



WAYNESBORO SYMPHONY ORCHESTRA

Peter Wilson, Music Director

Atlantic Union Bank

presents



SYMPHONIC MASQUERADE
“AN EVENING OUT OF THIS WORLD”



Friday, October 22, 2021

6:30 pm Reception 7:30 pm Concert

The Paramount Theater
Charlottesville, Virginia

Co-sponsored by the
Oak Ridge Fox Hunt Club

Many thanks to the following people
who made this concert possible:



*Brig. General and Mrs. William
Alexander*

Dreama Anderson

Anonymous

Atlantic Union Bank

Gregory and Jacquelyn Bednarz

Bobbie and Mark Bonar

Beverly Brown

*Dr. Rita Mae Brown,
Master of Fox Hounds*

Laura Jean and Asher Brand

Mark and Karen Catron

Jeane Custin

Ed and Betty Dinwiddie

Dominion Energy

The Event Center at Turk Mountain

Walter Flora

Pete and Beverly Frank

Patricia Hunt

Peggy and Steve King

Jake and Deborah Kleinschuster

Frank and Betty Lucente

Mollie McCurdy

Donna Pangburn

Susan Pauley

David and Rosalyn Preston

Charles and Anne Salembier

Dr. Mitch and Marion Sams

William and Linda Sawyer

Dick and Judy Schilling

Mr and Mrs Gary Scroggham

Anne Seaton - in Memoriam

Gib and Lynn Stevenson

T & N Printing

Bob and Bonnie Weber

Ms. Ann Weiland

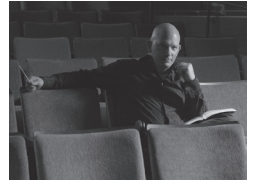
Mr. and Mrs. Harvey Wilcox

Mary and C. B. Wilson

Mr. Rudolph Yobs

A Note from the Music Director

On behalf of the Waynesboro Symphony Orchestra, it is my pleasure to welcome you to our 12th annual fundraising Pops Concert: "SYMPHONIC MASQUERADE: An Evening Out of this World"! Twelve years ago, in October 2009, we ventured over the mountain from Waynesboro to hold our first fundraising event here in Charlottesville – a concert at the Boar's Head Inn entitled "Music of the Hunt." With the fantastic support of Mark Catron, Dr. Rita Mae Brown, and the Oak Ridge Fox Hunt Club, it was decided that it should become an annual event. However, we knew the only way to top that experience was to reserve a performance at this beautiful and historic theatre – The Paramount. That concert, "Rhapsody for America" was more successful than we could have imagined, and for that we must recognize the amazing support of Atlantic Union Bank. We had so much fun that we had to return, and our next two concerts, "Portrait of America" and "Heroes in America," completed an American trilogy in honor of our great nation. In our fifth year, we debuted "SYMPHONIC MASQUERADE," which would serve as the new name of our annual Pops Concert. The following year, our theme was "An Evening of Suspense and Romance," and in 2015, we celebrated our 20th season with "An Evening of Global Espionage." Next, we presented great film music in "An Evening at The Oscars," and in 2017, we featured music of the classical tradition as well as from the silver screen in a program entitled "An Evening Among the Stars," which explored the mysteries of outer space, including those involving aliens visiting Earth. In 2018, we presented the patriotic program "A Tribute to America's Veterans," which featured music from wars in which brave Americans fought so gallantly to preserve our freedoms here at home. Our last appearance at The Paramount prior to the pandemic was in 2019, during which we explored musical fantasies as well as human triumphs in flight with "An Evening of Fantasy and Flight." We featured classical works that Walt Disney showcased in his monumental achievement *FANTASIA* while celebrating the wondrous achievements of manned space flight. The pandemic shutdown caused us to cancel our 2020 program; however, we are so proud to be back this year and thrilled that you have joined us to celebrate the return of live symphonic orchestra music! Tonight, we proudly present an exciting concert combining the best music from our previous ten appearances at The Paramount while honoring decades of space exploration and science fiction.



This fall, I began my 15th season as WSO Music Director, and I am enormously proud to work with all my dedicated colleagues of the orchestra while sharing in the tremendous growth the organization has enjoyed over the years. Most recently, The Waynesboro Symphony won The American Prize for 2021 for our live recording of Mahler's 1st Symphony. This was a tremendous achievement, proving that there is no limit to what this fantastic organization can achieve. This annual concert is a testament to the commitment each member has made to further the art of symphonic music in this region. It has been an honor and a privilege to be part of and to serve such a wonderful community that is so devoted to the arts. I hope you are inspired by our performance, and we would love to see you at our concerts in February and April back in Waynesboro and Staunton! Finally, this evening could not have been possible without the tireless efforts of so many. I would like to thank our President, Charles Salembier, for his dedication and hard work on behalf of our orchestra and our late Development Director, Anne Seaton, who died tragically earlier this year. Anne was fully committed to this concert at The Paramount. We all will be forever indebted to Anne for her remarkable work in promoting this event, developing sponsorships, and for her tremendous support of the WSO. In addition, I must thank our amazing Orchestra Manager, Gabriela Dech, without whom our orchestra could not function. As always, I extend my deepest thanks to all the WSO musicians, staff, board of directors, and you, our audience, for your continued support. And now, please join in celebrating this hallowed season as we perform our SYMPHONIC MASQUERADE! – PW



Program

SYMPHONIC MASQUERADE
“An Evening Out of this World!”

