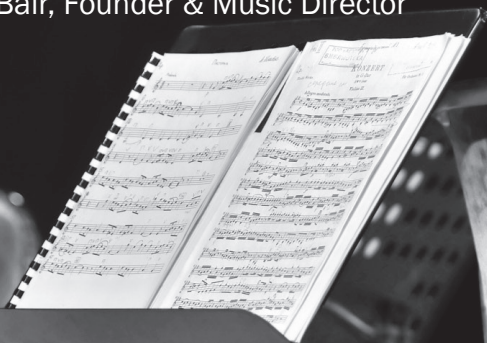


Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director



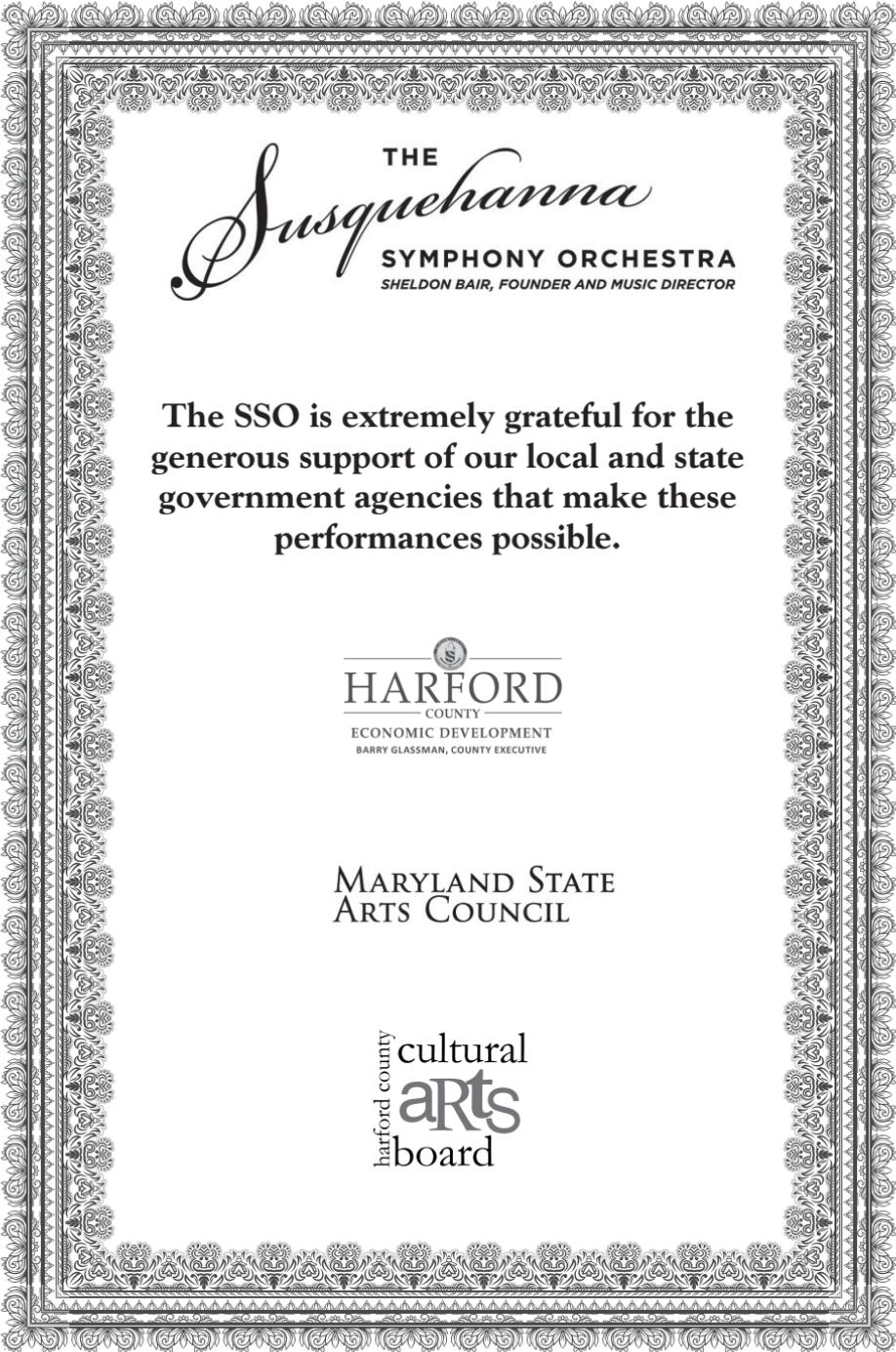
May 20, 2017

A



Ruby
Season
Finale





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Susquehanna
SYMPHONY ORCHESTRA
SHELDON BAIR, FOUNDER AND MUSIC DIRECTOR

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SHELDON BAIR, FOUNDER AND MUSIC DIRECTOR

Our 40th 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 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.
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- Smoking is prohibited anywhere on school property.

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Please enjoy this evening's performance.**



May 20, 2017

David Osbon
(b. 1963)

Nelson Overture

William Grant Still
(1895–1978)

Symphony No. 1, “Afro-American”

Longing (Moderato assai)
Sorrow (Adagio)
Humor (Animato)
Aspiration (Lento, Con risoluzione)

Narrator: Terry Trouyet

Intermission

Percy Grainger
(1882–1961)

Irish Tune from County Derry

Sir Malcolm Arnold
(1921–2006)

Anniversary Overture, Op. 99

Sir Malcolm Arnold
(arr. Philip Lane)

Padstow Lifeboat, Op. 94a
Conductor: Brian Folus

Sir Malcolm Arnold
(arr. Philip Lane)

Ballade from “Stolen Face” (from the Movie)
Piano: Kara Iwanowski

Sir William Walton
(1902–1983)

Crown Imperial, Coronation March

Thanks to composer David Osbon for sharing his music with us!

*The Arnold Anniversary Overture was acquired from the Schott/Subito Music Library
and his other works were acquired from the G. Schirmer Music Library.*

The Walton work was acquired from the Edition Peters Rental 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. In retirement, Bair has taken the opportunity to speak about the SSO with local community organizations. Bair continues to compose and has recently completed 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.



Our Guest Conductor



