



GETTYSBURG COLLEGE SUNDERMAN CHAMBER MUSIC
FOUNDATION CONCERT SERIES *presents*

**SUNDERMAN CONSERVATORY
WIND SYMPHONY**

Russell McCutcheon, *Conductor*
Avner Dorman, *Guest Conductor*

Featuring guests

**John Tadlock
and Zoey Cobb,
percussion**

**MASTERWORKS
& PREMIERES**

Friday, April 12 2024 | 8:00 p.m.
Majestic Theater
Gettysburg, PA

Gettysburg
COLLEGE
Sunderman Conservatory
of Music

PROGRAM

Vous avez du feu? Emmanuel Séjourné
(b. 1961)

Sunderman Conservatory Percussion Ensemble

Dispatches from the Anthropocene..... Armando Bayolo
(b. 1973)

- I. Manifest Destiny
- II. Carousel of Progress
- III. Follow the Leaders (after Isaac Cordal)
- IV. Manifest Destiny: World on Fire
- V. Thunberg's Children

Commission Consortium Premiere

Second Suite in F, Op. 28, No. 2..... Gustav Holst
(1874 – 1934)

- I. March
- II. Song without Words
- III. Song of the Blacksmith
- IV. Fantasia on “The Dargason”

INTERMISSION

Spices, Perfumes, Toxins! Avner Dorman
(b. 1975)

trans. Amanda Heim

- I. Spices
- II. Perfumes
- III. Toxins

Avner Dorman, Guest Conductor

Ouf Duo: John Tadlock and Zoey Cobb, Percussion Soloists





SUNDERMAN CONSERVATORY

Wind Symphony

The Sunderman Conservatory Wind Symphony is the premier wind and percussion ensemble in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania, USA. The Wind Symphony is comprised of a select group of 40-45 musicians including music majors, music minors, and dedicated musicians from all majors. The Wind Symphony rehearses and performs some of the best new literature and wind band masterworks in five concerts each year.

The Wind Symphony has toured regionally and internationally, including performances in the Kennedy Center (Washington, D.C.), Shanghai Maritime University (China), National University of Singapore (Singapore), the Gewandhaus Mendelssohn Hall (Germany), and Smetana Hall (Prague). In 2013, the Wind Symphony released *Gettysburg at 150*, a recording commemorating the Sesquicentennial Anniversary of the American Civil War and the Battle of Gettysburg and in 2020 released *The Music of Brian Balmages, Vol. 1*. Both of these recordings were named eligible for GRAMMY nominations in multiple categories. The Sunderman Conservatory Wind Symphony and conductor Russell McCutcheon actively promote new music for wind ensemble, with seventeen commissions and premieres since 2009.

PROGRAM NOTES

Vous avez du feu?

Emmanuel Séjourné (b. 1961)



Emmanuel Séjourné is a musician of international renown who leads a triple career as a composer, percussionist and teacher. His career ranges from classical music to improvised music. He has been awarded prizes for Best Music for Drama at the Festival d'Avignon, the Prix de l'Académie du Disque Français, as well as the Répertoire Prize awarded by the French Music Publishers. His music is rhythmic, romantic, energetic, inspired both by the Western classical tradition and by popular culture including jazz, rock, and extra-European.

As a percussion soloist, as well as with the ensemble Accroche-Note, he has so far premiered over one hundred pieces of music including concertos, chamber music and solos. Eager to share and communicate his passion, Emmanuel Séjourné is Head Teacher of Percussion at the Strasbourg Superior Academy of Music & Arts and Associate Professor at HEMU Lausanne.

Vous avez du feu? (Do you have a Light?) is a 2-minute theatrical work for eight lighters and four performers. This amusing piece is performed in darkness, so the musical motives are seen rather than heard. The players hold the lighters equidistant from each other as the lights are manipulated in rhythmic patterns using short sparks and long flames.

Dispatches from the Anthropocene

Armando Bayolo (b. 1973)



Born in 1973 in Santurce, Puerto Rico to Cuban parents, composer Armando Bayolo began his musical studies at the age of twelve. At sixteen, he went on to study at the prestigious Interlochen Arts Academy in Interlochen, Michigan, where he first began the serious study of composition. He holds degrees from the Eastman School of Music (B.M. 1995), where his teachers were Samuel Adler, Joseph Schwantner, and Christopher Rouse; Yale University (M.M. 1997), where he studied with Roberto Sierra, Jacob Druckman, Ingram Marshall and Martin Bresnick; and the University of Michigan (D.M.A. 2001) where he studied with Michael Daugherty, Bright Sheng and Evan Chambers.

