PROGRAM

Summon the Heroes ..... John Williams

The Generals ..... Jerry Goldsmith

I. MacArthur

II. Patton

Hymn to the Fallen from *Saving Private Ryan* ..... John Williams

Col. Colegate-narrator, with text and images by John Hennessy

A Lincoln Portrait..... Aaron Copland

Col. Jenny Colegate, narrator

INTERMISSION

Symphony No. 9 *"From the New World"*..... Antonín Dvořák [41']

I. Adagio-Allegro molto

II. Largo

III. Molto Vivace

IV. Finale: Allegro con fuoco

Use of recording devices is prohibited.

Block of complimentary student tickets sponsored by Rosemarie and John McKeown in memory of Frances Giovanelli.

FSO PERSONNEL

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

VIOLIN II
John-Rine Zabanal *-Principal*
Carly Steenstra *-Ass't Principal*
Chris Dixon
Spencer Conroy
Jonathan Toomer
Michael Sienkowski
Michele Kucic

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 *-Ass't Principal*
Zachary W. Smith
Bryan Haderlie
Joey Lane

FLUTE
Ali Dettmer *-Principal*
Deborah Clare
Alyssa Primeau - *Piccolo*

OBOE
Angela Merriman *-Principal*
Nathaniel Wolf

ENGLISH HORN
Brendan Shirk

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

BASS CLARINET
Cameron Harpstein

BASSOON
Walter Wynn *-Principal*
Patrick Quinn *-Assoc. Principal*
Karen O'Donoghue

TRUMPET
Pat Neidich *-Principal*
-The Tessa and William Pou Principal Trumpet Chair-
Zachary D. Smith
Mike Huffman
Christian Hinkle
Megan Huffman
Jamie Johnson

HORN
Ryan Scott-Principal-*The Mary Jane and Ron Branscome Horn Chair*
Damien Bollino
Kristin Chamberlin
Elisabeth Deavers
Isabel Vetter
Klara Farren

TROMBONE
Eddie Steenstra *-Principal*
Douglas Haas
Joseph Brown

BASS TROMBONE
Austin Fairley

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

Summon the Heroes

John Williams (b. 1932)

John Williams has become closely associated with epic storytelling ever since his giant orchestral scores for '70s disaster movies like *Earthquake* and *The Towering Inferno*. The popularity of *Star Wars* nearly single-handedly jump-started the use of the lush, Romantic orchestra used perennially in Hollywood's "Golden Age" of the 1930s and '40s. Errol Flynn-worthy themes composed for contemporary mythic characters like *Superman, Indiana Jones*, and, more recently, *Harry Potter*, have become part of our collective unconscious. It stands to reason that Williams would have been approached to compose themes for the real-life athletes competing on an epic scale in the Olympic Games. Williams has composed works for the competitions on several occasions over the last two decades: his first, and still immensely popular, *Fanfare and Theme* for the 1984 Summer Games in Los Angeles, *The Olympic Spirit* commissioned by NBC Sports for the Olympics in Seoul Korea in 1988, and this evening's work *Summon the Heroes* for the 1996 Summer Games in Atlanta. In an interview with William Guegold (author of 100 Years of Olympic Music), Williams eloquently connects the mythic scale of athletic competition and his own creative endeavors: "I remember seeing a photograph of a female athlete suspended above the ground, every fiber of her being stretching for a ball just beyond her reach... captured in a shot, freezing time and denying gravity. There is unquestionably a spiritual, non-corporeal aspect to an athletic quest such as this that brings us close to what art is all about."

As with his *Liberty Fanfare, Summon the Heroes* is representative of Williams' work which favors more complex, even dissonant harmonies, heard most in the unaccompanied brass gestures which follow the opening statement of the work. Some of the chords seem to hearken back to Williams' roots as a jazz pianist. There is no shortage, however, of the Americana quality that has helped Williams carry the legacy of composers Aaron Copland and Leonard Bernstein.

— Christopher Anderson-Bazzoli

The Generals

Jerry Goldsmith (1929–2004)

Jerry Goldsmith was one of the most prolific and influential figures in the history of film music. Over a career spanning nearly half a century, the Los Angeles native composed scores for more than 200 films and television productions. He was widely celebrated for his "chameleon adaptability" and groundbreaking use of electronics. He consistently pushed the boundaries of the symphonic orchestra.

