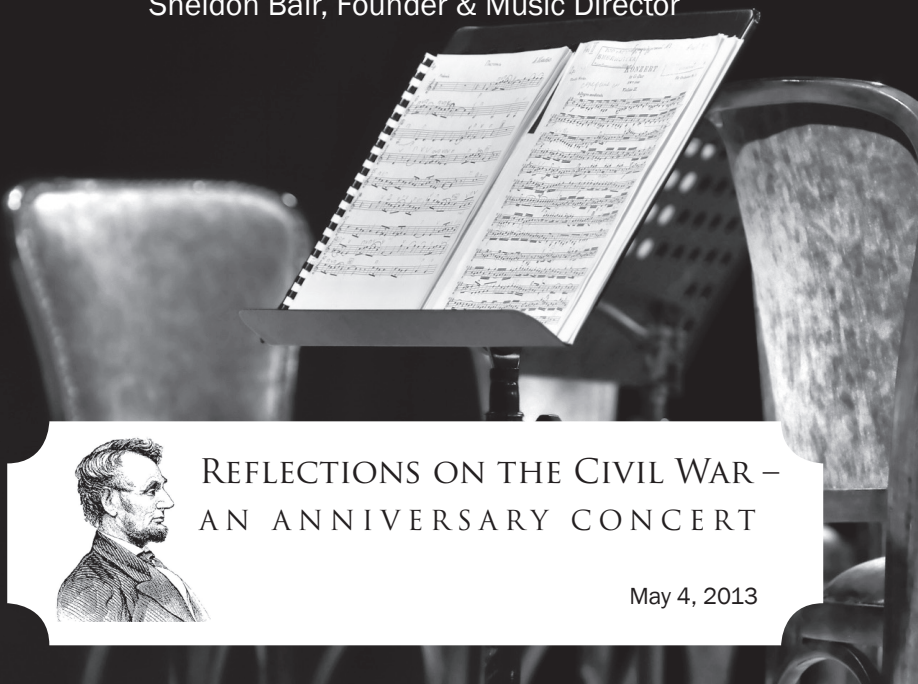


Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director



REFLECTIONS ON THE CIVIL WAR – AN ANNIVERSARY CONCERT

May 4, 2013



37th Season: 2013–2014

Stay tuned to the Web site in July for an announcement when our dates are approved by Harford County Public Schools.

1. *Dance!* and Linda Plays Ludwig

Zach Beever Dance Work TBA Premiere

Chabrier..... Fete Polonaise

Chabrier..... Joyeuse Marche (Conductor: Brian Folus)

Beethoven Violin Concerto in D Major, Op. 61 (Violin: Linda Molina)

2. *Some Assembly Required*—Music for the Holidays

Theldon Myers..... People Look East

Todd Goodman and

Justin Cober-Lake..... Some Assembly Required (Narrator: Morgan Bair)

Percy Grainger The Sussex Mummers' Christmas Carol

Benjamin Britten Men of Goodwill (Variations on a Christmas Carol)

Leon Jessel

(arr. Donald Raff) Parade of the Wooden Soldiers

arr. Folus..... A Hanukkah Celebration (Conductor: Brian Folus)

arr. Chase Christmas Memories

arr. Bair A Christmas Sing-Along

3. *Carmina Burana!*

Mozart.....Ave Verum Corpus, K. 618 (Conductor: Martha Banghart)

Carl OrffCarmina Burana

Soprano: Teri Bickham, Tenor: TBA, Baritone: TBA

Deer Creek Chorale, Martha Banghart, Director

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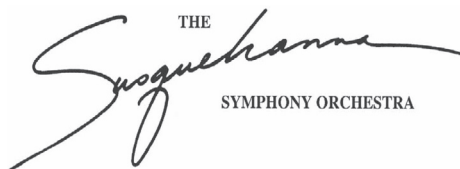
4. *Maestro Favorites!*

Mozart..... Piano Concerto No. 23 in A Major, K. 488
(Piano: Chungwon Chung)

Barber Adagio for Strings, Op. 11

Shostakovich Festive Overture, Op. 96

Rimsky-Korsakov.... Russian Easter Festival Overture, Op. 36



Our 36th 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 36th 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 the Town of Bel Air for their help in coordinating the Bel Air High School accommodations. We are also indebted to Paul Labe, Dean for Visual, Performing, and Applied Arts at HCC for providing rehearsal space. We thank BAHS Principal Greg Komondor; Terri Matthews, Music Department Chair; and especially Paul Bowden, Drama Department Chair for concert night support. We thank our ticket outlets; The Open Door Café, for providing such delicious intermission treats and after concert dinner; and our donors who make sharing excellent orchestral music with our community possible. Please patronize the advertisers and businesses which support us (both in this program and on our Web site) and tell them the SSO sent you.

