

# *Susquehanna Symphony Orchestra*

Sheldon Bair, Founder & Music Director



December 2, 2017



**Fun Holidays of Sleigh Rides and Bears**





## 41st Season 2017–2018

### 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 Gellis .....Symphony No. 1 in E Minor, Op. 1

### American Remembrance

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

Aaron Copland .....Fanfare for the Common Man  
Benny Russell .....A Man of Peace (Premiere)  
Raymond Horton .....Make Gentle the Life of This World  
Sheldon Bair .....This We'll Defend  
Gwyneth Walker .....The Promised Land  
Duke Ellington/  
arr. James Ployhar .....Caravan

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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.**



December 2, 2017

# Fun Holidays of Sleigh Rides and Bears

**Delvyn Case**

**Pyotr I. Tchaikovsky**  
(1840–1893)  
arr. Sheldon Bair

**Anatoly Lyadov**  
(1855–1914)

**Rocket Sleigh**

**December (Christmas) from “The Seasons”**

**Eight Russian Folk Songs, Op. 58 (Selections)**

Religious Chant  
Christmas Carol  
Plaintive Song  
Cradle Song  
Round Dance  
Village – Dance Song

**Nikolai Rimsky-Korsakov**  
(1844–1908)

**Polonaise from “Christmas Eve Suite”**

**Conductor:** Douglas M. Beach

**Alfred Reed**  
(1921–2005)

**Greensleeves (What Child Is This?)**

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## Intermission

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**arr. Sheldon Bair**

**Wexford Carol** (*Premiere*)

**Daniel Dorff**  
(b. 1956)

**Goldilocks and the Three Bears**

**Narrator:** Gary Helton

**arr. Donald Raff**

**Christmas Lullabies**

**Daniel Dorff**

**A Pachelbel Christmas**

**arr. Sheldon Bair**

**A Christmas Sing-Along 3**

*The Case work was acquired through the LeDor Music Library.  
The Dorff works were acquired through the Theodore Presser Music Library.*



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## 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.

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## About the Composers



**Delvyn Case** is active as a composer, conductor, scholar, performer, and educator based in the Boston area. His music has been performed by over 60 orchestras from Alaska to Florida, including the National Symphony Orchestra, Toronto Symphony, Atlanta Symphony, Royal Philharmonic Orchestra, Louisville Orchestra, Jacksonville Symphony, and San Antonio Symphony.

Other performers of his music have included the Grammy-winning quintet Chestnut Brass Company, the U.S. Coast Guard Band, the Dallas Wind Symphony, mezzo-soprano D'Anna Fortunato, Grammy-nominated pianist Charles Abramovic, The New York Virtuoso Singers, Rome's Freon Ensemble, the Hermitage Trio, and Ibis Camerata. His music has been heard at the Kennedy Center and on NPR's "Performance Today."

As a composer, he has received honors and fellowships from numerous organizations, including BMI, The Society of Composers, The MacDowell Colony, The New York Virtuoso Singers, The Atlantic Center for the Arts, The Composers Conference at Wellesley, the Orvis Foundation, The Chicago Ensemble, Audio Inversions, Sounds New, the National Association of Composers, and The College Music Society, among others. He is a former member of Boston's infamous composers' collective Composers in Red Sneakers.

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## About the Composers (Cont'd)

Dr. Case also maintains an active career as a scholar, with primary interests in popular music and the relationship between music and religion. He has co-authored several articles for the interdisciplinary journal *Books & Culture*, and has given presentations at national conferences of The College Music Society and the American Academy of Religion. In 2004 he presented his research on the rhythmic structure of hip-hop as a fellow at the Glasscock Center for Humanities Research at Texas A&M University. He has also presented numerous papers at the regional conferences of the College Music Society dealing with a wide range of topics, from the ethics of music education to the pedagogy of songwriting. He has also spoken at events sponsored by Harvard Divinity School, Andover-Newton Theological School, The Association of Independent Schools–New England, and Project: Think Different.

