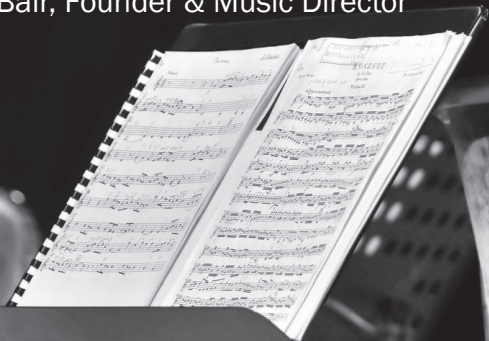


Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director



**A STORY
RUNS
THROUGH IT**

October 14, 2017



41st Season 2017–2018

Fun Holidays of Sleigh Rides, Dreidels, and Bears

Saturday, December 2, 2017, Bel Air High School, 7:30 p.m.

Delvyn CaseRocket Sleigh
Anatol LiadovEight Russian Folk Songs (Selections)
Rimsky-KorsakovPolonaise from “Christmas Eve Suite”
arr. Brian FolusHanukkah Medley
Alfred ReedGreensleeves (What Child is This?)
arr. Sheldon BairWexford Carol (Premiere)
Daniel DorffGoldilocks and the Three Bears
arr. Donald RaffChristmas Lullabies
Pyotr Tchaikovsky/
arr. Sheldon BairDecember (Christmas) from “The Seasons”
Daniel DorffA Pachelbel Christmas
arr. Sheldon BairA Christmas Sing-Along 3

Sound the Shofar

Saturday, March 10, 2018, Bel Air High School, 7:30 p.m.

James Lee, III“Yoshiyahu” Sinfonia Concertante
for Violin and Orchestra (Premiere)
Rimsky-Korsakov/ed. Herb GellisSymphony No. 1 in E Minor, Op. 1

American Remembrance

Saturday, May 5, 2018, Bel Air High School, 7:30 p.m.

Aaron CoplandFanfare for the Common Man
Benny RussellA Man of Peace (Premiere)
Raymond HortonMake Gentle the Life of This World
Sheldon BairThis We’ll Defend
Gwyneth WalkerThe Promised Land
Duke Ellington/
arr. James PloyharCaravan



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THE *Susquehanna* SYMPHONY ORCHESTRA

SHELDON BAIR, FOUNDER AND MUSIC DIRECTOR

Our 41st 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 41st 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 James McFarland, Interim Dean for Visual, Performing, and Applied Arts at HCC for providing rehearsal space. 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.**



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Bel Air United Methodist Church, David Tramontana, Director

Côr Cymraeg Rehoboth, David Tramontana, Director

The Harford Choral Society, Kathryn Locke, Director

The Lutheran Church of the Good Shepherd, Adam Koch, Director

Trinity Lutheran Church, Pamela Byrnes, Interim Director

A River Runs Through It:

George Frideric Handel

(1685–1759)

arr. Hamilton Harty

Water Music (Suite for Orchestra – Selections)

Allegro

Bourree –

Horn-Pipe

Andante espressivo –

Allegro deciso

Kile Smith

(b. 1956)

Susquehanna: An Overture for Orchestra

Sir Malcolm Arnold

(1921–2006)

Water Music, Op. 82b

Allegro maestoso

Andantino

Vivace

Intermission

A Story Runs Through It:

Amanda Harberg

Elegy

Robert Schumann

(1810–1856)

Manfred Overture, Op. 115

Commemorating the 500th Anniversary of the Reformation:

Felix Mendelssohn

(1809–1847)

‘He Watching Over Israel’ Chorus from “Elijah”

George Frideric Handel

(1685–1759)

‘Hallelujah’ Chorus from “Messiah”

ed. Wolfgang Amadeus Mozart

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

The Harberg work was acquired through the Theodore Presser Library.

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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. Bair continues to compose and arrange music for orchestra and volunteers at the local radio station (WHFC 91.1 FM) where he has the Wednesday morning, 9-noon, classical show.



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 open for more online interaction with our Facebook, Instagram, and Twitter accounts, 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.

About the Composers



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 Canticale, 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.

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About the Composers (Cont'd)

He has composed for Concertmaster David Kim and Principal Horn Jennifer Montone of the Philadelphia Orchestra.