Goldsmith began studying piano at age six. By his teens, he was training under composer Mario Castelnuovo- Tedesco. He went on to study film composition under legendary master Miklós Rózsa at the University of Southern California. He began his professional career in the 1950s writing music for CBS radio and television programs, including legendary themes for *The Twilight Zone* and *The Man from U.N.C.L.E.*

He transitioned to feature films in the mid-1950s. He went on to craft iconic musical soundscapes across every cinematic genre. His landmark credits include:

- *Planet of the Apes* (1968)
- *Chinatown* (1974)
- *Alien* (1979)
- *Star Trek: The Motion Picture* (1979)

- *Poltergeist* (1982)
- *L.A. Confidential* (1997)
- Disney's *Mulan* (1998)

His peers deeply respected his work. Fellow composer Henry Mancini famously remarked that Goldsmith's creative genius "scares the hell out of us." Goldsmith earned 18 Academy Award nominations, winning the Oscar in 1977 for his spine-chilling choral score to *The Omen*. He also received five Primetime Emmy Awards. In his later years, he frequently traveled the world as a guest conductor, bringing his most famous cinematic suites directly from Hollywood to the live concert stage.

The Generals Suite unites his brilliant music for two biographical films directed by Franklin J. Schaffner, offering a thrilling musical portrait of two of America's most larger-than-life World War II commanders.

The suite opens with the main theme from the 1977 film *MacArthur*, starring Gregory Peck in the title role. Written seven years after his better-known score to the film *Patton*, this theme takes a starkly different approach to American military bravado. This section is an infectious, high-stepping march driven by rhythmic woodwinds, triumphant brass flourishes, and a relentless snare drum cadence. Goldsmith strips away the psychological ambiguity of Patton, replacing it with a sweeping sense of pageantry, confidence, and destiny. The resulting suite is a masterclass in cinematic contrast, balancing avant-garde musical storytelling with thunderous, red-white-and-blue concert showmanship.

The Suite segues into the eccentric world of *Patton*. From the Academy award winning film starring George C. Scott in 1970, this section focuses on the general's complex belief in reincarnation. To capture this psychologically, Goldsmith pioneered the use of an Echoplex tape-delay machine in the original film score. In the live orchestral version tonight, this is translated to a triplet-based, fading trumpet motif that echoes through the brass section. Along with the rare use of pipe organ in the film score, it acts as a literal "call from the past," summoning the ghosts of ancient battles. This eerie effect gives way to a solemn, hymn-like chorale reflecting Patton's deep religious faith, before culminating in a crisp, traditional fife-and-drum march.

— Dr. Bartram

Hymn to the Fallen

John Williams

You don't have to read the liner notes in the *Saving Private Ryan* CD to realize that this project marks a change in thinking for both Steven Spielberg and John Williams. Though it is probably the shortest score ever written by Williams, the music has just the same impact as a score for *Amistad, JFK* or even *Star Wars*.

No John Williams score would be complete without a theme, and even *Saving Private Ryan* has a few. The drum cadence sounds throughout the score, and the wonderful trumpet solos give this score its identity. It pays tribute to the soldiers who fought and died in Normandy, and it makes a somber statement at times about the horrors of war. At no time does the score try to lighten or sentimentalize the onscreen action — the visuals give us enough emotion — but rather it acts as a companion piece to the film, a break from the whizzing bullets, the grenade explosions and the blood-curdling screams of dying soldiers.

Heard only over the closing credits, "Hymn to the Fallen" could very well have been a piece like "Summon the Heroes," written separate from the film as a lasting tribute. Very little of the film's thematic material is used, and only at the very beginning of the six-minute piece. An angelic chorus lifts the music to great heights before a silent drum cadence brings it to a close. This is Williams' way of rewarding the audience for making it to the end

of such a gut-wrenching film. "Hymn to the Fallen" is one of the reasons the score to *Saving Private Ryan* is an instant classic and certainly one of his best.

Many composers would have tried to put music under the Omaha Beach war or tried to make their score heard over gunfire, but hearing his brilliant and sensitive work on Schindler's List, we know that Williams is aware of the power of the visual image and how a cue placed in the wrong scene may ruin the entire score. This score will undoubtedly rank in the canons of Williams scores as one to be remembered for many years if not for its notable brevity but its power in the heart of its length.