“MAIN TITLE” from *STAR WARS* **John Williams**
(b. 1932)

“MARS” from *The Planets*, Op. 32 **Gustav Holst**
(1874 - 1934)

Music from *APOLLO 13* **James Horner**
(1953 - 2015)
Arranged by **John Moss**
(1948-2010)

ESTRELLITA (“My Little Star”) **Manuel Ponce-Jascha Heifetz**
(1882-1948) (1901-1987)

Peter Wilson, violin soloist
Charlie Nesmith, conductor

STAR TREK® *THROUGH THE YEARS*..... arr. **Calvin Custer**
(1939-1998)

STAR TREK (2009 MOVIE) **Michael Giacchino**
(b. 1967)

INTERMISSION

EINLEITUNG (Introduction)

“Sunrise” from *Also sprach Zarathustra*, Op. 30 **Richard Strauss**
(1864 - 1949)

“IMPERIAL MARCH” from *STAR WARS*:
Episode V – The Empire Strikes Back **John Williams**

Excerpts from *CLOSE ENCOUNTERS OF THE THIRD KIND* **John Williams**

Main Theme from the motion picture *CAST AWAY*..... **Alan Silvestri**
(b. 1950)

“ADVENTURES ON EARTH”
from the Universal Picture *E. T. (The Extra-Terrestrial)* ... **John Williams**



Program Notes

NEWMAN: 20th Century Fox Fanfare

Alfred Newman (1901–1970) was an American composer, arranger, and conductor of film music. From his start as a music prodigy, he came to be regarded as a respected figure in the history of film music. He won nine Academy Awards and was nominated 43 times. In a career spanning more than four decades, Newman composed the scores for over 200 motion pictures. Some of his most famous scores include *Wuthering Heights*, *The Hunchback of Notre Dame*, *The Mark of Zorro*, *How Green Was My Valley*, *The Song of Bernadette*, *Captain from Castile*, *All About Eve*, *Love is a Many Splendored Thing*, *Anastasia*, *The Diary of Anne Frank*, *How the West Was Won*, *The Greatest Story Ever Told*, and his final score, *Airport*, all of which were nominated for or won Academy Awards. Newman was also highly regarded as a conductor, and arranged and conducted many scores by other composers, including George Gershwin, Charlie Chaplin, and Irving Berlin. He also conducted the music for many film adaptations of Broadway musicals (having worked on Broadway for ten years before coming to Hollywood), as well as many original Hollywood musicals. He was among the first musicians to compose and conduct original music during Hollywood's Golden Age of movies, later becoming one of the most respected and powerful music directors in the history of Hollywood. Newman and two of his fellow composers, Max Steiner and Dimitri Tiomkin, were considered the three “godfathers of film music.”

In 1933, Newman composed the **20th Century Fox Fanfare** while serving as the longtime head of Fox's music department. In 1954, an extended version was created for CinemaScope films, and debuted on the film *The Robe*. In the mid-to-late 1970s, the 20th Century Fox logo had all but been phased out. However, filmmaker George Lucas enjoyed the logo and Alfred Newman music so much that he insisted it be used to open his *Star Wars* films. The fanfare and logo have, since then, enjoyed a rebirth in usage. When John Williams signed onto the *Star Wars* project, one of his first moves was to compose the Main Title to *Star Wars: Episode IV – A New Hope* in the same key as the 20th Century Fox Fanfare. He has said that it was truly meant as another extension of the fanfare, and it has since then been adopted by *Star Wars* film score buffs as part and parcel of the scores to *Star Wars*. When Sony released the original trilogy Special Edition scores, and the Ultimate Edition score to Episode I, each set included on it a recording of the 20th Century Fox Fanfare. When the films were released digitally in April 2015 by The Walt Disney Company, the Fox opening, as well as the fanfare, were absent, prompting a disappointed reaction in some fans.

WILLIAMS, John: *STAR WARS*, “Main Title” & “Imperial March”; Excerpts from *Close Encounters of the Third Kind*; “Adventures on Earth” from *E.T. (The Extra-Terrestrial)*

Widely regarded as the greatest film composer of all time, **John Williams** (b. 1932) is arguably the most successful composer of any genre in history, given his earnings, recognition and awards, and the popularity of his music. Also an accomplished conductor and pianist, Williams has won countless prestigious awards, and his music is recognized the world over. In fact, whether you are aware of it or not, you probably hear John Williams' music every day, as it is truly part of the fabric of our lives, whether heard in movie theaters, on television, on the radio, or even as the underscore to video games. While Williams has composed scores for hundreds of motion pictures, he also has composed many concert works including over 20 orchestral scores, over a dozen concertos, and several works for chamber ensembles. He has won 24 Grammy Awards, seven British Academy Film Awards, four Golden Globe awards, and five Academy Awards, most notably for *Jaws*, *Star Wars*, *E.T. and Schindler's List*. He has received 51 Oscar nominations, more than any other living artist of any category and the second most nominated individual in Academy Awards history – behind Walt Disney, who had 59. From 1980 to 1993, he served as Principal Conductor of the Boston Pops Orchestra, succeeding Arthur Fiedler. In 2003, he conducted the United States Marine Band – his first appearance with a professional concert band – for the Band's 205th anniversary concert at the John F. Kennedy Center for the Performing Arts, and I had the privilege of performing the *Theme* from “Schindler's List” under his baton. A year later, he received the Kennedy Center Honor. He returned to conduct the Marine Band for another entire program in 2008. Mr. Williams has had a long partnership with Steven Spielberg, beginning with the scoring of *Sugarland Express*. Following his remarkable achievement scoring George Lucas' new science fiction thriller *Star Wars*, Williams agreed to score Spielberg's Earthly sci-fi fantasy *Close Encounters of the Third Kind*, which became Williams' second Oscar nomination of 1977. Spielberg was concerned early in the process that Williams might not have “anything left” after *Star Wars*, only to be awed by Williams' new masterpiece, which was revolutionary in its own way as the music played almost a character role in the film as the communication mechanism between the humans and aliens. A few years later, Williams embarked on another film score featuring aliens visiting Earth – *E.T. (The Extra-Terrestrial)* – which earned him one of his five Academy Awards to date. Here is what Mr. Williams had to offer regarding all three film scores:

