

THE SUNDERMAN CONSERVATORY OF MUSIC
AT GETTYSBURG COLLEGE *presents*

THE
SUNDERMAN CONSERVATORY
WIND SYMPHONY

RUSSELL MCCUTCHEON, *Conductor*

*Masterworks for
Wind Band*



FRIDAY, MARCH 1, 2013 › 8:00 P.M.
MAJESTIC THEATRE
GETTYSBURG, PENNSYLVANIA

Program.

SUNDERMAN CONSERVATORY WIND SYMPHONY

Russell McCutcheon, Conductor

Overture to "Colas Breugnon" Dimitri Kabalevsky
(1904 – 1987)
trans. Walter Beeler

Salvation is Created Pavel Tchesnokov
(1877 – 1944)
arr. Bruce Houseknect

March of the Belgian Paratroopers Pierre Leemans
(1897 – 1980)

Serenade in E-flat for 13 Winds, Op. 7 Richard Strauss
(1864 – 1949)

Sunderman Chamber Winds

— Brief Intermission —

Symphony No. 6 (for Band), Op. 69 Vincent Persichetti
(1915 – 1987)

- I. Adagio allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

Program Notes

Dmitri Kabalevsky (1904-1987)

Although not as well-known as Shostakovich and Prokofiev, Dmitri Kabalevsky was one of Russia's highly gifted composers. Kabalevsky was 14 when he and his family moved from St. Petersburg to Moscow, where he attended the Scriabin School of Music from 1919 to 1925. In 1925, Kabalevsky entered the Moscow Conservatory where he studied composition with Miaskovsky, who had the greatest influence on Kabalevsky's early works. He later developed his own style, marked by clear tonality and energetic rhythms. Kabalevsky served as a composer and professor of composition at the Moscow Conservatory.

Colas Breugnon Overture

Kabalevsky's first opera, *Colas Breugnon*, was first performed in Leningrad in February 1938 at the height of socialist realism. The spirited and sometimes comical "Overture" summarizes the three-act opera based on a novel by Romain Rolland. The story revolves around Colas Breugnon, a 16th century Breton master carpenter who thwarts a villainous Duke, thereby drawing parallels to the workers of the Soviet Union. The opera introduces episodes from Colas' past and present loves, including his wife. The music turns dramatic when returning soldiers bring the bubonic plague to the village and the Duke orders everything burned, including Colas' carved statues. A widowed Colas survives and he renews a past love. Comedy returns and Colas gets his revenge when the Duke's commissioned statue is revealed, showing the Duke seated backwards on a donkey.

Pavel Tchesnokov (1877-1944)

At age eight, Pavel Grigorievich Tchesnokov was sent to study at the Moscow Synodal School. By the time he graduated eight years later, he was given the position of director of the school choir. From 1915 until the revolution in 1917, Tchesnokov was director of the Russian Choral Society. He remained on the Synodal School staff until it closed in 1920, and then served as professor of choral singing at the Moscow Conservatory until his death in 1944. Tchesnokov has been credited with over 500 choral compositions, including approximately 325 sacred works, over 40 secular pieces, the opera *Kupets Kalashnikov*, and the oratorio *Potop*.

Salvation is Created

Salvation is Created was originally written as vocal music for the Russian Orthodox Church in 1912. It is one in a cycle of ten Communion Hymns, Op. 25, and is based on a cantus firmus chant taken from *Obihod Notnago Peniya*, the codex that contained the major musical components of the Russian Orthodox liturgical repertoire. It was traditionally scored for either six or eight voices (SATTBB or SSAATTBB).

Salvation is created,
in midst of the earth,
O God, O our God.
Alleluia

Salvation is Created begins quietly in C minor, giving a dark somber tone to the A section. The B section soars into a brighter E-flat major, increasing dramatically in dynamics and texture, before tapering off and modulating back to C minor. The melodic theme from the A section is heard twice in each section, each time with a different choir of voices, in the style of antiphonal choirs. In the B section, the full choir is heard. There is a great deal of harmonic tension and release throughout, emphasized by the dynamics and percussion. This magnificent piece of music is full of reverence and dignity, solemnity and power, and is profound in its depth and substance.

