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Sheldon Bair, Founder & Music Director



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May 2, 2015



38th Season: 2014–2015

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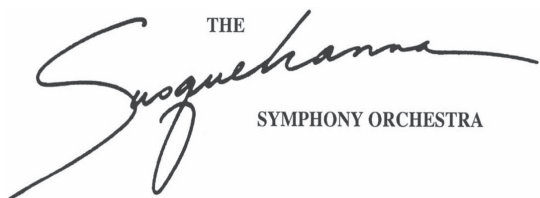
July 20–24, Harford Community College, Bel Air, MD

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.

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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. 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.**

Sir Malcolm Arnold
(1921–2006)

Four Scottish Dances, Op. 59

Pesante
Vivace
Allegretto
Con brio

Ralph Vaughan Williams
(1872–1958)

Fantasia on a Theme by Thomas Tallis

Intermission

Scott Routenberg
(b. 1978)

Concerto for Jazz Violin and Orchestra

Blue Reel
Ballad –
Step Dance

Violin: Roy Sonne

Aaron Copland
(1900–1990)

Hoe-Down from “Rodeo”

Arturo Márquez
(b. 1950)

Danzón No. 2

*Thanks to the publishing company of Novello and G. Schirmer
for Sir Malcolm Arnold's music and to Subito Music for Arturo Márquez' music.
Thanks to Scott Routenberg and Roy Sonne for the music to
Concerto for Jazz Violin and Orchestra.*



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.

Musicians of the Susquehanna Symphony Orchestra

First Violins ‡

Wendy Bohdel, *Concertmaster*
Joan Beckett-Armstrong
William Burlew
Elizabeth Caughey
Shannon Eaton
Mary Folus
Emily Kumpf
Enid McClure
Danielle Moyer
Andrew Nowakowski
Kim Politz
Christine Robbins
William Spencer
Lily Wang

Second Violins ‡

Manfred Reek, *Principal*
Samantha Bittorf
Katie Bohdel
George Cowman
Colleen Grotke
Anne Lehman
Terry O'Neill
Jennifer Yeager
Amy Wilkinson

Violas ‡

Viktor Khodyko, *Principal*
Jessica Conklin
Will Conway
Karyn Hetmanski
Caitlin Norman
Alison Rice

Violoncellos ‡

Laura Ruth Donall, *Principal*
Elaine Bundy
Madeleine Clifton
Kim Damian
Julia Dather
Fred Gehris
Mark Grotke
Barbara Hill
Michele Martin

Basses ‡

Brian Folus, *Principal*
Carol Benck
John Haacke
Karen Shearman Rose
Beth Weed

Harp

Sara Magill

Flutes

Doris Reinhardt
Carol Thompson
Marjorie Roberts, *Piccolo*

Oboes

Barbara Bair
Cathy Zink
Wendy Nesbitt, *English Horn*

Clarinets

Felicia Martin
Kelly Rhodes
Margaret Holmes, *Bass*

Bassoons

Benjamin Schuhart
Alicia Bourassa

Horns

Timothy Byrnes
Bruce Kovacs, *Assistant*
Dawn Zipay
Kelley Moorman
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
Drew Thatcher

Piano

Jane Martin

Librarian

Laura Ruth Donall

Personnel Managers

Amy Wilkinson
Anne Lehman

Stage Manager

Welles Still

‡ In Alphabetical Order

Side-By-Side Members

First Violins

Caroline Huang
Catherine Huang

Second Violins

Rachel Friedman
Amanda Requa
Maia Rubino

Violas

Elise Jacobson
Heather Marsico
Leah Rolf

Violoncellos

Patrick Boyle
Katie Kuester

Bass

David Boegner

Flute

Chloe Leed

Oboe

Hillary Young

Clarinet

Nichole Livingston

Bassoon

Maxwell Coleman

Trumpet

Matthew Pierce

Trombone

Sarah Wickless

Tuba

Nicholas Carini

Percussion

Isaiah Keith



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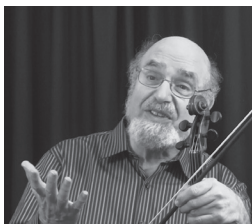
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Band Together also accepts monetary donations.

