

SUNDERMAN CONSERVATORY **WIND SYMPHONY**

RUSSELL MCCUTCHEON, CONDUCTOR

MASTERWORKS & PREMIERES

Featuring

LINCOLNSHIRE POSY Percy Grainger

TRITON'S TRUMPET Paul Richards
Consortium Premiere

Including

BELLS ACROSS THE ATLANTIC Adam Gorb

ADORATION Florence B. Price

GODZILLA EATS LAS VEGAS! Eric Whitacre





**SUNDERMAN
CONSERVATORY OF MUSIC**

Gettysburg College

PROGRAM

Bells Across the Atlantic.....Adam Gorb
(b. 1958)

Lincolnshire Posy.....Percy Grainger
(1882 – 1961)

ed. Frederick Fennell, rev. Mark Rogers

I. Lisbon (Dublin Bay – Sailor’s Song)

II. Horkstow Grange (The Miser and his Man – a local tragedy)

III. Rufford Park Poachers

IV. The Brisk Young Sailor (who returned to wed his true love)

V. Lord Melbourne (War Song)

VI. The Lost Lady Found (Dance Song)

Adoration.....Florence B. Price
(1888 – 1953)

trans. Cheldon Williams

Triton’s Trumpet.....Paul Richards
(b. 1969)

Commission Consortium Premiere

Part I: Triton rises from the depths and blows fearsome sounds on his trumpet, causing giants to flee.

Part II: Triton rises from the depths and blows his trumpet to calm the storm-tossed waves.

Part III: The Argonauts sing a hymn of thanksgiving to Triton as he transforms into a sea creature and sinks into the abyss.

Part IV: Triton rises from the depths and rides cerulean steeds over the waters.

Godzilla Eats Las Vegas!.....Eric Whitacre
(b. 1970)

PROGRAM NOTES

Bells Across the Atlantic

Adam Gorb

Adam Gorb (b. 1958) is a British composer and educator whose works have been performed, broadcast, and recorded worldwide. His composition *Metropolis* for wind band won the Walter Beeler Memorial Prize in 1994, establishing him as a significant voice in the wind band repertoire. Gorb is Head of School of Composition at the Royal Northern College of Music in Manchester and has received commissions from many of the top university wind programs in the United States and beyond.



Bells Across the Atlantic was composed in 2012 as part of a fundraising effort to support Shattinger Music, a St. Louis sheet music retailer facing financial difficulties. The Sunderman Conservatory Wind Symphony and Russell McCutcheon led the commissioning consortium for this work, with all proceeds going to assist the retailer rather than to the composer.

Gorb conceived the piece as a tribute to Jim Cochran, co-owner of Shattinger Music, who had been a tireless advocate for British wind band music in the United States. In a relationship dating back several years, Gorb held Cochran in high regard for his efforts to promote composers from across the Atlantic. The work also serves as Gorb's broader thank-you to the American wind band community for the many commissions he had received over the years—a musical gift in return.

The piece celebrates the vital transatlantic exchange between British composers and American wind ensembles, honoring the advocates and performers who champion new music. *Bells Across the Atlantic* has been recommended by members of the World Association of Symphonic Bands and Ensembles as interesting, serious, and distinctive music.

Gorb writes: “*Bells Across the Atlantic* was written as a tribute to Jim Cochran who, working for Shattinger Music on his side of the Atlantic, has done so much to promote Wind Ensemble music from the UK. I owe him a lot.”

Lincolnshire Posy

Percy Grainger

Percy Aldridge Grainger (1882-1961) was an Australian-born composer, pianist, and pioneering ethnomusicologist who became an American citizen in 1918.

A musical innovator known for his love of folk song and his championing of the wind band as a serious artistic medium, Grainger collected hundreds of folk songs throughout England using the Edison wax cylinder phonograph.



His works for winds, including *Irish Tune from County Derry*, *Children's March*, and *Molly on the Shore*, are beloved staples of the repertoire.

Commissioned by the American Bandmasters Association and premiered in 1937, *Lincolnshire Posy* is Grainger's most ambitious and profound work for wind band, widely considered a cornerstone of the literature. The composer described it as a bunch of "musical wildflowers" based on folk songs he collected in Lincolnshire, England, primarily in 1905-1906 with the help of the phonograph (one tune was collected by fellow folklorist Lucy E. Broadwood).