Brian Folus, Principal Bassist for The Susquehanna Symphony Orchestra, has also been a frequent guest conductor of the SSO. He earned his Bachelor of Music Education degree from Towson University and began teaching in Harford County, Maryland in 1985. He earned a Master of Music degree from West Chester University of Pennsylvania in 1993. Mr. Folus has also completed an additional 30 graduate credits at the University of the Arts in Philadelphia. Mr. Folus studied conducting with

Dr. Leigh Martinet, Mr. Ray Moore, and Maestro Leonid Grin.

Mr. Folus is currently teaching instrumental music at Red Pump Elementary School in Harford County, Maryland, and is on the Music Faculty of Harford Community College where he teaches string lessons.

Mr. Folus is the founding conductor of the Harford String Orchestra and assumed the podium of the Harford Youth Orchestra in the Fall of 2005. His arrangements for the Harford String Orchestra include "The Turtle Dove," the "Hanover Chorale," and an original composition "Summer Breezes." Mr. Folus' arrangement of "Symphony No. 1" by William Boyce has been published by Highland-Etling Publishers, the String Orchestra division of Alfred Publishing.



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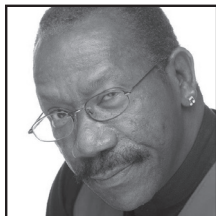
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Our Guest Performers



Terry Trouyet, a 43-year radio broadcast veteran, is currently the Operations Manager at radio station WHFC-FM. A well-known voice in the Baltimore market, he has worked with both commercial and noncommercial stations, including local news anchor for the Tom Joyner Show and other Metro Traffic Network affiliates.

A Baltimore native, Terry was Operations Manager for WVIE-AM for 10 years. He was Assistant General Manager, Director of Broadcast Operations, and Chief Operator for WJHU-FM, Johns Hopkins University for six years. He was Director of Community Affairs for the American Radio Systems Baltimore cluster for three years. He was directly responsible for producing public affairs programming for stations WQSR-FM, WWMX-FM, WOCT-FM, WBGR-AM, and WBMD-AM.

