THE FREDERICKSBURG SYMPHONY

"BRIDGING A GREAT COMMUNITY WITH GREAT MUSIC"

-Holiday Pops-



"ALL I WANT FOR CHRISTMAS IS YOU"

DR. KEVIN P. BARTRAM, MUSIC DIRECTOR

Morgan James, Guest Artist

With The Chamber Chorale of Fredericksburg, Joe Eveler, Artistic Director

Sponsored by The Essig Family
in memory of Ann Crowe Essig (1948-2004)
"One of God's loveliest musicians."
&
Anna & Robert Billingsley

Wednesday, December 17, 2025
Monroe Auditorium 7:30 p.m.

FREDERICKSBURGSYMPHONY.ORG

Message from the Music Director



Happy Holidays, Fredericksburg! We are excited to present "All I Want for Christmas is You" with guest star Morgan James, the Chamber Chorale of Fredericksburg, and multiple soloists. The FSO's Holiday Pops has become central to our community's holiday season, and our musicians can't wait to share the spirit of this happy time with you.

Many of you recall singer Morgan James, when she joined our 2024 Broadway Legends concert along with Hugh Panaro, the Phantom of the Opera. Morgan's versatility as an artist was on full display that night...as it will be tonight! You'll be treated to several beloved holiday classics in swing style, classical, and even pop.

After intermission, you'll hear from renowned Baltimore guitarist John Lee and our own fantastic principal horn Damien Bollino, and we'll even throw in a high school marching drumline! Morgan sings on both halves, as does The Chamber Chorale of Fredericksburg, one of our all-time favorite guests. We couldn't be happier to feature them in tonight's show.

We have many people to thank in this, our largest production of the year. Let's begin with FSO music arranger Zach Smith for creating a wild new rendition of the holiday classic *Little Drummer Boy*. Thanks to our sponsors, the Essig Family and Anna & Rob Billingsley. Thanks to our great staff and Board of Directors, especially our Executive Director Audra Bielke, who is the heart and soul of the FSO.

Thanks also to Joe Eveler and the Chamber Chorale of Fredericksburg for finding time in their busy holiday season for us. 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. We couldn't do this without you.

Tickets go on sale in early January for the FSO's special Valentine's Concert, featuring the music of Swan Lake and Elvis Presley! 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

Pre-concert music in the lobby provided by the Encor Academy Chamber Orchestra, Charles Stout, director.

PROGRAM

Christmas Fantasy.....Dan Goeller
The Sussex Carol, We Three Kings, What Child is This?, Sing We Now of Christmas

All I Want for Christmas is You.....Carey & Afanasieff

The Christmas Song/Have Yourself a Merry Little Christmas.....Wells & Torme, Martin & Blaine, arr. Waldin

I'll Be Home for Christmas.....Kent & Gannon, arr. Barton

Angels We Have Heard on High for Piano and Orchestra.....Traditional, arr. Dan Goeller

Amazing Grace.....Newton, arr. Berens

Let it Snow.....Styne & Cahn, arr. Blank

Russian Christmas Music.....Alfred Reed, transcribed McAlister

INTERMISSION

Comfort and Joy.....Aaron Stewart
John Lee, guitar

Carol Concertante for Horn and Orchestra.....Traditional, arr. Dan Goeller
Damien Bollino, horn

Santa Claus is Comin' to Town.....Coots & Gillespie, arr. Holcombe

Cool Yule.....Allen, arr. McKenzie

Winter Wonderland.....Bernard, adapted by Cy Payne

O Magnum Mysterium.....Ivo Antognini
The Chamber Chorale of Fredericksburg

O Holy Night.....Traditional, arr. Clydesdale

Lotta Drummer Boyz.....Davis, arr. Zach Smith [World Premiere]
with the Liberty HS Drumline-Pat Neidich, director

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
Seth Bixler

VIOLIN II
John-Rine Zabanal *-Principal*
Carly Steenstra *-Ass't Principal*
Chris Dixon
Zachary Casebolt
Michael Sienkowski
Michele Kucic
Tia Iverson
Tiffany Yawgel (Student Intern)

