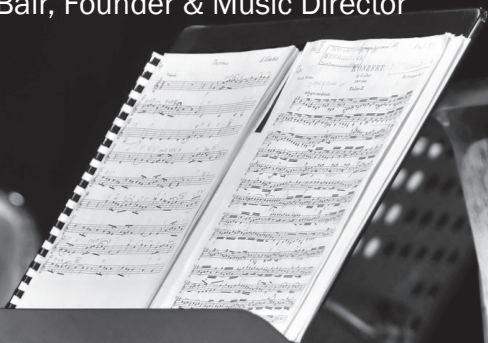
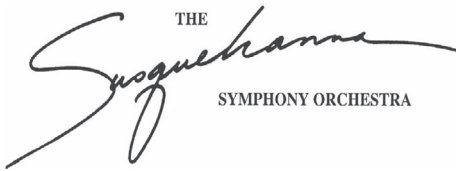


Susquehanna Symphony Orchestra

Sheldon Bair, Founder & Music Director





Our 36th Season

The Susquehanna Symphony Orchestra was founded in 1978 by Sheldon Bair and is a community orchestra of professional and amateur volunteer musicians. The Susquehanna Symphony's home is in Harford County, Maryland, near the mouth of the Susquehanna River. 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. The Orchestra performed in St. Patrick's Cathedral, New York City for over 3,000 people in November 2007, and at Carnegie Hall for 2,500 people in October 2009.

This year marks the 36th 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!

Mission Statement

The Susquehanna Symphony Orchestra (SSO) strives to stimulate creativity and intellectual growth in the local community and volunteer musicians through the performance of diverse orchestral works.

Thank You!

The SSO would like to thank the Town of Bel Air for their help in coordinating the Bel Air High School accommodations. We are also indebted to Paul Labe, Dean for Visual, Performing, and Applied Arts at HCC for providing rehearsal space. We thank BAHS Principal Greg Komondor; Terri Matthews, Music Department Chair; and especially Paul Bowdon, Drama Department Chair for concert night support. We thank our ticket outlets; The Open Door Café, for providing such delicious intermission treats and after concert dinner; and our donors who make sharing excellent orchestral music with our community possible. Please patronize the advertisers and businesses which support us (both in this program and on our Web site) 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.**



October 6, 2012

Ludwig van Beethoven
(1770–1827)

Symphony No. 6 in F Major, Op. 68
“Pastoral”

Awakening of Cheerful Feelings on
Arrival in the Country
Scene by the Brook
Merry Gathering of the Country Folk –
Thunderstorm –
Shepherd’s Song, Glad and Grateful
Feelings After the Storm

Intermission

Johannes Brahms
(1833–1897)

Tragic Overture, Op. 81

Johann Strauss, Jr.
(1825–1899)

Du und Du Waltz from
“Die Fledermaus”

Johann Strauss, Sr.
(1804–1849)

Radetzky March

*Note: When a symphony with multiple movements is performed,
please hold all applause until after the final movement. Thank you.*



The Susquehanna Symphony Orchestra is supported by funds from the Maryland State Arts Council, an agency dedicated to cultivating a vibrant cultural community where the arts thrive, and the Harford County Government through the Harford County Cultural Arts Board. Funding for the Maryland State Arts Council is provided by the National Endowment for the Arts, a federal agency, which believes that a great nation deserves great art.

Music Director

Sheldon Bair is the Founder and Music Director of the Susquehanna Symphony Orchestra (Maryland), a community orchestra of over 90 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 post-graduate 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 teaches orchestra for the Harford County Public Schools (Maryland), 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. In the fall of 2007, Bair was the guest conductor for the Flower Mound Symphony Orchestra in Dallas, Texas, and in February 2011 he conducted the Oklahoma Youth Orchestra in Norman, Oklahoma. In the fall of 2007, 93 members of the Susquehanna Symphony appeared at St. Patrick's Cathedral in New York City, performing a program of Polish music with several choirs in front of an appreciative, standing-room-only audience. In the fall of 2009, 100 members of the Susquehanna Symphony performed on the main stage at Carnegie Hall for the same Polish impresario, performing a program of Polish works under three different conductors. 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, three works for the Susquehanna Symphony, and three works for church choir. Ensembles in Maryland, New Jersey, Pennsylvania, New York, and Texas have performed his music. Bair's student string orchestra music is published by Howard Publications. He lives in Bel Air, Maryland, with his wife Barbara (also a musician) and two of his three children (the eldest is married and lives in Virginia).

