THE FREDERICKSBURG SYMPHONY

"BRIDGING A GREAT COMMUNITY WITH GREAT MUSIC"

VALENTINE'S DAY SPECIAL



"ROMANTIC CLASSICS"

DR. KEVIN P. BARTRAM, MUSIC DIRECTOR

Sponsored by Dr. and Mrs. John H. Coker, Jr.

Friday, February 17, 2023
Lifepoint Auditorium 7:30 p.m.

FREDERICKSBURGSYMPHONY.ORG

Message from the Music Director



Love is in the air with the FSO! I have been looking forward to this special program of romantic classics all year. I built tonight's program into three segments, corresponding with the three stages of love. First is *Falling in Love*- when we first meet and are attracted to one another. In this segment the music is questioning…probing, and Tchaikovsky's great *Romeo and Juliet Fantasy Overture* is featured. To conclude this segment, I added the Adagio to Rachmaninoff's *Symphony No. 2 in E minor*, whose iconic opening melody offers the composer's greatest legacy to the late Romantic style.

In the second half, we will explore love's mature stage in *Love and Life*. Here the music is both powerful and deep, evoking nostalgia and celebration. We are all familiar with Mendelssohn's *Wedding March*, but how many of us have heard it performed live by a full symphony? I want to dedicate tonight's performance of Kenny Rogers' *Through the Years* to John and Linda Coker and all our friends who are celebrating love with us tonight.

The direction of our third and final segment: *Love's Passion* is clear enough, but can there be a better musical representation of passion than Ravel's *Boléro*? Built over a constant snare drum rhythm, each section of the orchestra is featured to its monumental conclusion. We'll showcase concertmaster Robyn Bauer in the lovely *Cinema Paradiso*, and then perform a second version of *Romeo and Juliet*- this time from the film of the same name.

Throughout tonight's concert we will be treated to vocals from Fredericksburg native Wyatt Michael. Wyatt had his breakout on NBC's "The Voice," and the judges remarked that he sounded like Frank Sinatra. As he embarks on his career as a singer, we hope he'll remember his debut performance with a full symphony fondly. You're in for a treat!

Our season finale, "Symphony at the Cinema," will be on May 19. This will be an epic conclusion to our season because not only will we feature great film scores, but we will perform the original scores as performed in the films. Furthermore, we will not be listing the film titles in the program; instead, we will play a unique game of "Name that Tune" with our audience. How quickly can you guess the film?

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. Happy Valentine's Day!

Kevin P. Bartram

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

THE FREDERICKSBURG SYMPHONY

Save the Date!

SEASON FINALE

Friday, May 19

Symphony at the Cinema

"The Great Film Scores"

PROGRAM

Part I: Falling in Love

Love is a Many Splendored Thing .....Andy Williams, arr. Rose

Romeo and Juliet Fantasy Overture ..... Peter I. Tchaikovsky

Some Enchanted Evening ..... Rodgers & Hammerstein

My Funny Valentine .....Rodgers & Hart, arr. Smith

The Way You Look Tonight .....Jerome Kern
Wyatt Michael, singer

Symphony No. 2 in E Minor, op. 27 ..... Sergei Rachmaninoff
III. Adagio

INTERMISSION

Part II: Love and Life

Wedding March from A Midsummer Night's Dream.....Felix Mendelssohn

A Tribute to our Couples: Through the Years.....Kenny Rogers, arr. Bartram
Wyatt Michael, singer

Part III: Love's Passion

A Time for Us from "Romeo and Juliet" ..... Nino Rota
Wyatt Michael, singer

Cinema Paradiso for Violin and Orchestra..... Ennio Morricone, arr. Morley
Robyn Bauer, violin

Love is Blue..... André Popp, arr. Barovick

Boléro.....Maurice Ravel

Tonight's concert is professionally recorded. The use of private recording devices is prohibited.

