

# *Susquehanna Symphony Orchestra*

Sheldon Bair, Founder & Music Director



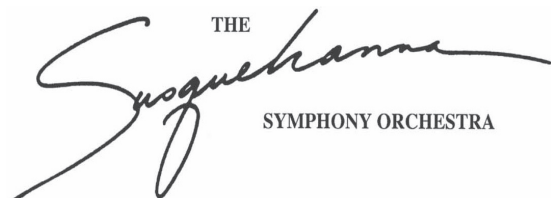
 Guests  
from  
Canada

*plus*

 & Ghosts  
Witches 

March 17, 2012





## Our 35th 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 35th 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 express their gratitude to Chris Schler 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 are indebted to Paul Labe, Dean for Visual, Performing, and Applied Arts at HCC; Gregory Komondor, Principal, Bel Air High School; and the Bel Air High 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.

*Cover Photo of SSO: Stefan Antwarg*

### **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.**



*plus*



March 17, 2012

**Modest Mussorgsky**  
**(arr. Rimsky-Korsakov)**  
(1839–1881)

**Night on Bald Mountain**

**Conductor:** Ronald Royer

**Ronald Royer**

**Echoes, A Concerto for Clarinet and Orchestra**

Fanfares

Nocturne

Rondo

**Conductor:** Ronald Royer

**Clarinet:** Kaye Royer

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**Intermission**

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**Ludwig van Beethoven**   **Cavatina from String Quartet Op. 130**  
(1770–1827)

**Antonín Dvořák**   **The Noon Witch, Op. 108**  
(1841–1904)

**Richard Wagner**   **Prelude to “Die Meistersinger”**  
(1813–1883)



*A great nation  
deserves great art.*

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 over 90 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, DC. In the fall of 2007, Bair was the guest conductor for the Flower Mound Symphony Orchestra in Dallas, Texas, and in February 2011 he conducted the Oklahoma Youth Orchestra in Norman, Oklahoma. 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.

### Putting Harford County on the Map

In October 2011, Bair was invited to speak at the 6th Annual Malcolm Arnold Festival in Northampton, U.K. The invitation came more than a year before and was due to the fact that he had conducted the U.S. premiere of Arnold's 9th (and last) Symphony in Bel Air in March 2000. On the 90th anniversary of Arnold's birth, Bair was given the honor of laying a wreath at the bust of Sir Malcolm Arnold in the lobby of the Northampton Concert Hall where the festival was being held. Also during Bair's trip he met with Tony Masters, a retired high school band director who had brought his school band to Bel Air on two occasions; and met with English conductor Andrew Penny who had conducted the Naxos label's CD set of all nine Arnold symphonies. There may be some possible future collaboration with the SSO and the local youth orchestras from England. Maestro Bair's travels connect the SSO to points all over the world and are one of the reasons why this all-volunteer community orchestra is of such an amazing value to Harford County.

## About the Composer



**Ronald Royer** is a multi-talented musician who is active as a composer, conductor, and educator. Born in Los Angeles into a family of professional musicians, he began his career as a cellist, performing with such ensembles as the Pacific Symphony, Utah Symphony, and Toronto Symphony, as well as working in the motion picture and television industry in Los Angeles during the 1980s.

As a composer, his concert music has been performed by over 50 orchestras with performances in Canada, China, Czech Republic, Finland, Greece, and the USA. Mr. Royer has worked in film and theater and this includes (with co-composer Kevin Lau) the score for the Canadian children's movie, *Gooby*, starring Robbie Coltrane and Eugene Levy.

Royer's recordings include the Cambria Master Recordings *Premieres* with violinist Conrad Chow and Sinfonia Toronto (to be released in April 2012), *The Hollywood Flute of Louise DiTullio* with Sinfonia Toronto, and *The Nightingale's Rhapsody* with clarinetist Jerome Summers and The Thirteen Strings of Ottawa. Other recordings feature the Bohuslav Martinu Philharmonic, Toronto Sinfonietta, Triofus, HornPipes! Duo, Chamber Music Society of Mississauga, and cellist Simon Fryer.

Recent performances include the Aradia Ensemble, Kitchener-Waterloo Symphony, Orchestra London, Scarborough Philharmonic, Thunder Bay Symphony, Victoria Symphony, plus the iPalpiti Orchestra in Walt Disney Concert Hall, a recital by Louise DiTullio at the National Flute Association Convention, and the Ontario's Festival Symphony Orchestra for their concert tour of China.