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.**



REFLECTIONS ON THE CIVIL WAR – AN ANNIVERSARY CONCERT

May 4, 2013

Jerry Bilik
(b. 1933)

American Civil War Fantasy

Kermit Poling
(b. 1960)

No Sound of Trumpet nor Roll of Drum
Reflections on the Civil War

Narrators: Danielle Willard and Chuck Bowden

Intermission

Jay Ungar (arr. Custer)
(b. 1946)

Ashokan Farewell

Ernst Bacon
(1898–1990)

Ford's Theatre
A Few Glimpses of Easter Week, 1865
Preamble
Walt Whitman and the Dying Soldier
Passing Troops
Pennsylvania Avenue, April 9, 1865
Good Friday, 1865
The Long Rain
Conclusion

Aaron Copland
(1900–1990)

Lincoln Portrait
Narrator: Jonathan Palevsky

American Civil War Fantasy was acquired through the Lucks rental library.

No Sound of Trumpet nor Roll of Drum was acquired through the composer.

Ford's Theatre was acquired through the G. Schirmer rental library.

Lincoln Portrait was acquired through the Boosey and Hawkes rental library.

This performance of Ford's Theatre was made possible in part by a grant from the Ernst Bacon Society.

*Note: When a work with multiple movements is performed,
please hold all applause until after the final movement. Thank you.*



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, D.C. In the fall of 2007, Bair was the guest conductor for the Flower Mound Symphony Orchestra in Dallas, Texas; in February 2011 he conducted the Oklahoma Youth Orchestra in Norman, Oklahoma; and in October 2012 he conducted the Scarborough Philharmonic in Toronto, Canada. 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 participated in the Sixth Malcolm Arnold Festival in Northampton, UK, in the fall of 2011 by introducing Arnold's 9th Symphony at the final Gala Concert.

Bair, a member of ASCAP, has written a number of works for student string orchestra, three works for the Susquehanna Symphony, and three 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. 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).

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.

About the Composer



Ernst Bacon, composer, pianist, and conductor, was born on May 26, 1898. He was the son of Maria von Rosthorn Bacon, a Viennese-trained musician, and Dr. Charles S. Bacon. He studied at Northwestern University, the University of Chicago, and the University of California, and also privately with Alexander Raab, Glenn Dillard Gunn, Ernest Bloch, and Karl Weigl. Among the numerous awards and grants he received are the Bispham Award, the Ditson and the League of Composers Commission, the Pulitzer fellowship, a Guggenheim fellowship,

and grants from the National Institute of Arts and Letters, American Society of Authors, Composers, and Publishers, and The National Endowment for the Arts.

A multi-faceted musician, Bacon composed and conducted symphonies, operas, piano concertos, musical theater, ensemble and solo instrumental and vocal works. In addition, he performed as a pianist in Europe and America, and he conducted the WPA orchestra in California from 1935 to 1937. He taught and administered at the Eastman School of Music of the University of Rochester (1926–1927), Syracuse University's music department (1945–1947), and Converse College in South Carolina (1938–45).

He distinguished himself as a writer with such works as *Notes on the Piano*, *The Honor of Music*, and *Words on Music*. In *Our Musical Idioms*, Bacon presented a new theory of scale models derived from diatonic scales. He was also music critic for *The Argonaut*, the weekly publication of Converse College. Ernst Bacon was respected as a philosopher by a close circle of friends who were fortunate enough to see his unpublished writings [i.e., *Imaginary Dialogues* and his many poems]. He was a highly-opinionated man, a fact which can be witnessed by the large volume of letters to the editors of several major and not so major serials.

Ernst Bacon married four times and had six children. He died on March 16, 1990 in Orinda, California.

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Dr. James Karmel is a Professor of History at Harford Community College in Bel Air, Maryland. He holds a Ph.D. in History from the University at Buffalo (State University of New York) and is a scholar of the early republic. Dr. Karmel has taught American history at various colleges for two decades and has often focused on the Civil War for various educational projects. Recently, he was the project scholar for a “Let’s Talk About It” community reading discussion series on the 150th Anniversary of the Civil War held at HCC and funded by the National Endowment for Humanities.

