



Sunderman Conservatory Wind Symphony

Russell McCutcheon, Conductor

Featuring

MSG Aaron Scott, Clarinet

The United States Army Band, "Pershing's Own"

World Premiere

Cosmos | Penelope Michua-Brooks

Composer and Guest Conductor

8:00 p.m. | Friday, November 15, 2024

Majestic Theater | Gettysburg, PA

Gettysburg
COLLEGE

Sunderman
Conservatory
of Music

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of Music

PROGRAM

SUNDERMAN CONSERVATORY WIND SYMPHONY RUSSELL MCCUTCHEON, CONDUCTOR

Gavorkna Fanfare.....Jack Stamp
(b. 1954)

Overture for Winds, Op. 24.....Felix Mendelssohn
(1809 – 1847)
arr. John Boyd

Cosmos.....Penelope Michua-Brooks
(b. 2003)

- I. The Beginning
- II. Lost to the Nebulae
- III. Light Speed
- IV. The End of What We Know

Penelope Michua-Brooks, Guest Conductor
World Premiere

X Concerto.....Scott McAllister
(b. 1969)

- I. Quarter = 56
- II. To the Pines...To the Pines
- III. Quarter = 126

Aaron Scott, Clarinet Soloist

Viktor's Tale.....John Williams
(b. 1932)
trans. Paul Lavender

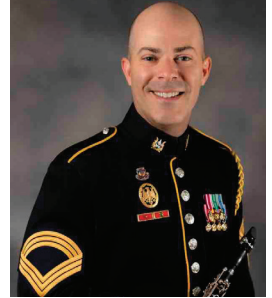
Aaron Scott, Clarinet Soloist

Slava!.....Leonard Bernstein
(1918 – 1990)
trans. Clare Grundman

BIOGRAPHIES

Aaron Scott, Soloist

Dr. Aaron Scott is Adjunct Assistant Professor of Clarinet in the Gettysburg College Sunderman Conservatory of Music where he also leads the Gettysburg Clarinet Ensemble and coordinates the Sunderman Wind Quintet.



Scott currently performs with The United States Army Band “Pershing’s Own” in historic Fort Myer, Virginia. Since arriving to the band, Scott has performed concerts, ceremonies, and master classes throughout the Washington, DC metro area and across the United States at notable halls such as the Kennedy Center, The Academy of Music, and Avery Fisher Hall at Lincoln Center.

In addition to the Concert Band, he performs with The United States Army Wind Quintet. As one of the premiere chamber ensembles, the quintet performs frequently around the DC metro area, as well as colleges and universities around the nation.

Scott previously served as principal clarinet of the Warren Philharmonic Orchestra in Warren, Ohio. He also had the privilege of performing with The New World Symphony, Dayton Philharmonic Orchestra, and the Youngstown Symphony Orchestra.

As an active chamber musician, Scott has also performed in a multitude of ensembles and festivals throughout Europe, Asia, and North America. Popular music festivals such as the American Institute of Musical Studies in Graz, Austria, the Opera Theatre and Music Festival of Lucca, Italy, Sarasota Music Festival in Florida, Brevard Music Center of North Carolina, and Hot Springs Music Festival of Arkansas are some of his favorites.

He received a Doctorate of Musical Arts at the University of Cincinnati, College-Conservatory of Music (CCM), where he also obtained his Master of Music Degree in clarinet performance. He earned his Bachelor of Music and Bachelor of Music Education at Youngstown State University, Dana School of Music.

Penelope Michua-Brooks, Composer and Guest Conductor

Penelope Michua-Brooks is a Mexican American composer, oboist, and music educator born and raised in Pennsylvania. Penelope currently studies as a music education major at Gettysburg College, and has studied oboe and English horn under Dr. Noelle Drewes and Professor Stephanie Ying.



Penelope currently performs as principal oboist in the Sunderman Conservatory Wind Symphony and Symphony Orchestra. She has also performed as a soloist with the Gettysburg College Choirs in December 2022, and later premiered her own work, *Worthy of Loving*, for English horn, bass clarinet, and euphonium at her senior recital in November 2024.