What makes this work extraordinary is Grainger's intent: each movement is not merely an arrangement of a folk tune, but a complete musical portrait of the individual singer who sang it. As Grainger wrote in his program notes, "each number is intended to be a kind of musical portrait of the singer who sang its underlying melody...a musical portrait of the singer's personality no less than of his habits of song...his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

Grainger held deep reverence for these rural singers, whom he called "kings and queens of song." He bitterly criticized the treatment they received as social outcasts, with most dying in poorhouses or similarly heartbreaking circumstances. The work is dedicated "to the old folksingers who sang so sweetly to me."

The premiere on March 7, 1937, by the Milwaukee Symphonic Band (composed of members from factory worker bands) was incomplete; the ensemble was unable to perform the technically demanding third and fifth movements. The work's challenges in timbre, style, and rhythm were unprecedented in the band world of 1937.

Grainger passionately defended the wind band as an artistic medium equal to any other, writing: "Is the wind band-with its varied assortments of reeds... its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments-the one closest to the human voice)... its army of brass-not the equal of any medium ever conceived? As a vehicle of deeply emotional expression it seems to me unrivalled."

This performance uses the 2020 edition by R. Mark Rogers, which addresses errors found in previous editions and follows Grainger's scoring practices and concept of instrumental color more closely. The edition corrects issues from the Frederick Fennell edition, which itself corrected over 500 errors from the original publication.

"'Lisbon Bay' (Sailor's Song)" opens the *Lincolnshire Posy* suite. Grainger collected it from Mr. Deane at Brigg Union Workhouse under uncharacteristic circumstances. Mr. Deane had a weak heart and became so emotional remembering the old song that the workhouse matron would not let him complete it. Grainger returned a year later with the phonograph. Though Mr. Deane had been injured in a fall and claimed he was too weak to sing, Grainger started to play him recordings of other singers. At that, Mr. Deane proclaimed that he would sing, and did so with much pleasure.

'Twas on a Monday morning, all in the month of May,
Our ship she weighed her anchor, all for to sail away;
The wind did from the southwest blow, for Lisbon we were bound,
The hills and dales were covered with pretty young girls around.

I wrote a letter to Nancy, for her to understand
That I should have to leave her, unto some foreign land,
She said, "My dearest William, these words will break my heart,
Oh, let us married be tonight, sweet Willie, before you start."

"For ten long weeks and better I've been with child by thee,
So stay at home, dear William, be kind and marry me."
"Our captain has commanded us, and I shall have to go,
The Queen's in want of men, my love, I'd never dare answer, 'No.'"

"I'll cut my long yellow hair off, your clothing I'll put on,
And I will go with you, love, and be your waiting-man,
And when it is your watch on deck, your duty I will do,
I'd face the field of battle, love, in order to be with you."

"Your pretty little fingers, they are both long and small,
Your waist it is too slender to face the cannonball,
For loud the cannons rattle, love, and blazing bullets fly,
And silver trumpets sound, my love, to cover the dismal cry."

"Pray do not talk of danger, for love is my desire,
To see you in the battle, and with you spend my time,
And I will go through France and Spain, all for to be your bride,
And I will lay me down upon the battlefield at your side.

'Twas on a Monday morning, all in the month of May,
Our ship she weighed her anchor, all for to sail away;
The wind did from the southwest blow, for Lisbon we were bound,
The hills and dales were covered with pretty young girls around.

"'Horkstow Grange' (The Miser and His Man - a local tragedy)" was sung to Grainger by George Gouldthorpe and tells a somewhat ambiguous story of a local happening. Grainger wrote in his manuscript: "John Bowlin' was a foreman at a farm at Horkstow, and John Steeleye Span was waggoner under him. They fell out, and J. S. Span made these verses." Often, these particularly local songs would be written as parodies of other folksongs, in much the way that Woody Guthrie, for example, wrote a great deal of his material. Even if not immortalized by this particular song, the name of Steeleye Span lives on...folk rock historians take note!