Pierre Leemans (1897-1980)

Born in Schaarbeek, Belgium in 1897, Leemans studied piano, harmony, orchestration, and composition between 1919 and 1922, after having taught at the Etterbeek Music Academy since 1917. In 1932, Leemans became the pianist-conductor-program director for the official broadcasting company, N. I. R. In 1934, Leemans won the composition contest for the official march of the 1935 Brussels World Exhibition. He founded the Schaarbeek High School Choir and was selected as the Belgian delegate to the Geneva Congress for standardizing music notation. After a lifetime of composing, teaching, performing, and conducting, he died in 1980 at the age of 82.

March of the Belgian Paratroopers

While Leemans served in the Belgian Army during World War I, he began to write a march at the request of his commander; this march was never finished. During World War II, when the Belgian Parachute Brigade was formed, he was having dinner with a group of paratroopers and was once again asked to compose a march. Leemans composed *March of the Belgian Paratroopers* that night, based on themes recalled from his earlier effort. This quiet, unaggressive piece is written in the easy-paced European style; it is set in the form of a “patrol”: the music marches on from the distance, plays, and fades away as the patrol passes.

Richard Strauss (1864-1949)

Born in 1864 in Munich, Germany, Strauss was raised in a musical household. His father, Franz, was an eminent horn player in the orchestra of the Bavarian Court. By the time he was four, Strauss was taking harp lessons, and when he was 11, he began the serious study of composition and orchestration. In 1886, he became the court musical director in Munich, followed by similar positions at Weimar and at Berlin with the Royal Opera. A highly successful conductor as well as composer, Strauss was also skillful in business matters. He became one of Europe's wealthiest composers before he died at the age of 85.

Serenade in E-flat for 13 Winds, Op. 7

The *Serenade* is easily one of the finest and most popular of wind chamber music compositions written for this particular instrumental combination, and features pairs of flutes, oboes, clarinets and bassoons, in addition to a contrabassoon (performed tonight by tuba) and four horns. It was composed in 1881-82 when Strauss was 17 years old. The composition brought Strauss to the attention of the great conductor Hans von Bilow, who hired the young composer to be his assistant conductor with the Meiningen Orchestra, launching his well-known conducting career. The music is cast in one large movement cast in a short sonata form. Although one of his first works, all of the typical characteristics of Strauss are present: the long arching melodic lines, rich harmonic textures, and instrumental virtuosity. The delightful nature of the melodies and Strauss' knowledgeable use of the instruments make *Serenade in E-flat* a gem of wind literature.

Vincent Persichetti (1915-1987)

Vincent Persichetti was one of America's most respected 20th century composers. His contributions enriched all of music literature, and his influence as a conductor, teacher, scholar, and keyboard virtuoso is universally acknowledged. Persichetti began studying piano at the age of five and gradually added organ, double bass, tuba, theory, and composition to his music studies. By the age of 11, he was performing professionally as an accompanist, radio staff pianist, and church organist. He earned degrees at Combs College of Music, the Curtis Institute, and the Philadelphia Conservatory. Persichetti conducted the orchestra and taught theory and composition at Combs College, headed the composition department at the Philadelphia Conservatory, and also taught at the Juilliard School of Music as composition teacher and chairman. In 1952, he became editorial assistant and, later, director of publications of Elkan-Vogel Co. Approximately 120 of Persichetti's works have been published; over half were commissioned. Compositions include 16 band scores, nine symphonies, four string quartets, two piano sonatas, choral works, an opera, and much chamber music.

Symphony No. 6, Op. 69

The *Symphony No. 6 (for Band)*, Op. 69 was composed in 1956; it was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16th of that year. When writing about this work, Persichetti stated "... The Symphony No. 6 is called a *Symphony for Band* because, as No. 5 is for strings, No. 6 is for winds, and I did not wish to avoid the word 'band.'" for Persichetti felt the word "band" no longer held the connotation of poor musical quality. According to Jeffrey Renshaw, "*Symphony for Band* was in many ways such a departure from the established concepts of band works that it influenced the attitudes of generations of composers."

The four movements - Adagio allegro, Adagio sostenuto, Allegretto, and Vivace - have forms with traditional implications. The opening horn call and a following scale-wise passage in the slow introduction become the two principal themes (in reverse order) in the subsequent Allegro. The standard exposition, development, and recapitulation of sonata form are present in the Allegro, although the traditional key relationships are not completely retained. The slow second movement is based on "Round Me Falls the Night," from the composer's *Hymns and Responses for the Church Year*.

