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"BRIDGING A GREAT COMMUNITY WITH GREAT MUSIC"

SEASON FINALE
TCHAIKOVSKY SYMPHONY NO. 5



DR. KEVIN P. BARTRAM, MUSIC DIRECTOR

The Rhea Chain Shindell Conductor's Chair

Friday, May 6, 2022
Lifepoint Auditorium 7:30 p.m.

FREDERICKSBURGSYMPHONY.ORG

Message from the Music Director

As we conclude our Inaugural Season, I want to thank the Fredericksburg community for your support. When we opened in October, we were hopeful that this new venture would find traction, and it sure did!

Artistically, my objective this year has been to find out what this new group was capable of by exploring multiple genres, styles, and difficulty levels. They have exceeded my expectations. In this season finale, we feature each section of the orchestra, beginning with *Molly on the Shore*—a woodwind number, then *Let Freedom Ring* for brass and percussion, then the Tchaikovsky for strings.

We are focusing also on patriotism tonight. Morton Gould's *American Salute* opens the program, followed by Ryan Nowlin's celebration of freedom. We'll conclude the first half with a tribute to the people of Ukraine in "The Great Gate of Kiev" from Mussorgsky's masterpiece *Pictures at an Exhibition*.

The *Symphony No. 5 in E minor* by Tchaikovsky has been one of my favorites for years. Its gorgeous melodies in combination with superb orchestration and unparalleled passion make this a suitable challenge for the FSO. To help the audience follow the work, I have added supertitle listening notes on the screens to the right and left of the stage.

Thanks again to the staff of Lifepoint for being such great hosts this year, and to our superb staff who have worked so hard to make these events happen. Thanks to our Board of Directors for taking this ambitious vision on and to our sponsors and donors who have given us a season to remember!

Look for our season brochure this summer as we announce details for 2022-2023!



Kevin Bartram, Music Director
Fredericksburg Symphony Orchestra

THE FREDERICKSBURG SYMPHONY

Save the Date

Don't miss the opening of our 2nd season!

- ***Friday, October 21 - Masterworks***
- ***Friday, December 2 - Holiday Pops***

PROGRAM

American Salute ..... Morton Gould

Molly on the Shore ..... Percy Grainger, arr. Craig

Let Freedom Ring ..... Ryan Nowlin

The Great Gate of Kiev from Pictures at an Exhibition ..... Modest Mussorgsky, orch. Simpson

INTERMISSION

Fifth Symphony in E Minor, op. 64 ..... Peter Ilyich Tchaikovsky

I. Andante-Allegro con anima
II. Andante cantabile, con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso- Allegro vivace

Block of free student tickets provided courtesy of The Fredericksburg Symphony Orchestra

FSO PERSONNEL

VIOLIN I
Robyn Bauer
Concertmaster
-The Sheldon Lampert Concertmaster Chair-
Kelsey Payne
Assoc. Concertmaster
Dina Felts
Zachary Payne
Rachel Pitts
Randy Donathan
Charles Stout
Peter Wong

VIOLIN II
Nathan Wisniewski*
John-Rine Zabanal
Anna Sammel
Chris Dixon
Cindy Ross
Linda Shapanka
Michael Sienkowski
George Tomoiaga
Larry Lyles
Tia Hederer Iverson

VIOLA
Sandy Goldie*
Kaylee Payne
Rob Leong
Jilleen Giroux Read
Benjamin Pereyra
Cynthia Dement

CELLO
Christine Abeel*
-The Thom and Tricia Smelter Principal Cello Chair-
Elijah Coe
Debra Anker
Hannah Gould
Jacob Dean
Christine Hartigan
Cameron Toler
Sarah Binette

BASS
Ayça Kartari*
Alex Rodriguez
Bryan Haderlie

FLUTE
Marla Snyder*
Deb Clare

PICCOLO
Katie VanDenBerghe

OBOE
Laurel Siberts*
Maxxx Dennis

CLARINET
Daniel Kennett*
-The Mary Wynn Richmond McDaniel Principal Clarinet Chair-
Tony Moran