Delvyn Case studied music at Yale College (B.A. summa cum laude in music), where he conducted the famous Bach Society and was one of the few undergraduates to ever study composition at the graduate-only Yale School of Music. He was awarded a William Penn Fellowship for graduate study at the University of Pennsylvania, graduating in four years with a Ph.D. in Music Composition. His teachers have included Steven Mackey, David Rakowski, Elliott Schwartz, Sebastian Currier, James Primosch, Jay Reise, Ezra Laderman, David Lang, Anthony Davis, and Martin Bresnick. He has served

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## About the Composers (Cont'd)

as Visiting Faculty in the Department of Composition and Theory at the Longy School of Music and is a past faculty member at Boston College, Northeastern University, and Eastern Nazarene College (Quincy, MA) He is currently Associate Professor of Music at Wheaton College in Norton, MA. He also conducts their Great Woods Symphony Orchestra which he has led in concerts featuring a distinctively multicultural repertoire, including collaborations with Daniel Bernard Roumain, DJ Spooky, and numerous Boston-based soloists.



**Daniel Dorff's** music for flute and piccolo has entered the standard repertoire and is frequently performed and recorded worldwide. He has composed seven commissioned works for the Philadelphia Orchestra's education department, and the Minnesota Orchestra's Kinder Konzert series has performed his music over 200 times. The 2017–18 season features the 100th performance of Dorff's *Blast Off!* amid extended runs by

the Kansas City Symphony and Jacksonville Symphony; a performance of his clarinet concerto *Summer Solstice* by the South Dakota Symphony; the gala premiere of his *Sonata (Spirit of the Hudson)* for Bass Flute and Piano; and the premiere with subsequent tour of his *Shadows* for solo Timpani. Recent



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## About the Composers (Cont'd)

highlights have included 38 performances of *Goldilocks and the Three Bears* on the Minnesota Orchestra's Kinder Konzerts, *The Three Little Pigs* on a chamber concert of the Concertgebouw Orchestra, and 10 all-Dorff concerts performed by the National Youth Orchestra of Uruguay.

Dorff's works have been presented by Young Audiences (over 1,000 performances); the Atlanta Opera (60 performances); Baltimore Symphony (32 performances); Pittsburgh Symphony; Louisville Orchestra; Indianapolis Symphony; Detroit Symphony; Aspen Music Festival; Chicago Symphony Radiothon; clarinetists of the Chicago Symphony and Berlin Philharmonic; pianist Marc-André Hamelin; flutists Jean-Pierre Rampal, Walfrid Kujala, Donald Peck, and Denis Bouriakov; and conducted by maestros Alan Gilbert and Wolfgang Sawallisch.

Daniel Dorff was born in New Rochelle, NY; acclaim came at age 18 with First Prize in the Aspen Music Festival's annual composers' competition for his *Fantasy, Scherzo and Nocturne* for saxophone quartet. Dorff later received degrees in composition from Cornell and University of Pennsylvania; teachers included George Crumb, George Rochberg, Karel Husa, Henry Brant, Ralph Shapey, Elie Siegmeister, and Richard Wernick. He studied saxophone with Sigurd Rascher, and bass clarinet with Ronald Reuben. Dorff served from 1996 through 2015 as Composer-In-Residence for Symphony in C, in which he played bass clarinet from 1980 through 2002.

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## About the Composers (Cont'd)

Daniel Dorff is VP of Publishing for Theodore Presser Company; a sought-after expert on music engraving and notation, he has lectured at many colleges as well as Carnegie Hall, and advises the leading notation software companies. He serves on the Boards of Directors for the Music Publishers' Association of the USA, Charles Ives Society, Vincent Persichetti Society, Flute Society of Greater Philadelphia, and has served on the Board of the National Flute Association.

Dorff's compositions have been published by Theodore Presser Company, Carl Fischer, Lauren Keiser Music (formerly MMB), Shawnee Press, Mel Bay, and Kendor Music, and recorded on Albany, Bridge, Crystal, Azica, and many other labels.

## Our Guest Conductor



**Douglas M. Beach** is a recent graduate of Messiah College where he studied Music with a focus in Composition. During his time there, Douglas scored and conducted several short and feature films. He hopes to continue his education in pursuit of a masters degree in conducting next year.

Douglas currently serves as Director of Music at Fallston Presbyterian Church, teaches piano privately, and accompanies various ensembles such as the Calvert Hall "Hallmen" and a few local high school choirs. Douglas has composed and arranged for several collegiate and church choirs, as well as professional instrumental and vocal ensembles. Douglas is grateful to Sheldon Bair and the Susquehanna Symphony Orchestra for allowing him the opportunity to participate in their 2017 Christmas Concert.

