THE FREDERICKSBURG SYMPHONY

"BRIDGING A GREAT COMMUNITY WITH GREAT MUSIC"

-Valentine's Romantic Classics-



"LOVE ME TENDER"

DR. KEVIN P. BARTRAM, MUSIC DIRECTOR
John-Rine Zabanal, Guest Conductor

Featuring Tim Beasley as Elvis Presley

Sponsored by
Sharon & Ed Minniear, Heather & Christopher Newman, and Mary & Howard Owen

Saturday, February 14, 2026
Monroe Auditorium 7:30 p.m.

FREDERICKSBURGSYMPHONY.ORG

Message from the Music Director



Happy Valentine's Day, Fredericksburg! Love is in the air to be sure, and the FSO is excited to perform some of the greatest romantic classics of all time tonight.

Schubert's "Unfinished" Symphony is often regarded as a bridge between the Classical and Romantic periods of music. His use of rich harmonies, expressive melodies, and dramatic contrasts was ahead of its time, influencing the later Romantic composers. The symphony's enduring appeal lies in its ability to evoke a wide range of emotions, from brooding and somber to tender and hopeful.

Despite its incomplete status, Schubert's *Symphony No. 8* is a masterpiece of the symphonic repertoire, showcasing the composer's extraordinary ability to convey deep emotion and nuanced musical ideas within a relatively concise framework. Its lasting popularity and significance in the classical music world attest to its exceptional beauty and emotional resonance.

Swan Lake has proven a unique challenge. The Suite of six dances was extracted from the ballet in random order by an unknown source long after the composer's death. Unfortunately, it omits the ballet's dramatic Finale whereby the lovers meet their fate. I have chosen, therefore, to alter the Suite, replacing the sixth dance with the original Finale for tonight's performance. To better help you navigate these changes, I have added a Listening Guide on the big screen to both *Swan Lake* and Schubert's *Unfinished*.

Thank you so much to tonight's Concert Sponsors, Sharon & Ed Minniear, Heather & Christopher Newman, and Mary & Howard Owen! Thank you to you, our patrons, for supporting the FSO by purchasing a ticket and donating to our season. Thanks as always to Dr. Marci Catlett and the Fredericksburg City Schools for hosting the FSO at James Monroe. Your combined support means so much.

Tickets are on sale now for the FSO's upcoming Family Series concert, Lolli-Pops! "A Salute to Our Hometown Heroes" and will be on sale soon for our May season finale. 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

I Could Have Danced All Night from "My Fair Lady"..... Lerner & Loewe, arr. Martel

Symphony No. 8 in B Minor "Unfinished"..... Franz Schubert

I. Allegro moderato

II. Andante con moto

A Tribute to Elvis

Burning Love .....Dennis Linde, arr. Smith

Love Me Tender.....Presley & Matson, arr. Smith

Can't Help Falling in Love.....Peretti, Creatore & Weiss, arr. Smith

Featuring Tim Beasley as Elvis Presley

INTERMISSION

A Tribute to The Beatles.....arr. Manny Mendelson

The Olympic Spirit..... John Williams

John-Rine Zabanal, conductor

Suite from "Swan Lake," Op. 20a..... Peter I. Tchaikovsky

I. Scene Beside a Lake

II. Waltz

III. Dance of the Cygnets (Little Swans)

IV. Scene – Love Duet

V. Czardas (Hungarian Dance)

VI. Finale

Use of recording devices is prohibited... except for the Elvis and Beatles Tributes, where phone use and general audience mayhem is highly encouraged!

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

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

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Bryan Haderlie
Joey Lane

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Sarah Haines

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Brendan Shirk

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Christopher Short
Elisabeth Deavers

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Douglas Haas

BASS TROMBONE
Liam Barron

TUBA
Gary Carper
-The Susan and Al Roth Chair-

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Rainier Homoroc
Mario Ramsey
Andrew Sheloski
David Vita

TIMPANI
Nora McIntire *-Principal*

HARP
Anastasia Pike

PIANO
James Pitts

ELECTRIC BASS
Bryan Haderlie

Symphony No. 8 in B Minor "Unfinished"

Franz Schubert (1797–1828)

We don't know why Schubert never finished his B Minor symphony. This has been one of music's great unanswered questions for more than a hundred years, and despite some intelligent speculation, we still come up empty-handed today.

