

SUNDERMAN CONSERVATORY WIND SYMPHONY

Russell McCutcheon, Conductor

GETTYSBURG COLLEGE JAZZ ENSEMBLE

Amanda Heim, Director

MOSAIC

A Celebration of Art in Music



FRIDAY, SEPTEMBER 18, 2026

8PM • MAJESTIC THEATER



**SUNDERMAN
CONSERVATORY OF MUSIC**

Gettysburg College





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PROGRAM

SUNDERMAN CONSERVATORY WIND SYMPHONY

RUSSELL MCCUTCHEON, CONDUCTOR

The Treachery of Images.....Hilary Purrington
(b. 1990)

I. The Reckless Sleeper

IV. The Evening Gown

Sunderman Chamber Winds

Scenes from “The Louvre”.....Norman Dello Joio
(1913 – 2008)

I. The Portals

II. Children’s Gallery

III. Kings of France

IV. Nativity Paintings

V. Finale

Blue and Green Music.....Samuel Hazo
(b. 1966)

Brilliant Brushstrokes.....Ryan Lindveit
(b. 1994)

GETTYSBURG COLLEGE JAZZ ENSEMBLE
AMANDA HEIM, DIRECTOR

Magic Flea.....Sammy Nestico
(1924-2021)

Lucas Ramirez, piano; Nick Alimo, tenor saxophone; Rebecca Romussi, drums

Shiny Stockings.....Frank Foster
(1928-2011)

Lucas Ramirez, piano; Lia Barry, trumpet

Flirtibird.....Duke Ellington
(1899-1974)
trans. David Berger

Justin Morgan, alto saxophone

Song for the Harvest.....Toshiko Akiyoshi
(b. 1929)

*Adam Little, baritone saxophone; Luke Francek; Lucas Ramirez, piano; Jeff Dieteman, trombone; Nadav Weisberg,
guitar; Justin Morgan, alto saxophone; Rebecca Romussi, drums*

*Aris Corman-O'Reilly & Charlotte Lewis, flute; Alivia Lins & Rebekah Trovinger, clarinet;
Harry Kranger, bass clarinet*

PROGRAM NOTES



The Treachery of Images **Hilary Purrington (b. 1990)**

The Treachery of Images, composed in 2014, is a set of five movements each named after a different painting by surrealist artist René Magritte. The entire work is named after one of Magritte's most famous images. The movements are not programmatic in any way, nor must a listener be familiar with these paintings to better understand the work (in fact, Magritte rarely named his own works—rather, he often relied on his Symbolist friend Louis Scutenaire to create interesting, poetic titles). The implications of the titles and the atmospheres of their paintings have lent themselves well to these short, not-quite-miniature movements. Tonight's performance includes two of the

five movements: *The Reckless Sleeper* and *The Evening Gown*.

Hilary Purrington is a New England-based composer of contemporary classical music. She earned degrees from The Juilliard School and the Shepherd School of Music at Rice University, and a Master of Musical Arts degree at the Yale School of Music.

Ms. Purrington's work has received recognition from the American Society of Composers, Authors and Publishers (ASCAP), and Voices of Change/Dallas Symphony Orchestra. A dedicated educator, she currently serves as chair of Juilliard Extension's composition program.



Scenes from "The Louvre" **Norman Dello Joio (1913 – 2008)**

Scenes from "The Louvre" comes from a 1964 television documentary produced by NBC News called *A Golden Prison: The Louvre*, for which Dello Joio provided the soundtrack. The documentary tells the history of the Louvre and its world-class collection of art, which is in many ways inseparable from the history of France.

Dello Joio chose to use the music of Renaissance-era composers in his soundtrack in order to match the historical depth of the film. He collected the highlights of this Emmy-winning score into a five-movement suite for band in 1965. The first movement,

Portals, is the title music from the documentary, and it consists entirely of Dello Joio's original material, complete with strident rhythms and bold 20th-century harmony. The second movement, *Children's Gallery*, never actually appears in the film. It is a light-hearted theme and variations of Tielman Susato's *Ronde et Saltarelle*. The stately third movement is based on themes by Louis XIV's court composer, Jean-Baptiste Lully, and is aptly titled *The Kings of France*. Movement four, *The Nativity Paintings*, uses the medieval theme *In Dulci Jubilo*. The *Finale* uses the *Cestiliche Sonata* of Vincenzo Albrici as its source material, to which Dello Joio adds his own harmonic flavor, particularly in the final passages of the piece.