## Our Guest Performer



**Gary Helton** has been station manager of WHFC-FM at Harford Community College since January 2000. He was previously on WJHU-FM, WLIF-FM, WFBR-AM, WITH-AM, and others. He is a freelance writer with five regional history books, multiple magazine articles, radio commercials, promotional material, web content, and even greeting cards. He also does voiceover work for industry, museums, television, and radio. Gary has two children and seven grandchildren.



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# Musicians of the Susquehanna Symphony Orchestra

## First Violins ‡

Wendy Bohdel, *Concertmaster*  
Kaitlyn Alford  
Elizabeth Caughey  
Shannon Eaton  
Alyson Ford  
Rebecca Leadmon  
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  
Verangela Christy  
Sarah Michlin  
Anne Pape  
Martha Schmidt  
Jenell Waters  
Alexandria Weber  
Jennifer Yeager

## Violas ‡

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



## Violoncellos ‡

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

## Basses ‡

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

## Harp

Ashley Powers

## Piano

Christopher Dillon

## Flutes

Doris Reinhardt  
Carol Thompson  
Marjorie Roberts, *Piccolo*

## Librarians

Madeleine Clifton  
Sarah Folus

## Personnel Managers

Amy Wilkinson  
Anne Pape

## Stage Managers

Welles Still  
Alyson McMenamin

## Concert Manager

Paul Koerner

## Oboes

Barbara Bair  
Cathy Zink  
Wendy Nesbitt, *English Horn*

## Clarinets

Fiona Sparks  
Kelly Rhodes  
Jamie Kim, *E-flat and Bass*

## Bassoons

Benjamin Schuhart  
Alicia Bourassa  
Victoria Carpenter

## Horns

Dawn Zipay  
Timothy Byrnes, *Assistant*  
Bruce Kovacs  
Julie Houtz  
Mike DeZearn

## Trumpets

David Stauffer  
Robert Storey  
Casey Knell  
Kelly Hall

## Trombones

Liz Antwarg  
Matthew Ghent  
Donald Raff, *Bass*

## Tuba

Donald McClure

## Timpani

Allan Andreyca

## Percussion

Mary Eilerman  
Meredith Katsu  
Welles Still  
Dan Vaughan

‡ In Alphabetical Order



## Program Notes

### Rocket Sleigh

Delvyn Case

In the December 16, 2016 *Boston Globe*, correspondent Robert Knox wrote, "Quincy [Massachusetts] composer and orchestra leader Delvyn Case is hoping that his festive orchestral work *Rocket Sleigh* will find a steady orbit in the rarefied atmosphere of popular holiday concert programs. Case... launched the explosive four-minute piece eight years ago [now nine years] and has watched it grow in popularity." The work has been performed hundreds of times by major and regional orchestras. Some of the major orchestras have performed it in conjunction with Cirque de la Symphonie.

### December (Christmas) from "The Seasons"

Pyotr I. Tchaikovsky (1840–1893)

arr. Sheldon Bair

*The Seasons* was begun after the premiere of Tchaikovsky's *Piano Concerto No. 1* and continued while he was completing his first ballet, *Swan Lake*. In 1875 the editor of a St. Petersburg music magazine commissioned Tchaikovsky to write twelve short piano pieces, one for each month of the year, to be published in the magazine. There have been a number of orchestral

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back together

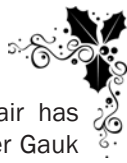
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## Program Notes (Cont'd)

arrangements of some and even all of the “months.” Maestro Bair has been interested in *December* for over five years. He writes, “Alexander Gauk arranged all of *The Seasons* for full orchestra, but the December movement calls for more intimate forces in my opinion.” Hence Bair’s orchestration with reduced winds and percussion resulting in a lighter, more festive sound.

### Eight Russian Folk Songs, Op. 58 (Selections)

Anatoly Lyadov (1855–1914)

Lyadov was a Russian composer and pianist who studied with Rimsky-Korsakov, was friendly with Tchaikovsky, and knew Mussorgsky and the rest of the Russian nationalistic group known as The Five. He and the group shared an interest in music based on Russian folksong, legend, and history. He “specialized” in writing musical miniatures, lacking the temperament or inclination to compose larger-scale works.