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Our Guest Performer



Roy Sonne, after 28 years in the Pittsburgh Symphony Orchestra and 12 years as Music Director of the Edgewood Symphony Orchestra in Pittsburgh, Pennsylvania, took early retirement in order to devote himself to an ever-increasing number of musical projects and interests.

Roy started playing jazz violin at age 60, after a 40-year career as a symphony musician. He studied jazz improvisation with Christian Howes and James Johnson. Currently he is the violinist with the "Hot Club of Pittsburgh" which specializes in Gypsy Jazz. Through playing jazz, Roy's musical universe became so much richer that he became determined to share this experience with other classically-trained string players. Working with some exciting and phenomenally talented folks, he founded the Pittsburgh Jazz and Fiddling Camp at Duquesne University, now renamed *Strings Without Boundaries*.

Roy is the President and Project Director of "Orchestra on the Hill," an after school music program in the Hill District of Pittsburgh, based on the spectacularly successful El Sistema program in Venezuela, which has transformed the lives of over 800,000 Venezuelan children from impoverished circumstances.

Roy continues the work he started as a Pittsburgh Symphony Ambassador, making frequent visits to high schools in the Pittsburgh area to do workshops and coaching sessions. His innovative string workshops for community and student orchestras combine group technical instruction, master classes, and string orchestra.

He is currently on the faculty of Carnegie Mellon University's Music Preparatory School and The Music Room of Irwin. He also maintains a large private teaching studio in his home in Mt. Lebanon, Pennsylvania.

Our enthusiastic thanks to the artists exhibiting at this and all our 2014-2015 season concerts. They are making these evenings a true celebration of masterpieces in both sight and sound. Don't miss the feast for the eyes awaiting you just outside the theater!



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Program Notes

Four Scottish Dances, Op. 59

Sir Malcolm Arnold (1921–2006)

Arnold has provided his own program notes: “These dances were completed early in 1957.... They are all based on original melodies but one, the melody of which was composed by Robert Burns. The first dance is in the style of a slow strathspey—a slow Scottish dance in 4/4 meter—with many dotted notes, frequently in the inverted arrangement of the ‘Scotch snap.’ The name was derived from the strath valley of Spey. The second, a lively reel, begins in the key of E-flat and rises a semi-tone each time until the bassoon plays it, at a greatly reduced speed, in the key of G. The final statement of the dance is at the original speed in the home key of E-flat.

“The third dance is in the style of a Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer’s day in the Hebrides [islands]. The last dance is a lively fling which makes a great deal of the use of the open-string pitches of the violin.”

Fantasia on a Theme by Thomas Tallis

Ralph Vaughan Williams (1872–1958)

Many of Vaughan Williams’ works are associated with or inspired by the music of the English Renaissance. This work takes its name from the original composer of the melody, Thomas Tallis (1505–1585). *Fantasia* was composed in 1910 and revised in 1913 and 1919.

The work is scored for an expanded string orchestra divided into three parts: orchestra I, a full-sized string orchestra; orchestra II, a single desk from each section (1st violin, 2nd violin, viola, cello, and bass); and a string quartet. The theme is heard in its entirety three times during the course of the work, but the music grows from the theme’s constituent motives or fragments, with variations upon them. A second melody, based on the original, is first heard on the solo viola about a third of the way into the fantasia, and the theme forms the climax of the work about five minutes before the end.



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Program Notes (Cont'd)

Concerto for Jazz Violin and Orchestra

Scott Routenberg (b. 1978)

Commissioned by Oregon Symphony Orchestra Principal Second Violin, Chien Tan, the concerto unites the classical form, jazz harmony, fiddle rhythms, and a solo part that seamlessly navigates between written music and improvisation.

