

Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director



Friends and Game of Cards



October 10, 2015



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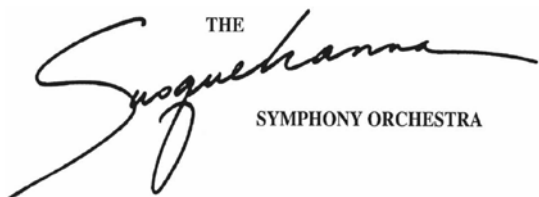
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A gift of \$100 will pay for "Gorilla" storage shelving to safeguard and properly store the percussion equipment at HCC.

Volunteers Needed

The SSO needs help on concert nights and for occasional short activities in the summer. For instance, the librarian needs help sorting and filing music used during the year and pulling music for the upcoming year. High school seniors may receive community service credit. Please contact **<manager@ssorchestra.org>** if interested.



Our 39th 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 39th 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 Dr. James Lamb, Assistant Principal BAHS. 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.**

Friends and Game of Cards

October 10, 2015

Wolfgang Amadeus Mozart **Piano Concerto No. 20 in D Minor, K. 466**
(1756–1791)

Allegro
Romance
Allegro assai

Piano: Washington García

Intermission

Igor Stravinsky
(1882–1971)

Jeu de Cartes (Game of Cards)

Ballet in 'Three Deals'

Gioacchino Rossini
(1792–1868)

The Barber of Seville: Overture

The Stravinsky work was acquired through the G. Schirmer Rental Library.



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.

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*
William Burlew
Elizabeth Caughey
Sam Creighton
Shannon Eaton
Mary Folus
Emily Kumpf
Enid McClure
Danielle Moyer
Andrew Nowakowski
Terry O'Neill
Christine Robbins
William Spencer

Second Violins ‡

Manfred Reek, *Principal*
Morgan Bair
Katie Bohdel
Beverly Caswell
George Cowman
Colleen Grotke
Anne Lehman
Sheldon Lentz
Ed Rosenberg
Martha Schmidt
Amy Wilkinson

Violas ‡

Viktor Khodyko, *Principal*
Christa Bohdel
Jessica Conklin
Will Conway
Karyn Hetmanski
George McNally
Ashley Simmons

Violoncellos ‡

Laura Ruth Donall, *Principal*
Lewis Blandon
Madeleine Clifton
Kim Damian
Fred Gehris
Mark Grotke
Kevin Klein
Michele Martin
Shannon Raum
Jasmine Reeves
Kirsten Stevens

Basses ‡

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

Flutes

Doris Reinhardt
Carol Thompson
Marjorie Roberts, *Piccolo*

Oboes

Barbara Bair
Cathy Zink
Wendy Nesbitt, *English Horn*

Clarinets

Fiona Sparks
Danni Schmitt
Kelly Rhodes

Bassoons

Benjamin Schuhart
Margaret Holmes

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 Andreyca

Percussion

Welles Still
Meredith Katsu
Mary Eilerman

Librarians

Laura Ruth Donall
Madeleine Clifton

Personnel Managers

Amy Wilkinson
Anne Lehman

Stage Manager

Welles Still

‡ In Alphabetical Order

Harford Youth Orchestra

harfordyouthorchestra.org

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



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Our Guest Performer



Washington García is an Ecuadorian-American pianist who began his musical studies at the age of six. Among his teachers have been Genoveva Granja, Toshko Stoyanov, Ann Schein, Yoheved Kaplinsky, and Julian Martin. Dr. García holds a bachelor of music degree from the National Conservatory of Music in Ecuador, and master's and doctoral degrees from the Peabody Institute of the Johns Hopkins University, where he graduated at the age of 25 as the youngest Latin American to have received a doctoral degree in piano

performance from that prestigious university.

