



WAYNESBORO SYMPHONY ORCHESTRA

Peter Wilson, Music Director

In Concert



“The American Dream”



**Saturday, February 19, 2022 at 7:30 p.m.
First Presbyterian Church
Staunton, Virginia**

**Sunday, February 20, 2022 at 3:00 p.m.
First Presbyterian Church
Waynesboro, Virginia**

**No Admission Charge
Contributions Gratefully Accepted**

A Note from the Music Director



It is my great pleasure to welcome you to the Winter Program of the Waynesboro Symphony Orchestra's 26th Season – “The American Dream.” This is my 15th season as WSO Music Director, and since stepping on the podium in 2007, I have had the pleasure of witnessing a remarkable evolution in this wonderful organization, artistically, administratively, and in its audience. I am so very proud of all we have accomplished together as an ensemble and equally motivated about our future. It is such a privilege to be part of this community that has such giving musicians as well as patrons who are so dedicated and appreciative of the arts. Since 1996,

the WSO has had a rich history of serving the Waynesboro, Staunton, and greater Shenandoah Valley communities while providing opportunities for local musicians to collaborate and adding cultural vitality to the region.

In this continued surreal time of a pandemic, we all have had our lives altered significantly. As musicians, we have longed to perform together again as a full symphony orchestra, but we knew that acting responsibly to protect each other as well as our patrons was the right thing to do last season. We mourn the loss of life and empathize with the hardships so many have faced during this challenging time. Still, in the spirit of music being a powerful tool for comforting and healing, we felt it important to return to performing concerts as long as it was safe and the risk of spreading the virus was very low. We have taken every precaution, including requiring all performing musicians to be fully vaccinated. This past fall was our return to full orchestra rehearsals and concerts after nearly a year and a half away. And what a return it was. Just before our Season Opener – “Isolation, Diversity, & Hope” – in October, we learned we had won The American Prize for 2021 based on our live recording of Mahler's First Symphony. Our concerts that weekend were triumphant, and we went on to perform an exciting “Symphonic Masquerade: An Evening Out of This World” at The Paramount for another enthusiastic audience. In early December, we embarked on our first ever “Holiday Pops” Concert at Waynesboro High School, performing for a nearly sold-out crowd.

For this Winter Program, we are featuring the winners of our first ever Young Artists Concerto Competition, an initiative we finally were able to establish this past fall after years of planning. We are sure you will be delighted by the tremendous artistry of our three high school winners, who will showcase their wonderful talents on concertos for viola, tuba, and oboe. Our program opens with the moving fanfare-overture “Millennium Canons,” by Pulitzer Prize-winning American composer Kevin Puts, who celebrates his 50th birthday this year. Our 2nd half will feature music from the “Dean of Afro-American Composers,” William Grant Still and his uniquely “Afro-American” Symphony No. 1.

Another exciting new initiative this season is our continuing Chamber Music concerts brought to you by members of the WSO during the months that the Symphony is not performing. Additionally, we have dedicated our entire 2021-2022 season to our beloved late Development Director, Anne Seaton, who was taken from us much too soon in a tragic automobile accident last year. Anne worked tirelessly on behalf of the Waynesboro Symphony, and we celebrate her life and boundless energy through our music during this season and beyond. Finally, we hope you will join us again for our season closing program in April – “Finals” – which will feature the final symphonies of our featured composers along with a surprise world premiere you won’t want to miss!

As always, I would like to extend a hearty thank you to the WSO musicians, staff, board of directors, and all of you for your continued support and the opportunity to join with you in another great season of music making. We wish you all a safe and healthy 2022 and invite you to visit our website at www.wsomusic.org and our YouTube Channel! – *PW*

Program

“THE AMERICAN DREAM”

Millennium Canons (2001).....Kevin Puts
(b. 1972)

Sponsored by Walt Flora in memory Alice Von Seldneck Flora, by Melissa and Sam Hostetter in memory of Anne Seaton, by Betty Natoli, by Gregory and Jaquelyn Nednarz, by Mrs. Donna Pangburn in memory Mary Beirne Nutt and by Lucille Salatin and Pat Cabe

YOUNG ARTISTS CONCERTO COMPETITION WINNERS

Concerto for Viola and Orchestra in D Major..... Franz Anton Hoffmeister
(1754-1812)

I. Allegro

Zifan “Francis” Deng, viola soloist

Tuba Concerto.....Edward Gregson
(b. 1945)

I. Allegro deciso

Bob Kammauff, tuba soloist

Concerto for Oboe and Orchestra in C Major..... Franz Joseph Haydn
(1732-1809)

I. Allegro spiritoso

Cindy Liu, oboe soloist

INTERMISSION

SYMPHONY NO. 1 “Afro-American” in A-flat Major William Grant Still
(1895-1978)

I. Moderato assai

II. Adagio

III. Animato

IV. Lento, con risoluzione

Sponsored by Sharon and Jim Miller

*Music on this concert was also sponsored by Dr. Mitch and Marion Sams and
by Mildred Steele in memory of Juanita Benfield Branch*

*Season in memory of Anne Seaton
(1971-2021)*

Tuba Concerto by Edward Gregson and Symphony No. 1 “Afro-American”
by William Grant Still are presented under license from G. Schirmer Inc. and
Associated Music Publishers, copyright owners.



