

The background of the entire poster is a grayscale image of a musical score. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'pp' (pianissimo) and 'p' (piano). The score is written on multiple staves, with some lines appearing as if they are part of a larger, flowing musical structure.

Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director



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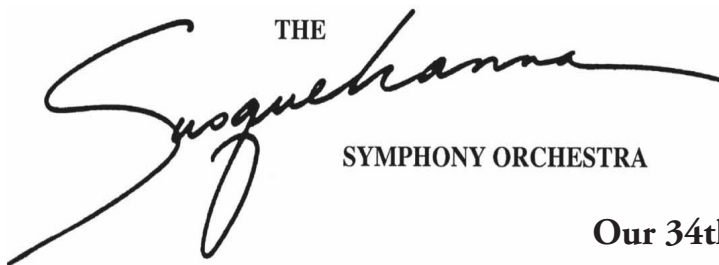
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Our 34th Season

The Susquehanna Symphony Orchestra was founded in 1978 by Sheldon Bair and is a community orchestra of professional and amateur volunteer musicians. The Susquehanna Symphony's home is in Harford County, Maryland, near the mouth of the Susquehanna River. The Orchestra performs a subscription series of concerts every year in addition to outdoor and chamber music concerts. The Orchestra has performed opera and ballet, as well as standard orchestral repertoire, and is known for its premieres of new works and performances of unusual repertoire. The Orchestra performed in St. Patrick's Cathedral, New York City for over 3,000 people in November 2007, and at Carnegie Hall for 2,500 people in October 2009.

This year marks the 34th Season of the Susquehanna Symphony Orchestra. 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!

Mission Statement

The Susquehanna Symphony Orchestra (SSO) strives to stimulate creativity and intellectual growth in the local community and volunteer musicians through the performance of diverse orchestral works.

Thank You!

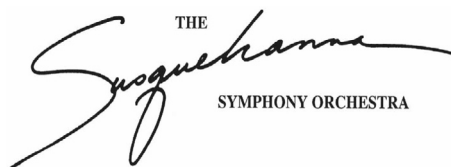
The SSO would like to thank Chris Schler, Joyce Oliver, and Laura Stafford from the Town of Bel Air for all their help with coordinating the concerts and contracts with Bel Air High School. We also wish to thank Paul Labe, Dean for Visual, Performing, and Applied Arts at HCC; Gregory Komondor, Principal, Bel Air High School; and the Bel Air High School Music Department, Terri Mathews, Department Chair. We thank Harford Community College for providing rehearsal space; our ticket outlets; and our sponsors/donors who make sharing excellent orchestral music with our community possible.

The SSO would also like to thank James McFarland, Professor of Art & Design, Visual, Performing, and Applied Arts Division, HCC, and his students for creating the posters for this season's concerts.

Please Note:

- Silence pagers, cell phones, and signal watches during the performance.
- The use of cameras and recording devices is prohibited.
- Latecomers will be seated only between movements/selections.
- All children should be carefully supervised so that they are not disruptive to the musicians or the audience.
- Smoking is prohibited anywhere on school property.

**Thank you for your cooperation.
Please enjoy this evening's performance.**



Claude Debussy
(1862–1918)

Prelude to the Afternoon of a Faun

Raymond Horton
(b. 1952)

Make Gentle the Life of This World

William Grant Still (arr. Bair)
(1895–1978)

Here's One: A Still Medley
Soloist: Sabrina Coleman Clark

Intermission

Claude Debussy
(arr. Anderson-Himmelspace)
(1862–1918)

The Sunken Cathedral

Georges Bizet
(1838–1875)

Carmen Suite No. 1

Prelude
Aragonaise
Intermezzo
Sequedille
Les dragons d'Alcala
Les Toreadors

Hector Berlioz
(1803–1869)

Hungarian March from
“The Damnation of Faust”

Make Gentle the Life of This World *was acquired from the composer with thanks.*



The Susquehanna Symphony Orchestra is supported by funds from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive, and the Harford County Government through the Harford County Cultural Arts Board. Funding for the Maryland State Arts Council is provided by the National Endowment for the Arts, a federal agency, which believes that a great nation deserves great art.