At least we know that he didn't finish it. For many years, music lovers persisted in believing that the missing movements sat, forgotten, in some Viennese attic. Scholars, however, no longer suggest that Schubert intended to write a two-movement symphony, giving the composer credit for a bold stroke that, for all his daring, is not his.

The facts are scarce and mysterious, which has only heightened the intrigue over the years. There was no mention of this symphony made during the composer's lifetime. It lay buried, like hidden treasure, in Anselm Hüttenbrenner's cluttered study until the 1860s — more than 30 years after Schubert's death — when it was dusted off to take its place as No. 8 among the known Schubert symphonies.

The full score, clearly written in Schubert's own hand, is dated 30 October 1822, Vienna, and signed, with his characteristic flourish, Franz Schubert. The manuscript, headed "Symphony in B minor," includes two movements: a wonderful, singing allegro moderato and a heartbreaking andante con moto — both so sublime that the "Unfinished" nickname is all the more frustrating. On the back of the final page of the andante are nine measures of a scherzo, fully scored, followed by four blank pages. In the 1960s, Christa Landon discovered a missing leaf that ought to have come before the empty pages, containing measures 10 through 20 *(cont. next page)*



- Lolli-Pops! Concerts for Kids -

Presented by Mary Jane O'Neill

"A Salute to Our Hometown Heroes"

Featuring Raina Chan as Glinda the Good &
Kahuna Pereyra as Stoic the Vast

Sat. March 14, 4:00-5:00pm

Monroe Auditorium

TICKETS ON SALE

Symphony Supporters - Monday, February 9
General Public - Monday, February 16
CHILDREN 18 and under FREE!

**Please note that this concert is not part of the season subscription*

Bring the whole family to the FSO's salute to our hometown heroes. Your adventure begins at 3pm in the PARKING LOT as you meet fire trucks, ambulances, and police cars! From there, you'll proceed to the lobby to learn about our emergency responders and to participate in the FSO's Instrument Petting Zoo. The FSO's Principal musicians will be there to demonstrate their instrument, and kids will have the opportunity to try each of them out. Then head to the concert hall at 4pm for the one-hour concert. Free for kids, and only $20 for adults! Don't miss this great event!

(cont.) and then stopping abruptly, as if Schubert had been interrupted mid-thought. (A piano sketch of the symphony shows that Schubert had planned the entire scherzo and the beginning of a trio.)

We don't know what interrupted Schubert, but a number of theories have been proposed. This was, after all, a time of many unfinished instrumental works: from February 1818 to November 1822, he started and set aside three — possibly four — different symphonies. Late in 1822, Schubert contracted syphilis and began to suffer from depression and failing health. He also was nearly paralyzed by a growing awareness of Beethoven's extraordinary symphonic work — music that blazed new paths in an area in which Schubert felt the least assured. (Schubert often struggled with the compositional process, even though it's true that a song once came so easily to him that he jotted it down, fully formed, on the back of a menu.)

Perhaps Schubert was trying to face down the giant using the language they both understood best. He was always too shy to contact Beethoven, even though they lived in the same city for years. (When Beethoven was so deaf that he provided books for visitors to write down what they wanted to say, his nephew Karl mentioned, in August 1823: "They greatly praise Schubert, but it is said that he hides himself.") The two men met only once, when Schubert went to visit the dying Beethoven, along with Josef and Anselm Hüttenbrenner, the brothers who already had Schubert's unfinished symphony in their possession.

When Schubert abandoned work on the B Minor symphony, he gave it to Josef Hüttenbrenner, probably in 1823, after ripping out the unfinished scherzo. (The first nine measures remained simply because they were written on the back of the andante.) At some point, Josef gave the manuscript to his brother Anselm, who shoved it in the back of a drawer. (A Schubert score that remained in Josef's possession — music for Goethe's Claudine von Villa Bella — was used by his servants as kindling sometime in 1848.)

On March 8, 1860, in a letter to Johann Herbeck, an influential Viennese musician, Josef casually mentioned that Anselm "possesses a treasure in Schubert's B Minor symphony, which we rank with his Great C Major symphony, his instrumental swan song, and with all the symphonies of Beethoven — only it is unfinished." Herbeck would never forget the morning some five years later when he actually held the manuscript in his hands.