Program Notes

PUTS: Millennium Canons

Winner of numerous prestigious awards, including the 2012 Pulitzer Prize for his debut opera *Silent Night*, **Kevin Puts** (b. 1972) has composed works that have been commissioned, performed, and recorded by leading ensembles and soloists throughout the world, including Yo-Yo Ma, Renée Fleming, Jeffrey Kahane, Dame Evelyn Glennie, the New York Philharmonic, the Tonhalle Orchester (Zurich), the St. Paul Chamber Orchestra, the Cypress String Quartet, the Miro Quartet, and the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, St. Louis, and Minnesota. His newest orchestral work, *The City*, was co-commissioned by the Baltimore Symphony Orchestra in honor of its 100th anniversary and by Carnegie Hall in honor of its 125th anniversary. His new vocal work, *Letters from Georgia*, written for Soprano Renée Fleming and orchestra and based on the personal letters of Georgia O’Keeffe, had its world premiere in New York in Fall 2016, and his first chamber opera, an adaptation of Peter Ackroyd’s gothic novel *The Trial of Elizabeth Cree* commissioned by Opera Philadelphia, had its world premiere in September 2017, followed by performances with Chicago Opera Theater in February 2018. Kevin is currently a member of the composition department at the Peabody Institute and the Director of the Minnesota Orchestra Composer’s Institute.

Millennium Canons was composed in 2001 and commissioned by the Boston Pops Orchestra and Hanson Institute for American Music. It was premiered in June 2001 at Symphony Hall in Boston by the Boston Pops under the direction of Keith Lockhart. Puts offered the following note regarding the work: “I wrote *Millennium Canons* to usher in a new millennium with fanfare, celebration, and lyricism. Its rising textures and melodic counterpoint are almost always created through use of the canon, which also provides rhythmic propulsion at times.”

HOFFMEISTER: Viola Concerto

Franz Anton Hoffmeister (1754-1812) was born in Rothenburg am Neckar (Austria) and studied music as a child. At age 14 he entered and graduated from law school in Vienna. However, he became so attracted to the city’s rich musical life that he decided to devote his life to music. Despite a late start as

a composer, Hoffmeister became a prolific, popular composer of works that were well known throughout the Holy Roman Empire and European capitals. By the 1780s Hoffmeister had geared his style more towards the skilled amateur market than to the professional musician. And yet, the composer's works were so highly respected by his contemporaries that he was considered a master of all the instruments for which he composed. However, his works were considered "unfashionable" by the 1820s, usurped by the new styles of the Romantic era. Hoffmeister's listings ultimately included 25 concertos for flute, 9 operas, 66 symphonies, 14 keyboard works, numerous other concertos (including the often-played **Viola Concerto in D Major**), many string chamber works (including at least 15 string quartets), and several collections of songs.

Hoffmeister's reputation today rests mainly on his activities as a music publisher. By 1785 he had established one of Vienna's first music publishing businesses, second only to Artaria & Co., which had ventured into the field five years earlier. The publishing house eventually evolved into the well-respected firm of C. F. Peters that is still active today. Hoffmeister published his own works as well as those of many important composers of the time, including Haydn, Mozart, Beethoven, Clementi, Johann Georg Albrechtsberger, Carl Ditters von Dittersdorf, and Johann Baptist Wanhal. These famous composers were also among Hoffmeister's personal friends. Mozart dedicated his String Quartet in D to him, and Beethoven addressed him in a letter as "my most beloved brother." Hoffmeister's publishing activities reached a peak in 1791, but thereafter he appeared to have devoted more time to composition. Most of his operas were composed and staged during the early 1790s and this, combined with an apparent lack of business sense, led to his noticeable decline as a publisher.

Hoffmeister wrote two viola concertos (in D and B flat) that were likely composed during the 1780's or early 1790's. In these concertos the full range of the viola is exploited, with Hoffmeister delighting as much in the silvery upper register of the instrument as in its warm, rich lower register. There are few viola concertos from the late eighteenth century and none, apart from Hoffmeister's two works, by a prominent Viennese composer. Thus, his concertos assume an even greater historical importance than most of his other works in the genre. The Concerto in D Major, composed prior to 1799, was one of the first major concertos to feature the viola as a virtuoso solo instrument, and its classically oriented charms sound like Mozart, as the soloist can show off during fast passages in the first movement.

