



Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director



*Three
Centuries
of Mozart*

**FEATURING
PRODIGIOUS TALENT !**

October 11, 2014



38th Season: 2014–2015

Merry Christmas and Happy New Year!

An Audience Participation Concert

Saturday, December 6, 2014, Bel Air High School, 7:30 p.m.

Jesse Ayers Fanfare and Carol for Christmas
Donald Raff A Czech Christmas (Premiere)
Todd Hayen (Arr.) Good King Wenceslas Medley
Johann Strauss, Jr. Overture to Die Fledermaus
Johann Strauss, Sr. Radetzky March
Todd Hayen Maltese Winter
Tchaikovsky / arr. Ellington/Strayhorn Nutcracker Suite
Sheldon Bair (Arr.) Christmas Sing-Along

The Colorful Orchestra

A Sibelius Anniversary Concert

Saturday, March 14, 2015, Bel Air High School, 7:30 p.m.

Rimsky-Korsakov Wedding March from "The Golden Cockerel"
Hector Berlioz Les Nuits d'Ete (Selections)
Jean Sibelius Symphony No. 1 in E Minor, Op. 39

And All That Jazz!

Side-by-Side Concert

Saturday, May 2, 2015, Bel Air High School, 7:30 p.m.

Sir Malcolm Arnold Four Scottish Dances, Op. 59
Vaughan Williams Fantasia on a Theme by Thomas Tallis
Arturo Marquez Danzon No. 2
Scott Routenberg Concerto for Jazz Violin and Orchestra
Aaron Copland Hoe Down from "Rodeo"



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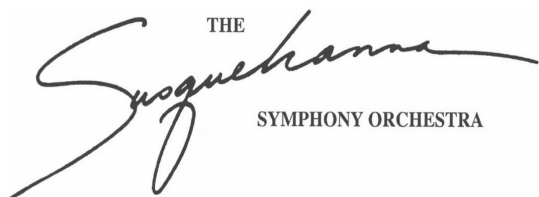
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Our 38th Season

The Susquehanna Symphony Orchestra was founded in 1978 by Sheldon Bair and is a community orchestra of professional and amateur volunteer musicians. 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.

This year marks the 38th 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 with BAHS Vice Principal John Stearns. We are also indebted to Paul Labe, Dean for Visual, Performing, and Applied Arts at HCC for providing rehearsal space, and Matt Bachmann of Piano Craft for his assistance in acquiring and preparing the pianos for the concert this evening. We especially thank Paul Bowden, Drama Department Chair for concert night support. We thank our donors who make sharing excellent orchestral music with our community possible and our advertisers who support the printing of this program. Please visit them 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.**



Three Centuries of Mozart

**FEATURING
PRODIGIOUS TALENT !**

October 11, 2014

Wolfgang A. Mozart
(1756–1791)

Minuet in C Major, K. 409

Wolfgang A. Mozart

Concerto for Two Pianos in E-Flat Major, K. 365

Allegro
Andante
Rondo: Allegro

Pianists: Kara Iwanowski and Elizabeth Borowsky

Intermission

Wolfgang A. Mozart

Kontretänze No. 1 in C Major, from K. 609

Conductor: Brian Folus

Pyotr I. Tchaikovsky
(1840–1893)

Gigue from “Mozartiana”

Conductor: Brian Folus

Mozart/Russell Peck
(Peck: 1945–2009)

**Mozart Escapes the Museum;
Concerto for Orchestra**

Revolutionary Brass (K. 310)
Amadeus Meets Stradivarius (K. 310)
Woodwinds a la Wolfgang (K. 333)
Mallets and Mozart (K. 332)

*Thanks to Russell Peck's publisher Pecktacular Music for the rental of his music.
Thanks to Matt Bachman at Piano Craft for coordinating the rental piano selection,
refurbishment of the BAHS piano, and piano tuning.*



