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HOLIDAY POPS

"THE MOST WONDERFUL TIME OF THE YEAR"



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"One of God's loveliest musicians"

Friday, December 2, 2022
Lifepoint Auditorium 7:30 p.m.

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Message from the Music Director



Holiday Pops has always been a special concert for me. Yes, I do love the season, but as a performer, this is a time where we are privileged to perform joyful and emotional music, bringing the spirit of the season to our community. This music is filled with optimism and sensitivity, allowing us to forget about life's challenges for a while and reflect on what is truly important.

The music I have selected tonight covers both angles—joyous and pensive. But I also wanted to provide a mix of well-known songs and lesser-known gems. We will hear from several of the FSO's finest, including our string section leaders performing Vivaldi's *Inverno* (Winter) and Matt Riley's inspirational version of *Greensleeves*, and our fantastic clarinet section on *Clarinet Candy*. To me, there is nothing quite like hearing a live symphony orchestra perform seasonal music, and I hope you enjoy the experience.

In early January, tickets go on sale for our Valentine's Day concert. A first for the FSO, we'll feature the passionate *Bolero* by Ravel, as well as Tchaikovsky's *Romeo and Juliet* and other musical tributes to our Valentines. A special treat: couples celebrating anniversaries will have a once-in-a-lifetime opportunity to be featured - both in song and on the big screen! The demand for concert tickets will be high, so I encourage you to keep your eyes open for our on-sale dates.

On behalf of the staff and musicians of the FSO, we want to thank our great Board of Directors, our Symphony Supporters, and the superb staff of Lifepoint Auditorium for their continued support. Without your passion for the Arts, none of this is possible. We hope you have a joyous holiday season and Happy New Year.

Kevin P. Bartram

Dr. Kevin P. Bartram, Music Director
Fredericksburg Symphony Orchestra

THE FREDERICKSBURG SYMPHONY

Save the Date!

- **Friday, February 17 - Valentine's Special *"Romantic Classics"***
- **Friday, May 19 - Symphony at the Cinema *"The Great Film Scores"***

PROGRAM

The Glorious Sounds of Christmas ..... arr. Dwight Gustafson

A Children's Christmas Suite ..... arr. Gordon Thornett

Pas de Deux from "The Nutcracker" ..... Peter I. Tchaikovsky
Anastasia Pike- harp

Clarinet Candy ..... Leroy Anderson
Daniel Kennett, Tony Moran, Jay Niepoetter- clarinet

Greensleeves ..... arr. Matt Riley
Robyn Bauer- violin, Katherine Colburn- cello

Sleepers, Wake ..... J.S. Bach, arr. Brubaker

Tritsch-Tratsch Polka ..... Johann Strauss, Jr.

The Sound of Music ..... Rodgers & Hammerstein, arr. Bennett

INTERMISSION

The Most Wonderful Time of the Year ..... Pola & Wyle, arr. Cerulli

L'Inverno ("Winter") from the Four Seasons ..... Antonio Vivaldi

I. *Allegro non molto*
Robyn Bauer, Kelsey Payne, Nathan Wisniewski- violin

Dance of the Tumblers from "The Snow Maiden" ..... Rimsky-Korsakov, ed. Simpson

Infant Holy ..... Andrew Wainwright

Christmas Eve Sarajevo ..... O'Neill & Kinkel, arr. Phillips

Auld Lang Syne ..... Robert Burns, arr. Chip Davis

It's Christmas Time (Audience sing-along) ..... arr. Custer

Use of recording devices is prohibited.

FSO PERSONNEL

VIOLIN I
Robyn Bauer
Concertmaster
-The Sheldon Lampert Concertmaster Chair-
Kelsey Payne
Assoc. Concertmaster
Dina Felts
Rachel Pitts
Anna Sammel
Charles Stout
Peter Wong
Kathy Buchanan

VIOLIN II
Nathan Wisniewski *-Principal*
John-Rine Zabanal *-Ass't Principal*
Cindy Ross
Linda Shapanka
Carly Steenstra
Michael Sienkowski
Michele Kucic
George Tomoiaga
Tia Hederer Iverson

VIOLA
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Benjamin Pereyra *-Ass't Principal*
Rob Leong
Becca Longhenry
Jilleen Giroux Read
Cynthia Dement
Monica Martin

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Christopher Chorney *-Ass't Principal*
Christine Abeel
Anna Miller
Elijah Coe
Debra Anker
Christine Hartigan
Lucas Miller
Hannah Gould

