





40th Season 2016-2017

Holiday Music for a Very Special Season!

Saturday, December 10, 2016, Bel Air High School, 7:30 p.m.

Tchaikovsky / arr. Ellington..... Nutcracker Suite (Jazzed Up!) arr. Sheldon Bair A Christmas Sing-Along 3 (*Premiere*)

A "Miracle" of a Season!

Saturday, March 4, 2017, Bel Air High School, 7:30 p.m.

Kile Smith Commissioned Work for the SSO TBA (*Premiere*)
Franz Josef Haydn Symphony No. 96 in D Major, "Miracle"
Sir Edward Elgar Variations on an Original Theme, Enigma, Op. 36

A Royal Ruby-Season Finale!

Saturday, May 20, 2017, Bel Air High School, 7:30 p.m.

Sir William Walton Crown Imperial, Coronation March



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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 40th 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.

presenting a...



October 8, 2016

Johannes Brahms (1833–1897)

Hungarian Dance No. 1 in G Minor

Ronald Royer

(b. 1959)

Fantasy Variations on a Gregorian Chant for Trumpet, Flugelhorn, and Chamber Orchestra

Theme

Variation 1

Variation 2 (Echoes)

Variation 3 (Hocket)

Variation 4 (Romanza)

Variation 5 (Turkish)

Variation 6 (Danza)

Variation 7 (Epilogue)

Trumpet: Barton Woomert **Flugelhorn:** Steven Woomert

Intermission

Felix Mendelssohn (1809–1847)

Symphony No. 3 in A Minor, "Scottish"

Andante con moto - Allegro un poco agitato -

Scherzo: Vivace non troppo -

Adagio cantabile -

Allegro vivacissimo – Allegro maestoso assai

Thanks to Ronald Royer for supplying score and parts for his work!

Maryland State Arts Council





This performance is supported in part by a grant from the Maryland State Arts Council through Harford County Cultural Arts Board.

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 postgraduate 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 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.

In June 2016, Maestro Bair retired from Harford County Public Schools after 40 years of music making with young musicians. In retirement, Bair has

taken the opportunity to speak about the SSO with local community organizations and to act as a panel member on WBJC's "Face the Music." Bair continues to compose and is presently putting the finishing touches on a work commemorating APG's 100th Anniversary. The work, entitled "This We'll Defend," will be performed at the SSO's June 2017 alfresco concert.



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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.

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About the Composer



Ronald Royer is a multi-talented musician who is active as a composer, cellist, conductor, and educator. As a composer, over 60 orchestras have performed his music including international performances by Sinfonia Finlandia, Joensuu City Orchestra (Finland), Bohuslav Martinu Philharmonic (Czech Republic), La Camerata (Greece), members of the Württemberg Chamber Orchestra (Germany), the Susquehanna Symphony, and the iPalpiti Orchestra in Walt Disney Concert Hall (Los Angeles). Canadian performances include the Kitchener-Waterloo

Symphony, Orchestra London, Thunder Bay Symphony, Victoria Symphony, Symphony New Brunswick, and the Brantford Symphony. Recordings of his music include Premieres, featuring violinist Conrad Chow and Sinfonia Toronto, The Hollywood Flute of Louise DiTullio with Sinfonia Toronto, The Nightingale's Rhapsody with Clarinetist Jerome Summers and The Thirteen Strings of Ottawa, as well as recordings by the Los Angeles Studio Orchestra, Bohuslav Martinu Philharmonic, iPalpiti Orchestra, Toronto Sinfonietta, HornPipes Duo, Chamber Music Society of Mississauga, Triofus, and cellist Simon Fryer. He has worked in film and theatre, and this includes (with co-composer Kevin Lau) the score for Gooby, starring Robbie Coltrane and Eugene Levy. Mr. Royer teaches at the University of Toronto Schools and is involved in a variety of initiatives to promote music education throughout Ontario.



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Our Guest Performers



Barton Woomert, Trumpeter, former Associate Principal Trumpet with the Toronto Symphony Orchestra for thirty-two years, is an active free-lance musician who performs regularly with the True North Brass. In addition to his work as trumpet instructor at the Faculty of Music, University of Toronto, he also enjoys other teaching opportunities including the National Youth Orchestra of Canada. He also

served as Brass Musician-in-Residence at Wilfrid Laurier University for one year.

A native of Lancaster, Pennsylvania, he received his music degree from the Peabody Conservatory of Music at Johns Hopkins University in Baltimore, Maryland. Upon graduation, he traveled to South America where he played Principal Trumpet in the Orquesta Sinfonica Venezuela (National Orchestra of Venezuela) and in the Metropolitan Opera of Caracas. While there, he worked in the newly developing "El Sistema" music program for young Venezuelan musicians. He also served as soloist for four years with the United States Marine Band, "The President's Own," in Washington, D.C., and performed regularly at White House functions. Before moving to Toronto, he held the position of Principal Trumpet with the Hamilton Philharmonic Orchestra.

Steven Woomert joined the Toronto Symphony Orchestra as Associate Principal Trumpet in the 2014–2015 season. He was the winner of the 2013 International Trumpet Guild Orchestral Excerpts Competition while studying with TSO Principal Trumpet Andrew McCandless at the Glenn Gould School. Recent orchestral experience includes performances with the New World Symphony, Indianapolis Symphony, Calgary Philharmonic Orchestra, Thunder Bay Symphony Orchestra, and the Civic Orchestra of Chicago.