— Jeff Commings, jwfan.com

A Lincoln Portrait

Aaron Copland (1900-1990)

When commissioned by conductor André Kostelanetz during World War II to compose a portrait of an eminent American, to express the "magnificent spirit of our country," Aaron Copland selected Abraham Lincoln as his subject. Although the choice may seem to us virtually inevitable, the fact is his first selection had been Walt Whitman. It was when Kostelanetz persuaded him that a political figure of world stature would be better suited to the patriotic purpose that Copland settled upon Lincoln.

In 1942, the year of *Lincoln Portrait*, Copland had already turned the corner from his path of neoclassical abstraction onto what became a highway of Americana, filled with works in which folk materials were freely used and adapted. By no means content only to appropriate traditional tunes, Copland blended them with a full complement of original music that marvelously counterfeited the genuine article, and the combined ingredients came out of his American cuisinart mixed with the extremely palatable spices of jaunty, irregular rhythms, spiky dissonances, as well as simple triadic harmonies, intimate and/or grand orchestral textures - and gallons of spirit.

Of Copland's compositions in the American style that have endeared themselves to a large public, *Lincoln Portrait* may be the one that has touched most deeply the American consciousness. The work was premiered by Kostelanetz and the Cincinnati Symphony on May 14, 1942, and a radio broadcast with Carl Sandburg as narrator came shortly thereafter.

The following note was written by Copland for the first Boston Symphony performance in 1943:

"The first sketches were made in February, and the portrait finished on 16 April 1942. I worked with musical materials of my own with the exception of two songs of the period: the famous 'Camptown Races' which, when used by Lincoln supporters during his Presidential campaign of 1860, was sung to the words, 'We're bound to work all night, bound to work all day. I'll bet my money on the Lincoln hoss…,' and a ballad that was first published in 1840 under the title 'The Pesky Sarpent,' but it is better known today as 'Springfield Mountain.' In neither case is the treatment a literal one. The tunes are used freely in the manner of my use of cowboy songs in *Billy the Kid*.

"The composition is roughly divided into three main sections. In the opening section I wanted to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. Also, near the end of that section, something of his gentleness and simplicity of spirit. The quick middle section briefly sketches in the background of the times he lived. This merges into the concluding section where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself."

— Orrin Howard, www.laphil.com

Symphony No. 9 in E minor, "From the New World," Op. 95, B.178 (1892-93)

ANTONÍN DVOŘÁK (1841-1904)

COMING TO AMERICA

A composer in demand, Dvořák's native Bohemian culture found a home in the bountiful melodies and lively rhythms of his symphonic works. The composer's predilection for transplanting folk music into concert works caught the ear of Jeanette Meyers Thurber (1850-1946). Thurber founded the National Conservatory in New York on the principle that a country fosters its national brand of music. For Thurber, Dvořák was the composer to do just that and offered him a job. As a Czech composer, Dvořák must have been perplexed by Thurber's proposition that a new national musical style should come from a foreigner. He rejected Thurber's offer of the school's directorship several times. Eventually, he acquiesced to a $15,000 salary ($345,000 in 2022), triple a sitting senator's annual paycheck and 25 times what he usually earned.

Arriving with his wife Anna and two children in New York, Dvořák served as the conservatory director from 1892-95. His duties included daily instruction and several concerts. In the hallways, Dvořák caught the sound of spirituals emanating from the voice of Harry T. Burleigh, a 26-year-old African-American student sweeping floors to pay for tuition. Taken by Burleigh's tunes, Dvořák found the source for his new American symphony, he writes, "In the Negro melodies of America I discover all that is needed for a great and noble school of music."

AN AMERICAN SYMPHONY

Commissioned by the New York Philharmonic, work on the *Ninth Symphony* commenced soon after arriving in New York. For the summer, Dvořák's live-in secretary, Josef Jan Kovařík, invited the family to his hometown in Spillville, Iowa (108 miles north of Cedar Rapids). Iowa proved to be a fertile composing environment; the symphony was completed in May, and soon after, the "American" string quartet and quintet. Premiered on December 16, 1893, the symphony "From the New World" was a sensational tour de force, solidifying its popularity even 129 years later. Its triumph also set the stage for an everlasting discussion and debate of "What is American music?" and "What is American about the New World Symphony?" If there are answers and metaphors in the music, Dvořák's themes hold the secrets.