The attempts to round off Schubert's score — as if two polished, magnificent movements were somehow unsatisfactory — began with the very first performance on Dec. 17, 1865, when the finale of Schubert's Third Symphony was tacked on to ensure a rousing finish. Over the years, other endings have been proposed. (In 1928, the Columbia Gramophone Co. even considered hosting a competition for the best completion of the Unfinished Symphony.) There have always been those who claimed that Schubert actually finished the symphony, and as recently as 1942, it was suggested that Anselm Hüttenbrenner had lost the manuscript of the last two movements. Today, convinced by the evidence that Schubert's Unfinished Symphony was, in fact, never finished, we are more willing to accept the brilliance of what we have rather than long for what we do not.

Imagine the joy of uncovering one of music's true masterworks. Even Eduard Hanslick, as demanding (and sometimes as nasty) as any critic in the 19th century, quickly turned to butter when he reviewed the first performance in 1865: "When, after the few introductory measures, clarinets and oboes in unison begin to sound their sweet song above the peaceful murmur of the violins, then each and every child recognizes the composer, and a half-suppressed outcry 'Schubert' buzzes through the hall. He has hardly entered, but it is as if one knows him by his step, by his manner of lifting the latch."

We now know Schubert perhaps best of all by that sweet song, and there were once generations of schoolchildren who could never forget those unfortunate words — "This is the symphony that Schubert wrote and never finished" — that music teachers added to the lovely cello melody that follows. The pathos and beauty

of this entire stretch of music is extraordinary, but even more remarkable is the way Schubert sustains the spell throughout the movement and on into the second. Schubert's sketches show that he originally wanted to end his first movement in B Major — which would have broken the mood — but he thought better of it, leaving us instead in the dark recesses of B Minor.

The slow movement — and it is only relatively slow, for Schubert specifies Andante con moto (with motion) — is in the unexpected key of E Major, where he would again uncover great riches in the adagio of the C Major String Quintet. In this lovely movement, a few especially eloquent details stand out: the high-flying clarinet solo that gently sails over shifting chords, and a wonderful moment of total stillness, disturbed only by the octave call of the horn, just before Schubert leads us back to the opening.

And it is here, with this perfect andante, that we must stop. Schubert's plans for the third-movement scherzo look promising — it begins with a strong theme, first played in octaves by the full orchestra. There is no telling what might have emerged had he polished this raw material into something as fine as the two movements we know so well.

-Phillip Huscher is the scholar-in-residence and program annotator for the Chicago Symphony Orchestra

Swan Lake Suite, Op. 20a

Peter I. Tchaikovsky (1840–1893)

One of the most popular ballets of all time, Tchaikovsky's Swan Lake, composed for the Bolshoi Theater in Moscow, premiered on March 4, 1877. The original choreography and its production were inept, so the ballet initially failed. Tchaikovsky mistakenly thought that the fault lay in his music and decided to rewrite it, but died before he could do so.

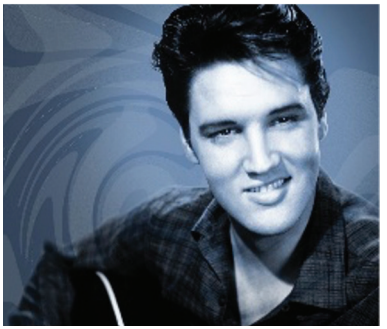
In the story line of Swan Lake, the young Prince Siegfried accompanies his companions to hunt swans. In a mysterious, romantic lake, swans float gracefully, becoming lovely young ladies as they touch shore, but the evil magician, Rotbart, only allows them to remain human between midnight and dawn. Siegfried falls in love with Odette, the Queen of the Swans, and invites her to a ball so he can propose to her. She cannot attend the ball unless Rotbart no longer weaves his spell.

At the ball, many seek the Prince's hand, each performing a national dance from her country. The Prince dances with them all, but awaits Odette. Two new guests arrive: Rotbart, dressed as the Knight of the Black Swan, and Rotbart's daughter Odile, transformed into Odette's twin. Siegfried, initially deceived, declares he will marry Odile, while Odette, still a swan, beats against the window in vain to warn Siegfried. Rotbart, delighted that he has forced the prince to break his vow, disappears with Odile. Siegfried realizes the truth and rushes out to find Odette. Rotbart creates a storm in hopes that Odette will drown in the lake, but Siegfried risks his life to save her, proclaiming his willingness to die with her. His heroism breaks the magician's spell. The floodwaters recede, and the girls regain their human form, freed forever.

In 1880, Tchaikovsky's benefactress, Nadezhda von Meck, wrote that she had commissioned a young Frenchman to make piano arrangements of three dances from the ball scene; it became Debussy's first published work. In 1882, Tchaikovsky decided to create a suite from the ballet, but unfortunately he never did. Swan Lake Suite was selected by others and varies greatly in movements from performance to performance.