For three years he was local news anchor for NPR's Weekend Edition and contributed news stories and interviews to the Washington headquarters of National Public Radio. He was voted one of the top public radio Program Directors in the nation and served on the National Board of the Public Radio Program Directors.



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Our Guest Performers (Cont'd)

Terry began his career in 1973 at WBJC, the FM radio station of the Baltimore City Community College, which he attended following military service. He then worked part time at Towson University's radio station, while earning his bachelor's degree there. He has worked at a number of local stations including urban stations V103, WSID-AM and WEBB-AM, easy listening station WLIF-FM, country music station WPOC-FM, Oldies station WCBM-AM and CHR WBSB-FM, where he was an on-air talent as well as Public Affairs Director for six years.

Terry also worked for stations like urban giants WPDQ-AM/FM, Jacksonville as Operations and Production Director and Power 99, WUSL-FM Philadelphia.

He is a professional voiceover talent and has voiced national, regional, and local commercials as well as for WNUV-TV 54 in Baltimore, the Maryland State Lottery Commission, and the Washington Redskins Radio Network at WTEM-AM.

Terry continues to be a freelance voice actor, Media Consultant for various organizations in the Baltimore and Washington, D.C. areas.

In addition to his radio work, Terry has served on many local boards of nonprofit organizations. Currently he serves on the Harford Cable Network Foundation.



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Our Guest Performers (Cont'd)



Kara Iwanowski is a 15-year-old pianist from Bel Air, Maryland. She has studied piano for almost 11 years under the guidance of Elizabeth Borowsky, Joan Spicknall, Allen Good, and Mellasenah Morris. Kara has also had several lessons and masterclasses with renowned pianists such as Brian Ganz, Arno Drucker, Frederick Minger and Jodi Chang.

Kara is a sophomore at the Baltimore School for the Arts, where she studies with her current teacher, Dr. Mellasenah Morris, and participates in several chamber groups.

Kara has also been a recipient of the Judy Famous Scholarship for four years, received the Hunt Valley Symphony Orchestra Scholarship, was a winner of the Charlotte Nachman Piano Competition, and has been a finalist for the International Young Artists Piano Competition. Kara has performed with the Susquehanna Symphony Orchestra in the past and her previous teacher, Elizabeth, playing Mozart's double piano concerto.

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Musicians of the Susquehanna Symphony Orchestra

First Violins ‡

Wendy Bohdel, *Concertmaster*
Kaitlyn Alford
Elizabeth Caughey
Samuel Creighton
Shannon Eaton
Timothy Kelly
Emily Kumpf
Andrew Nowakowski
Terry O'Neill
Christine Robbins
William Spencer
Kim Stiles

Second Violins ‡

Manfred Reek, *Principal*
Katelyn Baill
Breanna Byrd
Stephanie Carlock
George Cowman
Colleen Grotke
Rebecca Leadmon
Samantha Litvin
Martha Schmidt
Alexandria Weber
Amy Wilkinson
Jennifer Yeager

Violas ‡

Viktor Khodyko, *Principal*
Jessica Conklin
Will Conway
Fran Eisma
Karyn Hetmanski

Violoncellos ‡

Lewis Blandon, *Principal*
Elaine Bundy
Madeleine Clifton
Laura Ruth Donall
Kim Damian
Walter Garner
Mark Grotke
Barbara Hill
Sheldon Lentz
Michele Martin
Carol Scanlan

Basses ‡

Alyson McMenamin, *Principal*
Carol Benck
Brian Folus
Richard Schlecker
Beth Weed