Dr. Bayolo has been hailed for his “suggestive aural imagination” (*El Nuevo Día*) in works that are “full of lush ideas and a kind of fierce grandeur, (unfolding) with subtle, driving power” (*The Washington Post*).

His “music combines the audacity of popular music, the verve-filled rhythmic language of Latin America, and the pugnacity of postmodern classicism into a heady, formidable concoction” (Sequenza21), and “deserves to be heard many more times, and in many more places. It is new, it is fresh, and it gets its message across” (The Charlotte Observer) “with quite a high degree of poetic expressiveness” (Music-Web International).¹

Dr. Bayolo writes: The idea for *Dispatches from the Anthropocene* came about in conversations with Andy Pease, director of wind ensembles at Hartwick College, who suggested I listen to a podcast titled “The Anthropocene Reviewed.” While this piece was to be originally a commentary on climate change and its socio-political implications, the podcast focuses not only on the negative effects of human activity, but also positive ones. In that way, *Dispatches from the Anthropocene* became more of a series of diary entries on the human condition and its journey to the 21st century.

The term “anthropocene” refers to our current geological period, defined by human activity as the dominant force affecting climate and the environment. The piece begins with “Manifest Destiny,” a fanfare that gradually falls apart, much like human activity can begin with the best of intentions but can be derailed by hubris. The second movement, “Carousel of Progress,” is a more positive take on human ingenuity and inspiration, from the pyramids and the wheel to the Internet and beyond. Next is “Follow the Leaders,” a more negative view inspired by the miniature sculpture of the same name by the artist Isaac Cordal. In that sculpture, a group of men (“politicians discussing climate change”) are slowly drowning in a puddle as they discuss how to solve the problem that is gradually engulfing them.



“Follow the Leaders” - Isaac Cordal

1 Bayolo, Armando. “Who I Am.” *Armando Bayolo*. 2021; Accessed February 26, 2024. <https://armandobayolo.com/onepage/>.

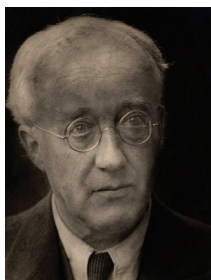
Movement four, “Manifest Destiny: World on Fire,” is a reworking of the first movement’s fanfare but this time as a blood-curdling shriek of terror at the poor state of the world. Composed in May 2020, the blood-curdling shriek is not only about climate change, but about a global pandemic that seemingly has no end. This movement leads immediately to the finale, “Thunberg’s Children.” Greta Thunberg, the Swedish climate activist, has lit a fire in her generation which has expanded into all areas of society. This movement is a song of hope for “Generation Z,” my daughters’ generation, which is taking a proactive role in speaking truth to power about social justice, climate change, and other issues we must face if our species and our world are to survive.

Dispatches from the Anthropocene was written in the spring and summer of 2020 in Laurel, Maryland, and St. Louis, Missouri. I am indebted to Andy Pease, who led the commissioning consortium and worked tirelessly as an editor with me as the piece was completed. The work is also dedicated to my daughter, Elena, whose nascent fire, like that of Greta Thunberg’s, inspires me daily.

—Armando Bayolo

The Sunderman Conservatory Wind Symphony and Conductor Russell McCutcheon are proud to be part of this commissioning consortium and present this consortium premiere.

Second Suite in F, Op. 28, No. 2 Gustav Holst (1874 – 1934)



Holst is an enigmatic composer, who found his own way without undue influence from others. He was averse to theorizing about music, once writing that “a composer is usually quite unconscious of what is going on,” and revealed very little about his technique of composition. He was not a great innovator, but the rhythmic impetus behind much of his music, and his use of unconventional time signatures combined with cross- and permuted rhythms probably derived from the English madrigalists, mark him out as a genuine individual. Other personal hallmarks are his use of ostinato, and with it, rising and falling scale patterns; melodically his music is marked by a predilection for fourths and fifths. Once he had outgrown the chromaticism of his early works he remained firmly wedded to tonality, although much of his harmonic originality is owed to a subtle use of bitonality, and sometimes polytonality: counterpoint in several different keys simultaneously came easily to him. He commented that his technique was “something quite apart from the hits and squashes of conventional modern harmony.”²

Holst wrote and revised his two suites for military band during a time of immense compositional growth. Both suites were composed before the premiere of Holst’s symphonic masterwork *The Planets*

2 Matthews, Colin. “Holst, Gustav(us Theodore von).” *Grove Music Online*. 2001; Accessed 26 Feb. 2024. <https://www-oxfordmusiconline-com.ezpro.cc.gettysburg.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000013252>.

