



Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director



Sound
the  Shofar

March 10, 2018



41st Season 2017–2018

American Remembrance

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

Benny RussellSteal Away (Premiere)
Raymond HortonMake Gentle the Life of This World
Sheldon BairThis We'll Defend
Gwyneth WalkerThe Promised Land
Duke Ellington/arr. James Ployhar....Caravan
Nancy Bloomer DeussenRegalos ("Gifts")

Summer Concert

Sunday, June 3, 2018, Humbert Memorial Band Shell, 7:30 p.m. (Free)

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SousaA March TBA

Handel/arr. HartyWater Music (Suite for Orchestra – Selections)

Kile SmithSusquehanna: An Overture for Orchestra

arr. Raff.....Crescent City Suite

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Gershwin.....Embraceable You

WilliamsStar Wars Throne Room and Finale

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SSO Cancellation Policy

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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.**



Sound the Shofar

March 10, 2018

James Lee III
(b. 1975)

**“Yoshiyahu,” Sinfonia Concertante
for Violin and Orchestra** *(Premiere)*

Renovations and Discovery
Cleaning House!
Pesach Restored
Untimely Foreign Relations

Violin: Emmanuel Borowsky

Intermission

Nikolai Rimsky-Korsakov
(1844–1908) 1884 Revision
ed. Herb Gellis

Symphony No. 1 in E Minor, Op. 1

Largo assai – Allegro
Andante tranquillo
Scherzo: Vivace
Allegro assai

Many thanks to James Lee III for writing this new work for us!



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This performance is supported in part by a grant from the
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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.

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 Composer



James Lee III, born 1975 in St. Joseph, Michigan, cites as his major composition teachers Michael Daugherty, William Bolcom, Bright Sheng, Betsy Jolas, Susan Botti, Erik Santos, and James Aikman. As a composition fellow at the Tanglewood Music Center in the summer of 2002, he added Osvaldo Golijov, Michael Gandolfi, Steven Mackey, and Kaija Saariaho to his roster of teachers, and studied conducting with Stefan Asbury.

In 2006 he premiered *Beyond Rivers of Vision* in Washington, D.C. at the Kennedy Center with the National Symphony Orchestra. During his inaugural concerts as the new music director of the Detroit Symphony Orchestra, Mr. Slatkin premiered *A Different Soldier's Tale* with the orchestra in Detroit in December 2008. The National Symphony, Baltimore Symphony, Soulful Symphony, Philadelphia Orchestra, Detroit Symphony, Memphis Symphony, Indianapolis Symphony, and the Southwest Michigan Symphony Orchestra have performed James Lee III's works.

The 2009–2010 season also included the world premieres of *12 Preludes of the New Earth* for piano by Daniel Lau; *A Clean Heart* for mixed chorus by the Baltimore Choral Arts Society; *Scenes Upon Eternity's Edge* for flute,



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About the Composer (Cont'd)

violin, cello, and piano by the Monument Piano Trio; and a *Morgan Fanfare* by the Morgan State University Band with Melvin Miles directing. Dr. Lee won the Wladimir and Rhoda Lakond Award from the American Academy of Arts and Letters in New York City. He was also the composer-in-residence for the Ritz Chamber Players, an African-American chamber music society based in Jacksonville, Florida. Performances with that organization included the Florida premiere of *The Appointed Time* for string quartet.

James Lee III was commissioned by the Baltimore Symphony Orchestra to compose a work about the life of Harriet Tubman. The work is called *Chuphshah! Harriet's Drive to Canaan* and it premiered in September 2011. He was also named the winner of the Sphinx Commissioning Consortium for the 2011–2012 season. Mr. Lee composed a new work called *Sukkot Through Orion's Nebula* that was premiered by Michael Tilson Thomas and the New World Symphony Orchestra in October 2011 in Miami Beach, Florida.

From August to December 2014, James Lee III was a Fulbright Scholar and Visiting Professor to the State University of Campinas in Campinas, São Paulo, Brazil. He taught composition, composed, and researched the music of 20th and 21st century Brazilian composers.

For more information, please visit his website at <jameslee3.com>.