BASS
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Raymond Irving *-Ass't Principal*
Alex Rodriguez
Bryan Haderlie
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Katie VanDenBerghe

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Tony Moran

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Jay Niepoetter

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Jarrett Rodriguez

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Mike Huffman

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Damien Bollino *-Co-Principal*
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Gary Carper

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David Vita

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Anastasia Pike

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Julianne Carr

ELECTRIC BASS
Michael Dean

Pas de Deux from The Nutcracker

Peter I. Tchaikovsky (1840-1893)

The Nutcracker pas de deux is a dance for the Sugar Plum Fairy and Prince Coqueluche in the ballet *The Nutcracker*. The ballet was first presented on 18 December 1892 at the Mariinsky Theatre in St. Petersburg, Russia. The music was written by Tchaikovsky and the dance was designed by Lev Ivanov. The Sugar Plum Fairy was first danced by Antonietta Dell'Era and the Prince by Pavel Gerdt. The pas is sometimes danced outside the ballet and is sometimes danced in ballet competitions.

The *pas de deux* is structured in four sections (or movements): first, an *Andante maestoso*; second, a Tarantella for the male dancer; third a dance for the ballerina called the "Dance of the Sugar Plum Fairy"; and fourth and finally a quick, energetic movement for both dancers.

Marius Petipa, Ballet Master at the Mariinsky Theatre, wanted music "colossal in effect" for the opening *Andante maestoso* movement, which we shall hear tonight. Legend has it that the theme for the pas de deux stemmed from a bet. The bet was that the composer could not generate a quality theme from a simple scale performed in note order. The result is astonishing, opening boldly with a descending (falling) scale for cellos. A second, contrasting section is written for oboe and bass clarinet. The music ends with a great climax for trombones. The musical theme of the *Andante maestoso* is similar to Tchaikovsky's death themes in the Fifth and Sixth symphonies.

The *Andante maestoso* movement used a device on the stage called a *reika*. This was a small platform or wagon set in a track. It was operated under the stage. In *The Nutcracker*, the Sugar Plum Fairy stepped upon a scarf that Prince Coqueluche had placed on the *reika*. The Prince pulled the scarf and, as the *reika* was moved from one side of the stage to the other, it seemed that the Sugar Plum Fairy was lighter than air.

-John Warrack (1979)

Greensleeves

Traditional (ca. 1580)

The first known references to a ballad called *Greensleeves* date to the month of September in the year 1580. They are clear references, but nonetheless a confusing attribution of the song's composition. There were no less than four registrations of the ballad made that month, including two on the same day, the 3rd of September.

Who was 'Greensleeves' and what does the phrase mean? The song lyrics concern a 'Lady Greensleeves', but why would anyone be named for their 'green sleeves?' During the Tudor era, the sleeves of ladies' gowns and dresses were not always a part of the main clothing but were attached with lace. Hence a gown may well have green sleeves, even if the rest of the garment was quite different. And the sleeve color may be significant.

As early as 1686, this melody - arguably the most popular piece of music throughout the 17th century - had been applied to a Christmas hymn. The Christmas theme led to more variations in the next century and culminated in the popular carol *'What Child is This?'* written by William Chatterton Dix in 1865 to the tune of *Greensleeves*. Even the conventional Tudor song of spurned love has had lyrics both added and amended in

multiple versions throughout the ages.

Then in the 20th century, the great folk song was treated to a classical makeover by English composer Ralph Vaughan Williams. In 1934 he arranged his *'Fantasia on Greensleeves'* in which another old folk tune *'Lovely Joan'* was incorporated into the central section of a melody which begins and ends with *Greensleeves*.

Today, the lyrics are performed only occasionally, but the melody is as familiar as ever. Everybody knows *Greensleeves*, whether they know it from folk festivals or from classical concerts, from film and TV scores, or from advertisements. *Greensleeves* has been known to 20 generations. It has been played, interpreted with new lyrics, arranged in different styles and played again for over 400 years.

-Found online at Greensleeves Hub

Tritsch-Tratsch Polka

Johann Strauss, Jr. (1825-1899)

Tritsch-Tratsch Polka is a polka written by Johann Strauss II in 1858 after a successful tour of Russia where he performed in the summer concert season at Pavlovsk, Saint Petersburg. The title may be interpreted as "chit-chat" and refers to the Viennese passion for gossip. Strauss may also have been referencing the single act burlesque *Der Tritsch-tratsch* which premiered in 1833 and was still in the stage repertoire when the polka was written. Many point out that the title may also have meant his first wife's poodle, also named Tritsch-tratsch, but this etymology remains unsubstantiated as well. The mood of the piece is jaunty and high-spirited, as were many of Strauss' polkas.