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Who's The King… Elvis or The Beatles?



Elvis Presley

Elvis Presley, a dominant force in music history, sold over 1 billion records globally, with 150 different albums and singles certified gold, platinum, or multi-platinum in the U.S. His career included 33 films, 14 Grammy nominations (3 wins), and a 1973 "Aloha from Hawaii" special watched by 1.5 billion people.

Record Sales and Accolades

- Records Sold: Over 1 billion worldwide, potentially up to 1.8 billion
- RIAA Certifications: 150 different albums/singles
- Grammy Awards: 3 wins (all for gospel) out of 14 nominations; Lifetime Achievement Award at age 36
- Chart Success: 14 No. 1 singles. He holds the record for most albums on the Billboard 200

Film and Live Performances

- Films: 33 acting roles
- Live Shows: Over 1,100 concerts
- Television: "Aloha from Hawaii" (1973) reached 1.5 billion viewers

Legacy and Income

- Graceland: Attracts roughly 600,000 visitors annually
- Income: As of 2006, Elvis's estate generated $42 million annually, ranking him second among deceased entertainers
- Medal of Freedom: Posthumously awarded in 2018

Iconic Chart Stats

- "All Shook Up": Spent 30 weeks on the chart in 1957
- Top 10 Hits: 38 total

- ELVIS PRESLEY #1 HITS -

<u>1950s: The Rock 'n' Roll Explosion</u>

- Heartbreak Hotel (1956) – His first national No. 1, spending 8 weeks at the top
- I Want You, I Need You, I Love You (1956) – Quickly followed his debut success
- Don't Be Cruel / Hound Dog (1956) – A double-sided hit; "Don't Be Cruel" dominated the charts for 11 weeks
- Love Me Tender (1956) – Title track from his film debut, hitting No. 1 in November
- Too Much (1957) – His first chart-topper of the new year
- All Shook Up (1957) – One of his biggest hits, spending 8-9 weeks at No. 1
- (Let Me Be Your) Teddy Bear (1957) – From the film Loving You
- Jailhouse Rock (1957) – An iconic rock anthem that topped the charts for 7 weeks
- Don't (1958) – A successful ballad released just before his military induction
- Hard Headed Woman (1958) – From the movie King Creole
- A Big Hunk o' Love (1959) – Recorded during a brief leave from the Army

1960s: The Post-Army Era

- Stuck on You (1960) – His "welcome back" single and first No. 1 after returning from service
- It's Now or Never (1960) – Inspired by "'O Sole Mio," it became one of his best-selling singles
- Are You Lonesome Tonight? (1960) – A massive ballad hit that held No. 1 for 6 weeks
- Surrender (1961) – Another Italian-inspired ballad that reached the top
- Good Luck Charm (1962) – His final No. 1 for several years as he shifted focus to films
- Suspicious Minds (1969) – His grand comeback single and final lifetime No. 1 on the Billboard Hot 100

Posthumous & Other Charts

- A Little Less Conversation (2002) – A remix by Junkie XL that reached No. 1 in many countries, though it peaked at No. 50 in the US
- Burning Love (1972) – Reached No. 2 on the Hot 100, though it did hit No. 1 on other industry charts like Cashbox



The Beatles

The Beatles' numbers are massive: over 600 million albums sold worldwide, 20+ #1 hits on the Billboard Hot 100, and 213 core songs recorded, with hundreds more released post-breakup, cementing their status as the top act in chart history, known for iconic tracks like "Yesterday" (most covered song) and legendary albums like Sgt. Pepper's.

Sales & Chart Performance

- Albums Sold: Over 600 million worldwide.
- Singles Sold: 1.6 billion in the U.S. alone.
- #1 Hits (Billboard Hot 100): 20, the most for any group.
- Weeks at #1 (Billboard): 59, the most among groups.
- Best-Selling Album: 1, the compilation of hits, sold 11.4 million copies in the U.S. by 2010, becoming the decade's best-seller.

Song & Recording Totals

- Core Songs (1962-1970): 213 songs (188 originals, 25 covers)
- Post-Breakup Releases: Over 100 additional songs officially released.
- Most Covered Song: "Yesterday," with over 3,000 cover versions.