Norman Dello Joio was born to Italian immigrants and began his musical career as organist and choir director at the Star of the Sea Church on City Island in New York at age 14. As a graduate student at Juilliard, composition began to become his primary musical interest. In 1941, he began studies with Paul Hindemith, the man who profoundly influenced his compositional style. It was Hindemith who told Dello Joio, "Your music is lyrical by nature, don't ever forget that."

A prolific composer, the partial list of Dello Joio's compositions include over forty-five choral works, close to thirty works for orchestra and ten for band, approximately twenty-five pieces for solo voice, twenty chamber works, concertos for piano, flute, harp, a concertante for clarinet, and a concertino for harmonica. Dello Joio taught at Sarah Lawrence College, the Mannes College of Music, and was Professor of Music and Dean of the Fine and Applied Arts School of Boston University.



Blue and Green Music

Samuel Hazo (b. 1966)

Around 1920 Georgia O'Keeffe painted a number of oils exploring, as she later recalled, "the idea that music could be translated into something for the eye." In *Blue and Green Music*, O'Keeffe's colors and forms simultaneously suggest the natural world and evoke the experience of sound.

Hazo's composition was commissioned by the Patrick Marsh Middle School in Sun Prairie, Wisconsin, O'Keeffe's birthplace. In it, Hazo portrays subtle as well as bold colors through musical expression. Based on a single theme that is manipulated and varied throughout, the piece progresses from delicate mallet percussion effects up to climactic impact points for the entire ensemble.

Samuel Hazo received his bachelor's and master's degrees from Duquesne University where he served on the Board of Governors and was awarded as Duquesne's Outstanding Graduate in Music Education. He resides in Pittsburgh, Pennsylvania, with his wife and children.

In 2003, Mr. Hazo became the first composer in history to be awarded the winner of both composition contests sponsored by the National Band Association. He has composed for the professional, university and public school levels in addition to writing original scores for television, radio and the stage. Hazo's compositions have been performed and recorded worldwide, including performances by the Tokyo Kosei Wind Orchestra, the Birmingham Symphonic Winds and the Klavier Wind Project's recordings with Eugene Migliaro Corporon. In 2004, Mr. Hazo's compositions were listed in a published national survey of the "Top Twenty Compositions of All Time" for wind band.

Mr. Hazo has been a music teacher at every educational grade level from kindergarten through college, including tenure as a high school and university director. Mr. Hazo was twice named "Teacher of Distinction" by the Southwestern Pennsylvania Teachers' Excellence Foundation.



Brilliant Brushstrokes

Ryan Lindveit (b. 1994)

Brilliant Brushstrokes is inspired by an overwhelmingly colorful and bold painting that the Knoxville-born artist Beauford Delaney (1901-1979) painted on a fragment of his old raincoat when he was living in Paris in 1954. Delaney's raincoat fragment overflows abstractly with swirls, rings, splotches, and lines of forest green, deep orange, bright yellow, fire-engine red, hazy gray, spacious white, peaceful azure, and deep ocean blue. Upon closer viewing, the seams and pockets of the cut-up raincoat are

also visible, revealing that the fanciful artwork is the result of Delaney's resourcefulness in the face of limited money and art supplies.

About the composition, Lindveit writes:

As a fellow artist, I find Delaney's unrelenting and restless impulse to be creative even when he lacked proper materials to be almost inspiring as the painting itself. Although *Brilliant Brushstrokes* is tightly constructed around only a few melodic gestures, the music constantly cycles through changes in instrumental texture, density, harmony, and energy. Musical phrases are often cut off abruptly with a quick down-up gesture that I view as related to the stitched seams on the raincoat. Overall, the composition uses the vast and variegated color palette of the wind ensemble to capture the inventive spirit and brilliant dynamism of Delaney's brushstrokes, splatters, and daubs.

In 2026, *Brilliant Brushstrokes* was a finalist for the Walter Beeler Memorial Composition Prize.

Ryan Lindveit received his DMA at the University of Michigan. He completed his master's degree in composition at the Yale School of Music and earned a Bachelor of Music in Composition from the University of Southern California. Additionally, he was named the Outstanding Graduate of both the Thornton School of Music and the Composition Department.