### Polonaise from “Christmas Eve Suite”

Nikolai Rimsky-Korsakov (1844–1908)

Best known for his orchestral works, Rimsky-Korsakov wrote nine operas, two of which, *Christmas Eve* included, are considered to be “folk operas.”

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## Program Notes (Cont'd)

*Christmas Eve*, composed between 1894 and 1895, was based on a short story by Nikolas Gogol. The story had been used as the basis for an opera at least three previous times. In the third of four acts, the composer wrote a polonaise, the dance from Poland, that enjoys performances today, while the opera itself is rarely performed outside of Russia. Other excerpts and suites from some of his operas are as popular in the West as his purely orchestral works.

### Greensleeves (What Child Is This?)

Alfred Reed (1921–2005)

Alfred Reed started his musical training at the age of ten, eventually studying at Baylor University and Juilliard. During World War II he was a member of the 529th Army Air Force Band, where he composed and arranged over one hundred works for that medium. His 1962 orchestral arrangement of *Greensleeves* has maintained popularity and in 1993 he transcribed it for concert band. These two arrangements have become Reed's most performed works. At the time of his death, he had composition commissions that would have taken him to the age of 115.

### Wexford Carol

arr. Sheldon Bair

The *Wexford Carol* is one of Ireland's oldest Christmas carols, dating back to the 12th century, originating from County Wexford, specifically the town of Enniscorthy. Putting an exact date on this carol is difficult. Although it is also sung in Irish, the words seem to be translated from the English version and it seems unlikely that an Irish-worded carol would originate from English-speaking County Wexford. Maestro Bair tells us, "I enjoy learning about Christmas carols that I don't know. I first became interested in the carol just a few years ago and decided to set it for orchestra. Since it is such an intimate carol, I have arranged it for solo flute, solo violin, harp, and strings. It is a short, but lovely carol that I hope the audience will enjoy."



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## Program Notes (Cont'd)

### Goldilocks and the Three Bears

Daniel Dorff (b. 1956)

*Goldilocks and the Three Bears* was commissioned for the Minnesota Orchestra's Kinder Konzerts series, given 51 performances during the 2000–2001 season, and encored another 50 in 2006–2007. Originally scored for an octet, an orchestra version was also composed using only one of each wind instrument. It follows the traditional story until the last scene. Rather than running away from her misdeeds, Goldilocks apologizes to the bears, explaining that she was lost, scared, and hungry. She fixes the chair and cooks them their first-ever pancake breakfast and they become friends.

### Christmas Lullabies

arr. Donald Raff

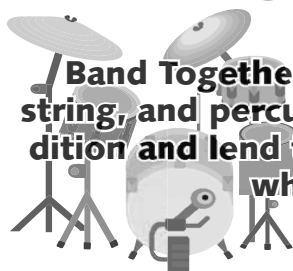
Christmas “lullabies” are among my favorite carols. They have a simplicity and peacefulness that seems to me to capture the very essence of Christmas, so in 2007, I decided to arrange some of the less performed carols that exhibit lullaby characteristics. An introduction of excerpts from three familiar carols establishes the setting that leads into *Still, Still, Still*. All we know of this lovely carol is that it came from Salzburg, Austria in 1819. Trumpets, then oboes



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## Program Notes (Cont'd)

joined by other woodwinds take us to *O Come, Little Children* with a melody written by J.A.P.Schultz (1747–1800) in about 1770. In 1794 Christoph Von Schmidt (1768–1854), a Roman Catholic priest set the words that we use today to the melody. The third melody is *Joseph Dearest, Joseph Mine* also known as the *Song of the Crib*. It originated in 14th century Germany. There have been numerous harmonizations of the melody over the years. Brief references to the most famous Christmas lullaby, Franz Gruber's *Silent Night*, lead into the last two carols. *Infant So Gentle* is a traditional French carol from Gascony – a historic province in the southwest of the country. Neither the composer nor lyricist are known. The final lullaby written by Pietro A. Yon (1886–1943) in 1917, *Gesu Bambino*, is actually very intricate, but sounds simple. Yon, born and trained as an organist in Italy, moved to New York City in 1907 where he became organist at St. Patrick's Cathedral. The English text, "When blossoms flowered 'mid the snow..." was written by Frederick H. Martens (1874–1932).