Our Guest Narrators



Danielle Willard was fortunate to grow up in the wonderful Harford County Music Program studying under Sarah Smith, Judy Famous, Laura Ruth, and Sheldon Bair. She played cello with the Susquehanna Symphony Orchestra from 1995 to 1999 and from 2001 to 2003 and she plans to return to the Symphony shortly. (She is taking a brief hiatus from playing cello. She feels she cannot return until she has remastered “thumb position.”) She continues to enjoy private lessons with Laura Ruth, with whom she has studied since 1993. Danielle works for KEYW

Corporation in Hanover, Maryland, and she is one year from completing her law degree at the University of Maryland School of Law. She lives in Baltimore City with her fiancé, sister, their two cats, and a Vizsla named Khan.

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Our Guest Narrators (Cont'd)



Chuck Bowden is the head of the drama program at Bel Air High School and is also the Director of the Bel Air Drama Company. A graduate of West Virginia University with a BFA in Theatre and the College of Notre Dame in Maryland with a Masters in Education, Chuck has been working with the theatre program at Bel Air for over 20 years. Chuck also serves as the Technical Director and Scenic Designer at the school. As a musician, he has participated in the pit bands for the musicals since 1994. For the past six years, he has organized the North East Theatre

Festival, a regional gathering of drama students, colleges, and professionals from the Baltimore area. Chuck is an adjunct faculty member of the Theatre Department at Harford Community College and has worked as a Technical Director for several community theatres around the region.



Jonathan Palevsky is currently the program director of WBJC-FM, Baltimore's classical music station. In addition to his administrative duties at the radio station, he appears on the air as the host of "Face the Music," "The WBJC Opera Preview," "Past Masters," "Word on Wine," and numerous community interviews. He is a past president of the Association of Music Personnel in Public Radio. A graduate of Carleton University in Ottawa, Ontario and the Peabody Institute, Mr. Palevsky is a lecturer for the Odyssey Program and the Osher Society at

the Johns Hopkins University and the Osher Society at Towson University.



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Personnel

‡ In Alphabetical Order

First Violins ‡

Wendy Bohdel, *Concertmaster*
Joan Beckett-Armstrong
Gwendolyn Clemens
Shannon Eaton
Mary Folus
Anne Lehman
Enid McClure
Danielle Moyer
Andrew Nowakowski
Terry O'Neill
Kim Politz
Christine Robbins
William Spencer
Amy Wilkinson

Second Violins ‡

Manfred Reek, *Principal*
Samantha Bittorf
Katie Bohdel
Beverly Caswell
Sarah Folus
Nikki Lancellotti
Cristine Larson
Hannah Potts
Dayna Powell
Allison Redman
Martha Schmidt
Christina Simini
Alexander Weber

Violas ‡

Jessica Conklin, *Principal*
Will Conway
Kim Finnigan
Colleen Grotke
Karyn Hetmanski
Ayla James
Lori Metzger
Alison Rice

Violoncellos ‡

Laura Ruth, *Principal*
Elaine Bundy
Kim Damian
Julia Dather
Fred Gehris
Mark Grotke
Michele Martin
Jasmine Reeves
Carol Scanlan

Harp

Shu Jun Li Hom

Basses ‡

Brian Folus, *Principal*
Zachary Bair
Carol Benck
Dylan Jennings
Karen Shearman

Flutes

Doris Reinhardt
Carol Thompson
Marjorie Roberts, *Piccolo*

Oboes

Barbara Bair
Lindsay Evans
Cathy Zink, *English Horn*

Clarinets

Fiona Sparks
Kelly Rhodes
Jamie Mammana
Margaret Holmes, *Bass*

Bassoons

Benjamin Schuhart
Alicia Bourassa

Horns

Timothy Byrnes
Dawn Zipay
Kelley Moorman
Bruce Kovacs

Trumpets

David Stauffer
Robert Storey
Kelly Hall

Trombones

Lewis Blandon
Phillip Hubbs
Donald Raff, *Bass*

Tuba

Donald McClure

Timpani

Allan Andreyckak

Percussion

Mary Eilerman
Joanne Mitaro
Welles Still

Librarian

Laura Ruth

Personnel

Managers

Amy Wilkinson
Anne Lehman

Stage Manager

Welles Still

Side-by-Side Members

First Violins

Samantha Smith
Levi Bradshaw

Second Violins

Ray Oh
Monica Bullock
Amanda Requa

Violas

Emily Wise
Elise Jacobson

Violoncellos

Leah Valdes
Patrick Boyle
Jill Smith

Bass

Shayla S. Schlossenberg

Flute

Patty Lynn Good

Oboe

Paige Englehart

Clarinet

Ariel Breidenbaugh

Bassoon

Clark Butler

Horn

Zora-Maya Keith

Trumpet

Matthew Pierce

Trombone

Josh Bock

Tuba

Joey Fallon

Percussion

Braeden Travers

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Program Notes

American Civil War Fantasy

Jerry Bilik (b. 1933)