In Horkstow Grange there lives an old miser,
You all do know him as I've heard tell,
It was him and his man that was called John Bowlin',
They fell out one market day.

Pity them what see him suffer,
Pity poor old Steeleye Span,
John Bowlin's deeds they will be remembered,
Bowlin's deeds at Horkstow Grange.

With a blackthorn stick old Steeleye struck him,
Ofens had threatened him before,
John Bowlin' he turned round all in a passion,
Knocked old Steeleye on to the floor.

Steeleye Span, he was felled by John Bowlin',
It happened to be on a market day;
Steeleye swore with all his vengeance,
He would swear his life away.

“‘Rufford Park Poachers’ (Poaching Song)” is another of the songs Joseph Taylor recorded for the Gramophone Company, though it was not issued. It tells a dramatic tale of an event that took place in 1851, when Mr. Taylor was a young man. A gang of thirty or forty poachers was attacked by ten gamekeepers, one of whom was mortally wounded during the battle. Four of the poachers were tried for his murder, found guilty of manslaughter, and sentenced to transportation for fourteen years. Mr. Taylor remembered only three verses of the ballad, and Patrick O'Shaughnessy, who discovered a broadsheet giving an account of the trial, completed the text.

A buck or doe, believe it so, a pheasant or a hare
Were sent on earth for every man quite equally to share.
So poacher bold, as I unfold, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.

They say that forty gallant poachers, they were in distress,
They'd often been attacked when their number it was less.
Among the gorse, to settle scores, these forty gathered stones,
To make a fight for poor men's rights, and break the keepers' bones.

The keepers went with flails against the poachers and their cause,
To see that none again would dare defy the rich man's laws.
The keepers, they began the fray with stones and with their flails,
But when the poachers started, oh, they quickly turned their tails.

Upon the ground, with mortal wound, head-keeper Roberts lay,
He never will rise up until the final Judgment Day.
Of all that band that made their stand to set a net or snare
The four men brought before the court were tried for murder there.

The judge he said, “For Roberts' death transported you must be,
To serve a term of fourteen years in convict slavery.”
So poacher bold, my tale is told, keep up your gallant heart,
And think about those poachers bold, that night in Rufford Park.

The idea of lovers breaking a coin in half before the man goes away to sea and then reuniting the pieces when the man returns is an old theme. Hundreds of versions of this song have turned up all over the English-speaking world and are still being sought out and performed by today's folk singers. Grainger recorded this one in 1906 from Mrs. Thompson at Barrow-on-Humber. It appears in *Lincolnshire Posy* as "'The Brisk Young Sailor' (who returned to wed his True Love)."

A fair maid walking all in her garden, a brisk young sailor she chanced to spy,
He stepped up to her thinking to woo her, cried thus: "Fair maid, can you fancy I?"

"You seem to be some man of honor, some man of honor you seem to be,
I am a poor and lowly maiden, not fitting, sir, your servant for to be."

"Not fitting for to be my servant? No, I've a greater regard for you.
I'd marry you, and make you a lady, and I'd have servants for to wait on you."

"I have a true love all of my own, sir, and seven long years he's been gone from me,
But seven more I will wait for him; if he's alive, he'll return to me.

If seven long years thy love is gone from thee, he is surely either dead or drowned,
But if seven more you will wait for him, if he's alive, then he will be found.

He put his hand all in his bosom, his fingers they were both long and small.
He showed to her then the true-love token, and when she saw it, down then she did fall.

He took her up all in his arms, and gave her kisses, one, two and three,
Here stands thy true and faithful sailor, who has just now returned to marry thee.

Grainger titled the fifth movement "'Lord Melbourne' (War Song)," where it is given a fanfare-like, almost arhythmic treatment. The song is better known as *Lord Marlborough*, to whom it properly refers. John Churchill (1650-1722), 1st Duke of Marlborough, soldier and statesman, is perhaps best known for his "glorious victories" against the French at Blenheim and Ramillies. He was a meticulous planner and was also known for his consideration of the welfare of his soldiers, which is perhaps why he became so popular in balladry. He was also an ancestor of Winston Churchill, whose elder brother Charles became the 9th Duke of Marlborough in 1892.