As a conductor, he is presently serving as the music director and conductor of the Scarborough Philharmonic in Ontario, Canada. He has conducted the *Premieres* and *The Hollywood Flute* recordings, film scores including *Gooby*, and has guest conducted several orchestras.

He teaches and conducts at the University of Toronto Schools and is involved in a variety of initiatives to promote music education throughout Ontario. For more information, please visit his Web site at <[www.ronaldroyer.com](http://www.ronaldroyer.com)>.



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.





## Our Guest Performer



**Kaye Royer** was born in Canada and has performed in orchestras and chamber ensembles throughout Canada, the United States, England, and Italy, and as a soloist in concertos by composers such as Mozart, Weber, R. Strauss, Beethoven, Finzi, Dubois, Telemann, and her husband, composer Ronald Royer. Last season, Kaye was a soloist with the Niagara Symphony and Sinfonia Toronto and this year she will perform concertos with the Brantford Symphony and the Scarborough Philharmonic. She currently holds the position of principal clarinet

with the Toronto Sinfonietta, Brantford Symphony, Canadian Sinfonietta, Scarborough Philharmonic, and the Stratford Symphony Orchestra. She also performs regularly with Niagara Symphony and Sinfonia Toronto, and has worked with orchestras such as the Kitchener-Waterloo Symphony, Hamilton Philharmonic, Orchestra London, Talisker Players, Sinfonia Mississauga, and the Orchestra at Niagara Fallsview Casino. Also active as a chamber musician, Kaye's recent performances include the Les AMIS concert series and the Niagara International Chamber Music Series, the University of Toronto Chamber Series at Hart House, and the Sunday Series at the Royal Ontario Museum.

Her principal teachers include Avrahm Galper, Toronto; Stephen Pierce, London, England; James Kanter, Los Angeles; John Bruce Yeh and Larry Combs, Chicago. As a recording artist, she has worked on the soundtracks of such films as *Prisma*, *The Dog*, and *The Happy Couple*, as well as the compact discs *The Storyteller's Bag*, and Toronto Sinfonietta's *Romancing Chopin*, on which she performed as a soloist. Kaye received screen credit for her work as a featured performer on the soundtrack of the Canadian feature film, *Gooby*, starring Eugene Levy and Robbie Coltrane. Kaye has also been featured on the Naxos released recording *The Hollywood Flute* and was excited to perform with the orchestra on the Ontario portion of the most recent Diana Krall world tour. She has been heard on radio broadcasts on stations CJRT, CFMX, and throughout Canada on CBC 1 and 2 and the United States on NPR.

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# Personnel

## First Violins ‡

Wendy Bohdel, *Concertmaster*  
Elizabeth Caughey  
Gwendolyn Clemens  
Shannon Eaton  
Mary Folus  
Anne Lehman  
Enid McClure  
Andrew Nowakowski  
Terry O'Neill  
Kim Politz  
Christine Robbins  
William Spencer  
Amy Wilkinson

## Second Violins ‡

Manfred Reek, *Principal*  
Anthony J. Belcastro  
Katie Bohdel  
Beverly Caswell  
George Cowman  
Ashley Harris  
Cristine Larson  
Kaitlyn Lee  
Jennifer Rich  
Martha Schmidt  
Sara Twist  
Alexander Weber  
Demi Wilkerson  
Chelsea Wilks

## Violas ‡

Jessica Conklin, *Principal*  
Will Conway  
Colleen Grotke  
Karyn Hetmanski  
Caitlin Norman  
Edna Rainey

## Violoncellos ‡

Laura Ruth, *Principal*  
Elaine Bundy  
Kim Damian  
Julia Dather  
Chelsea Friend  
Fred Gehris  
Mark Grotke  
Barbara Hill  
Kevin Klein  
Michele Martin

## Basses ‡

Beth Weed, *Principal*  
Zachary Bair  
Carol Benck  
Ken Hennings  
Dylan Jennings  
Richard Schlecker  
Alicia Watts

## Flutes

Doris Reinhardt  
Carol Thompson  
Marjorie Roberts

## Oboes

Barbara Bair  
Lindsay Evans, *English Horn*

## Clarinets

Fiona Sparks  
Kelly Rhodes  
Jane Mammana

## Bassoons

Alicia Bourassa  
Margaret Holmes, *Bass Clarinet*

‡ *In Alphabetical Order*

## Horns

Timothy Byrnes  
Dawn Zipay  
Julie Houtz  
Michael DeZearn

## Trumpets

David Stauffer  
Robert Storey  
Kelly Hall

## Trombones

Liz Antwarg  
Phillip Hubbs  
Donald Raff

## Tuba

Donald McClure

## Harp

Shu Jun Li Hom

## Timpani

Allan Andreyckak

## Percussion

Mary Eilerman  
Joanne Mitaro  
Welles Still

### Librarian

Laura Ruth

### Personnel Managers

Alicia Watts     Anne Lehman

### Stage Manager

Welles Still



## Program Notes

### Night on Bald Mountain

Modest Mussorgsky (1839–1881)

arr. Rimsky-Korsakov (1844–1908)