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

FLUTE
Ali Dettmer *-Principal*
Deborah Clare

PICCOLO
Sarah Haines

OBOE
Eliana Schenk *-Principal*

OBOE II/ENGLISH HORN
Emily Madsen

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

BASS CLARINET
Cameron Harpstein

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

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

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

TROMBONE
Eddie Steenstra *-Principal*
Douglas Haas

BASS TROMBONE
Liam Barron

TUBA
Gary Carper
-The Susan and Al Roth Chair-

PERCUSSION
Kaitlin Gimm
Rainier Homoroc
Mario Ramsey
Andrew Sheloski
David Vita

TIMPANI
Nora McIntire *-Principal*

HARP
Anastasia Pike

PIANO
James Pitts
Mayes Johns (Student Intern)

GUITAR
John Lee

THE CHAMBER CHORALE OF FREDERICKSBURG

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

- Valentine's Special -

"Love Me Tender"

Featuring Tim Beasley as "Elvis"

Saturday, February 14, 7:30pm

Monroe Auditorium



Tchaikovsky's "Swan Lake"

You'll fall in love again at the FSO's traditional Valentine's Concert, which combines romantic masterworks with popular favorites that are sure to kindle those 'hunks of burning love!' You'll be swept away with the beauty of Tchaikovsky's Swan Lake and Schubert's Unfinished Symphony, and then you'll tap your toes with a fantastic 'Fab 4' Beatles tribute. But wait, there's more! How about a serenade from the King himself? Renowned Elvis impersonator Tim Beasley will be in the building performing the King's best romantic hits! Who said the symphony can't be fun?

TICKETS ON SALE

Symphony Supporters - Monday, January 5

General Public - Monday, January 12

Pre-concert lecture by Elvis Presley (Tim Beasley) for Supporters Only

Concert Sponsorship available

Russian Christmas Music
Alfred Reed (1921-2005)

Alfred Reed was a 23-year-old staff arranger for the 529th Army Air Corps Band when he was called upon to create what has become a masterpiece of the wind literature. It was in 1944, when optimism was running high with the successful invasion of France and Belgium by the Allied forces. A holiday band concert was planned by the city of Denver to further promote Russian-American unity with premieres of new works from both countries. Roy Harris was placed in charge and planned the second movement of his Sixth Symphony (the "Abraham Lincoln Symphony") to be the American work. The Russian work was to have been Prokofiev's March, Op. 99, but Harris discovered that it had already been performed in the United States (by Reed's own organization).

With just 16 days until the concert, Harris assigned Reed, already working for Harris as an aide, to compose a new Russian work for the concert. Scouring the Corps' music library, Reed found an authentic 16th-century Russian Christmas Song "Carol of the Little Russian Children" to use for an introductory theme. Drawing on his investigations of Eastern Orthodox liturgical music for other thematic ideas, he completed the score of Russian Christmas Music in 11 days; copyists took another two days to prepare parts for rehearsal. The music was first performed on December 12, 1944, on a nationwide NBC broadcast. A concert performance was given in Denver two days later.

-windliterature.org

DID YOU KNOW?
History of our Christmas Songs!

Angels We Have Heard on High - Traditional (18th century)

The hymn is a traditional French carol that originated as early as the eighteenth century and was published in North America in *Nouveau recueil de cantiques (New Hymnal)* for the Diocese of Quebec in 1819. Several versions, or translations, of the text can be found, but they all stem from the same source and are inspired by Luke 2:6-20.

The carol first entered into Methodist hymnals in 1935 in an anonymous version from the play, *The Nativity*. It uses the text, "Hearken all! what holy singing now is sounding from the sky!" The melody is the same, but the harmonization was modified in the 1966 *Methodist Hymnal* by the well-known anthem composer Austin C. Lovelace (1919-2010). The 1966 *Methodist Hymnal* also changed the text to "Angels we have heard on high" because of the popularity of the text used in anthems at the time.

The English translation by James Chadwick (1813-1882), Roman Catholic Bishop of Hexham and Newcastle, was taken from *Crown of Jesus* (1862), subtitled, "a complete Catholic manual of devotion, doctrine, and instruction." The carol was found in the section headed "The Twelve Mysteries of the Sacred Infancy" with the title "Christmas Hymn," reduced to four stanzas in English.