I. ADAGIO - ALLEGRO MOLTO

The "New World" begins with the sound of the Old World. The introduction echoes Brahms; both knew each other and share the same E-minor key for their final symphonies. Little of this introduction returns in the movement; still, a kernel of the primary theme rises and falls in the cellos with sea-faring whiplash, glimpses of Madame Liberty's freedom torch beaconing through the tides.

Turning to African-American spirituals and Native American folk music, Dvořák recognized similarities with music from other parts of the world, the rhythms of Scottish music (Scotch Snap), and the pentatonic scale so ubiquitous in folk music. The themes of the exposition are plenty. Echoes of the spiritual *Swing Low, Sweet Chariot* (in the opening horn call) are answered with Bohemian swagger (in the winds). The flute and oboe theme in G-minor channels modality, the essence of Native American music seasoned with the rhythms of Czech polka. The flute's closing G-major theme, a tender spiritual-kissed respite, concludes the exposition. After the development, Dvořák returns to the themes, but they do not return to the home key of E-minor. The result is a recapitulation of prolonged restlessness that won't find a sense of home until the coda, when all the themes unite into a vortex of an E-minor fury.

II. LARGO

The Largo begins in D-flat major. The implications of this key are extraordinary. The symphony's home key, E-minor, is related to the key of G-major; they use the same seven pitches; they share the same musical genes and are relatives. However, D-flat major only shares one note, one gene, with E-minor; these two keys are continents apart. How fitting that Dvořák chooses a key so far from home for a movement that would come to signify homesickness.

Brass chords of purple mountain majesties open the movement. Out of 1217 measures of music, the tuba only plays for nine of them, here, adding a tone color to the chorale not found anywhere else in the work. English horn enters soon after with the famous tune, often misconceived as a spiritual, called "Goin' Home;" it was Dvořák's melody that became a spiritual. With the movement's growing popularity, Burleigh set the tune to words. Its opening verse, a homesick aria:

"Going home, going home,
I am going home
Quiet like, some still day
I am going home."

Before the final reprieve, a bounty of melodies with Slavic, Germanic, and English flavors flow in succession, a daydream of simply being somewhere else. Then, at the movement's loudest moment, Dvořák awakens, and music from the first movement re-appears. This cyclical event happens in all the movements, with former themes mingling with the newly created, a unity binding all the movements into a united symphony.

III. MOLTO VIVACE

The Scherzo is often framed as having the most vital link to Native American themes. Henry Wadsworth Longfellow's Song of Hiawatha (1855), an epic tale in the Homeric sense, had a strong impact on the composer. Hiawatha was an actual person, a leader of the Iroquois Confederacy, but his name is known more through legend. Dvořák planned to compose a Hiawatha-inspired work drawn from this movement's material but the work never materialized. The passage that inspired Dvořák frames the third movement as a dance:

"It was he who in his frenzy
Whirled these drifting sands together,
On the dunes of Nagow Wudjoo,
When, among the guests assembled,
He so merrily and madly
Danced at Hiawatha's wedding,
Danced the Beggar's Dance to please them."
(Longfellow, *The Song of Hiawatha)*

Dvořák avoids quoting actual folk songs, opting for original melodies that imitate and capture the spirit and rhythms of their sources. This technique is true of the composer's Slavonic Dances, as is here, with the opening scherzo melody resembling the contour of a Yaquis Deer Dance. The middle minuet adopts a rustic air, then a waltz with Viennese seasoning, Strauss vintage.

IV. ALLEGRO CON FUOCO

The finale's opening seven bars, with its creeping half-steps, is notorious for having strong similarities with music composed 82 years later, the shark theme from *Jaws* (1975). Yet, as the conductor/composer Leonard

Bernstein points out, this section is similar to Mussorgsky's *Pictures at an Exhibition* (1874). With a Russian weight at the start, the primary theme in the trumpet and horns embody a Wagnerian force. The movement's new themes and all the other themes from earlier movements are all mixed in. The finale becomes a melting pot, a united nation of themes, which comes to the crux of the "New World" symphony's secrets.