(1918), which in many ways relied on his experience working with folk songs. In *Second Suite*, much of Holst's source material comes from the work of Dr. G. B. Gardiner and Cecil Sharp, anthropologists who collected field recordings of folk music throughout England.

Defining “folk music” can be a difficult task, particularly in a time when we are rightfully concerned with cultural recognition and appropriation. While it would be easy to simply dismiss many wind band repertoire standards – like *Second Suite in F for Military Band* – it could instead be an opportunity to redefine why certain parts of our musical heritage are important.

Written in 1911 (though not premiered until 1922), *Second Suite* introduces and develops seven tuneful folk melodies over four movements. The introductory march begins with *Glorishears*, a Morris-dance tune realized in the style of a British town brass band. A euphonium soloist sings out the sweeping melody of *Swansea Town* before clarinets and saxophones dance to *Claudy Banks*. A recapitulation of *Glorishears* concludes the opening movement. The second movement, *Song Without Words: “I’ll Love My Love,”* features a new exploration of the ensemble's texture, pairing mournful solo voices against a brooding pulse of woodwinds and euphonium. *Song of the Blacksmith*, movement three, features a much brighter, brassier color. Alongside driving syncopations, it is easy to imagine the blacksmith hard at work, sparks flying. After an unexpected transition, the fullness of the countryside is revealed in the final movement, *Fantasia on “The Dargason.”* Propelled by joyful jig-like rhythms and a celebratory tambourine, a sustained setting of *Greensleeves* triumphantly arrives before the contrast of the opening's tuba and piccolo close the suite.

Too often, overemphasizing originality or pure authenticity robs us of one of the great joys of music listening: familiarity. “The pleasures that come from popular music listening,” says scholar Keith Negus, “arise from those moments of sudden recognition or discovery, when we find a connection.” Embracing folk music as gathered, collected, and evolving – where players and listeners alike are encouraged to infuse their own experiences – helps us realize a richer musical tradition of connection, one Holst's *Second Suite* continues for wind bands even now.³

—David Stanley

Spices, Perfumes, Toxins! **Avner Dorman (b. 1975)**

Avner Dorman writes: The title *Spices, Perfumes, Toxins!* refers to three substances that are extremely appealing, yet filled with danger. Spices delight the palate, but can cause illness; perfumes seduce, but can also betray; toxins bring ecstasy, but are deadly. The concerto combines Middle-Eastern drums, orchestral percussion, and rock drums with orchestral forces – a unique sound both enticing and dangerous.

3 Stanley, David. “Second Suite in F” *Wind Repertory Project*. 2021; https://www.windrep.org/Second_Suite_in_F.

Spices, Perfumes, Toxins! is a result of years of collaboration with PercaDu. While we were still students at the Rubin Academy of Music in Tel-Aviv, Tomer and Adi asked me to write a piece for them. All three of us aimed at a piece that would be markedly Israeli and would reflect young Israeli culture. The process of composing the piece involved working closely with PercaDu on my ideas and testing them on the instruments long before the piece was done. In hindsight, I believe that the most important choice in making the piece sound Israeli was the use of four Darbukas and Tom-Toms in addition to the Marimbas. The piece, *Udacrep Akubrad* (PercaDu Darbuka spelled backwards) became one of PercaDu's signature pieces and my most performed composition and is the basis for the first movement of the concerto.

Spices draws its inspiration from the music of our region (extending its boundaries to the east as far as the Indian sub-continent). The piece is largely based on Middle-Eastern and Indian scales and uses the Indian system of Talas for rhythmic organization. I use these elements within a large-scale dramatic form and employ repetitive minimalism as it appears in the music traditions of the East and in the works of Western minimalists of the past forty years. Approximately at the movement's golden section there is a cadenza that precurses the last movement of the concerto.