FSO PERSONNEL

VIOLIN I
Robyn Bauer
Concertmaster
-The Sheldon Lampert Concertmaster Chair-
Marissa Resmini
Assoc. Concertmaster
Anna Sammel
Kristian Ko
Rachel Pitts
Charles Stout
Peter Wong
Kathy Buchanan

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

VIOLA
Sandy Goldie *-Principal*
Laura O'Konski *-Ass't Principal*
Benjamin Pereyra
Rob Leong
Jilleen Giroux Read
Cynthia Dement

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Christine Abeel *-Ass't Principal*
Anna Miller
Elijah Coe
Debra Anker
Christine Hartigan
Lucas Miller
John Keane

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Ayça Kartari *-Principal*
Raymond Irving *-Ass't Principal*
Alex Rodriguez
Bryan Haderlie
Michael Dean

FLUTE
Marla Snyder *-Principal*
Deb Clare

PICCOLO
Katie VanDenBerghe

OBOE
Mary McClain *-Principal*
Laurel Siberts

ENGLISH HORN
Brendan Shirk

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

BASS CLARINET
Jay Niepoetter

BASSOON
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Karen O'Donoghue

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Jarrett Rodriguez

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Emma Guy *-Tenor Saxophone*

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Mike Huffman
David Mersiovsky

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Ryan Scott *-Co-Principal*
Klara Farren
Liz Deavers

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Douglas Haas

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Anastasia Pike

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Bruce Middle

ELECTRIC BASS
Alex Rodriguez

Love is in the air at the Fredericksburg Symphony Orchestra!

John Coker, True blue are you! Lucky am I,
To be loved for 50 years by my favorite guy!
Eager to travel, eager to please,
I have lived a fairy tale with my main squeeze.
Devoted to you my entire adult life,
All I ever really wanted was just to be your wife!
We did it. We made it! Always a team are we!
Now we can celebrate our Golden Anniversary!
I love, love, love you. -Linda

To my wife of 50 years: An Ohio boy and an Oklahoma girl met at OU in 1971. We have traveled and lived in Norman, Louisville, Dayton, Danville, Ky., Ann Arbor, and Fredericksburg. Great friends and memories wherever we have lived. Our family has grown from 3 children to now include 8 Grandchildren. I love you as much now (and more) as I did 50 years ago. Go Beta!
Go Kappa! Go Sooners!!! - John

- To the man I will treasure for the rest of my life - I love you because you sing the song only my heart can hear. *Amy Struble*
- To Tom - Happy Valentine's Day Hon! Love always! *Beth Rosa*
- To James - Happy Valentine's Day Bunkie. *Love Boo*
- To Hatty - To the Love of my Life, I am grateful to celebrate 25 years of our marriage. Without your support, prayers and sacrifice, I wouldn't be performing in tonight's concert. Happy Valentine's Day! *Peter Wong*
- To Carol - You've been my special Valentine for nearly 50 years, and we have enjoyed our concerts, musicals, and "golden oldies" all that time. What a life! I love you with all my heart. *John Kirlin*
- To Kelli - Dear Sweet Kelli, all my love to you on our first Valentine's Day as husband and wife. *Bill Turner*
- To Amelia - I jump for joy (literally!) whenever I see you. I wiggle and squeak because you are the best little girl a doggie could ask for. Happy first Valentine's day together! *Holly the Corgi puppy*
- To Anna - Before we became a pair, you were the apple of my eye. Now, as Raw Banana, our life is like a bowl of cherries. Happy Valentine's Day!! *Rob Billingsley*
- To Patricia - "You are always on my mind." And LOVE is always in my heart. *Richard Andrew Frazer*
- To Ms. K.A. Mumford - A tribute to my Muse, my Beatrice, who inspires me in all ways so necessary to life, liberty, and the pursuit of happiness. May this token of my affection be a testament to my love and affection for you, one that Ozymandias himself would envy. *Joshua Wilberger*
- To Dianne - 55 years and you're still the best! Happy Valentines Day. Love, Clint. *Clint Van Zandt*
- To John and Linda Coker - Congratulations on your 50th wedding anniversary! Here's to another 50 years of beautiful shared memories. We love you! *Marty and Sue Bridi*
- To Jill - You are my special Valentine. Today and everyday! *Shawn Lenahan*
- To Stephanie - Roses are red violets are blue our 50th wedding anniversary trip to Italy, Sicily, and transatlantic Cruise home was remarkable and so are you! *Stephen Lloyd*
- To Dietmar - Dietmar, I hope we have many more years together! I love you :) xoxoxo ML. *Mary Lou Weselin*
- To Brian, Cora, and Lena - To all of my loves - Happy Valentines Day! Hope you enjoy the show. Love, Wifey/ Mom. *Stacy Nunamaker*
- To Maria - you + me > 2. *Mark Liersch*
- To Sharon - One love that is shared by two, I have found in you; Time won't change the meaning of one Love, Ageless and evergreen. Love, Eddie. *Ed Minniear*
- To Irene - This is my wish for you: Comfort on the difficult days, smiles when you need a cheer, rainbows to follow, laughter to brighten your day, sunsets to warm your heart, and my love to complete your life. Happy first valentine's day! *Chip Carter*
- To Mary Jane - Here's to more Adventures! Happy Valentine's Day. Love Always, *Ron Branscome*
- To RM - How do I love thee? Let me count the ways. Hmm. 52.5 by my tally! *JM*

