



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

THE GETTYSBURG COLLEGE ORCHESTRA  
*Vimbayi Kaziboni, Conductor*

*and* THE SUNDERMAN CONSERVATORY  
WIND SYMPHONY  
*Russell McCutcheon, Conductor*

*Debuts and Dances*

FRIDAY, SEPTEMBER 30, 2016  
8:00 P.M.  
MAJESTIC THEATER  
GETTYSBURG, PENNSYLVANIA

# PROGRAM

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**Symphony Orchestra**  
*Vimbayi Kaziboni, Conductor*

*Prelude (Gabrielli)*

Adagio in G Minor on Two Themes and a Figured Bass by Albinoni.....Remo Giazotto  
(1910-1998)  
adapt. Vimbayi Kaziboni (b. 1988)

Eternal Source of Light Divine.....George Frideric Handel  
Let the Bright Seraphim (1685-1759)

*Susan Hochmiller, soprano*  
*Steven Marx, trumpet*

Battalia.....Heinrich Ignaz Biber  
(1644-1704)

- I. Presto I - Sonata
- II. Allegro - Die Liederliche Gesellschaft von Allerley Humor
- III. Presto II
- IV. Der Mars
- V. Presto III
- VI. Aria

*Interlude (Bach)*

*Luke McCurry, assistant conductor*

- VII. Die Schlacht
- VIII. Lamento der Verwundten Musquetierer

— *Intermission* —

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**Wind Symphony**  
*Russell McCutcheon, Conductor*

Dances with Winds ..... Shelley Hanson  
(b. 1951)

- I. Gaida (Bagpipe)
- II. The Irish Star
- III. Serbian Dance

*Chamber Winds*

Solitary Dancer ..... Warren Benson  
(1924 – 2005)

Baron Cimetière's Mambo ..... Donald Grantham  
(b. 1947)



# PROGRAM NOTES

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## ***O Magnum Mysterium (1587) – Giovanni Gabrieli***

In 1585, Gabrieli (1557-1612) replaced his uncle as the head organist and composer of the San Marco Cathedral in Venice, Italy. Ever since, many traditions have emerged from the San Marco Cathedral. The cathedral's unique construction allowed for unique experimentations in acoustic effects from which emerged Giovanni Gabrieli's signature "split choir" arrangement in which the choirs were placed in separate balconies of the cathedral. While he composed in a diverse array of musical styles, Gabrieli preferred to compose sacred music. *O magnum mysterium* is a text setting of adoration about the birth of Christ, praising both Jesus and Mary.

O magnum mysterium,  
et admirabile sacramentum,  
ut Animalia viderent Dominum natum,  
jacentem in praesepio!  
Beata Virgo, cujus viscera  
Meruerunt portare  
Dominum Christum.  
Alleluia!

Oh great mystery,  
and wonderful sacrament,  
that animals should see the newborn Lord,  
lying in a manger!  
Blessed is the Virgin whose womb  
Was worthy to bear  
Christ the Lord.  
Alleluia!

Gabrieli also famously composed for brass choirs. Our performance of "*O Magnum Mysterium*" will be a brass choir's rendition of a piece Gabrieli originally wrote for a vocal choir. The two choirs, a low and a high, will echo each other and intertwine as the instruments sing praise just as choirs sang in San Marco Cathedral.

-Luke McCurry '16 and Abby Pierce '20, trumpets

## ***Adagio in G Minor on Two Themes and a Figured Bass by Albinoni (1949) - Remo Giazotti* adapt. Vimbayi Kaziboni**

*Adagio in G minor on Two Themes and a Figured Bass by Albinoni* is a *neo-baroque* work written in 1949 by Italian musicologist Remo Giazotto (1910-1998) who was an expert on Italian baroque composer Tomaso Albinoni (1671-1751). *Adagio* is believed to have originated from a ground bass line and six measures of a violin part from Albinoni's *Sonata a tre in G minor* the parts to which were salvaged from a World War II bombing site in Dresden, Germany. Giazotto used the ground bass and the melody as inspiration to write *Adagio*; he later claimed the work to be his own, denying even the influence of Albinoni's ground bass. In count of the mystery surrounding the actual composer of the *Adagio*, various composers have since adapted the work adopting it in full or in part. In the version you will hear today adapted by Professor Kaziboni there will be the addition of two solo flutes driving the melody and countermelody alongside the violins and violas, and a solo organ continuo part.