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 Director of Content at Philadelphia's WRTI-FM when he isn't hosting the new American music program *Now Is the Time*, co-hosting *Discoveries from the Fleisher Collection*, and classical hosting on-air. He is a Contributing Editor to the arts and culture magazine *Broad Street Review* and writes for WRTI. For 18 years 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.

Kile was Composer in Residence for Lyric Fest, the Helena Symphony, and the Jupiter Symphony, and is now Composer in Residence for the Church of the Holy Trinity on Rittenhouse Square in Philadelphia. He lives in Philadelphia with his wife, soprano Jacqueline Smith, and their daughters.



The SSO is on Facebook!

On www.facebook.com, search "Susquehanna Symphony Orchestra"



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About the Composers (Cont'd)



Amanda Harberg, a native of Philadelphia, has been widely commissioned and performed in the United States and abroad. Harberg's music has been performed frequently in Lincoln Center, Carnegie's Weill Hall, and in many universities, recital halls, conferences, and art museums throughout the country. She has received commissions from the New York Youth Symphony, the New York State Council on the Arts, the Geraldine R. Dodge Foundation, the American Music Center, the

Harmonium Choral Society, the New York State Music Teachers Association, the Juilliard School's 'Piano Century' Festival, the New Juilliard Ensemble, the Palisades Virtuosi, Freespace Dance, the New Jersey Arts Collective, the Azure Ensemble, the Montclair State University 'Octubafest,' the Margaret Atwood Commissioning Project, and from frequent collaborator violist Brett Deubner. Harberg's orchestral music has been played by the American Composers Orchestra, the string players of the New Jersey Symphony, the Susquehanna Symphony, the String Orchestra of the Rockies, the Philharmonic of Ecuador, the New Juilliard Ensemble and by Interlochen's World Youth Symphony Orchestra.



The Deer Creek Chorale is an inter-generational chorus comprised of over 80 singers of all abilities and experience levels.

For our 10th anniversary season, the DCC has made a commitment to the youth of Harford and Baltimore Counties, and southern Pennsylvania, by initiating a Youth Choir for students in grades 4-6.



<http://deercreekchorale.org>

About the Composers (Cont'd)

Ms. Harberg is currently working on a solo piano piece for the new music pioneer Kathy Supove. Her piece 'Subway,' for two pianos, was presented last June by the American Modern Ensemble with powerhouse pianists Stephen Gosling and Blair McMillen. Ms. Harberg has also scored several documentaries for PBS. Her awards include a Fulbright/Hays Fellowship to study with composer/pianist Frederic Rzewski, Juilliard's Peter Mennin Prize for outstanding accomplishment, Juilliard's Morse Fellowship, a MacDowell Colony summer residency, and regular ASCAP Plus awards. She has recordings out on Koch International, Centaur Records, and an upcoming recording on Albany Records. Her educational band music was released by the C.L. Barnhouse Company in the Fall of 2010. She has taught at Juilliard's MAP Program and at the Interlochen Center for the Arts, as well as maintaining an active private teaching studio since 1997. Harberg received her BM and MM from the Juilliard School, where her teachers included Robert Beaser, David Diamond, and Stephen Albert.

Ms. Harberg currently lives in New Jersey with her husband Micah Fink and their two young children, Lucas and Sydney.



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First Violins ‡

Wendy Bohdel, *Concertmaster*
Elizabeth Caughey
Shannon Eaton
Timothy Kelly
Rebecca Leadmon
Enid McClure
Andrew Nowakowski
Terry O'Neill
Christine Robbins
William Spencer
Kim Stiles
Amy Wilkinson

Second Violins ‡

Manfred Reek, *Principal*
Katelyn Baill
Joan Beckett-Armstrong
Breanna Byrd
Stephanie Carlock
Verangela Christy
Samantha Litvin
Sarah Michlin
Alison O'Brien
Martha Schmidt
Jenell Waters
Alexandria Weber
Jennifer Yeager

Violas ‡

Viktor Khodyko, *Principal*
Christa Bohdel
Jessica Conklin
Will Conway
Fran Eisma
Karyn Hetmanski
Kamini Mallick
Allison Sengstacke

Violoncellos ‡

Laura Ruth Donall, *Principal*
Elaine Bundy
Madeleine Clifton
Kim Damian
Fred Gehris
Barbara Hill
Michele Martin
Danielle Noe
Carol Scanlan

Basses ‡

Alyson McMenamin, *Principal*
Carol Benck
Scott Nowaskey
Chad Rogers
Katherine Romano
Karen Shearman
Beth Weed

