



Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director



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Collaborators

March 5, 2016



39th Season: 2015–2016

Annual Benefit Chamber Concert

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Johannes Brahms..... Hungarian Dance No. 5 in G Minor
Robert Schumann..... Symphony No. 4 in D Minor, Op. 120
Sheldon Bair..... Flourish for Orchestra
George Gershwin Cuban Overture (Rumba)
Pyotr Ilyich Tchaikovsky Marche Slave, Op. 31

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THE *Susquehanna* SYMPHONY ORCHESTRA

SHELDON BAIR, FOUNDER AND MUSIC DIRECTOR

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 Collaborators



March 5, 2016

Neil Anderson-Himmelspach
(b. 1976)

Qui Vivra Verra (*Premiere*)

Max Bruch
(1838–1920)

**Concerto for Clarinet,
Viola, and Orchestra, Op. 88**

Andante con moto

Allegro moderato

Allegro molto

Clarinet: Joel Weszka

Viola: Viktor Khodyko

Intermission

Antonín Dvořák
(1841–1904)

Symphony No. 9 in E Minor
“From the New World,” Op. 95

Adagio–Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco

A special “Thank You” to Dr. Neil Anderson-Himmelspach for Qui Vivra Verra!



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, 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. He has conducted orchestras in Texas, Oklahoma, and Toronto, Canada. 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 and church choir.

When asked about the SSO's 40th season Sheldon said, "We are working on the repertoire for our Ruby Season. There will be music by many of the audience and orchestra members' favorite composers, including Mendelssohn, Haydn, Tchaikovsky (Ellington's Nutcracker Suite arrangement, much requested by our audiences), Elgar, and some favorite living composers who have visited us in the past."

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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
Kim Stiles

Second Violins ‡

Manfred Reek, *Principal*
Morgan Bair
Katie Bohdel
George Cowman
Colleen Grotke
Nikki Lancellotti
Sara Michlin
Ed Rosenberg
Martha Schmidt
Anna Smoot
Amy Wilkinson
Jennifer Yeager

Violas ‡

Viktor Khodyko, *Principal*
Christa Bohdel
Jessica Conklin
Will Conway
Karyn Hetmanski
Whitney McConkey
Ashley Simmons

Violoncellos ‡

Laura Ruth Donall, *Principal*
Lewis Blandon
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‡ In Alphabetical Order

Our Guest Performers



Joel Weszka is an active and distinguished performing artist, promoting classical and contemporary classical music in a variety of venues and musical contexts. At home in Romantic music as much as Avant-garde, he performs in all capacities as solo, chamber, and orchestral musician. With a special love of chamber music, he made his Kennedy Center debut in 2012 with Trio INUENDI as winners of the Levine Chamber Competition, all three of whom were awarded the Grace Clagett Ranney Prize in Chamber Music upon graduation from The Peabody Institute.

Further, Mr. Weszka has twice been a prize-winner in the Peggy Friedman-Gordon Competition (3rd: 2007 and 2008); he won the Maryland Distinguished Scholar Talent in the Arts Award (First prize, awarded as scholarship 2007–2011), and has held the Jane Emel Donato Endowed Scholarship for the duration of his education at The Peabody Institute. There he placed 3rd in the Conservatory's Yale Gordon Concerto Competition in 2013. He has performed with the Bay View Wind Quintet and has performed as Guest Artist at the International Institute and Festival USA, where his work as Guest Artist culminated in a series of concerts in Maryland and Pennsylvania, and a subsequent appointment as Faculty in Chamber Music.

As an avid teacher, Mr. Weszka has sought the tutelage of performers of all specialties to hone his educational paradigms. As such, he has performed in masterclasses for the artists James Campbell, David Jones, Ed Walters, and Ralph Skiano. With exceptionally generous support from Temple University's Helen Laird Tribute Fund, and a Career Development Grant from The Peabody Institute, Mr. Weszka travelled to Europe in Summer 2014 to study with eminent pedagogues of clarinet. Centering the journey on one of the global centers of classical music—Berlin, Germany—he studied extensively with Walter Seyfarth (of the Berlin Philharmonic), Diethelm Kühn, and Martin Spangenberg (both of the Hochschule für Musik Hanns Eisler), as well as flutist Rebecca Lenton (of KNM Berlin). He made additional travels to the Staatliche Hochschule für Musik Trossingen to work with contemporary specialist Chen Halevi, and finally to Stockholm, Sweden, where he worked with violinist Santiago Jimenez Borges, and Hermann Stefansson (Principal Clarinetist of the Royal Stockholm Philharmonic).

Mr. Weszka holds the B.M., M.M., and G.P.D. from The Peabody Institute where he was a student of Anthony McGill. He is currently a Doctoral Candidate in Temple University in the studio of Ricardo Morales.

