



# *Susquehanna Symphony Orchestra*

Sheldon Bair, Founder & Music Director



May 18, 2019

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Spring  
Evening

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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 42nd 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: Donald McClure*

### **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.**

May 18, 2019



**Vivian Adelberg Rudow**

**Fanfare for My Hero**  
**in the Pinstriped Suit** (*Premiere*)

**Dmitri Shostakovich**  
(1906–1975)

**Piano Concerto No. 2, Op. 102**

Allegro  
Andante  
Allegro

**Piano:** Kara Iwanowski

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**Intermission**

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**Franz Schubert**  
(1797–1828)

**Rosamunde Overture, D. 644**

**William Grant Still**  
(1895–1978)

**Archaic Ritual**

Chant  
Dance Before the Altar  
Possession

**Léo Delibes**  
(1836–1891)

**Suite from “Sylvia”** (Two Selections)

Pizzicato  
Procession of the Bacchus

*The Shostakovich work was acquired through the G. Schirmer Publishing Company.  
Thanks to Vivian “Vickie” Rudow for her music.  
The piano was acquired through Steinway and Sons.*



**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.

In June 2016, Maestro Bair retired from Harford County Public Schools after 40 years of music making with young musicians. In retirement, Bair has taken the opportunity to speak about the SSO with local community organizations and volunteers at the local radio station WHFC 91.1 FM where he has the Wednesday morning, 9–Noon, classical show. On September 24, Bair was inducted into the Harford County Public Schools Educator Hall of Fame.



Bair, a member of ASCAP, has written a number of works for student string orchestra and church choir. Bair continues to compose and is presently working on a project about WWII using family letters and documents.

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## About the Composer



**Vivian Adelberg Rudow** is one of the very few composers who has music skills to compose in classical acoustic and electro-acoustic music, and the combined genres. A “sound portrait painter” whose performances have been extremely successful, her music expresses emotion, life experiences, and hopes and dreams. Adelberg Rudow believes that pop music rhythms and vocabulary are our folk music of today and may be incorporated in classical music just as Brahms and Bartók used folk music in their compositions. She has had numerous performances in the USA and around the world.

Winner of ASCAP Plus awards for 29 years; First Prize in the 14th International Electroacoustic Music Competition, Bourges 1986, Program Division; First Maryland Composer to have an orchestra performance in Joseph Meyerhoff Symphony Hall by the Baltimore Symphony Orchestra, 1982, Sergiu Comissiona, Conductor; three winning pieces in the 1970's Annapolis Fine Arts Festival Music Composition Contests; First Prize, in the solo, duet division, of the International Double Reed Society Composition Contest in 1977; City Arts Individual Artist Grant, 1986, 1992; Maryland State Arts Council Fellowship, 1986; and featured in the KEYBOARD MAGAZINE, May 1989 issue. Adelberg Rudow has Bachelor of Music and Master of Music Degrees from Peabody Conservatory of Music of Johns Hopkins University.

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## About the Composer (Cont'd)

Adelberg Rudow was Founder and Artistic Director of Res Musica Baltimore/Res MusicAmerica, Inc. and produced concerts of music composed mostly by American living composers from 1980 to 1991, including 52 concerts, 26 symposia, and 22 youth concerts for the Baltimore City Public Schools. In 1988, Adelberg Rudow produced the Res Musica International Electroacoustic Music Festival, Baltimore, Maryland, attended by composers from 14 countries, comprised of 7 multimedia concerts with electroacoustic music including live performers; continual electroacoustic music; continual video presentations; and 14 lecture demonstrations. In 1994, she produced a Res MusicAmerica full orchestra reading with enlarged Goucher Chamber Symphony, Sebrina Alfonso, conductor, at the Kraushaar Auditorium, Goucher College, and in 2008 produced the Franz West concert by the Baltimore Composers Forum for the Baltimore Museum of Art. She has produced and co-produced the Peggy and Yale Gordon Har Sinai Classical Music Series concerts since 1992.

In Performance Art, Adelberg Rudow has created "The Vivian Technique of Creating a Sound Collage," her method of activating and non activating music via small hand held remote controllers controlling at least four portable multi track CD players on stage, combining music to create a new live collage work. She performed "The Vivian Technique..." in 2000 for a performance in Havana, Cuba honoring Juan Blanco; in 2001 at the Kennedy Center, Millennium Stage; and again in 2010, Havana, Cuba.