The original text is changed in the 1966 *Methodist Hymnal*, and the 1989 *The United Methodist Hymnal* continues the changes with one exception: stanza three changes "him" to "Christ" for inclusive language reasons.

-Michael Hawn & Jeanne Larson Williams

Amazing Grace - John Newton

John Newton was born in London in 1725 to a religious mother who dreamed he would become a clergyman. However, she died when he was just six, and his sea-captain father took him to sea at the age of 11. Newton's early years were marked by rebellion and turbulence, as he alternated between military service and captaining slave ships. Despite his mother's early influence and religious education, young John rejected his faith and embraced a life of recklessness and sin.

During these years, Newton's life could best be described as chaotic. He was known for his insubordination, even being thrown into chains for trying to desert the Royal Navy. This tumultuous period deeply influenced his understanding of grace, which would later become a cornerstone in his most famous hymn. In hindsight, Newton saw the seeds of his later conversion being sown during these early tribulations.

Newton's career in the slave trade began at a time when this brutal industry was thriving, with ships transporting thousands of Africans across the Atlantic under inhumane conditions. As a captain, Newton exhibited the callousness typical of the trade, profiting from the sale and suffering of men, women, and children. The horrors committed during these voyages left lasting scars on Newton's conscience, and they later became a driving force in his campaign for abolition.

Looking back, Newton would recall how those years on the slave ships represented a dark chapter in his life. His involvement in such an inhumane trade became an integral part of his testimony, underscoring the depths from which he felt he had been saved. It was this deep reflection on his sins that imbued his later work with a profound sense of humility and redemption.

The pivotal moment in Newton's life came during a ferocious storm at sea in 1748. With his ship on the brink of sinking, Newton called out for God's mercy, and miraculously, the storm abated. This moment of divine intervention marked the beginning of his conversion to Christianity, setting him on a path that would eventually lead him away from the slave trade and towards ministry.

Newton became a passionate advocate for the gospel, and in 1764, he was ordained as a minister in the Church of England. It was during his time in Olney, Buckinghamshire, that he penned "Amazing Grace," alongside fellow hymnist William Cowper. The hymn quickly resonated with his congregation, reflecting Newton's personal journey from "lost" to "found" and his deep gratitude for the grace he received.

The melody commonly associated with "Amazing Grace" today, known as "New Britain," was paired with Newton's lyrics only in the 19th century. This melody, with its simple yet haunting sound, allowed the powerful words of reflection and redemption to resonate profoundly with listeners, making the hymn accessible and timeless.

The fusion of Newton's poignant words and the captivating melody has enabled "Amazing Grace" to transcend its origins, reaching people across different cultures and faiths. Throughout history, it has been performed by countless artists, from traditional church choirs to renowned musicians, each artist bringing their own unique interpretation and emotion to this timeless piece.

-found online at 1848tricolour.com

O Holy Night - Placide Cappeau/Adolphe Adam

The author of O Holy Night lyrics is Placide Cappeau. Cappeau was a commissionaire of wines, and a part-time poet. Cappeau lived in a small village, Roquemaure near Avignon, France during the nineteenth century (1808-1877). History tells us that Cappeau rarely attended mass and that he was better known for his poetry and this may have been the driving force behind the local parish priest asking him to write a Christmas Poem. In December of 1847 Cappeau obliged and on a trip to Paris was inspired to write a poem. That poem was entitled, Cantique de Noël.

When Cappeau arrived in Paris he knew that this poem needed someone better than him to compose the music. Through some close friends in Paris he was able to take his new poem to the famous composer Adolphe Adam. Adam accepted the work and was able to compose music for the poem. Within a few days the music was complete and allowed Cappeau to return to Roquemaure and present it to the priest who had requested it. Cantique de Noël was first played during Midnight Mass on Christmas Eve 1847.

