



WAYNESBORO SYMPHONY ORCHESTRA

Peter Wilson, Music Director

In Concert



**"Isolation, Diversity,
& Hope"**



**Saturday, October 2, 2021 at 7:30 p.m.
First Presbyterian Church
Staunton, Virginia**

**Sunday, October 3, 2021 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 Season Opener of the Waynesboro Symphony Orchestra's 26th Season. This is the start of 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 and providing opportunities for local musicians to collaborate while 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. Little did we know that our concert on March 1, 2020 would be our last performance as an orchestra for a year and a half. It was a fantastic "Beethoven's 250th Birthday Bash" featuring the symphonic master's "Triple Concerto" performed by violinist Ertan Torgul, cellist Jennifer Kloetzel, and pianist Robert Koenig. I want to thank all the Waynesboro Symphony musicians who participated in our Chamber Music initiative this past season, which allowed several members to perform while being able to offer comforting music to our community via LiveStreaming.

And now, as we embark on an exciting return, we bring you a program that speaks to the *isolation* we all felt during the national shutdown, the celebration of *diversity* we are experiencing throughout our country, and the sense of *hope* we are all feeling as we regroup and reemerge from a pandemic that changed us all. Our “Isolation, Diversity, & Hope” program begins with the hauntingly beautiful, simple, and reflective music of Alan Silvestri from the film “Cast Away” followed by a moving work for strings by the Pulitzer Prize-winning Black American composer George Walker, “Lyric for Strings.” We will close the first half with a sublime work for violin and orchestra premiered 100 years ago: Vaughan Williams’ “The Lark Ascending,” featuring our own WSO Concertmaster, Wanchi. The second half will feature the 3rd Symphony of Estonian composer Arvo Pärt. This work serves as an appropriate metaphor to our return, for Pärt considered this symphony to be a joyful work that came out of a time of despair. Additionally, we are dedicating this symphony and our entire season to our beloved late Development Director, Anne Seaton, who was taken from us much too soon in a tragic automobile accident earlier this year. Anne worked tirelessly on behalf of the Waynesboro Symphony, and we wish to celebrate her life and her boundless energy through our music during this season and beyond. One of Anne’s passions was helping produce the Waynesboro Symphony’s annual fundraising Pops Concert “Symphonic Masquerade,” and we hope you will join us this October 22nd, as we return to The Paramount Theatre in Charlottesville to present “An Evening Out of this World.”

This season brings several exciting new initiatives that we hope you will enjoy and support. First, we will be continuing to bring you Chamber Music concerts brought to you by my members of the WSO during the months that the Symphony is not performing. We also are very pleased to present our first annual Holiday Pops Concert this coming December 3rd at Waynesboro High School. In addition, this season we are conducting our first ever Young Artists Concerto Competition, and in February we will proudly present the winner(s) of that competition as soloists with the WSO during our Winter program entitled “The American Dream,” which will include a performance of William Grant Still’s “Afro-American” Symphony No. 1. Finally, our season closing program in April – “Finals” – will feature the final symphonies of several composers along with a surprise world premiere!

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 season and invite you to visit our website at www.wsomusic.org! – PW

Program

“ISOLATION, DIVERSITY, & HOPE”

Main Theme from the motion picture *Cast Away*..... Alan Silvestri
(b. 1950)

*Sponsored by Rosemary Maddocks in Memory of John H. Maddocks,
by Anne J. Moore*

Lyric for Strings (from String Quartet No. 1)..... George Walker
(1922-2018)

The Lark Ascending “A Romance”.....Ralph Vaughan Williams
(1872-1958)

*Sponsored by Charles Culbertson and Janet Hamilton, by Karen and John
Hudson, by Dr. Robert Jochen & Christopher Smith In Memory of Anne S
McFarland and by members of the WSO in memory of Anne Seaton*

Wanchi, violin soloist

INTERMISSION

Symphony No. 3 (1971).....Arvo Pärt
(b. 1935)

- I. Quarter note = 66
- II. Half note = 54-56
- III. Half note = 60

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

*Music in this concert was also sponsored by Gilmer Ayers,
by Carol and Bill Jennings, by Jean Morgan,
by Dr. Mitch and Marion Sams,
by Mildred Steele in memory of Juanita Benfield Branch and
by Nina Yagupsky in memory of Jamie N. Yagupsky*



Program Notes

SILVESTRI: Music 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 rhythmattist 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.