“During 1997 we celebrated the 20th anniversary of the release of George Lucas' class film *Star Wars*. All of us connected with this phenomenal movie have been greatly gratified to see an entire new generation of very young filmgoers enjoy the *Star Wars* trilogy and relate so strongly to its story, characters, and music. I have always felt privileged to have had the opportunity to compose music for these landmark films, and the ongoing interest in the films and their

music has continued to be one of my greatest joys.” (This statement accompanied the new John Williams Signature Collection score, which was published prior to the release of the new prequel trilogy of *Star Wars*.)

“Over the years, *Close Encounters of the Third Kind* has remained one of my favorite Steven Spielberg films. With its depictions of the long-awaited visit of the beautiful and loving extraterrestrials, the fascinating premonitions of the little boy, and the five-note musical motif used to communicate with our other worldly guests, the film offered a rich and unusual canvas on which to present the music. I’m indebted to Mr. Spielberg for the opportunity he offered me through this film and am delighted to share this concert edition with those who may remember this exceptional film as fondly as I do.”

“In the film *E.T. (The Extra-Terrestrial)*, director Steven Spielberg gives us scene after scene during which we willingly ‘suspend’ our ‘disbelief.’ Toward the end of the film, Spielberg has the group of youngsters featured in the story mount their bicycles and hurry to take E.T. back to his spaceship and safety. They’re hotly pursued by the local police, and a brilliant chase ensues. The children accelerate their bikes to the point where gravity is neutralized...they reach ‘escape velocity’ and majestically soar over the moon. Watching all of this, we accept it as reality and fly along for the ride. Of the countless scenes I’ve scored in films, I think that this one is perhaps my favorite of all. It continues to hold a very firm, fond, and permanent place in my memory. *Adventures on Earth* is part of the score that I composed for [the film] ...designed to accompany the bicycle chase. The more sentimental music that follows accompanies the dialogue as E.T. bids farewell to his earthling friends. This is followed by timpani and brass fanfares as the orchestra brings the film to a close.”

– John Williams

HOLST: “Mars” from *The Planets*

The Planets, composed between 1914 and 1916 by **Gustav Holst** (1874-1934), is a suite in seven movements. Holst’s departure point for the music was the astrological character of each planet, though his interest in astrology went no deeper than its musical suggestiveness. His daughter wrote that once the underlying idea had been formulated, he “let the music have its way with him.” There was, therefore, no program for the suite, and the composer himself pointed out that it has no connection with the deities of classical mythology. The many clues to the meaning of the music are the subjects of the individual movements. This evening the orchestra will perform only

the first movement “Mars” from the suite, in honor of NASA’s Mars 2020 mission containing the “Perseverance” rover and “Ingenuity” helicopter drone, which landed on Mars at Jezero Crater in 2021, after 7 months of travel. The following notes appeared on the record sleeve published by Music For Pleasure and EMI that accompanied the recording by the Los Angeles Philharmonic Orchestra, conducted by Leopold Stokowski:

MARS, the Bringer of War – Three musical ideas are used to create this martial piece: (1) a brutally rhythmic figure of five beats relentlessly hammered out; (2) a principal theme in triads moving by chromatic steps with no true harmonic purpose; and (3) a second theme consisting of a tattoo in the tenor tuba answered by a flourish of trumpets. There is no glory, no heroism, no tragedy in this music. It is entirely inhuman. Not even death is in it, for Mars is as insensitive to death as to life. “War is a senseless, mechanized horror” serves as Holst’s real subject here.

HORNER: Music from *Apollo 13*

James Horner (1953-2015) was an American composer, conductor, and orchestrator of film scores. Born in Los Angeles, Horner began playing piano at age 5 and spent his early years in London, where he attended the Royal College of Music. He later returned to America and received his bachelor’s degree in music from the University of Southern California. Horner went on to earn a master’s degree and began working on a doctorate at UCLA, where he studied with Paul Chihara. After several scoring assignments with the American Film Institute during the 1970s, he stopped teaching a course in music theory at UCLA to devote his time entirely to film scoring. Horner was also an avid pilot, having owned several small airplanes, and he died tragically in a single-fatality crash of one of his turboprop aircraft at the age of 61.

Horner, probably best known for his Academy Award-winning score to *Titanic*, composed well over 100 scores for film, over a dozen for television, and even concert music. He was no stranger to writing music for space films as his first big break came when he was hired to score the 1982 film *Star Trek II: The Wrath of Khan*. Other space-themed film scores he composed included *Battle Beyond the Stars*, *Star Trek III: The Search for Spock*, *Aliens*, and of course *Apollo 13*, which earned him an Academy Award nomination for Best Original Dramatic Score.

Apollo 13 is an American historical docudrama film directed by Ron Howard. Released in 1995, the film stars Tom Hanks as astronaut Jim Lovell and dramatizes the aborted 1970 Apollo 13 lunar mission, which was to be America’s third Moon landing mission. The film was an adaptation of the book by Lovell “Lost Moon: The Perilous Voyage of Apollo 13.”