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

Russell Peck was raised in Detroit. He was the youngest of three children. His father sang in the Detroit Symphony Chorus and was a proponent of his son's interest in classical music, and encouraged him in his studies. From early on, Peck wanted to compose and began learning piano in fifth grade. Later, in high school, he played trombone in band and orchestra. The Motown sound inspired him to compose with melodic flow, engaging rhythm, and rich harmonies. The marriage of these two musical worlds is the backdrop of Peck's compositions, and is his trademark. Peck was a cum laude graduate of the University of Michigan where he also received Master and Doctoral degrees in composition. Between 1974 and 1979 he taught at Northern Illinois University, Eastman School of Music in Rochester, New York, and North Carolina School of the Arts. In 1979 Peck chose not to continue teaching in order to pursue his increasing interest in the cause of ending world starvation. Peck's altruistic concerns dominated his time for several years until he re-emerged in 1983 with the popular orchestra piece, *Signs of Life*, a three-movement work for string orchestra written for the Milwaukee Symphony. He continued composing until his death in Greensboro, North Carolina on March 1, 2009.



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Our Guest Conductor



Brian Folus, Principal Bassist for The Susquehanna Symphony Orchestra, has also been a frequent guest conductor of the SSO. He earned his Bachelor of Music Education degree from Towson University and began teaching in Harford County, Maryland in 1985. He earned a Master of Music degree from West Chester University of Pennsylvania in 1993. Mr. Folus has also completed an additional 30 graduate credits at the University of the Arts in Philadelphia. Mr. Folus studied conducting with Dr. Leigh Martinet, Mr. Ray Moore, and Maestro Leonid Grin.

Mr. Folus is currently teaching instrumental music at Red Pump Elementary School in Harford County, Maryland, and is on the Music Faculty of Harford Community College where he teaches string lessons.

Mr. Folus is the founding conductor of the Harford String Orchestra and assumed the podium of the Harford Youth Orchestra in the Fall of 2005. His arrangements for the Harford String Orchestra include "The Turtle Dove," the "Hanover Chorale," and an original composition "Summer Breezes." Mr. Folus' arrangement of "Symphony No. 1" by William Boyce has been published by Highland-Etling Publishers, the String Orchestra division of Alfred Publishing.

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Our Guest Performers



Kara Iwanowski is a 13-year-old pianist from Bel Air, Maryland. She began playing piano at age five. Kara's musical mentor and teacher is Elizabeth Borowsky.

Kara has four times participated in the annual International Music Institute and Festival (IMIF), an intense solo and chamber music summer program that attracts outstanding young musicians from around the world (founded by the Borowsky family). Through this program, Kara has performed Mozart's Divertimento in B-Flat Major, Trio in B-Flat Major, and Quartet in E-Flat Major. As a student

of IMIF, Kara has worked with renowned pianists and musicians including Brian Ganz, Jonathan Carney, Frederick Minger, and Jodi Chan. She has also performed in masterclasses for Catherine Rollin, Arno Drucker, and Reynaldo Reyes.

Kara has earned many awards in competitions; most recently, the Baltimore Music Teacher's Association Charlotte Nachman Piano Competition (1st place, 2014) and National Federation of Music Clubs Junior Festival (Gold Trophy, 2014). She has twice been awarded the Judy Famous Scholarship (2013, 2014) and is a recipient of the Jordan Kitt's/Maryland Music Teacher Association Scholarship (2010).

Kara is currently an 8th grade student at Southampton Middle School. Some of Kara's extracurricular activities include playing in the Harford String and Harford Youth Orchestras as a pianist, and teaching her nine-year-old neighbors to play piano, which she has been doing for two years. When she leaves middle school, she hopes to attend the Baltimore School for the Arts. She will be auditioning later this year with two of her favorite solo pieces: Aaron Copland's "Cat and Mouse" and Schubert's "Impromptu in A-Flat Major."