Round me falls the night; Savior, be my Light:
Through the hours in darkness shrouded
Let me see Thy face unclouded;
Let Thy glory shine in this heart of mine.

Earthly work is done, earthly sounds are none;
Rest in sleep and silence seeking,
Let me hear Thee softly speaking;
In my spirit's ear whisper "I am near."

The third movement, in trio form, serves as the traditional dance movement. It begins in triple time with the principal theme presented in the saxophones, then transitions to duple on the entrance of the entire ensemble. As it progresses, both triple and duple sections are interwoven, occurring simultaneously in different choirs of winds and percussion. The final movement is constructed in a brisk, free rondo form and draws its thematic material from the preceding movements. It concludes with a striking chord containing all 12 tones of the chromatic scale.

Biographies



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.



SUNDERMAN CONSERVATORY

Wind Symphony

Now in its 103rd year, the Gettysburg College band program is an essential part of the Sunderman Conservatory of Music and offers students, faculty, and community members the opportunity to enrich their lives through ensemble performance.

The Sunderman Conservatory Wind Symphony is the premier wind and percussion ensemble in the Sunderman Conservatory of Music. The Wind Symphony is comprised of a select group of musicians from almost every major on campus; only 45% of its members are music 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 is designed for the development of the professional performer, the music educator and the dedicated musician. In recent years the Wind Symphony has toured Pennsylvania and Washington, D.C., hosted guests including composer Steven Bryant and Carl Kasell of National Public Radio, and in 2013 will release a recording of music commemorating the Sesquicentennial Anniversary of the American Civil War and the Battle of Gettysburg.

Wind Symphony Personnel

PICCOLO

Alice Broadway '14 P C ‡
Anna Cammisa '13 C
Megan Sutter '16

HOMETOWN

Reading, MA
Glen Cove, NY
Spring City, PA

MAJOR

Music Education
Economics & Political Science
Music & History

FLUTE

Alice Broadway '14 P C ‡
Anna Cammisa '13 C
Rebecca Schmitt '15
Megan Sutter '16

Reading, MA
Glen Cove, NY
Oxford, CT
Spring City, PA

Music Education
Economics & Political Science
Environmental Science
Music & History

OBOE

Katie Burke '15 C
Colleen McCutcheon '13 P
Kaylin Stigall '16 C

Pittsburgh, PA
Frederick, MD
McLean, VA

American Studies
Music
Music

ENGLISH HORN

Colleen McCutcheon '13 P

Frederick, MD

Music

CLARINET

Brian Denu '13 P C †
Sarah Ojemann '16
Isabelle Punctatz '15
Emma Raver '15 † C
Sarah Van De Weert '16

Yorktown Heights, NY
Carlisle, MA
Yardley, PA
Camp Hill, PA
Uniontown, OH

Music & Physics
Organization and Management
English with Writing Concentration
Music Education
Psychology

BASS CLARINET

Anna Kane '15
Sarah Van De Weert '16

Warminster, PA
Uniontown, OH

Computer Science
Psychology

CONTRABASS CLARINET

Anna Kane '15

Warminster, PA

Computer Science

BASSOON

Heather Anderson '13 C
Graham Boudreau
Jasper Leavitt '15 P C

Wallingford, CT
Orrtanna, PA
Hatchville, MA

Japanese Studies & Music
Community Member
Music & Biology

ALTO SAXOPHONE

Emily Grant '15	Middletown, NJ	Music & Environmental Science
Paul Lessard '16	Chambersburg, PA	Music & Physics
Kevin Mrugalski '15 ‡	Orchard Park, NY	Biochemistry and Molecular Biology
Rei Phillippi '16	State College, PA	Music Education

TENOR SAXOPHONE

Jeffrey Binner '14 P	Wayne, PA	Music
Josh Walker '16	River Vale, NJ	Music

BARITONE SAXOPHONE

Jackie Beckwith '16	Alexandria, VA	Political Science
Anthony Cole '14	Harrisburg, PA	Music

TRUMPET

Patrick Dooley '16 P	Cranford, NJ	Music Education
Ryne Dudley '16	Millersburg, PA	Music
J.T. Kovac '13	Warren, NJ	Economics
Luke McCurry '16	Bethel Park, PA	Music
Riccardo Purita '13	Saint James, NY	Psychology