The medley of James Horner’s music from the film *Apollo 13* performed on this concert was arranged by John Moss and includes the Main Title, End Credits, and a segment from the film entitled “Re-Entry and Splashdown.”

PONCE-HEIFETZ: *Estrellita* (“My Little Star”)

Manuel Ponce (1882-1948) was a Mexican composer active in the 20th century. His work as a composer, music educator and scholar of Mexican music connected the concert scene with a usually forgotten tradition of popular song and Mexican folklore. Many of his compositions are strongly influenced by the harmonies and form of traditional songs.

Born in Fresnillo, Zacatecas, Ponce moved with his family to the city of Aguascalientes only a few weeks after his birth and lived there until he was 15 years old. He was famous for being a musical prodigy; according to his biographers, he was barely four years of age when, after having listened to the piano classes received by his sister, Josefina, he sat in front of the instrument and interpreted one of the pieces that he had heard. Immediately, his parents had him receive classes in piano and musical notation.

In 1901 Ponce entered the National Conservatory of Music, already with a certain prestige as a pianist and composer. There he remained until 1903, the year in which he returned to the city of Aguascalientes. This was only the beginning of his travels. In 1904, he traveled to Italy for advanced musical studies at the School of Bologna. He studied in Germany as a pupil of Martin Krause at the Stern Conservatory in Berlin between 1906 and 1908. After his years abroad, Ponce returned to Mexico to teach piano and music history at the National Conservatory of Music from 1909 to 1915 and from 1917 to 1922. He spent the intervening years of 1915 to 1917 in Havana, Cuba. In 1912, he composed his most famous work “*Estrellita*,” which is not a normal love song, as is usually thought, but “*Nostalgia Viva*” (live nostalgia). In 1947, he received the National Science and Arts Prize.

Tonight’s performance by Peter Wilson is the soloist’s transcription for strings of the arrangement for violin and piano by 20th century violin virtuoso Jascha Heifetz. In 1923, Heifetz was touring in Mexico City to play a recital and realized he didn’t have any work by a Mexican composer on his program. While in a café, he heard a musician singing Ponce’s “*Estrellita*.” Legend has it that Heifetz immediately took notes of the song on a napkin, arranged it when he got back to the hotel, and performed it that evening. It went on to become one of his most favorite encores.

CUSTER (arranger): *Star Trek*® *Through the Years*

Star Trek® **Through the Years** is a medley of themes associated with the Star Trek franchise compiled and arranged by **Calvin Custer** (1939-1998). Custer attended Carnegie Mellon University and Syracuse University. His composition teachers included Nikolai Lopatnikoff, Ernst Bacon, and Earl George. He also studied conducting with Karl Kritz, first music director of the Syracuse Symphony. Custer was associated with the Syracuse Symphony Orchestra during most of his musical career serving in the keyboard, horn, and string bass sections; holding various conducting positions; and serving as staff arranger. He helped to implement the orchestra’s chamber music program which continues to perform in local schools and libraries to

this day. A prolific arranger, his works are frequently performed by orchestras across the country.

This Star Trek medley includes themes from the original television series and several spinoff series introduced over subsequent decades of television along with the first series of motion pictures that starred the actors from television productions. The following is a list of the series and film themes featured in this medley along with their corresponding composers: Theme from “Star Trek” (by **Alexander Courage**); Theme from “Star Trek: Deep Space Nine” (by **Dennis McCarthy**); “Star Trek – The Inner Light,” from the Paramount T.V. Series “Star Trek: The Next Generation” (by **Jay Chattaway**); Theme from the Paramount Motion Picture “Star Trek Generations” (by **Dennis McCarthy**); Theme from the Paramount Television Series “Star Trek: Voyager” (by **Jerry Goldsmith**); Theme from the Paramount Picture “Star Trek – The Motion Picture” (by **Jerry Goldsmith**).

GIACCHINO: *Star Trek* (2009)

Composer **Michael Giacchino** (b. 1967) has credits that feature some of the most popular and acclaimed film projects in recent history, including *Inside Out*, *Jurassic World*, *The Dawn of the Planet of the Apes*, *The Incredibles*, *Ratatouille*, and *Mission Impossible: Ghost Protocol*. Giacchino’s 2009 score for the Pixar hit *Up* earned him an Oscar®, a Golden Globe®, the BAFTA, the Broadcast Film Critics’ Choice Award and two GRAMMY® Awards.

Giacchino began his filmmaking career at the age of 10 in his backyard in Edgewater Park, New Jersey, and eventually went on to study filmmaking at the School of Visual Arts in NYC. After college, he landed a marketing job at Disney and began studies in music composition, first at Juilliard and then at UCLA. From marketing, he became a producer in the fledgling Disney Interactive Division where he had the opportunity to write music for video games. After moving to a producing job at the newly formed DreamWorks Interactive Division, he was asked to score the temp track for the video game adaptation of *The Lost World: Jurassic Park*. Subsequently, Steven Spielberg hired him as the composer, and it became the first PlayStation game to have a live orchestral score. Giacchino continued writing for video games and became well known for his *Medal of Honor* scores. Giacchino’s work in video games sparked the interest of J.J. Abrams, and thus began their long-standing relationship that would lead to scores for the hit television series *Alias* and *Lost*, and the feature films *Mission Impossible III*, *Star Trek*, *Super 8* and *Star Trek Into Darkness*. Additional projects include collaborations with Disney Imagineering on music for *Space Mountain*, *Star Tours* (with John Williams) and the *Ratatouille* ride in Disneyland Paris. Giacchino also was the musical director of the 81st Annual Academy Awards®. His music can be heard in concert halls internationally with *Star Trek*, *Star Trek Into Darkness* and *Ratatouille* films being performed live-to-picture with a full orchestra. Most recently, Giacchino’s music could be heard in *Zootopia*, *Star Trek Beyond*, *Dr. Strange*, and *Rogue One* which marked the first score to be composed for a *Star Wars* film following John Williams.