BASSOON
Walter Wynn*
Karen O'Donoghue

TRUMPET
Pat Neidich*
Zachary Smith
Mike Huffman
Jim Ford
David Mersiovsky

HORN
Damien Bollino*
Ryan Scott
Matt Davis
Liz Deavers

TROMBONE
Nathan Gredler*
Douglas Haas

BASS TROMBONE
James Breakiron

EUPHONIUM
Jordan Guy

TUBA
Gary Carper

PERCUSSION
Nora McIntire*
Kaitlin Gimm
Rainier Homoroc
Mike Siberts
David Vita

* Denotes Principal

American Salute

Morton Gould (1942)

Originally written for orchestra, *American Salute* has become a favorite of both band and orchestra repertoire. Using the familiar tune *When Johnny Comes Marching Home* as the sole melodic resource, Morton Gould demonstrates his skill in thematic development, creating a brilliant fantasy on a single tune. Written in 1942 in the early days of World War II, it was composed at the request of a government radio program producer who wanted a "salute to America."

The composer insisted that he had no idea that the work was destined to become a classic: "It was years before I knew it was a classic setting. What amazes me is that critics say it is a minor masterpiece, a gem. To me, it was just a setting. I was doing a million of those things." A million may be an exaggeration, but not by much. The pace of Gould's schedule in those days was astounding. By his own account he composed and scored American Salute in less than eight hours, starting at 6 p.m. the evening before it was due (with copyists standing by), and finishing at 2 a.m. Although the ink couldn't have been dry, the score and parts were on the stand in time for rehearsal the next morning and ready for broadcast that evening.

-Program Note from U.S. Marine Band concert program, 24 August 2016

Molly On The Shore

Percy Aldridge Grainger (1907)

Percy Aldridge Grainger (1882 – 1961) was an Australian-born composer, arranger, pianist, and musical innovator. He enlisted as an army bandsman, became a U.S. citizen, and made many worldwide concert tours. *Molly on the Shore* is an arrangement of two contrasting Irish reels, "Temple Hill" and "Molly on the Shore," that presents the melodies in a variety of textures and orchestrations. Grainger composed this piece for strings in 1907 as a birthday gift for his mother Rose who had home-schooled him and with whom he was extraordinarily close. He later arranged it for wind band and for orchestra. Tonight's performance is for woodwind choir, arranged by Mark Craig.

Grainger wrote, "Melody seems to me to provide music with initiative, [but] rhythm appears to me to exert an enslaving influence. For that reason, I have tried to avoid regular rhythmic domination in my music ... I prize discordant harmony, because of the emotional and compassionate sway it exerts."

-Found online at http://palatineconcertband.org/program-notes/m/molly-on-the-shore.html

Let Freedom Ring

Ryan Nowlin (2013)

Before *The Star-Spangled Banner* officially became the national anthem in 1931, there were many popular hymns that served as de facto anthems for the United States, including *My Country 'Tis of Thee*. The lyrics of this patriotic American song were written by Samuel F. Smith and set to the melody of God Save the Queen, the anthem of the United Kingdom. *Let Freedom Ring*, an arrangement of *My Country 'Tis of Thee*, was penned by staff arranger SSgt Ryan Nowlin and was performed by the U.S. Marine Band on January 21, 2013, at the

second inaugural of President Barack Obama. Drawing his inspiration for this piece directly from Smith's patriotic words, Nowlin says his "simplistic treatment of the theme is to portray a deep reverence." Shining through the texture on numerous occasions, great emphasis is placed on the lyrics "land where my fathers died," a strong reminder that America would not be what it is were it not for the sacrifices of those who have gone before us.

-Program note prepared by the U.S. Marine Band. Used with permission.

