





40th Season 2016-2017

A Royal Ruby-Season Finale! Saturday, May 20, 2017, Bel Air High School, 7:30 p.m.

David Osbon - Nelson Overture

William Grant Still - Symphony No. 1, "Afro American"

Percy Grainger – Irish Tune from County Derry

Sir Malcolm Arnold – Anniversary Overture

Arnold / arr. Lane - Padstow Lifeboat

Arnold / arr. Lane – Ballade from "Stolen Face" (from the Movie)

Sir William Walton - Crown Imperial, Coronation March

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Opening Concert for Bel Air Parks and Recreation Summer Concert Series

Bring a park blanket, lawn chairs, and a picnic basket to enjoy!

Tunes Under the Trees

Sunday, June 4, 2017, Humbert Memorial Band Shell, 7:00 p.m.

Bair – Flourish for Orchestra (Navy) **and** This We'll Defend (Army)

Smith - Susquehanna: An Overture for Orchestra (new work for the SSO)

Grainger – Irish Tune from County Derry

Ellington - Caravan

Rodgers - Sound of Music (Selections)

Reed - Greensleeves

Osbon - Nelson Overture

Brahms - Hungarian Dance No. 1

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.



Kile Smith (b. 1956)

Susquehanna: An Overture for Orchestra (Premiere)

Franz Joseph Haydn Symphony No. 96 in D Major, "Miracle" $\,$

(1732–1809)

Adagio - Allegro

Andante

Menuetto: Allegretto

Finale: Vivace

Intermission

Sir Edward Elgar (1857–1934)

Variations on an Original Theme, Enigma, Op. 36

Theme. Andante -

C.A.E. (C. Alice Elgar, composer's wife - romantic & delicate)

H.D.S.-P. (Hew David Steuart-Powell, pianist friend - diatonic run)

R.B.T. (Richard Baxter Townshend - low voice portrayed by bassoon)

W.M.B. (William Meath Baker - 'country squire,' gentleman, scholar)

R.P.A. (Richard Penrose Arnold - self-taught pianist) -

Ysobel (Isabel Fitton, viola player - pensive & romantic)

Troyte (Arthur Troyte Griffith - saying the unexpected)

W.N. (Winifred Norbury - characteristic laugh) -

Nimrod (August J. Jaeger - discourse on Beethoven's 'Pathétique'?)

Dorabella (Intermezzo) (Dora Penny - dancelike lightness)

G.R.S. (George Robertson Sinclair - his dog falling into the river)

B.G.N. (Basil G. Nevinson, amateur cellist - cello solo) -

(Romanza) (Lady Mary Lygon on a sea voyage to Australia, throb of engines - throb of drums)

E.D.U. Finale. Allegro (Elgar himself)

Thanks to Kile Smith for his new work for the SSO!

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 80 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 4, 2017 alfresco concert. He is also working on a new work for this year's Holiday Concert! Bair volunteers at the local radio station (WHFC 91.1 FM) where he has the Wednesday morning, 9-noon, classical show.



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.

and the

About the Composer



The music of **Kile Smith** is praised by critics and audiences for its emotional power, direct appeal, and strong voice. Gramophone hailed the "sparkling beauty" of his music, calling Vespers "spectacular." The Philadelphia Inquirer called it "ecstatically beautiful"; American Record Guide, "a major new work"; Audiophile Audition, "easily one of the best releases of the year of any type... a crime to pass up"; and Fanfare, "a magnificent achievement."

Recent commissions include Canticle, a concert-length work for Cincinnati's Vocal Arts Ensemble, The Consolation of Apollo, The Waking Sun, Where Flames a Word, and May Day for The Crossing, Agnus Dei for the Mendelssohn Club of Philadelphia, the cello concerto And Seeing the Multitudes for Ovidiu Marinescu and the Helena Symphony, the song cycles In This Blue Room for Lyric Fest and Plain Truths for the Newburyport Chamber Music Festival, Red-tail and Hummingbird for Orchestra 2001 and Piffaro, The Red Book of Montserrat for the Philadelphia Sinfonia, and The Nobility of Women for Mélomanie. He's also recently completed commissions for organist Alan Morrison, the Pennsylvania Girlchoir, the Association of Anglican Musicians, Cairn University, the Episcopal Cathedral of Boston, and others. He's composed for Concertmaster David Kim and Principal Horn Jennifer Montone of the Philadelphia Orchestra.





About the Composer (Cont'd)

Future commissions include a major work for The Crossing, as well as music for the Gaudete Brass, Lyric Fest, Newburyport, the Church of the Holy Trinity, and others.

Kile is the Director of Content at Philadelphia's WRTI-FM, and also hosts Now Is the Time and co-hosts Discoveries from the Fleisher Collection. He writes for the Broad Street Review and WRTI. Kile was curator of the Fleisher Collection of Orchestral Music, the world's largest lending library of orchestral performance materials, at the Free Library of Philadelphia. He is composer in residence for the Church of the Holy Trinity, Rittenhouse Square, Philadelphia.