I am an Englishman to my birth, Lord Melbourne is my name;
In Devonshire I first drew breath, that place of noble fame.
I was beloved by all my men, by kings and princes likewise.
I never failed in anything, but won great victories.

Then good Queen Anne sent us on board, to Flanders we did go,
We left the banks of Newfoundland to face our daring foe.
We climbed those lofty hills straightway, with broken guns, shields likewise,
And all those famous towns we took, to all the world's surprise.

King Charles the Second we did reserve, to face our foemen French,
And to the battle of Ramillies we boldly did advance.
The sun was down, the earth did shake, and I so loud did cry,
"Fight on, my lads, for old England's sake, we'll gain the field, or die."

And now this glorious victory's won, so boldly keep the field,
When prisoners in great numbers took, which forced our foe to yield.
That very day my horse was shot all by a cannonball,
As soon as I got up again, my aide-de-camp, he did fall.

Now on a bed of sickness lie, I am resigned to die,
You generals all and champions bold, stand true as well as I.
Stand to your men, take them on board, and fight with courage bold,
I've led my men through smoke and fire, but now to death must yield.

"The Lost Lady Found" (Dance Song)" is the one ballad presented that Grainger did not collect himself, though he published a vocal setting of it and here used it as the finale of *Lincolnshire Posy*. It does have a Lincolnshire provenance, as Lucy Broadwood collected the tune from her nurse, Mrs. Hill, a native of Stamford. Grainger arranged it with a text he had collected from Mr. Fred Atkinson in 1905.

The ballad's text reflects a painful historical reality: the word "gypsy" is a slur against the Romani people, and the portrayal of Romani travelers as kidnappers and thieves is a racist stereotype with deep roots in English folk tradition. These stereotypes caused genuine harm to Romani communities for centuries and continue to do so today. We present this text as a historical document, unchanged, while acknowledging its language and assumptions are not values we endorse.

'Twas down in yon valley a fair maid did dwell,
She lived with her uncle, they all knew full well,
'Twas down in yon valley where violets grew gay,
Three gypsies betrayed her and stole her away.

Long time she'd been missing, and could not be found;
Her uncle, he searched the country around,
Till he came to the trustee, between hope and fear,
The trustee made answer, "She has not been here."

The trustee spoke over with courage so bold,
"I fear she's been lost for the sake of her gold,
So we'll have life for life, sir," the trustee did say,
"We'll send you to prison, and there you shall stay."

There was a young squire that loved her so,
Oft times to the schoolhouse together they did go,
"I'm afraid she's been murdered, so great is my fear.
If I'd wings like a dove I would fly to my dear."

He traveled through England, through France and through Spain,
Till he ventured his life on the watery main,
And he came to a house where he lodged for a night,
And in that same house was his own heart's delight.

When she saw him, she knew him, and fled to his arms;
She told him her grief while he gazed on her charms.
“How came you to Dublin, my dearest, I pray?”
“Three gypsies betrayed me and stole me away.”

“Your uncle’s in England, in prison does lie,
And for your sweet sake is condemned for to die.”
“Carry me to old England, my dearest,” she cried.
“One thousand I’ll give thee, and will be your bride.”

When they came to old England her uncle to see,
The cart it was under the high gallows tree;
“Oh, pardon, oh, pardon, oh, pardon I crave.
I’m alive, I’m alive, your dear life to save.”

Then from the high gallows they led him away,
The bells they did ring and the music did play,
Every house in that valley with mirth did resound,
As soon as they heard the lost lady was found.

Adoration

Florence B. Price

Florence Beatrice Price (1887-1953) was a trailblazing American composer and the first Black woman recognized as a symphonic composer. In 1933, the Chicago Symphony Orchestra premiered her *Symphony No. 1 in E minor*, making her the first African-American woman to have her music performed by a major American orchestra. Despite an impressive output of over 300 works including symphonies, concertos, chamber music, choral works, and piano compositions, Price’s music nearly disappeared from history. In 2009, a substantial collection of her works and papers was discovered in an abandoned house in St. Anne, Illinois, bringing dozens of her scores back from the brink of obliteration. As critic Alex Ross wrote in *The New Yorker*, Price “is mentioned more often than she is heard,” a fact only now beginning to be remedied.