Lindveit's work has received recognition from BMI, ASCAP, SCI, the American Modern Ensemble, the National Band Association, Tribeca New Music, and the Texas Music Educators Association. He also won both the New Music for Orchestra and New Music for Wind Ensemble competitions at the University of Southern California. He has held fellowships or residencies at the Aspen Music Festival, Mizzou International Composers Festival, ACO Underwood New Music Readings, Red Note New Music Festival, the International Young Composers Meeting (Apeldoorn, NL), Oregon Bach Festival Composers Symposium, and California Summer Music. Lindveit serves as lecturer of music theory and composition at the University of Tennessee.



Magic Flea (1968)

Sammy Nestico (1924-2021)

Sammy Nestico's career began as a Pittsburgh native who studied music education at Duquesne University. After serving in WWII, Nestico began arranging for the United States Air Force Band and later the United States Marine Band. He began his partnership with Count Basie, becoming the primary composer and arranger for his band, in 1967. Nestico received a degree in music education from Duquesne University, and the United States Air Force Band pays tribute to him each year by

recognizing the work of promising writers with their *Sammy Nestico Arranging Award*.

"Magic Flea" appears on the 1968 album *Basie Straight Ahead*, on which Nestico wrote and arranged all nine tracks. With a burning tempo from start to finish, and arguably Sammy's finest work, this tune features solos by piano, tenor saxophone, and drums.



Shiny Stockings (1955)

Frank Foster (1928-2011)

Saxophonist **Frank Foster** grew up in Cincinnati and began his work as a jazz musician in Detroit in the late 1940s. In the early '50s, he was drafted into the U.S. Army, where he served in Korea. After his service, he joined the Basie band, where he was well-known for his arrangements and original compositions, as well as all of the arrangements on the *Easin' It* album.

Foster tells the story of “Shiny Stockings” as such:

“I wrote ‘Shiny Stockings’ in 1955 and we had a rehearsal at a place called Pep’s Bar in Philadelphia. We had just arrived in town. Everybody was sleepy, tired, hungry, and evil. Nobody felt like rehearsing. We rehearsed ‘Shiny Stockings’ and it sounded like a bunch of jumbled notes, just noise, and I said, ‘Wow, all the work I put into this, and it sounds so horrible. I know Basie will never play it.’ And then something very strange happened. He continued to play, and it came together. Finally, we recorded it and, well, it’s the very best-known piece that I have contributed to the Basie book.

“It embodies all the things that were important to him. It builds—it starts soft and ends with an explosion. It leaves space for the rhythm section to do whatever it’s going to do. It has that ensemble writing which the band can sink their teeth into and really make happen—and a wonderful trumpet solo by Thad Jones.” One more thing: it swings.

“Years later,” Foster remembers with pride, “Basie gave me the supreme compliment. Every now and then, he’d say about a chart, ‘Oh, it’s very nice, kid,’ and then leave it at that. Well, he grabbed me, he said, ‘Junior, you know that “Shiny Stockings”?’ You really put one down that time.’ You couldn’t receive a better compliment from Count Basie.”

- Interview courtesy of Bob Bernotas (jazzbob.com)



Flirtibird (1959)

Duke Ellington (1899-1974)

trans. David Berger

Edward Kennedy “Duke” Ellington grew up in Washington, DC, the son of two pianists. Known for his dapper style and fine manners, he earned the nickname “Duke” and initially preferred baseball to music. He began writing ragtime tunes as a teenager and performed his compositions in DC, Philadelphia, and Atlantic City by age 15. After meeting drummer Sonny Greer, Ellington pursued music full-time, performing and composing for bands in DC and Virginia. In the early 1920s, he moved to Harlem and signed with agent Irving Mills in 1926. He joined the Cotton Club Orchestra and started a film career. In 1935, his Academy Award-winning short film *Symphony in Black* helped him break into the mainstream, despite performing for segregated audiences.

Ellington’s orchestra became known for its nuanced compositions and swing dance music. Pianist and composer Billy Strayhorn joined in 1939, forming a lasting partnership. After the 1942-1944 recording ban and World War II, Ellington’s orchestra toured Europe. A 1956 performance at the Newport Jazz Festival, featuring saxophonist Paul Gonsalves, revived their popularity in the U.S.