Music Director

Sheldon Bair is the Founder and Music Director of the Susquehanna Symphony Orchestra (Maryland), a community orchestra of 100 members. He holds a Bachelor's degree from Elizabethtown College (Pennsylvania) where he studied conducting with Otis Kitchen and composition with James McVoy and Darrell Douglas, and a Master's degree from Towson University (Maryland). In addition, his post-graduate studies include classes at Westminster Choir College in Princeton, New Jersey. Sheldon Bair has studied conducting with Witold Rowicki in Vienna, and Marc Mostovoy, William Hudson, and Leonid Grin.



Bair teaches orchestra for the Harford County Public Schools (Maryland), is adjunct faculty for Harford Community College, is on the conducting staff for the Elizabethtown College Music Camp, and is often invited to conduct and adjudicate youth orchestras and soloists. In November 2000, Bair was bestowed the Paderewski Award for Contributions to Society and Culture at the Polish Embassy in Washington, D.C. Bair has been the guest conductor for the Flower Mound Symphony Orchestra in Dallas, Texas, and the Oklahoma City Youth Orchestra. In the fall of 2007, 93 members of the Susquehanna Symphony appeared at St. Patrick's Cathedral in New York City, performing a program of Polish music with several choirs in front of an appreciative, standing-room-only audience. In the fall of 2009, 100 members of the Susquehanna Symphony performed on the main stage at Carnegie Hall for the same Polish impresario, performing a program of Polish works under three different conductors.

Bair, a member of ASCAP, has written a number of works for student string orchestra, two works for the Susquehanna Symphony, several arrangements for orchestra, and two works for church choir. Ensembles in Maryland, New Jersey, Pennsylvania, New York, and Texas have performed his music. Bair's student string orchestra music is published by Howard Publications (howardpub.com). He lives in Bel Air, Maryland, with his wife Barbara (also a musician) and two of his three children (the eldest is married and lives in Virginia).



Leadership support for Meet The Composer's MetLife Creative Connections program is generously provided by MetLife Foundation. Additional support is provided by The Amphion Foundation, Argosy Foundation Contemporary

Music Fund, BMI Foundation, Inc., Mary Flagler Cary Charitable Trust, Aaron Copland Fund for Music, Inc., The William & Flora Hewlett Foundation, The James Irvine Foundation, Jerome Foundation, mediaThe foundation, National Endowment for the Arts, New York City Department of Cultural Affairs, New York State Council on the Arts, Pennsylvania Council on the Arts, and Virgil Thomson Foundation, Ltd.

About the Composer



Raymond Horton (b. 1952, Jeffersontown, KY) has had a long and varied career as a performer, composer, arranger, conductor, and church musician in his native Louisville, KY, and southern Indiana area since winning the position of Bass Trombonist of The Louisville Orchestra in 1971 at the age of 18. He has advanced degrees in trombone, composition, and church music from the University of Louisville and the Southern Baptist Theological Seminary. He studied trombone and euphonium with Ernest Lyon (U. of Louisville), Per Brevig (Metropolitan Opera), and Edward Kleinhammer (Chicago Symphony). He has made five solo

appearances with The Louisville Orchestra and has played for state and national brass workshops.

Raymond studied composition with the late Nelson Keyes (U. of Louisville). His orchestral compositions include: *Appalachian Studies*; *Fanfare in Bb for Three Trombones and Orchestra*; *The Long Road to Freedom: The Mitchums of Harrison County*; and *American Shapes*. He has written two works funded by grants from the Indiana Arts Commission: *An Amish Crazy Quilt* for British-style brass band based on music of the Amish of Indiana, and *Make Gentle the Life of This World* for orchestra using the 1968 speech by Senator Robert Kennedy on the night of the assassination of Dr. Martin Luther King, Jr.

Make Gentle the Life of This World has garnered the most praise of Raymond's compositions: "Skillfully crafted...honored its subject in a tellingly fresh perspective" [Andrew Adler, Louisville Courier Journal]; "A beautiful piece...a wonderful melodic and harmonic sense" [Lawrence Leighton Smith, Music Director, Colorado Springs Philharmonic]; "a very moving work...a work...you ought to know about" [Jesse Ayers, composer]; "beautiful" [Jorge Mester, Music Director, Louisville Orchestra, Naples Philharmonic].