Harp

Ashley Powers

Flutes

Doris Reinhardt
Carol Thompson
Marjorie Roberts, *Piccolo*

Oboes

Barbara Bair
Cathy Zink
Wendy Nesbitt, *English Horn*

Clarinets

Fiona Sparks
Kelly Rhodes
Sarah Folus
Margaret Holmes, *Bass*

Bassoons

Benjamin Schuhart
Alicia Bourassa
Victoria Carpenter

Horns

Dawn Zipay
Griffin Mullen
Kelley Moorman
Mike DeZearn

Trumpets

David Stauffer
Casey Knell
Kelly Hall

Trombones

Liz Antwarg
Scott Murray
Donald Raff, *Bass*

Tuba

Donald McClure

Banjo

Meredith Katsu

Timpani

Allan Andreycaik

Percussion

Mary Eilerman
Welles Still
Meredith Katsu



Librarians

Laura Ruth Donall
Madeleine Clifton

Personnel Managers

Amy Wilkinson
Anne Pape

Stage Manager

Welles Still

‡ In Alphabetical Order

Side-By-Side Members

First Violins

Catherine Huang
Rachel Friedman
Morgan Bair

Second Violins

Annalise Lorentzen
Toby Ziegler
Meghan Deyesu

Violas

Keiko Myers
Leah Rolf

Violoncellos

Melissa Baum

Bass

Chad Rogers

Flute

Marissa Ramsland

Oboe

Courtney Hill

Horn

Russell Perdue

Trumpet

Tucker Young

Trombone

Jason Ramsland

Tuba

Joshua Sheppard

Percussion

Brett Sellers

Music Summer Camp Opportunities

Baltimore String Orchestra Camp (Ages 4–18)

June 20–29, 9:00 a.m.–3:30 p.m., Garrison Forest School, Owings Mills, MD

Day camp with Suzuki violin workshop, viola/cello, bass ensemble. Four levels of orchestras: Beginning, Younger, Chamber and Young People's. Visit baltostringorchcamp.org for more information and an application.

Summer Strings (Grades 6–12)

July 10–14, Harford Community College, Bel Air, MD

Day camp with string orchestra rehearsals, small group sessions with guest clinicians, and music theory. Camp serves as audition for Harford Youth Orchestras. Concert on Friday evening. Instructor: Brian Folus.

Elizabethtown College Music Camp (Grades 7–12)

July 16–22, Elizabethtown, PA

Overnight camp with Chamber, Orchestra, Band, Chorus, Piano, Voice, Jazz Band, Jazz Orchestra, and Show Choir tracks. Students reside on campus studying with practicing musicians from the College. Camp concert on Saturday afternoon. Contact Grant Moore, Director at 717-361-1114 or mooreg@etown.edu.

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Program Notes

Nelson Overture

David Osbon (b. 1963)

David Osbon is an award-winning composer, conductor, and academic whose music has been performed, broadcast, and recorded around the world. Most of his international recognition comes from the years he spent as a researcher and professor in cities as diverse as Philadelphia (where he earned his Ph.D.), The Hague, and Istanbul. He has conducted ensembles and orchestras ranging from the Bulgarian Radio Symphony Orchestra to the Jordanian Army Band through the Bremmerton and Grand Valley Symphony Orchestras in the U.S.A. and has toured across Europe, the U.S.A., and the Middle East with a variety of ensembles. In the U.K., David has held lecturing roles at the University of London, South Bank University, Rose Bruford College, and Kingston University. He was, in addition, Head of Arts & Culture at Greenwich Council, where he was instrumental in devising the cultural chapter of the 2012 Olympic bid. His music has been performed in many leading venues in Great Britain and the U.S.A. David is Associate Dean and Head of Graduate Studies at the London College of Music.

Dr. Osbon provided the following information about the *Nelson Overture*: "It wasn't my intention to compose a musical representation of the Battle of



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Program Notes (Cont'd)

Trafalgar, or to write a musical portrait of Nelson. I was trying to capture a sense of that time. The historic naval dockyards in London are now peaceful, but it doesn't take too much to imagine the hurly burly of a fleet of sailing warships preparing to depart. *The Nelson Overture* is about me, surrounded by the spirits and memories of those times."

Symphony No. 1, "Afro-American"

William Grant Still (1895–1978)

Still is recognized as the "Dean of Afro-American Composers" as well as one of America's foremost composers. He was born in Mississippi to parents who were teachers, and incidentally, musicians. His father died when he was only a few months old, but left a legacy that was used later to help finance studies at Oberlin Conservatory.