Giacchino also composed the scores for *War for the Planet of the Apes*, *Spider-Man Homecoming* and Pixar's *Coco*.

Giacchino serves as the Governor of the Music Branch of the Academy of Motion Picture Arts and Sciences and sits on the advisory board of Education Through Music Los Angeles.

STRAUSS, Richard: *Also sprach Zarathustra*, Op. 30 (Introduction)

The famous opening to the grand tone poem *Also sprach Zarathustra* (Thus Spoke Zarathustra) by **Richard Strauss** (1864-1949) depicts a sunrise, using a C-G-C “dawn” motive, also known as the “nature motive” as these pitches are natural notes on brass instruments (trumpets in C). The motive is stated three times, each subsequent statement louder than the previous and each leading to a tutti “surprise” of announcing the emergence of light on the horizon ending in a spectacular climax that reveals the full glory of the sun while casting away the darkness. Strauss adapted Friedrich Nietzsche’s philosophical novel of the same name as the subject of his tone poem, which was one of the high points of Strauss’ early career. *Also sprach Zarathustra* is in nine sections. It was completed in the summer of 1896 and premiered in November of the same year. Sandwiched between *Till Eulenspiegels lustige Streiche* (1894-1895) and *Don Quixote* (1896-1897), it was among the works that forever solidified the composer’s reputation and distilled the essence of his singular orchestral language. While the work remained in the standard orchestra repertoire following its premiere and would be recorded by several prominent orchestras over subsequent decades, it was catapulted into sudden immortality in 1968 when film director Stanley Kubrick chose to open his masterpiece *2001: A Space Odyssey* using just the dramatic introduction. It would be forever a part of pop culture, often associated with the space exploration. Elvis Presley even took advantage of its popularity by using the introduction as the opening of his live shows between 1971 and his death in 1977.

SILVESTRI: Main Theme from *Cast Away*

In his ongoing, decades-long career as a composer, **Alan Silvestri** (b. 1950) has blazed an innovative trail with his exciting and melodic scores, winning the applause of Hollywood and movie audiences the world over. With a credit list of over 100 films, Silvestri has composed some of the most recognizable and beloved themes in movie history. His efforts have been recognized with two Oscar nominations, two Golden Globe nominations, three Grammy awards, two Emmy awards, and numerous International Film Music Critics Awards, Saturn Awards, and Hollywood Music in Media Awards.

Born in New York City and raised in Teaneck, New Jersey, Silvestri first dreamed of becoming a jazz guitar player. After spending two years at the Berklee School of Music in Boston, he hit the road as a performer and arranger. Landing in Hollywood

at the age of 22, he found himself successfully composing the music for 1972’s “The Doberman Gang” which established his place in the world of film composing.

The 1970s witnessed the rise of energetic synth-pop scores, establishing Silvestri as the action rhythmist for TV’s highway patrol hit “CHiPs.” This action driven score caught the ear of a young filmmaker named Robert Zemeckis, whose hit film, 1984’s “Romancing the Stone,” was the perfect first date for the composer and director. Its success became the basis of a decades long collaboration that continues to this day. Their numerous collaborations have taken them through fascinating landscapes and stylistic variations, from the “Back to the Future” trilogy to the jazzy world of Toontown in “Who Framed Roger Rabbit?” the tension filled rooms of “What Lies Beneath” and “Death Becomes Her,” to the cosmic wonder of “Contact;” the emotional isolation of “**Cast Away**,” to the magic of the “Polar Express.” But perhaps no film collaboration defines their creative relationship better than Zemeckis’ 1994 Best Picture winner, “Forrest Gump,” for which Silvestri’s gift for melodically beautiful themes earned him an Oscar and Golden Globe nomination and the affection of film music lovers everywhere.

Though the Zemeckis/Silvestri collaboration is legendary, Silvestri has scored films of every imaginable style and genre. His energy has brought excitement and emotion to the hard-hitting orchestral scores for Steven Spielberg’s “Ready Player One,” James Cameron’s “The Abyss” as well as “Predator” and “The Mummy Returns.” Silvestri’s diversity is on full display in family entertainment films such as “The Father of the Bride” 1 and 2, “Parent Trap,” “Stuart Little” 1 and 2, Disney’s “Lilo and Stitch,” “The Croods” and “Night at the Museum” 1, 2 and 3 while his passion for melody fuels the romantic emotion of films like “The Bodyguard” and “What Women Want.”

Most recently, Silvestri has composed the music for Marvel’s “Avengers: Endgame.” The film is the culmination of a partnership with Marvel that began in 2011 with Alan’s dynamically heroic score for “Captain America: The First Avenger” followed by “Avengers.” Since 2011 Alan’s collaboration with Marvel helped propel “The Avengers” and “Avengers: Infinity War” to spectacular world-wide success.