Ellington continued to thrive in the 1960s, recording with Frank Sinatra, Ella Fitzgerald, and John Coltrane, and was nominated for a Pulitzer Prize in 1965. He scored films and wrote a Jazz Christian liturgy performed at his “Sacred Concerts.” Ellington passed away in 1974, and his funeral in Manhattan was attended by over 12,000 people.

“Flirtibird” is a track from the score of the 1959 film, *Anatomy of a Murder*, for which Duke Ellington earned three Grammy awards. The score was the first instance of a film score by an Black composer where the band members did not appear onscreen as performers. Duke himself appeared in the film, along with several of his bandmates, but as characters – not as musicians. This track is a feature for alto saxophone, originally made famous by the great Johnny Hodges.



Song for the Harvest (1980)

Toshiko Akiyoshi (b. 1929)

Over the course of a six-decade career, pianist, bandleader, and composer-arranger Toshiko Akiyoshi has made a unique and vital contribution to the art of big band jazz. Born in 1929 in Manchuria, where she began playing the piano at age six, Akiyoshi moved back to Japan with her parents at the end of World War II. Her family, enduring the hardships of the period, could not provide her with an instrument, and so, just to touch a piano, she took her first job as a musician, playing in a dance-hall band.

She was not exposed to real jazz until a Japanese record collector introduced her to the work of Teddy Wilson, whose music immediately impressed her. In 1952, pianist Oscar Peterson discovered Akiyoshi while he was on a Jazz at the Philharmonic tour of Japan and recommended that producer Norman Granz record her. Thanks to this opportunity, she came to the United States in 1956 to study at the Berklee School of Music in Boston. She moved to New York in 1959, playing at Birdland, the Village Gate, the Five Spot, and the Half Note; but despite a brief attempt in the 1960s to showcase her talents as a composer and arranger for large ensembles, she did not have the opportunity to form a big band until she moved to Los Angeles in 1972 with her husband, saxophonist/flutist Lew Tabackin. The following year, the couple formed the Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. In 1976, the band placed first in the *DownBeat* Critics' Poll, and Akiyoshi's album *Long Yellow Road* was named best jazz album of the year by *Stereo Review*. In the 1970s, Akiyoshi began exploring Japanese themes in her compositions and arrangements, mixing them with the strong jazz base in her music.

In 1982, the couple returned to New York, where Akiyoshi re-formed her band with New York musicians. The band enjoyed a critically successful debut at Carnegie Hall as part of the 1983 Kool Jazz Festival. Akiyoshi has recorded 22 albums to date with the orchestra. Her recording *Four Seasons of Morita Village* was awarded the 1996 *Swing Journal* Silver Award, and her big band albums have received 14 Grammy Award nominations. Akiyoshi is the first woman ever to place first in the Best Arranger and Composer category in the *DownBeat* Readers' Poll.

“Song for the Harvest” appears on the 1980 release *Farewell (to Mingus)*, a tribute to the life and music of bassist and bandleader Charles Mingus, by the Toshio Akiyoshi – Lew Tabackin Big Band. This performance features several soloists as well as a cameo from a guest quintet of woodwind voices – all from the Sunderman Conservatory Wind Symphony.

BIOGRAPHIES



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. Composer Adam Gorb noted: “I loved your performance of *French Dances Revisited*... your ensemble plays the work so sensitively and with such spirit.” In the September 2012 issue of *WASBE World Magazine*, Leon Bly wrote: “the Atlantic Chamber Winds and Russell McCutcheon are to be congratulated for making this music available on a first class recording.” Volume II of this series was named 2016 GRAMMY® nomination eligible in the categories of Album of the Year and Best Orchestral Performance.



Dr. Amanda Heim serves as Coordinator of Jazz and Lecturer of Saxophone at the Sunderman Conservatory of Music at Gettysburg College, where she also serves as Coordinator for Recruitment and Outreach. She directs the Gettysburg College Jazz Ensemble and coaches saxophone chamber ensembles, as well as teaching courses in music theory and music education.

Dr. Heim has been featured as a saxophonist on major releases by Node Records and Klavier Records, as well as a soprano vocalist on Canary Classics records. She is also the featured saxophone soloist on the 2023 major motion picture, *The Monkey House*, directed by Avi Nesher. Heim performs regularly in both jazz and classical venues, and she is the baritone saxophonist in the Buzz Jones Big Band as well as the baritone saxophonist for the Junction Saxophone Quartet, a professional ensemble that performs regularly in the mid-Atlantic region and the Midwest.