Adoration was composed in 1951 as one of Price’s last works for solo organ. The piece hearkens back to Price’s early career as an organist accompanying silent films and fits within the genre of her semi-secular output. In 2022, composer Cheldon Williams transcribed the work for wind band, bringing Price’s lyrical meditation to a new medium and granting performers exposure to her story and the gift of performing her music outside its originally intended context.

Price’s musical language blends her European classical training with the American idiom, revealing her Southern roots. Though steeped in European Romantic techniques, her work is characterized by a vernacular style that reflects urban society and draws deeply from the music of the African-American church. As a devout woman, Price frequently used spirituals as material for her compositions,

emphasizing their rhythm and syncopation while weaving blues-inspired melodies with traditional harmonic structures.

In Williams' words: "My goal in transcribing this piece is to grant performers exposure to Price's story and the gift of performing her music outside of its intended medium."

Triton's Trumpet

Paul Richards

Paul Richards (b. 1969) is a composer hailed in the press for his "strong, pure melodic gift, an ear for color, and an appreciation for contrast and variety," and praised for his "fresh approach to movement and beautiful orchestral coloration." Born in New York City to a musical family, Richards has been engaged with music since childhood, exploring popular styles, the Western canon, and Jewish sacred and secular music. His works have been performed on six continents and have garnered numerous awards, including the Flute New Music Consortium Competition, the Columbia Summer Winds Outdoor Composition Competition, and Special Distinction in the ASCAP Rudolf Nissim Prize. Richards is Research Foundation Professor of Music and head of composition and theory at the University of Florida, where he has been on the faculty since 1999. He earned his Doctor of Musical Arts degree in Composition from the University of Texas at Austin.



Triton's Trumpet is a brand-new work commissioned by a consortium of seventeen former students to celebrate the career of their teacher and mentor, David Waybright—trumpet virtuoso, scuba diver, and Director of Bands at the University of Florida. Russell McCutcheon and the Sunderman Conservatory Wind Symphony are among the commissioners of this significant premiere.

The single-movement work draws from Greek mythology to tell episodes from the life of Triton, the deep-sea dwelling son of Poseidon, famed for blowing a trumpet fashioned from a conch shell. Richards structures the piece in four parts:

Part One: Triton rises from the depths and blows fearsome sounds on his trumpet, causing giants to flee.

Part Two: Triton rises from the depths and blows his trumpet to calm the storm-tossed waves.

Part Three: The Argonauts sing a hymn of thanksgiving to Triton as he transforms into a sea creature and sinks into the abyss.

Part Four: Triton rises from the depths and rides cerulean steeds over the waters.

As the composer notes, "The name Triton originally referred to a single entity, but over time, the name began to refer to a whole race of deep-sea beings." The dual nature of the name—both individual and collective—mirrors the work's dual purpose: honoring one exceptional musician while celebrating the community of students he has inspired.

The connection between Triton's trumpet and Waybright's mastery of the instrument is clear, but

the composer also weaves in another personal touch: Waybright has long been known to have his own musical motif, which Richards features prominently throughout the composition.

Godzilla Eats Las Vegas!

Eric Whitacre

Eric Whitacre (b. 1970) is a Grammy Award-winning composer and conductor among today's most popular musicians. His works are performed worldwide, and his groundbreaking Virtual Choirs have united over 100,000 singers from more than 145 countries. A graduate of The Juilliard School, Whitacre is known for his lush choral works and inventive compositions for wind ensemble. He has worked with organizations including the London Symphony Orchestra, Minnesota Orchestra, and the BBC Proms, and has collaborated with figures ranging from Hans Zimmer to Annie Lennox. His charismatic presentations and innovative approach to music-making have made him a sought-after speaker and educator.



Commissioned by the University of Nevada Las Vegas Wind Ensemble and premiered on November 28, 1996, *Godzilla Eats Las Vegas!* is pure, unapologetic fun. Whitacre wrote the work while completing his bachelor's degree at UNLV (which, by his own admission, took seven years) and composed the bulk of it during his first year at Juilliard.