-Tess Fernald, '20 and Rose Martus '19, flutes

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## ***Eternal Source of Light Divine (1713) - George Frideric Handel***

George Frideric Handel (1685 – 1759) was one of the greatest composers of the Baroque period. Most known for his *Messiah* and *Water Music*, Handel was born in Germany to a barber-surgeon father who forbade him from studying music. Luckily for the music world, Handel was able to convince his father that music is a respectable career by demonstrating his outstanding talent on the organ. The rest is history. Handel mastered the organ, oboe, and violin by age ten. Shortly thereafter, he began composing church cantatas and chamber music. Handel traveled from Halle to Hamburg to Venice and then finally arrived in London, where he settled for the rest of his life and wrote many of his great works.

*“Eternal Source of Light Divine,”* an aria from Handel’s 1713 secular cantata *Ode for the Birthday of Queen Anne* was written for the birthday celebration of Queen Anne, who ruled over Great Britain from 1702-1707. It is not known for certain whether or not the piece was actually performed on the occasion. Queen Anne was said to have no interest in musical ventures, but granted Handel £200 a year for life to support his composing. Handel had begun writing after the big breakthrough of his opera *Rinaldo* in 1710-1711. The text of *Ode for the Birthday of Queen Anne* is joyful and praises both Queen Anne and the Treaty of Utrecht that ended the War of the Spanish Succession. The text is written by Ambrose Philips.

*Ode for the Birthday of Queen Anne* comprises of multiple vocal and instrumental solo lines in which each solo consists of one stanza or verse and ends with the line, *“The day that gave great Anna birth, Who fix’d a lasting peace on Earth,”* a text that functions similarly to a refrain.

*“Eternal Source of Light Divine”* is a trumpet aria, a solo piece written for voice and trumpet with ensemble accompaniment. While the solo soprano and trumpet have a call-and-response with the main theme, the rest of the ensemble outlines the chordal progression. The phrases in the melody are drawn out with the use of embellishments, and the text is slow paced, with the second syllable drawn out for a seeming eternity.

Eternal source of light divine,  
With double warmth Thy beams display,  
And with distinguished glory shine,  
To add a lustre to this day.

-Sebastian Ridore '19 and Sarah Smith '18, violas

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## *Let the Bright Seraphim* (1741) - George Frideric Handel

George Frideric Handel was born in 1685 in Halle, Germany. He was a baroque composer known for his many operas, oratorios, and orchestral works. Growing up, Handel's musical talents were fiercely suppressed by his father, who did not permit him to even touch an instrument. His mother, however, recognized her son's talent and passion, and helped him to practice his music in secret.

Although he was primarily a violinist, by age 10 Handel was already a virtuoso on several other instruments, including harpsichord, oboe, and organ. These talents led to a career in opera, and eventually to his interest in composing his own operas, many of which are still well known to this day.

Handel continued on in his musical career as a master performer and composer. He wrote a plethora of new music throughout his life, including vocal works, oratorios, concerto grossi, and larger orchestral works, despite suffering from multiple strokes over the years. Handel died in 1759.

"*Let the bright Seraphim*" is from George Frideric Handel's larger work, the oratorio *Samson* (completed in 1741). *Samson* was inspired by John Milton's dramatic poem, *Samson Agonistes*, which tells the story of Samson and Dalila in the Old Testament. The oratorio is comprised of three acts. "Let the bright Seraphim" is the last movement of the final act, written for soprano and trumpet with string orchestra and basso continuo accompaniment. Sung by an anonymous "Israelitish Woman," the aria summons the celestial hosts of seraphim and cherubim to hail the dead hero, with trumpet figures responding to the singer.

Let the bright Seraphim in  
burning row their loud uplifted  
angel-trumpets blow.