In addition to his work in composition and performance, Ray serves as Minister of Music at Edwardsville United Methodist Church in Georgetown, IN, for whom he has written many shorter works and where he can sometimes be seen playing guitar and singing in a church rock band. Ray lives in southern Indiana with his wife, Terry, a school principal and organist at the church. They have three grown children.



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Our Guest Performer



Soprano **Sabrina Coleman Clark**, with her “ingratiating manner and innately expressive voice” (*Baltimore Sun*), is a versatile, distinguished singer and educator who has won numerous awards and competitions and has performed all over the United States and abroad. Her vocal repertoire is outstanding and varied, including opera, oratorio, and cantata. Her operatic title roles range from Butterfly to Carmen, and include such other leading lady appearances as Miss Todd in *The Old Maid and the Thief*, Hanna Glawari in *The Merry Widow*, as well as Miranda in the debut of H. Leslie Adams’ *Blake*. Ms. Coleman Clark has performed

with a number of music organizations, including the Baltimore Opera Company, the Handel Choir of Baltimore, the Municipal Opera Company of Baltimore, the DiCapo Opera Theater of Manhattan, and the Susquehanna Symphony Orchestra. Her overseas debut was made with Pennsylvania’s Cor Cymraeg Rehoboth as featured soloist during the Celtic tour of Wales, France, and England.

In addition to sharing the gift of her voice, Ms. Coleman Clark is an educator par excellence. With “I, Too, Sing America,” an inspiring program showcasing some of the finest American music composed by African-Americans and that of the African-American vocal tradition, and “Legacy of Hope: The Marian Anderson Story,” she has melded music, history, and life stories into captivating, as well as thought-provoking programs. She incorporates these programs regularly into leadership development and executive training programs for such organizations as the distinguished Brookings Institution.



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Enid McClure
Andrew Nowakowski
Terry O'Neill
Kim Politz
William Spencer
Lily Wang
Amy Wilkinson

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Anthony J. Belcastro
Beverly Caswell
Ashley Harris
Megan Jeddry
Kaitlyn Lee
Joshua Lewis
Tim Moore
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Sara Twist
Demi Wilkerson
Chelsea Wilks
Jennifer Yeager

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Christina Greene
Colleen Grotke
Noreen Hiltz
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Eunbit Seo
Stephanie K. Wilson

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Levi J. Bradshaw
Stacy Li
Samuel Creighton

Viola

Megan DiGeorgio
Deedra Haynes
Mary Beth Lisk

Violoncellos

Susan Lubejko
Michael A. Shindledecker

Basses

Zachary Bair
Shayla S. Schlossenberg

Flute

Annemarie Dickerson

Oboe

Hannah Taylor

Clarinet

Amberly Westermeyer

Bassoon

Andrew Russell

Trumpet

Andrew Carver

Trombone

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Percussion

Braeden Travers

‡ In Alphabetical Order



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Program Notes

Impressionism

Throughout the history of modern music there have been innovators who left their mark on the evolution of the art. Bach, Beethoven, Wagner, Debussy, Schonberg, and Stravinsky are a few of the “greats” who changed formal music both during their lifetime and thereafter. It was Debussy who was the originator of the school of impressionism in music that severed the ties from the Germanic influence that dominated throughout the 17th, 18th, and 19th centuries.

As a young conservatory student, Debussy questioned the established rules of harmony and counterpoint. He irritated many of his teachers by devising harmonies not in the textbooks. He had to have been influenced by the works of the impressionistic French painters who were more concerned with light, color, and atmosphere than with form and structural balance. The painters sought to interpret the *impression* of an object upon them and the emotion it invoked, rather than an exact representation of it. He was also influenced by the writers of the period and he had friends working in both those fields.

Prelude to the Afternoon of a Faun

Claude Debussy (1862–1918)

With the composition of *Prelude to the Afternoon of a Faun* in 1894 at the age of 32, and its instant success, the music critics came to realize that a new talent was established. The work has been declared “one of the most perfect of all Debussy’s works” that “evokes with sensuous delicacy, the dreams and desires of a faun on a hot summer afternoon” according to Richard Anthony Leonard. The piece was based on a poem of the same title by his friend Stephane Mallarme.

