

Overcoming Adversity Through Music:
A Holocaust Memorial Concert

Underwritten by the Ralph & Shirley Klein Foundation

Sunday, March 8 at 3 pm
Bel Air High School



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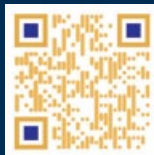
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49th Season **2025-2026**

SATURDAY, MAY 2, 2026 at 7:30 p.m., Bel Air High School

SPIRITUAL AMERICANA

Samuel Barber – Adagio for Strings

Jesse Ayers and Charles Myricks, Jr. – There's a Stirrin' in the Water

With community choirs and baritone Kellen Johnson

Michael Fili – The Old Line (Concert Fanfare for Brass and Percussion)

Brian Folus, conductor

George Gershwin – Rhapsody in Blue

Washington Garcia, piano

George Gershwin – Prelude No. 2

Washington Garcia, piano

George Gershwin – Cuban Overture (Rumba)

TUESDAY, JUNE 2, 2026 at 7 p.m.

SSO FUNDRAISER CONCERT

(rain date: Tuesday, June 9, 2026 at 7 p.m.)

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Enjoy food trucks, raffles, and the SSO's beautiful music from the patio of Hopkins Farm Brewery, all while supporting the Orchestra at our annual fundraiser event. Bring along the whole family, plus chairs, blankets, picnics, and your sunglasses!

Repertoire TBD.

SUNDAY, JUNE 7, 2026 at 7 p.m.

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The Susquehanna Symphony Orchestra, founded in 1978 by Sheldon Bair, is a community orchestra of professional and amateur volunteer musicians. In a series of concerts and outdoor performances, the Orchestra performs standard orchestral repertoire, opera, and ballet, and is known for premieres of new works and performances of unusual repertoire.

This year marks the 49th Season of the SSO. Such longevity would not be possible without your support. We thank you for attending this evening's concert and look forward to many more years of making music!

Our Mission

The Susquehanna Symphony Orchestra (SSO) is an all-volunteer community arts organization that performs diverse orchestral works to enrich, enlighten, and educate both its talented musicians and engaged audiences. Through a variety of collaborations and partnerships, the SSO contributes to the rich artistic and cultural landscape, which is the heartbeat and soul of Harford County, Maryland, and the surrounding communities.



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49th Season 2025-2026

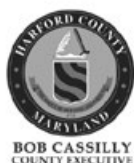
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We are also indebted to the Harford Community College Music program for providing rehearsal space (Dr. Kim Davis, Dean of Arts & Humanities).

~ The SSO Musicians, Staff, and Board of Directors



This concert is supported by the Harford County Department of Economic Development and grants from Maryland State Arts Council (msac.org) and MSAC through the Harford County Cultural Arts Board.



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Overcoming Adversity Through Music: A Holocaust Memorial Concert

Underwritten by the Ralph & Shirley Klein Foundation

Erich Wolfgang Korngold, arr. by Jerry Brubaker – *The Sea Hawk*, selections from the film (1897-1957)

Brian Folus, conductor

Robert Dauber, arr. by Sheldon Bair – *Serenata* (Serenade) (1922-1945)

Yonatan Grinberg, violin

John Williams – Main Theme from *Schindler's List* (b. 1932)

Yonatan Grinberg, violin

Felix Mendelssohn – Selections from *A Midsummer Night's Dream*, Op. 21 and 61 (1809-1847)

Overture
Wedding March

Intermission

Mieczysław Weinberg - Concerto for Violoncello and Orchestra, Op. 43 (1948/1956) (1919-1996)

Adagio -
Moderato
Allegro (with a Cadenza) -
Allegro

Lawrence Stomberg, cello



The Concerto for Violoncello and Orchestra, Op. 43 was acquired through the Peermusic Classical Library.

The truck rental to transport percussion instruments and equipment was generously funded by Joy and Ray Richardson.

Thank you to Rabbi Meeka Simerly from Temple Adas Shalom in Havre de Grace.