In the composer's words:

It took me seven years to get my bachelor's degree from UNLV, and by the time I graduated I was ready to eat Las Vegas. Tom Leslie asked me to write another piece for the group as I was leaving, and I thought it would be a blast to do something completely ridiculous. The players are called upon to scream in terror, dress like Elvises (Elvi), and play in about thirty different styles from mambo to cheesy lounge music. The audience follows a 'script' that I wrote, simulating a campy, over-the-top Godzilla movie (is there any other kind?).

I wrote the bulk of the piece while in my first year at Juilliard, and no kidding, I used to act out the script every morning devouring animal crackers, wreaking havoc all over the breakfast table. The 'script' was originally twice as long, and had an entire subplot devoted to a young scientist and his love interest. As I started to finish the piece, however, it didn't seem that funny and that story (along with an extended Elvis tribute) ended up on the cutting room floor.

The idea that this piece is being played all over the world in such serious concert venues is the single funniest thing I have ever heard. It has been played on the steps of the Capitol by the United States Marine Band, by the Scottish National Wind Symphony, and I have video of an audience in Japan visibly confused and shaken by the whole experience. Can you imagine? I'm laughing my head off even as I write this!

The work is presented as a soundtrack for a hypothetical script that pits Godzilla against Las Vegas. In this treatment, the monster's most prominent victims are pillars of Las Vegas society known for their music. The piece features approximately thirty different musical styles and calls for players to fully commit to the theatrical mayhem.

***Godzilla Eats Las Vegas* (advance copy script)**

Part One

FADE UP

It is a Bright and Sunny day as the sequined curtain rises on tinsel town, and the excitement of a new day filled with the possibility of The Big Payoff is practically palpable. The band kicks off the show in high gear and all is well as we suddenly hear:

CUT TO DESERT

A lone shakuhachi flute usher the arrival of something really VERY bad.

CUT BACK TO BAND

A relaxed rhumba. showgirls blissfully jiggle.

CUT TO MILITARY COMMAND CENTER (stock footage)

Morse code signals the confirmation of approaching doom.

CUT BACK TO BAND

The players finish off their third set and head for the bar; outside we hear:

SLOW ZOOM

Oh no, oh no, oh no, it's:

CLOSE UP

Godzilla! Glorious Godzilla!

VARIOUS QUICK CUTS (stock footage)

Godzilla destroys cars, screaming tourists, etc.

CUT BACK TO BAND

The band, quasi Greek Chorus, calls for Godzilla to Mambo.

GODZILLA, FULL FRAME

Godzilla mambos, casually crushing hysterical Vegans without missing a step.

EXTREME CLOSE UP

A tiny terrier barking bravely, then:

CUT BACK TO GODZILLA

Demolishing everything in his path... not even the doggie escapes!

WIDE PAN

As Godzilla heads down the strip, searching relentlessly for:

CLOSE UP (stock footage)

Frank Sinatra (Stomped!)

CLOSE UP (stock footage)
Wayne Newton (Stamped!)

CLOSE UP (stock footage)
Liberace (Stepped upon!)

VARIOUS CUTS

The Village Gods destroyed, Godzilla continues his carnage until the City of Sin is leveled!

Part Two

FADE UP

A fearless army of Elvises (Elvi) appear in the distance, formation marching through the littered streets

VARIOUS CLOSE UPS

The Elvi attack, using bombers, missiles, etc.

EXTREME CLOSE UP

One wicked laugh from Godzilla and the Elvi scatter like mice!

QUICK CUT (stock footage)

The Sphinx sits outside The Luxor, looking seductive in a Mae West sort of way.

CLOSE UP

Godzilla takes one look and his eyes pop out of his head.

QUICK CUTS

The Sphinx (Sphinxtruss?) seduces the Reptile, who instantly falls in love and begins to...

WIDE SHOT

...tango with her.

SPLIT SCREEN

As they dance, the Elvi slowly regroup and head for the:

QUICK CUT (stock footage)

Pirate ships at Treasure Island

ACTION SEQUENCE (MONTAGE)

The Elvi approach the dancing monster and launch a ferocious volley of cannonballs directly at him.

QUICK CLOSE UPS

The cannonballs find their mark, and Godzilla:

WIDE SHOT

Falls to the ground, annihilated. The Elvi are triumphant!

