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THE
FREDERICKSBURG
SYMPHONY

2025-2026 SEASON GRAND OPENING!

-October Masterworks-



"FLIGHTS OF FANCY"

DR. KEVIN P. BARTRAM, MUSIC DIRECTOR
with
The Chamber Chorale of Fredericksburg, Joe Eveler, Artistic Director
Featuring Matt Riley, Composer/Pianist

Sponsored by Mary Wynn Richmond McDaniel and Charles Griffin McDaniel

Saturday, October 25, 2025
Monroe Auditorium 7:30 p.m.

FREDERICKSBURGSYMPHONY.ORG

Message from the Music Director



Welcome to the FSO's 2025-26 season! We're excited to open our fifth season with the glorious sounds of Holst's masterpiece *The Planets*.

Written for expanded orchestra which includes double timpani, two harps, celeste, tenor tuba, extra piccolos, oboes, clarinets, horns, and trumpets, the mammoth score depicts the composer's vision of seven of the solar system's planets, excluding Earth and Pluto (which was not yet discovered in 1913). Its unique blend of masterful melodies, energy, and craftsmanship make it one of the most beloved of all orchestral works from the 20th century.

The premiere of *The Planets* took place in Queen's Hall, London, in 1918. Conducted by Sir Adrian Boult, the crowd numbered only 250 people, and Boult omitted two of the seven movements because of the work's length (about 1 hour). The order of planets in Holst's suite has often been debated—beginning not with Mercury and moving outward from the Sun, but with Mars, the Bringer of War, and ending with dissonance of the quiet and reflective Neptune, the Mystic. Not a happy ending. Tonight we are keeping all seven planets, but I have opted to place Jupiter at the end of the suite. A joyful conclusion.

Many of you know that Minneapolis composer Matt Riley has been a favorite of mine for years. Hardly a Christmas concert goes by without at least one Riley number! About a year ago, I approached Matt to do a new version of the classic *Toccata and Fugue in D minor* by Bach for this concert. The result is a tour de force in orchestral writing featuring FSO Concertmaster Robyn Bauer and guitarist Shawn Purcell as soloists. "Flying" for orchestra is another beautiful and inspirational original work from Matt, and we have enjoyed rehearsing that number for its premiere tonight. We'll also get to hear Matt play piano tonight in our finale, which also features the fabulous Chamber Chorale of Fredericksburg.

We can't thank you enough for supporting your hometown symphony. Your generous donations make this all possible. Thank you once again to Mary Wynn Richmond McDaniel and Charles Griffin McDaniel for sponsoring tonight's concert. Thanks also to Joe Eveler and the Chamber Chorale of Fredericksburg for singing with us! A very special thanks to Richard and the beloved late Patricia Frazer for their support in making Riley's Toccata happen. Thanks as always to Dr. Marci Catlett and the Fredericksburg City Schools for hosting the FSO at James Monroe. Finally, thanks to our community who keep supporting your hometown symphony.

Don't miss out on ticket sales for our Holiday Pops on Wednesday, December 17 starring Broadway and stage superstar Morgan James and featuring once again The Chamber Chorale of Fredericksburg. Tickets go on sale for Symphony Supporters on November 10 and November 17 for the general public. On behalf of the staff and musicians of the FSO and our Board of Directors, enjoy the concert!

Kevin P. Bartram

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

PROGRAM

The Planets, Op. 32 ..... Gustav Holst (1917)

I. Mars, the Bringer of War
II. Venus, the Bringer of Peace
III. Mercury, the Winged Messenger
IV. Saturn, the Bringer of Old Age
V. Uranus, the Magician
VI. Neptune, the Mystic
VII. Jupiter, the Bringer of Jollity

INTERMISSION

Toccata and Fugue in D Minor ..... J. S. Bach, arr. Riley [World Premiere]

Robyn Bauer, violin
Shawn Purcell, guitar

Scherzo for Motorcycle and Orchestra ..... John Williams

Sogno di Volare "The Dream of Flight" ..... Christopher Tin

The Chamber Chorale of Fredericksburg

Flying ..... Matt Riley [World Premiere]

Ode to Joy ..... Beethoven, arr. Riley

Matt Riley, piano
The Chamber Chorale of Fredericksburg

This concert is being professionally recorded for an album, which will be available around Christmas.
Use of recording devices is prohibited. Please be sensitive to others as light from phones causes distractions.