HORN

Rachel Barber '14 C	Fishkill, NY	Music & English
Signe Carlson '15	Gettysburg, PA	German Studies & Public Policy
Julia Heilakka '13 C ‡	East Stroudsburg, PA	English with Writing Concentration
Erin O'Connor '15 C ‡	Stafford, NY	Diversity and Development in Education
Jennifer Yealy '14 P C	McSherrystown, PA	Music Education

TROMBONE

Michael Counihan '16	Venetia, PA	Music & Chemistry
David Dalton '15 P †	Hatfield, PA	Music
Marli Horwitz '16	Randolph, NJ	Music

EUPHONIUM

Jane Best '15	West Chester, PA	Music Education
Daniel Kalish '14 P	McLean, VA	Psychology
Zachary Witkower '15	Rockville Centre, NY	Psychology & Organization and Management

TUBA

Marty Caldwell '15	Columbia, MD	Psychology
Hudson Gillot '14 P C ‡	Philadelphia, PA	Music Education

DOUBLE BASS

Scott Kaliszak '16 ‡	New Freedom, PA	Music Education
----------------------	-----------------	-----------------

PERCUSSION

Frank Arbogast '16	Needham, MA	Undeclared
Connelly Doan '14 P	Baldwin, MD	Music & Organization and Management
Brian Gould '15	West Orange, NJ	Music
Ben Litwin '15	Wilmington, DE	Economics & Public Policy
Katie Trautz '14	Audubon, NJ	Music

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

P=Principal Player

C=Sunderman Chamber Winds

†= Wind Symphony Executive Board

‡=Band Staff

SUNDERMAN CONSERVATORY WIND SYMPHONY

Upcoming Performances

Sunday, April 14, 3:00pm

Rock, Jazz, Latin: Wind Band Pops!

Scott McAlister: *Concerto "X"*

Featuring clarinet soloist Aaron Scott, United States Army Band "Pershing's Own"

Frank Ticheli: *Blue Shades* • Joseph Eidson: *Frenetico* • Clifton Williams: *Symphonic Dance No. 3 "Fiesta"*

Sunday, April 21, 3:00pm

Winds of Spring

A concert of traditional favorites and exciting new music for large concert band.

Monday, April 29, 5:00pm

Annual Student Conductors Concert

Enjoy a late afternoon of music with the Wind Symphony, prepared and led entirely by student conductors.

All concerts are held in the Majestic Theatre.

For more information, visit us on the web at www.gettysburg.edu/music/bands. Find us on Facebook at www.facebook.com/sundermanconservatory. Enjoy performances of all the bands at Gettysburg College on our YouTube Channel at www.youtube.com/gettysburgbands.

UPCOMING EVENTS FOR THE SUNDERMAN CONSERVATORY

March 2 • 8:00 PM *Third Coast Percussion*, Paul Recital Hall

March 3 • 7:00 PM *Faculty Recital: Stacey Mastrian; Post-Puccini:*

Modern Italian Vocal Music, Paul Recital Hall

March 8 • 3:00 PM *Now Hear This!: Barbara Weiss, harpsichord*, Paul Recital Hall

March 23 • 8:00 PM *College Choir & Camerata*, Christ Chapel

March 24 • 7:00 PM *5th Annual Concerto Competition*, Paul Recital Hall

March 27 • 12:00 PM *Brown Bag Jazz Buzz Jones Quartet*, Majestic, Cinema 1

March 29 • 8:00 PM *Shuffle Ensemble*, Paul Recital Hall

April 12 • 8:00 PM *Symphony Orchestra*, Majestic Theater

April 13 • 8:00 PM *Choral Showcase with a world premiere by Avner Dorman*, Christ Chapel

April 14 • 3:00 PM *Wind Symphony*, Majestic Theater

April 19 • 7:00 PM *Opera Workshop*, Majestic Theater

April 21 • 3:00 PM *Symphony Band*, Majestic Theater

April 26 • 8:00 PM *Jazz Ensemble*, Majestic Theater

April 28 • 3:00 PM *Percussion Ensemble*, Majestic - Cinema 1

April 28 • 7:00 p.m. *Faculty Recital: Sarah Howes, soprano*, Paul Recital Hall

April 29 • 4:00 PM *Wind Symphony - Student Conductors Concert*, Majestic Theater

For Information: 717.337.6815

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

Gettysburg
COLLEGE