In 1855 John Dwight, a Unitarian Minister created a vocal version and English translation to Cappeau's lyrics. The result is O Holy Night as we know it today. The song was first published in English in Dwight's, Journal of Music. The song was quickly adopted by the American public and became part of the American Christmas tradition. O Holy Night is also famous for being the first Christmas song ever played live over the radio. In 1906 Reginald Fessenden (a former employee and lab technician for Thomas Edison) transmitted a short broadcast from the Brant Rock radio tower. This broadcast included Fessenden himself reading verses from the gospel of Luke and with him playing the violin to O Holy Night while singing the last verse, live. Thus giving this Christmas Carol the honor of the first Christmas song ever played across the radio. From the Brant Rock radio tower the Christmas Eve broadcast was heard as far away as Norfolk, Virginia. A re-broadcast on New Year's Eve allowed the song to be heard as far away as the West-Indies.

-found online at christmascarols.us.

Santa Claus is Comin' to Town - Gillespie & Coots

The song was written in October 1933 by Haven Gillespie and J. Fred Coots, reportedly on a New York subway car while traveling to a music publisher's office. Gillespie, known for his songwriting talent and charged with Coots to come up with a children's tune, jotted the melody and the lyrics down on an envelope before reaching the publisher's office.

Santa Claus is Coming To Town became the big hit of Christmas 1934 – radio audiences went wild for the song and requests for sheet music were off the charts. What followed from Cantor's radio show would eventually make a millionaire of Haven Gillespie. The swinging version of the song from Perry Como in the mid-1940s was another popular version of the song that kept it at the forefront of Christmas celebration into the 1950s:

Through the 1950s and 1960s the song kept coming back. It was recorded, it seemed, by nearly everyone. Elvis, Frank Sinatra, Dean Martin, Johnny Mathis, Andy Williams, Sammy Davis Jr and scores of others took it on and made it their own. It never fell from the Christmas spotlight.

The song took on new life in 1970 when it was animated in a production by Rankin Bass by that same name became expanded version of the story of Santa Claus. The story teller in that version was Fred Astaire and Kris Kringle himself was portrayed by Mickey Rooney, now a member of the International Santa Claus Hall of Fame:

In recent years the heirs of the songwriters have locked horns with publishers over copyrights and royalties. It is clear to everyone that this song will forever be in the public eye as a beloved staple of the season. It is a complicated case that will no doubt earn lawyers for either side a lot of money.

The song continues to be used by major motion pictures, appearing in everything from Elf to The Santa Clause franchise by Disney and artists such as Michael Buble continue to make the song perpetually a favorite.

-Jeff Westover

Morgan James



Morgan James is a classically trained vocalist, Broadway veteran and recording artist. She recently premiered two new symphonic programs with maestro Ted Sperling: *Clouds in my Coffee: the trailblazing music of Joni Mitchell, Carole King and Carly Simon and Kodachrome*, celebrating Paul Simon. Her newest project, *Sailing*, premiered with Kansas City Symphony and celebrates soft rock of the 70s and 80s.

A Leonard Bernstein aficionado, Morgan has appeared with the Rhode Island Philharmonic Orchestra, Malaysian Philharmonic, Breckenridge Music Festival, Utah Symphony, Louisville Orchestra, Colorado Symphony, and Wichita Symphony performing her solo Bernstein show, conducted by Teddy Abrams. Morgan was also featured with the Philadelphia Orchestra in *West Side Story* in concert, conducted by Yannick Nézet-Séguin. Morgan has had the honor of being in the Bernstein MASS four times: most recently with the Chicago Symphony Orchestra at Ravinia Music festival, conducted by Marin Alsop; with the Louisville Orchestra (conducted by Teddy Abrams), the Philadelphia Orchestra (conducted by Yannick Nézet-Séguin), as well as with Baltimore Symphony at Carnegie Hall and the Kennedy Center, (also conducted by Marin Alsop).

On Broadway, Morgan has appeared in five Original Broadway Casts: *Motown: The Musical, Godspell, Wonderland, The Addams Family* and Kristin Chenoweth's *For The Girls*. With viral sensation Postmodern Jukebox and her own channel, her videos on YouTube have garnered 300 million views (and counting).

As a recording artist, Ms. James just released her fifth studio album of original soul music entitled "Nobody's Fool", as well as a live album from Antone's in Austin, Texas. Her music is available on all streaming platforms.

Morgan received her voice training at The Juilliard School. For more information and tour dates, please visit her website: www.morganjamesonline.com.