GREGSON: Tuba Concerto

Edward Gregson (b. 1945) was born in Sunderland, Co Durham, England. He graduated from London's Royal Academy of Music in 1967, having studied piano and composition (with Alan Bush), and then completed a Bachelor of Music degree at London University. He is a composer of international standing whose music has been performed, broadcast, and recorded worldwide. He has written orchestral, chamber, instrumental and choral music, as well as making major contributions to the wind and brass repertoire. He has also written music for the theatre, film, and television.

Gregson has had an impressive career as an academic, from his time as Head of Composition and resident conductor in the music department of Goldsmiths College, University of London (1976-96), and where he was appointed a Professor of Music, to his tenure as Principal of the Royal Northern College of Music (RNCM) in Manchester (1996-2008). He retired from academia in 2008 to concentrate on composing.

The **Tuba Concerto** was originally composed in 1976 for brass band, commissioned by the Besses o' th' Barn Brass Band. The orchestral version was written in 1978 but did not receive its first performance until 1983 when it was premiered by its dedicatee, John Fletcher, at the Scottish Proms in Edinburgh with the Scottish National Orchestra, conducted by Sir Alexander Gibson. The concerto is in three movements, following the usual fast-slow-fast format: *Allegro deciso*, *Lento e mesto*, *Allegro giocoso*. The first is in a sonata form shell with two contrasting themes, the first rhythmic in character, the second lyrical. There is a passing reference made in the development section to the opening theme of Vaughan Williams's tuba concerto.

HAYDN: Oboe Concerto

Franz Joseph Haydn (1732-1809) was an Austrian composer who, perhaps more than any other composer in history, epitomized the aims and achievements of the Classical era. Arguably his most important achievement was developing and evolving in countless subtle ways the most influential structural principles in the history of music, including his perfection of the set of expectations known as sonata form. In hundreds of instrumental sonatas, string quartets, and symphonies, Haydn both broke new ground and provided durable models; indeed, he was among the creators of these fundamental genres of classical music. His influence upon later composers is immeasurable. Haydn's most illustrious pupil, Beethoven, was the direct beneficiary of the elder master's musical imagination, and Haydn's shadow

lurks within (and sometimes looms over) the music of composers such as Schubert, Mendelssohn, and Brahms.

The **Concerto for Oboe and Orchestra in C major**, Hob.VIIg:C1, once attributed to Franz Joseph Haydn has now been convincingly discredited as his work. It is but one example of a substantial body of disputed Haydn works, either lost or otherwise discounted. However, based on its melodic distinction and high degree of craftsmanship alone, this is a work that has long challenged Haydn scholars and which seems set to retain its status in the concerto literature for oboe, irrespective of its real authorship.

STILL: Afro-American Symphony

Born in Mississippi and raised in Little Rock, Arkansas, **William Grant Still** (1895-1961) was an American composer of over 200 works, including five symphonies, four ballets, nine operas, over 30 choral works, as well as art songs, chamber music, and works for solo instruments. He was a gifted musician who took formal violin lessons and taught himself to play clarinet, saxophone, oboe, viola, cello, and double bass. His legacy is remarkable both for the barriers he broke and the inventive works he wrote that blended European art music with African-rooted popular and folk music.

Despite his interest in music, Still was advised by his mother to study medicine in college out of concern for the societal limitations for Black composers. He took his mother's advice but eventually dropped out of Wilberforce University because there was no opportunity to study music. He continued his music education at Oberlin College. Still had a combination of musical training that would influence him throughout his career. He wrote jazz arrangements for Artie Shaw, Paul Whiteman and W.C. Handy, but he also was tutored by leading American classical minds such as George Whitefield Chadwick of the first New England School and the French-born electronic pioneer Edgard Varèse. Still synthesized his musical experiences into a career that saw many firsts for a Black American composer. He was the first Black man to conduct a major American orchestra, the first to have a symphony performed by a major American orchestra, the first to have an opera performed by a major company as well as the first to have an opera performed on national television. Still was a leading figure in the Harlem Renaissance and earned the nickname "The Dean of Afro-American Composers" from his fellow Black musical colleagues.

Still's *Afro-American Symphony*, composed in 1930, was a milestone in his career as it was the first symphony by a Black composer to be performed

by a major orchestra, and prior to 1950, it was the most popular and most performed symphony by an American composer of any race. The symphony blends Jazz, Blues, and spirituals into a traditional classical form, which elevates that music as something to be celebrated. While Gershwin and others might have given jazz some respect and a place in the concert hall, the Blues was seen as low class and vulgar music. With Still's symphony, he was able to finally make the Blues respected.