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Our Guest Performers (Cont'd)



Viktor Khodyko has studied violin and viola since he was six years old. He graduated from the Belorussian State Conservatory, one of the most prestigious musical institutions in the former Soviet Union. His teacher was a famous violinist Victor Golfeld, who himself was one of the pupils of the legendary L. Auer together with Y. Heifitz, M. Elman, and other internationally-celebrated violin players.

Viktor was the Principal and Associated Violinist and Violist in several orchestras in the former Soviet Union and Germany, including Minsk Chamber Orchestra and

Minsk Radio Orchestra in Belarus; Braunschweig City Opera in Germany; and finally, for the last 20 years, he was the Principal Violist of the Radio Orchestra of South-West Germany (German Radio Philharmonie Saarbruecken - Kaiserslautern, Germany). As a Principal Violinist and Violist, Viktor had a chance to work with many internationally-renowned musicians, including M. Rostropovich, D. Hovorostovsky, C. Bartoli, M. Caballe, to name just a few. He appeared frequently on Radio and TV, both in the former Soviet Union and Germany, as a soloist and chamber music performer. Viktor's performances were featured in numerous recordings produced in Germany and Belarus.

In addition to his extensive performing career, Viktor has always enjoyed teaching. He taught Violin and Chamber music at Belorussian State Conservatory and later continued as a Violin teacher at I. Kant Gymnazium in Pirmasens, Germany. After concluding his official performing career he recently moved to the USA to join his family. He continues to enjoy performing Chamber Music and appearing as a soloist. He is a member of the Susquehanna Symphony Orchestra where he shares his experience and love of music with the next generation of classical musicians.

A classically-trained Orchestra Musician, Chamber Music performer, Violin and Viola soloist, and an experienced pedagogue, Viktor recently joined Bel Air Music Studios.

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Susquehanna Symphony Orchestra

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Program Notes

Qui Vivra Verra

Neil Anderson-Himmelspace (b. 1976)

"Sit in reverie and watch the changing color of the waves that break upon the idle seashore of the mind." —Henry Wadsworth Longfellow

The last few years leading up to the writing of this piece I spent battling an internal war with my mind, body, and spirit. This battle left me having to learn a new way to compose. I had to begin by writing in very small chunks of music at a time and doing a lot of pre-compositional planning. My previous compositional style was probably never going to come back and I had to learn to accept that. I still had music that needed to be written and I had to find a new way to write it. *Qui Vivra Verra* is the first piece of concert music I have written since my battle that was over four minutes. The short pieces I had written prior to *Qui Vivra Verra* after I fell ill were short études that allowed me to stretch longer and longer breadths of focused compositional time. The change in my compositional habits was an assault on my ego for quite some time. I was reading poetry and fell across the above Longfellow quote. It spoke to me in a meaningful way. I realized that I was the same person with the same abilities as I had before I was ill. What I needed to learn and understand is that my learning a new way of getting my thoughts out through music was a positive. I now embraced my new style and was able to focus on composing itself and not *how* I was composing.

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Program Notes (Cont'd)

The title *Qui Vivra Verra* is French for “What will be, will be.” The title and the Longfellow quote really freed my mind to open up and not be afraid to embark on a longer concert piece without the baggage I had imposed on myself. I wanted the form of the piece to feel free as well. In order to do this I employed the use of a recurring harmonic element. This recognizable musical fragment pops up throughout the composition in various transpositions and rhythmic variations. This fragment was taken from a chorale that I had written before I had fallen ill and it is reminiscent of my life before. The timeline of the piece became a chronology of my personal musical style pre-illness to the present. The fragment appears more frequently as time unfolds in the piece until a new version of the chorale, that the musical fragment is from, is heard at the end of the composition.

This piece is a cathartic reflection of the sorrow and anger that I felt through my illness. I became insecure as a teacher, composer, and performer as my illness progressed. At some point through my battle I realized that finding a new way to work, teach, and perform was a positive thing. I learned to manage my compositional workflow in a new and exciting way, my work became a patchwork of musical fragments that were delicately sewn together creating a refreshing new musical style. All of the negativity I felt about being sick and the interruption to my creative life became an opportunity to create in a



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Program Notes (Cont'd)

new and exciting way. *Qui Vivra Verra* is a representation of my new musical style. I am excited about the direction my art is heading. The Longfellow quote is self-reflective and also describes that change of musical colors in the composition. The listener will hear distinct changes in colors through the work as the recurring harmonic fragment exposes itself in the different sections of the composition. I had to let go of the control I once felt I had in my life before I was ill. This control was perceived and not real. I have little control over anything and "What will be, will be." *Qui Vivra Verra* is a reflection of my catharsis as I moved through a terrible time in my life and a preview of my new musical style. My new style is reflective, whimsical, fearless, and thoughtful as it is an outgrowth of a powerful personal journey.