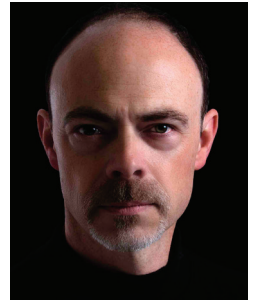
At Gettysburg, Penelope currently studies composition with Dr. Avner Dorman. As part of her study, Penelope will be premiering another work with the Sunderman Conservatory Symphony Orchestra, *Canción de la gente*. Having composed a number of works for both instrumental and choral ensembles, Penelope draws inspiration and influence from a wide variety of composers and musical traditions.

In spring 2024, Penelope traveled to and studied abroad in Vienna, Austria as part of the IES Abroad Vienna Music Program. While in Vienna, Penelope studied composition with Professor Gabriele Proy and premiered a work, *Two Songs for Cello and Piano*, at the Spring 2024 IES Abroad Student Composition Concert.

Penelope also studies instrumental conducting with Dr. Russell McCutcheon, and has previously conducted with the Sunderman Conservatory Wind Symphony at the 2023 Student Conductor Concert.

Russell McCutcheon, Conductor

Russell McCutcheon is the Director of Bands in the Sunderman Conservatory of Music at Gettysburg College in Gettysburg, Pennsylvania. At Gettysburg, he conducts the Wind Symphony and administers the band program including the Symphony Band and the Bullets Marching Band. In addition, he teaches 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 and earned a Master of Science in Music Education from Troy University in Troy, Alabama.

Bands under his direction have performed in the Great Guild Hall in Latvia, the Kaunas Philharmonic Hall in Lithuania, the Gewandhaus Mendelssohn Hall in Germany, Smetana Hall in the Czech Republic, and in Estonia, China, Singapore, England, Scotland, Italy, Canada and Switzerland.

In 2024, McCutcheon was named winner of The American Prize in Conducting, Musical Theater Division for his work conducting “The Prom,” produced at Gettysburg’s Majestic Theater by the Gettysburg College Department of Theater in collaboration with the Sunderman Conservatory of Music. Of his conducting, composer Steven Bryant said: “Russell McCutcheon brings a unique mix of talents and experience to his music-making...my work, Ecstatic Waters, requires the players and the conductor to go above and beyond their usual roles, and he demonstrated fantastic attention to both the musical and the technical details of my music.”

In 2020, the Sunderman Conservatory Wind Symphony released The Music of Brian Balmages, Volume 1. Featuring the music of composer Brian Balmages, this recording was named GRAMMY® nomination eligible in four categories. In 2013, the Sunderman Conservatory Wind Symphony released a recording titled: Gettysburg at 150: Music of the American Civil War. This recording, commemorating the Sesquicentennial Anniversary of the battle of Gettysburg, was named GRAMMY® nomination eligible in two categories.

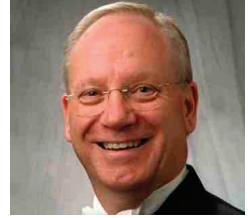
Dr. McCutcheon is the founding conductor of the Atlantic Chamber Winds, whose recordings, Volumes I and II of The Cochran Chamber Winds Commissioning Series, were released in 2012 and 2016 on the Mark Masters label. Volume II of this series was named 2016 GRAMMY® nomination eligible in the categories of Album of the Year and Best Orchestral Performance.

PROGRAM NOTES

Gavorkna Fanfare

Jack Stamp (b. 1954)

Jack Stamp is an American composer and educator. Dr. Stamp received his Bachelor of Science in Music Education Degree from Indiana University of Pennsylvania (IUP), a Master's in Percussion Performance from East Carolina University (ECU), and a Doctor of Musical Arts Degree in Conducting from Michigan State University, where he studied with Eugene Corporon. He retired as Professor of Music and Director of Band Studies at Indiana University of Pennsylvania in 2015 after 25 years, where he conducted the Wind Ensemble and Symphony Band and taught courses in undergraduate and graduate conducting.



Gavorkna Fanfare was composed for and dedicated to Eugene Corporon and the University of Cincinnati College-Conservatory of Music Wind Symphony. The work exploits the idea of a fanfare for full wind band, rather than the traditional brass and percussion instrumentation.