Dr. Heim's concert appearances include performances as a soloist with the Modesto Symphony Orchestra under the direction of David Lockington, at the North American Saxophone Alliance Regional Convention at Penn State University, at the Phillips Collection in Washington, D.C., with the Grand Rapids Symphony, at the National University of Singapore, Shaanxi Normal University in Xi'an, Beijing Wuzi University, and Shanghai Maritime University. She has also appeared as a featured soloist with the University of North Carolina at Greensboro Symphonic Band, and has performed with the Greensboro Symphony Orchestra, the Charlotte Symphony Orchestra, and the Roanoke Pops. Dr. Heim has played on stage with musicians including Natalie Cole, Bernadette Peters, Tim Warfield, Eugene Rousseau, Glen Campbell, The Four Tops, Boz Scaggs, John Ellis, Peter Bernstein, and Lee Konitz.

Dr. Heim has presented at conferences focusing on the connection between jazz pedagogy and its application for classical saxophonists, and she has also published materials investigating the use of post-tonal analysis to improve saxophone quartet intonation and performance.

Originally from Pavilion, New York, Dr. Heim earned a degree in music education from Messiah College before attending UNC-Greensboro, where she earned an M.M. and D.M.A. in saxophone performance, along with a post-master's certificate in Music Theory Pedagogy, studying saxophone with Chad Eby and Steven Stusek. She is an active adjudicator, clinician, and conductor for marching bands, wind ensembles, and jazz ensembles.

WIND SYMPHONY PERSONNEL

Sunderman Chamber Winds

Aris Corman-O'Reilly, Flute
Phoebe Lampos, Oboe
Alivia Lins, Clarinet
Jeremy Capwell, Bassoon
Evan Scott, Trumpet
Chelsea Finnegan, Horn
Jeff Dieteman, Trombone
Jeremy Metz, Bass Trombone

Wind Symphony

Piccolo

Aris Corman-O'Reilly '27 ^{P‡}	Music Performance	Merrimack, NH
Grace Dies '28	Music and Anthropology	Akron, OH

Flute

Alana Brown '30	Music	Douglassville, PA
Aris Corman-O'Reilly '27 ^{P‡}	Music Performance	Merrimack, NH
Grace Dies '28	Music and Anthropology	Akron, OH
Charlotte Lewis '27	Music Education	West Orange, NJ
Jessica Wood '29	Music Education	Chambersburg, PA

Oboe

Phoebe Lampos '27 ^P	Public Policy	Old Lyme, CT
Paige Sweeney '30	Undeclared	Gaithersburg, MD

Bassoon

Jeremy Capwell '29 ^P	Music Education	Frederick, MD
Cecilia Skoniczin '30	Music Education	Elverson, PA

Clarinet

Ezra Burroughs '28	Music and Psychology	Silver Spring, MD
Alivia Lins '28 ^{P‡}	Music Education	Bedford, PA
Edie Rice	Conservatory Faculty	Gettysburg, PA
Rebekah Trovinger '28	Music and Cinema & Media Studies	Lititz, PA

Hector Vasquez '27	Biology, Music Minor	Baltimore, MD
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Bass Clarinet

Harry Krangar '28	Music and Computer Science	Florence, NJ
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Alto Saxophone

Katie Deacon '29 ^P	Music Education	Beaver Falls, PA
Mary Tropp '28	Music Education	Bernardsville, NJ

Tenor Saxophone

Nick Alimo '29	Music Education	Frederick, MD
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Baritone Saxophone

Connor Slep '27	Music Education	Mercersburg, PA
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Trumpet

Makenzie Barger '28	Music Education	Rimersburg, PA
Lia Barry '29	Music and Physics	Easton, PA
Ella Koup '27 [‡]	Music and Business	Paoli, PA
Julia Pekala '28	Music and Biology	Hackettstown, NJ
Evan Scott '29 ^P	Music	Ellicott City, MD
Egan Torres '30	Music Performance	York, PA

Horn

Amelia Cassano '29 [‡]	History and Political Science	Dover, NJ
Jared Cox '29	Music Education	Coram, NY
Chelsea Finnegan '28 ^{P‡}	Music Education	Ellicott City, MD
Camellia Holthaus '30	Music Education	Fannettsburg, PA