Iconic Tracks & Albums

- #1 Singles: "I Want to Hold Your Hand," "Hey Jude," "Get Back," "Let It Be," "Yesterday," "Help!," "All You Need Is Love," and many more.
- Most Covered: "Yesterday."
- Key Albums: Sgt. Pepper's Lonely Hearts Club Band, The Beatles (White Album), Abbey Road.

- THE BEATLES #1 HITS IN ORDER -

1964: "I Want to Hold Your Hand," "She Loves You," "Can't Buy Me Love," "Love Me Do," "A Hard Day's Night," "I Feel Fine"

1965: "Eight Days a Week," "Ticket to Ride," "Help!," "Yesterday"

1966: "We Can Work It Out," "Paperback Writer"

1967: "Penny Lane," "All You Need Is Love," "Hello, Goodbye"

1968: "Hey Jude"

1969: "Get Back," "Come Together," "Something"

1970: "Let It Be," "The Long and Winding Road"



Tim Beasley

Tim Beasley is a national look and sound alike variety celebrity impersonator and musical tribute artist performing as John Lennon, Roy Orbison, Tom Jones, Rod Stewart, Jim Morrison, Dean Martin, Buddy Holly, Jerry Lee Lewis, Andy Williams, Willie Nelson and Elvis just to name a few.

With over 25 years' experience in the entertainment industry and over 15 years full time specializing as a celebrity impersonator, Tim has entertained many thousands of event goers with his unique talents as a celebrity impersonator... he's a "Las Vegas-style entertainer coast to coast!"

Performing nationally and internationally with his celebrity stars impersonations. Tim also includes fantastic recreations of popular TV & Film stars that include Clint Eastwood, Austin Powers, Johnny Carson, General Patton, Jed Clampett, Humphrey Bogart, Donald Trump, Groucho Marx, Gene Autry, Professor Snape, Professor Marvel, Inspector Clouseau, Rod Serling and others!

Tim's Historical & Literary Figures include Abe Lincoln, Bill Clinton, Ronald Reagan, Teddy Roosevelt, George Washington, Thomas Jefferson, Edgar Allan Poe, Mark Twain, Sherlock Holmes, King Arthur and many others. Tim is able to actually look, move, talk and even sing like the celebrity stars he recreates!

Tim also has a variety of tribute musical shows which he can perform a solo concert of the celebrity star of your choice, or group several celebrity stars into a Two, Three and even Four star one man spectacular called Rock n' Roll Heroes.

Tim is a professional master of ceremonies too, easily keeping large events energized with more than 25 years of spotlight experience. These appearances and shows are perfect as headliners or supporting acts in any venue.

John-Rine Zabanal



John-Rine Zabanal, Principal 2nd Violin with the FSO, is an educator, conductor, clinician, and researcher in string music education. He is currently an instructional systems specialist in K–12 music at the Department of Defense Education Activity where he supports music programs at schools on U.S. military bases worldwide. He is also a conductor for the Florida State University Summer Music Camps. His previous positions include assistant professor and director of string music education at VanderCook College of Music, adjunct professor in music education at Florida State University, and orchestra teacher at Riverbend High School, Ni River Middle School, and Freedom Middle School in Spotsylvania County Public Schools. He has been invited to clinic and adjudicate festivals, most notably the American String Teachers Association (ASTA) National Orchestra Festival, and conduct honor orchestras in Japan and across the United States.

As an active pedagogue and researcher, Dr. Zabanal has presented at national conferences for ASTA, the National Association for Music Education, the International Research Symposium for Talent Education with the Suzuki Association of the Americas, as well as several state music education conferences. He published articles in *American String Teacher, Contributions to Music Education, String Research Journal*, and *Update: Applications for Music Research*, and has served on the editorial board for those journals. He was a recipient of the 2024 ASTA Early Career String Researcher Award for making contributions to research and teaching in string education.

Dr. Zabanal holds music education degrees from The Ohio State University (BME) and Florida State University (MME, Ph.D.).



- Season Finale -

"Summon the Heroes: The Memorial Concert"

Saturday, May 23, 7:30 pm

Monroe Auditorium

In celebration of our nation's 250th anniversary, the FSO will 'summon America's heroes' in a special Memorial Concert in May. We are honored to be joined by Marine Corps Base Quantico Commander Col. Jenny Colegate, assisted by the Marine Corps Honor Guard, as we hear great American works including the *New World Symphony* and *A Lincoln Portrait*. But we won't soon forget the moving conclusion to the concert with images on the big screen provided by YOU, our audience…of friends and family lost in military service over John Williams' score to Saving Private Ryan: *Hymn to the Fallen*. A historic season comes to a heroic conclusion, as together we "Bridge a Great Community with Great Music."