WALKER: *Lyric for Strings*

George Walker (1922-2018) was a remarkable American composer, pianist, and organist who was the first African-American to win the Pulitzer Prize for Music, awarded in 1996 for his composition *Lilacs*. Walker was born in Washington, D.C. His father emigrated to the U.S. from Jamaica and became a physician. Walker’s mother supervised his first piano lessons at 5 years old. He attended Oberlin Conservatory as a piano and organ student and in 1939 became the organist for the Graduate School of Theology of Oberlin College. He graduated at 18 from Oberlin with highest honors in his Conservatory class and was admitted to the Curtis Institute of Music to study piano with Rudolf Serkin, chamber music with William Primrose and Gregor Piatigorsky, and composition with Rosario Scalero (a student of Samuel Barber). Walker graduated from the Curtis Institute with Artist Diplomas in piano and composition in 1945, becoming one of the first black graduates of the music school.

As a composer, Walker’s music has been influenced by a wide variety of musical styles due to his exposure to the music of Chopin, Brahms, Beethoven, jazz, folk songs, and church hymns. Unwilling to conform to a specific style, Walker drew from his diverse knowledge of previous music to create something which he could call his own.

While a work such as *Spatials for Piano* uses twelve-tone serial techniques, Walker would also write in the style of pop music such as in his song *Leaving*. According to Mickey Terry, traces of old black spirituals can also be found in his second Sonata for Violin and Piano. D. Maxine Sims has stated that Walker’s piano technique is also reflected in his works, such as his *Piano Sonata No. 2*. This sonata contains changing meters, syncopation, and bitonal writing which all present great challenges for a performer.

Walker offered the following note at the front of the published score to his first String Quartet:

“String Quartet No. 1 was composed in 1946 after my graduation

from the Curtis Institute of Music and my debut recital as a pianist in Town Hall, New York and as a soloist with Eugene Ormandy and the Philadelphia Orchestra in the 3rd Piano Concerto of Rachmaninoff at the Academy of Music in Philadelphia. . . . The second movement (*Molto Adagio* of Walker's String Quartet), after an introduction that recurs at the very end, alternates linear melodic phrases, imitated in all parts, with measures of repose. This movement was excised from its original context, arranged for string orchestra, and titled, **LYRIC FOR STRINGS**. It has been performed in this setting by many of the major orchestras and chamber ensembles in this country."

VAUGHAN WILLIAMS: The Lark Ascending

From the beginning of his career early in the 20th century, **Ralph Vaughan Williams** (1872-1958) was seen as a composer rooted in the past. His first significant large-scale work, the *Fantasia on a Theme of Thomas Tallis* composed in 1910, is indebted to the music of his 16th-century predecessor and to the great English tradition. His entire upbringing was steeped in tradition — he was related both to the pottery Wedgwoods and Charles Darwin. ("The Bible says that God made the world in six days," his mother told him. "Great Uncle Charles thinks it took longer: but we need not worry about it, for it is equally wonderful either way.") He would later become a serious student of English folk songs, having edited the *English Hymnal*.

He studied with the great French composer Maurice Ravel in 1908, which clearly enhanced Vaughan Williams' understanding of color and sonority. However, this experience only served to sharpen his own individual style and to ground him more firmly in the sensibilities of his musical heritage. (Years later, Ravel would call him "the only one of my pupils who does not write my music.") In fact, Vaughan Williams was one of the first composers of the new century who managed to forge a strong personal style almost exclusively from the materials of the past. "My advice to young composers," he wrote, "is learn your own language first, find out your own traditions, discover what you want to do."

The Lark Ascending, which Vaughan Williams composed in 1914, is indebted both to English folk song and to the composer's reading of the work of English novelist and poet George Meredith. For much of his life, Vaughan Williams lived near Dorking, Surrey, not far from Meredith's beloved Box Hill, where the poet died, crippled and nearly deaf, in 1909. Vaughan Williams originally wrote *The Lark Ascending* as a short romance for violin and piano. The autograph is prefaced by lines from Meredith's poem, "The Lark Ascending." When Vaughan Williams enlisted in the army in 1914, after the outbreak of World War I (he was 41 at the time), he set the score aside.