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Elizabeth Caughey
Samuel Creighton
Shannon Eaton
Timothy Kelly
Emily Kumpf

Andrew Nowakowski Terry O'Neill

Danielle Moyer

Anne Pape Christine Robbins William Spencer

Kim Stiles

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Katelyn Baill
Morgan Bair
Breanna Byrd
Colleen Grotke
Ashley Harris
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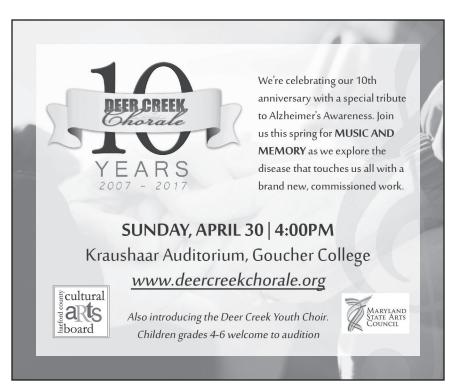
Stage Manager Welles Still

Program Notes

Susquehanna: An Overture for Orchestra Kile Smith (b. 1956)

Philadelphia area composer Kile Smith was commissioned by the SSO to compose an appropriate work for the symphony's 40th (Ruby) anniversary, to be premiered in March of 2017. Smith writes, "Susquehanna was the first and last title I chose for this piece....I rejected the title as soon as it had occurred to me....Generic, celebratory titles also did not appeal to me. Going back to the Susquehanna River, for which the orchestra is named (it empties into the Chesapeake very near the orchestra's home in Bel Air, Maryland),...my research into the river brought me to the realization that I knew next to nothing about it....It is the longest East Coast river in the U.S. that empties into the Atlantic. It is also (I have no idea how they calculate this) one of the oldest rivers in the world. The river is older than the mountains it snakes through. (How do they know that?) Susquehanna, I now thought, was an excellent title.

"The music follows an emotional traversal of the river's course, but the main tune [about halfway through], introduced by the solo horn, has another source. Last year I wrote a hymn tune for the dedication of a new division of [organ] pipes in our church. I was in the early stages of thinking about the orchestra commission, and a few days after I finished the hymn, I knew that the tune



was exactly the type of thing I needed for that spot in (what would be called) <code>Susquehanna....The music</code> at the beginning of the piece I composed, on top of, as it were, the hymn tune, with the idea that they could be played together near the end. The beginning [theme] is in the key of D, the hymn is in G. How to get back to D...[is] solved with an unusual modulation. At the full restatement of the beginning D major music, I underlay it with a strong pedal point of G, which continues until the G major chord already in the theme arrives, nine measures later. Then it proceeds as normal, feeling I do believe, as if it carries everything along with it, into Havre de Grace and the bay."

Symphony No. 96 in D Major, "Miracle" Franz Joseph Haydn (1732–1809)

Haydn was born in the Austrian province of Lower Austria, where Vienna is located. His family enjoyed singing and at age 6 he was sent to live with relatives for more music education. He became a cathedral choirboy in Vienna where he also studied keyboards and violin, and taught himself composition from a respected treatise. By 1749 his voice had changed and, being dismissed from the choir, managed a living with musical odd jobs, making contacts with music loving aristocrats. In 1761 he was hired by Prince Paul Anton Esterhazy. He would live at the prince's estate and manage everything from composing



to seeing that the musicians were properly attired. From 1762 to 1790 he served under Paul Anton's successor Nikolaus and many of his compositions, including symphonies were published in Leipzig and Paris. He was becoming famous, but was unaware of the magnitude due to his isolation at the estate.

During the 1780s he received commissions from Paris for his Symphonies Nos. 82–87 and his music also became popular in England. Nikolaus' successor, Prince Anton, mostly did without the services of musicians and Haydn had the opportunity to go to London in 1791 to conduct very popular concerts of his music. He stayed for a year and a half, having composed Symphonies Nos. 93–97, returned to Vienna and briefly gave lessons to 21-year-old Beethoven, which was not a good fit for either of them. While in London he was saddened by the death of his friend, Mozart. He returned to London for another year and a half in 1794 composing Symphonies Nos. 98–104 during the stay. Returning again to Austria, he worked part-time for Prince Nikolaus II who had succeeded Anton and although not composing any more symphonies, he did write some excellent quartets, six masses, and his great oratorios, *The Creation* and *The Seasons*. The twelve London symphonies are considered his best orchestral works.

Symphony No. 96 in D Major is popularly known as the Miracle due to a story that during its premiere, the audience had crowded to the front of the hall

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during the applause, when a chandelier fell from the ceiling. By crowding the stage, no one was injured, hence the nickname. More careful and recent research suggests that the event did take place, but during the premiere of *Symphony No. 102*. That symphony has been "nicknamed" the Real Miracle.