Let the cherubic host, in tuneful  
choir, touch their immortal  
harps with golden wire.

Let the bright Seraphim in  
burning row their loud uplifted  
angel-trumpets blow

-Ben Rhine '20 and Drew Peris '20, violins

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***Battalia: Das liederliche Schwirren der Musquetierer, Mars, die Schlacht und Lamento der Verwundeten, mit Arien imitirt und Baccho dedicirt (1673)***  
***(Battle: The Dissolute Reveling of Musketeers, March, the battle, and Lament of the Wounded, Imitated with Airs and Dedicated to Bacchus) - Heinrich Ignaz Biber***

Heinrich Ignaz Franz Biber (1644–1704) was born in Wartenberg, a town now in Czechoslovakia; not much is known about his education or background. However, Biber is considered to be one of the best violinists in the seventeenth century.

The works of Biber stood out particularly because of their technical advancements during the Baroque era. His techniques are well demonstrated in *Battalia* (1673). This piece came from Biber's impressions towards the Thirty Years War that occurred in Central Europe between 1618 and 1648 in which most of Europe was overcome by disease and famine.

The conception of the piece is a musical recreation of the war through eight short, expressive movements.

**I. Presto I - Sonata**

The soldiers prepare before battle. There is a call-and-response between the violins the violas that represents the soldiers conversing back and forth, insuring they have all that they need.

**II. Allegro - die liederliche Gesellschaft von allerley Humor (The Profligate Society of Common Humor)**

The anxiety in the troops begins to bubble. Unlike a common piece, this movement does not have one melody but eight different melodies - folk songs that create dissonance within the ensemble; each song representing a different part of Europe.

**III. Presto II**

In only seven measures Biber manages to convey the feeling of restlessness. This movement begins to create the eerie feeling of war.

**IV. Der Mars (The March)**

In this movement the bass is no longer a bass, but rather a snare drum. Biber has the bassist put a piece a paper between the strings to create a buzzing sound that gives the illusion of the snare drum. The solo violinist intones, symbolizing the leader inspiring and preparing his troops for war.

**V. Presto III**

This movement evokes the image of a lighthearted scene in which the soldiers are building up morale and excitement for the battle to come.

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## **VI. The Aria**

The Aria is a very tender movement in which the celli and double basses are tacet. This gives the effect of the “calm before the storm” and in many senses can be seen as the last moment of hope before the climatic point of the piece.

## **VII. Die Schlacht (The Battle)**

This movement represents the battle itself. Confusion and chaos. Snapped pizzicatos in the celli and bass mimicking the sounds of cannons.

## **VIII. Lamento der Verwundeten Musketierer (Lament of the Wounded Musketeers)**

Rather than celebrating the glory of the battle, Biber chooses to mourn the wounded. This leaves the audience with a somber feeling as the work closes.

-Michelle Grosser '18 and Ivana Lopez Espinoza '20, violins

## ***Fugue in G Minor (ca.1703-1707) - Johann Sebastian Bach***

Born into a German family of musicians, Johann Sebastian Bach (1685-1750) was one of the most significant composers and organists of the Baroque period. Bach is revered by modern audiences for both his sacred and secular music, and as an innovator in a multiplicity of mediums and styles.

Scholars today still do not agree on what the defining characteristics of a fugue are, though in simple terms, we know it uses canonic imitation, a technique in which multiple voices emulate the original melody of the piece. Originally written for organ the “*Little*” *Fugue in G Minor* is one of Bach's most recognizable works, particularly the opening four and a half measures that comprise of the fugue subject. The piece will be performed today by an ensemble composed of two oboes, two clarinets, two bass clarinets, and two horns. This change in instrumentation allows for a diversity of timbral colors and also renders a different approach and interpretation of the work.