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Guest Soloist **Yonatan Grinberg**

Dr. Yonatan Grinberg is a violinist devoted to transforming concerts into meaningful, narrative experiences. Known for his imaginative programming and engaging stage presence, he blends virtuosic

performance with thoughtful storytelling, guiding audiences through repertoire with insight, warmth, and emotional depth. Whether performing masterworks of the classical canon or original arrangements rooted in Jewish musical tradition, his goal is simple: to make music feel immediate, human, and deeply relevant.

Dr. Grinberg has appeared as soloist, chamber musician, and concertmaster in major halls across Europe, Israel, and the United States, including the Concertgebouw in Amsterdam, the Israeli Opera House in Tel Aviv, and the Philharmonic Hall in Zagreb. He has collaborated with distinguished artists and composers and has been featured on international radio and television broadcasts. Equally comfortable leading ensembles or performing intimate chamber works, his artistry is marked by clarity, intensity, and communicative power.

A defining chapter in his musical life came during eight years touring as soloist and concertmaster with the Arab-Jewish Youth Orchestra. Performing throughout Israel and Europe, he witnessed firsthand how music could transcend political and cultural divides, forging connection in places marked by tension. That experience reshaped his artistic mission and continues to inform his work today.

In 2015, Dr. Grinberg founded the Chamber Encounters concert series in the Baltimore area. The series has been recognized for its bold programming, in-the-round staging, and interactive format, creating a dynamic relationship between performers and audience. Through carefully curated programs that highlight historical context, cultural narratives, and emotional throughlines, Chamber Encounters reimagines the traditional concert experience.

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Evan Kazanjian
Kyle Richardson
Alex Russell
Mia Sanders
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A horizontal banner featuring various musical notes, clefs, and symbols in a light gray color, set against a white background.

Written by Brian Folus

***The Sea Hawk* Selections, Erich Wolfgang Korngold**

Fans of swashbuckling romantic movies *The Adventures of Robin Hood* and *Captain Blood* will no doubt sense the same beauty, excitement, and romanticism of the music of *The Sea Hawk* by Erich Wolfgang Korngold.

The musical child prodigy, born in Brno, Czech Republic in 1897, was composing original pieces at age eight; by nine, his father took him to play for Mahler who encouraged the young boy to study with renowned composer Alexander von Zemlinsky. Korngold was a well-known and respected composer, conductor, and teacher at 19.

In 1934, Korngold made his first trip to Hollywood to arrange Mendelssohn's incidental music for Max Reinhardt's film version of *A Midsummer Night's Dream*. Shortly after his second stay in America a year later, he signed an exclusive contract with Warner Brothers, making him one of the first world-renowned composers to work for the Hollywood film factory. He said he composed his film scores as if they were operas without words.

In 1938, the “Anschluss” (annexation) of Austria by the German National Socialists (Nazis) took Korngold by surprise. He moved his family to the U.S., choosing to write film scores regularly and essentially vowing not to compose concert works again until Hitler was removed from power. His first movie score as an exiled resident and immigrant, *The Adventures of Robin Hood*, earned him his second Oscar. Korngold said *Robin Hood* and moving to America saved his life.

Music for *The Sea Hawk* was composed in 1940. The selections are excerpted from the original motion picture score and this arrangement features the rousing fanfares and lush romantic melodies found throughout the swashbuckler film.

Serenade, Robert Dauber

Behind the barbed wire fence and beneath the guard towers of Theresienstadt ghetto and labor camp, 21-year-old composer, pianist, and cellist Robert Dauber wrote the beautiful and haunting “Serenade for Violin and Piano” despite the horror around him. At age 22, he was transferred to Dachau concentration camp and subsequently murdered by the Nazis.



Program Notes, continued

The “Serenade” is presumed to be his only surviving composition. The work begins with a lovely lyrical and haunting melody, which recurs following an interruption by a klezmer-like tune. The orchestra performs a version orchestrated by Maestro Sheldon Bair for guest violinist Yonatan Grinberg and the SSO.