A NEW WORLD LEGACY

Dvořák turned to the nation's indigenous music and spirituals as the music that mattered, not the parlor and minstrel songs or the Sousa marches that defined the popular American brand. If there is a perspective in the "New World" symphony, it may be of a symphonic nation of themes drawn from its roots, woven together in a field of melodic and rhythmic diversity, and united in their common traits. The symphony amplifies the hopeful and ambitious American spirit, the American dream. Dvořák would have seen the enterprising opportunities for the immigrant communities and their role in the fabric of American life. He was part of it and told this multi-national story through his melodies. But there is a question the composer poses at the very last moment. The 1890s saw the U.S. move towards a more aggressive posture in foreign policy. The 1893 overthrow of the Hawaiian Kingdom marked the first in a series of U.S. expansions; Cuba, the Philippines, and Puerto Rico followed in 1898.

The work's final minute is symphonic music at its most thrilling, and it could have ended that way. But Dvořák instructs on the last bar, *lunga corona* (long fermata, to hold long), as winds, horns, and trumpets die away with an E-major whisper, a gesture that seems to ponder its existence. If there is a final question, perhaps it is "what's next?" a warning of cautious optimism for a nation, 117 years young, exerting a more dominant presence as a global superpower. The score runs approximately 41 minutes and calls for two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, triangle, cymbals, and strings.

— Michael-Thomas Foumai, www.myhso.org



Colonel Jenny A. Colegate



Colonel Jenny A. Colegate enrolled in the Naval Reserve Officers Training Corps program at the University of Arizona in January 1998. In December 1999, she graduated with a Bachelor of Science in Criminal Justice and commissioned as a second lieutenant in the United States Marine Corps. Second Lieutenant Colegate graduated from The Basic School in September 2000, and immediately reported to the Aircraft Maintenance Officer Course in Pensacola, Florida.

In January 2001, she reported to Marine Aviation Logistics Squadron 16 (MALS) in Miramar, California, where she was assigned as the Airframes Officer. While attached to MALS-16, she served as the Assistant Aircraft Maintenance Officer for Combined Arms Exercise 01-02, and served aboard the SS Curtiss for the T-AVB Exercise 2001. In December 2001, First Lieutenant Colegate was assigned as the Maintenance Material Control Officer for Marine Heavy Helicopter Squadron 462 (HMH-462). During this tour, she deployed to Okinawa, Japan in 2002 under the Unit Deployment Program and to Kuwait in 2003 in support of Operation Iraqi Freedom. In July 2004, Captain Colegate transferred to Parris Island, South Carolina and was assigned as a Series Commander for November Company, 4th Recruit Training Battalion. After six cycles, she was selected to serve as the Staff Secretary for the Commanding General, Marine Corps Recruit Depot/Eastern Recruiting Region. In June 2007, Captain Colegate transferred to MALS-12 in Iwakuni, Japan and served as the Production Control Officer and Assistant Aircraft Maintenance Officer. In July 2008, Captain Colegate transferred to Cherry Point, North Carolina and served as the Rotary Wing Class Desk, Assistant Aircraft Maintenance Officer, and Plans Officer for the Aviation Logistics Department, 2D Marine Aircraft Wing. During this tour, she was promoted to major and deployed to Afghanistan as the Aircraft Maintenance Officer for 2D Marine Aircraft Wing (Forward) in support of Operation Enduring Freedom. In October 2011, Major Colegate transferred to Marine Corps Air Station New River where she served as the Executive Officer for MALS-29.

In July 2013, she attended the United States Naval War College in Newport, Rhode Island and graduated with a Master of Arts degree in National Security and Strategic Studies. In July 2014, she was assigned to Naval Air Station Pensacola to serve as the Commanding Officer of Aviation Maintenance Squadron 1. In June 2017, she transferred to Marine Corps Base Hawaii Kaneohe Bay to assume command of MALS-24. In July 2019, she successfully completed her command tour and transferred to U.S. Marine Forces, Pacific to assume the duties as the Aviation Logistics Division Aircraft Maintenance Officer. In July 2020, she was selected to participate in the Secretary of Defense Executive Fellowship Program by working alongside our industry partners at Sikorsky Aviation in Stratford, Connecticut. In July 2021, she transferred to Headquarters Marine Corps, Department of Aviation and served as the Aviation Sustainment Branch-33 Section Head. In July 2022, she transferred to the Office of the Inspector General of the Marine Corps to serve as the Chief of Staff and Deputy Director of Investigations.