-Isaac Hawkins '18 and Caroline Valenti '18, clarinets



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### ***Dances with Winds* - Shelley Hanson (b. 1951)**

Shelley Hanson, a Twin Cities composer, arranger, teacher, and professional musician, has an affinity for writing and performing folk music. Her band, Klezmer and All That Jazz, recorded traditional and original music for the audio book version of the Yiddish play *The Dybbuk*. Dr. Hanson received a Ph.D. in Performance, Music Theory, and Music Literature from Michigan State University. She is a member of the Minneapolis Pops Orchestra and serves on the faculty of Macalester College where she conducts the Wind Ensemble. Hanson's compositions have been performed throughout the United States, Europe, Latin America, Asia, and Australia. As Principal Clarinetist of the Minneapolis Pops Orchestra, she has recorded orchestral and chamber music for Virgin Records, Teldec, Innova, and others, and was a soloist for the soundtrack of the feature film *Out of the Wilderness*.

*Dances with Winds* is based on folk tunes from three very different European regions. Movement 1, Gaida, is named after the Macedonian bagpipe, which is less strident than the Celtic bagpipe. The two famous bagpipe tunes that are used show that a gaida can sound either very plaintive or very joyful. Movement 2, The Irish Star, uses the well-known Irish folk tune "Star of the County Down." Most often played in march tempo, this tune also can be performed as a waltz. Both versions are used here. Movement 3, Serbian Dance, is a very fast folk dance called a "kolo." This particular tune is often referred to as "Ciganski Urnebes." Urnebes is a very popular type of Serbian salad, and Ciganski means "Gypsy," so this wild dance is a "Gypsy Salad."

*-Program note by Shelley Hanson*

### ***Solitary Dancer* - Warren Benson (1924 – 2005)**

Warren Benson is best known for his innovative and expressive music for wind ensemble and his finely wrought song cycles. With such striking works as *The Leaves Are Falling* (1964), *The Solitary Dancer* (1966), *The Passing Bell* (1974) and *Symphony II-Lost Songs* (1983), Benson created compositions for band and wind ensemble that are masterworks in the repertoire and acclaimed as "among the most important of this century" (United States Marine Band, Bicentennial Collection). From his early days as a percussionist and timpanist for the Detroit Symphony, Benson was captivated by the variety of sounds percussion instruments can produce and used these in compositions for winds ensemble and a wide variety of music for chamber ensembles. A graduate of the University of Michigan, Benson received four Fulbright grants, and was the author and director of the first pilot project of the Ford Foundation's Contemporary Music Project, whose aim was to create new music for schools. Warren Benson served as a professor of composition at Ithaca College, Southern Methodist University, and the Eastman School of Music.

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The *Solitary Dancer* evolved from the ballet “Bailando,” a collaboration between Warren Benson and Interlochen Arts Academy choreographer Bill Hugg. During this experience, Benson noted the dancers’ attention to the music before rehearsal began. Benson writes a note in the score, “The Solitary Dancer deals with quiet, poised energy that one may observe in a dancer in repose, alone with her inner music.” When asked what advice he would give to young composers, Benson said:

I tell them to take a look at the repertoire and see what’s not there that is present in life. That thought is one of the reasons I wrote *Solitary Dancer*. There just wasn’t any work that was fast and exciting and quiet. Like when a group of people get together and whisper, there is a lot of intensity and excitement, but it never gets loud. It may bubble and cook but it never blows the lid off. There are a lot of situations in life like that – just quiet moments.

The composition is a through-composed work in d phrygian. The two themes prevalent throughout the piece are presented in the first two measures. The first theme is a melodic four-note motive presented by the soprano saxophone (which is a predominant voice throughout the composition). The second theme is a two-note rhythmic motive presented by the piccolo. The melodic language that follows is developed from inversions, augmentations, and combinations of these two motives. Much of the work is dependent on quiet soloistic playing over a percussion ostinato.

-Program Note by Norman Smith, Program Notes for Band

### ***Baron Cimetiére’s Mambo* - Donald Grantham (b. 1947)**

Composer Donald Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, first prize in the Concordia Chamber Symphony’s Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three first prizes in the NBA/William Revelli Competition, two First Prizes in the ABA/ Ostwald Competition, and first prize in the National Opera Association’s Biennial Composition Competition. His music has been praised for its “elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism” in a citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, and Atlanta, among many others. Grantham resides in Austin, Texas and is the Frank C. Erwin, Jr. Centennial Professor of Composition at The University of Texas at Austin.