Composer Jack Stamp writes:

I wish I had never named this work *Gavorkna*. I constantly receive calls inquiring as to the meaning of the title. It is a made-up word and a joke between Eugene Corporon and myself. Gene called me in October 1999, stating that his Cincinnati College Conservatory Wind Symphony would be performing at the College Band Directors National Association Conference in Kansas City in February. He asked me to suggest an opener. I said, "Let me write you one. If you like it, you can have it for free. If you don't I won't be upset." I wrote the piece in two days. I scored it and sent it to Gene. He called and said, "You can ignore me completely, but the fugue is boring." I said, "How can a four-part fugue be boring?" But he was right! So, on Christmas Eve, I re-wrote the fugue by ornamenting each entrance. It made the work much stronger. To date, this is my most popular work and has launched some of the earlier works as well as provided numerous commissions. I owe Gene a lot, both as my teacher of conducting, and as a friend.

Overture for Winds, Op. 24

Felix Mendelssohn (1809 – 1847)

Jakob Ludwig Felix Mendelssohn Bartholdy, widely known as Felix Mendelssohn, was a German composer, pianist, organist and conductor of the early Romantic period. Mendelssohn enjoyed early success in Germany, where he also revived interest in the music of Johann Sebastian Bach, and in his travels throughout



Europe. He was particularly well received in Britain as a composer, conductor and soloist, and his ten visits there – during which many of his major works were premiered – form an important part of his adult career. His essentially conservative musical tastes, however, set him apart from many of his more adventurous musical contemporaries such as Franz Liszt, Richard Wagner and Hector Berlioz. The Leipzig Conservatoire (now the University of Music and Theatre Leipzig), which he founded, became a bastion of this anti-radical outlook. After a long period of relative denigration due to changing musical tastes and anti-Semitism in the late 19th and early 20th centuries, his creative originality has now been recognized and re-evaluated. He is now among the most popular composers of the Romantic era.

Mendelssohn first composed Overture for Winds in July of 1824 and we celebrate its 200th Anniversary this year. He was only 15 years old when he wrote the work. Writing for the Boston Symphony, George Marke remarks, “Some artists develop their craft slowly, others seem to begin at the top. There is little difference between Mendelssohn’s early and his mature works.” Overture for Winds is in Sonata-Allegro form, with a slow introduction, exposition of two alternating themes, a development section where themes are transformed into new settings, recapitulation bringing back the main themes, and a coda or ending epilogue.

This piece has traveled a winding road. The original 1824 score was lost but recopied by Mendelssohn in July of 1826. This score was titled Nocturno and written for the instrumentation of one flute, two clarinets, two oboes, two bassoons, two horns, one trumpet, and one English bass horn (a conical bore upright serpent in the shape of a bassoon). In letters to the publisher Simrock, Mendelssohn mentions his desire to have this eleven-instrument version published, but the recopied 1826 score was lost once again. Mendelssohn did send Simrock an Overture fur Harmoniemusik scored for twenty-three winds and percussion along with a four-hand piano score on November 30, 1838. The 1838 composition is a re-scoring of the Nocturno for German wind instrumentation of that era and was not published until 1852 following the death of Mendelssohn.

Several editions for modern instrumentation have appeared, all using the 1838 score as their source. However, the rediscovery of the 1826 autograph makes possible this edition by John Boyd based on the most authentic source known to date.

Cosmos

Penelope Michua-Brooks (b. 2003)

Thinking about the grand expanse of the Universe and all that inhabits it is surely one way to feel small. But sometimes I’ve found myself almost too captivated by its beauty and vastness to worry about the cosmic insignificance



that I, among most other people, feel from time to time. Those who dedicate themselves to the study of the Universe, its origins, and its many phenomena have gifted us some of the most breathtaking imagery that can feed our creative minds. My first symphony for winds, *Cosmos*, explores not only the creation of the Universe, but how we as humans perceive it.

The first movement, aptly titled “The Beginning” depicts the intense expansion of the Universe where, seemingly from nothing, a supermassive object explodes into existence. After some rapid growth and permutation, the movement closes with a grotesque and grunge contrabassoon solo representing those feelings of insignificance and uncertainty we feel as we zoom out and admire the newly created Cosmos.