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Our Guest Performer



"He brought forth a celebration of fire and temperament, as well as immense sensitivity, wonderfully flowing chants and a pliant tone. He is a remarkable talent." The German Heidelberg Rhein-Neckar Zeitung's assessment of American violinist **Emmanuel Borowsky** has been echoed by audiences and media around the world. To date, he has toured 37 countries in North America,

Europe, Asia, and the Middle East, performing as soloist with orchestras including the Tianjin Symphony Orchestra, Poznan Symphony, Katowice Symphony Orchestra, Siauliai Chamber Orchestra, St. Christopher Orchestra of Vilnius, Jordan National Conservatory Orchestra, and Gettysburg Chamber Orchestra. Emmanuel's recordings for ICRrecords include eight CDs, one with a collection of original compositions. Emmanuel's love of music is manifested in his educational work with aspiring musicians. Each summer he teaches violin and chamber music at the esteemed Intermuse International Music Institute and Festival USA. Emmanuel teaches privately in Baltimore and is a frequent adjudicator of competitions and festivals. He holds degrees from the Icelandic Academy of the Arts and Indiana University, and is currently completing a Doctorate of Musical Arts at the University of Maryland. His teachers have included Erick Friedman, Dorothy DeLay, Roman Totenberg, Zoltan Szabo,

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Our Guest Performer (Cont'd)

Guðný Guðmundsdóttir, Jamie Laredo, Mark Kaplan, Menaham Pressler, and James Stern. When not composing, performing, or teaching, Emmanuel enjoys assisting string players in finding their dream instrument through his services as The Violin Finder. He plays a violin made in 2017 by Jason Starkie and a Tête-Bêche bow by Gilles Nehr.



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Program Notes

“Yoshiyahu,” Sinfonia Concertante for Violin and Orchestra

James Lee III (b. 1975)

Composer Lee writes: “My work *Yoshiyahu* is the Hebrew name for the ancient King Josiah of Judah and his name means “healed of Jehovah.” This four-movement work is a musical commentary on the tumultuous time of the history of the ancient Kingdom of Judah and the reforms that were instituted by Josiah.

“The first movement, *Renovations and Discovery*, is loosely constructed in sonata form with a rather tranquil opening in the violin section. The first theme material in the solo violin part immediately follows this in a B minor tonality. Woodwind tremolos and ornaments accentuate the following passages. Various interactions among the orchestra depict the renovations happening to the temple. This can be heard by the repeated pitch passages in the violin section and flutes especially. Percussion instruments such as the marimba and orchestra bells also enlarge the texture of this “workplace” music. The movement continues to a climax, which suggests the grand discovery of an ancient scroll of the law “Torah.” Soon after this material, the cadenza [ed. note: unaccompanied solo] follows. After the cadenza there is a transformation of the orchestral colors in which the clarinets play material that the violins



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

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<http://deercreekchorale.org>

Program Notes (Cont'd)

played at the beginning. The first theme is now presented in a D major tonality and eventually calmly dies away.

"The next movement, *Cleaning House!*, serves as the scherzo in 3/4 time. It is very aggressive with a constant forward motion with motor rhythms and successive pedal pizzicato [plucked] chords in the string section. Periodically [full] orchestra hits propel the solo violin to action as the great reformer in "cleaning Judah's house" by destroying the altars and images of pagan deities and restoring the temple. Alternating passages in 3/4 and 7/8 bring a slight unstable atmosphere to the proceedings. The intensity grows throughout the orchestra and solo violin until it ends in a great explosion.

"The third movement, *Pesach Restored*, is a more solemn movement. Pesach is the Hebrew word for Passover and opens with French horn imitating the sound of the shofar [ram's horn "bugle"]. I imagine these opening passages as a kind of "call to worship." After so many years of national neglect, King Josiah reinstitutes the festival of the Passover and there was not such an event so grand before that time in the sheer size of the participants and animal sacrifices involved. The music in this movement is more settled in G major and ascending figures in the solo violin that cry out to God for acceptance. The final ascent leads to a sublime resting place in D major.