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## Our Guest Performer



**Kara Iwanowski** began playing the piano at the age of five. Now, at seventeen, Kara has found music to be the common thread among her favorite life experiences, and a passion she continues to pursue throughout life. She has discovered a love for teaching, for music theory, and most prominently, for chamber music. Kara has participated in several summer programs such as the Intermuse International Music Institute and Festival and the Apple Hill Center for Chamber Music to explore her passion for chamber music. Kara also enjoys teaching her friends and neighbors to play the piano, something that not only provides experience for Kara but spreads a love for music throughout the community—one of Kara's major goals as a musician.

Throughout her career, Kara has received awards such as The Gold Cup from the National Federation of Music Clubs Festival, a place in the national level of the International Young Artists Piano Competition, and several honorable mentions from the Maryland State Music Teachers Association competition. Kara has also received several scholarships and honorariums such as the Judy Famous scholarship and the Intermuse International Music Institute and Festival scholarship. Kara has also worked with several prominent musicians including Brian Ganz, Elizabeth Borowsky, Arno Drucker, Frederick Minger, Washington Garcia, Mark Hardy, Cecylia Barczyk, and Jonathan Carney.

Kara is a senior at the Baltimore School for the Arts. She currently studies with Marian Hahn at the Peabody Institute as she prepares for college. BSA has provided Kara with an extensive theory education as well as an intense, immersive environment in which she can develop her skills and musicianship. Every year, Kara participates in the school's chorus, and for the past two years has also been a part of the school's chamber chorus, where she sings works such as Carmina Burana, Brahms' Requiem, Mozart's Requiem, and Mendelssohn's second symphony. At BSA, Kara has been able to form chamber groups with her peers as well as participate in performance opportunities with groups such as the Baltimore Symphony Orchestra and the Johns Hopkins Symphony and Chorus.

This will be Kara's third performance with the Susquehanna Symphony Orchestra. She previously performed Mozart's Double Piano Concerto and Malcolm Arnold's Ballade from Stolen Face.

Every day, Kara hopes to learn and grow as a musician and person. She plans to study music education and collaborative piano in college, and aspires to share her passion for music throughout the world.

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**A donation of \$50** will buy a pair of timpani mallets or vibraphone mallets or a triangle or finger cymbals.

# Musicians of the Susquehanna Symphony Orchestra

## First Violins ‡

Wendy Bohdel,  
*Concertmaster*  
 Elizabeth Caughey  
 Shannon Hash  
 Rachael Kanagie  
 Tabitha Kanagie  
 Samantha Litvin  
 Andrew Nowakowski  
 Terry O'Neill  
 Hannah Potts  
 Allison Redman  
 Christine Robbins  
 William Spencer  
 Amy Wilkinson

## Second Violins ‡

Manfred Reek, *Principal*  
 Terez Badger  
 Joan Beckett-Armstrong  
 Verangela Christy  
 George Cowman  
 Elizabeth Hamilton  
 Margaret McClure  
 Sarah Michlin  
 Alison O'Brien  
 Martha Schmidt  
 Bernadette Solounias

## Violas ‡

Viktor Khodyko, *Principal*  
 Sean Barton  
 Jessica Conklin  
 Will Conway  
 Kamini Mallick  
 Enid McClure  
 Keiko Myers

## Violoncellos ‡

Courtney Rieck, *Principal*  
 Elaine Bundy  
 Walter Garner  
 Fred Gehris  
 Barbara Hill  
 Danielle Noe  
 Carol Scanlon  
 Jill Smith  
 Tracy Wettig

## Basses ‡

Alyson McMenamin, *Principal*  
 Carol Benck  
 Andrew McClure  
 Scott Nowaskey  
 Beth Weed

## Flutes

Doris Reinhardt  
 Carol Thompson  
 Marjorie Roberts, *Piccolo*

## Oboes

Barbara Bair  
 Cathy Zink  
 Wendy Nesbitt, *English Horn*

## Clarinets

Fiona Sparks  
 Kelly Rhodes  
 Margaret Holmes, *Bass*

## Bassoons

Benjamin Schuhart  
 Alicia Bourassa

## Horns

Dawn Zipay  
 Julie Riser  
 Kelley Moorman  
 Mike DeZearn

## Trumpets

David Stauffer  
 Rob Storey  
 Kelly Hall

## Trombones

Liz Antwarg  
 Matthew Ghent  
 Donald Raff, *Bass*

## Tuba

Donald McClure

## Timpani

Allan Andreyca

## Percussion

Meredith Katsu  
 Welles Still  
 Mary Eilerman  
 Mark Leppo, *Set*

## Keyboard

Christopher Dillon

## Librarians

Sarah Folus  
 Katie Stout

## Personnel Managers

Amy Wilkinson  
 Sarah Folus (Students)