Flutes

Doris Reinhardt
Carol Thompson
Marjorie Roberts, *Piccolo*

Oboes

Barbara Bair
Cathy Zink
Wendy Nesbitt, *English Horn*

Clarinets

Fiona Sparks
Kelly Rhodes
Jamie Sawers, *Bass*

Bassoons

Benjamin Schuhart
Alicia Bourassa

Horns

Dawn Zipay
Timothy Byrnes
Julie Houtz
Mike DeZearn

Trumpets

David Stauffer
Robert Storey
Casey Knell
Kelly Hall

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Liz Antwarg
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Timpani

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Anne Pape

Stage Managers

Welles Still
Alyson McMenamin

Concert Manager

Paul Koerner

‡ In Alphabetical Order

Guest Choirs

The Lutheran Church of the Good Shepherd Chancel Choir

*Adam Koch, Director
of Music & Organist*

Soprano

Carolyn Darrow
Karen Grande
Joyce Nelson
Elsie-Marie Niiler
Maureen Stark
Elizabeth Steiner

Alto

Roxanne Barrow
Betsey Foster
Linda Ruese
Jordan Wilner

Tenor

Bill Adams
Joan Kerner
Andy Niiler

Bass

Tom Harley
Adam Koch
David C. Stark
Adam Steel
Randy Talbott
Karen Waller

The Harford Choral Society

Kathryn Locke, Director

Soprano

Emily Andrews
Jan Biondo
Noreen DiGeorgio
Briana Ellis
Karen Fisher
Rebecca Jackson
Harriett Kesler
Rebecca Monnier
Betsy Saik
Donna Shandle

Alto

Amanda Bohlen
Jackie Brandon
Kate Carns
Mindy Elledge
Ashley Fancher
Rosanne Mooney
Elaina O'Neill
Barbara Zea

Tenor

Chris Burkins
Rodney Link
Joseph Pan
Elijah Robinson

Bass

Gary Ballard
Finn Bucci
Bruce Butz
Kurt Sova
James Weed

Côr Cymraeg Rehoboth (Rehoboth Welsh Choir)

*David Tramontana, Director
Paula Roberts, Accompanist*

Soprano

Sabrina Coleman-Clark
Debbie Nelson
Robbin Rice
Denise Robinson
Danielle Wells

Alto

Anne Bredlow
Jane Busey
Amy Heitmuller
Susan Koenig
Peg Wilson

Tenor

Hugh Griffith
Glenn Grove
John Owen, Jr.
John Owen, III

Bass

Dave Busey
Richard Dewey
William Grove
Larry Heitmuller
Ronald Roberts
Barry Wells

Bel Air United Methodist Church Chancel Choir

David Tramontana, Director

Soprano

Amy Adkins
Patricia Bonney
Deborah Englar
Barbara Sedlak
Diane Sengstacke

Alto

Bonnie F. Dubel-Burns
Susan Evans
Kathy Frawley
Colleen Marshall
Carol Sherman

Tenor

Logan T. Dubel
Kim Evans
David Tramontana

Bass

Bruce Burns
Jeffrey Juchs

Trinity Lutheran Church Joppa, MD

*Pamela Byrnes,
Interim Director*

Soprano

Pamela Byrnes
Donna Henry
Helen Ryan

Alto

Leslie Bravo
Marty Carlon
Alyson Ford
Kelly Manos
Michelle Martin

Tenor

Carol Schafer

Program Notes

Water Music (Suite for Orchestra – Selections)

George Frideric Handel (1685–1759)

arr. Sir Hamilton Harty (1879–1941)

In 1717, with England's King George's popularity suffering, his political advisors suggested that he do something big to get the people behind him. They came up with the idea of a summer boating party on the Thames. Handel was commissioned to write music for this spectacle. The king and his favorites listened from the royal barge as an ensemble of 50 musicians played from another, while many other boats crowded alongside.

Well suited to its purpose, the *Water Music* is memorably tuneful and makes fashionable use of the dance forms typically found in a Baroque suite. The "romanticized" reorchestration heard tonight is by Sir Hamilton Harty, an Irish-born composer, conductor, pianist, and organist. Harty was chief conductor of the Halle Orchestra in Manchester, England from 1920 to 1933 and the London Symphony Orchestra from 1932 to 1934. He was knighted in 1925.