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Program Notes (Cont'd)

Make Gentle the Life of This World

Raymond Horton (b. 1952)

In a review in *The Courier Journal* of the January 20, 2008 “Blues for MLK” concert of the Louisville Orchestra, Andrew Adler wrote, “Just two months after Martin Luther King, Jr. was shot, Robert Kennedy was assassinated in Los Angeles, hours after winning California’s presidential primary. But on the day King was murdered, Kennedy was in Indianapolis to deliver a campaign address. Instead, Kennedy gave a remarkably eloquent plea for unity and love. Using a recording of Kennedy’s Indianapolis speech as a narrative anchor, Louisville Orchestra bass trombonist Raymond Horton has written a modest, skillfully crafted score....which had its premiere yesterday. Persuading as much through understatement as through grand gestures, the piece honored its subject in a tellingly fresh perspective.” Horton’s homage even goes as far as imitating the missed note of the trumpeter who played “Taps” at Kennedy’s burial.

Here’s One: A Still Medley

William Grant Still (1895–1978), arr. Sheldon Bair

Lyrics by Virginia Brusier and Verna Avery

The SSO continues its love affair with the music of William Grant Still with four songs written or arranged by Still (The Dean of African-American Composers) that have been made into a five-part arrangement for orchestra and solo voice by Maestro Bair. *Here’s One* (probably one of Still’s most performed songs), written in 1941, opens the medley in an instrumental format. The second song, *Citadel*, was composed in 1956. The centerpiece, *Bambelele e espin garda*, is a Still arrangement of a Brazilian folk song that may have had its origins in Africa. It was included in Still’s 1962 *Folk Suite No. 1* for flute, piano, and string quartet. The fourth song, *All That I Am*, was written in 1948, while *Here’s One*, this time as a vocal, concludes the medley. Maestro Bair has carefully orchestrated the piece in Still’s individual style.



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Program Notes (Cont'd)

The Sunken Cathedral

Claude Debussy (1862–1918), arr. Neil Anderson-Himmelspace (b. 1976)

The Sunken Cathedral is the tenth prelude in the first of two volumes of twelve piano preludes each. The first volume was published in 1910. The piece is based on an ancient Breton myth in which the cathedral of a town submerged underwater off the coast of the Island of Ys rises up from the sea and then is once more engulfed by the rising tide.

Neil Anderson-Himmelspace, a music professor at Harford Community College, writes, "I started orchestrating [the piece] while finishing my doctorate at Florida State University." (This was an assignment in an advanced orchestration class to orchestrate the first thirty or so bars of the piano prelude in the style of Debussy.) "I had mentioned that I had done this assignment to Maestro Bair... and he said he would be interested in playing it. This was all the convincing I needed to orchestrate the rest [of it]. The end result is a mixture of my orchestrational style and Debussy's. I used the instrumentation that Debussy used in *La Mer* [The Sea]. Trying to write in the style of Debussy was a difficult, but rewarding task."

Carmen Suite No. 1

Georges Bizet (1838–1875), assembled by Ernest Guiraud (1837–1892)

Bizet is known primarily for his opera *Carmen* which has become the most successful opera of all time. However two other of his operas, *The Pearl Fishers* and *La jolie fille de Perth*, find occasional performances. The suites of his incidental music for the play *L'Arlesienne* are regularly programmed and his *Symphony in C Major* is occasionally performed by orchestras. Who knows what else of lasting quality could have been produced had he not died at age 49, just thirty days after the premiere of *Carmen*.

Although it is a tragedy, *Carmen* was presented at the Opera-Comique which produced works that contained spoken dialogue as well as comedies. It was

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Program Notes (Cont'd)

the Grand Opera that had the operas that were sung through their entirety. Carmen was not an immediate success as it generated some controversy, but it did run for 37 performances, which was significant.

There are two orchestral suites from the opera that were assembled after Bizet's death by his close friend Ernest Guiraud, a composer of opera who taught at the Paris Conservatoire beginning in 1876. Guiraud also assembled a second suite of Bizet's music from *L'Arlesienne* and wrote recitatives for Carmen and Offenbach's *Tales of Hoffman* which was unfinished due to Offenbach's death.