Sometimes known as *Night on Bare Mountain*, the piece is based on a Russian legend that tells of a witches' Sabbath taking place on St. John's Night (June 23–24) on the Lysa Hora (a mountain with a top devoid of trees) near Kiev. The tone poem was completed by Mussorgsky in 1867 but was never performed. After his death, his friend and former roommate, Rimsky-Korsakov did not know that their teacher Mily Balakirev, who had severely criticized the work, had the completed score. Rimsky-Korsakov and his pupil Alexander Glazunov "completed" many of Mussorgsky's manuscripts, including *Night on "Bare" Mountain* and unfinished works and created performing editions to enable them to enter the repertoire. In doing so, he made "corrections" which means that he preserved the thematic structure, but occasionally added or omitted bars and changed harmonic structures. Rimsky-Korsakov's edition premiered in 1886 and has become a concert favorite. Another version heard in the Disney Film *Fantasia* was arranged by Leopold Stokowski, but is rarely heard today. Mussorgsky's original orchestration was not performed until the 20th century in England in either 1932 or 1933.

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## Program Notes (Cont'd)

The “program” or story in music can be listed as follows: “Subterranean sounds of unearthly voices; Appearance of the Spirits of Darkness, followed by that of Satan; Glorification of Satan and celebration of the Black Mass; Witches’ Sabbath. At the height of the orgy, the bell of the little village church is heard from afar; The Spirits of Darkness are dispersed. Daybreak.”

In a letter to a friend, Mussorgsky described his composing the piece: “My *St. John’s Night on Bald Mountain*....is, in form and character, Russian and original; and I want to feel sure that it is thoroughly in keeping with historic truth and Russian folk tradition...otherwise it would not be good enough...I wrote it quickly, straight away in full score without preliminary rough drafts, in twelve days. It seethed within me, and I worked day and night hardly knowing what was happening within me. And now I see in my wicked prank an independent Russian product, free from German profundity and routine, grown on our country’s soil and nurtured on Russian bread.”

## Echoes, A Concerto for Clarinet and Orchestra

Ronald Royer

The composer writes, “*Echoes, A Concerto for Clarinet and Orchestra* was composed to explore various meanings and ways an ‘echo’ can be incorporated into a soloist-versus-orchestra structure. This three movement work utilizes musical ideas that can be echoed by different combinations of the soloist and various instruments of the orchestra, or sometimes, just by the soloist.

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## Program Notes (Cont'd)

*Echoes* exploits the clarinet's wide range of expressive possibilities and technical versatility, including the instrument's huge dynamic range. For the orchestration, *Echoes* uses several spatial and antiphonal effects, on stage as well as the placing of musicians in the auditorium and backstage. *Echoes* was commissioned by the Brantford Symphony [Canada] to commemorate the 30th anniversary of clarinetist Kaye Royer playing with the orchestra. The composer writes, 'I greatly appreciated the opportunity to compose this concerto for my wife. She is a wonderful professional player, and we always enjoy working together. The music was written in a neo-romantic style to represent the continued romance of our marriage.' The first performance was on April 18, 2010 with Kaye Royer playing clarinet, Phillip Sarabura conducting and the composer playing in the cello section. This composition was supported by a music-commissioning grant from the Ontario Arts Council."

## Cavatina from String Quartet Op. 130

Ludwig van Beethoven (1770–1827)

String Quartets 12–16 and the Gross (Grand) Fugue, composed in 1825 and 1826, comprise the last major completed compositions by Beethoven, and are widely considered to be among the greatest musical compositions of all time. The first three of the quartets, numbers 12, 13, and 15 (numbers were assigned by the order of their publication, not composition), were

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## Program Notes (Cont'd)

commissioned by Prince Nicholas Galitzin who offered to pay Beethoven: "... what you think proper" for the three works. Beethoven's written reply was: "Fifty Ducats for each opus."