While composing movement two, “Lost to the Nebulae,” I conceptualized a sort of love song, one where two star-crossed lovers (pun intended) find themselves on opposite sides of an ever expanding spacetime. The lovers float about in this mystic environment, flush with cosmic dust and gases, until they eventually collide and become a beautiful star, part of something larger than themselves for the very first time.

“Light Speed” focuses on our perception of the Universe through a “Sci-Fi” lens. Featuring fast-paced melodies, brief solos and soli from across the ensemble (including a curious Flexatone moment), and elements of serial music, this movement should beam up the imaginations of the audience and performers alike into a new frontier of hope, ambition, and nostalgia.

Following immediately without pause is the fourth and final movement, “The End of What We Know.” Featuring frenzied trills, dark chords, and intrusive percussion, the motivic content from each of the earlier movements reassembles and implodes, sprinting headfirst into oblivion.

I hope that above all else, this piece can strike curiosity into the hearts of any person who has ever looked up at the night sky and wondered about what lies beyond the clouds. In yet another exercise of our imaginative and ambitious minds, I hereby present to you, *Cosmos*.

-Program note by Penelope Michua-Brooks

X Concerto

Scott McAllister (b. 1969)

Scott McAllister completed his undergraduate degrees in performance and composition from The Florida State University and his doctorate in composition from the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the



United States, Europe, and Asia. His music has been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister's music has been performed and/or commissioned by notable ensembles and soloists including The American Composers Orchestra, New York Philharmonic, Chicago Symphony, and "The President's Own" United States Marine Band. McAllister was awarded first prize in The Ladislav Kubik International Composition Competition and was a winner of an ASCAP Fellowship award. Scott McAllister is Professor of Composition at Baylor University.

X Concerto by Scott McAllister is a work in three movements heavily influenced by the grunge music of Nirvana and Alice in Chains. Grunge music, popular in the late 80s and early to mid 90s, was typically angst-filled and highlighted themes of confinement with a desire for more freedom. Like the grunge style, this work, with its explosive driving sections and contrasting psychedelic passages, represents the energy and emotions of the X generation.

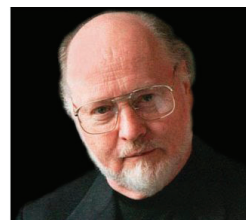
McAllister writes:

The inspiration came to me after going through an identity crisis or search of who and what I want to be composing after all of my university/conservatory training. After a lot of soul-searching, I decided to embrace the idea of combining my classical/contemporary compositional training with my American folk traditions which were quite eclectic; classical, rock, hard rock, country, disco, grunge and more. My neighbor at the time was building a house and the builders were playing Alice in Chains and Nirvana most of the day. I decided to take out my clarinet and compose a few grunge-inspired riffs and improvise over them on my clarinet. The Kurt Cobain-inspired second movement of *X* is based on his tune "Where did you Sleep Last Night," which is based on an old American folk song, "To the Pines." Everyone has Kurt Cobain to thank for the sixteen measures of high C's, as I was emulating his screaming in the climactic variation!

Viktor's Tale

John Williams (b. 1932)

Born just one month shy of the death of John Philip Sousa, John Williams studied piano and composition at the University of California at Los Angeles. Williams was an active jazz and studio pianist and began composing music for television and films. In 1974 he met an ambitious young director named Steven Spielberg, and the two forged a friendship that would prove to be one of the most successful partnerships in the history of filmmaking. That year, the pair worked together on a film called *Sugarland Express* starring Goldie Hawn and a year later teamed up again for *Jaws*. In a career that spans six decades, Williams has composed many of the most famous film



scores in Hollywood history, including *Star Wars*, *Superman*, *Home Alone*, the first three Harry Potter movies, and all but two of Steven Spielberg's feature films.

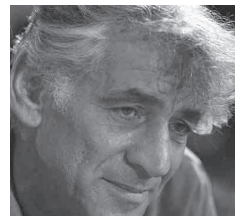
The Terminal was a 2004 motion picture directed by Steven Spielberg. An Eastern immigrant named Viktor Navorski (played by Tom Hanks) reaches JFK airport from a fictitious politically unstable country. Due to collapse of its government, his papers are no longer valid in the airport and he is forced to stay and live in the airport until the war cools down. Part drama, part comedy, the film follows the protagonist as he finds himself a man without a country, stuck in an airport terminal for days on end. He makes the airport his home and develops a friendship with the people who work there until he finally has to leave.