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Our Guest Performers (Cont'd)



Elizabeth Borowsky has been heralded by the press as “a brilliant young musician with a great personality.” She enjoys a versatile musical career as a solo and collaborative pianist, composer, educator, speaker, and recording artist. “Elizabeth’s performance and personality dismiss any preconceptions of classical music as elite, or being a music of the past. She is a vibrant and engaging performer and can draw even the most reluctant audience member into her spell.” She has been a featured performer at distinguished venues including Carnegie Hall and The Kennedy Center, and has performed in over thirty countries, including as soloist with orchestras in the United

States, Europe, and Asia. She has also recorded CDs and DVDs of standard literature, music by living composers, and her own original compositions for ICRecords. Ms. Borowsky has also performed concerts worldwide under the motto: “Music, the Best Bridge for All People” together with her family, known as The American Virtuosi (www.TheAmericanVirtuosi.com). She is a recipient of distinguished awards and scholarships including the United States Chopin Foundation Scholarship (four consecutive years), The Heidelberg Kulturstiftung Artist in Residence Program, The Erick Friedman Prize for Outstanding Young Musicians, the Pro Musica Award, Maryland International Education Association Scholarship, U.S. National Foundation for Advancement in the Arts Distinction, Ford Foundation Scholarship, Kosciuszko Foundation Scholarship, and the 2014 Towson University Young Entrepreneur Alumni Award. Borowsky’s enthusiasm for music and people is clearly visible both on and off the concert stage. She has earned a reputation as an outstanding teacher for young pianists. She has been a member of the piano faculty of the International Music Institute and Festival USA since 2003 and was appointed Executive Director in 2010. She is Director of Piano Prodigies, LLC. For more information, please visit <www.ElizabethBorowsky.com>.

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Musicians of the Susquehanna Symphony Orchestra

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

Second Violins ‡

Manfred Reek, *Principal*
Samantha Bittorf
Katie Bohdel
George Cowman
Shannon Eaton
Colleen Grotke
Erica Hiteshew
Kait Lee
Sheldon Lentz
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Martha Schmidt
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Amy Wilkinson
Anne Lehman

Stage Manager

Welles Still

Violas ‡

Viktor Khodyko, *Principal*
Christa Bohdel
Jessica Conklin
Will Conway
Alejandri Hernandez
Lori Metzger
Caitlin Norman
Edna Rainey
Alison Rice
Ashley Simmons

Violoncellos ‡

Laura Ruth Donall, *Principal*
Claire Brennan
Elaine Bundy
Julia Dather
Fred Gehris
Mark Grotke
Barbara Hill
Michele Martin
Shannon Raum
Carol Scanlan

Basses ‡

Brian Folus, *Principal*
Carol Benck
Richard Schlecker
Beth Weed

Flutes

Doris Reinhardt
Carol Thompson
Marjorie Roberts, *Piccolo*

Oboes

Barbara Bair
Cathy Zink

Clarinets

Fiona Sparks
Felicia Martin

Bassoons

Benjamin Schuhart
Alicia Bourassa
Terry Ewell, *Contra*

Horns

Timothy Byrnes
Kelley Moorman
Bruce Kovacs
Mike DeZearn

Trumpets

David Stauffer
Robert Storey
Kelly Hall

Trombones

Liz Antwarg
Scott Murray
Donald Raff, *Bass*

Tuba

Donald McClure

Timpani

Allan Andreyckak

Percussion

Mary Eilerman
Welles Still
Meredith Katsu
Isaiah Keith



‡ In Alphabetical Order



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Program Notes

Minuet in C Major, K. 409

Wolfgang A. Mozart (1756–1791)

The last symphony Mozart wrote before leaving Salzburg was No. 34 in C Major, completed (?) in 1780. There is mystery surrounding the symphony's third movement: the minuet. The manuscript includes the beginning fourteen measures of a minuet which is crossed out and the next two pages appear to have been ripped out. It is possible that the piece was performed in Salzburg as only a three-movement work. Two years later Mozart, now living in Vienna, wrote a separate Minuet in C Major (K. 409). It is believed that this work was written to replace the minuet missing from Symphony No. 34 as the more sophisticated Viennese audiences were accustomed to four-movement symphonies. Unfortunately, if this was the case, the score that would verify the theory has been long lost. The minuet includes flutes which were not present in the symphony, but Mozart's music includes numerous instances of being reorchestrated to include instruments not included in earlier versions of compositions.