FSO PERSONNEL

VIOLIN I
Robyn Bauer
Concertmaster
-The Sheldon Lampert Concertmaster Chair-
Fiona Studebaker
Assoc. Concertmaster
Rachel Pitts
Luz Recinos
Justin Daniels
Charles Stout
Kathy Buchanan
Peter Wong
Seth Bixler

VIOLIN II
John-Rine Zabanal *-Principal*
Jonathan Toomer *-Ass't Principal*
Chris Dixon
Carly Steenstra
Zachary Casebolt
Michael Sienkowski
Michele Kucic
Tia Iverson

VIOLA
Sandy Goldie *-Principal*
Laura O'Konski *-Ass't Principal*
Benjamin Pereyra
Jason Pak
Kaylee Payne
Jilleen Read
Marta Perrine
Brenda Johnson

CELLO
John Keane *-Principal*
Alex Corley *-Ass't Principal*
Matthew Reffner
Joan Wolfe
Christine Hartigan
Anna Scully
Christine Abeel
Jacob Dean
Andreas Gould

BASS
John Creger *-Principal*
Raymond Irving
Zachary W. Smith
Bryan Haderlie
Joey Lane

FLUTE
Ali Dettmer *-Principal*
Deborah Clare

PICCOLO
Sarah Haines
Chelsea Kaye Anderson

OBOE
Amelia Merrimen *-Principal*
Michael Keogh

ENGLISH HORN
William Titus

CLARINET
Jason Russo *-Principal*
-The Mary Wynn Richmond McDaniel Chair-
Tony Moran
Nate Raderman

BASS CLARINET
Cameron Harpstein

BASSOON
Walter Wynn *-Principal*
Jarrett Rodriguez *-Assoc. Principal*
Karen O'Donoghue

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Pat Neidich *-Principal*
-The Tessa and William Pou Principal Trumpet Chair-
Zachary Smith
Mike Huffman
Megan Huffman

HORN
Damien Bollino *-Principal*
-The Mary Jane and Ron Branscome Horn Chair-
Ryan Scott
Christopher Short
Elisabeth Deavers
Kristin Chamberlin
Keenan Kreiger

TROMBONE
Eddie Steenstra *-Principal*
Douglas Haas

BASS TROMBONE
Austin Fairley

TENOR TUBA
Chris Buckley

TUBA
Gary Carper
-The Susan and Al Roth Chair-

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Rainier Homoroc
Mario Ramsey
David Vita

TIMPANI
Nora McIntire *-Principal*

HARP
Anastasia Pike
Julia Gomez

PIANO
James Pitts

CELESTE/ORGAN
Amy Shirk

GUITAR
Shawn Purcell

SOPRANO 1
Amy Miller
Autumn Ross
Ginger Thompson
Hillary Hudson
Nour Bahti

SOPRANO 2
Angella Barnes
Bonnie Johnson
Cheryl Mahoney
Kelli Cieslewitz
Lisa Glenn Nobles

ALTO 1
Christine Rushmore
Logan Fellenstein
Michelle Wickman
Shannon Forry
Ruth Kochenour

ALTO 2
Faith Roberts
Bonita Keene
Lauren Terrill
Maia Conrad
Rebecca Brown

TENOR 1
Danny Fritsch
Ken Wayne
Larry Crosswell
Xavier Howard

TENOR 2
Dwayne Miller
Ed Rodriguez
Jeremy Vaughn
Michael Lamendola

BASS 1
David Brown
Jim Corrow
John Irby
Nathan Perrine
Pedro Florencio Pereira

BASS 2
Evan Keene
Scott Bergstrom
Stephen Shelburne

- Holiday Pops -
"All I Want for Christmas is You"