Bilik is a graduate of the University of Michigan, having earned a Bachelor of Music in Music Education in 1955 and a Masters of Music in Composition in 1961. From 1955 to 1958 he served as chief arranger for the Michigan Marching Band. He has taught at Michigan and Wayne State University. Mr. Bilik has written over 250 compositions and arrangements including some for television and movies as well as every Disney on Ice and Disney Live! production. He now resides in Cabin John, Maryland.

The *American Civil War Fantasy* had it's beginning as a half-time show for the University of Michigan marching band under the direction of William Revelli. It was later revised for symphonic band instrumentation and eventually for symphony orchestra. The program notes provided with the music indicate the following:

...“After a brief introduction using the main themes in fragments, we try to picture musically the mood of the United States just before the Civil War. We hear popular songs, *Listen to the Mocking Bird*, *Dixieland* (a popular minstrel song), and *Camptown Races*. From the distance comes the sound of drums and the strain of *John Brown's Body*, announcing the first signs of the coming conflict. Little whispers of *Dixie* and *The Battle Cry of Freedom* become intermingled followed by the Southern rallying song, *Maryland, My Maryland*.



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Program Notes (Cont'd)

This gives way to the Union hymn *When Johnny Comes Marching Home*. The music becomes meditative, gradually dying out, as the soldier recalls many songs of the day, weaving through to the sentimental *Just Before the Battle Mother*.

...“The reverie is soon broken by the thunder of drums as we picture first the Northern armies on the move, *Marching Through Georgia*, then the Southern troops and *The Yellow Rose of Texas*. With fragments of favorite songs ringing in their ears, the two armies come closer, the music building in intensity. Finally, in a shattering explosion, the battle is on. As the noisy tumult soon dies away, giving birth to *The Battle Hymn of the Republic*, a nation is restored, but not proud of its costly victory. Slowly the music builds in grandeur, representing the spiritual hope for a peaceful and prosperous United States of America.”

No Sound of Trumpet nor Roll of Drum

Kermit Poling (b. 1960)

Ohio-born Kermit Poling is music director of the South Arkansas Symphony orchestra, associate conductor of the Shreveport (Louisiana) Symphony Orchestra, and for 26 years was the concertmaster in Shreveport. As a

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Program Notes (Cont'd)

composer he has written ballets and composed and arranged theatrical and orchestral works. *No Sound...* is a new work jointly commissioned by the Marshall (Texas) Symphony Orchestra and the Shreveport Summer Music Festival. The premiere was in Marshall directed by Poling on February 27, 2011.

Writing in the February 2012 issue of *Symphony* magazine, Chester Lane refers to Abraham Lincoln's use of the phrase "mystic chords of memory" from his first inaugural address as he writes, "Today the 'mystic chords of memory' are finding expression in musical compositions marking the sesquicentennial of [the Civil War]. One of these works in Kermit Poling's *No Sound...* for orchestra and two narrators, one male and one female. 'Our intent was to create a piece that didn't imply any favoritism to one side or the other,' says Poling. 'It doesn't celebrate the war. It just acknowledges that the war happened, that it was horrible, that the experience was a tremendous change in our country and something that shouldn't be forgotten.' The instrumental writing, harmonically conservative and often soothingly melodic, compliments a text that is elegiac and reflective rather than martial in character. The piece opens with Lincoln's words from 1861 and ends with words from the president's [1865] second inaugural address.

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Program Notes (Cont'd)

No Sound... takes its title, and some of its most moving text, from a memoir by Joshua Chamberlain, the Union Army general who accepted the Confederate surrender [of their arms] at Appomattox. Other textual sources include the wartime letters of infantrymen and wives on the home front."