The symphony brings together a lifetime of musical experiences for Still — the spirituals he heard his grandmother sing to him as a child, the Realist influence of mentor George Chadwick who sought to portray the lives of down-to-earth, common people, and the pride and cultural activism of the Harlem Renaissance. Yet another indication of the balance Still found between European and African music traditions is the movement titles. Each is titled with traditional classical names in “Adagio,” “Moderato assai,” “Animato” and “Lento,” however Still's notebooks included the alternate movement titles, “Longing,” “Sorrow,” “Humor,” and “Aspiration.”

Still composed the *Afro-American Symphony* over a three-month period when he had no steady work. Sketches for the symphony, including a layout of its four movements, were found in a journal that Still was using to collect material for an opera he never finished, entitled *Rashana*. In his journal, Still wrote:

“I seek in the ‘Afro-American Symphony’ to portray not the higher type of colored American, but the sons of the soil, who still retain so many of the traits peculiar to their African forebears, who have not responded completely to the transforming effect of progress.”

Although he had received instruction from (among others) the French modernist composer Edgard Varèse, Still used a traditional tonal idiom in the *Afro-American Symphony*, infused with Blues-inspired melodic lines and harmonic colorings. Still used excerpts from four poems by early 20th-century African-American poet Paul Laurence Dunbar as epigraphs for each symphonic movement. Dunbar used Negro dialect in these poems, and the excerpts illustrate Still's intentions as he composed the symphony.

The epigraph for the 1st movement is from Dunbar's “Twell de Night Is Pas”:

“All de night long twell de moon goes down,

Lovin' I set at huh feet,
Den fu de long jou'ney back f'om de town,
Ha'd, but de dreams mek it sweet."

The end of the 1st movement is then accompanied with the following excerpt:

"All my life long twell de night has pas'
Let de wo'k come ez it will,
So dat I fin' you, my honey, at last',
Somewhaih des ovah de hill."

The epigraph for the 2nd movement is from Dunbar's "W'en I Gits Home," and reflects the spiritual melody:

"It's moughty tiahsome layin' 'roun'
Dis sorer-laden earfly groun',
An' oftentimes I thinks, thinks I
'Twould be a sweet t'ing des to die
An' go 'long home."

The epigraph for the 3rd movement is from Dunbar's "An Ante-Bellum Sermon," which is about emancipation and citizenship of Blacks in America:

"An' we'll shout ouah halleluyahs,
On dat mighty reck'nin' day."

The epigraph for the 4th movement is from Dunbar's "Ode to Ethiopia":

"Be proud, my Race, in mind and soul.
Thy name is writ on Glory's scroll
In characters of fire.
High 'mid the clouds of Fame's bright sky
Thy banner's blazoned folds now fly,
And truth shall lift them higher."

The 1st movement, *Moderato assai* ("Longing"), contains a typical 12-bar Blues progression. It opens with solo English horn playing a yearning theme that was originally outlined for the unfinished opera. This opening theme expands into the first of two main themes of the movement, and it returns

various times throughout the first, second, and third movements. Following the English horn solo, the first main theme is introduced by the trumpet and uses classic Blues harmonies and melodic progressions. This theme is repeated by the clarinet with flutes interrupting each small phrase with their own countermelody. Still then takes small motifs of the 1st theme and develops them, transitioning into the 2nd theme, in G major, played by the oboe. This 2nd theme continues to develop, and its melody returns with the cello section. The ending motifs expand into a loud exciting march-like development section with the snare drum that contrasts with both themes by being especially rhythmical. This section leads back to the 2nd theme, but this time in a minor key. The minor key gives this section a much more longing and lamenting feeling. The lamenting mood does not last very long, as the 1st theme returns shortly after, ending the movement.

The 2nd movement, *Adagio* (“Sorrow”) contains related themes from the 1st movement, but in a spiritual style. The movement is more chromatic than the first and employs less functional chord progressions.

The 3rd movement, *Animato* (“Humor”) has a key center that is again A-flat. The movement has two major themes, each with two prevailing variations. There is a four-note “Hal-le-lu-jah” melody followed by a four-note ascending and then descending countermelody in the horns that has a striking resemblance to George Gershwin’s “I Got Rhythm,” which was published in 1930 a few weeks prior to Still’s drafting of the symphony. (In the 1920s, Still played in the pit orchestra for *Shuffle Along* and speculated that Gershwin may have borrowed the melody from his improvisations in the pit, which were later used in his own symphony.) The next theme is played by a mixture of low strings and winds and contrasts with the first melody theme in that it is fanfare-like and interrupts the 1st theme when entering. In 1938, this movement, when performed by the Kansas City Philharmonic under Karl Krueger, had such an effect on the audience and musicians that Krueger supposedly had to interrupt the concert and repeat the movement!