Featuring: Morgan James, Guest Artist with the Chamber Chorale of Fredericksburg

Wednesday, December 17, 7:30 pm
Monroe Auditorium



Morgan James sings "Evita" in 2023

Ring in the holidays in style with the FSO! This year, we're bringing back one of our most popular artists, Broadway legend Morgan James, to sing cuts from her album "A Very Magnetic Christmas." Morgan is in great demand as a symphony pops soloist and has toured throughout the world. In the theater, she has appeared in five Original Broadway casts. Along with guests The Chamber Chorale of Fredericksburg, rock guitarist John Lee and our Principal Horn Damien Bollino, there is no better way to experience the joy of the season. And just wait for the finale- another rockin' world premiere from FSO's own Zack Smith!

TICKETS ON SALE
Symphony Supporters - Monday, Nov. 10

General Public - Monday, Nov. 17



Santa & FSO Executive Director Audra Bielke are all smiles

Concert Sponsorship available

The Planets, op. 32

Gustav Holst (1874-1934)

In 1913, Gustav Holst visited Majorca. While there he became acquainted with astrology, which became a lifelong interest. He wrote to a friend:

"As a rule, I only study things which suggest music to me….recently I became acquainted with astrology and the character of each planet suggested songs to me, and I have been studying astrology fairly closely." Imogen Holst, the composer's daughter, recalled that Alan Leo's *What is a Horoscope* was one of her father's favorite books. In the book, Leo described the planets, giving each a small description, and expanding upon the astrological significance of each. *The Planets*, Holst's most popular work, reflects his characterization of the planets, with the exception of Earth and Pluto (which had not yet been discovered).

Central to astrological thought is the power of divination, forecasting, and fateful determination via the character and placement of the planets, following the maxim "as above, so below." Today many call it a pseudoscience because of its non-empirical basis, putting far more reliance on the science of astronomy, which developed from astrological inquiries. Stephen Hawking, a British theoretical physicist, cosmologist, and professor of mathematics at Cambridge University, stated that "Most scientists don't believe in astrology because it is not consistent with our theories that have been tested by experiment." However, the allure of astrology has continued despite such debunking, and it continues to draw us into its system and mystery. Holst was very taken by astrology, and in private parties liked to give "astrological readings" and casting horoscopes for his friends. He stands in a long continuum of philosophers, musicians, scientists, and artists who have pondered the mysteries of the cosmos and man's relationship to it.

Holst characterizes The Planets as follows:

The first planet, *Mars*, the Bringer of War, was completed in August 1914. The entire Suite was completed in 1917. Its aggressive, wild nature marches in with an insistent (ostinato) 5/4 rhythm proclaimed by the strings playing *col legno battato*, with the wood of the bow on a single tone. Mars is known to have a low atmospheric pressure, which creates turbulent, vast windstorms. Horns and brass fanfares add to the military aspects of the planet's characterization, and the movement is filled with gigantic climaxes as the scene violently depicts battles, rage, and produces a triumphal march. D flat and C tonalities are sometimes combined to give an edgy polytonality. One of the highlights is the solo accorded to the euphonium. The movement closes with heavy brass and percussion.

Venus, the Bringer of Peace, arrives via a solo horn with a small theme answered by soft flutes. A second theme is sung by solo violin. Everything is at peace, colored "by delicate orchestral pastels", oscillating chords from flutes and harps, and the sweet sound of the tinkling celesta.

Mercury, the winged messenger, was the last planet to be composed. The planet via solo violin scurries about amid fast orchestral figurations and light, darting gestures from muted violins. Holst considered this movement to reflect the "process of human thought."

Saturn, the Bringer of Old Age, was Holst's favorite movement. The music begins with a restless portrayal of the beginning of human life (26 measures of sharp syncopated chords,) continuing into a march-like section for middle age and finally arriving at a dirge-like melody depicting the ravages of old age. Subsequently, however, the music assumes a resigned serenity, a peaceful maturity, which is one of the experiences of old age as well. Holst commented, "Saturn not only brings physical decay but also a vision of fulfillment."