Main Theme from *Schindler’s List*, John Williams

When John Williams was first asked to compose the music for the 1993 film *Schindler’s List*, he felt it would be too challenging to score, telling Spielberg, “You need a better composer than I am for this film.” Spielberg responded, “I know. But they’re all dead!”

The lyrical melody of the main theme is very much in the tradition of the Jewish music of central Europe. It hauntingly evokes the horrors of the Nazi regime and, simultaneously, musicalizes the humanity demonstrated by Oskar Schindler, who is credited for saving the lives of 1,200 Jews. It is interesting to note that John Williams considers Korngold as one of the composers who inspired him.

Incidental Music from *A Midsummer Night’s Dream*, Felix Mendelssohn

Felix Mendelssohn was born in 1809, over 100 years before the Nazis took power, but even then, Jews were alienated from German society. Although born into a large and well-established Jewish family, at age seven Felix and his two brothers and sister were baptized into the Lutheran faith; his parents were also baptized soon thereafter. The reason given was to assimilate into the German culture and be more socially and professionally accepted. The Mendelssohn family then added “Bartholdy” to their surname. Although he was baptized as Lutheran, his music – along with the music of Giacomo Meyerbeer, Gustav Mahler, Kurt Weill, Erich Korngold, and several other Jewish composers – was banned during the Nazi regime because they had Jewish blood and were deemed “non-Aryan” and “degenerate” according to Nazi ideology.

On two occasions, Mendelssohn composed music for William Shakespeare’s play *A Midsummer Night’s Dream* (in German: *Ein Sommernachtstraum*). First, in 1826 near the start of his career, he wrote the concert overture (Op. 21); in 1842, five years before his death, he composed incidental music (Op. 61) for a production of the play, into which he incorporated the existing Op.21 overture. The incidental music includes the famous “Wedding March.” The early Overture performed today

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Program Notes, continued

begins and ends with a set of four chords scored for the woodwind section. After the opening of the woodwind chords, the strings takeover with a dazzling passage representing the fairies Oberon, Titania, and Puck. The overture is composed in the classical style and form using traditional elements of contrast and repetition.

The German people loved Mendelssohn's incidental music so much that during the Third Reich, 44 Aryan composers (including Carl Orff of *Carmina Burana* fame) attempted to "improve" on Mendelssohn's masterpiece. They all failed.

Concerto for Violoncello and Orchestra (1948), Mieczysław Weinberg

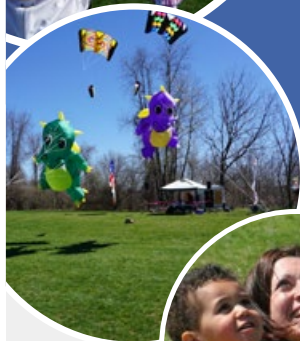
Warsaw-born Weinberg narrowly escaped two Nazi invasions – his native homeland of Poland in 1939 shortly before turning 20, and then Minsk, Belarus in 1941. He fled east to Moscow in 1943, where he lived the remainder of his life. Shortly after relocating, he became friends with the eminent composer Dmitri Shostakovich.

Weinberg's musical style incorporated traditional and contemporary forms and tonalities. This cello concerto, often linked to Shostakovich's influence and dedicated to the great cellist Mstislav Rostropovich, is a prominent 20th-century work. It is characterized by its intense, lyrical, and sometimes melancholic tone across four movements – Adagio, Moderato, Allegro with a cadenza, and a final Allegro – and is frequently performed in modern concert series. The dirge-like, brooding Adagio flows directly into the second movement, reminiscent of Georges Bizet's Seguidilla from *Carmen*. The third movement is a quick scherzo with shades of Shostakovich. An extensive cadenza leads the listener to the finale, which is chamber-music-like, ending with the theme from the first movement.

Today, Weinberg is slowly being rediscovered as a 20th-century genius, a figure of immense significance in the landscape of post-modern classical music. The SSO welcomes guest cello soloist Lawrence Stomberg.



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