-Program Note by the Buchholz High School Wind Symphony (2014)

It's the Most Wonderful Time of the Year

Edward Pola (1907-1995) & George Wyle (1916-2003)

It's the Most Wonderful Time of the Year is a popular Christmas song written in triple time in 1963 by Edward Pola and George Wyle. It was recorded and released that year by pop singer Andy Williams for his first Christmas album, *The Andy Williams Christmas Album*. However, the song was not released as a promotional single by Williams' record label (Columbia Records) that year, as they instead opted to promote his cover of *White Christmas* as the official promo single from the album. The song peaked at number 21 on the UK Singles Chart in 2007 and into the Top 10 consistently over the past several years, peaking at No. 5 in 2020 on the Billboard Hot 100 singles chart in the USA.

The song is a celebration and description of activities associated with the Christmas season, focusing primarily on get-togethers between friends and families. Among the activities included in the song is the telling of "scary ghost stories," a Victorian Christmas tradition that has mostly fallen into disuse, but survives in the seasonal popularity of numerous adaptations of Charles Dickens' *A Christmas Carol*. Other activities

mentioned include hosting parties, spontaneous visits from friends, universal social gaiety, spending time with loved ones, sledding for children, roasting marshmallows, sharing stories about previous Christmases, and singing Christmas carols in winter weather.

In a 2005 interview, Williams discussed how *The Andy Williams Show* figured into his recording of the song, first introduced in the 1962 Christmas episode:

> George Wyle, who is a vocal director, who wrote all of the choir stuff and all of the duets and trios and things that I did with all the guests, he wrote a song just for the show – I think the second Christmas show we did – called 'Most Wonderful Time of the Year'. So I did that, you know, every Christmas, and then other people started doing it. And then suddenly it's become – not suddenly but over 30 years – it's become a big standard. I think it's one of the top 10 Christmas songs of all time now.

Although Williams recorded multiple other versions throughout his life, the original 1963 version remains the most popular and well-known.

-Joel Whitburn (2004)

Dance of the Tumblers from "Snow Maiden"

Nicolai Rimsky-Korsakov (1844-1908)

Dance of the Tumblers is a musical excerpt from Act III of the opera *Snow Maiden*, written by one of the great Russian composers, Nikolai Rimsky-Korsakov. He was a member of the "Russian Five" (along with Mussorgsky, Balakirev, Cui, and Borodin), who were a group of composers that brought forth the Russian school of composition during the mid-to-late 1800s.

Snow Maiden was composed in 1880-81 and was first performed in January of 1882 at the Mariinsky Theatre in Saint Petersburg. The plot of the opera explores the opposition of forces of nature, using mythological characters to depict eternal struggles, such as the cold frost of winter versus the warmth of spring. *Dance of the Tumblers* creates a light and uplifting mood, accompanying clowns and acrobats in the story line.

-Abigail Gregory (2012)

Christmas Eve Sarajevo

Oliva, Kinkel & O'Neill

This song originated on Savatage's *Dead Winter Dead* album in 1995 but became an important hit for the band's side project, Trans-Siberian Orchestra. Because Savatage had the well-earned reputation of being an '80s Heavy Metal band, many radio stations were reluctant to play the Christmas offering. In an interview with Jon Oliva, who wrote the song with Robert Kinkel and Paul O'Neill, he recalled: "They never

even listened to it. You know how we know? Because the next year we sent the exact same song and put a Christmas tree on the cover and an angel and called it 'Trans-Siberian Orchestra,' and it was #1 on 500 radio stations."

Under the Savatage moniker, "12/24" peaked at #65 on the Billboard Hot 100. The TSO name brought it to #49 on the same chart a year later and also to #29 on the Billboard Hot Mainstream Rock Tracks. It's featured on TSO's debut album, *Christmas Eve and Other Stories*.

This song tells the story of a Sarajevo-born cellist (Vedran Smailovic) who returns to his homeland to find it in ruins after the Bosnian War. TSO lyricist Paul O'Neill explained to *Christianity Today*: "I think what most broke this man's heart was that the destruction was not done by some outside invader or natural disaster—it was done by his own people. At that time, Serbs were shelling Sarajevo every night. Rather than head for the bomb shelters like his family and neighbors, this man went to the town square, climbed onto a pile of rubble that had once been the fountain, took out his cello, and played Mozart and Beethoven as the city was bombed."