The *Cavatina* from quartet No. 13 was the fifth of six movements, with the entire work in its original form lasting almost 50 minutes. Beethoven was in poor health during these years and the work progressed slowly. Quartet No. 13 was written during a period when Beethoven was feeling better, if not completely free of his illnesses and, for the most part, is a "brighter" work than most of the other earlier quartets. Broadcaster and writer David Bartel writes, "The *Cavatina* with its operatic title is a *preghiera* (an aria in which the character pleads for divine assistance). On the manuscript, over one of the passages, Beethoven scribbled 'anguished.' The basis of the movement is only a three-part song, but its external simplicity can hardly mask the movement's intricately organized harmony and tortured, sob-broken melody.... As Beethoven considered the *Cavatina* one of his greatest achievements, so history has agreed." The composer never witnessed the first performance of the quartet, having died almost a month before it occurred.

The *Cavatina* (as played by the Budapest String Quartet) was chosen as the last piece to be played on the "golden record," a phonograph record containing

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## Program Notes (Cont'd)

a broad sample of Earth's common sounds, languages, and music sent into outer space with the two Voyager probes.

The full string arrangement (with added double bass parts) heard this evening is the work of Maestro Bair.

## The Noon Witch, Op. 108

Antonín Dvořák (1841–1904)

Dvořák is not generally known for writing “program music” (music that tells a story), but he did toward the end of his life. The works are very good, but are not commonly programmed today.

John Henken, with the Los Angeles Philharmonic Association writes, “In 1896, Dvořák wrote a group of four tone poems inspired by ballads from a collection of Czech folk tales in verse by Karel Jaromir Erben. These were the last orchestral pieces he wrote other than one more tone poem the following year. Most of the ballads are in the dark mood of the Brothers Grimm at their grimmest, and *The Noonday Witch* [as he titled it], the second of the Dvořák's set, is no exception.

The music depicts a harassed mother who threatens her squalling young son with a visit from the Noonday Witch [who legend says destroys children] if he



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Susquehanna Symphony Orchestra

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## Program Notes (Cont'd)

does not behave, and is appalled when the hobbling witch actually appears. The mother clasps her son tightly and collapses as the witch reaches out for him. When the father returns for his noon meal, he finds mother and son on the floor. He revives the mother, but his son has been smothered in her protective embrace.... Dvořák depicts all of this vividly, with motives for each character that he transforms to show the physical and psychological developments.”

## Prelude to “Die Meistersinger”

Richard Wagner (1813–1883)

Written and composed by Wagner, *Die Meistersinger* is the only comedy among his mature works. It is also his only opera centered on a historically well-defined time and place rather than a mythical or legendary setting. It is the only mature Wagner opera to be based on an entirely original story devised by Wagner himself and it is the only one of Wagner’s mature operas in which there are no supernatural or magical powers or events.

The story takes place in Nuremberg during the middle of the 16th century and revolves around the real-life guild of Meistersinger (Master Singers), an association of amateur poets and musicians, mostly from the middle class and often master craftsmen in their main professions. The mastersingers developed a craftsmanlike approach to music-making, with an intricate system of rules for composing and performing songs.



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## Program Notes (Cont'd)

After completing a scenario, Wagner began writing the libretto (the story) in 1862, and followed this by composing the overture (Prelude). This was publically performed in Leipzig in November of 1862, conducted by the composer. Many composers did not write overtures to their operas until after the full production was completed. Work on Act 1 was begun in the spring of 1863, but the opera in its entirety was not finished until October 1867. The premiere was given in Munich on June 21, 1868 and was a triumph, being hailed as one of Wagner's most successful works.

*Program Notes compiled by Don Raff, with thanks to Ronald Royer*

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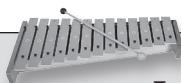
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Orchestral Bells .....	\$2,350.00
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4 Tom Tom (Concert) .....	\$1,800.00
30" Gong (Tam-Tam) .....	\$1,700.00
Trap Set .....	\$1,500.00
Bass Drum .....	\$1,400.00
Snare Drum .....	\$700.00
2 Conga Drums .....	\$470.00
Suspended Cymbal (medium) .....	\$450.00
Temple Blocks .....	\$450.00
Bell Tree .....	\$325.00
Wood Blocks (3 different pitches) .....	\$200.00
#4 Bells on Strap .....	\$185.00
#2 Bells on Strap .....	\$145.00
Bongo Drums .....	\$123.00
Large Sleigh Bells .....	\$100.00
Mounted Castanets .....	\$70.00
Guiro .....	\$60.00
Trophy Sleigh Bells .....	\$50.00
Cabasa .....	\$50.00
Shaker .....	\$40.00
Ratchet .....	\$30.00
Maracas .....	\$26.00

## Contributors 2011–2012

The SSO thanks these individuals and businesses for their support this season.

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## Become a Contributor—The SSO needs your support!