*Baron Cimetiére’s Mambo* is the first in a series of dance pieces based on characters drawn from *vodun* (voodoo) lore; the others are *Baron Samedi’s Sarabande (and Soft Shoe)*, *Baron La Croix’s Shuffle*, and *Baron Piquant on Pointe*. These Barons are all members of the family Ghede, the *loas* (spirits) in charge of the intersection

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between the living and the dead. In spite of this grim association, the Barons have a lighter side. All are notorious tricksters with a marked fondness for brandy and tobacco. All dress alike in black tailcoats and tall black hats, dark sunglasses with one lens missing, and carry canes and smoke cigars. Baron Cimetière's role is to guard cemetaries (cimetière = cemetery). The music can be said to depict both the sides of the Barons – dark and sinister at some times, light and mischievous at others.

*– Program Note by Tyler Ehrlich*



# BIOGRAPHIES

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**Susan Hochmiller**, soprano, is a versatile artist with performance experience in chamber music, art song, oratorio, opera, musical theater, and jazz. In addition to numerous recitals, performance highlights include singing at the Teatro Mancinelli in Orvieto, Italy, Carnegie Hall with the Susquehanna University Masterworks Chorus and Orchestra, in the Mozart 101 Series with the Rochester Philharmonic Orchestra, and Bach's St. John Passion with the Music, Gettysburg! series. Most recently, she was a soloist in the Boulder Chorale's performance of Carmina Burana, and with the Colorado Bach Ensemble's Bach Cantata Series. Dedicated to the promotion of chamber music, she has recently performed *Sechs*

*Deutsche Lieder*, *Three Japanese Lyrics*, *Airs no Oceans keep*, *Sparrows*, *Haddyr Blogs*, *Righty 1966*, *Notes on Love*, *Libera Sequentiarum*, *Kaffèekantata*, *Spanisches Liederspiel*, and *Spanische Liebeslieder*.

Hochmiller earned a Doctor of Musical Arts and a Master of Music in Voice Performance and Literature from the Eastman School of Music and a Bachelor of Music from Susquehanna University. She has performed in master classes with notable artists George Shirley, Benita Valente and Richard Hundley, and has served on the voice faculty at Colorado State University, Dickinson College, and the New York State Summer School of the Arts, School of Choral Studies. Dr. Hochmiller also continues to direct Orvieto Musica's Art of Song summer vocal chamber music program in Orvieto, Italy.



**Steven Marx** is an international competition winner and a Yamaha Young Artist, having performed throughout the United States and internationally in countries such as China, England, Japan, Taiwan, Canada, Macao, Germany, Austria, Slovakia, Hungary, and the Bahamas. Marx has won numerous prizes at the National Trumpet Competition, and also was awarded first place in the Mock Orchestra Competition at the International Trumpet Guild Convention in Manchester, England in 2002. He earned the National Trumpet Competition Lake Placid Scholarship in 2003, given to the individual most likely to make the biggest impact on the trumpet world. He was awarded the prestigious performers

certificate and was the recipient of the 2008 Teaching Assistant Prize of Teaching Excellence during his graduate work at the Eastman School of Music.

Marx completed a Bachelor of Music degree from Grand Valley State University, a Masters of Music in Performance from the Eastman School of Music, and a Doctor of Music Arts in Performance and Music Education from the Eastman School of Music. Marx has taught at Colorado State University, University of Northern Colorado, Nazareth College, the National Brass Academy, Orvieto Musica, the International Grand Valley Trumpet Institute, and the Blue Lakes Fine Arts Camp prior to his appointment at Gettysburg College in 2015.

Marx has performed with the Colorado Ballet Orchestra, Fort Collins Symphony, Rochester Philharmonic Orchestra, Rochester Oratorio Society, Rochester Chamber Orchestra, Greeley Philharmonic, Axiom Brass, Boulder Brass, West Shore Symphony, and has toured and recorded with the Eastman Wind Ensemble. Currently, Marx performs internationally as a soloist; and with the Apex Brass and the Aire Duo.