In July 2024, she assumed command of Marine Corps Installations-National Capital Region, Marine Corps Base, Quantico, Virginia.

2025-26 SEASON - FREDERICKSBURG SYMPHONY ORCHESTRA

BOARD OF DIRECTORS

Dr. Rosemary Barra, President
William Boldon, Vice President
Rob Billingsley, Secretary/Treasurer
Ronald Branscome
Dr. Marci Catlett
Dr. John Coker
John McKeown, Chair, PR Committee
Dr. Christopher Newman
Howard Owen
The Honorable Charles Sharp

FSO STAFF

Audra Bielke, Executive Director
Nora McIntire, Operations Manager
Jarrett Rodriguez, Music Librarian
Zachary Smith, Music Arranger
Eddie McKenney, Sound Engineer
Nathan Trementozzi, Lighting

SUSTAINER'S CIRCLE LEVEL SUPPORTERS

Mary Jane and Ron Branscome
Mary Jane O'Neill
Tessa and William Pou
Mary Wynn Richmond and Charles Griffin McDaniel
Tricia and Thom Smelter
Stafford Printing

MAESTRO'S CIRCLE LEVEL SUPPORTERS

Anna and Rob Billingsley
Dr. LeRoy J. Essig
Richard Frazer

SYMPHONY LEVEL SUPPORTERS

Mary Ann and Keith Amburgey
Catherine and William Boldon
Erin and Christopher Bradford
Dr. Rosemary Barra and Joseph Caruso
Dr. and Mrs. John H. Coker, Jr.
Janice and Phillip Gage
Elizabeth and John Garnett
Alice and Thomas Hughes
Rosemarie and John McKeown
Sharon and Ed Minniear
Heather and Christopher Newman
Deborah Sandstrom
The Honorable and Mrs. Charles Sharp
Laura and John Westermeier

CONCERTO LEVEL SUPPORTERS

Christine Abeel
Mary Ann and Keith Amburgey
Karin Fidrych and Jane Broadway
Susan and Kevin Brown
Debra Clemente
Joshua Gaita
Tina and Gary Gemmill
Gail and Joe Greene
Lucy Harman
Elizabeth and James Heimbach
Linda and Jim Hill
Susan and Tom Jackson
Teresa Johnson
The Keddie Group of Davenport and Co.
Diane and Peter Kerr
Steven Konopa
Victoria and Jim Lewis
Kay McKinney
Brooke and Nathan Miller
Elaine and Martin Miller
Laura Moyer
Dennis and Jean Olsen
Lucy Papazian
Linda and Dennis Parsons
Kay Roach
Pat and Jack Rowley
Gwynn Sheffield
Carol and Gary Sitzman
Judy and Peter Smith
Marjorie and Jerry Tankersley
Laurie and Jacob Vorrath
Peter and Hatty Wong

SONATA SUPPORTERS

Anonymous
JoAnn and Jim Brown
Kathleen and Dan Chichester
Dori and Andre Eglevsky
Al and Jan Erkert
Marilyn and John Farrington
Andi Gabler
Peggy and Ron Lunardini
Joan McLaughlin
Ace Miller
George Morrison and Cynthia Schauland
Nicole and Henry Normand
Mary Lou and Gene Pitzer
Ralph Powell
Virginia Powell
Robert Ryan
Catherine and Bruce Saller
Marinda and William Sasser
Judith and Steven Scheibe
Anne and David Scott
Samuel Stevenson
Lisa Rauch Walsh
Mary Lou and Dietmar Weselin
Tina and Brian Will

OVERTURE SUPPORTERS

Anonymous
Joan Anastasio
Nancy and Robert Bevilacqua
Gail and Harrison Braxton
Wilson Cook
Lynn Crybleskey
Marian and Stan Dawgert
Donna and William Elliott
Adrienne Evertson
Melissa Felts
Mike Fray
Ruth Golden
Rochelle Grey
Bryan and Wendy Haderlie
Shelley and Scott Heeder
Nelson Henderson
Cheryl Hession
Cheryl and Bill Huntington
Jane and Larry Ingalls
Austina Ivanyshyn
Carol and John Kirlin
Elizabeth Koehler
Stephanie and Stephen Lloyd
Amy McCullough
Louise Ashby and Bill Morton
W. Wallace Morton
Alina Otal
Gloria Payne
Rosemary and Larry Pitts
Susan Ranels
Dorothy Rice
Anne Riordan
JoAnne Rose and Ron Coen
Kevin Rousseau
Janet and Robert Savage
Cynthia and Edward Seiffert
Susan Smith
Carol and Larry Stallings
Jay Thompson
Florence and Robert Waring
Barbara Williams
Terri Wiseman
Ronald Witkowski
Linda and Norm Young
Drs. Laura and John-Rine Zabanal