HARLINE (arr. Nestico): “When You Wish Upon a Star”

“**When You Wish Upon a Star**” is a song written by composer and songwriter **Leigh Harline** (1907-1969) and lyricist Ned Washington (1901-1976) for Walt Disney’s 1940 adaptation of *Pinocchio*. The original version was sung by Cliff Edwards in the character of Jiminy Cricket and is heard over the opening credits and in the final scene of the film. The song has since become the representative song of The Walt Disney Company. The American Film Institute ranked “When You Wish Upon a Star” 7th in their 100 Greatest Songs in Film History, the highest ranked Disney animated film song, and one of only four Disney animated film songs to appear on the list. The Library of Congress deemed the song “culturally, historically, or aesthetically significant” and preserved it into the National Recording Registry in 2009. “When You Wish Upon a Star,” along with Mickey Mouse, has become an icon of The Walt

Disney Company. In the 1950s and 1960s, Walt Disney used the song in the opening sequences of all the editions of the Walt Disney anthology television series. It has also been used to accompany the Walt Disney Pictures opening logos – including the present-day logo – since the 1980s. The ships of the Disney Cruise Line use the first seven notes of the song’s melody as their horn signals. Additionally, many productions at Disney theme parks – particularly firework shows and parades – employ the song.

The arranger who created this orchestral version of “When You Wish Upon a Star” is the legendary **Sammy Nestico** (b. 1924), who at 95 years old is still active as a composer and arranger. Perhaps best known for his arrangements for Count Basie and his orchestra, Nestico has been a professional music arranger since 1941, when he became a staff arranger at age 17 for ABC radio station WCAE in Pittsburgh, Pennsylvania. During his career, he arranged music for the Count Basie Orchestra (1967–1984), the U.S. Air Force Band (15 years) and the U.S. Marine Band (5 years) both in Washington, D.C. It was while Nestico served with the Marine Band that he wrote this arrangement for the Marine Orchestra to perform at The White House during Lyndon Johnson’s Presidency. In addition, he played trombone in the big bands of Tommy Dorsey, Woody Herman, Gene Krupa, and Charlie Barnet.

In 1998–1999 Nestico was a professor at the University of Georgia, teaching commercial orchestration and conducting the studio orchestra. He also directed music programs at Los Angeles Pierce College, Woodland Hills, California, Westinghouse Memorial High School, and Wilmerding, Pennsylvania.

During his long career in the television and film industry, Nestico arranged and conducted projects for Bing Crosby, Sarah Vaughan, Toni Tennille, Frank Sinatra, Phil Collins, Barbra Streisand, and Count Basie. As orchestrator, he has worked on nearly seventy television programs, including *Mission: Impossible*, *Mannix*, *Charlie’s Angels*, and *The Mod Squad*. He has written commercial jingles for Anheuser-Busch, Zenith, Ford Motor Company, Mattel Toys, Pittsburgh Paints, the National Guard, Dodge, Remington Bank, and Americard. He has published nearly 600 numbers for school groups and many for professional big bands. He has conducted and recorded his arrangements with several leading European Radio Jazz Orchestras, including the BBC Big Band in London, Germany’s SWR Big Band and NDR Big Band and the DR Big Band.

Nestico received a bachelor’s degree in music education from Duquesne University in 1950, and he has received an honorary Doctor of Music degree from his alma mater.



WSO PERSONNEL

First Violins

Wanchi, *Concertmaster*
 Susan Black,
Concertmaster Emeritus
 Jacob Roege,
*Assoc. Concertmaster***
 Elizabeth Barron
 Karl Durland
 Angela Higgs
 Christa Hoover
 Patrick Keese
 Debbie Kiser
 Lisa McDermott
 Sharon Miller
 David Preston
 Kelly Wiedemann
 Eleanor Wilson
 Mary Ann Wirth

Second Violins

Lianne Campbell, *Principal*
 Karen Chamblee
 Karen Bright
 Tara Davis
 Kelly Donato
 Malia Furtado
 Sophia Rubin
 Sophia Schwaner
 Penny Ward
 Vanessa Warner

Violas

Stanley Beckwith, *Principal*
 Dani Abbott
 Jamieson Bourque
 Bob DuCharme
 Justina Hodgson
 Mary McCoy

Cellos

Beth Cantrell, *Principal*
 Brian Helmke,
*Assist. Principal**
 Virginia Barber
 Linnea Grim
 Bradford Holland
 Karin Huntington
 Kelley Mikkelsen

Basses

Lindsay Lam, *Acting Principal*
 Bob Bowen
 Alex Haldane[&]
 Nors Hexum
 Robin Prudencio
 Gabe Ravel[&]

Flutes

Debbi Stephenson, *Principal*
 Laura Jean Brand
 Rick Pennington

Piccolo

Rick Pennington

Oboes

Gabriela Dech, *Principal*
 Bill Parrish, *Guest Principal*
 Sarah Blevins

English Horn

Diane Harrington

Clarinets

James Tobin, *Principal*
 Gregorio Maria Paone[&]

Bass Clarinet

Jiyeon Choi

Bassoons

Suzanne Pattison, *Principal*
 Patricia Holland

Contra-Bassoon

H. Thomas Baise

Horns

Catherine Creasy, *Principal*
 Jeremy Loy*
 Becky Allen
 Sarah Zotian
 Allison Lyttle[&]
 Carrie Blake

Trumpets

Nick Harvey, *Principal*
 Clint Linkmeyer
 Jeff Vaughan
 Greg Corder

Trombones

Andrew Lankford, *Principal*
 Isaiah Tomalesky[&]
 Paul Dembowski

Bass Trombone

Tom McKenzie

Euphonium

Paul Dembowski

Tuba

Barry Slayton, *Principal*

Keyboard

Linda Blondel

Harp

Vanessa Putnam[&]

Percussion

Charlie Nesmith, *Principal*
 Ryan Carlisle[&]
 Miles Cingolani[&]
 Elijah Steele

& James Madison University Student

* Will serve as Principal for this performance.

