

A close association with wind bands in Japan led to a commission (*Celebration*) from and eventual recording of his music with the Tokyo Kosei Wind Orchestra. This opened the door worldwide to his wind band music and led to several commissions, particularly from the United States. In 1996 the US Air Force Band commissioned and recorded *Dance Movements*, which won the prestigious Sudler Prize in 1997. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands. In 2005 *Music of the Spheres* won the National Band Association/William D. Revelli Memorial Band Composition Contest. In 2011 he received the BUMA International Brass Award for his contribution to brass music.

Pantomime was composed in 1986 and published in 1988 as a commission from British euphonium virtuoso Nicholas Childs (b. 1961). The piece was inspired by characters of the *Commedia dell'Arte*, Italian masked plays popular in the 16th and 17th centuries. The lyrical opening is very reflective, featuring large leaps into the extreme upper range of the euphonium. After a brief cadenza, the piece launches into a lively and jubilant dance in a West Side Story-esque 10/8 meter. This lively section appears again after a short reflective interlude, and the piece ends in a frenzy of sixteenth note runs and a triumphant finale.

***Irish Tune from County Derry* Percy Grainger (1882 – 1961)**

Percy Grainger was a piano prodigy turned composer who was known for his blunt and colorful prose and his equally unusual music – his many admirers today still recognize that he possessed “the supreme virtue of never being dull.” He also developed a close friendship with Edvard Grieg, another composer, and the two promoted each other’s music until Grieg’s death in 1907. He came to the U. S. at the outbreak of World War I and enlisted as an Army bandsman, becoming an American citizen in 1918. He went on to explore the frontiers of music with his idiosyncratic folk song settings, his lifelong advocacy for the saxophone, and his Free Music machines which predated electronic synthesizers. His many masterworks for winds include *Lincolnshire Posy*, *Molly on the Shore*, and *Colonial Song*.

In approximately 1909, Grainger composed *Irish Tune from County Derry* and dedicated the piece to Grieg. The date of composition, however, varies depending on the source because Grainger composed four settings of this song for varied instrumentation between 1902 and 1918. The version written for concert band was one of Grainger’s first contributions to wind band repertoire and was released in conjunction with the

Grainger's wind band setting of another folk song from Ireland, *Shepherd's Hey*. Today, the piece is recognized by many as the famous Irish folk song "O Danny Boy," although many scholars believe the folk tune itself and Grainger's various settings pre-date the *Danny Boy* text. *Irish Tune from County Derry* is one of the most beloved and well-known band arrangements ever written.

Emblems

Aaron Copland (1900 – 1990)

Aaron Copland was by all accounts a trailblazer, much like the American spirit his music emulates. He was the first American student of the famed French composer and teacher, Nadia Boulanger. Upon finishing his studies abroad, Copland wished to break free from European musical traditions and create a uniquely "American" style of classical music. Initially his works were influenced by American jazz and the neo-classical works of Stravinsky. He then veered in a new direction, writing works that were considered by some to be harsh and atonal. In the 1930's Copland wrote of this dilemma: "I began to feel an increasing dissatisfaction with the relations of the music-loving public and the living composer. The old 'special' public of the modern-music concerts had fallen away, and the conventional concert public continued apathetic or indifferent to anything but the established classics." These words are eerily prescient, some eighty years later mirroring the plight of the modern day 21st-century composer.

In the summer of 1964, Copland began working on a commission from Keith Wilson, president of the College Band Directors National Association (CBDNA) to compose a piece that would be written "without technical or practical limitations." From that commission emerged *Emblems*, a single-movement and eleven-minute work in ternary form. *Emblems* contains a sampler of Copland's varied compositional output: simple triadic passages, polytonality, folk melodies, dissonance, waltzes, polymeters, and elements of jazz all appear. The work's initial reception was lukewarm, in part due to its technical challenges, which stretched ensembles more used to typical wind band music of the time. The composition as a whole is unified through the use of a harmonic germ, which unfolds similar to an extended chaconne. Although containing polytonal character, *Emblems* actually uses fewer harmonic complexities and significantly less dissonance than some of Copland's previous compositions. Regarding the title, Copland writes:

An emblem stands for something—it is a symbol. I called the work *Emblems* because it seemed to me to suggest musical states of being: noble or aspirational feelings, playful or spirited feelings. The exact nature of the emblematic sounds must be determined for himself by each listener.