Trombone

Nick Carne '30	Biology	Lutherville, MD
Jeff Dieteman '28 ^P	Music Education	Douglassville, PA
Melanie Flynn '27	Political Science, Music Minor	West Chester, PA

Jeremy Metz '28	History and Anthropology	Bucktown, PA
Euphonium		
Cas Spitler '29 ^P	Music and Psychology	Palmyra, PA
Nathaniel Van Meter '27	Biology, Music Minor	Mechanicsville, VA
Tuba		
George DeMers	Community Member	York, PA
Joshua Fackler '26	Community Member	Lititz, PA
Piano		
Luke Riley '28	Music and Physics	Bronx, NY
Harp		
Kelly Quizhpi-Gómez '30	Economics	Baltimore, MD
Percussion		
Zee Dawson '29	Anthropology and Environmental Studies	Sykesville, MD
Ainsley Green '27	Music and English	Damascus, MD
Jack Smith '30	Music Performance	Williamsport, MD



P = Principal Player | ‡ Band Staff

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



JAZZ ENSEMBLE PERSONNEL

Saxophone

Justin Morgan '27	Music Performance	Brooklyn, NY
Katie Deacon '29	Music Education	Beaver Falls, PA
Luke Francek '28	Political Science	Ambler, PA
Nick Alimo '29	Music Education	Frederick, MD
Adam Little '29	Environmental Science	Palmyra, PA

Trombone

Jeff Dieteman '28	Music Education	Douglassville, PA
Aydan Pronovost '28	Mathematics	Landisville, PA
Nathaniel Van Meter '27	Biology	Mechanicsville, VA
Jeremy Metz '28	Anthropology and History	Bucktown, PA

Trumpet

Egan Torres '30	Music Performance	York, PA
Makenzie Barger '28	Music Education	Rimersburg, PA
Lia Barry '29	Music and Physics	Easton, PA
Ella Koup '27	Music and Business	Paoli, PA

Guitar

Nadav Weisberg '28	Music Performance	Baltimore, MD
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Bass

HongHui Tan '29	Undeclared	Butterworth, Malaysia
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Piano

Lucas Ramirez '28	Mathematical Economics	Bronx, NY
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Drums

Rebecca Romussi '29	Music	Philadelphia, PA
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UPCOMING SUNDERMAN CONSERVATORY EVENTS

October 2 • 7:00pm *18th Annual Concerto Competition* Paul Recital Hall

October 8 • 7:00pm *Symphony Orchestra* Majestic Theater

October 9 • 3:00pm *Jr. Recital: Grace Dies, flute* Paul Recital Hall

October 23 • 3:00pm *Jr. Recital: Tam Rezaei, bass* Paul Recital Hall

October 24 • 7:00pm *Sr. Recital: Charlotte Lewis, flute* Paul Recital Hall

October 29 • 6:00pm *Clarinets and Costumes* CUB Junction

October 31 • 8:00pm *Choir Concert* Christ Chapel

November 6 • 8:00pm *Symphony Orchestra* Majestic Theater

November 7 • 8:00pm *Jazz Ensemble with Jocelyn Gould* Majestic Theater

November 13 • 3:00pm *Jr. Recital: Nadav Weisberg, guitar* Paul Recital Hall

November 13 • 8:00pm *Wind Symphony* Majestic Theater

November 14 • 7:00pm *Sr. Recital: Lana Dyer, voice* Paul Recital Hall

November 14 • 8:30pm *Sr. Recital: Connor Slemph, saxophone* Paul Recital Hall

November 15 • 2:30pm *Sr. Recital: Christian Keller, organ* Christ Chapel

November 19 • 7:00pm *Lincoln at America 250: The 64th Annual Robert Fortenbaugh Memorial Lecture with the Sunderman Conservatory Wind Symphony* Majestic Theater

November 20 • 8:00pm *Sunderman Sings Voice Area Recital* Paul Recital Hall

November 22 • 3:00pm *Sunderman Conservatory Chamber Music Showcase* Paul Recital Hall

December 3 • 6:30pm *Piano Citizens Recital* Paul Recital Hall

December 4 • 8:00pm *Choir Concert* Christ Chapel



For Information 717.337.6815
www.gettysburg.edu/sunderman or www.gettysburgmajestic.org