## A Pachelbel Christmas

Daniel Dorff

Composer Dorff became amused that one of the countermelodies in Pachelbel's canon sounded a lot like *Jolly Old St. Nicholas*. It also soon occurred to him that *Jingle Bells* also fits over the Pachelbel chord progression, and with a little speeding up or slowing down, so do some other carols. Before long he had a list and created *Pachelbel's Christmas*, placing 44 familiar holiday tunes over the Pachelbel canon, first keeping all that Christmas music in strict canon (echoing entrances like a round) and later letting the tunes flow in an advisedly incongruous manner. This 1986 work was initially written for brass quartet, but over the years Dorff realized that the uniform sound of brass was hiding the contrasting melodies and decided that creating an orchestral version would let the countermelodies stand out more. This new version was created in February 2005 for Sheldon Bair and the Susquehanna Symphony who premiered the revised work in December 2005.



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## Program Notes (Cont'd)

### A Christmas Sing-Along 3

arr. Sheldon Bair

Maestro Bair writes, "The problem with arranging a medley of well-known Christmas tunes, like my three sing-alongs, is not composing the introduction and interludes, which are fun to do. The problem is orchestrating the carols in a way that have not been done before by the likes of Leroy Anderson and other great arrangers. I just hope that I have succeeded in adding fresh and different flourishes to these carols. As with the other two sing-alongs, *A Christmas Sing-Along 3* strives to be fun to sing and is hopefully orchestrated in a way so that the orchestra can hear the audience! I have chosen tunes that I haven't used before, except the last carol, *O Come, All Ye Faithful*, the same in all three works. The third Sing-Along which we perform together tonight premiered last December, but I have since exchanged the first carol, *Coventry Carol*, with *We Three Kings from Orient Are*. *Coventry Carol* went over like the proverbial lead balloon. I hope that *We Three Kings*, along with the rest of the carols, will be sung with gusto by our singers, you the audience. Please find the words on the next page (18).

*Program Notes compiled by Don Raff*

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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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## A Christmas Sing-Along 3 (arr. Sheldon Bair)

### We Three Kings

We three kings of Orient are;  
Bearing gifts we traverse afar,  
Field and fountain, moor and mountain,  
Following yonder star.  
O, star of wonder, star of light,  
Star with royal beauty bright,  
Westward leading, still proceeding,  
Guide us to thy perfect light.

### Joy to the World

Joy to the world the Lord is come!  
Let earth receive her King!  
Let every heart, prepare Him room,  
And heaven and nature sing,  
And heaven and nature sing,  
And heaven, and heaven and nature sing.

### While Shepherds Watched Their Flocks by Night

While shepherds watched their flocks by night,  
All seated on the ground;  
The angel of the Lord came down,  
And glory shone around,  
And glory shone around.

### Deck the Halls

Deck the halls with boughs of holly,  
Fa la la la la la la la.  
'Tis the season to be jolly,  
Fa la la la la la la la.  
Don we now our gay apparel,  
Fa la la la la la la la.  
Troll the ancient yuletide carol,  
Fa la la la la la la la.

See the blazing Yule before us,  
Fa la la la la la la la.  
Strike the harp and join the chorus,  
Fa la la la la la la la.  
Follow me in merry measure,  
Fa la la la la la la la.  
While I tell of yuletide treasure,  
Fa la la la la la la la.

### Angels From the Realms of Glory

Angels from the realms of glory,  
Wing your flight o'er all the earth;  
Ye who sang creation's story  
Now proclaim Messiah's birth.  
Come and worship,  
Come and worship,  
Worship Christ the newborn King.

### Hark! The Herald Angels Sing

Hark! The herald angels sing,  
"Glory to the newborn King;  
Peace on earth and mercy mild,  
God and sinners reconciled!"  
Joyful, all ye nations rise,  
Join the triumph of the skies,  
With angelic host proclaim,  
"Christ is born in Bethlehem!"  
Hark! The herald angels sing,  
"Glory to the newborn King!"

### O Come, All Ye Faithful

O come, all ye faithful,  
Joyful and triumphant!  
O come ye,  
O come ye to Bethlehem;  
Come and behold Him  
Born the King of Angels:  
O come, let us adore Him,  
O come, let us adore Him,  
O come, let us adore Him,  
Christ the Lord!