Williams' creative score brings to life this unusual and unfortunate circumstance and includes a musical portrait of the main character, Viktor Navorski. The clarinet solo in Williams' music for *The Terminal* marries the composer's skill in writing for individual solo instruments with his unparalleled excellence in film composition.

Slava!

Leonard Bernstein (1918 – 1990)

Leonard Bernstein was a world-renowned conductor and composer, and one of classical music's icons of the 20th century. He was Music Director of the New York Philharmonic and conducted the world's major orchestras, leaving behind an enormous legacy of audio and video recordings. His books, as well as the much-beloved televised *Young People's Concerts* with the New York Philharmonic, established him as a leading educator. His orchestral and choral works include three symphonies (No. 1 "Jeremiah", No. 2 "Age of Anxiety", and No. 3 "Kaddish"), *Serenade*, *MASS*, *Chichester Psalms*, *Songfest*, *Divertimento for Orchestra*, *Arias and Barcarolles*, and *Concerto for Orchestra*. Bernstein's works for the Broadway stage include *On the Town*, *Candide*, and the immensely popular *West Side Story*. In addition to the *West Side Story* collaboration, Bernstein worked with choreographer Jerome Robbins on three major ballets, *Fancy Free*, *Facsimile*, and *Dybbuk*. Mr. Bernstein was the recipient of many honors, including eleven Emmy Awards, one Tony Award, the Lifetime Achievement Grammy Award, and the Kennedy Center Honors.



In 1977 in his second week as conductor and music director of the National Symphony Orchestra, Mstislav Rostropovich invited Leonard Bernstein for a program of his own works. In addition to the well-known suite from the music for the movie *On the Waterfront*, there were three premieres: Bernstein conducted his new *Songfest*, and, with Mr. Rostropovich as soloist, *Three Meditations* from "Mass" for cello and orchestra.

The third premiere and the work that opened the program was a piece Bernstein composed especially for that occasion which he titled *Slava! A Political Overture*. *Slava* is the Russian word for “glory;” in Mussorgsky’s *Boris Godunov*, for that opera’s coronation scene, Mussorgsky set that word to an old traditional tune known as “the Slava,” which was quoted even earlier by Beethoven in the scherzo of his String Quartet in E minor, Op. 59, No. 2, and subsequently by Rimsky-Korsakov and other Russian composers. “Slava” is also a nickname given to men with such names as Miroslav, Vladyslav and Vyacheslav, and by far the best-known bearer of that sobriquet is Mr. Rostropovich himself, who was “Slava” to friends, family, colleagues, and indeed everyone who knew him.

The score is marked “Fast and flamboyant.” Jack Gottlieb, in his notes for the premiere, wrote that the first theme is “a vaudevillian razz-ma-tazz tune filled with side-slipping modulations and sliding trombones.” Clare Grundman’s transcription for band differs not only in medium and title, but also leaves out a large section of music that Bernstein provided in the orchestral version where musical material from the beginning is repeated while a pre-recorded tape is played. The tape includes speeches by different politicians, one after another, spouting out their political gab during their respective campaign rallies. This tape highlights Bernstein’s intent to make light of a serious political atmosphere in Washington, D.C., home of the National Symphony Orchestra. The piece closes with a unison chant of “SLAVA!” by the musicians, celebrating and welcoming conductor Rostropovich.

WIND SYMPHONY PERSONNEL

Piccolo

Rock Braten '25	Music	Wilton, CT
Grace Dies '28	Music	Akron, OH

Flute

Aris Corman-O'Reilly '27 ^{P‡}	Music Education	Merrimack, NH
Grace Dies '28	Music	Akron, OH
Kelsey Hull '25	Music	Glen Mills, PA
Charlotte Lewis '27	Music Education	West Orange, NJ

Oboe/English Horn

Phoebe Lampos '27	French, Music Minor	Old Lyme, CT
Penelope Michua-Brooks '25 ^{P‡}	Music Education	New Oxford, PA
Stephanie Ying	Conservatory Faculty	Catonsville, MD