Ashoken Farewell

Jay Ungar (b. 1946)

Composer Jay Unger writes, "*Ashokan Farewell* was named for Ashokan, a camp in the Catskill Mountains, not far from Woodstock in New York...where Molly Mason and I have run the Ashokan Fiddle and Dance Camps for adults and families since 1980. I composed [it] in 1982 shortly after our camps had come to an end for the season. I was feeling a great sense of loss and longing for the music, the dancing and the community of people that had developed [at camp] that summer. By the time the tune took form, I was in tears. I kept it to myself for months, unable to fully understand the emotions that welled up whenever I played it. I had no idea that this simple tune could affect others in the same way...[It] was written as a Scottish lament."

In 1983, Unger's band, Fiddle Fever, was recording their second album and needed another slow tune. They tried out the tune, which was yet unnamed, and

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Program Notes (Cont'd)

worked out a beautiful arrangement. Molly Mason, the bass player suggested the title. Unger continues, "Ken Burns heard the album and was immediately taken by *Ashokan Farewell*. He soon asked to use it in his upcoming PBS series *The Civil War*. There are numerous versions [of the tune] heard twenty five times for a surprising total of 59 minutes and 33 seconds of the eleven hour series. *Ashokan Farewell* is the only contemporary tune that was used."

Ford's Theatre

Ernst Bacon (1898–1990)

The music of Pulitzer Prize-winning composer Ernst Bacon is in the process of being rediscovered. Bacon was a composer, pianist, conductor, and teacher. Born in Chicago, he studied at Northwestern University and later the University of Chicago earning a degree in mathematics. He received a master's degree for the 1935 composition *The Song of the Preacher* at the University of California at Berkeley where he studied composition, piano, and conducting. Except for two additional years of study in Vienna, he was largely self-taught in composition. He is principally known for the over 250 art songs he wrote. However he also collected and notated American folk songs and melodies.



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Program Notes (Cont'd)

Music wasn't his only talent as he was also a gifted painter. The watercolors, sketches, and oils he painted were the same American scenes and landscapes heard in his music explorations of those folk songs and melodies. Widely traveled, Bacon was an opera coach at Eastman School of Music in Rochester, New York; taught at the San Francisco Conservatory of Music; supervised the WPA Federal Music Project during the Great Depression; conducted the San Francisco Symphony; professor and later director of the school of music at Converse College in Spartanburg, South Carolina; and professor and composer in residence at Syracuse University. He retired to California and composed almost to the day he died.

The program notes provided by the publisher, G. Schirmer, Inc. and Associated Music Publishers, Inc. tell us, "Ernst Bacon originally wrote *Ford's Theater* as the incidental music to Pulitzer Prize-winning playwright Paul Horgan's drama about Abraham Lincoln's last moments entitled, *Death, Mr. President*. But the music conveyed a narrative so forcefully that its impact outlasted and outstripped the play's. [Composed for the play in 1943, the work] had its first concert performance on April 27, 1946 by the Southern Symphony in Columbia, South Carolina with Carl Bamberger conducting.



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Program Notes (Cont'd)

"Bacon's twelve miniatures paint an American story with a quintessential American brush. He was deeply committed to his country's culture, and forged a career alongside his peers, Virgil Thomson and Aaron Copland, when no recognizably 'American' classical music existed."

Of Bacon's twelve original movements, conductor Sheldon Bair has selected seven for this performance by the Susquehanna Symphony Orchestra.

Lincoln Portrait

Aaron Copland (1900–1990)

Soon after the United States entered World War II, conductor Andre Kostelanetz commissioned Copland to write a musical portrait of an "eminent American" that would "mirror the magnificent spirit of our country." After first considering Walt Whitman, Copland decided that a political figure was needed. Copland said, "From that moment, Lincoln was inevitable." Realizing the difficulty of portraying so eminent a figure as Lincoln with music alone, he decided to do "a portrait in which the sitter himself might speak."



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Program Notes (Cont'd)

In 1943, in the program book of the Boston Symphony Orchestra, Copland wrote: "The letters and speeches of Lincoln supplied the text....I avoided the temptation to use only well known passages, permitting myself the luxury of quoting only once from a world-famous speech...."

"I worked with musical materials of my own. With the exception of two songs of the period: the famous 'Camptown Races' and a ballad ...known today as 'Springfield Mountain.' In neither case is the treatment a literal one."

"The composition is roughly divided into three sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived in. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself."

Program notes compiled by Don Raff

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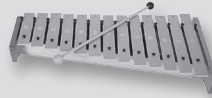
Bel Air Outdoor Concert (Free)

Sunday, June 2, 2013, Humbert Memorial Band Shell, 7:00 p.m.