The 4th movement, *Lento, con risoluzione* (“Aspiration”) begins with a hymn-like section and continues in a modal fashion, eventually ending with a lively finale. This movement, ultimately in F minor, avoids traditional progressions from the dominant to the tonic (V-I). The opening contains no suggestion of modulation and has no authentic cadences, producing a sense of ambiguity of the tonic. The slow modal sections that follow the opening are centered on E-natural, so by the time these slow sections are interrupted by passages in F minor, the use of E-natural as a leading tone has been

downplayed. In the finale, a V to I progression is avoided entirely, and the bass moves from an F to a D-flat, resembling Dvořák's "New World" Symphony.

Young Artists Concerto Competition Winners —————

Zifan “Francis” Deng is originally from Shanghai, China, and has attended the Miller School of Albemarle since 9th grade. He came to the United States to pursue higher education and to meet people from other nations. Zifan has been playing viola for the past four years, having previously studied the violin for nine years. He is Principal Viola of the Shanghai Huangpu Student Philharmonic Orchestra and plays in string quartets and piano quartets at the Miller School. After he graduates this spring, Zifan plans to attend Columbia University to further pursue his studies in music as well as another subject yet undecided.

John Anthony Kammauff, more commonly known as Bob, is 18 years old and a senior at Charlottesville High School. He started playing tuba at the age of 9 at Walker Upper Elementary School and currently studies privately with Michael Allen. Since he was a freshman, Bob has played tuba for Charlottesville High School's wind ensemble, jazz band, and marching band under the direction of Jason Hackworth, and he has led the band as a section leader and brass captain. He also plays tuba in the Youth Orchestras of Central Virginia (YOCVA) and the Cville Band. In 2019, Bob was invited by the McIntire School of Music at UVA to play in a masterclass with Philadelphia Orchestra Principal Tubist, Carol Jantsch. In 2021, Bob was the principal tubist of the South Central (VA) Senior Regional Orchestra and earned 2nd Chair in the All-Virginia Concert Band. When not with a tuba to his mouth, Bob sings, whether it be with CHS choirs under the direction of Will Cooke, or with the Catholic Church of the Holy Comforter, under the direction of Daniel Kirkland. When not performing music, Bob enjoys attending the holy sacrifice of the mass, playing with his 2 nieces, and being epic. Bob hopes to attend college next year.

Cindy Liu, a sophomore from Harrisonburg High school, has been studying the oboe for 5 years, currently taking from Mrs. Rhonda Stees. In 2020 and 2021, she attended the Juilliard Summer Winds festival, where she worked with Nathan Hughes and Elaine Douvas. Cindy is a member of Harrisonburg High School's Symphonic Band and Marching Blue Streak Band under the direction of Daniel Upton and Claire Leeper, as well as a co-principal oboist of the Youth Orchestras of Central Virginia (YOCVA). For the past two years, she has earned the principal oboe spot at the South Central

(VA) Senior Regional Orchestra and has occupied an oboe seat at the District 5 Honor Band since 2018. Outside of playing oboe, Cindy enjoys playing tennis and trying to figure out woodwind doubling.

Music Director _____

Peter Wilson is an engaging and multifaceted violinist, conductor, arranger, and composer whose artistry has been noted as “first-class” by *The Washington Post*. He serves as Music Director of The American Prize-winning Waynesboro Symphony Orchestra and the Richmond Philharmonic Orchestra in Virginia as well as Concertmaster of the American Festival Pops Orchestra in the National Capital Region. Peter is the former senior enlisted music advisor to The White House, where he led countless ensembles and performed as a Marine violinist for three decades in direct support of five U.S. Presidents. Achieving the rank of Master Gunnery Sergeant, he served as String Section Commander for “The President’s Own” U.S. 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 holds degrees from Northwestern University and The Catholic University of America, where he earned a Doctor of Musical Arts.

In demand for his high energy and versatility, Peter commands respect in a variety of musical genres and is active as a guest conductor, violin soloist, recording artist, and performance clinician throughout the United States. He began his career as Concertmaster of the Walt Disney World Orchestra and has appeared as violin soloist with such legendary artists as Rosemary Clooney, Michael Feinstein, Renée Fleming, Bernadette Peters, Randy Travis, and Trisha Yearwood. He has performed chamber music in concert with Ida Kavafian, Steven Tenenbom, and Peter Wiley and 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.” A true ambassador of music, Peter has soloed in many unique venues around the globe including the American Embassy in Paris, the Presidential Retreat at Camp David, the private chambers of the Vatican before Pope John Paul II, and Carnegie Hall.