In *Perfumes*, the sonic world changes as one of the percussionists leaves the marimba and plays on a vibraphone. In *Perfumes* I use what I call multicultural polyphony. The opening theme of the movement (in the marimba) is reminiscent of Baroque arias. The three flutes that accompany the melody (regular, alto, and bass) echo the ornamental nature of the melody and transform it into lines characteristic of Middle-Eastern folk music. At the same time, the bass line borrows its sound from the world of Jazz. Each part of the texture contributes the "soul" of its genre, so to speak, in an effort to create a humanistic whole that expresses the diversity of our time and culture. As the movement progresses the soloists and orchestra embark on a colorful journey from the seductive to the dangerous.

In *Toxins!* the soloists use the entire variety of percussion instruments at their disposal. The movement is based on alternation between an aggressive rhythmic pattern (played on drumsets) and passionate outbursts in the orchestra. It swings like a pendulum between extreme joyous ecstasy and obsessive anxiety, pain, and delusions. As the movement develops, the music becomes increasingly fanatical until the final outburst of catharsis and death.

—Avner Dorman



BIOGRAPHIES

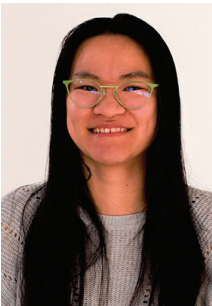


John Tadlock, Percussion Soloist

John Tadlock is a percussionist and composer based in New York City. He received his BM from Stephen F. Austin State University, his MM in percussion performance from the Indiana University Jacobs School of Music, and his professional studies diploma from the Mannes School of Music.

During his time in Texas, John performed as a soloist with several groups including the East Texas Symphonic Band, and the SFA Orchestra as a winner of their 2012 Concerto/Aria competition. John was also a member of the first Percussive Arts Society International Convention (PASIC) All-Star Percussion Ensemble, and in 2017 was awarded the SFA President's Award for the Most Outstanding Recital of the Year. While in Indiana, John was selected as a member of the IU Percussion Ensemble in their PASIC 2018 ensemble showcase, and was a section percussion/assistant timpani runner-up at the 2018 Hawaii Symphony audition. He also performed in several musical theater productions at the Bloomington Playwrights Project, and was a section percussionist in several concerts with the Columbus Indiana Philharmonic and the Richmond Symphony. John has performed in several eclectic venues such as Carnegie Hall, Alice Tully Hall at Lincoln Center, the Macy's Thanksgiving Day and London New Years Day Parades, and professional recording at the DiMenna Center for Classical Music. He was awarded Honorable Mention for his and Zoey Cobb's performance of *Spices, Perfumes, Toxins!* at the George and Elizabeth Gregory Concerto Competition in New York City.

As a composer, John has had his percussion works played all over the country, most notably as the opener for the University of Texas ensemble showcase performance at PASIC 2021. Aside from percussion music, John has written three original albums varying in scope from full orchestra and chamber to digital fusion. In 2020 he wrote his first feature film score, and in 2021 his first short film score. John's musical influences come from a variety of places, including rock, jazz, classical, film scores, and video game soundtracks.



Zoey Cobb, Percussion Soloist

Zoey Cobb is a founding member of New York-based Ouf Percussion Duo. Performer at heart, she is also an educator and videographer who seeks to provide a fresh perspective on the music she is a part of. As a performer she has performed in various venues ranging from parading down the streets of Ireland and small living rooms to Lincoln Center's Alice Tully Hall and Carnegie Hall's Perelman Stage, playing for ensembles and organizations like Yellow Barn, Vic Firth, New England Symphony Ensemble, Mannes Orchestra, University of Northern Iowa Wind Ensemble, and Panther Marching Band.

Throughout her career she is fortunate enough to have collaborated with amazing musical minds like Nathan Daughtery, Bart Picquer, Steven Snowden, Seth Knopp, Sō Percussion, James Baker and Sandbox Percussion. During her time at UNI, she received the prestigious Anna Williams Award, named after the sudden passing of beloved sophomore, pep band member, and loyal Panther fan, Anna Williams. “By unanimous decision, this award was given to Zoey Cobb as she represented the qualities of dedication and service to the Panther Marching Band.” (*Voting committee*)

Zoey holds a BM from the University of Northern Iowa where she studied under Kramer Milan, Matt Andreini, and Ryan Frost and a MM from Mannes School of Music where she studied under Joe Tompkins, Ian Rosenbaum, Maya Gunji, and Glen Velez.



Avner Dorman, Composer and Guest Conductor

Avner Dorman writes music of intricate craftsmanship and rigorous technique, expressed with a soulful and singular voice. A native of Israel now living in the United States, Dorman draws on various cultural and historical influences in composing, resulting in music that affects an emotional impact while exploring new territories. His music utilizes an exciting and complex rhythmic vocabulary, as well as unique timbres and colors in orchestral, chamber, and solo settings; many of his compositions have become contemporary staples in the repertoire.