Romeo and Juliet Fantasy Overture

Peter I. Tchaikovsky (1840-1893)

In the winter of 1868–69, Tchaikovsky was, for the only time in his life, intensely smitten with a woman, Désirée Artôt, a Belgian soprano. Tchaikovsky's intentions were serious, but Artôt suddenly brought their relationship to an end by marrying a baritone colleague of hers. When Tchaikovsky next saw her on the stage he wept all evening.

Tchaikovsky was ready to have the composer Mily Alexeievich Balakirev tell him to write a work based on Shakespeare's *Romeo and Juliet*, which is indeed what Balakirev did, going so far as to tell Tchaikovsky how to do it, proposing a key scheme and even writing out four measures of music to show how *he* would begin such a piece. Balakirev was not always pleased with the way Tchaikovsky worked out "his" ideas. At first, only the broad love theme aroused his enthusiasm. It is "simply *delightful,*" he wrote. "There's just one thing I'll say against this theme, and that is that there's little in it of inner, spiritual love, only a passionate physical languor (with even a slightly Italian hue), whereas Romeo and Juliet are decidedly not Persian lovers but European." Balakirev continued to comment, suggest, blame, and praise, and Tchaikovsky continued to compose—buoyed by the praise, stimulated by the blame, and becoming more confident in his themes and more imaginative in his reading of the play.

He listened carefully at the premiere, which was an indifferent success. That summer he subjected his overture to drastic revisions, finding the present evocative beginning, devising a stronger close, articulating more vividly what came between. Ten years later he returned to *Romeo and Juliet*, and it was then that he found the superb coda. Again, he put strong ideas in place of weak, he integrated, he refined. And he produced a masterpiece.

-Michael Steinberg, the San Francisco Symphony

Symphony No. 2 in E minor

Sergei Rachmaninoff (1873-1943)

The very existence of a second symphony by Rachmaninoff testifies to an indomitable, if pessimistic, creative spirit, inasmuch as his "First Symphony Depression" threatened to halt his composing entirely. But, after his remarkable cure, heralded by his wildly successful Second Piano Concerto, he married (in 1902), then went on to increase his triple-pronged fame as composer, pianist, and conductor. The E-minor Symphony was composed in Dresden, to which he had repaired for a brief period of retirement from concert activities, and premiered in Moscow with great success in 1909.

It is a large-scale work in which the composer comes to grips with symphonic form confidently, with melodiousness triumphantly. Rachmaninoff once said he composed to give expression to his feelings; his melodies proclaim his feelings to have been not only somber and brooding, but also warm and tenderly romantic. Feelings indeed predominate in the Symphony; one looks in vain for philosophical depth or transcendental visions. What one does find is an abundance of gorgeously conceived lushness and tautly brilliant propulsiveness, both operating within orchestral textures of rich sonority. And a secure craftsmanship

is apparent in the structural sturdiness, if not conciseness, of each of the four movements. In the matter of Rachmaninoff's expansiveness, it is well to mention that, although the composer surprisingly sanctioned cuts by some of his colleagues, he always conducted the original, uncut score.