**Will serve as Concertmaster for this performance.

The Waynesboro Symphony is supported by musicians from Afton, Broadway, Crozet, Charlottesville, Fairfax, Fishersville, Harrisonburg, Ivy, Midlothian, Monterey, Palmyra, Richmond, Roanoke, Salem, Scottsville, Staunton, Stephens City, Stuarts Draft, Waynesboro and White Hall.

Music Director & Violin Soloist

Peter Wilson is an engaging and multifaceted violinist, conductor, arranger, composer, and ambassador of music whose artistry has been noted as “first-class” by *The Washington Post*. He serves as Music Director of the Richmond Philharmonic and Waynesboro Symphony Orchestras in Virginia and Concertmaster of the American Festival Pops Orchestra in the National Capital Region. Peter is the former senior enlisted musical advisor to The White House, where he performed for three decades as a violinist in support of countless dignitaries, heads of state, senior military leaders, and celebrities during five Presidential administrations. A Master Gunnery Sergeant, he served as String Section Commander for “The President’s Own” United States Marine Band and upon retiring in 2020 was awarded the Legion of Merit. Peter has conducted the National Symphony and National Gallery of Art Orchestras and is a faculty member at George Mason University. He holds music degrees from Northwestern University and The Catholic University of America, where he earned a Doctor of Musical Arts.



A musician in demand for his high energy and versatility, Peter commands respect in a variety of musical genres and is active as a guest conductor, soloist, recording artist, and performance clinician throughout the United States. He began his career as Concertmaster of the Walt Disney World Orchestra and has soloed in many unique venues including the American Embassy in Paris, the Presidential Retreat at Camp David, and the private chambers of the Vatican before Pope John Paul II. Peter made his Carnegie Hall debut in 2015 and has appeared as violin soloist with such legendary artists as Rosemary Clooney, Renée Fleming, Bernadette Peters, Randy Travis, and Trisha Yearwood. In addition, he has performed chamber music in concert with Ida Kavafian, Steven Tenenbom, and Peter Wiley. He is cofounder of the acclaimed string duo “Bridging the Gap” (with bassist Aaron Clay), which has been hailed by *The Washington Post* for “superior arrangements and uncommon musicianship.” Both were honored in their home state with the Music Award from the Arts and Humanities Commission of Fairmont, West Virginia in recognition of their “outstanding leadership and devotion to the enhancement of the arts.”

Among the international magazines in which Peter has appeared, *The Strad* stated, “Wilson’s performance stressed the warmth and romanticism of the music... [His] technical skills brought a sparkle to the [concerto] and overall, [Wilson] made music that had the stamp of quality.” *The Washington Post* has further observed his “pristine melodic lines” and “showering virtuosity.” He has performed such acclaimed works as John Corigliano’s “The Red Violin: Chaconne for Violin and Orchestra,” after which he was praised by the award-winning composer: “[Peter Wilson’s] beautiful performance of my Chaconne...how gorgeous it was...and so true to the piece.” He performed *Theme* from “Schindler’s List” at The Kennedy Center under the baton of Academy Award-winning film composer John Williams, who wrote of the occasion,

“[Peter’s] poignant, tender and highly personal reading of the music made clear to all that we were in the presence of a brilliant musical artist.” *The Washington Post* additionally singled out Peter for his “impassioned violin solo.”

Peter is frequently invited to perform his moving violin solo arrangement of *The Star-Spangled Banner* for high-profile events including Major League Baseball games. In 2000, he was invited to Beverly Hills, where he performed violin solos in tribute to Bob Hope and Jack Valenti as part of a USO celebration hosted by then Defense Secretary William Cohen. Secretary Cohen would later call on his “favorite fiddler” to perform as solo violinist for a private book-signing event honoring Quincy Jones and the release of his autobiography “Q.” Peter has performed with the National Symphony and Kennedy Center Opera House Orchestras and also appeared in concert with orchestras backing up such iconic performers as Beyoncé, Ray Charles, The Empire Brass, Aretha Franklin, Josh Groban, Whitney Houston, Michael Jackson, Johnny Mathis, and Joni Mitchell, as well as Jimmy Page and Robert Plant in their “Zeppelin UnLEDed World Tour.” He performed at the Library of Congress with Gershwin Prize recipient Stevie Wonder as part of a 21-piece orchestra in the world premiere of Mr. Wonder’s “Sketches of a Life.”

A Cleveland native, Peter began his musical training at age two as a violin student of his mother while beginning piano studies at age five with his grandmother. He later moved to Morgantown, West Virginia where he became the first musician ever to receive the Governor’s Award for Exceptional Achievement in the Arts. His other violin teachers included Linda Cerone, Jody Gatwood, Robert Gerle, Dorothy Mauney, Blair Milton, and Donald Portnoy. Peter studied conducting with Victor Yampolsky, trained with Marin Alsop and Gustav Meier, and in 2008 was one of nine conductors selected to work with Leonard Slatkin at the acclaimed National Conducting Institute, an intensive leadership training program for rising music directors. ClevelandClassical.com reviewed a live concert recording at the National Gallery of Art, stating it was “...beautifully performed by the National Gallery Chamber Players under the direction of conductor Peter Wilson.” As Music Director of the Waynesboro Symphony, Peter has led the organization to national recognition as a multiple award-winning orchestra by [The American Prize](#).