Dorman's music is championed by renowned conductors such as Zubin Mehta, Christoph Eschenbach, Ricardo Chailly, and Andris Nelsons and soloists such as Pinchas Zukerman, Gil Shaham, Martin Grubinger, and Hilary Hahn. His music has been commissioned and performed by some of the world's leading orchestras, such as the Boston Symphony Orchestra, The Cleveland Orchestra, NDR Elbphilharmonie Hamburg, The Israel Philharmonic Orchestra, the Chicago Symphony Orchestra, and the San Francisco Symphony.

The 2023-2024 season remains a pivotal year for Dorman. In February 2024, the Israel Philharmonic Orchestra, conducted by Yoel Levi, presented the Israeli premiere of “Dialogues of Love,” a 45-minute symphony. The season is marked by several world premieres, among them “Mazurka” featuring Anna Kijanowska in September 2023 and the release of “Three Butterfly Songs” featuring Dawn Upshaw and Bridget Kibbey in October. December 2023 saw the premiere of “Rhapsody on Diwan Songs” by the Gambelin duo, followed by a piece for Domra Solo by Ekaterina Sklar in April 2024. Two compositions will premiere in June 2024: one for Guitar and Vibraphone by Vivi Vassileva and Lucas Campara Diniz and another for mandolin and guitar by Duo Mantar. As part of his commitment to pedagogical music, Dorman's “Dragonfly's Journey” was featured at the 2023 Midwest Band and Orchestra Clinic by the Jasper High School Orchestra conducted by Matthew Moreno. Additionally, Dorman premiered a new piece for string orchestra titled “Miriam Danced by the Red Sea” with the Adams County Orchestra in

November, which he conducted. Other performances include a U.S. and Japan tour of “Nigunim” by Gil Shaham and Akira Eguchi and performances of “How to Love” by Jason Vieaux with the Columbus Symphony and Bluewater Chamber Orchestra.

Dorman studied composition with John Corigliano and Josef Bardanashvili, and he holds a doctorate in composition from the Juilliard School. Dr. Dorman currently serves as Professor of Music Theory and Composition at the Sunderman Conservatory of Music at Gettysburg College.



Russell McCutcheon, Conductor

Russell McCutcheon serves as Director of Bands and Professor of Music in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania, where he conducts the Wind Symphony and coordinates the Music Education Program. He leads the band area which includes the Wind Symphony, Symphony Band, Gettysburg Marching Band, and Chamber Winds. In addition, he teaches courses in conducting, music education, music technology, and supervises student teachers in the field.

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 and studied conducting with Dr. David A. Waybright. He earned an M.S. in Music Education from Troy University in Troy, Alabama.

Bands under his direction have performed in the John F. Kennedy Center for the Performing Arts, at the Gewandhaus in Leipzig, at Smetana Hall in Prague, in the Great Guild Hall in Latvia, and in Lithuania, Estonia, China, Singapore, England, Scotland, Italy, Canada and Switzerland. In 2018, McCutcheon was awarded 2nd Place for The American Prize in Musical Theater Conducting, a national non-profit competition in the performing arts. In 2016, McCutcheon was named an *American Prize Finalist* in the Conducting: University and College Bands Division.

Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose recordings, *Volumes 1 and II of The Cochran Chamber Winds Commissioning Series*, were released in 2012 and 2016 on the Mark Masters Label. Of *Volume I*, composer Adam Gorb noted: “I loved your performance of *French Dances Revisited*...your ensemble plays the work so sensitively and with such spirit.”

McCutcheon is the Conductor and Musical Director of the Pennsylvania Lions All-State Band, which performs yearly in Pennsylvania and regularly tours nationally and internationally. He is a contributor to the best-selling book series, “*Teaching Music through Performance in Bands*,” and is an active clinician and guest conductor.

WIND SYMPHONY PERSONNEL

Flute

Rock Braten '25

Aris Corman-O'Reilly '27 ‡

Jack Kane '24 P

Charlotte Lewis '27

Major

Music

Music Education

Music

Music Education

Hometown

Wilton, CT

Merrimack, NH

Waynesboro, PA

West Orange, NJ

Clarinet

Christa Calderwood '24 P

Walter Craig, Jr.