11th Annual Daniel Pearl World Music Days

Thank you for joining us for tonight's concert, which is part of Daniel Pearl World Music Days. Right now, audiences all over the world are listening to live music just like you. Simply by being here and enjoying the music we make, you are making a statement that music can bridge gaps and create channels of communication between different peoples.

Personnel

‡ *In Alphabetical Order*

First Violins ‡

Wendy Bohdel, *Concertmaster*
Joan Beckett-Armstrong
Elizabeth Caughey
Shannon Eaton
Mary Folus
Anne Lehman
Enid McClure
Andrew Nowakowski
Terry O'Neill
Kim Politz
Christine Robbins
William Spencer
Lily Wang
Amy Wilkinson

Second Violins ‡

Manfred Reek, *Principal*
Samantha Bittorf
Katie Bohdel
Beverly Caswell
Sarah Folus
Cristine Larson
Danielle Moyer
Jennifer Newberry
Hannah Potts
Nancy Purdy
Allison Redman
Martha Schmidt
Sara Twist
Alexander Weber
Jennifer Yeager

Violas ‡

Jessica Conklin, *Principal*
Will Conway
Colleen Grotke
Karyn Hetmanski
Noreen Hiltz
Ayla James
William Lehr
Caitlin Norman

Violoncellos ‡

Laura Ruth, *Principal*
Claire Brennan
Elaine Bundy
Kim Damian
Julia Dather
Chelsea Friend
Fred Gehris
Mark Grotke
Barbara Hill
Jasmine Reeves
Carol Scanlan
Philip Schubart

Basses ‡

Brian Folus, *Principal*
Zachary Bair
Carol Benck
Dylan Jennings
Karen Shearman
Beth Weed

Flutes

Doris Reinhardt
Carol Thompson
Marjorie Roberts

Oboes

Barbara Bair
Lindsay Evans

Clarinets

Fiona Sparks
Kelly Rhodes
Jane Mammana

Bassoons

Benjamin Schuhart
Alicia Bourassa

Horns

Timothy Byrnes
Bruce Kovacs, *Assistant*
Dawn Zipay
Kelley Moorman
Michael DeZearn

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David Stauffer
Robert Storey
Kelly Hall

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Phillip Hubbs
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Donald McClure

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Program Notes

Symphony No. 6 in F Major, Op. 68 “Pastoral”

Ludwig van Beethoven (1770–1827)

Of Beethoven’s nine symphonies, five are most often performed. Four of them are the odd numbered 3rd, 5th, 7th, and 9th. The 6th (Pastoral) is the only one of the even-numbered symphonies to enjoy regular performance. It is one of only a few works he wrote containing explicitly programmatic content.

First sketches of the symphony were written in 1802 and he slowly nurtured it, while simultaneously composing the 5th Symphony. Coincidentally, both the 5th and 6th symphonies were premiered in a long concert in Vienna on December 22, 1808. The symphony has five movements instead of the typical four movement symphonies of the time.

The first movement depicts the composer’s feelings as he arrives in the country. It is in sonata form with extensively developed motifs. The slower second movement in 12/8 meter and the key of Bb major may be one of Beethoven’s most beautiful and serene compositions. Toward the end there is a cadenza for three woodwind instruments that imitates bird calls. Beethoven identified the bird species in the score: nightingale (flute), quail (oboe), and cuckoo (clarinet). The third movement, back in the key of F major, is a scherzo depicting country folk dancing and reveling. The movement leads straight



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Program Notes (Cont'd)

into the fourth movement (Thunderstorm) in F minor. In this movement, the composer adds piccolo, two trombones, and timpani to add to the effect. This movement also leads directly into the next, final movement. The fifth movement in F major and 6/8 time is written in sonata rondo form.