It's not difficult to single out the Adagio third movement as containing some of the most beautiful music Rachmaninoff ever wrote. The first theme, in its simple, first appearance in violins and in its permutations throughout the movement, must be one of the most gorgeous of his inspirations. Only a phrase of this melody is given as a herald of an extended and equally beautiful song for clarinet that flows seemingly endlessly like a Russian Baroque stream. In the central section, the motto theme plays a prominent role, as does a new, pleading four-note figure that appears first in English horn. The poetic implications of all of this material are capitalized on fully, inimitably, and memorably.

-Orrin Howard, Los Angeles Philharmonic

Wedding March from *A Midsummer Night's Dream*

Felix Mendelssohn (1809-1847)

Felix Mendelssohn's score for William Shakespeare's *A Midsummer Night's Dream* is probably the most famous incidental music ever written (with Beethoven's music for Goethe's Egmont a close second). Mendelssohn composed the miraculous overture as a 17-year-old, and the incidental music dates from 1843, near the end of his life, which was cut short by a pair of strokes four years later.

Mendelssohn had grown up in the most intellectually stimulating circumstances imaginable. He was the grandson of one of the brightest stars in the firmament of German Enlightenment thinkers, Moses Mendelssohn, and the son of one of Berlin's most successful bankers. The Mendelssohn household at Leipziger Strasse No. 3 was a hub of intellectual and cultural activity, often visited by figures like Alexander von Humboldt and G.W.F. Hegel.

Felix and his sister Fanny were inordinately gifted musicians, and their sister Rebecca was an adept linguist who could read Homer in the original Greek. The children were tutored in English, French, and German, and when they weren't playing or making music, they read voraciously. Shakespeare was a favorite, and Felix and his sisters would read the plays aloud, acting out the different parts.

A favorite was *A Midsummer Night's Dream*, with its fairies, elves, and magic spells easily capturing the children's imaginations. When a translation of the play by August Wilhelm Schlegel (whose brother married Felix's aunt), made with the help of Ludwig Tieck, became part of the Mendelssohns' library in 1826, Felix began to appreciate the play's musical potential, and he started composing what would become the overture. The translations were unlike any made before, painstakingly executed, with the translators usually going through a dozen or more versions of each line before deciding on the German equivalent that best captured the spirit of the English text. They were full of rich poetic imagery, just the stuff to stoke the fires of Felix's imagination.

By August of 1843, when he was invited to pick up where his overture had left off, Mendelssohn was seen by the musical avant garde (Liszt, Berlioz, and the young Wagner) as a conservative, his obsession with

Bach and his unwillingness to wear his heart on his sleeve (most likely a symptom of his genteel, bourgeois upbringing) two strikes against him. But the King of Prussia, Frederick William IV, liked Mendelssohn's music and enjoyed drama, especially the plays of Sophocles, Aeschylus, and other writers of Greek antiquity. A successful adaptation of Sophocles' *Antigone* for the stage of the royal palace in Potsdam in 1841 led to a series of invitations from the king to compose incidental music, resulting in scores for Racine's *Athalie*, Sophocles' *Oedipus*, and the present numbers for *A Midsummer Night's Dream*.

For the performance at Potsdam on October 14, 1843, Mendelssohn returned to his overture for inspiration, using its themes to craft an integrated score for the play. The original overture precedes Act I, which was performed without music. The Scherzo acts as an intermezzo between Acts I and II. With its sprightly scoring, dominated by chattering winds and dancing strings, it introduced the scene of Act II, the forest outside of Athens, filled with fairies on Midsummer's Eve.

The intermezzo between Acts IV and V is none other than the famous Wedding March, perhaps the most popular number ever composed by Mendelssohn. It accompanies a triple wedding for Demetrius and Helena, Lysander and Hermia, and Theseus and Hippolyta.

-John Mangum

Love theme from "Cinema Paradiso"

Ennio Morricone (1928-2020)

Most of *Cinema Paradiso* (1988) is told through flashbacks. As the film opens, we meet Salvatore (Jacques Perrin), a famous director, who has just received the news that an old friend has died. Before departing for his home village of Giancaldo the next morning to attend the funeral, he reminisces about his childhood and adolescence, thinking back to places and people he hasn't seen for decades.