Carmen Suite No. 1 consists almost entirely of preludes and entr'actes taken out of their order in the opera. The first movement consists of two pieces. The first is the prelude to Act I which follows the actual overture and sets the tone for the tragedy which lies ahead. The "Aragonaise" is a lively Spanish dance which precedes Act IV. The "Intermezzo," a lovely nocturne featuring flute and harp, is the prelude to Act III. The only movement in the suite that began as an aria is the "Seguedille." It is Carmen's seductive song about meeting Don Jose at a notorious tavern if he will release her from arrest. "Les dragons d'Acala," the prelude to Act II, is a march later sung by Don Jose about his platoon. The final movement, "Les Toreador," was the opera's overture and is also the music that accompanies the procession to the bullring in Act V. In the middle is a string version of the "Toreador Song."

Hungarian March from "The Damnation of Faust"

Hector Berlioz (1803–1869)

This march is based on a folk tune that was popularized by the army of Hungarian hero Ferencz Rakoczy II (1676–1735) and is also known as "Rakoczy March." An 1809 version was used by Hungarian soldiers going into battle against Napoleon. Berlioz was preparing for a concert tour in Hungary in 1846 at a time when the Hungarian independence movement was growing strong. Advised to include a Hungarian tune in the concert, he wrote his own arrangement of the march and later used it in his opera *The Damnation of Faust*, changing the legend to have Faust in Hungary where a band was playing the march.

Berlioz was criticized by Bizet, Debussy, and Ravel, as he was regarded as an extension of the "Germanic School," but he was successful never-the-less, especially in Germany, Russia, and England.

Program notes compiled by Don Raff

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Contribute to the SSO 2010–2011 Operating Budget—\$45,000 (approximately \$9,000 per concert)

The SSO's presence contributes to Harford County's quality of life which makes our area an attractive place to live and work. Your contributions will allow us to bring new artists to the stage and purchase/rent new compositions. Pre-concert lectures, the Judith L. Famous Scholarship Benefit concert, and another SCOR workshop for wannabe string players are proof of the SSO's dedication to community enrichment. The SSO Annual Fund is underway and we need your financial support to sustain fine orchestral programming right here in Harford County. (There is free parking and you don't have to fight traffic on I-95!)

To give you an idea of what it takes to implement five concerts a year, a simplified budget is provided below. Even with all the volunteer hours, the SSO continues to need your financial support through direct donations and your participation in our fundraisers.

INCOME

State and County Grants	\$5,500
Corporate Cash Support	\$500
Individual Cash Contributions	\$6,000
Advertising	\$2,000
Ticket Sales	\$25,000
Fundraising	\$3,500
TOTAL INCOME	\$42,500

EXPENSES

Production (Artists, Scores, Audio, Auditorium rental)	\$24,000
Program and other Printing	\$5,000
Marketing	\$2,500
Admin (Insurance, Copies, Postage, Librarian, Orch Manager)	\$8,800
Storage Rental	\$2,300
TOTAL EXPENSES	\$42,400

Memorial Fund: \$94,000! Help Us Reach our \$400,000 Goal!

The SSO Memorial Fund is an important part of the Susquehanna Symphony Orchestra's ability to sustain its commitment to providing a quality orchestral music experience to Harford County residents. Begun by a bequest from Sibyl Davis Gunther, long time violinist and patron, the Memorial Fund will provide operating funds for the orchestra from interest generated while leaving the principal intact.

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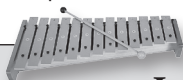
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Full Season (5 Concerts)	\$500	\$400	\$200	\$100
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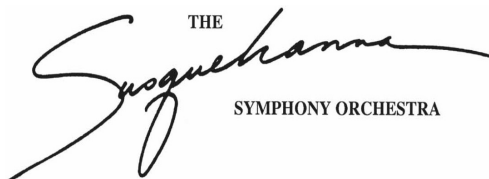
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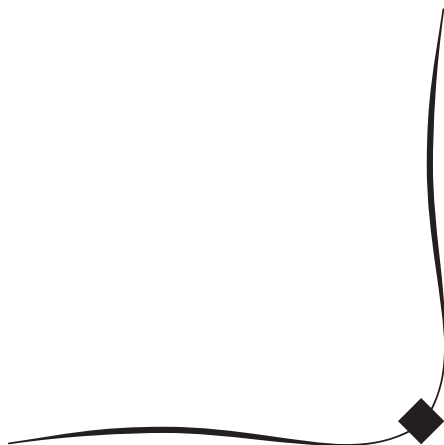
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