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 the *Theme* from “Schindler’s List” at The Kennedy Center under the baton of Academy Award-winning film composer and conductor John Williams, who wrote of the occasion, “Peter Wilson’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 solo violin arrangement of *The Star-Spangled Banner* for high-profile events including Major League Baseball and NCAA Men’s Basketball 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 as violinist with the National Symphony and Kennedy Center Opera House Orchestras and 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 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 served as a lecturer at the Benjamin T. Rome School of Music, Drama, and Art at Catholic University, where he taught courses in conducting and string techniques while serving as Resident Conductor of the University Symphony. He was Music Director of The Youth Orchestras of Fairfax in Virginia (2010-2013) and a violin instructor on the faculty at George Mason University (2017-2021) as well as 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 its 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." For further information, visit PeterWilsonMusician.com



Saturday, Mar 12th 2022
at Aldersgate United Methodist Church

10:00 AM
Masterclass w/
Michael Slon
\$30

4:00 PM
Concert
\$20

more information
at
oratoriosociety.org

THE Oratorio SOCIETY OF VIRGINIA
MICHAEL SLON MUSIC DIRECTOR
Together in Song

BACH
BONDS
MENDELSSOHN

Waynesboro Symphony

Orchestra Personnel

First Violins

Wanchi, Concertmaster
Susan Black,
Concertmaster Emeritus
Jacob Roege, Assoc.
Concertmaster
Elizabeth Barron
Karl Durland
Angela Higgs
Patrick Keese
Lisa McDermott
Sharon Miller
David Preston
Kelly Wiedemann
Eleanor Wilson

Second Violins

Lianne Campbell, Principal
Tara Davis, Guest Principal
Karen Bright
Karen Chamblee
Kelly Donato
Sophia Rubin
Sophia Schwaner
Penny Ward
Debbie Warnaar
Zachary Windsor

Violas

Stanley Beckwith, Principal
Dani Abbott
Jamieson Bourque
Lisa de Vries
Bob DuCharme
Cathy Fisher
Justina Hodgson
Bea Wiles

Cellos

Beth Cantrell, Principal
Brian Helmke, Asst.
Principal
Edward Gant
Karin Huntington
Kelley Mikkelsen
Lynanne Wilson

Basses

Lindsay Lam, Acting
Principal
Nors Hexum
Eric Hollandsworth
Andre La Velle

Flutes

Debbi Stephenson,
Principal
Laura Jean Brand
Rick Pennington

Piccolo

Rick Pennington

Oboes

Gabriela Dech, Principal
Diane Harrington
Ann Hodge

English Horn

Ann Hodge

Clarinets

James Tobin, Principal
Gregorio Maria Paone[&]
Michelle Schroeder

Bass Clarinet

Thomas Heal[&]

Bassoons

Suzanne Pattison, Principal
Patricia Holland
Leonard Grasso

Contrabassoon

Patricia Holland

Horns

Catherine Creasy, Principal
Carrie Blake
Jeremy Loy
Sarah Zotian

Trumpets

Nick Harvey, Principal
Clint Linkmeyer
Will Dabback
Greg Corder

Trombones

Andrew Lankford,
Principal
Cameron Daly

Bass Trombone

Tom McKenzie

Tuba

Barry Slayton, Principal
Kevin Stees, Guest
Principal

Harp

Madeline Jarzembak

Banjo

Bob DuCharme

Keyboard

Linda Blondel

Timpani

Charlie Nesmith

Percussion

Charlie Nesmith, Principal
Ali Bandeali
Ryan Carlisle
Kalia Page

& James Madison
University Student

Waynesboro Symphony Donors 2020-2021

Legacy Society

*WSO patrons who have
remembered*

*the Symphony in their
Estate Planning*

Mary Louise Leake

Mollie McCurdy

Mrs. Virginia H. Ross

President's Circle

> 5,000

Atlantic Union Bank

Bloomaker USA Inc

Laura Jean and Asher
Brand

In memory of Anne
Seaton

Jeane Custin

Mr. Scott Custin

Mrs Betty Dinwiddie

Dominion Energy

Mollie McCurdy

David and

Rosalyn

Preston

Gib and Lynn Stevenson

Maestro > 2,500

Brig. General & Mrs.