The experience of serving in the war (he was an orderly with the Royal Army Medical Corps in France and then an officer) seems only to have heightened his nostalgia for a simpler time and for a world that no longer existed. It isn't surprising then, that shortly after he came home in 1919, he picked up *The Lark Ascending*, lovingly fine-tuned it, and eventually orchestrated it as a touching souvenir of a time gone by. Even the song of the lark itself, which Vaughan Williams suggests in the flourishes of the solo violin, is now a rare thing, the bird's population in decline and much of its natural habitat irrevocably spoiled. The first performance, in a version with piano accompaniment, was given on December 15, 1920, and the premiere of the version for violin and orchestra was given on June 14, 1921, in London, just over a century ago.

The Lark Ascending is one of the supreme achievements of English landscape painting. In a single sweep of velvety pastoral writing, Vaughan Williams extols the untroubled joys of nature, the call of the lark, and, particularly in the animated middle section, the genial folk music of earlier times. Vaughan Williams prefaced his score with these lines from Meredith's poem:

He rises and begins to round,
He drops the silver chain of sound,
Of many links without a break,
In chirrup, whistle, slur and shake.
For singing till his heaven fills,
'Tis love of earth that he instils,
And ever winging up and up,
Our valley is his golden cup
And he the wine which overflows
to lift us with him as he goes.
Till lost on his aerial rings
In light, and then the fancy sings.

PÄRT: Third Symphony

By the time he composed Credo in 1968, Estonian composer **Arvo Pärt** (b. 1935) had concluded that the musical means he had been using so far had exhausted themselves. The composer then delved into early music because it was in Gregorian chant, early polyphony, and polyphonic music from the Renaissance that he had previously found his musical examples, ideal sound combinations and techniques. This became the starting point for his eight-year period of searching for a unique musical language.

This silence was broken in 1971 by the creation of his **Symphony No. 3**, one of the first works that was considerably different from his earlier

compositions and heralded Pärt's new creative principles. The symphony is divided into three untitled movements, played without pause. The composer's interest in monody and early polyphony is clearly visible here. The harmonic and melodic material brings to mind choir music from the 14th and 15th centuries, even though Pärt does not use any quotations. The polyphonic development in all movements of the piece do not emphasize the atmosphere from behind centuries, but rather, translate the thematic material into contemporary musical language. In Symphony No. 3, Pärt aimed to apply the notion of the movement of independent voices, imagining the entire structure of the composition as a metaphor for building a city.

In Pärt's own words: "Small, increasingly numerous centres that spread out until they touch each other and form a unity. The same thing happens with the harmonic progression in the piece that is evolved from a series of short cadences. Upon this idea is based the idea of polyphonic complexity. I had succeeded in building a bridge within myself between yesterday and today—a yesterday that was several centuries old—and this encouraged me to go on exploring."

Symphony No. 3 is dedicated to Neeme Järvi, who conducted the Estonian Television and Radio Symphony Orchestra at the premiere of the symphony at Estonia Concert Hall in Tallinn on 21 September 1972.

The symphony is scored for a symphony orchestra consisting of two flutes, piccolo, three oboes, three clarinets, bass clarinet, two bassoons, contrabassoon, four horns, four trumpets, four trombones, tuba, timpani, celesta, bells, marimba, tam-tam, and a full string section. It starts with a slow melody played by both oboes and clarinets and swiftly modulates to G-sharp minor. The first movement is the shortest of the symphony, which is meant to be played slowly. The second movement starts with a different melody played by a bassoon and the cellos and, after reaching a climax which is followed by a transitional section, has a solo section by the timpani which are supposed to speed up timpani beats to end with a tremolo, which leads to the third movement. Finally, the *alla breve* third movement brings the symphony to its conclusion, and it is the longest movement of the work. Pärt described this symphony on later discussions as "a joyous work" coming out of a period "of my despair and search."