The magician *Uranus* arrives with a four-note spell, a musical representation of Holst's name, declaimed by the brass. The music opens with spooky chords, colored by unstable major/minor tonalities. Holst churns the orchestra through high drama and turbulence, including a manic dance. The close is quiet and sinister.

Neptune, the Mystic, offers a chilling conclusion (though not tonight-*KB*). This is the only title that Holst took from Leo's book in which the planet is described as "subtle and mysterious", occupying at that time the far edges of the solar

system. Holst marks it to be played 'sempre pp throughout', calling for the sound to be softly evoked by cymbals played with felt sticks and the timpani with wooden ones. Basically, there is no real melody or reliable rhythm to hang on to. Rippling harp figuration and high-pitched violins create an atmosphere of enormous distance to the planet. At midpoint, a female chorus sings a wordless song, from offstage, "beckoning as it recedes into the infinite unknown." (Paul Serotsky) Holst indicated that the door to the chorus be silently closed at the ending.

Jupiter, the Bringer of Jollity, arrives with blaring horns. The music continually rejoices and dances, possibly influenced by Holst's interest in English folk dances. In the central section, the strings sing a stately tune (sometimes extracted for a patriotic hymn titled "I vow to thee my country," an event which displeased the composer) before closing in a flashing coda. The abundance of happiness and good will is palpable throughout.

© Marianne Williams Tobias, Indianapolis Symphony Orchestra, 2015

Toccata and Fugue in D Minor

Arranged by Matt Riley

Toccata and Fugue in D Minor was written to feature FSO Concertmaster Robyn Bauer and premiered at the October 25, 2025, Flights of Fancy concert. It expands an earlier 60-second idea into a full-length orchestral showpiece. Inspired by Bach's Toccata and Fugue in D Minor, BWV 565, this version reimagines the work for full orchestra with drums, electric guitar, and electric solo violin. The piece moves between soft, delicate passages and bold, high-energy climaxes.

Imagine being in the audience as the young Johann Sebastian Bach first performed this work on the organ, possibly during his early years in Arnstadt. The opening notes ring out, followed by silence as the sound reverberates through the church. Expectation turns to awe at the contrasts, the delicate and epic sounds, the twists and turns, and the virtuosity of Bach's playing. I aimed to create a similar experience for today's audience, using full orchestra and modern instruments while leaving space for quieter, intimate moments.

Melodic material from the original is recognizable, but the piece takes unexpected twists and turns. Every section of the orchestra has a moment to shine. From its spark of an idea to a fully realized performance, this piece delivers drama, contrast, and virtuosity.

-Matt Riley

Scherzo for Motorcycle and Orchestra

John Williams (b. 1932)

One of the most fruitful relationships in Hollywood history began as something of a blind date when a young Steven Spielberg asked the help of a Universal Studios executive in arranging a lunch meeting with John Williams. The composer, who was in his 40s at the time, would later recall to the *Los Angeles Times*, "It was like having lunch with a teenager who had never ordered wine before and didn't quite know what to do with the silver. He was so young, a little older than my children but not a whole lot. However, he seemed to know more about my music than I did." That last remark betrays Williams' characteristic humility, and what grew out of that initial lunch was a legendary artistic partnership that continues to this day and has resulted in many of the most critically acclaimed and commercially successful films of all time.

In "Scherzo for Motorcycle and Orchestra" from *Indiana Jones and the Last Crusade (1989)*, Williams shows his inherent knack for matching the tone and emotional language of Spielberg's images. As the titular protagonist (Harrison Ford) and his father (Sean Connery) try to escape a gang of motorbike-riding Nazis—while trading a few characteristic quips along the way—Williams invokes the symphonic form of the scherzo (Italian for "joke") to imbue what otherwise would be a tense escape with a feel of lighthearted adventure and even humor. That humor extends to the title of this concert arrangement, which Williams added to describe "the participation of the unmelodious vehicle" in this sequence in the film.