Cinema Paradiso's first half, with Salvatore Cascio playing the young protagonist, is the superior portion. The boy's experiences in the theater, watching movies and listening to Alfredo's stories, form a kind of journey of discovery. As Salvatore cultivates his love of movies, those in the audience are prodded to recall the personal meaning of film. It's an evocative and powerful experience that will touch lovers of motion pictures more deeply than it will casual movie-goers.

Once Salvatore has grown into his teens, *Cinema Paradiso* shifts from being a nostalgic celebration of movies to a traditional coming-of-age drama, complete with romantic disappointment and elation. Salvatore falls for a girl named Elena (Agnese Nano), but his deeply-felt passion isn't reciprocated. So he agonizes over the situation, seeks out Alfredo's advice, then makes a bold decision: he will stand outside of Elena's window every night until she relents. In the end, love wins out, but Salvatore's joy is eventually replaced by sadness as Elena vanishes forever from his life.

Is *Cinema Paradiso* manipulative? Manifestly so, but Tornatore displays such skill in the way he excites our emotions that we don't care. This film is sometimes funny, sometimes joyful, and sometimes poignant, but it's always warm, wonderful, and satisfying. *Cinema Paradiso* affects us on many levels, but

its strongest connection is with our memories. We relate to Salvatore's story not just because he's a likable character, but because we relive our own childhood movie experiences through him. Who doesn't remember the first time they sat in a theater, eagerly awaiting the lights to dim? There has always been a certain magic associated with the simple act of projecting a movie on a screen. Tornatore taps into this mystique, and that, more than anything else, is why *Cinema Paradiso* is a great motion picture.

-James Berardinelli

Boléro

Maurice Ravel (1875–1937)

From the snare drum's opening notes, even before the infamous melody begins, we instantly recognize Boléro. This oddly compelling music has entered popular culture through various media: the 1979 film *10*, numerous television commercials, and the gold medal-winning performance by ice dancers Jayne Torvill and Christopher Dean at the 1984 Sarajevo Olympics.

Maurice Ravel would not have been surprised by Boléro's enduring popularity; while he worked on it, the composer commented, "The piece I am working on will be so popular, even fruit peddlers will whistle it in the street." Originally a ballet commission from Ida Rubinstein, formerly of Serge Diaghilev's Ballets Russes, Boléro was choreographed by Bronislava Nijinska, sister of Vaslav Nijinsky, and featured a Gypsy woman dancing on a table in a Spanish tavern, who whips her audience into uncontrolled sexual frenzy.

Rubinstein's ballet was successful, but Boléro's lasting fame came in the concert hall, most notably from a controversial performance conducted by Arturo Toscanini in 1930. Not all listeners were seduced, however. One critic described Boléro as "... the most insolent monstrosity ever perpetrated in the history of music … it is simply the incredible repetition of a single rhythm ... and above it is the blatant recurrence of an overwhelmingly vulgar cabaret tune."

In response, Ravel wrote a letter in 1931 to the London Daily Telegraph: "It [Boléro] is an experiment in a very special and limited direction, and it should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before the first performance, I issued a warning to the effect that what I had written was a piece … consisting wholly of orchestral texture without music – of one long, very gradual crescendo ... I have done exactly what I have set out to do, and it is for listeners to take it or leave it."

In 2012, the award-winning science podcast *Radiolab* presented an episode titled "Unraveling Bolero," which suggested that Ravel might have been experiencing early symptoms of frontotemporal dementia (a degenerative brain disease involving the frontal lobe of the brain), as he wrote Boléro. One aspect of this disease manifests as an obsessive need for repetition, which is reflected in Boléro's complete lack of thematic or rhythmic musical development. Six years after finishing Boléro, Ravel began to forget words and lose short-term memory. By 1935, two years before his death, he could no longer write or speak.

-© 2020 Elizabeth Schwartz

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 national Gold medal from the NonFiction 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.