Prof. **Vimbayi Kaziboni** is Director of Orchestral Activities and Assistant Professor of Music at *Gettysburg College Sunderman Conservatory of Music*. Concurrently he serves as Assistant Conductor of *Ensemble InterContemporain* in Paris, France 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, 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, Maestro 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 2012-13 *International Ensemble Modern Academy (IEMA)* Kaziboni led many critically lauded performances in venues and festivals throughout Europe, all the while working with many renowned conductors in 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 of the *Happy New Ears* concert series at Oper Frankfurt. In August 2014 he made his debut conducting the *Junge Deutsche Philharmonie*, the national youth orchestra of Germany at the Freispiel Festival in Berlin.

Kaziboni has served as Artistic Director of the *What's Next? Ensemble* in Los Angeles, a chamber orchestra that was 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. 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.

Maestro Kaziboni has worked directly with many of the leading composers of the day that include Helmut Lachenmann, George Benjamin, Matthias Pintscher, Heiner Goebbels, Nicolaus A. Huber, William Kraft, Morten Lauridsen 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), Taschenoperfestival (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) Prof. Kaziboni conducted the *Omnibus Ensemble*, the *National Youth Orchestra of Uzbekistan* and was Visiting Lecturer at the *State Conservatory of Uzbekistan*.

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Maestro 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.



**Russell McCutcheon** is Director of Bands in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania. At Gettysburg, he conducts the Wind Symphony, Sunderman Conservatory Symphony Band, and the Sunderman Chamber Winds. He also directs the Bullets Marching Band. In addition, he teaches conducting, music education courses, supervises student teachers in the field, and serves as co- advisor of the Gettysburg College Chapter of the Collegiate Music Education Association.

Dr. McCutcheon received his Ph.D. in Music Education with a concentration in Wind Conducting from the University of Florida in Gainesville where he served as Assistant Conductor of the Wind Symphony. He was in the conducting studio of Dr. David Waybright and his music education advisors were Drs. Russell Robinson and Charles Hoffer. Additionally, he has studied conducting with Rodney Winther, Anthony Maiello, and Tom Lee. He received his Master of Science in Music Education from Troy University in Troy, Alabama.

Prior to his appointment in the Sunderman Conservatory, Dr. McCutcheon served for three years as Associate Director of Band, Wind and Percussion Activities at Otterbein University in Westerville, Ohio and has eight years of high school teaching experience in the public schools. Bands under his direction have performed in England, Scotland, Italy, and Switzerland. He has been a guest conductor at the WASBE 2005 International Conference in Singapore and in 2009 spent nine days in residence as invited guest conductor/clinician with the Universidad de Caldas Wind Ensemble in Manizales, Colombia as part of the 15th Annual Yamaha Latin American Wind Band Conference.

Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose latest recording, *Volume 1 of The Cochran Chamber Winds Commissioning Series*, was released in 2012 on the Mark Masters Label. Of this recording, composer Adam Gorb noted: "I loved your performance of *French Dances Revisited*...your ensemble plays the work so sensitively and with such spirit." He is a regular contributor to the best-selling book series, "*Teaching Music through Performance in Bands*," and is an active clinician and guest conductor. He has been the featured clinician/conductor for many county and district honor bands, was invited to serve as the winds and percussion clinician for the Ohio All-State Orchestra, travels regularly to music camps nationally, and adjudicates band festivals in Pennsylvania, Virginia, Ohio, Florida, Mexico and the Bahamas. As a percussionist, he most recently served as principal timpanist of the Westerville Symphony (Ohio) and is currently experimenting with electronic percussion controllers, MIDI mallet keyboard instruments and the integration of pre-recorded sound with live performance.