Tragic Overture, Op. 81 Johannes Brahms (1833–1897)

The *Tragic Overture*, as well as the better known *Academic Festival Overture*, was written during the summer of 1880. Together, they could not be more different in mood. Brahms said, “One weeps, the other laughs.” Considering Brahms’ acknowledgement that they compliment each other, it is odd that they are never programmed together in concerts.

The work is not descriptive of any specific tragedy, but intends to capture a somber mood. Although parts of the overture are as lyrical as anything he ever wrote, its basic character is solemn drama. The piece is comprised of three sections, all in the key of D minor. The form is basic sonata form, but with three main themes and a recapitulation that places the second theme before the first. Some have even suggested that it could have been a magnificent first movement of a symphony.

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Program Notes (Cont'd)

Paul Serotsky states, "Admittedly it's dramatic, somber, even grim music, but for all that, I don't get any feeling of defeat. It's more like a victory in which, conquering a noble enemy, the victor can take no pleasure. That is, for me, what makes this such an extraordinary piece of music."

Du und Du Waltz from "Die Fledermaus" Johann Strauss, Jr. (1825–1899)

The Johann Strausses, father and son, epitomized the elegance of 19th century Vienna, producing much of the most purely pleasurable music ever composed. Their best work was in dance forms, especially the waltz. The Viennese love of the waltz was described by Wagner as "a narcotic more potent than alcohol."

After achieving tremendous success, the younger Strauss became intrigued by the possibility of the musical theater. On a visit to Vienna, Offenbach, who himself had achieved fame with his operettas, suggested Strauss try that light musical medium. After two less-than-successful attempts Strauss was provided a good libretto. Six weeks later he completed *Die Fledermaus* (*The Bat*). Although not initially a great success in Vienna, perhaps due to an economic depression, the work had a hundred performances in Berlin and soon after gained popularity in Vienna.

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Program Notes (Cont'd)

Strauss always extracted dance numbers from his stage works and published them separately. *Du und Du (You and You)* includes three waltzes of ABA thematic structure. The ending coda contains fragments of the first two waltzes.

Radetzky March

Johann Strauss, Sr. (1804–1849)

This popular march, dedicated to Austrian Field Marshal Joseph Radetzky von Radetz, was composed in 1848. Strauss had been commissioned to write the piece for a celebration of Radetzky's victory at the Battle of Custoza, which briefly ended an Italian attempt to gain independence from Austrian control.

Prior to Wellington's defeat of Napoleon leading to his abdication and first exile in 1818, Radetzky was Chief of Staff to the allied coalition of 1813–14. He created the strategy that defeated Napoleon in Germany and then France when neither Russia nor Prussia had been able to defeat the Emperor "in battle." These Austrian led victories decisively tipped the balance against Napoleon. It was Radetzky, too, at the age of eighty-two, who defeated the Italians in 1848 and 1849 that saved Europe once again from the prospect of international war and revolution. Yet today he is almost forgotten—remembered only in the music of Strauss, Sr.'s march.

Harford Youth Orchestra

harfordyouthorchestra.org

The Harford Youth Orchestra (grades 9-12) and String Orchestra (grades 5-8) will perform a free concert on November 17, 2012 at 2:00 p.m. in The Amoss Center.

The orchestras are offered as non-credit classes through Harford Community College.



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Program Notes (Cont'd)

When the march was first played in front of Austrian officers, they clapped and stomped their feet when they heard the chorus. This tradition is continued today when the march is played in Vienna and elsewhere. It is almost always played as the last piece at the Vienna New Year Concert.