Kickoff the summer with the annual Bel Air Summer Concert Series.

Adopt a Percussion Instrument for the SSO!

Below is a wish list of percussion instruments that your donation can help us acquire. Individuals, families, businesses, or other groups can adopt a percussion instrument. We will announce your gift in future programs and recognize it with a plaque on the instrument when possible. Thank You!



Instrument Costs

5 Tympani (32", 29", 26", 23", 20").....	\$18,000.00	Temple Blocks	\$450.00
Marimba	\$9,000.00	Bell Tree	\$325.00
Vibraphone	\$7,000.00	Wood Blocks	
Xylophone	\$5,000.00	(3 different pitches)	\$200.00
Chimes	\$4,500.00	#4 Bells on Strap	\$185.00
Orchestral Bells	\$2,350.00	#2 Bells on Strap	\$145.00
40" Gong.....	\$1,800.00	Bongo Drums.....	\$123.00
4 Tom Tom (Concert).....	\$1,800.00	Large Sleigh Bells.....	\$100.00
30" Gong (Tam-Tam)	\$1,700.00	Mounted Castanets.....	\$70.00
Trap Set.....	\$1,500.00	Guiro.....	\$60.00
Bass Drum	\$1,400.00	Trophy Sleigh Bells	\$50.00
Snare Drum	\$700.00	Cabasa	\$50.00
2 Conga Drums	\$470.00	Shaker.....	\$40.00
Suspended Cymbal		Ratchet	\$30.00
(medium)	\$450.00	Maracas.....	\$26.00

Your company's advertisement could be here!
See our advertisement information on page 22 in this program.

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applications for Board Membership)

SSOrchestra.org

Visit our new Web site for concert reviews, musician bios, links to small ensembles for hire, and the businesses which support us.

amazon.com

Use the Amazon.com link on the SSO Web site. Amazon will donate a portion of sales to the SSO if you use this link when you shop there.

**This works year-round—not
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The SSO is on Facebook!

On www.facebook.com,
search

"Susquehanna
Symphony Orchestra"



Season Tickets

To order season tickets please
contact Kathy Frawley at
<manager@ssorchestra.org>.

You may also purchase tickets at

TicketLeap.com.

Ticket Outlets

Preston's Stationery

319 S Main St., Bel Air

410-838-5858

MusicLand

200 Gateway Dr., Bel Air

410-838-2079

Music & Arts

Festival, Bel Air

410-569-3500

Harford Pharmacy

1510 Conowingo Rd., Bel Air

410-838-0990

TicketLeap.com

Prices are on our Web site:
www.ssorchestra.org

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
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: \$102,963! 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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Contributors 2012–2013

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Underwriter \$2,000+

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Dr. & Mrs. Mark Grotke, COL, US Army (Ret)
Harford County Cultural Arts Board
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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**. All 1/2 and 1/4 page ads must be of horizontal orientation.

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"	4 ½" x 3 ¾"	5 ½" x 2 ⅞"
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.

Music Summer Camp Opportunities

Chesapeake SCOR! Camp (Adult)

June 6–8 (Bel Air, MD)

July 9–13 (Rochester, NY—overnight camp)

Come for the whole camp or attend flexible à la carte single-day options. Refresh your playing, share music with new found friends, and be inspired at the longest-running East Coast Scor! Camp. Visit <www.stringcamp.com> for other dates and locations. E-mail: <scor@stringcamp.com>.

Baltimore String Orchestra Camp (Ages 4–18)

June 24–July 3, 9:00 a.m.–3:30 p.m., Garrison Forest School, Owings Mills, MD

Day camp with Suzuki violin workshop, viola/cello, bass ensemble. Four levels of orchestras: Beginning, Younger, Chamber and Young People's. Visit <baltostringorchcamp.org> for more information and an application.

Summer Strings (Grades 6–12)

July 8–12, Harford Community College, 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. Concert on Friday evening. Instructor: Brian Folus.

Elizabethtown College Music Camp (Grades 7–12)

July 14–20, Elizabethtown, PA

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

Summer Jazz (Grades 6–12)

August 5–9, Harford Community College, Bel Air, MD

Students work as an ensemble and sharpen their improvisational skills in saxophone, trumpet, trombone, guitar, piano, bass, drums, and vocals. All students are required to have their own instruments as well as *The Real Book* in their appropriate keys. Instructor: Benny Russell.

Harford
Youth Orchestra
harfordyouthorchestra.org

The orchestras are offered as non-credit classes through Harford Community College.



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