## Stage Managers

Welles Still  
 Alyson McMenamin

## Concert Manager

Paul Koerner

‡ In Alphabetical Order

## Side-By-Side Students from the Harford Youth Orchestra

### First Violins

Toby Ziegler  
Julie Young  
Annika Holmes

### Second Violins

Amiah White  
Grace Tugado  
Peilin Chen

### Violas

Keiko Myers  
April Kwon

### Violoncellos

Sara Grelak  
Corey Shirk

### Bass

Jesse Kroener

### Flute

Camile Bachman

### Bassoon

William Myers

### Horn

Russell Perdue

### Trumpet

Daniel Graff

### Percussion

Allison Hopkins

## Music Summer Camp Opportunities

### Baltimore String Orchestra Camp (Ages 4–18)

**June 18–27, 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](http://baltostringorchcamp.org) for more information and an application.

### Summer Strings (Grades 6–12)

**July 22–26, 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 14–20, 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](mailto:mooreg@etown.edu).

### Chesapeake SCOR! Camp (Adult)

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## Program Notes

### Fanfare for My Hero in the Pinstriped Suit

Vivian Adelberg Rudow

Ms. Rudow provided the following information: "*Fanfare for My Hero in the Pinstriped Suit* was composed in 1993 and revised in 1999. When the music was composed, 'handsome, well dressed, dignified men' wore pinstriped suits (with tie). The music was composed for my husband, David B. Rudow. David is a lawyer and that is still the way he dresses when meeting a client and going to the office. He said 'I want a *real* march, a march I can march to.' He has a winning way about him and a sparkle in his eye. People like him. That's the way I wrote the music. A perfect opener, closer, waker upper, or music to make people happy. [It] begins with a strong, exciting fanfare by trumpets, French horns & trombones. The music keeps pushing forward, yet the chorus section is warm, elegant & dignified."

### Piano Concerto No. 2, Op. 102

Dmitri Shostakovich (1906–1975)

Shostakovich wrote this concerto in 1957 for his son Maxim's 19th birthday. Maxim premiered the piece during his graduation at the Moscow Conservatory. It is an uncharacteristically cheerful piece, much more so than most of his works.



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## Program Notes (Cont'd)

The concerto lasts about 20 minutes and has three movements, with the second movement played *attacca*, thereby moving directly into the third. The first movement begins with a jolly theme, then evolves into a march-like theme. A third melodic theme in D minor follows and eventually resurfaces in D major in an augmented treatment. The movement ends joyously with the orchestra again playing the main theme. The second movement is subdued and romantic, leading into the third movement's lively dance. A second theme in 7/8 time is followed by a theme sounding somewhat like an exercise, this being a joke for Maxim's graduation. The three themes are then developed before ending in a virtuoso coda.

## Rosamunde Overture, D. 644

**Franz Schubert (1797–1828)**

Rosamunde is a play primarily remembered for the incidental music that Schubert composed for it. The text version of the original play is lost, but later, a modified version was discovered and fragmentary autograph sources relating to the first version have also been recovered. The overture used for the stage production was an overture Schubert had originally composed for an opera, but he thought it was less suitable for the opera. In addition to an overture, there are ten other pieces for the incidental music of the play.

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# Coffee Coffee

## Program Notes (Cont'd)

### Archaic Ritual

William Grant Still (1895–1978)

Still, “The Dean of African-American Composers,” wrote *Archaic Ritual*, an orchestral suite of three movements, in 1946. While having no particular program [story], it is evocative of a pagan ceremony worshiping idols and long dead gods, with its finale suggesting a frenzied dance resultant from the ritual ingestion of mind-altering narcotics. The work abounds with examples of Still’s gift for imaginative orchestration and harmony. Its first performance was by the Los Angeles Philharmonic in the Hollywood Bowl on August 25, 1949.

There is no commercial recording of the piece, and to this day many of Still’s large catalog of works remain without recordings or unperformed. The SSO has maintained a close relationship with the composer’s daughter, Judith Still, who lives in Arizona and has been a guest lecturer at SSO concerts on three occasions.