-Available online at www.laphil.com

Sogno di Volare "The Dream of Flight"

Christopher Tin (b. 1976)

"Sogno di Volare" is a setting of modern-Italian adaptations of Leonardo da Vinci's writings on flight. It was originally composed as the theme song to the video game 'Civilization VI'. The piece is based around the concept of exploration: both physically, in seeking out new lands, but also intellectually, in seeking out new frontiers of science, technology, and humanities.

The Dream of Flight

Una volta che avrai	Once you have
Spiccato il volo, deciderai	Once you take flight, you will decide
Sguardo verso il ciel, saprai	Look up to heaven, you'll know
Lì a casa il cuore sentirai	There at home you will feel your heart
Una volta che avrai	Once you have
Spiccato il volo, deciderai	Once you take flight, you will decide
Sguardo verso il ciel, saprai	Look up to heaven, you'll know
Lì a casa il cuore sentirai	There at home you will feel your heart
Prenderà il primo volo	Will take the first flight
Verso il sole il grande uccello	Towards the sun the great bird
Sorvolando il grande monte Ceceri	Flying over the great Mount Ceceri
Riempendo l'universo di stupore e gloria	Filling the universe with awe and glory
Una volta che avrai (spiccato il volo)	Once you have (taken flight)
Allora deciderai	Then you will decide
Sguardo verso il ciel, saprai	Look up to heaven, you'll know
Lì a casa il cuore sentirai	There at home you will feel your heart
L'uomo verrà portato	The man will be brought
Dalla sua creazione	Since its creation
Come gli uccelli, verso il cielo	Like birds, to the sky
Riempendo l'universo di stupore e gloria	Filling the universe with awe and glory
Una volta che avrai	Once you have
Spiccato il volo, deciderai	Once you take flight, you will decide
Sguardo verso il ciel, saprai	Look up to heaven, you'll know
Lì a casa il cuore sentirai	There at home you will feel your heart
Gloria	Glory
Gloria	Glory

Flying

Matt Riley (b. 1982)

When I was a kid growing up in rural Indiana, I was obsessed with the idea of being able to fly. I tried to build a helicopter, then an airplane. Both projects failed, but that didn't stop my imagination. I would picture myself soaring high above the trees, climbing through the clouds, and finally rising into the sunlight above them all. Looking back, I feel a longing for the magic and freedom of childhood imagination.

Flying tells the story of a boy, really a version of myself, who realizes that dream after months of work. In the opening section, I imagine him going to his barn before sunrise, with fog still hanging over the fields and the stars fading in the distance. He uncovers the rocket pack he built, checks the levels, straps it on, and walks out into the field. For a moment he hesitates, gripped by fear and uncertainty. What if it explodes? What if he crashes? But his dream is stronger than his fear, and he takes that first step toward flight.

The music unfolds through three main themes. The Courage Theme is the heart of the piece, a mix of hope, anticipation, and resolve. It evokes the feeling of standing in that foggy Indiana field at dawn, ready to test the rocket pack for the first time. There is wonder in it, but also fear, doubt, and uncertainty. The Flight Theme captures lift-off, the moment of pure exhilaration and freedom. It is bright, soaring, and full of energy, like the rush of wind and sunlight breaking through the clouds. The Imagination Theme is more reflective, childlike, and dreamlike, as if looking back on the experience through memory. It romanticizes the feeling of flight, tying back to that inner world of imagination that defined so much of childhood.

There's a sense of wonder, but also loss and nostalgia, reflecting how fleeting those magical, imaginative moments become as we grow older. Whether our childhood was joyful or challenging, our inner world of imagination shaped who we are today. Flying is my way of revisiting that feeling, and I invite the audience to connect with that inner source to rediscover the dreams that define us.

-Matt Riley



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. There he led performances which 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, Jamie Bernstein, and Henry Winkler.

In 2010, Dr. Bartram was honored as a semi-finalist in the American Prize for orchestral conducting, and his orchestra was also honored in orchestral performance. In 2011, he directed "A Fiddler's Holiday" with guest artist Jay Ungar and the Family Band, which became a national PBS Holiday Christmas 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 in 2021 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 won the 2022 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 2021…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. 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) have two boys- Nicholas and Willie.