TSO created an instrumental medley of "Carol of the Bells" and "God Rest You Merry Gentlemen" to fit the story. "The orchestra represents one side, the rock band the other, and single cello represents that single individual, that spark of hope," O'Neill said.

-Found online at Songfacts.com

Auld Lang Syne

Traditional

New Year's Eve is full of traditions that are easy to understand. Counting down the seconds until the day the calendar changes, for example. Others are a little less straightforward. Case in point: singing "Auld Lang Syne"—or at least humming along while it plays on TV in the background.

Don't blame yourself if you don't know the lyrics despite the song making the rounds every year. The words *auld lang syne* literally mean "old long since," though in practice it means "old times, especially times fondly remembered," as well as an "old or long friendship." It's from the Scots language, and the expression was first recorded in 1660–1680.

But why do millions of people sing it on New Year's Eve every year? It all started with Robert Burns, the national poet of Scotland.

When was "Auld Lang Syne" written?

Burns wrote his "Auld Lang Syne" version—the one that we've all come to know (or at least kind of know)—in 1788 and published it in 1796. Since the first known recording of the expression came about more than a century earlier, it's clear it wasn't an entirely new concept.

Burns may get the credit for "Auld Lang Syne," but no one knows who actually first wrote the poem.

Burns himself didn't claim the ditty. Instead, he said he took a fragment of a folk song that he'd heard and built more lyrics around it. It's believed that the chorus and first stanza came from elsewhere, while the rest is a Burns original.

Why is "Auld Lang Syne" a New Year's Eve song?

One of the reasons that "Auld Lang Syne" made it into New Year's Eve lore is because of mass media. A popular New Year's Eve broadcast on radio and then television hosted by Guy Lombardo and his band, the Royal Canadians, ran from 1929 to 1976. Lombardo came to be known as "Mr. New Year's Eve" because of the broadcast.

Mr. New Year's Eve himself is responsible for pushing "Auld Lang Syne" to the masses year after year on his annual show. If anything can make an 18th-century Scottish song popular in the modern era, it's the power of television.

"Auld Lang Syne" is a relatively lengthy song in its entirety, but typically only the first verse and the chorus make the cut for New Year's Eve celebrations. The first lyrics, "Should auld acquaintance be forgot / And never brought to mind?" is a rhetorical question of whether you should forget about your old friends (which is not recommended). It goes on to talk about reminiscing "for auld lang syne," or for fond memories of old times. The lyric "We'll tak a cup o' kindness yet" refers to raising a glass, while "and surely ye'll be your pint-stowp / and surely I'll be mine" is another drinking line that means, "And surely you'll have your pint tankard / And surely I'll have mine."

Auld Lang Syne

Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
And auld lang syne.

CHORUS:

For auld lang syne, my jo,
For auld lang syne.
We'll tak a cup o' kindness yet,
For auld lang syne.
And surely ye'll be your pint-stowp!
And surely I'll be mine!
And we'll tak a cup o' kindness yet,
For auld lang syne.

-Found online at theOrcasonian.com

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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, which recently won the National Book Award (gold medal) from the Non-Fiction Authors Association, was published by New Forums Press in 2022 (available on Amazon) and is a professional development book for K-12 educators as well as college education students.

After 30+ years in the classroom, Bartram returned to his roots as a K-12 teacher…in the Fredericksburg City Schools. Seeking to give back to the community, he joined the staff at James Monroe High School and Walker-Grant Middle School as orchestra director in the Fall of 2021.

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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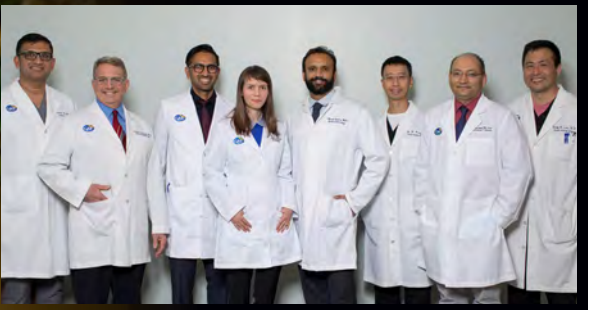
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Peter W.K. Wong, MD, FACP, FACG

Northern Virginia Magazine



Medical Education: University of Virginia

Internship: Walter Reed Army Medical Center

GI Fellowship: Brooke Army Medical Center

Board Certified in Gastroenterology

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7:30 pm
Lifepoint Auditorium

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