Program notes compiled by Don Raff

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Become a Contributor—The SSO needs your support!

Contribute to the SSO Operating Budget—\$45,000 (approximately \$9,000 per concert)

The SSO's presence contributes to Harford County's quality of life which makes our area an attractive place to live and work. Your contributions will allow us to bring new artists to the stage and purchase/rent new compositions. Pre-concert lectures, the Judith L. Famous Scholarship Benefit concert, and another SCOR workshop for wannabe string players are proof of the SSO's dedication to community enrichment. The SSO Annual Fund is underway and we need your financial support to sustain fine orchestral programming right here in Harford County. (There is free parking and you don't have to fight traffic on I-95!)

To give you an idea of what it takes to implement five concerts a year, a simplified budget is provided (right).

Even with all the volunteer hours, the SSO continues to need your financial support through direct donations and your participation in our fundraisers.

INCOME

State and County Grants	\$5,500
Corporate Cash Support	\$500
Individual Cash Contributions	\$6,000
Advertising	\$2,000
Ticket Sales	\$25,000
Fundraising	\$3,500
TOTAL INCOME	\$42,500

EXPENSES

Production (Artists, Scores, Audio, Auditorium rental)	\$24,000
Program and other Printing	\$5,000
Marketing	\$2,500
Admin (Insurance, Copies, Postage, Librarian, Orch Manager)	\$8,800
Storage Rental	\$2,300
TOTAL EXPENSES	\$42,400

Memorial Fund: \$102,963! Help Us Reach our \$400,000 Goal!

The SSO Memorial Fund is an important part of the Susquehanna Symphony Orchestra's ability to sustain its commitment to providing a quality orchestral music experience to Harford County residents. Begun by a bequest from Sibyl Davis Gunther, long time violinist and patron, the Memorial Fund will provide operating funds for the orchestra from interest generated while leaving the principal intact.

How Do I Contribute?

Donations to the operating budget or memorial fund can be made with a credit card on our Web site or with a check made payable to Susquehanna Symphony Orchestra, P.O. Box 963, Abingdon, MD 21009. The SSO is a 501(c)(3) non-profit educational organization.

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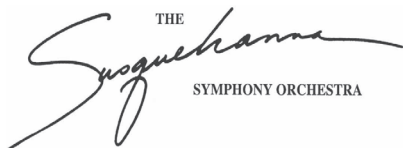


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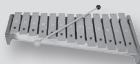
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In the event of a cancellation of a concert due to weather emergencies, patrons may redeem their cancelled ticket for a ticket at the next concert.

36th Season Upcoming Concerts

Mozart and Tchaikovsky (Jazzed Up!) for the Holidays

Saturday, December 8, 2012, Bel Air High School, 7:30 p.m.

- Erich Wolfgang Korngold..... The Snowman Overture
Wolfgang A. Mozart Sleigh Ride from German Dances, K. 605
Wolfgang A. Mozart Bassoon Concerto in B-Flat Major, K. 191
Piotr I. Tchaikovsky December from "The Seasons"
Piotr I. Tchaikovsky Russian Dance (Trepak) from "The Nutcracker"
Piotr I. Tchaikovsky Nutcracker Suite
arr. Brian Folus A Chanukah Celebration

Be-Knighted Masterworks

Saturday, March 9, 2013, Bel Air High School, 7:30 p.m.

- Sir Hamilton Harty The Londonderry Air
Sir Malcolm Arnold Symphony No. 5, Op. 74
Sir William Walton Touch Her Soft Lips and Part from "Henry V"
Sir Edward Elgar Cello Concerto in E-Minor, Op. 85

Reflections on the Civil War—An Anniversary Concert

Saturday, May 4, 2013, Bel Air High School, 7:30 p.m.

- Jerry Bilik.....An American Civil War Fantasy
Kermit Poling No Sound of Trumpet nor Roll of Drum
Jay Ungar.....Ashokan Farewell
Ernst Bacon..... Ford's Theatre
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