Matt Riley



Matthew Riley (b. 1982) is an award-winning composer and arranger based in Minneapolis, MN. His work spans a wide range of genres and formats, including original compositions for radio and TV commercials, orchestrations for television (including NBC's *The Voice)*, scores for documentary films, and hundreds of arrangements for churches and recording artists.

His achievements include multiple selections on JW Pepper's Editor's Choice list and various state and festival lists. In 2019, he won the SMP Press Composition Competition in two categories. His music has been featured at major conferences and events such as the Texas Music Educators Association (TMEA) convention, the University Interscholastic League, and the American String Teachers Association (ASTA).

Matt's pop-classical arrangements and original compositions are performed thousands of times each year by orchestras on six continents, in theaters, churches, and schools around the world. His music was featured at Madison Square Garden in two concerts during Andrea Bocelli's 2019 Christmas tour. Other notable performances include those by Italy's RAI National Symphony Orchestra, Vienna Imperial Philharmonics, Singapore Symphony Orchestra, The Symphony Orchestra of Sri Lanka, the U.S. Marine Band, Canadian Royal 22nd Regiment Band, San Diego Symphony, Colorado Symphony, The Tabernacle Choir at Temple Square, Boise Philharmonic, Columbus Symphony, Seattle Symphony, and Detroit Symphony. His arrangement of Amazing Grace was also performed at the Canadian national funeral for Queen Elizabeth II in 2022.

Matt is a member of ASCAP.

Matt's philosophy for music: "I want to move and inspire audiences and musicians alike with my music. My mission in life is to share things that I find beautiful, moving, awe-inspiring, euphoric, and sublime with the world. I am not a particularly eloquent person, so I choose to do this through the language of music. My hope is that every performance of my music is a memorable, powerful, and emotionally connective experience between the performers and listeners.

Some of my pieces may be difficult to master but I believe that when musicians love what they are playing, they will rise to the challenge. For conductors, one of the most important things about leading an ensemble is that you engage with your musicians about playing music that they love. Once you start engaging students in this way, they start practicing more and they start playing their instruments more musically. The difficulty level of a piece of music doesn't matter as much when they love the music that they are learning.

My goal for every piece I write is that it would be a challenging yet rewarding experience marked with growth on their instrument ultimately culminating in a performance that connects with the audience on a deep level."

The Chamber Chorale of Fredericksburg



The Chamber Chorale of Fredericksburg (CCF) was founded in 1989 and has been a significant part of the Fredericksburg community ever since. Over the years, CCF has presented many memorable concerts, including our annual Christmas concerts. These concerts have featured works such as Rutter's Magnificat, Vivaldi's Gloria, Britten's Ceremony of Carols, and Pinkham's Christmas Cantata. CCF has also performed at various local events such as a concert at Belmont in association with the Artists in Their Studios exhibition, the Christ Church concert series, and a performance at Gari Melchers Home and Studio in conjunction with the exhibition, Painting the Beautiful, from the Michener Art Museum Collection.

Another notable concert focused on songs and passages from the Civil War, with special guest John Hennessy, the chief historian at Fredericksburg and Spotsylvania National Military Park. CCF has also collaborated with other musical groups, including the University of Mary Washington Philharmonic Orchestra, Stafford High School's Treble Chamber Choir and Bragg Hill Family Life Center's Dancers, and the Fredericksburg Academy Chorus. In addition, CCF has performed a Halloween concert at Potomac Point Vineyard and Winery.

From a cappella singing to major chamber works with orchestra, this ensemble is known for its fine tuning, blended tone, wide range in dynamics, and expressive diversity. Each member of the Chamber Chorale exhibits a high level of musicianship and dedication, and their love and joy of singing is evident in every performance.

Joe Eveler



Joe Eveler has been the Choral Director at Stafford High School since 2003. He also began singing with the Chamber Chorale of Fredericksburg in 2003. Joe has a bachelor's degree in Music Education from Lebanon Valley College and a master's degree in Choral Music Education from Florida State University. He enjoys spending time with his wife, Molly, and his son, Calvin. He was the interim artistic director of the Chamber Chorale from January 2021 through December of 2021 and was appointed the permanent artistic director in January 2022.