The first movement, *Blue Reel*, follows a modified sonata form in the fiddle-friendly key of D Major. Like the tuning of the violin strings, the main melody is built in stacked intervals of fifths. Whereas the development section is largely written out for the soloist, the recapitulation explores improvisation over the harmonies of the opening exposition.

Ballad begins with a relaxed reharmonization of the primary melody played by muted strings. Lush romantic orchestration then leads into an intimate jazz piano trio solo section. An improvised cadenza connects the second and third movements.

The third movement, *Step Dance*, kicks off with a fiddle style repeated note motive, accompanied by syncopated rhythms in the orchestra. This rhythmic dance is interrupted by a slower passage reminiscent of the second movement before building up into climatic tutti statements and flights of exhilarating improvisation.



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Program Notes (Cont'd)

In addition to being a composer, Routenberg is a jazz pianist, arranger, and orchestrator. He currently teaches music at Ball State University in Muncie, Indiana. He holds four degrees: a B.A. in Music and Communications from the University of North Carolina at Chapel Hill in 1997; and three degrees from the University of Miami: a Masters in Jazz Piano Performance in 2003; a Master of Music in Media Writing and Production in 2005; and a Doctor of Musical Arts in Jazz Composition in 2008.

Hoe-Down from “Rodeo”

Aaron Copland (1900–1990)

Choreographer Agnes de Mille chose Aaron Copland as the composer for *Rodeo* after being impressed by his previous ballet *Billy the Kid*. Copland was initially reluctant to compose “another Cowboy ballet,” but de Mille successfully persuaded him that the show would mark a significant departure from the previous work. Though many of Copland’s works incorporate traditional American folk tunes, *Rodeo* is unique in that it leaves them quite intact in the score, with very little alteration on the part of the composer.

The well-known theme of *Hoe-Down* is based on a unique version of the folk song *Bonaparte’s Retreat*, which opens the movement and becomes the major theme of the section. After a reprisal of the *Rodeo* theme from earlier

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Program Notes (Cont'd)

in the ballet, evoking the trotting of horses, the theme proper begins in the strings as the horns play a simple counterpoint. Instead of building to a climax, the section segues into *McLeod's Reel* performed by various solo instruments. Copland briefly introduces the Irish theme *Gilderoy* in the clarinet and oboe. Building toward the end, Copland reintroduces *Bonaparte's Retreat* in canon, before returning to the *Rodeo* theme, which slows into the awkward scene, as played by solo trombone, leading to the climatic kiss between the Cowgirl and her sought after Roper. *Bonaparte's Retreat* is resumed by the full orchestra, which ends the piece and the ballet, with a great fanfare.

Many remember the music as it was used as the background theme for the *Beef It's What's For Dinner* advertising campaign in the 1990s.

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Program Notes (Cont'd)

Danzón No. 2

Arturo Márquez (b. 1950)

This work by the prominent Mexican composer Arturo Márquez is one of the most popular and significant frequently performed Mexican contemporary classical music compositions performed by orchestras. Debuted in 1994 in Mexico City, the work expresses and reflects on a dance style called Danzón, which has its origin in Cuba but is a very important part of the folklore of the Mexican state of Veracruz. Márquez got his inspiration while visiting a ballroom in Veracruz.

Márquez was born in the northern Mexican state of Sonora where he had started piano lessons. In his late childhood, the family immigrated to the Los Angeles suburbs. In junior high school he began playing the trombone and later added violin lessons. He started composing at the age of 16 and attended the Mexican Music Conservatory studying piano and music theory and later composition. He was awarded a scholarship to study composition in France and later, in America, received a Fulbright Scholarship that led to his earning a Master of Fine Arts in Composition degree from the California Institute of Arts. Today he lives with his family in Mexico City.