CROSSFADE

The lounge is open again, and the city of Las Vegas toasts the victory. The scene climaxes with:

VARIOUS CUTS (stock footage)

People happy, tearful, etc. Stock footage, stock music.

SLOW FADE OUT AND FADE UP

A dark, ominous, and VERY familiar sound...

SLOW ZOOM

Godzilla lives! Godzilla lives! Complete terror (possible sequel?).

WIDE SHOT

The Show is over. The End.

FADE TO BLACK



SUNDERMAN CONSERVATORY

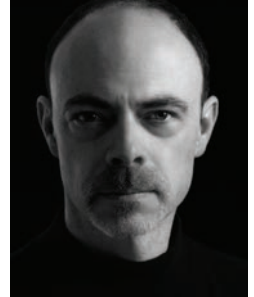
Wind Symphony

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

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

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.

PRODUCTION CREDITS

Godzilla: John Knowles '26

Elvis: Sal Formisano '26

Casting Coordinator: Alivia Lins '28

Lighting Design: Keefer Stiles '27

Costuming: Chelsea Finnegan '28

Slideshow Design: Val Merlina '14 and Russell McCutcheon

Slideshow Operator: Will Hetzel '26

Guest Musician Contractor: Steven Marx

Special Thanks to:

The staff and crew at the Majestic Theater for their assistance on this production,
Littlestown Area High School for their loan of the Godzilla costume,
The Innovation and Creativity Lab and Josh Wagner for assistance with T-shirts,
Bret Crawford, Professor of Physics for his loan of the Theremin!

WIND SYMPHONY PERSONNEL

Piccolo

Grace Dies '28	Music and Anthropology	Akron, OH
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Flute

Grace Dies '28	Music and Anthropology	Akron, OH
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Charlotte Lewis '27 P	Music Education	West Orange, NJ
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Jessica Wood '29	Music Education	Chambersburg, PA
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Oboe

Joanne Alme	Guest Musician	
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Stephanie Ying	Conservatory Faculty	
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Bassoon

Jeremy Capwell '29 P	Music Education	Frederick, MD
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Randy Fultz	Guest Musician	
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Rebekah Yost	Guest Musician	
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Contrabassoon

Randy Fultz	Guest Musician	
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E-flat Clarinet

Alivia Lins '28 ‡	Music Education	Bedford, PA
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Clarinet

Laura Armstrong	Guest Musician	
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Ezra Burroughs '28	Music and Psychology	Silver Spring, MD
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James Humphrey '26 P	Music and Mathematical Economics	North Caldwell, NJ
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Alivia Lins '28 ‡	Music Education	Bedford, PA
Edie Rice	Conservatory Faculty	Gettysburg, PA
Rebekah Trovinger '28	Music and Cinema and Media Studies	Lititz, PA
Hector Vasquez '27	Biology, Music Minor	Baltimore, MD

Bass Clarinet

Harry Krangar '28	Music and Computer Science	Florence, NJ
Rebekah Trovinger '28	Music and Cinema and Media Studies	Lititz, PA

Contrabass Clarinet

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

Katie Deacon '29	Music Education	Beaver Falls, PA
Adam Little '29	Environmental Science	Palmyra, PA
Mary Tropp '28	Music Education	Bernardsville, NJ

Tenor Saxophone

Nick Alimo '29	Music Education	Frederick, MD
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Baritone Saxophone

Connor Slempp '27 P	Music Education	Mercersburg, PA
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Trumpet

Makenzie Barger '28	Music Education	Rimersburg, PA
Lia Barry '29	Music and Physics	Easton, PA
Benjamin Casinelli '26	Music and Computer Science	Stratford, CT
Julia Pekala '28	Music and Biology	Hackettstown, NJ
Evan Scott '29 P	Music	Ellicott City, MD

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
Grace Salyards	Guest Musician	

Trombone

Jeff Dieteman '28 ^P	Music Education	Douglassville, PA
Melanie Flynn '27	Political Science, Music Minor	West Chester, PA
Nathaniel Van Meter '27	Biology, Music Minor	Mechanicsville, VA