FREDERICKSBURG SYMPHONY ORCHESTRA

established 2021

Mary Wynn Richmond and Charles Griffin McDaniel
Deborah and Larry Silver
Tricia and Thom Smelter
Stafford Printing
Hatty and Peter Wong

PRELUDE SUPPORTERS

Anonymous
Jack Apperson
Cathleen and Brian Banner
Gloria Bennett
Janet Bishop
Sue and Marty Bridi
Nancy and Andrew Collins
Kevin Corley
Martha and John Crigler
Wendy Cullar
Susie and Stephen Davis
Steven Dean
Peggy and Bob Denue
Matthew DeZee
Yvonne and Henry Dorsett
Linda and Richard Dunn
Linda Duvall
Beverly Ellis
Carolyn Engelhardt
Diane and Robert Epp
Cheryl Erndle
Greg Feducia
Jason Field
Piper and Ed Foresman
Mary George
Rita Giannico
Katie and Jerry Grogan-Henderson
Carol and Dudley Hagy
Robert and Carole Hanus
RoseAnn Harris
James Hazel and Dolores Procopio
Sharon and Nick Hilgert
Elaine Hoffman
Cindy and Don Horan
Frances Jessee
Susan and John Jones
Karen and Michael Kalna
Joella and Mike Killian
Deanna and John Kin
Beverly King
Lindsay Lehr
Kathleen and Terry Love
Mike Maldonado
Caleb Massey
Judy and Wayne Mayfield
Gary McIntire
Nora McIntire
Marilyn and Robert McManis
Deborah Mehlbaum
Ellen and Fred Messing
Dorothy and Edward Migliore
Laura Miller
Kathryne and Johnny Mitchell
Mary and John Molter
Kathleen and John Needham
Joyce Newlin
Mary and Keith Nichols
Janel and Joe O'Malley
Gary Olson
Beth-Ann and Gennaro Palmento
Penny Parrish
Vikki Partlow
Diana and David Perrussel
Elizabeth Phillips
Sandra Pickett
Cherie and Rick Pullen
Nancy Quesenberry
Lin Quitmeyer-Malo
Jilleen Read
James Reid
Joan Rice
Thomas Rosa
Kathleen and Paul Rothenburg
Nancy and Gary Rueter
Katie and Miles Sawyer
Jane and Thomas Schlesser
Swee and Fritz Sienkowski
Michael Sims
Jan and Steve Smith
Monica and Tom Spellman
Charles Stout Jr.
Barbara and John Suval
Janet and William Taczak
Patsy and John Thompson
Frances and David Vaughn
Patricia and Tom Vermillion
Jessica and Thomas Waltz
Kasia Wardynski
Robert Wheeler
Elaine and Terry Williams
E Sue Willis
Ellen Wilson
Victoria Young
Linda and Norman Young
Mary and Carl Zoolkoski

Lifelong Learning for Fredericksburg

Mary Washington ElderStudy

See ElderStudy.com
for information and schedule



Fredericksburg Area Museum

CULTURE. ART. HISTORY. NOW.

907 Princess Anne Street • Fredericksburg, VA 22401 • 540-371-3037

famva.org



La Petite Auberge

311 William Street
Fredericksburg, VA 22401

540-371-2727

lapetiteaubergefred.com

Ristorante Renato

Est. 1978

Benvenuto!