James Humphrey '26

Will Morris '18

Edie Rice

Aaron Scott

Hector Vasquez '27

Music Performance

Community Member

Music and Mathematical Economics

Guest Musician

Community Member

Conservatory Faculty

Music and Biology

Dunkirk, MD

Glenville, PA

North Caldwell, NJ

Carlisle, PA

Gettysburg, PA

Pittsburgh, PA

Baltimore, MD

Bass Clarinet

Alex Henderson

Environmental Studies, Music Minor

Trenton, NJ

Oboe

Amy Cassiere

Phoebe Lamos '27

Guest Musician

French

Baltimore, MD

Old Lyme, CT

Bassoon

Noah Morotti '26 P

Connor Slemph '27

Mathematical Economics

Music Education

Stevensville, MD

Mercersburg, PA

Alto Saxophone

David Grant '24 P

Justin Morgan '27

Music Performance

Music

Shrewsbury, NJ

Englishtown, NJ

Tenor Saxophone

Nash Ott '27

Music Performance

Coopersburg, PA

Baritone Saxophone

Jacqueline Morin '24 ‡	Biochemistry & Molecular Biology	Merrimack, NH
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Trumpet

Brandon Almagro	Guest Musician	New Berlin, WI
Benjamin Casinelli '26	Music and Computer Science	Stratford, CT
Jacob Hunkins '24 P ‡	Music and History	Glendora, CA
Priscilla C King	Guest Musician	York, PA
Ella Koup '27 ‡	Music	Paoli, PA
Steven Marx	Conservatory Faculty	Gettysburg, PA

Horn

Julia Balseiro	Guest Musician	St. Louis, MO
Rod Clippinger	Guest Musician	York Haven, PA
Luke Gaylor '17	Guest Musician	Perry Hall, MD
Abbey Jemison '24 P	Health Sciences, Music Minor	Hanover, PA

Trombone

Melanie Flynn '27	Political Science, Music Minor	West Chester, PA
Michael Tropp '25 P ‡	Music Education	Libertyville, IL
Nathaniel Van Meter '27	Undeclared	Mechanicsville, VA
Jonathan Wenger '27	Environmental Studies and Public Policy	Manheim, PA

Euphonium

Kyle Lordi '25	Business, Music Minor	Paramus, NJ
Alex Schweizer '17	Guest Musician	Lancaster, PA

Tuba

Liz Callan '26 P	Mathematics, Music Minor	Quakertown, PA
Ethan Hankins '25	Music	Rockville, MD

String Bass

Alexis Gonzales '26	Music Education	Warminster, PA
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Piano

Jess Schaefer '24	Music and Environmental Studies	Central, SC
Percussion		
Cristian Banks '26	History and Africana Studies	Budd Lake, NJ
Jack Bellantone '26	Psychology, Music Minor	Wyckoff, NJ
Benjamin Hertzbach '27	Computer Science	California, MD
Jacob Kennell '24 P	Music and Environmental Studies	York, PA
Benjamin Sarnitsky '26	Psychology	Bethlehem, PA

P Principal Player

‡ Band Staff

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

PERCUSSION ENSEMBLE

	Major	Hometown
Cristian Banks '26	History and Africana Studies	Budd Lake, NJ
Rock Braten '25	Music	Wilton, CT
Melanie Flynn '27	Political Science, Music Minor	West Chester, PA
Jacob Kennell '24	Music and Environmental Studies	York, PA

THE SUNDERMAN CONSERVATORY UPCOMING EVENTS

April 13 • 8pm *Choral Concert*, Christ Chapel

April 14 • 3pm *Symphony Band*, Majestic Theater

April 19 • 8pm *Sunderman Sings!* Paul Recital Hall

April 20 • 8pm *Jazz Ensemble*, Majestic Theater

April 21 • 2:30pm *Sr. Recital: David Grant, saxophone*, Paul Recital Hall

April 22 • 7pm *Sunderman Wind Quintet, featuring Scott Crowne, piano*, Paul Recital Hall

April 26 • 7:30pm *Opera Performance*, Majestic Theater

April 27 • 7:30pm *Opera Performance*, Majestic Theater

April 28 • 2:30pm *Sr. Recital: Jacob Hunkins, trumpet*, Paul Recital Hall

April 29 • 5pm *Wind Symphony Student Conductor Concert*, Majestic Theater

April 30 • 5pm *College Choir Student Conductor Concert*, Paul Recital Hall



For Information 717.337.6815

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