William Alexander

Richard Bolstein &

Sharon Adams

Mrs. Beverly Brown

Community Foundation

Target Inc

Virginia Commission for
the Arts

Mary and C. B. Wilson

Mr. Rudolph Yobs

Music Director > 1,000

Anonymous

Al and Dreama Anderson

Bobbie and Mark Bonar

Mr. and Mrs. A. P. Boxley
III

Dr. Rita Mae Brown

The Carr Family

Foundation

Harold and Ganelle Cook

Pete and Beverly Frank

Jake and Deborah

Kleinschuster

In memory of Gene
Wood

Mary McDermott and

Bill Jongeward

Ann McPherson

Mrs. Donna Pangburn

Mrs. Sue Pauly

Anne and Charles

Salembier

William and Lynda

Sawyer

Dick and Judy Schilling

Fred and Alison Schultz

Ms. Ann Weiland

Concertmaster > 500

Kay and Bert Adamson

Gregory and Jacquelyn

Bednarz

Ms. Cherry Bourque

In memory of Daniel

Bourque

Mark and Karen Catron

Catherine Creasy

Abigail Edwards

Nancy and David Elphee

Walt Flora

In memory Alice Von

Seldneck Flora and Pat

Cabe

Patricia Hunt

Dr. Robert Jochen &

Christopher Smith

Melinda Kendall

Peggy and Steve King

Frank and Betty Lucente

Bob and Jeanne Partridge

James and Elizabeth Reed

David Rowley

Dr. Mitch and Marion

Sams

Gary and Linda

Scrogham

In memory of Anne
Seaton

Susan Stewart

In memory of Butch
Ledoyen

Bob and Bonnie Weber

Cynthia and Tom Weidner

Harvey and Leslie Wilcox

Principal > 250

Anonymous

Virginia Barber

Kelly and Brian Donato

Brian and Maggie Donato

Stan and Lynn Grimm

Martha Haertig

Mark and Sandra

Henderson

Steve and Sara Howlett

Phillip and Susanne

Hubrig

Susan Moniot

Mrs. Claire Ober

Lainie and Joe Rainwater

In memory of Anne

Seaton

William Trainer

Jennifer and Thann Ward

Jim and Mary Ellen

Weaver

Anne Wood

Benefactor > 100

Peter and Linda Aagaard
Thomas W. Altizer
Vivian and Al Attermeyer
Debra and Gary Bibens
In memory of Anne

Seaton

Elisabeth Bohnengel
Lianne and Brian
Campbell

Roxanne Chandler

Barbara Colson

Barbara Creasy

Frances Curtis Craig

Michael and Gabi Dech

Julie and Joseph Dwyer

Susan Elder

Dana Fenner

Virginia Francisco

Ed and Claire Gisler

Judy Hostetter

Lucy Ivey

Kathleen King

Paula and Phil Klann

Tracy and Mike Kunkel

Linda McEney

Martha Merz

Ann Mische

Ms. Jane Rexrode

Pete Rufe

Bob and Missy Ruth

Andy and Andi Shifflett

Anne and Michael

Skrutskie

Mr. Benjamin Wells

Ruth Williams

Stephen and Lynanne

Wilson

Friend > 50

Dr. and Mrs. Michael

Cunningham

Linda and Bud Davis

Sara and Michael Doherty

Patricia Holland

Karin Huntington

June Jordan

Kurt and Eleanor Kroeger

Mary Louise Leake

Jean Morgan

Dennis O'Connor

Judith and Charles

Randow

Marylin Riggan

Carolyn Sellers

Jennifer Sulzberger and

Bob DuCharme

Thursday Morning Music

Club

Marlene Walker

Patron

Barrie Barrett

Ronald and Melinda

Berry

Chad Brown

Sharon Ekstrand

Audrey Carrara

Eleanor Jeffers

Susan Kiley

Bobbye Kimbrough

Judith McKeever

Robert Nutt

Jimmy Owens

Heather Penny

Mark and Elizabeth

Racheau

Nancy Boyer-Rechlin

Jan Reid

Mary Searle

Charlotte Shnaider

Beverly Slavik



ART WORKS.
arts.gov

**AREHART ASSOCIATES
LTD.**

Certified Public Accountants

320 Federal Street
Waynesboro, VA 22980

(540) 949-0124

FAX (540) 949-0126

email: areharta@ntelos.net



WWW.CVRRENTAL.COM
FOR STORE NEAREST YOU

**"WE RENT
SOLUTIONS"**

BLOOMAKER®

Redefining Joy

Bloomaker is a leading floral online store and floral design company that was originally founded in 2002 in Waynesboro, Virginia, located in the stunning Shenandoah Valley. We have operations all over America and around the world, including facilities and grow areas as far away as Peru and Amsterdam. We produce flowers, like Giant Amaryllises and others, for export to customers across the US, Europe, and Asia Pacific regions.

We offer a variety of plants and containers for all types of budgets and tastes, each one requiring little attention and upkeep. These truly are flowers you can set and forget, as they beautifully add to your interior decor and light up the room. Our selection of hydroponically grown flowers include the world-renowned Giant Amaryllis bulbs, Tulip bulbs, Daffodil bulbs, and more. Each of our floral shop specialties are carefully shipped or found at a retailer, easy to set, and ready to bloom!