# SYMPHONY ORCHESTRA PERSONNEL

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## Flute

Rose Martus '19  
Tess Fernald '20

## Hometown

West Milford, NJ  
Lancaster, PA

## Major

Music and Mathematics  
Music

## Oboe

Kristina Chamberlin '17  
Hannah Harder '18

New Milford, CT  
Winston-Salem, NC

Psychology  
Music and Anthropology

## Clarinet

Isaac Hawkins '18  
Caroline Valenti '18

Steelton, PA  
New Fairfield, CT

Music Education  
Music

## Bass Clarinet

Leah Gulyas '19  
Will Morris '18

Athens, PA  
Carlisle, PA

Biology  
Music and Physics

## Trumpet

Luke McCurry '16  
Abby Pierce '20

Bethel Park, PA  
State College, PA

Music  
Music Education

## Horn

Ivy-Rose Kramer '19  
Benjamin Gantz '16

Bloomsburg, PA  
Hagerstown, MD

English and Music  
Music and Biology

## Trombone

Lani Deatherage '18  
Amy Kaiser-Jones '17  
Diego Rocha '19

York, PA  
Columbia, MD  
High Springs, FL

Psychology and Music  
Psychology and Computer Science  
Music Education

## Tuba

Erik Wendt '19

Titusville, NJ

Liberal Arts

## Harp

Olivia Higgins '19

Union Bridge, MD

Music Performance

## Piano

Elliot Pajer '19

Pittsburgh, PA

Music Education

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**Violin I**

Michelle Grosser '18  
Drew Peris '20  
Logan Santiago '19 (CM) †  
Nick Sontag '19  
Huilin Xu '19

**Hometown**

Bayport, NY  
Lancaster, PA  
Lancaster, PA  
Jeffersonville, PA  
China

**Major**

Psychology and Music  
Music Education  
Music Education  
Music  
Psychology

**Violin II**

Ivana Lopez Espinosa '20  
Jessica Greenman '20  
Benjamin Rhine '20  
Marana Tso '20 (P)

Gettysburg, PA  
Plantation, FL  
Levington Park, MD  
Gaithersburg, MD

Undecided  
History  
Music  
Biology and Music

**Viola**

Phoebe Barthwick '20  
Cameron Kinard '18  
Audrey Maynard '20  
Caroline Pace '17†  
Sebastien Ridore '19  
Sarah Smith '18 (P)

Kirkland, WA  
West Hartford, CT  
Silverspring, MD  
Sayville, NY  
Boston, MA  
Whitefield, ME

International Affairs  
History  
Economics and Anthropology  
English  
Music Performance  
Health Science

**Cello**

Abigail Heydenburg '18  
Theresa Menna '17  
Sophia Rostock '19 (P)  
Beth Vandersall '19