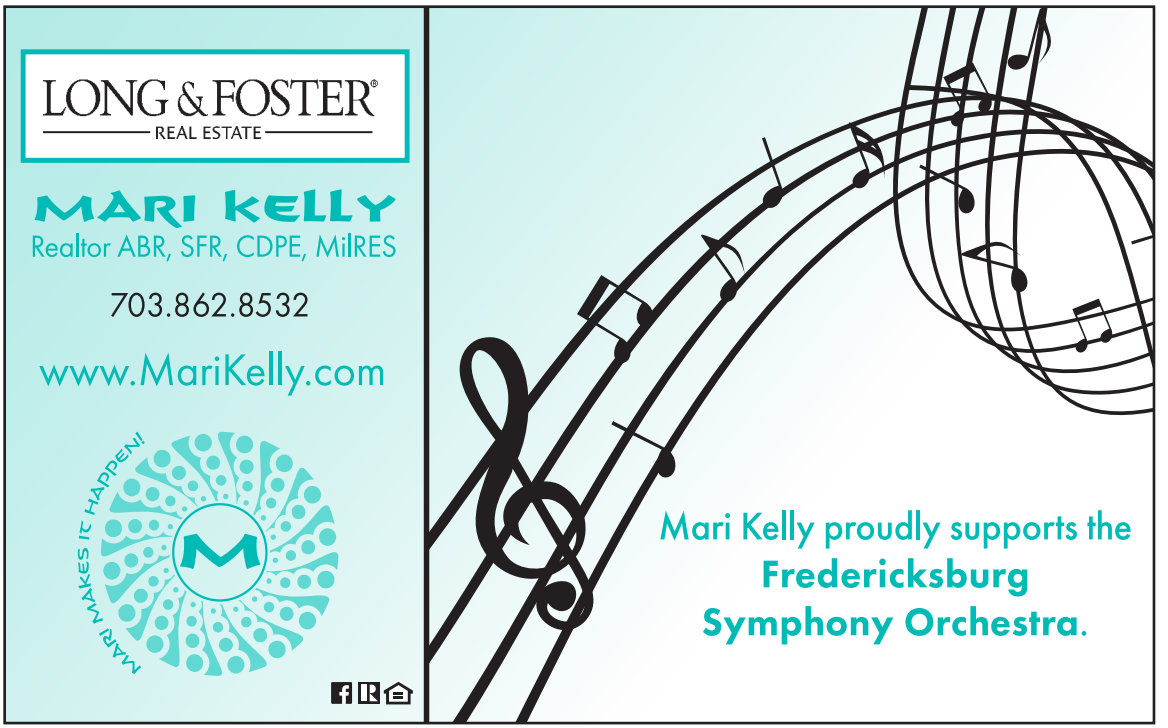
Wyatt Michael



Fredericksburg native Wyatt Michael was introduced to music at an early age, studying piano and writing music with his brother. Over the next few years, the brothers began performing their original music in the rock band *Chasing Avenir*. Over time, the band began to attract a wider audience, moving from small bars in and around Fredericksburg to theaters- and now, symphony halls.

Chasing Avenir released their first EP "Blue" and played at the National Theater in Richmond, VA, where Wyatt was introduced to jazz standards. He immediately connected with the timeless classics of Sinatra and Cole Porter, among others. After only two years of full-time singing, Wyatt was featured on Season 21 of NBC's "The Voice" where he stunned judges Kelly Clarkson and Ariana Grande in the blind auditions. Today, he is gaining a national reputation as a gifted crooner.

In 2019, Wyatt joined forces with Chris Whiteman and released his first solo jazz album entitled *Renaissance*. *Renaissance* features songs written by David Mann (composer of the classic "In the Wee Small Hours of the Morning") which have never before been released to the public. In 2023, he will embark on a daring new venture: performing a mix of jazz standards and contemporary songs with a professional symphony orchestra.



2022-23 SEASON - FREDERICKSBURG SYMPHONY ORCHESTRA

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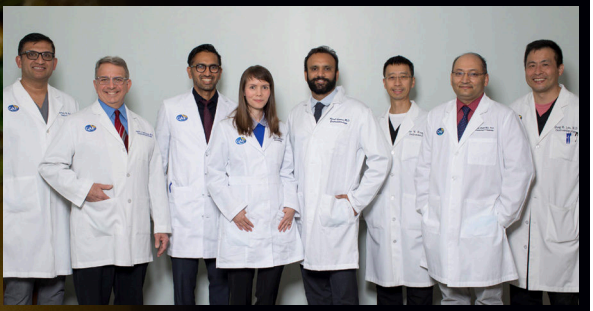
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