Neil Anderson-Himmelspach (February 4, 2016)

Concerto for Clarinet, Viola, and Orchestra, Op. 88

Max Bruch (1838–1920)

Max Christian Friedrich Bruch, also known as Max Karl August Bruch, was an unusually ambitious and productive composer of over 200 works. He composed a song for his mother when he was only nine and a symphony he wrote at age 14 won him a scholarship to study in Cologne. In addition



2015-2016

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Program Notes (Cont'd)

to composing he also conducted orchestral and choral groups and taught composition in Berlin from 1890 to 1910. His best known work is a beautiful *Violin Concerto No. 1 in G Minor* (1868) that has won a permanent place in the violin repertoire.

Other works which remain on today's concert programs are his *Scottish Fantasy for Violin and Orchestra* (1880), *Koi Nidrei*, subtitled *Adagio on Hebrew Melodies for Violoncello and Orchestra* (1881), as well as *Schelomo*, subtitled *Hebrew Rhapsody* (1916). Those two works led to the assumption that Bruch was of Jewish origin, but in reality he and his parents were Lutherans. However this did not prevent the Nazi party from banning his music between 1933 and 1945 because of the belief that he *possibly* was Jewish. As a result his music was largely forgotten in Germany.

In addition to three violin concertos, three symphonies, and much chamber and choral music, his lovely and melodic *Concerto for Clarinet, Viola, and Orchestra* (1911) is occasionally programmed. This work followed his 1864 *Eight Pieces for Clarinet, Viola, and Piano*, written for his clarinetist son, Max.

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Program Notes (Cont'd)

Symphony No. 9 in E Minor, “From the New World,” Op. 95

Antonín Dvořák (1841–1904)

In 1892 at the age of 51, successful Czech composer Dvořák was economically enticed to leave a professorship in Prague to come, with his family, to New York. He was to become the director of the only seven-year-old National Conservatory of Music, a position he was to hold for three years. He initially enjoyed his celebrity and conducting his works with excellent orchestras in Chicago and New York. He enjoyed the city and summers spent in a Bohemian colony in Iowa. David Steinberg writes, “Himself a composer whose musical language was saturated with the songs and dances of his native land, Dvořák was eager to encourage American composers to find inspiration in their national music.”

Of the thematic material in Dvořák’s *New World Symphony* written during his first year here Steinberg writes, “He disavowed ‘that nonsense’ of his having made actual use of Native American or African-American themes, though he had, he said, tried to reproduce their spirit.”



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Program Notes (Cont'd)

The premiere of the symphony was by the New York Philharmonic on December 16, 1893 with the composer in attendance. During the performance, the Largo was encored and Dvořák was given an overwhelming ovation. The symphony has remained an audience favorite since then.

Program notes compiled by Don Raff with thanks to Neil Anderson-Himmelpach and Donald McClure.

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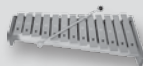
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The Susquehanna Symphony Orchestra would like to thank local advertising agency SR&B Advertising for their outstanding services this season. With their support, the SSO hopes to bring the sound of music to new ears. The Orchestra has a sound population 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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Is the SSO a Harford County Treasure? You bet!!!

The SSO...

...helps keep cultural dollars in Harford County. Ticket prices are low and patrons enjoy free, safe parking and no I-95 traffic to deal with.

...helps grow local artistic talent. The SSO's all-volunteer musicians include teachers building the next generation of talent for the regional orchestras of this country, as well as the great orchestras of the world. Our side-by-side concerts encourage Harford County's best young musicians. We support Band Together, a program helping to provide instruments to needy children. We perform works by local composers. All of this testifies to our commitment to youth and emerging talent.

...builds community. A download of even the greatest orchestral work can never replace the spark between musicians and audience that happens only during a live performance. That spark is further enhanced by the fact that these musicians are members of your community.

...has been a good steward of the monies raised and donated. This simplified budget outlines what it will take to implement five concerts this year.

...needs your help and support.

How can YOU help?

- Become a donor.
- Invite friends to concerts with you to increase our ticket sales.
- Participate in our fundraising efforts.
- Use the Amazon.com button on our website for online shopping.
- Volunteer to help publicize the concerts.
- Join the board.

How can you make a donation?

Easy!!!

Donations can be made via PayPal on our website or by sending a check to SSO, P.O. Box 963, Abingdon, MD 21009. The SSO is a 501(c)(3) non-profit educational organization and all donations are tax deductible.

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INCOME

Ticket Sales	\$24,000
Grants	\$8,510
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
Piano	\$2,800
Advertising.....	\$1,500
Printing/Postage	\$4,200
Rental.....	\$6,000
Stipends/Artist Fees	\$20,900
CD Production.....	\$1,200
Insurance	\$1,700
Dues/Licenses/Fees	\$1,400
Office/Other.....	\$3,300
Board Reserve.....	\$510

TOTAL EXPENSES..... \$47,510



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