Childhood spent in Little Rock, Arkansas included violin lessons and inspiration from operatic recordings bought for him by his stepfather. He later attended college in Ohio at Wilberforce University studying to become a doctor, an idea of his mother. Still spent most of his time conducting the band, learning how to play various instruments, and making initial attempts to compose and orchestrate. Abandoning medical studies, he enrolled at Oberlin using his father's legacy, and later by scholarship established for him by the faculty.

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Program Notes (Cont'd)

After the college years, he entered the world of commercial (popular) music, playing in orchestras (mostly on violin, cello, or oboe) and arranging. Artie Shaw's best selling recording of *Frenesi* was a Still arrangement. While in Boston touring in the orchestra of Eubie Blake's show *Shuffle Along*, he studied with composer George Chadwick at the New England Conservatory and later won a scholarship to study in New York with the noted ultra-modern composer Edgar Varese. In the 1920s he held positions of distinction with both CBS and Mutual radio networks directing, arranging, and composing.

With his *Afro-American Symphony*, composed in 1933, Still composed the first American symphony to utilize a truly American "sound." This was the message of Dvořák during his three years in New York before the turn of the century. (Still even included a banjo in the third movement!) The sound Still selected was the "blues," the spiritual and jazz hybrid distained by American musical purists who considered European "classical music" as the only music of value. (Still composed his own blues themes for the work.) After the completion of the symphony, Still prefaced each movement with excerpts from the poetry of Paul Lawrence Dunbar.

The works of William Grant Still include more than one hundred orchestral works, five symphonies, six operas, four ballets, and many works for chorus, solo instruments, and voice.

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.



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Program Notes (Cont'd)

Irish Tune from County Derry

Percy Grainger (1882–1961)

Grainger was born into a dysfunctional family in 1882 in Melbourne, Australia. Unable to acceptably socialize with other children, his mother, Rose, home-schooled him. He was highly intelligent and showed remarkable talent in music as well as his other studies. (As an adult he was comfortable in eleven different languages.) To escape from her abusive husband, Rose moved the young Percy to Frankford, Germany so he could attend the Hoch Conservatory to further develop his musical talents. Later they moved to London where he studied with Grieg and Delius and performed as a concert pianist.

Through Grieg, Grainger developed an interest in folk music and traveled throughout England recording folksongs on wax cylinders that could only hold two minutes of music, but were the only recording equipment available at the time. Many of his best works are arrangements of these songs.

In 1914, Grainger and Rose moved to the United States and settled north of New York City where, in 1919, he became a citizen; however, Australia still claims him as one of their own. Although he was an accomplished pianist he did not enjoy public performances. For a time he was a professor and head of the music department at New York University.



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Program Notes (Cont'd)

The *Irish Tune from County Derry*, later to be known as “Danny Boy,” was collected by a Miss J. Ross in County Derry in what is now Northern Ireland. She sent the tune to George Petrie who published a collection, “The Ancient Music of Ireland,” in Dublin in 1855. Grainger’s first setting of the tune was as an *cappella* choral work in 1909, but he eventually made eight different versions of it including solo piano, wind band, and orchestral strings with two horns. Each of the many versions are magnificent.

The words for “Danny Boy” were written by Englishman, Fred Weatherly in 1912. Weatherly’s sister-in-law, living in the United States, heard the tune being played by Irish immigrants during the Colorado gold rush. She sent the melody to her attorney brother-in-law in England, who wrote song lyrics as a hobby. He had actually written the poem earlier for another song, but modified it to fit the melody sent from America.

Anniversary Overture, Op. 99

Sir Malcolm Arnold (1921–2006)

Malcolm Arnold was a musically gifted trumpeter and composer who could be the gregarious “life of the party” (usually at the pub), with a lively sense of humor and extreme generosity. Having been a double major (trumpet and composition) during college and performing years, he had also composed almost twenty concert pieces and had begun writing film and documentary scores. He wrote 132 film scores between 1947 and 1980. The film money allowed him to give up the trumpet and become a full time composer. Writing for full length feature films soon followed as well as commissions for “serious” orchestral works.