Symphony No. 5 in E minor, Op. 64
Peter Ilyich Tchaikovsky

When Tchaikovsky conducted the premiere of his Fifth Symphony in St. Petersburg, the audience responded enthusiastically, as did the orchestra, which struck up fanfares to signal its delight. Critical reaction, however, proved less positive. A particularly damning view held that the "symphony is a failure. There is something repulsive about it, a certain excess of gaudiness, insincerity, and artificiality. And the public instinctively recognizes this." And who was this disparaging critic? None other than the composer himself, confiding in a letter to his generous patroness, Nadezhda von Meck, after he had conducted further performances in Prague.

Tchaikovsky's insecurities about a composition that would over time become one of his most famous and beloved date back to its inception in the spring of 1888. He had recently concluded a brilliant three-month concert tour around Europe ("Success, which I enjoyed everywhere, is very pleasant"), but had not composed a significant piece in almost a year. Returning to Russia in late March, Tchaikovsky informed his brother that he wanted to write a new symphony, but weeks later could only report, "I have still not yet made a start. … I can honestly say that once again I have no urge to create. What does this mean? Am I really written out? I have no ideas or inspiration whatsoever!" When ideas finally did begin to come it was "gradually, and with some difficulty, [that] I am squeezing the symphony out of my dulled brain." The Fifth Symphony was finished by late August and ready for its premiere in November.

Another Fate Symphony In a well-known letter to Madame von Meck a decade earlier, Tchaikovsky had provided an elaborate program for his Fourth Symphony, casting its "central idea" as "Fate, the fatal force that prevents our strivings for happiness from succeeding." Similar thoughts seem to have been behind the Fifth—and this time they were expressed before the piece was written. (What Tchaikovsky had told von Meck about the Fourth came well after its completion, prompted by her specific request to learn the story behind the work.) In a notebook Tchaikovsky indicated a program for the first movement: Intr[oduction]. Total submission before Fate, or, which is the same thing, the inscrutable design of Providence. Allegro. I) Murmurs, doubts, laments, reproaches against … XXX. II) Shall I cast myself into the embrace of Faith??? A wonderful program, if only it can be fulfilled.

Fate was a familiar topic in music long before Tchaikovsky. In the realm of the symphony, it extended back at least as far as that most famous of Fifths, Beethoven's, the opening of which allegedly represented "Fate knocking at the door." Perhaps even more common are Fate themes in operas, as in Bizet's Carmen, Verdi's La forza del destino (The Force of Destiny), and Wagner's Ring. In such orchestral and dramatic works "Fate" provides not only a narrative thread, but also something to be represented musically.

A Closer Look There is no certainty, of course, that the slow opening theme of Tchaikovsky's first movement (Andante), played by the clarinets in the "chalumeau" (or lowest) register, represents Fate, even if that is what the early sketches suggest and what most commentators have heard for well over a century. The melody itself is drawn from Mikhail Glinka's great opera A Life for the Tsar (1836), where it sets the words "turn not to sorrow." Tchaikovsky casts a far more expansive melody than the well-known Beethoven Fifth motif, although, as in Beethoven, the theme appears not just at the opening, or only in the first movement, but rather in all four movements. Thus "Fate" twice rudely interrupts the lyrical second movement (Andante cantabile), with its famous slow horn melody opening, in ways that suggest catastrophe. As the Symphony progresses, however, Fate seems to be tamed, or at least integrated with its surroundings. The theme also reappears near the end of the third movement waltz (Allegro moderato) and it forms the basis for the major key finale, from the slow introduction (Andante maestoso), to the fast core (Allegro vivace), and finally to its apotheosis in the triumphant coda.

In his Fourth Symphony, Tchaikovsky, like Beethoven, seemed to shake his fist at Fate—the music is angry and defiant. The mood in his Fifth Symphony is quite different: Here Tchaikovsky dances with Fate. An early critic disapprovingly called it "the symphony with three waltzes," reflecting not only the waltz replacement of a traditional scherzo in the third movement, but also the waltz episodes in the opening two movements. Over the course of the Symphony Tchaikovsky appears to become reconciled with Fate, perhaps under "the embrace of Faith" that he anticipated before beginning the composition. And in time, his attitude about the quality of the Symphony also changed. After enjoying another great success with the work in Hamburg, at a performance attended by Brahms, Tchaikovsky wrote to his nephew: "The Fifth Symphony was beautifully played and I have started to love it again." *- Christopher H. Gibbs*

Maestro Kevin Bartram



Dr. Bartram has done it all in the field of music: celebrated conductor of both orchestras and bands, author, researcher, and guest speaker. With over 30 years' experience directing groups from the high school to college and professional ranks, he has a track record of producing extraordinary results.