Variations on an Original Theme, Enigma, Op. 36 Sir Edward Elgar (1857–1934)

The *Enigma Variations* were first performed on June 19, 1899 in London. Elgar later explained that the theme of the variations was a counterpoint to another, larger theme, which he refused to reveal. The individual movements were dedicated to his friends and as they are given only initials or nicknames, the work remained an enigma for many years to all but Elgar's own circle of friends; but he subsequently revealed their identity.

The theme is notable for its use of the interval of a falling seventh (a favorite of Elgar's) and for the fact that each phrase in the opening and closing sections begins on the second beat of the measure. The theme, entitled Enigma, leads directly into Variation I, *C.A.E.*, a portrait of the composer's wife, Alice.

Variation II depicts Hew David Steuart-Powell, an amateur pianist. The movement is a quick, humorous parody on his habit of playing a diatonic scale before beginning a performance.

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.

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Variation III is dedicated to the author Richard Baxter Townshend and refers to his portrayal of an old man in amateur theatricals.

W. M. Baker (Variation IV), "a country squire, gentleman, and scholar," is parodied for his habit of regimenting guests at country parties.

Richard P. Arnold (Variation V) was a self-taught pianist who avoided difficult music, but nevertheless was able to convey real meaning. This variation ends very softly and leads directly into Variation VI, Ysobel. This was Isabel Fitton, an amateur violist. Elgar pointed out that the phrase used throughout the variation is an exercise for crossing the strings on the instrument.

A rapid tympani "announcement" leads us into Variation VII. Arthur Troyte Griffith was an architect. The boisterous mood is described as mere banter. The rhythm of the drums and lower strings suggested bad piano playing.

Variation VIII is about Winifred Norbury, whose characteristic laugh is heard in the music. It leads directly into the most famous of the movements, *Nimrod* (Variation IX). This was Elgar's great friend (and publisher) A. J. Jaeger, whose name means "hunter" in German. The variation depicts a long discussion on the slow movements of Beethoven that Elgar had with his friend. (The Baltimore Symphony Orchestra substituted this movement for the originally planned opening work at their concerts immediately after the tragedy of September 11, 2001.)

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Variation X, Intermezzo, which suggests a light dance, is a picture of Dora Penny.

George Robertson Sinclair (Variation XI), who was the organist at Hereford Cathedral, inspired this variation when his bulldog, Dan, fell down a steep bank into the river Wye, and found his way up again.

Basil G. Nevinson (Variation XII) was a well-known amateur cello player. This is another variation that leads, without a break, into Variation XIII, ***, is headed only by three asterisks, and depicts a lady on a sea voyage. She may have been Helen Jessie Weaver, a girl to whom Elgar was earlier engaged, which might explain the cryptic title. The drums suggest the sound of the engines of the ship, over which can be heard the clarinet playing a phrase from Mendelssohn's Calm Sea and Prosperous Voyage.

The initials E.D.U., which mark Variation XIV, Finale (the longest variation), are a paraphrase of "Edoo" Alice Elgar's pet name for her husband.

Program Notes compiled by Don Raff with thanks to Kile Smith and Donald McClure



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The SSO is extremely grateful for the generous support of our local and state government agencies that make these performances possible.



Maryland State Arts Council





Did You Know?

- In 1983, a long fruitful relationship began with Soviet Émigré composer, David Finko and his wife, Rena. We performed his Symphony No. 1 this year and it was a U.S. Premiere.
- For our 10th Anniversary, we had a special guest at our December 1986 concert - Marilyn Groves played Brahms' Piano Concerto No. 1.
- At our March 1995 concert, Doug Miller and the Penn State Concert Choir sang Bach's St. John Passion with members of the SSO at John Carroll High School. Guest soloists included Carolyn Black-Sotir, John Kramar, and...



- The 20th Anniversary concert included guest composers David Amram and another whose music we are performing tonight to honor our 40th Anniversary. Post your answer to our Facebook wall for a chance to win a prize!
- In the early 2000s, piano soloists included native Eric Zuber (Tchaik and Mozart 25) and star Yuja Wang (Greig and Brahms 2), each twice.
- In 2009, the SSO had the extreme pleasure to perform at Carnegie Hall with massed choirs.



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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	\$39,000
Donations	\$10,000
Fundraisers	\$4,000
Advertising	\$2,000
Other	\$1,000
TOTAL INCOME	\$80,000
EXPENSES	
Music Rental/Purchase	\$5,000
Instrument Rental/Purchase	\$3,000
Advertising/Marketing	\$26,000
40th Commissioned Work	\$8,000
Venue Rental	\$6,800
Artists' Stipends/Fees	\$24,000
Insurance	\$1,800
Dues/Licenses/Fees	\$1,400
Office/Admin	\$4,000
TOTAL EXPENSES	\$80,000

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