New Milford, CT  
Newtown, PA  
Stroudsburg, PA  
Jamison, PA

Music and Health Science  
Biology  
Music  
French

**Bass**

Marc Tessier '18 (P) †

Concord, NH

Music

CM= Concert Master    P= Principal Player    †=Orchestra Staff



# WIND SYMPHONY PERSONNEL

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## **Piccolo**

Rose Martus `19 †

## **Hometown**

West Milford, NJ

## **Major**

Music

## **Flute**

Barbara Benowitz `20

Bethesda, MD

Music

Rose Martus `19 †

West Milford, NJ

Music

Meghan Riley `17 P †

Madison, NJ

Music Education

## **Oboe**

Kim McCaskey `20

Mount Joy, PA

Music

Lindsey Paszczuk `19 P †

Berlin, CT

Music

## **English Horn**

Hannah Harder

Winston-Salem, NC

Music

## **E-flat Clarinet**

Jasmin Eddy `19

Windham, ME

Music Education

## **Clarinet**

Brittany Barry `17

Centereach, NY

Music Education

Jasmin Eddy `19

Windham, ME

Music Education

Ben Fruchtl `20

Kempton, PA

Music Education

Kira Goodwin `19

Weymouth, MA

Math

Caroline Greiner `20

Bethel Park, PA

Biology

Isaac Hawkins `18 P † ‡

Steelton, PA

Music Education

Rachel Loney `20

Wilmington, DE

Biology

Brooke Maskin `20

Ridgewood, NJ

Music Education

Caroline Valenti `18 †

New Fairfield, CT

Economics & Music

Megan Zierold `20

Hillsborough, NJ

Biology & Music

## **Alto Clarinet**

Caroline Valenti `18

New Fairfield, CT

Economics & Music

## **Bass Clarinet**

Ben Skinner `19 †

Bowie, MD

Biochemistry & Molecular Biology

Sarah Tokar `19 †

Eldersburg, MD

Classics & Music

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<b>Contrabass Clarinet</b> Ben Skinner `19 †	<b>Hometown</b> Bowie, MD	<b>Major</b> Biochemistry & Molecular Biology
<b>Bassoon</b> Graham Boudreau	Orrtanna, PA	Community Member
<b>Soprano Saxophone</b> Colin Messinger `17	Hanover, PA	Computer Science
<b>Alto Saxophone</b> Brian Ruether `19	Newark, DE	Biology & Music
<b>Tenor Saxophone</b> Doug Kowalewski `18	Crucible, PA	Psychology
<b>Baritone Saxophone</b> Will Morris `18	Carlisle, PA	Physics & Music
<b>Trumpet</b> Thomas Crafa `20 Chelsea Ferraro `18 P † ‡ John Glennon `19 Andrew Mahoney `17 Sofia Mouritsen `20 Joshua Spry `17 †	Garden City, NY Tower City, PA West Babylon, NY Collegetown, PA Charlotte, NC Silver Spring, MD	Music Music Education Music Education Biochemistry and Molecular Biology Undeclared Music
<b>Flugelhorn</b> John Glennon `19 Joshua Spry `17	West Babylon, NY Silver Spring, MD	Music Education Music
<b>Horn</b> Daniel Cresci `19 Alexandra Ecker `19 † ‡ Luke Gaylor `18 P † Jeremy Porter `20	Shirley, NY Dover, NH Perry Hall, MD Belle Mead, NJ	Political Science & Philosophy Biology & Music Chinese St. & International Affairs History

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### **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

### **Piano**

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

### **Percussion**

Jared Barna `20 †	Slatington, PA	History
Zachary Carter `20 †	Alexandria, VA	Music Education
Jackson Guyton `20 †	Phoenix, MD	Psychology

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

P=Principal Player

†= Chamber Winds

‡=Band Staff

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## UPCOMING SUNDERMAN CONSERVATORY EVENTS

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- October 1 • 8:00pm *Choral Reunion Concert*, Christ Chapel
- October 5 • 12:00pm *Brown Bag Jazz: Gato Gatell Latin Band*, Majestic Theater, Cinema 1
- October 21 • 12:00pm *Brown Bag Jazz: The Paul Austerlitz Group*, Majestic Theater, Cinema 1
- October 28 • 8:00pm *Jazz Ensemble*, Majestic Theater
- October 29 • 8:00pm *Jazz Dispatch*, College Union Junction
- October 30 • 4:00pm *If Music Be the Food... Concert Series*, Paul Recital Hall
- November 3, 4, and 5 • 7:30pm *Musical: How to Succeed in Business*, Majestic Theater
- November 6 • 2:00pm *Musical: How to Succeed in Business*, Majestic Theater
- November 11 • 11:30am *Brown Bag Jazz: Buzz Jones Quintet*, Majestic Theater, Cinema 1
- November 12 • 7:00pm *Senior Recital: Luke McCurry, trumpet*, Christ Chapel
- November 13 • 8:00pm *Faculty Recital: Jeffrey Fahnestock, tenor*, Paul Recital Hall
- November 14 • 2:10pm *Castle of Our Skins*, Paul Recital Hall
- November 18 • 8:00pm *Symphony Orchestra*, Majestic Theater
- November 19 • 7:00pm *Senior Recital: Alex Schweizer, euphonium*, Paul Recital Hall
- November 19 • 8:30pm *Senior Recital: Brittany Barry, clarinet*, Paul Recital Hall
- November 20 • 2:30pm *Senior Recital: Meghan Riley, flute-piccorno*, Paul Recital Hall
- November 20 • 4:00pm *Senior Recital: Mary Kathryn Clark, soprano*, Paul Recital Hall
- December 2 • 8:00pm *Wind Symphony*, Majestic Theater
- December 3 • 8:00pm *Winter Choral Concert*, Christ Chapel



For Information 717.337.6815  
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