His high school groups were among the finest in the nation, earning a Grammy Signature Award in 2001 for Top 100 Program in the United States and an Exemplary Music Program Award from the Maryland Music Educators Association. Consistently earning Superior Ratings at Festivals, his full symphony orchestra won seven Gold Medals in eight years performing Grade VI literature (professional level). There, he also founded and directed the Maryland Wind Symphony, which performed for the state MMEA Conference. At the University of Mary Washington (2002-2020), he conducted the UMW Philharmonic Orchestra and taught courses in music education.

In 2004, he created the Philharmonic Celebrity Series, which annually brought in world-class artists to perform with the college-community orchestra here in Fredericksburg. Artists included Itzhak Perlman, Renee Fleming, Sir James Galway, Joshua Bell, Kenny Rogers, Michael Feinstein, Tony Bennett, the Canadian Brass, Judy Collins, Nadya Salerno-Sonnenberg, Jose Carreras, Marvin Hamlisch, Kristin Chenoweth, and Paul Anka. He also added guest narrators including LeVar Burton and Henry Winkler.

In 2010, Bartram was honored as a semi-finalist in the American Prize for orchestral conducting, and the UMW Philharmonic was also honored in orchestral performance. In 2011, he produced and directed "A Fiddler's Holiday" with guest artist Jay Ungar and the Family Band, which became a national PBS Holiday pledge show. In 2006, he took the Philharmonic on the first of its five European tours, and in 2018, the group was the featured performer at the College Orchestra Directors Association's National Conference in Los Angeles.

Maestro Bartram became President of the College Orchestra Directors Association in 2017, after having served as the organization's first National Development Director, Vice-President, and President-elect. He has also served the Fredericksburg community in several capacities. In 2010, he joined the Arts Commission, eventually becoming Chairman, where he founded the Via Colori arts festival and led the effort to establish an Arts and Cultural District in Fredericksburg. He also served on the EDA Advisory Committee and as a member of the Rappahannock Rotary.

As a writer, Bartram has published several national articles on teaching and conducting, and recently completed a book entitled "Great Teachers: Exploring Excellence in Education." Based on 15 years of observation and research, the book profiles and analyzes the technique of America's most iconic teachers across a wide spectrum of disciplines. The book will be published by New Forums Press in 2022 and will be a professional development book for K-12 educators as well as college education students.

Now, after 30 years in the classroom, Bartram is returning to his roots as a K-12 teacher…in the Fredericksburg City Schools. Seeking to give back to the community, he has joined the staff at James Monroe High School and Walker-Grant Middle School as orchestra director.

He has a Bachelor of Music Education from Northwestern University, a Masters of Music in Orchestral Conducting from the University of Missouri-Columbia, and a Doctor of Music Education from Shenandoah Conservatory. He and his wife Connie (an elementary school music teacher) live in Spotsylvania with their two boys, Nicholas and Willie.

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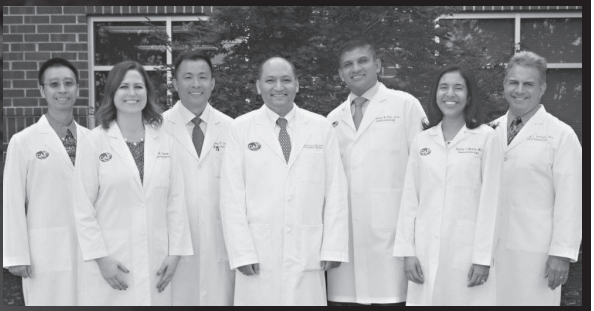
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