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Sheldon Bair, Founder & Music Director



May 3, 2014





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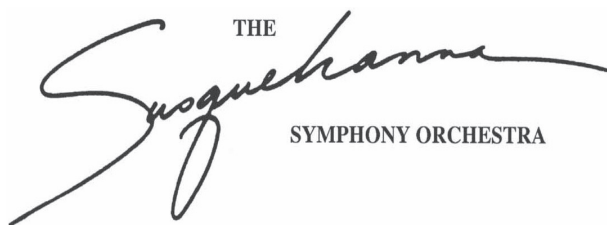
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Our 37th Season

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 37th 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!

Our Mission

Through the diverse programming of standard orchestral literature as well as newer and lesser-known works, The Susquehanna Symphony Orchestra strives to enliven the spirit, inspire the imagination, cultivate musical appreciation, and serve the educational and entertainment needs of Harford County, Maryland and surrounding areas.

Thank You!

The SSO would like to thank Michael Krantz of the Town of Bel Air for his 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 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 website) 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.



Maestro's Favorites!

May 3, 2014

Wolfgang A. Mozart
(1756–1791)

Piano Concerto No. 23 in A Major, K. 488

Allegro
Adagio
Allegro

Piano: Chungwon Lydia Chung

Intermission

Pyotr I. Tchaikovsky
(1840–1893)

Andante Cantabile, Op. 11

Dmitri Shostakovich
(1906–1975)

Festive Overture, Op. 96

Nikolai Rimsky-Korsakov
(1844–1908)

Russian Easter Festival Overture, Op. 36

The piano was acquired from PianoCraft in Gaithersburg, Maryland.



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.

Our Guest Performer



Chungwon Lydia Chung, pianist, is a native of Seoul, Korea and is an accomplished musician as a soloist, collaborative artist, and teacher. She made her public debut at the age of 11, performing in “Young Artist Concert” as a second prize winner of the Ihwa-KyungHyang competition, and was acclaimed by critics as “outstanding performance that can be rarely found” (The Piano, Korea). Since her

debut, winning several competitions including the Korean-American Cultural Foundation Competition in Seoul led her to numerous solo engagements such as performances with Seoul National University Orchestra and Kunpo Philharmonic Orchestra as well as solo recitals in South Korea.

Dr. Chung has achieved public recognition through concert appearances in distinguished summer festivals such as the New Millennium Piano Festival in Spain and Banff International Keyboard Festival in Canada. She was the winner of the first prize in the Baltimore Music Club Competition, and had a solo recital as a guest artist for the Performing Arts Series in Jamestown College, Harford Community College, Artscape, and for the Candlelight Concert Series at St. Croix. She also has collaborated with numerous singers and instrumentalists as a designated accompanist for the Peabody Conservatory, for the Preparatory Division of the Peabody Institute, for the Peabody Opera Outreach Program, and for the University of Maryland Baltimore County’s Music Department.

Dr. Chung received her Bachelor of Music degree with Cum Laude from Seoul National University and her Master’s and doctoral degrees from the Peabody Institute of the Johns Hopkins University where she studied with Boris Slutsky. Her previous teachers include Hae Sun Paik and Soo Jung Shin. She currently serves as a faculty member at The Park School of Baltimore, The Bryn Mawr School, and Harford Community College.

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Wendy Bohdel, *Concertmaster*
Joan Beckett-Armstrong
William Burlew
Elizabeth Caughey
Mary Folus
Emily Kumpf
Enid McClure
Danielle Moyer
Andrew Nowakowski
Terry O'Neill
William Spencer
Lily Wang

Second Violins ‡

Manfred Reek, *Principal*
Samantha Bittorf
Beverly Caswell
Evan Conley
George Cowman
Sarah Folus
Colleen Grotke
Anne Lehman
Savannah Moore
Allison Redman
Amy Wilkinson

Violas ‡

Jessica Conklin, *Principal*
Christa Bohdel
Will Conway
Karyn Hetmanski
Ayla James
Viktor Khodyko
Caitlin Norman
Alison Rice

Violoncellos ‡

Julia Dather, *Principal*
Claire Brennan
Elaine Bundy
Kim Damian
Fred Gehris
Mark Grotke
Michele Martin
Shannon Raum
Carol Scanlan

Basses ‡

Richard Schlecker, *Principal*
Carol Benck
Karen Rose
Beth Weed

Harp

Samantha Bittle

Flutes

Doris Reinhardt
Carol Thompson
Marjorie Roberts

Oboes

Barbara Bair
Cathy Zink

Clarinets

Fiona Sparks
Kelly Rhodes

Bassoons

Benjamin Schuhart
Alicia Bourassa

Horns

Timothy Byrnes
Bruce Kovacs, *Assistant*
Dawn Zipay
Kelley Moorman
Mike DeZearn

Trumpets

David Stauffer
Robert Storey
Kelly Hall

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Liz Antwarg
Scott Murray

Tuba

Donald McClure

Timpani

Allan Andreyca

Percussion

Mary Eilerman
Meredith Katsu
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Side-By-Side Members

First Violins

Gus Carlson
Caroline Huang
Catherine Huang

Second Violins

Jeremy Crull
Ray Oh

Violas

Ben Hubbard
Elise Jacobson

Violoncellos

Jill Smith
Leah Valdes

Bass

Robert Brosh

Flute

Chloe Leed

Oboe

Saidi Williams

Clarinet

LeAnne Cetorelli

Bassoon

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Horn

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Program Notes

Piano Concerto No. 23 in A Major, K. 488

Wolfgang Amadeus Mozart (1756–1791)

Spring of 1786 was a busy time for Mozart. This concerto was finished in March, around the time of the premiere of his opera, *The Marriage of Figaro*. He also gave three subscription concerts that spring and this concerto was probably played by Mozart himself at one of those concerts. His orchestration consisted of one flute, two clarinets, two bassoons, two horns, and strings. In Mozart's later works the wind instruments are equal to the strings, and this is also the case in this concerto. Musicologist David Steinberg describes the piece, along "with his final piano concerto, K. 595 in B flat, this one is the most chamber-musical of his mature works in the genre."