Steven completed his Bachelor of Music degree at Northwestern University, where he studied with Barbara Butler, Charles Geyer, and Christopher Martin. While at Northwestern, he was a member of the school's entry that won First Prize in the Ensemble Division at the 2012 National Trumpet Competition. Steven has participated in many prestigious ensembles, including the National Youth Orchestra of Canada; National Academy Orchestra; Banff Festival Orchestra; National Orchestral Institute, University of Maryland; National Repertory Orchestra, Breckenridge, Colorado; and Spoleto Festival USA, Charleston, South Carolina.



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Program Notes

Hungarian Dance No. 1 in G Minor

Johannes Brahms (1833-1897)

Gypsy music was a continual source of joy and creative inspiration for Brahms, who had encountered their musical traditions from the Hungarian refugees in the Vienna of his early days. He wrote twenty-one Hungarian Dances for piano. They are among his most popular works and were certainly the most profitable for him. Two books of five each were published in 1869. Another two books of six and five dances followed in 1880. Only numbers 11, 14, and 16 are entirely original compositions. Brahms wrote orchestral arrangements for numbers 1, 3, and 10 while numerous other composers, including Dvořák, have orchestrated other dances.

Fantasy Variations on a Gregorian Chant for Trumpet, Flugelhorn, and Chamber Orchestra

Ronald Royer (b. 1959)

Program notes by the composer

I have composed several works that have been inspired by various types of classical music from the past, but this is the first time I was inspired by the music of the Middle Ages. [Trumpeters] Barton and Steve Woomert approached me to compose a work featuring two trumpets and piano in an

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Program Notes (Cont'd)

expressive and melodic style. I thought of the possibility of composing a set of variations based on a Gregorian chant, and that it could be colorful to use a trumpet and a flugelhorn instead of two trumpets. Then we decided to expand the project by creating two versions, one for piano and one using chamber orchestra to accompany the two brass instruments.

For the theme, I chose the *Kyrie Cunctipotens Genitor*, a musical setting of the Kyrie that was written in the 10th century. In the early 1360s, Guillaume de Machaut chose this chant for the Kyrie section of his *La Messe de Nostre Dame*. I start my *Fantasy Variations* with the orchestra playing a quote from the beginning of Machaut's Kyrie. The Kyrie chant main theme enters, played first by the flugelhorn then by the trumpet. The introductory Machaut material returns, in varied form, at the beginning of Variations 1, 3, 4, 6 and 7.

In Variation 1, the trumpet and flugelhorn play the theme transformed by music from classic Hollywood epic biblical films such as *Ben Hur* and *The Ten Commandments*. Variation 2 (Echoes) seeks to have the trumpet and flugelhorn create the sound of echoes, as found in nature. Variation 3 (Hocket) is based on a Hocket, a device...characterized by the splitting of a melodic line between two voices. The [solo instruments] use this device, where one instrument sounds while the other is silent, to play the main melody of this variation. Variation 4 (Romanza) is influenced by the film music of Film Noir



Program Notes (Cont'd)

movies, featuring a seductive and slightly disturbed atmosphere in honor of the "femme fatale." In Variation 5 (Turkish) inspiration comes from Turkish classical music, with the trumpet playing a short cadenza followed by a rhythmic section in an unusual 14/8 time. Variation 6 (Danza) is inspired by the rhythmically intense music of the Argentinean composer, Alberto Ginastera. Variation 7 (Epilogue) returns to France, the country of origin, for the opening Machaut music. However, inspiration has now fast forwarded to the music of French Impressionism. A part of the original Gregorian chant returns before the music builds to a celebratory and triumphant finish.

The work is dedicated to Barton and Steven Woomert.

Symphony No. 3 in A Minor, "Scottish" Felix Mendelssohn (1809-1847)

Michael Steinberg writes, "Mendelssohn is the most astonishing of all composing prodigies. Mozart was to go much further, but as a teenager, not even he surpasses or often equals Mendelssohn in assurance and certainly not in individuality." Mendelssohn's Octet for Strings written when he was only sixteen, and Midsummer Night's Dream Overture written at age seventeen, still performed regularly today, are mature works.





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Mendelssohn was born into an educated, wealthy family. His grandfather was a prominent philosopher and his father was a successful banker. His mother played the piano, sang, drew, and could read books in French, Italian, English, and Greek as well as her native German.

As a youth, Mendelssohn had written twelve sinfonias (short symphonies) for strings ranging in length from seven to thirty minutes. They appear to not have been assigned opus numbers. His first of five symphonies for full orchestra, Op. 11, was performed in London in 1829 with the composer conducting. It was the first of nine trips to England, where he stood next to Handel in popularity and influence. During this trip he vacationed in the west of Scotland where he sketched what would become the opening bars of Symphony No. 3 as well as the opening of his Hebrides Overture (Fingal's Cave). The symphony was worked on sporadically for over twelve years, with its premiere in March 1842.

Although it was the fifth and final of Mendelssohn's symphonies to be completed, it was the third to be published, and thus known as *Symphony No. 3*. While he would refer to the work as his "Scottish Symphony," he never assigned that title to the score. His original idea is used in a slow introduction leading into a dark and stormy first movement. The second movement is joyous



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Program Notes (Cont'd)

and fairly brief, melodically and rhythmically in the style of Scottish folk music, using the pentatonic scale and the characteristic snap rhythm. Movement three alternates between what Steinberg calls "sentiment-drenched melody with stern episodes of march character." The energetic finale ends with a new hymn-like theme in the key of *A major*, returning to the ballad-like tone of the first movement's introduction.

Program Notes compiled by Don Raff with thanks to Ron Royer



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