Concerto for Two Pianos in E-Flat Major, K. 365

Wolfgang A. Mozart (1756–1791)

We do not know when this delightful work was written. Some examples of his and his father's handwriting of cadenzas for the first and third movements are from between August 1775 and January 1777. It is presumed that Mozart wrote it to play with his sister Maria Anna. Originally scored for two pianos and an orchestra of two oboes, two bassoons, two horns, and strings, he later expanded the score by adding two clarinets, two trumpets, and timpani. The concerto departs from the usual solo piano concerto with the dialogue between the two pianos as they exchange musical ideas. The first movement is lyrical, the second is slow and refined with the orchestra staying in the background, while the finale rondo is filled with rhythmic drive and after passages of lyrical grace, returns to the exuberant main rondo.

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Program Notes (Cont'd)

Kontretänze No. 1 in C Major, from K. 609

Wolfgang A. Mozart (1756–1791)

Mozart wrote a great deal of dance music of which about two hundred are still preserved. He even began writing them when he was only five years old! As a court composer he was responsible for celebratory and social as well as concert hall music. He wrote three basic styles of dance music: Minuets; German dances, usually associated with the lower social classes; and Contredances which were a form descended from English country dances, which were popular with all social classes. He could compose dances very rapidly. It is related that once in 1787, having missed a deadline, he composed and orchestrated nine dances for full orchestra in an hour! His dances were in groups usually of four, five, or six and sometimes quoted popular melodies. This particular dance quotes the aria “Non piu andrai” from his opera *The Marriage of Figaro*.

Gigue from “Mozartiana”

Pyotr I. Tchaikovsky (1840–1893)

Tchaikovsky regarded Mozart as his musical God. He took Mozart's music as it stood and endeavored to present it in the best possible light; that is, in late 19th century guise. His intent was to win greater appreciation among his contemporaries for Mozart's lesser known works. Eighteen hundred eighty-

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Program Notes (Cont'd)

seven (1887) was the centennial of Mozart's great opera, *Don Giovanni* and Tchaikovsky wrote the *Orchestral Suite No. 4, Op. 61*, more commonly known as *Mozartiana* as a tribute to the composer. The suite consists of four orchestrations of piano pieces by (or in one case, based on) Mozart. The suite contains four movements of which the Gigue is the first movement. It is taken from Mozart's *Little Gigue for Piano, K. 574*.

Mozart Escapes the Museum; Concerto for Orchestra

Russell Peck (1945–2009)

Composer Russell Peck (see About the Composer) delighted in composing unusual works which included concertos for three percussionists; tenor saxophone; cello quartet; timpani (commissioned by a consortium of 39 orchestras); and tonight's offering, a concerto for orchestra. In this unusual work, each movement is based on a famous Mozart piano sonata movement scored for full orchestra, with emphasis on one of the instrumental families. It explores the adaptability of W. A. Mozart's great piano compositions to varied scoring using all the resources of the modern orchestra. The piece also demonstrates both the composer's skill and wit. For the serious pianists, the sonatas used in each movement are Movements 1 and 2, Piano Sonata No. 8 in A Minor, K. 310; Movement 3, Piano Sonata No. 13 in B-Flat Major, K. 333; and Movement 4, Piano Sonata No. 12 in F Major, K. 332.

Program notes compiled by Don Raff

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The SSO heartily thanks The Agape Fund of InFaith Charities which provided \$8,000 to establish a percussion fund for the SSO. Orchestral Chimes, tunable Tom-Toms, and three suspended cymbals were purchased for tonight's performance. We thank The Agape Fund for the difference these quality instruments make.

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.

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Harford Youth Orchestra (grades 9-12) and Harford String Orchestra (grades 6-8) are offered as non-credit classes through Harford Community College.

Condo Raffle Drawing Held at March Concert

Funds raised support the operating budget. Tickets will be available at concerts through March and from orchestra members. The drawing will be at intermission at the March concert and you need not be present to win.