2025-26 SEASON - FREDERICKSBURG SYMPHONY ORCHESTRA

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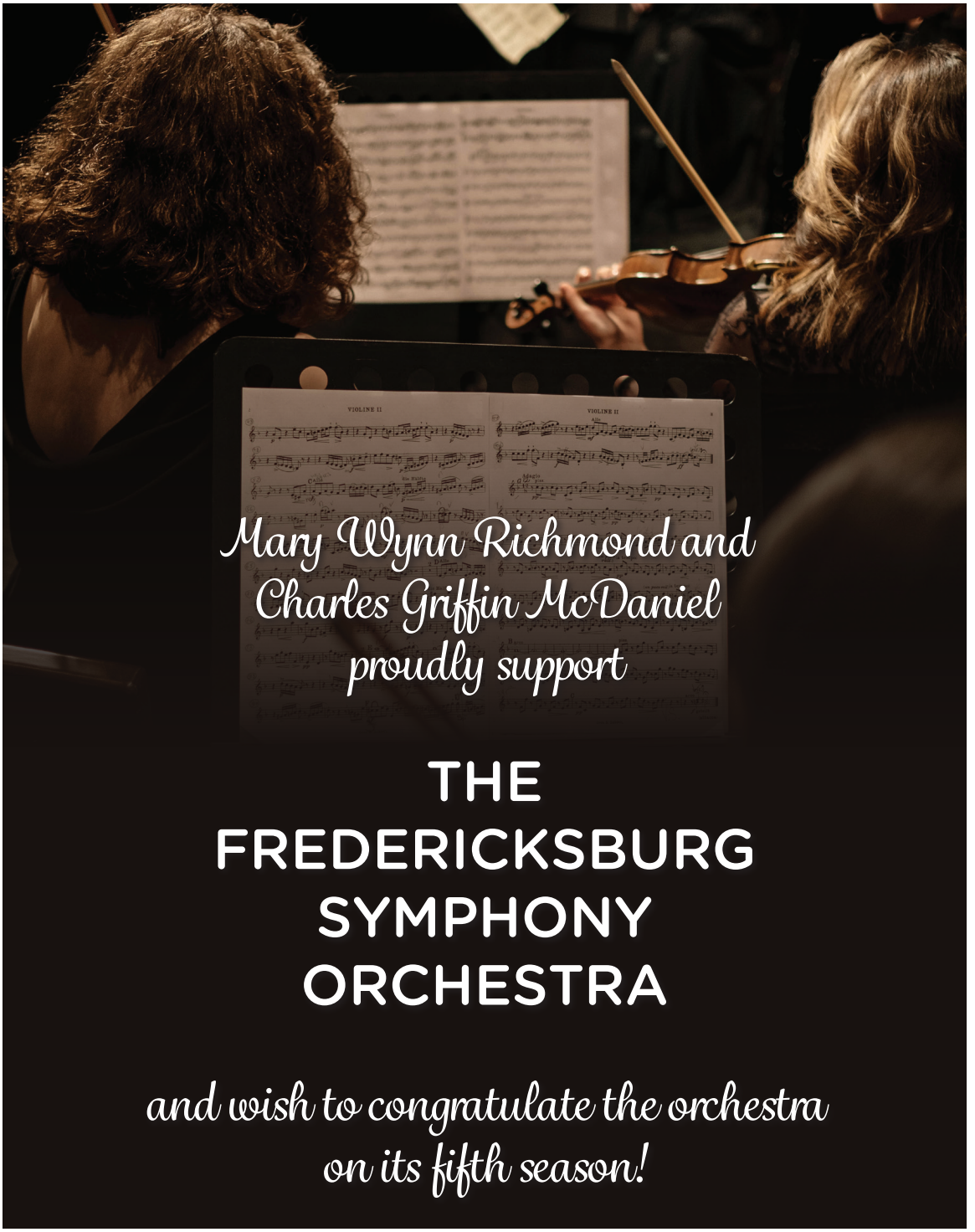
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