The success of his first public performance at the age of six led Dr. García to perform at the most important cultural centers in Ecuador. He was awarded first prizes at the Guillermo Wright-Vallarino National Piano Competition held in Quito, the Elizabeth R. Davis Memorial Piano Competition, the 19th International Young Artist Piano Competition in Washington D.C., the 2004 Baltimore Music Club Piano Competition, and the Harrison Winter Piano Competition. As the winner of the Harrison Winter Piano Competition at the Peabody Institute, Dr. García was selected to perform with the Peabody Concert Orchestra. He was also a top prizewinner at the Yale Gordon Piano Competition and the Russell Wonderlic Piano Competition. From a very early age, Dr. García became a seasoned veteran of the concert platform, performing extensively throughout his native country. Since his debut with the Ecuadorian National Symphony Orchestra at the age of 15, he has been an active recitalist, soloist, and lecturer in prestigious venues in Italy, Switzerland, Austria, France, Spain, Hungary, Canada, Israel, Chile, Mexico, Ecuador, Colombia, Japan, China, Indonesia, Singapore, Taiwan, and the United States. In the United States, he has offered solo recitals and master classes in almost 30 states.

Dr. García served on the faculty of the Peabody Preparatory of the Johns Hopkins University and is currently associate professor of piano and assistant director of the School of Music at Texas State University. Next January, Dr. García will join the University of Nebraska at Omaha as Director of the School of Music.

Washington García became a Steinway Artist in 2014.



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Diane L. Sengstacke & Carolyn W. Evans, Partners

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Program Notes

Piano Concerto No. 20 in D Minor, K. 466

Wolfgang Amadeus Mozart (1756–1791)

Mozart moved from Salzburg to Vienna in March 1781. By 1784–1785 he achieved the height of popularity. From February 1784 to December 1786 he composed twelve piano concertos, nine of which he performed himself. Michael Steinberg says, “The twelve richly worked, poignant, witty, and effervescent concertos of 1784–1786 amount to a series of masterpieces to delight the mind, charm and seduce the ear, and pierce the heart. More than two hundred years later, they remain the ideal realization of what might be accomplished in the genre.”

Piano Concerto No. 20 in D Minor was written in 1785. Written in the key of D minor, it is one of only two Mozart concertos in the minor mode. It is scored for solo piano, flute, two oboes, two bassoons, two horns, two trumpets, timpani, and strings. Mozart was so busy composing and performing at this time that pressure to have the work ready for performance had the copyists of the orchestra parts working almost up to the only rehearsal before its performance. The solo piano part was not copied until after the concert. The concerto became a favorite of Beethoven who kept it in his repertoire, and during the nineteenth century when Mozart’s music was out of favor, it was one of his concertos that remained in the repertory.

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Program Notes (Cont'd)

The first movement in dark D minor has a slightly brighter second theme and the movement ends on a quiet note. The second movement is a five-part rondo (ABACA) with a coda. It begins in the key of Bb major and midway through changes to the relative minor key of G minor. The final movement, another rondo, begins in F major, later “fools” about being in D minor, but playfully includes F sharps and B naturals from D major. After the cadenza the key is finally in D major where it remains to the end.

Cadenzas (the unaccompanied solos) usually written out by the composer are often ignored, with the soloist creating their own or borrowing one written by another composer or performer. Some of the composers who wrote cadenzas for this work include Beethoven, Brahms, Hummel, and Clara Schumann. Mr. García will be playing the Beethoven cadenzas.

Jeu de Cartes (Game of Cards)

Igor Stravinsky (1882–1971)

Jeu de Cartes (Game of Cards) is a ballet in three scenes, referred to by the composer as “deals,” with choreography by George Balanchine. The ballet was premiered by the American Ballet at the Metropolitan Opera House in New York City on April 27, 1937 with the composer conducting. Written during his neoclassical period, the work was commissioned in November 1935. Although the actual idea of the work wasn’t finalized in Stravinsky’s mind until after August 1936, he wrote that “more than a decade before composing [it], I was aware of an idea for a ballet with playing card costumes and a green gaming-table background.” The main character is the deceitful Joker, who fashions himself unbeatable, owing to his chameleon-like ability to become any card. There are other cards—Queens, Aces—and several card players portrayed in the ballet. *Game of Cards* shows that even higher-value cards, in much the same way as people of higher position, may be occasionally defeated by lower-value cards.