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Program Notes (Cont'd)

"In the last movement, *Untimely Foreign Relations*, the brass open with an emphatic gesture in A major, accompanied by the percussion instruments, that herald the arrival of the solo violin in A minor. This movement is entitled as such because King Josiah would have lived a longer life, but he decided to meddle in the affairs of King Necho of Egypt. Various passages of this movement are reminiscent of movement one, and after the cadenza, tonally centered on A, the music continues to evolve until it lands in F# minor. This signifies the tragic and untimely death of King Josiah and the lamentation the prophet Jeremiah wrote for him. Instead of a heroic and virtuosic violin ending, the suggestions of the shofar in the horn and trumpet bring back memories of the king's reforms. The chimes remind the listener that the king has passed away and the music gradually dies away with him."

Symphony No. 1 in E Minor, Op. 1

Nikolai Rimsky-Korsakov (1844–1908)

1884 Revision, ed. Herb Gellis

In mid-19th century Russia, Mikhail Glinka was considered the dean of Russian composers. His operas *A Life for the Czar* and *Ruslan and Ludmila* were perhaps the first truly successful "Russian" operas. He knew Italian and German opera, but for him, creating a Russian theme for an opera wasn't enough. He wanted the music itself to be strictly Russian in character, thus bringing Russia into the movement known as "nationalism." Glinka met a young Mili Balakirev, an excellent pianist, who had had formal musical training with a mastery of harmony, counterpoint, and instrumentation. Balakirev also wanted to write truly "Russian" music and felt to do so he would have had to reject the "rules" of music theory, which he considered to be "Germanic." His "new music" emphasis and a strong personality led to the gradual formation of a circle of musicians around him including a civil servant Mussorgsky, chemist Borodin, a young naval cadet Rimsky-Korsakov, and an army engineer Cesar Cui, a lesser composer, but particularly influential as a critic and proponent of Russian ideals in music. This group known as the "Mighty Handful" to



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Program Notes (Cont'd)

some and "The Five" to others was encouraged to use eastern themes and harmonies to set "Russian" music apart from the "German symphonism" of some of the more established Russian composers.

Rimsky-Korsakov was the child of elderly parents (his father was 61 and his mother 43). His brother, Vion, who was 20 years older, became much of a father figure to him. The family had a long tradition of serving in the navy and as such the young "Kolia," as he was called by his family, enrolled in the Imperial Naval Academy. Kolia had begun piano lessons at the age of six and started to "compose" soon thereafter. His father didn't encourage thoughts of a musical life for this son. Vion, who was having a brilliant career, became a rear admiral and was appointed director of the academy. He recognized his little brother's talent and encouraged him to continue piano lessons and at the summer naval base rented him a room complete with a piano. When he was 15, Kolia began studying composition with F.E. Canille in the fall of 1859 and wrote what he described as "something like the beginning of a symphony in E flat minor." In 1861, Canille introduced him to Balakirev who approved what he had written thus far and encouraged him to continue working on the symphony while on his 1862 required three-year naval cruise. By the time the cruise began he had completed the first movement, scherzo, and finale. Being embarrassed by his first attempts at orchestrating what he had written so far,



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Program Notes (Cont'd)

Balakirev orchestrated the first page for him as a model. Upon returning from the cruise he continued work on the symphony writing a trio for the scherzo and reorchestrated the whole work. Being inexperienced in orchestration, Kolia turned to Hector Berlioz's treatise on orchestration as well as advice from Balakirev.

Although other "nationalists" were to dub it the "First Russian Symphony," the composer acknowledged being strongly influenced by Schumann's *Manfred Overture* and *Third Symphony*. He was to be appointed to head a school for naval bandsmen and literally had to study to stay ahead of his students. He eventually wrote his own book on orchestration. In 1884 he thoroughly revised the First Symphony. He transposed the key from E flat minor (five flats) to E minor (one sharp) to make it easier to play. He also revised the order of the slow movement and scherzo. Tonight's performance is the 1884 revision as edited by Herb Gellis.

Program Notes compiled by Don Raff, with thanks to James Lee III

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SHELDON BAIR, FOUNDER AND MUSIC DIRECTOR

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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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*It's our pleasure to support
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