### Suite from “Sylvia”

Léo Delibes (1836–1891)

Delibes was a French composer of the Romantic era, who specialized in ballets, operas, and other works for the stage. His most notable works include the ballets *Coppelia* (1870) and *Sylvia* (1876) as well as the operas *La roi l’a dit* (1873) and *Lakme* (1883). *Sylvia*, with its charming pizzicato polka and exotic bacchanale, heard tonight, is unendingly inventive and colorful.

His work is known to have been a great influence on composers such as Saint-Saens, Debussy, and Tchaikovsky. *Sylvia* was of special interest to Tchaikovsky, who wrote of Delibes’ score: “...what charm, what wealth of melody! It brought me to shame, for had I known of this music, I would have never written *Swan Lake*.”

*Program notes compiled by Don Raff*

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*SHELDON BAIR, FOUNDER AND MUSIC DIRECTOR*

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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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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.

## 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.

## Program Advertising

Would you like to advertise in our concert programs and help defray the costs of printing? E-mail a press-ready PDF to [<ProgramAds@ssorchestra.org>](mailto:ProgramAds@ssorchestra.org) and send a check made payable to **Susquehanna Symphony Orchestra, P.O. Box 963, Abingdon, MD 21009**. All 1/2 and 1/4 page ads must be of horizontal orientation.

Ad Size	Full Season (4 Programs)	Single Program*	Incentive
Back Cover, Inside Front, or Inside Back 4.5" W x 7.5" H	\$750	—	2 Free Season Tickets
Full Inside Page: 4.5" W x 7.5" H	\$600	\$180	1 Free Season Ticket
Half Page: 4.5" W x 3.75" H	\$300	\$90	2 Free Tickets
Quarter Page: 4.5" W x 1.875" H	\$150	\$45	—

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

## Adopt a Percussion Instrument for the SSO!

Looking for a unique way to support the SSO? Why not adopt a percussion instrument?

### Instruments Already Adopted

#### Yamaha Keyboard

in memory of Judith A Petzold  
Donated by her children

#### Percussion Utility Case

in loving memory of Bryan James Michalak  
Donated by Robert & Glenda Michalak

#### Four Tom toms (concert), Suspended Cymbals and Stands, and Musser Chimes

Donated by The Agape Fund of InFaith Community Foundation

#### Bell Tree

in memory of Ed Shannahan  
Donated by SSO Cellists—Laura Ruth, Carol Scanlan, Michele Martin, Barb Hill, Elaine Bundy, Dr. Fred Gehris and Arash Shahry

#### 19" Crash Cymbals

Donated by Mary Ellen and William Bates

#### Wood Blocks

Donated by Dr. Fred Gehris

### Instrument Costs



Maracas .....	\$26
Ratchet .....	\$30
Cabasa .....	\$40
Trophy Sleigh Bells .....	\$50
Guiro.....	\$60
Mounted Castanets.....	\$70
Large Sleigh Bells.....	\$100
Bongo Drums.....	\$123
#2 Bells on Strap .....	\$145
#4 Bells on Strap .....	\$185
Temple Blocks .....	\$450
2 Conga Drums .....	\$470
Snare Drum .....	\$700
Bass Drum .....	\$1,400
Trap Set.....	\$1,500
30" Gong (Tam-Tam) .....	\$1,700
40" Gong .....	\$1,800
Orchestral Bells .....	\$2,350
Xylophone .....	\$5,000
Vibraphone .....	\$7,000
Marimba .....	\$9,000
5 Tympani .....	\$18,000

**If you are interested in adopting a percussion instrument (even if it isn't listed here) please contact Jim Weed, President of the Board of Directors at <president@ssorchestra.org>.**

**Prices listed are only estimates.**

**Your company's advertisement could be here!**  
**See our advertisement information on page 18 of this program.**

Want notification when our next season tickets are available? Sign up in the lobby or send your email to <manager@ssorchestra.org> to get on the e-mailing list.



Lisa K. Feulner, MD., PhD \* Parag D. Gandhi, MD  
Whitney McConkey, OD \* Jason Sober, OD



*It's our pleasure to support our very own, Dr. Whitney McConkey, playing the viola with the Susquehanna Symphony Orchestra this evening.*

*Centrally located in Bel Air, on Plumtree Road, between Route 24 and 924, you'll find expert quality care and friendly attentive staff waiting to provide you with exceptional patient care. Check out our spacious "smart office", stylish Optical Boutique, Dry Eye Center for Excellence and Aesthetics & Med Spa.*

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<b>Emergency Eye Care</b>	<b>Eyelid Surgery</b>
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