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Program Notes (Cont'd)

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 anniversary and premiered last March and repeated at their June outdoor concert. With strong audience approval, the work is being performed again.

After some research on the river, Smith suggests that, "The music follows an emotional traversal of the river's course."

Water Music, Op. 82b

Sir Malcolm Arnold (1921–2006)

Written in 1964, Arnold wrote, "When I was asked by the National Trust to write a piece for the opening of the Stratford Canal, to be played by a group of musicians on a raft moored on the River Avon, I was overjoyed because this combined two great personal interests of mine: That of preserving the beauty of our countryside and the problem of music played in the open air....This suite of three movements is a free transcription of the original music which I have made for full orchestra."



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Program Notes (Cont'd)

Elegy

Amanda Harberg

A Philadelphia native now living in Glen Ridge, New Jersey, Amanda Harberg has been acclaimed as a composer of “truly beautiful” and “hauntingly moving” music. She received BM and MM degrees from Juilliard School of Music and has had her music performed throughout the world. *Elegy* was written in memory of a mutual loved one as a piece for viola and string orchestra which the SSO performed a few years ago. The full orchestra version, performed tonight, was written for the Grand Rapids Symphony.

Manfred Overture, Op. 115

Robert Schumann (1810–1856)

Written primarily as incidental music in 1848 as a *Dramatic Poem with Music in Three Parts*, the work is based on the poem *Manfred* by Lord Byron. It consists of an overture, an entr'acte, melodramas, and several solos and choruses. The most highly regarded piece in the work is the *Overture*.

Blair Johnson writes, “one of Schumann’s finest orchestral creations, it conveys very effectively the urgent despair of Byron’s work.” Music historian Peter Oswald wrote that the Overture was written during a time when Schumann was facing “exquisite suffering” from “inner voices” or auditory hallucinations.



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Program Notes (Cont'd)

'He Watching Over Israel' Chorus from "Elijah"

Felix Mendelssohn (1804–1847)

Mendelssohn loved the music of Baroque composers Bach and Handel. He even prepared a scholarly edition of some of Handel's oratorios for publication in England where they had never gone out of fashion. *Elijah* is modeled on the oratorios on the Baroque masters; however, in the lyricism and use of orchestral and choral color, the style clearly reflects Mendelssohn's own genius as an early Romantic composer. His librettist, Julius Schubring, combined the story of Elijah as told in the books of Kings I and II and Psalms. With a commission from the Birmingham Festival for an oratorio, Mendelssohn worked with Schubring on the text and music in 1845 and 1846 (in German). It was promptly translated into English and premiered in its English version in 1846. The German version premiered in 1848 in Leipzig a few months after Mendelssohn's death.

The first verse of *He Watching Over Israel* is taken from Psalm 121:4. The complete words to the chorus are, "He, watching over Israel, slumbers not, nor sleeps; Shouldst thou, walking in grief languish, He will quicken thee."



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Program Notes (Cont'd)

'Hallelujah' Chorus from "Messiah"

George Frideric Handel (1685–1759)

ed. Wolfgang Amadeus Mozart (1756–1791)

Messiah, Handel's sixth oratorio, composed in 1741 has become one of the best-known and most frequently performed choral works in Western music, with *Hallelujah* being the most performed oratorio chorus. Handel's reputation in England, where he had lived since 1712 and eventually became a citizen, had been established through his composition of Italian style operas. He turned to English oratorios in the 1730s in response to changes in public taste. The oratorio is in three parts with the second concentrating on the Passion and ending with the *Hallelujah* chorus. *Messiah* was written for modest vocal and instrumental forces. In the years after his death, the work was adapted for performance on a much larger scale with giant orchestras and choirs. In other efforts to update it, its orchestration was revised and amplified by (among others) Mozart.

Program Notes compiled by Don Raff

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| Ad Dimensions (W x H) | 5 ½" x 8 ½" | 5 ½" x 8 ½" | 4 ½" x 3 ¾" | 4 ½" x 1 7/8" |
| Full Season (4 Concerts) | \$750 | \$600 | \$300 | \$150 |
| Single Concert Program | N/A | \$180 | \$90 | \$45 |

* The deadline for single concert ads is four weeks prior to the concert date.

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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Jason Sober, O.D.

Whitney McConkey, O.D.



*It's our pleasure to support
Dr. Whitney McConkey, playing the viola with the
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