For 12 years Peter was a lecturer at the Benjamin T. Rome School of Music at Catholic University, where he taught courses in conducting and string techniques while serving as Resident Conductor of the University Symphony. He served as Music Director of The Youth Orchestras of Fairfax in Virginia (2010–2013), where he conducted its flagship ensemble, the United Youth Symphony Orchestra, and he served as a violin instructor on the faculty at James Madison University (2014–2017). Peter maintains his commitment to working with young musicians as a frequent guest conductor and adjudicator for various district and regional middle and high school honors orchestras nationwide. Phi Mu Alpha Sinfonia national music fraternity honored Peter with the prestigious “Signature Sinfonian” award for his “outstanding commitment and dedication to the performing arts while serving as a successful role model, helping others realize their potential and exhibiting high standards of excellence.”

WSO BOARD OF DIRECTORS

Charles Salembier, President
Dick Schilling, Vice President
David Preston, Treasurer
Lindsay Lam, Secretary
Peter Wilson, Music Director
Gabriela Dech, Orchestra &
Personnel Manager
Laura Jean Brand, Stage Manager
Lisa McDermott, Librarian

Mark Catron, Development
Mary Louise Leake, Development
David Preston, Finance
Carrie Blake, Advisor
Elizabeth Gatewood, Advisor
Robert Harris, Advisor
Dr. Richard Guy Wilson, Advisor
Dr. Lise Keiter, MBU Representative
Anne Seaton, In Memory

EMERITUS

Susan Black
Leola Burks
Cathy Cunningham
Beverly Frank
Betty Hausrath
Judy Jones
Bill Jongeward

Debbie Kiser
Patty Lam
Gail Mann
Prof. Sharon Miller
Donna Persing
Kathy Poindexter
Nancy Ross

Ellen Schorsch
Eric Stassen
Bonnie Weber
Harvey Wilcox
Margaret Pinkston,
In Memoriam

Mission Statement

The Waynesboro Symphony Orchestra (WSO) is a non-profit organization of professional, amateur and student musicians serving Waynesboro, Staunton, Charlottesville, Harrisonburg and other Central Virginia communities. The WSO provides dedicated instrumentalists with opportunities to collaborate in an intergenerational and educational environment, to share in the joy of music-making, and to contribute to the cultural vitality of the region.

History

The WSO was founded in 1996 as the Waynesboro Community Orchestra under the baton of Eric Stassen. In its debut concert, 23 musicians performed works by Lully, Bach and Haydn. During the final concert of the 2005-06 season, which celebrated the orchestra's 10th anniversary, the organization officially adopted its current name. In 2006, Jean Montès succeeded Mr. Stassen, leading the ensemble for a single season. In May 2007, Peter Wilson was appointed the WSO's 3rd Music Director. Under Dr. Wilson's leadership, the WSO regularly has been a semi-finalist, twice a finalist, and named Winner of The American Prize for "Best Community Orchestra Performance" in 2021. Highlights from recent seasons include performances of Shostakovich's 5th Symphony, Tchaikovsky's 4th Symphony, Holst's "The Planets," Saint-Saëns' 3rd "Organ" Symphony, Stravinsky's "Firebird," and Mahler's 1st Symphony. The WSO also performs an annual fundraising pops concert each fall at The Paramount Theater in Charlottesville as well as a Holiday Pops Concert at Waynesboro High School each December. In addition, the orchestra regularly collaborates with professional soloists while remaining deeply committed to the WSO String School, which provides after school lessons to young string players. The organization is currently in its 26th season.


www.wsomusic.org




THE EVENT CENTER
at Turk Mountain

TMEVENTCENTER.COM

1358 East Side Highway
Waynesboro, VA 22980

P O Box 250 Crimora, VA 24431

Gary Scrogam
540-221-2318
karissa@tmeventcenter.com



Booksbound2please.com
is a small business located in Orange, VA. We sell new books as well as gently used. Book club orders receive a discount and we ship within 48 hours of your order. Shop small, shop local and support this independent business in your home state.

Call if you have questions
434-977-1044

WSO UPCOMING EVENTS

Please visit www.wsomusic.org for more information.

WSO Chamber Music Series

November 13 & 14, 2021

March 19 & 20, 2022

- FREE ADMISSION -

Holiday Pops Concert (First Annual)

Friday, December 3 at 7:00pm

Waynesboro High School Auditorium

Adults \$10; Free Admission for Children and Students

Tickets available online – www.wsomusic.org - or at the door

The American Dream

February 19 & 20, 2022

PUTS, STILL, &

YOUNG ARTISTS CONCERTO COMPETITION WINNERS

- FREE ADMISSION -

“Finals”

April 23 & 24, 2022

MOZART, GOTTSCHALK, & BRAHMS

- FREE ADMISSION -

General Information

Membership in the WSO is open to student, amateur and professional musicians, at the discretion of the Music Director. The orchestra rehearses on Tuesdays from 7:00 – 9:30 p.m. in Waynesboro.

Anyone interested in learning more about the Waynesboro Symphony should visit the WSO web page: www.wsomusic.org or contact Charles Salembier, Board President, email: wcs@ntelos.net, phone: (540) 942-3828.

Waynesboro Symphony Orchestra

P.O. Box 671 • Waynesboro, VA 22980

*The Waynesboro Symphony Orchestra is a 501(c)(3) organization.
This allows the orchestra to accept tax-deductible contributions.*