Bass Trombone

Jeremy Metz '28	History and Anthropology	Bucktown, PA
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Euphonium

Alex Schweizer	Guest Musician	
Cas Spitler '29 ^P	Music and Psychology	Palmyra, PA

Tuba

Liz Callan '26 ^P	Mathematics, Music Minor	Quakertown, PA
Joshua Fackler '26	History	Lititz, PA

Bass

Alexis Gonzales '26	Music	Warminster, PA
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Piano

Luke Riley '28	Music and Physics	New York, NY
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Percussion

Jack Bellantone '26 P	Music and Psychology	Wyckoff, NJ
Zee Dawson '29	Anthropology, Music Minor	Sykesville, MD
Ainsley Green '27	Music and English	Damascus, MD
Camille Handerhan	Guest Musician	
Rob Rocheteau	Conservatory Faculty	
Rebecca Romussi '29	Music and Philosophy	Philadelphia, PA

Theremin

Jack Bellantone '26	Music and Psychology	Wyckoff, NJ
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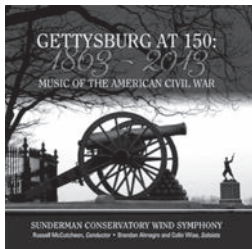


P = Principal Player | ‡ Band Staff

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



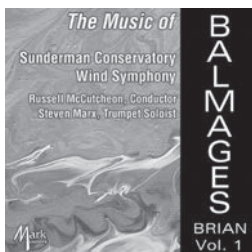
Sunderman Conservatory Recordings _____



*Gettysburg at 150:
Music of the
American Civil War*
Sunderman
Conservatory
Wind Symphony



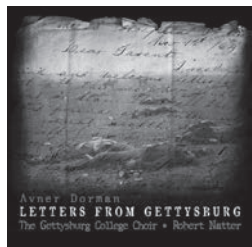
*Loud, Proud,
and In Step*
Bullets
Marching Band



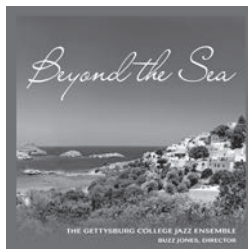
*The Music of Brian Balmages,
Vol. 1*
Sunderman Conservatory
Wind Symphony



99 Years and Counting
Bullets
Marching Band



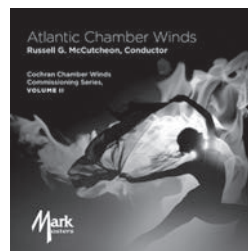
Letters from Gettysburg
Gettysburg College Choir



Beyond the Sea
Gettysburg College Jazz
Ensemble



*Cochran Chamber Winds
Commissioning Series,
Volume 1*
Atlantic Chamber Winds
Russell McCutcheon,
Conductor



*Cochran Chamber Winds
Commissioning Series,
Volume 2*
Atlantic Chamber Winds
Russell McCutcheon,
Conductor



UPCOMING SUNDERMAN CONSERVATORY EVENTS

April 11 • 8:00pm *Choir Concert* Christ Chapel

April 12 • 3:00pm *Symphony Band* Majestic Theater

April 16 • 6:30pm *Piano Citizens Play Harpsichord!* Paul Recital Hall

April 17 • 8:00pm *Symphony Orchestra* Majestic Theater

April 18 • 8:00pm *Jazz Ensemble* Majestic Theater

April 19 • 2:30pm *Sr. Recital: Hugo Pochan, guitar* Paul Recital Hall

April 19 • 7:00pm *Jazz Appreciation Month Jam Session* CUB Junction

April 24 • 7:30pm *Opera Workshop Performance* Majestic Theater

April 25 • 7:30pm *Opera Workshop Performance* Majestic Theater

April 26 • 7:00pm *Sunderman Conservatory Chamber Music Showcase* Paul Recital Hall

April 27 • 5:00pm *Wind Symphony Student Conductor Concert* Majestic Theater

April 30 • 5:00pm *Haulin' Brass Spring Concert* Paul Recital Hall

April 30 • 6:30pm *Piano Citizens Recital* Paul Recital Hall

May 1 • 8:00pm *Jazz Combo* Paul Recital Hall



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