Violin Soloist

Wanchi, born in Taiwan, started playing violin at age six and came to the United States at age 13 to study at the Peabody Conservatory and the Baltimore School for the Arts. She soloed with the Baltimore Symphony Orchestra under conductor Catherine Comet a year later. She went on to earn a Bachelor of Music from the Curtis Institute of Music, a Master of Music

from The Juilliard School, and a Doctor of Music from Indiana University. She has given highly acclaimed recitals and collaborated with internationally renowned performing artists in chamber music performances throughout the United States, including at the Kennedy Center. She has served as an adjudicator at the Hong Kong Music School Festival multiple times and as a performing instructor at the Bay View Music Festival in Michigan for several summers. She has presented at the ASTA National Conference on multiple occasions. Her CD recording of Ysaÿe sonatas, released in 2013, is on the Centaur Records label.

Wanchi is Concertmaster of the Waynesboro Symphony Orchestra and currently resides in Harrisonburg, Virginia, where she teaches a full violin studio at the James Madison University School of Music.

Music Director _____

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."

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 – <http://www.waynesborosymphonyorchestra.org/> or contact

Charles Salembier, Board President

Email: wcs@ntelos.net Phone: (540) 942-3828

Many thanks to all our friends who contributed to the success of this performance. Thank you for attending our performance today. We hope to see you again and hope you will bring a friend or family member next time!

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.*

Waynesboro Symphony

Orchestra Personnel

Violin I

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
Eleanor Wilson
Mary Ann Wirth

Violin II

Lianne Campbell, Principal
Karen Chamblee
Karen Bright
Tara Davis
Kelly Donato
Sophia Rubin
Sophia Schwaner^
Penny Ward

Violas

Stanley Beckwith, Principal
Dani Abbott
Jamieson Bourque
Bob DuCharme
Cathy Fisher
Justina Hodgson
Mary McCoy
Bea Wiles

Cellos

Beth Cantrell, Principal
Brian Helmke, Assistant
Principal*
Virginia Barber
Linnea Grim
Bradford Hollander

Karin Huntington
Kelley Mikkelsen

Basses

Lindsay Lam, Acting
Principal
Nors Hexum
Gabe Ravel&

Flutes

Debbi Stephenson,
Principal
Laura Jean Brand
Rick Pennington

Alto Flutes

Rick Pennington

Piccolo

Laura Jean Brand

Oboes

Gabriela Dech, Principal
Bill Parrish, Guest
Principal
Diane Harrington
Sarah Blevins

Clarinets

James Tobin, Principal
Gregorio Maria Paone&
Lynda Sawyer

Bass Clarinet

Jiyeon Choi

Bassoons

Suzanne Pattison, Principal
Leonard Grasso

Contra-Bassoon

Patricia Holland

French Horns

Catherine Creasy, Principal

Jeremy Loy*
Carrie Blake
Becky Allen
Christy Schucker

Trumpets

Nick Harvey, Principal
Clint Linkmeyer
Will Dabback
Christine Carrillo

Trombones

Andrew Lankford,
Principal
Cameron Daly
David Brenneman

Bass Trombone

Tom McKenzie

Tuba

Barry Slayton, Principal

Celesta

Linda Blondel

Percussion

Charlie Nesmith, Principal
Elijah Steele
Miles Cingolani&

* will serve as Principal for
this performance.

** will serve as
Concertmaster for this
program.

& James Madison
University

^ Stuart Hall School

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

Star >5,000

Atlantic Union Bank
Laura Jean and Asher
Brand

In memory of Anne
Seaton

Jeane Custin

In memory of Anne
Seaton

Mollie McCurdy
Gib and Lynn Stevenson
Mary and C. B. Wilson
Mr. Rudolph Yobs

Maestro > 2,500

Brig. General and Mrs.
William Alexander
Anonymous
Richard Bolstein and
Sharon Adams
Bobbie and Mark Bonar
Mrs. Beverly Brown
Community Foundation
Central Blue Ridge
Joe and Susan Davis
Betty and Ed Dinwiddie
Dominion Energy
Charitable Foundation
David and Rosalyn
Preston
Dick and Judy Schilling
Shell Oil Company
Foundation
Target Inc