Emblems first premiered on December 18, 1964 at the CBDNA National Convention in Tempe, Arizona, on December 18, 1964. Today, *Emblems* has firmly established itself in the Twentieth Century wind band repertoire and remains Copland's only composition written specifically for wind band.

Pineapple Poll

Arthur Sullivan (1842 – 1900)

arr. Charles Mackerras (1925 – 2010)

W. S. Gilbert and Arthur Sullivan composed various operettas that dominated the English stage during the late nineteenth century. In 1950, when the 50-year copyright on Arthur Sullivan's music expired, a choreographer of Sadler's Wells Ballet asked conductor Charles Mackerras to arrange tunes from the Gilbert and Sullivan operettas for a ballet based on Gilbert's original music.

Mackerras' pastiche ballet became known as "Pineapple Poll." Principal characters include the lead female character Pineapple Poll, a flower-seller; Jasper, the "pot boy" at the local tavern; and the dashing Captain Belaye of the H.M.S. Hot Cross Bun. All the females in town strive to attract Captain Belaye's attention, including the lead female character Pineapple Poll, much to Jasper's dismay. Ultimately, all the women that desire the captain's attention cross-dress as sailors and board his ship. At the end of the ballet, everyone finds true happiness and Jasper wins the affections of Pineapple Poll.

Mackerras describes the composition:

Pineapple Poll is a patchwork of tunes from the Savoy Operas, which pass by so quickly as to bewilder even Sullivan experts. Every bar is taken from the operas, although I found it necessary to 'cheat' at the end and insert a few bars from Sullivan's delightful *Overture di Ballo*. Occasionally I have made several tunes go together (a trick often used by Sullivan himself), and those who consider Sullivan incomplete without Gilbert will find that the original words in the opera often fit the situation in the ballet.

Pineapple Poll premiered on 13 March 1951 at Sadler's Wells Theatre by the Sadler's Wells Ballet as part of the Festival of Britain. The production was designed by Sir Osbert Lancaster.



BIOGRAPHIES



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 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.



Alex Schweizer is a senior music education major from Downingtown, Pennsylvania. He currently studies euphonium under Colin Wise, and has previously studied under Andrew Hitz. In the Spring of 2016 he studied abroad in Vienna, Austria, where he had a teaching internship at the Billrothstrasse Gymnasium and studied euphonium under William McElheney, former trombonist in the Vienna Philharmonic and Franz Winkler, principle tubist in the Vienna Symphony.

On campus, Alex is a member of the Wind Symphony, the Bullets Marching Band, the College Choir, and Drop the Octave, the campus's premiere student-run all-male a capella group. He works as the Equipment Manager and Band Staff for the Bullets Marching Band and Wind Symphony, and as a Peer Learning Associate for several classes, including Music Theory I-III and Social Foundations of Music Education. He also serves as the senior class representative of the Sunderman Student Advisory Council.

When he's not practicing or working, Alex enjoys composing and arranging music, exploring the battlefields, and riding around on his unicycle. Alex is looking forward to student teaching in the Mechanicsburg Area School District in the Spring 2017 semester.



WIND SYMPHONY PERSONNEL

Piccolo

Tess Fernald `20
Rose Martus `19

Hometown

Lancaster, PA
West Milford, NJ

Major

Music
Music

Flute

Barbara Benowitz `20
Tess Fernald `20
Rose Martus `19
Meghan Riley `17 P

Bethesda, MD
Lancaster, PA
West Milford, NJ
Madison, NJ

Music
Music
Music
Music Education

Oboe

Kim McCaskey `20
Lindsey Paszczuk `19 P

Mount Joy, PA
Berlin, CT

Music
Music

E-flat Clarinet

Jasmin Eddy `19

Windham, ME

Music Education

Clarinet

Brittany Barry `17
Jasmin Eddy `19
Ben Fruchtl `20
Kira Goodwin `19
Caroline Greiner `20
Isaac Hawkins `18 P ‡
Rachel Loney `20
Brooke Maskin `20 †
Caroline Valenti `18
Megan Zierold `20

Centereach, NY
Windham, ME
Kempton, PA
Weymouth, MA
Bethel Park, PA
Steelton, PA
Wilmington, DE
Ridgewood, NJ
New Fairfield, CT
Hillsborough, NJ