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Ticket Sales	\$24,000
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Fundraisers.....	\$4,000
Advertising.....	\$1,000
Amazon.com.....	\$1,000
CD Sales	\$750
Donations	\$5,150
Corporate Match	\$2,500
Other	\$600

TOTAL INCOME..... \$47,510

EXPENSES

Music.....	\$4,000
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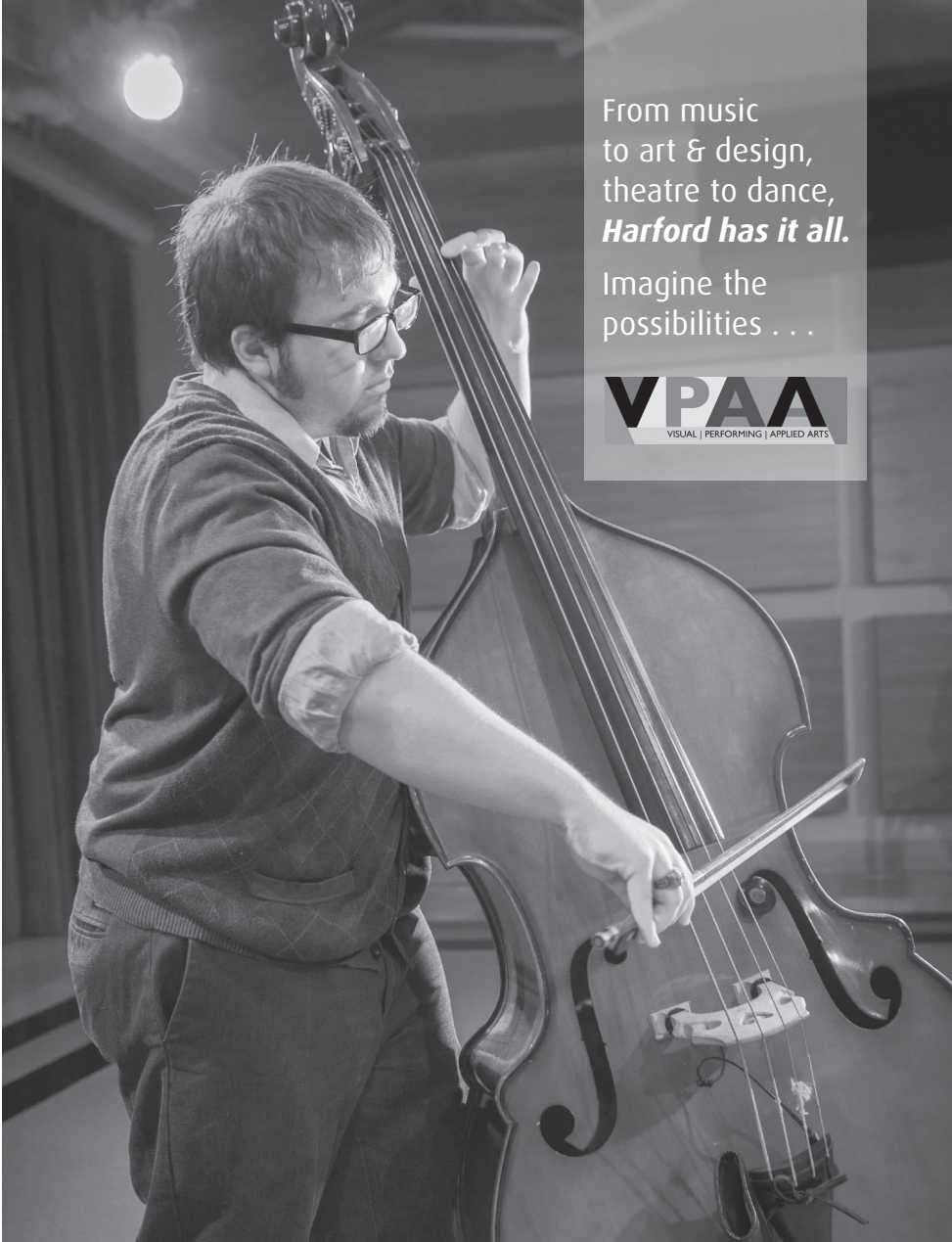
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