The years 1948 to 1960 were his most productive period in both film and concert music. During one three-year period he wrote scores for fifteen major films, earning about (by today’s standards) 250,000 to 300,000 pounds per film. He won an Oscar for *The Bridge on the River Kwai* (1958) and a Novello Award for *The Inn of the Sixth Happiness* (1960). Arnold was one of the major composers of the mid-to-late 20th century, having written nine symphonies,

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Program Notes (Cont'd)

seven ballets, two operas, a musical, over twenty concertos, two string quartets, and music for brass band and wind band. Arnold was knighted in 1993.

The Anniversary Overture, originally titled *Hong Kong Festival Overture*, was commissioned in 1968 as a twenty-first birthday piece for the Hong Kong Philharmonic Society, and is a four-minute firework display for orchestra.

Padstow Lifeboat, Op. 94a

Sir Malcolm Arnold (arr. Philip Lane)

The Arnolds moved from London to Cornwall in England's extreme southwest, in part to remove Malcolm from the allure of London's many pubs. However, he quickly became a popular "regular" in the new local pubs. Padstow is a small town on Cornwall's northwest coast where a new lifeboat station was to be dedicated by the Duke of Kent. Arnold composed this march in 1967, to be played by the local brass band, for the dedication ceremony. The new station is near the Trevoze lighthouse with a distinctive foghorn, a sound that Arnold utilized in the march to great effect. There is a middle section in the march that suggests the dangers to mariners and those who are called upon to rescue them. At the dedication, the performance was by the St. Dennis Silver, whose director handed the baton to Arnold to conduct. According to Phillip Hunt: "Following the formalities he took the whole band into the nearest pub and treated them to several rounds of drinks, ensuring that the march was well and truly launched in a way the band members have never forgotten." In an interview in 1984, Arnold stated, "Of all my brass and band pieces, it is *Padstow Lifeboat* which I like best."

Ballade from "Stolen Face" (from the Movie)

Sir Malcolm Arnold (arr. Philip Lane)

Stolen Face was one of three films by Hammer Films, a British company known for their "horror" films, that Arnold scored in the early 1950s. James Cox describes the film story: "A plastic surgeon is inconsolable after the break-

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Program Notes (Cont'd)

up of his relationship with a renowned concert pianist. However, the doctor relieves his distress by recreating the face of his lost love on that of a former prison convict. Unfortunately he couldn't change the personality of the former convict." Philip Lane arranged this ballade from the "concerto" performed by the pianist in the film.

Crown Imperial, Coronation March

Sir William Walton (1902–1983)

During his sixty-year career, Walton wrote in many genres and styles, from film scores to operas and symphonies. His best known works are a ballet *Façade*; the cantata *Belshazzar's Feast*; the *Viola Concerto*; the *Symphony No. 1*; and two coronation marches, *Crown Imperial* for George VI and *Orb and Sceptre* for Elizabeth II. Although there was an age difference, Walton and Arnold were friends.

Program notes compiled by Don Raff

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

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

Smith – Susquehanna: An Overture for Orchestra

Grainger – Irish Tune

Ellington – Caravan

Rodgers – Sound of Music (medley)

Reed – Greensleeves

Walton – Crown Imperial

arr. Bair – Way Down Yonder in New Orleans (new arrangement)

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(The SSO is currently accepting applications for Board Membership)

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If you have any ticket questions, please send an email to [<manager@ssorchestra.org>](mailto:manager@ssorchestra.org).

Volunteers Needed

The SSO needs help on concert nights and for occasional short activities in the summer. For instance, the librarian needs help sorting and filing music used during the year and pulling music for the upcoming year. High school seniors may receive community service credit. Please contact [<manager@ssorchestra.org>](mailto:manager@ssorchestra.org) if interested.

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Page Size	Back Cover	Full Page	½ Page	¼ Page
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
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Ticket Sales	\$24,000
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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
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