Music Education
Music Education
Music Education
Math
Biology
Music Education
Biology
Music Education
Economics & Music
Biology & Music

Alto Clarinet

Caroline Valenti `18

New Fairfield, CT

Economics & Music

Bass Clarinet

Ben Skinner `19
Sarah Tokar `19

Bowie, MD
Eldersburg, MD

Biochemistry & Molecular Biology
Classics & Music

Contrabass Clarinet

Ben Skinner `19

Hometown
Bowie, MD

Major

Biochemistry & Molecular Biology

Bassoon

| | | |
|----------------------|---------------|------------------|
| Graham Boudreau | Orrtanna, PA | Community Member |
| Elizabeth Massey `12 | Baltimore, MD | Community Member |
| Robin Plant | Lancaster, PA | Community Member |

Soprano Saxophone

| | | |
|---------------------|-------------|------------------|
| Colin Messinger `17 | Hanover, PA | Computer Science |
|---------------------|-------------|------------------|

Alto Saxophone

| | | |
|---------------------|-------------|------------------|
| Colin Messinger `17 | Hanover, PA | Computer Science |
| Brian Ruether `19 | Newark, DE | Biology & Music |

Tenor Saxophone

| | | |
|---------------------|--------------|------------|
| Doug Kowalewski `18 | Crucible, PA | Psychology |
|---------------------|--------------|------------|

Baritone Saxophone

| | | |
|-----------------|--------------|-----------------|
| Will Morris `18 | Carlisle, PA | Physics & Music |
|-----------------|--------------|-----------------|

Trumpet

| | | |
|-------------------------|-------------------|------------------------------------|
| Thomas Crafa `20 | Garden City, NY | Music |
| Chelsea Ferraro `18 P ‡ | Tower City, PA | Music Education |
| John Glennon `19 | West Babylon, NY | Music Education |
| Andrew Mahoney `17 | Collegetown, PA | Biochemistry and Molecular Biology |
| Sofia Mouritsen `20 | Charlotte, NC | Undeclared |
| Joshua Spry `17 | Silver Spring, MD | Music |

Horn

| | | |
|-----------------------|----------------|---|
| Daniel Cresci `19 | Shirley, NY | Political Science & Philosophy |
| Alexandra Ecker `19 ‡ | Dover, NH | Biology & Music |
| Luke Gaylor `18 P | Perry Hall, MD | Chinese Studies & International Affairs |
| Jeremy Porter `20 | Belle Mead, NJ | History |

Trombone

| | | |
|-------------------------|--------------------|--------------------|
| Lani Deatherage `18 P † | York, PA | Music & Psychology |
| Diego Rocha `19 ‡ | High Springs, FL | Music Education |
| Nick Sontag `19 | Jeffersonville, PA | Music Education |
| Charles Sternberg `19 | New Milford, NJ | Cinema & Media |

Euphonium

| | | |
|------------------------|-----------------|-----------------|
| Benjamin Pontz `20 | Strasburg, PA | Undeclared |
| Alex Schweizer `17 P ‡ | Downingtown, PA | Music Education |

Bass

| | | |
|------------------|-------------------|-----------------|
| Eddie Holmes `18 | North Andover, MA | Music Education |
| Elliot Pajer `19 | Pittsburgh, PA | Music Education |

Double Bass

| | | |
|--------------------|-----------------|------------------|
| Scott Kalizsak `16 | New Freedom, PA | Community Member |
|--------------------|-----------------|------------------|

Piano

| | | |
|------------------|-------------------|-----------------|
| Eddie Holmes `18 | North Andover, MA | Music Education |
|------------------|-------------------|-----------------|

Percussion

| | | |
|--------------------|----------------|------------------|
| Jared Barna `20 | Slatington, PA | History |
| Matt Carlson `13 | Gettysburg, PA | Community Member |
| Zachary Carter `20 | Alexandria, VA | Music Education |
| Jackson Guyton `20 | Phoenix, MD | Psychology |
| Claire Heath `17 | Belle Mead, 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 SUNDERMAN CONSERVATORY EVENTS

December 3 • 8:00pm *Winter Choral Concert*, Christ Chapel

December 9, 2016 • 4:30 pm *Gamelan Gita Semara*, Paul Recital Hall



For Information 717.337.6815

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