Hydroponically grown flowers make the best type of decoration because they're easy to care for, aesthetically pleasing, and will last even longer than traditionally grown flowers.



Once in your home or office, you can leave these Waxed Amaryllis Bulbs just as they are, and have a perfectly placed plant that needs no watering, no direct sunlight, and still looks great.

Order

ONLINE

Amaryllis Bulbs

Waxed Amaryllises

Specialty Waxed Bulbs

Amaryllis Bulb Kits

Craft Collection

shop.bloomaker.com

Visit www.bloomaker.com for more information about any of our flowers or other products!

Follow Us on Instagram and Facebook @Bloomaker

We fully support all kinds of wind power.

Dominion Energy is dedicated to supporting a wide range of cultural activities that enrich the spirit and strengthen our communities.



Power has many sources, but perhaps none energizes our lives and communities quite like the arts. At Dominion Energy, we applaud them all by providing our support. Whether it's a rousing symphony, delicate ballet, engaging theater performance, or inspiring museum or art opening, we're proud to play our part. To learn more about how we're putting our energy to work for the arts, visit [DominionEnergy.com/Foundation](https://www.dominionenergy.com/foundation).



[DominionEnergy.com](https://www.dominionenergy.com)

Waynesboro Symphony Orchestra *Principal Chair Sponsors 2021 - 2022*

Music Director, Peter Wilson

Bloomakers USA

Concertmaster, Wanchi

Jeane Custin

Associate Concertmaster, Jacob Roege

Mrs. Beverly Brown

Second Violin, Lianne Campbell

Bill and Anne Alexander

Viola, Stanley Beckwith

Rudy Yobs

Cello, Beth Cantrell

Anna M. Day Foundation

Cello Asst. Principal, Brian Helmke

Anonymous

Double Bass, J Michael Priester

Richard Bolstein and Sharon Adams

Double Bass Asst. Principal,

Lindsay Lam

Mitch Sams and Kelly Godsey

Flute, Debbi Stephenson

Gib and Lynn Stephenson

Clarinet, James Tobin

Drs. Asher and Laura Jean Brand

Oboe, Gabriela Dech

Joe and Susan Davis

Bassoon, Suzanne Pattison

Mary and C. B. Wilson

Horn, Catherine Creasy

Mollie McCurdy

Trumpet, Nick Harvey

Mary McDermott and Bill Jongeward

Trombone, Andrew Lankford

Jeane Custin

Tuba, Barry Slayton

William and Lynda Sawyer

Percussion, Charlie Nesmith

Anne and Charles Salembier

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



29 North Augusta Street • Staunton, VA 24401
For reservations, call: (540) 885-1414

MUSIC & ARTS™

Proud sponsor of the
WAYNESBORO SYMPHONY ORCHESTRA

CHARLOTTESVILLE
29TH PLACE
1512 Seminole Trail
(434) 973-2805

INSTRUMENTS | LESSONS | RENTALS | REPAIRS MUSICARTS.COM

5 Ensembles, 8 Counties, 40 Years



YOUTH
Orchestras
OF CENTRAL VIRGINIA



Providing the area's only full-season, full-symphony experience for youth.
Help support 40 more years of nurturing young musicians!

yocva.org

UPCOMING EVENTS

THE WAYNESBORO SYMPHONY ORCHESTRA

PRESENTS

“FINALS”

April 23, 2022 at 7:30

First Presbyterian Church, Staunton

April 24, 2022 at 3:00

First Presbyterian Church, Waynesboro

MOZART: Symphony No. 41 in C Major, K. 551 “Jupiter”

GOTTSCHALK: Symphony No. 2, D. 99 (Romantique; Montevideo)

BRAHMS: Symphony No. 4 in E minor, Op. 98

WINTER CHAMBER MUSIC SERIES

March 19 & 20, 2022

“LANDSCAPES & MILESTONES”

October 1 & 2, 2022

FRANCK: *Le chasseur maudit* (The Accursed Huntsman)

SAINT-SAËNS: Cello Concerto No. 1

Jennifer Kloetzel, cello soloist

WILLIAMS: “The Cowboys” Overture

COPLAND: Appalachian Spring

SYMPHONIC MASQUERADE

“An Evening on The American Frontier”

Paramount Theater: October 28, 2022

THE WAYNESBORO PLAYERS

The Charitable Sisterhood of the Second Trinity Victory Church

March 3-5 at 7:30pm and March 6 at 2pm

Kate Collins School Auditorium

STEEL MAGNOLIAS

May 5-8, 2022 |

Spilman Auditorium, Waynesboro High School

We're proud
to support the
Waynesboro
Symphony
Orchestra

Thank you for bringing beautiful
music to our community.



800.990.4828 | AtlanticUnionBank.com