422 William Street
Fredericksburg, VA 22401

540-371-8228

rrenato.com



WE PROUDLY SUPPORT

The Fredericksburg Symphony Orchestra

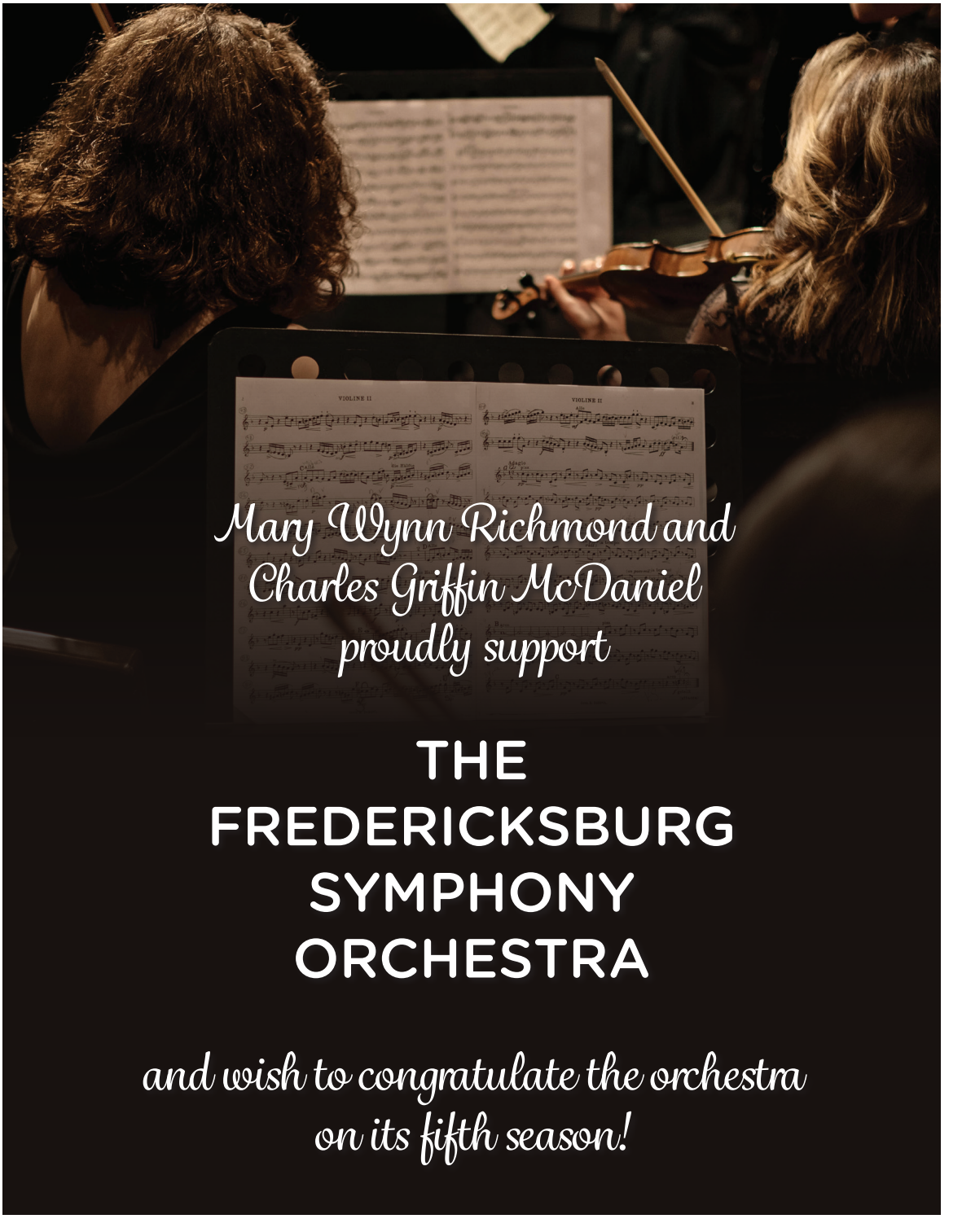
EVERYDAY BRANDING. EVERYDAY PRINTING.
EVERYDAY BUSINESS.

STAFFORDPRINTINGPROMO.COM | STAFFORDPRINTING.COM

2707 RICHMOND HWY
STAFFORD, VA 22554

540-659-4554
howen@staffordprinting.com

STAFFORD PRINTING



Mary Wynn Richmond and
Charles Griffin McDaniel
proudly support

THE FREDERICKSBURG SYMPHONY ORCHESTRA

and wish to congratulate the orchestra
on its fifth season!

PROUD SPONSOR OF THE FREDERICKSBURG SYMPHONY ORCHESTRA



HB LAW

ESTATE PLANNING | BUSINESS COUNSEL

WWW.HBLAWPLC.COM

703-398-2143

LICENSED IN VIRGINIA AND MARYLAND