The first movement is in A major and is in sonata form. The second movement, in ternary form, is somewhat operatic in tone. It is the only movement by Mozart in F sharp minor. The third movement is a rondo characterized by movements into numerous keys and is highly spirited.

Andante Cantabile, Op. 11

Pyotr I. Tchaikovsky (1840–1893)

In 1871 Tchaikovsky composed his *String Quartet No. 1 in D Major*. The quartet has four movements, the second being *Andante Cantabile*. The melody was based on a folk song he heard at his sister's house. When the quartet was performed at a tribute concert for Leo Tolstoy, the author was said to have been brought to tears by this movement. Since the time of the composer, the *Andante Cantabile* movement (in B flat major) has frequently been performed in arrangements for string orchestra.

Festive Overture, Op. 96

Dmitri Shostakovich (1906–1975)

Throughout his career Shostakovich was in and out of "the dog house" with Stalin. It was probably his film scores that kept him out of prison. After Stalin's death in 1953, the composer was able to relax a little and be more daring in his writing, even bringing out earlier compositions that he had kept hidden for years. In early November of 1953, Titus Underwood writes, "Shostakovich received an unexpected request to write a short orchestral piece for the anniversary of the October Revolution of 1917. The request was not only unexpected, it came just three days before the concert when the conductor realized they lacked an opening piece for the program. Even though Shostakovich was at the 11th hour, his genius allowed him to complete this joyful masterpiece in time. He allowed a friend to watch him compose and while writing was able to talk, make jokes and compose simultaneously.... The piece was barely finished for the dress rehearsal, with ink still drying on the page. Nevertheless, there is not a hint of carelessness or poor writing to be found in this effervescent work."

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Program Notes (Cont'd)

Russian Easter Festival Overture, Op. 36

Nikolai Rimsky-Korsakov (1844–1908)

In 1888 Rimsky-Korsakov was at the height of his composing career, producing not only this work but also *Scheherazade* and *Capriccio Espanol*. The overture depicts as the title and composer explained, a moment that its listeners should have lived to appreciate: “Mass on the morning of Easter Sunday, in a large church crammed with people of all social classes, where several [priests] are celebrating the office simultaneously...the change of mood from the somber mystery of Good Friday to the uninhibited rejoicing of Easter Day...”

Program Notes compiled by Don Raff



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State and County Grants	\$5,000
Ticket Sales	\$25,000
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Advertising	\$2,000
Donations	\$10,000
Other (Amazon.com, interest)	\$2,000
TOTAL INCOME	\$49,000

EXPENSES

Production (Artists, Scores, Audio)	\$32,000
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TOTAL EXPENSES	\$49,000

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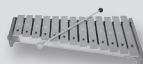
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Anne Lehman, *Student Personnel Manager*
Jennifer Retterer, *Publicity Manager*
Colleen Grotke, *Donor Relations*

Directors at Large

Jessica Conklin
Karmen Kater-Slezak
D. Henry Ruth, M.D.

Über-Volunteers

Programs: Jerry Potter and
Sharon Wielechowski
Library: Emily Andrews
Usher: Jean Sfikas
Ticket Support: Bruce Kovacs
Website: Ernest Wang

(The SSO is currently accepting
applications for Board Membership)

38th Season: 2014–2015

October—Three Centuries of Mozart?

Mozart.....	Minuet No. 1 in C Major, from K. 568
Mozart.....	Concerto for Two Pianos in E-flat Major, K. 365
	Pianists: 12-year-old Kara Iwanowski and her teacher Elizabeth Borowsky
Mozart.....	Kontretänze No. 1 in C Major, from K. 609
Tchaikovsky	Gigue from “Mozartiana”
Mozart/Russell Peck	Mozart Escapes the Museum: Concerto for Orchestra

December—Dance into the Holidays!

An Audience Participation Concert!

Jesse Ayers	Fanfare for Christmas Morning and Joy to the World
Tchaikovsky/arr. Bair	Waltz (December) from “The Seasons”
Tchaikovsky/arr. Ellington	Nutcracker Suite
Christmas Sing-Along	and more

March—The Colorful Orchestra

Rimsky-Korsakov.....	Wedding March from “The Golden Cockerel”
Berlioz	Les Nuits d’Ete (selections)
Malcom Arnold	Scottish Dances
Mussorgsky/Ravel	Pictures at an Exhibition

May—A Sibelius Commemoration and All That Jazz!

Sibelius	Symphony No. 1 in E Minor, Op. 39
Scott Routenberg	Concerto for Jazz Violin and Orchestra
John Williams	Raiders March, “adventure” theme from “Indiana Jones”

Can’t think of a gift for that person who has everything, that person who lives to the beat of a different drummer? Want to give an unusual gift that “sounds like fun”?

A donation of \$25 will buy two pairs of drum sticks or a set of triangle beaters or a woodblock or a drum head or xylophone mallets.

A donation of \$50 will buy a pair of timpani mallets or vibraphone mallets or a triangle or finger cymbals.

A gift of \$100 will pay for “Gorilla” storage shelving to safeguard and properly store the percussion equipment at HCC.

Is *mf* sounding more like *pp*?



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Matt Perry, Au.D. Trisha Bents, Au.D.

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