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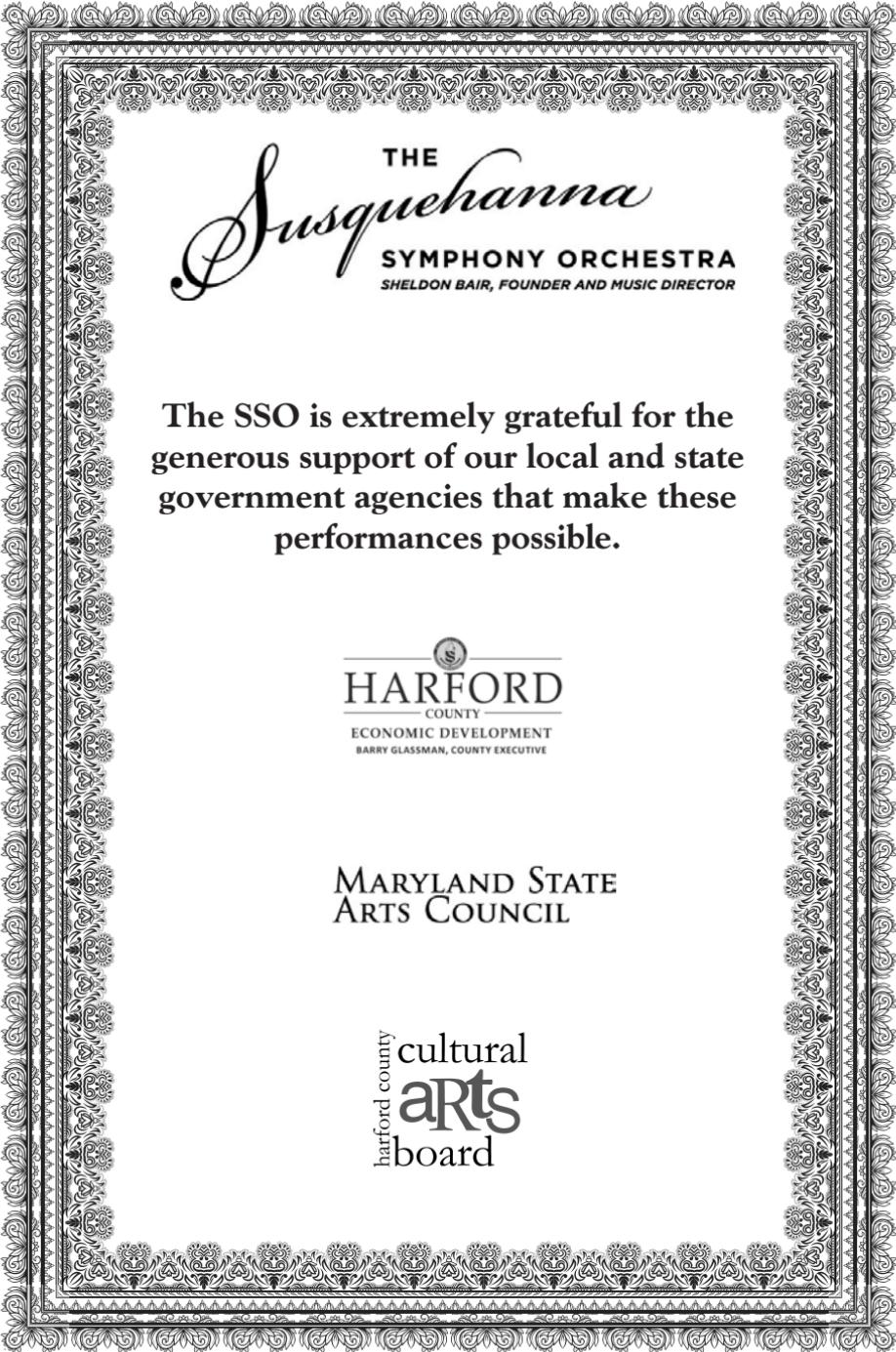
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- ♪ In 1983, a long fruitful relationship began with Soviet Émigré composer, David Finko and his wife, Rena. We performed his Symphony No. 1 this year and it was a U.S. Premiere.
- ♪ For our 10th Anniversary, we had a special guest at our December 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...



- ♪ 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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