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Program Notes (Cont'd)

The twenty-five minute ballet is performed with continuous music. Each “deal” is introduced by a short trombone statement meant to indicate the voice of a master of ceremonies. Stravinsky says that his first impression of a casino was during a childhood holiday with his parents at a German spa where he heard the announcements which he caricatured in the music. Because he pictured the time period as during the Romantic Age he includes fragments of tunes by Rossini, Johann Strauss, and one of his own early works.

The “deals” can be subdivided into their tempo markings:

First Deal

Introduction. Alla breve
Pas d'action. Meno mosso
Dance variation
Dance of the Joker. Stringendo
Waltz-Coda. Tranquillo

Second Deal

Introduction. Alla breve
March. Marcia
Variation I. Allegretto
Variation II
Variation III
Variation IV
Variation V. Sostenuto e pesante
Coda. Piu mosso
Reprise of March. Marcia
Ensemble. Con moto

Third Deal

Introduction. Alla breve
Waltz. Valse
Battle between Spades and Hearts. Presto
Final Dance
Coda. Tempo del principio



2015-2016

Concert Season

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December 4, 2015 | 7:30 pm

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Bethel Presbyterian Church

March 13, 2016 | 4:00 pm

Annual A Cappella Festival

Perry Hall High School

May 8, 2016 | 4:00 pm

No Ordinary Women: A Tribute to Women and Mothers

St. Matthew's Lutheran Church

Program Notes (Cont'd)

The Barber of Seville: Overture

Gioacchino Rossini (1792–1868)

This popular overture from 1816 contains no material from its title opera. It does, however, provide a nervous anticipation for the action to follow, which seems unusual for a comic opera. (In the early 19th century opera overtures generally were separate compositions.) It is believed that this same overture was recycled from two earlier Rossini operas. In contrast, Beethoven composed four different overtures before deciding which one to use for his only opera, *Fidelio*.

There are opera overtures which are regularly performed while the actual opera they accompany are rarely, if ever, staged today. *The Barber of Seville* is an exception as it appears as number 9 on the Operabase list of the most performed operas world-wide.

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. We thank The Agape Fund for the noticeable difference these quality instruments make.

The Susquehanna Symphony Orchestra would like to thank local advertising agency SR&B Advertising for their outstanding services this season. With their support, the SSO hopes to bring the sound of music to new ears. The Orchestra has a sound population of fans and is greatly pleased to see it grow to include various attendees of all ages.

Keep your eyes out for our new TV commercials coming this season as well as more online interaction with our Facebook page and our E-Newsletter (sign up in the lobby to receive the newsletter).

With the assistance of SR&B Advertising, the SSO is making great strides to further its mission to provide opportunities for local musicians to challenge themselves. The SSO thanks them again for their services.

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Advertising.....	\$1,000
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Donations	\$5,150
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Other	\$600

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

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CD Production.....	\$1,200
Insurance	\$1,700
Dues/Licenses/Fees	\$1,400
Office/Other.....	\$3,300
Board Reserve.....	\$510
TOTAL EXPENSES.....	\$47,510

Your company's advertisement could be here!
See our advertisement information on page 14 of this program.

Is *mp* sounding more like *pp* ?



It's time to visit the audiologist.

Matthew H. Perry, Au.D.

Candace G. Robinson, Au.D.

Doctors of Audiology

- | | | |
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| - Hearing Evaluations | - Digital Hearing Aids | - Musician Products |
| - Balance Testing | - Listening Devices | - Amplified Phones |
| - Hearing Aid Repairs | - Wholesale Batteries | - Custom Ear Plugs |

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