### Contribute to the SSO 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 (right).

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
<b>TOTAL INCOME</b>	<b>\$42,500</b>

#### 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
<b>TOTAL EXPENSES</b>	<b>\$42,400</b>

### Memorial Fund: \$95,811! 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.

#### How Do I Contribute?

Donations to the operating budget or memorial fund can be made with a credit card on our Web site or with a check made payable to Susquehanna Symphony Orchestra, P.O. Box 963, Abingdon, MD 21009. The SSO is a 501(c)(3) non-profit educational organization.



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## SSO Fundraiser Raffle Drawing Tonight!

One week at the Sea Scape Beach & Golf Villas, Kitty Hawk, NC • July 1–8, 2012  
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**The SSO is a vibrant, growing organization that positively impacts the community. Thank you for your support!**

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## 35th Season Upcoming Concerts

### Free SSO Chamber Concert (Benefit)

**April 29, 2012 at 3:00 p.m., St. Matthew Lutheran Church**

1200 Churchville Road, Bel Air (Across from Safeway)

Monetary donations benefit the Judith L. Famous Music Scholarship Fund.  
Coupons and canned/pantry goods also accepted for the Food Pantry.

### The 1812 Overture plus music of The Grateful Dead

**Saturday, May 19, 2012, Bel Air High School, 7:30 p.m.**

#### Side-By-Side Concert

Lee Johnson .....Symphony No. 6, “Dead Symphony”

Wolfgang Amadeus Mozart.. Two Arias from “Don Giovanni”  
(Soprano: Emma Zyriek)

Peter I. Tchaikovsky ..... Preghiera (Ave Verum Corpus)  
from Suite No. 4, “Mozartiana”

Peter I. Tchaikovsky ..... 1812 Overture

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## Program Advertising

Would you like to advertise in our concert programs and help defray the costs of printing? E-mail a press-ready PDF to <ProgramAds@ssorchestra.org> and send a check made payable to **Susquehanna Symphony Orchestra, P.O. Box 963, Abingdon, MD 21009.**

Page Size	Inside Cover/Back	Full Inside page	½ Page	¼ Page
Ad Dimensions (W x H)	5 ½" x 8 ½"	5 ½" x 8 ½"	5 ½" x 4 ¼"	5 ½" x 2 ⅛"
Full Season (5 Concerts)	\$500	\$400	\$200	\$100
Single Concert Program	N/A	\$125	\$75	\$30

\* The deadline for single concert ads is four weeks prior to the concert date.

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## SSO Cancellation Policy

In the event of a cancellation of a concert due to weather emergencies, patrons may redeem their cancelled ticket for a ticket at the next concert.

# Music Summer Camp Opportunities

## **String Camp of Rochester—SCOR! (Adult)**

**May 30–June 2 (Bel Air, MD)**

**July 10–14 (Rochester, NY—overnight camp)**

Overnight string camp in Rochester, NY is an inspiring summer program for adult string players and pianists of all skill levels. Day camps at other locations. Check <[www.stringcamp.com](http://www.stringcamp.com)> for other dates and locations. E-mail: <[scor@stringcamp.com](mailto:scor@stringcamp.com)>.

## **Baltimore String Orchestra Camp (Grades 6–12)**

**June 19–28, 2012, 9:00 a.m.–3:00 p.m. (Baltimore, MD)**

Day camp with Violin/Viola/Cello/Bass ensembles, Beginning, Chamber, and Young Peoples Orchestras.

Audition Dates: April 21 or 29, 2012. Check <[www.baltostringorchcamp.org](http://www.baltostringorchcamp.org)> for application.

## **Summer Strings (Grades 6–12)**

**July 9–13, 2012, 9:00 a.m.–3:00 p.m. (Bel Air, MD)**

Day camp with string orchestra rehearsals, small group sessions with guest clinicians, and music theory. Camp serves as audition for Harford Youth Orchestras. Camp concert on Friday evening. For information call 443-412-2376. Registration is through Harford Community College.

## **Elizabethtown Music Camp (Grades 7–12)**

**July 25–21, 2012, 9:00 a.m.–3:00 p.m. (Elizabethtown, PA)**

Overnight camp with Chamber, Orchestra, Band, Chorus, Piano, Voice, Jazz Band, Jazz Orchestra, and Show Choir tracks. Students reside on Elizabethtown College campus studying music with practicing musicians from the College. Camp concert on Saturday afternoon. Contact Grant Moore, Director, at 717-361-1114 or <[mooreg@etown.edu](mailto:mooreg@etown.edu)>.

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