Bassoon/Contrabassoon

Lynn Moncilovich	Conservatory Faculty	Johnstown, PA
Tom Reynolds	Guest Musician	Abingdon, MD

Clarinet

Ezra Burroughs '28	Music & Psychology	Silver Spring, MD
Walter Craig, Jr.	Community Member	Gettysburg, PA
James Humphrey '26 ^P	Music & Mathematical Economics	North Caldwell, NJ
Alivia Lins '28 [‡]	Music Education	Bedford, PA
Edie Rice	Community Member	Gettysburg, PA
Rebekah Trovinger '28	Music	Lititz, PA
Hector Vasquez '27	Music & Biology	Baltimore, MD

Bass Clarinet

Harry Krangar '28	Music & Computer Science	Florence, NJ
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Contrabass Clarinet

Edie Rice	Community Member	Gettysburg, PA
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Soprano Saxophone

Orazio Thomas '25 ^P	Music	Johnstown, PA
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Alto Saxophone

Orazio Thomas '25 ^P	Music	Johnstown, PA
Mary Tropp '28	Music Education	Bernardsville, NJ

Tenor Saxophone

Brayton Alkinburgh '25	Music & Computer Science	Marietta, PA
Luke Francek '28	Music	Ambler, PA

Baritone Saxophone

Connor Slempp '27	Music Education	Mercersburg, PA
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Trumpet

Makenzie Barger '28	Music Education	Rimersburg, PA
Benjamin Casinelli '26 ^P	Music & Computer Science	Stratford, CT
Ella Koupp '27 [‡]	Music and Business	Paoli, PA
Steven Marx	Conservatory Faculty	Gettysburg, PA
Julia Pekala '28	Music & Health Sciences	Hackettstown, NJ

Horn

Julia Balseiro	Guest Musician	St. Louis, MO
Kenneth Bell	Conservatory Faculty	Baltimore, MD
Chelsea Finnegan '28 ^{P ‡}	Music Education	Ellicott City, MD
Luke Gaylor '17	Guest Musician	Perry Hall, MD

Trombone

Jeff Dieteman '28	Music Education	Douglassville, PA
Melanie Flynn '27	Political Science, Music Minor	West Chester, PA
Michael Tropp '25 ^{P ‡}	Music Education	Bernardsville, NJ
Nathaniel Van Meter '27	Undeclared	Mechanicsville, VA

Euphonium

Kyle Lordi '25 ^P	Business, Music Minor	Paramus, NJ
Jeremy Metz '28	History	Pottstown, PA

Tuba

Liz Callan '26 ^P	Mathematics, Music Minor	Quakertown, PA
Ethan Hankins '25	Music	Rockville, MD
Alex Meagher '25	History & German Studies	Brookline, NH

Double Bass

Alexis Gonzales '26 Music Education Warminster, PA

Electric Guitar

Hugo Pochan '26 Music & Environmental Studies Landenberg, PA

Piano

Greer Garver '25 Music & History Jersey City, NJ

Harp

Vivian Fritz '25 Music Brookhaven, NY

Percussion

Jack Bellantone '26 Music & Psychology Wyckoff, NJ
Rock Braten '25 Music Wilton, CT
Cole Boudreau '28 Music Performance Orrtana, PA
Ainsley Green '27 Music & English Damascus, MD
Owen Macdonald '25 ^P Political Science & Public Policy, Music Minor Ayer, MA



P = Principal Player | ‡ Band Staff

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



UPCOMING SUNDERMAN CONSERVATORY EVENTS

November 16 • 7pm *Sr. Recital: Evan Hilborn, tenor*, Paul Recital Hall

November 17 • 7pm *Jazz Improvisation Studio Recital*, Paul Recital Hall

November 18 • 12pm *Notes at Noon: Sunderman Wind Quintet*, Musselman Library

November 22 • 8pm *Symphony Orchestra*, Majestic Theater

November 23 • 8pm *Jazz Combo*, Paul Recital Hall

December 5 • 5:30pm *Haulin' Brass Concert*, CUB Junction

December 5 • 6pm *Clarinets and Cocoa*, CUB Junction

December 5 • 6:30pm *Piano Citizens Recital*, Paul Recital Hall

December 6 • 8pm *Choir Concert*, Christ Chapel

For Information 717.337.6815

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