Instagram: @morganajames



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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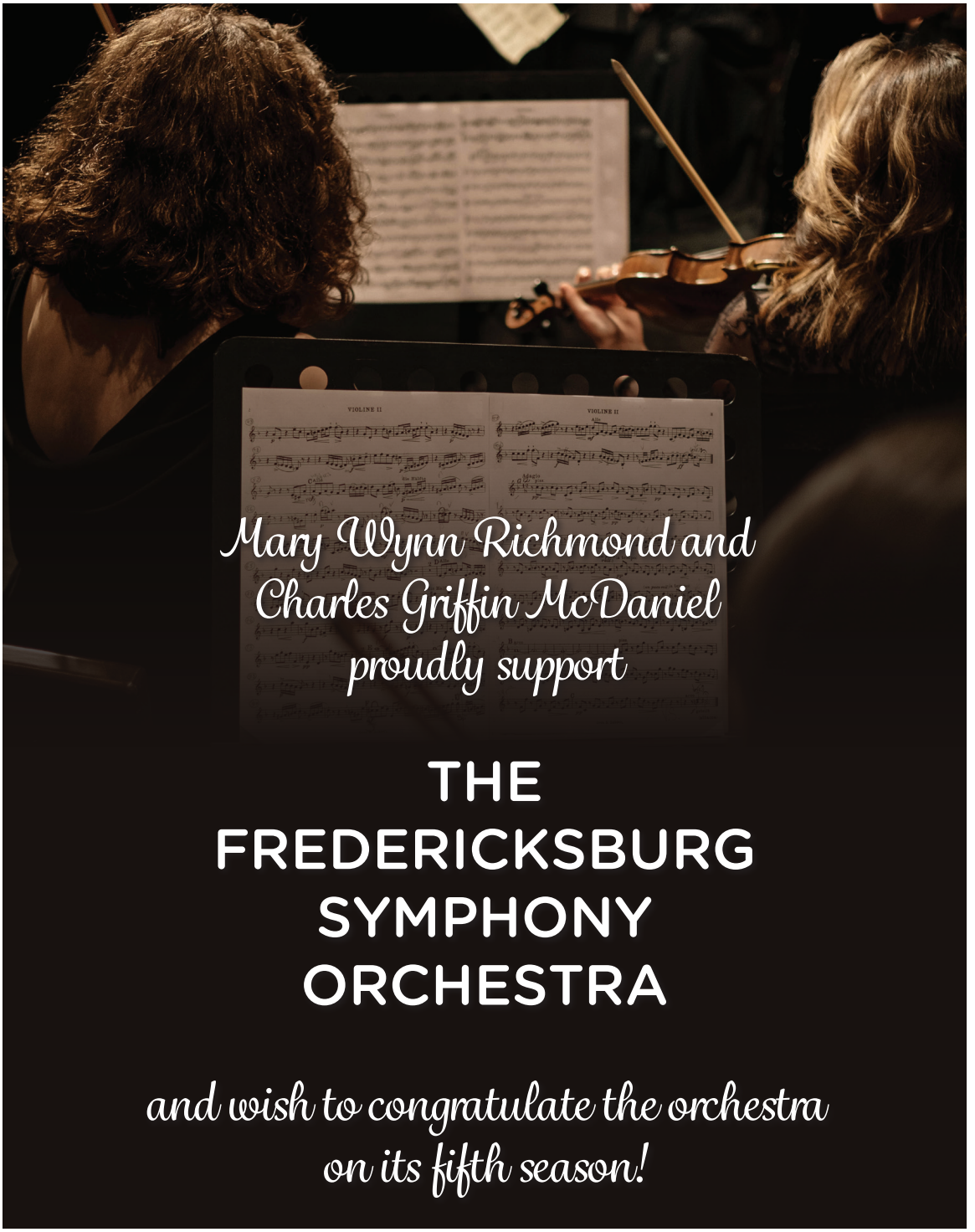
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on its fifth season!

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The Fredericksburg Symphony Orchestra sincerely thanks our Symphony Supporters! Your generosity helps create a community where live music connects people from all walks of life, inspiring a more vibrant and creative region.

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Scan the QR code to make your gift today.

Thank you!