TICKETS ON SALE
Symphony Supporters - Monday, April 13
General Public - Monday, April 20

Special pre-concert lecture by historian John Hennessy on the history of Fredericksburg's fallen heroes. Supporters only.

2025-26 SEASON - FREDERICKSBURG SYMPHONY ORCHESTRA

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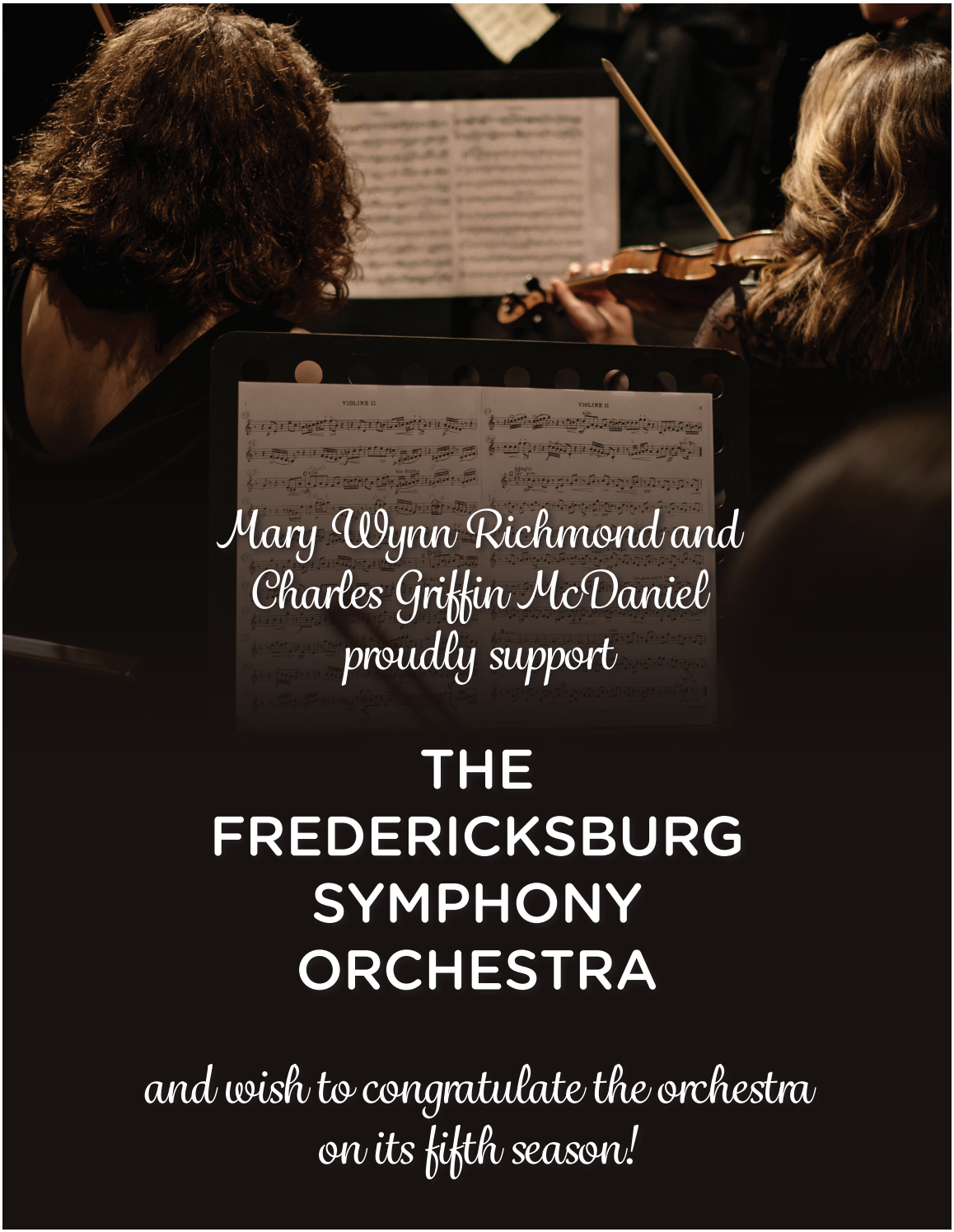
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