Program Notes compiled by Don Raff

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

EXPENSES

Music.....	\$4,000
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Insurance	\$1,700
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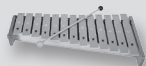
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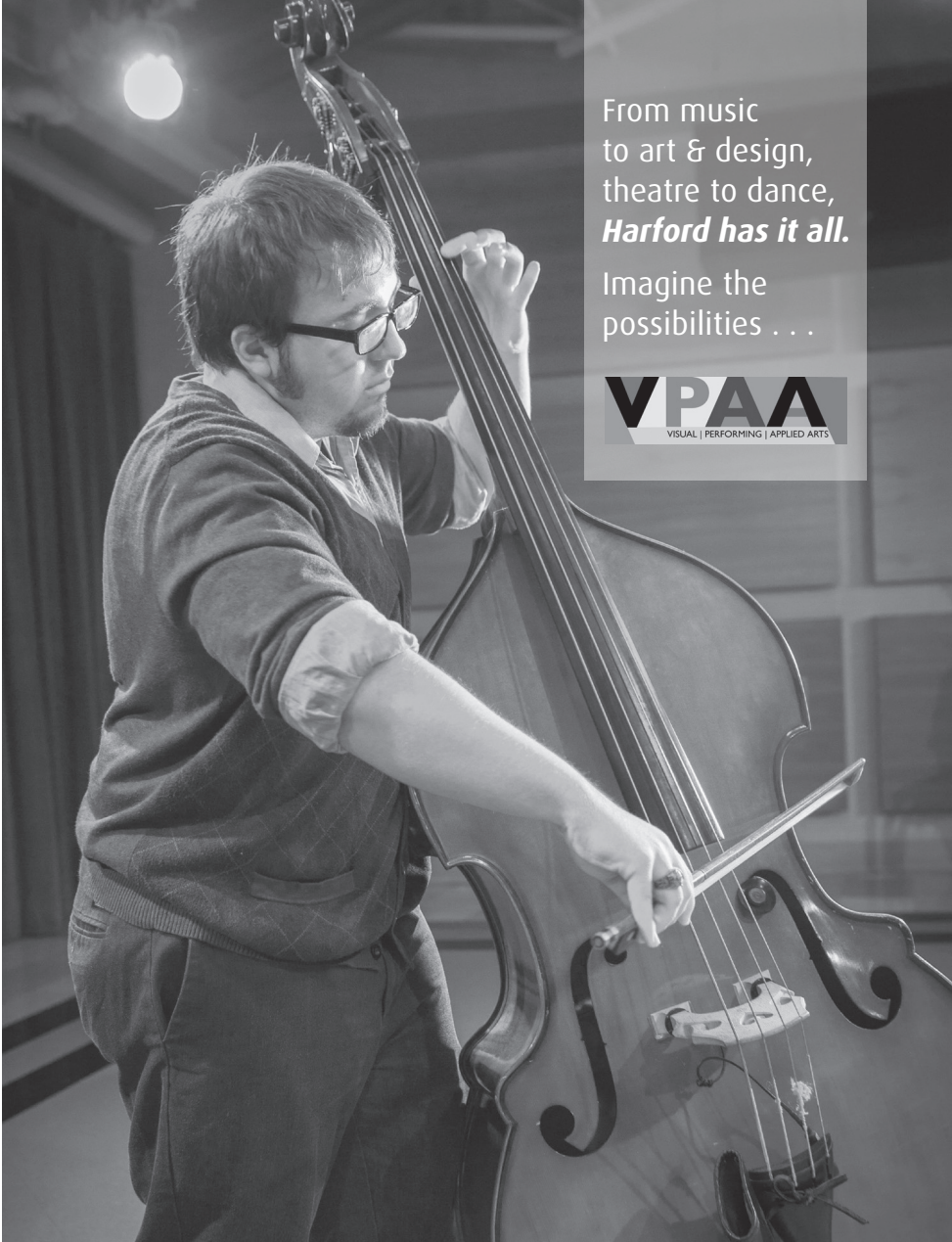
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