Director > 1,000+

Dreama Anderson
Anonymous
Gregory and Jacquelyn
Bednarz
Mr. and Mrs. A. P. Boxley
III
Dr. Rita Mae, Brown
The Carr Family
Foundation
Harold and Ganelle Cook
Walter Flora
memory Alice Von
Seldneck Flora and Pat
Cabe
Pete and Beverly Frank
John Frazee Jr
Linnea Grim
Mary McDermott and Bill
Jongeward
Jake and Deborah
Kleinschuster
In memory of Gene
Wood
Donna Pangburn
In memory of Mary
Beirne Nutt
Anne and Charles
Salembier
Dr. Mitch and Marion
Sams
Fred and Alison Schultz
To honor Drs Laura
Jean and Asher Brand
Gary and Linda Scrogam
Virginia Commission for
the Arts
Drs. Mary J Wahlstrom &
John Casey
Bob and Bonnie Weber
Ms. Ann Weiland
Harvey and Leslie Wilcox
Mr. Edward Yates

Concertmaster > 500+

Jon and Bonnie Barlow
Dr. and Mrs. Michael
Cunningham0
Timothy Cunningham
Shirley and Paul Dana
The Event Center at Turk
Mountain
Melissa and Sam Hostetter
In memory of Anne
Seaton
Karen and John Hudson
Patricia Hunt
Robert Jochen and
Christopher Smith
In Memory of Anne S
McFarland
Peggy and Steve King
Frank and Betty Lucente
Thomas McKenzie
Ann McPherson
Ann Mische
Curtis Mischler
Frank and Beverly Purstelt
Joe and Lainie Rainwater
In memory of Anne
Seaton
Lynda Sawyer
Sheetz Inc
Cynthia and Tom Weidner
Harvey and Leslie Wilcox

Artist > 250+

Byrd and Jim Abbott
Joyce Allen
Anonymous
Ms. Cherry Bourque
In memory of Daniel
Bourque
Stu and Nina Crow
Brian and Maggie Donato
Jennifer Sulzberger and
Bob DuCharme
Abigail Edwards
Nancy and David Elphee

Mrs. Suzanne Ferguson
In memory of RADM
James B Ferguson III
Stan and Lynn Grimm
Kyle and Bill Hausrath
In memory of Anne
Seaton
Steve and Sara Howlett
Annie Laurie and Mason
Hulen
Dr. and Mrs. Robert
Keeton
Dr. John Lanham
In Honor of Lisa
McDermott and Mark
Riggle
Rosemary Maddocks
In Memory of John H
Maddocks
Gail Mann
Mrs. Claire Ober
COL Melissa Patrick USA
(Ret)
Ellen Schorsch
In memory of Dan
Schorsch
Mildred Steele
In memory of Juanita
Benfield Branch
Jim and Mary Ellen
Weaver
Jennifer and Thann Ward
Mr. Benjamin Wells
Don Whiteman
Emma Jean Wise

Benefactor >125 +

Peter and Linda Aagaard
Thomas W. Altizer
Anonymous
Albert and Vivian
Attermeyer
Gilmer Ayers
Chad Brown
Beth Cantrell
Karen Chamblee
In memory of Anne
Seaton

Roxanne Chandler
Stu and Nina Crow
Charles Culbertson &
Janet Hamilton
William and Cynthia
Davidson
In memory of Anne
Seaton
Mary Alice and Charlie
Downs
In memory of Anne
Seaton
Julie and Joseph Dwyer
Susan Elder
Dennis Foley
Sarah and Virginia
Francisco
Ed and Claire Gisler
Carol and Bill Jennings
Marilee Jones
Paula and Philip Klann
In memory of Anne
Seaton
Danny and Pam Leech
Barbara Matysek & David
Snyder
In honor of Zavier- Daisy
& Indie
Sharon and Jim Miller
Network For Good
Merrie Ott
Fred and Bonnie Powell
Ms. Jane Rexrode
Nancy and Wes Ross
Marvin and Annette Schaff
In Memory of Anne
Seaton
Velma and Kevin Ryan
Robert and Pamela
Simpson
Dave and Jane Sprague
Kathleen Talbot
Gary and Marcia Tyeryar
Susan Walker
Stephen and Lynanne
Wilson
Anne Wood

Patron > 50+

Judy Aitcheson
Raymond and Susan
Albers
R. David Anderson
Virginia Barber
Ms. Heather Barlow
In memory of our DAR
sister Anne Seaton
Wendy and John Beiler
Frederick Blanton
Linda Blondel
John and Elizabeth
Calabria
Ruth Cameron
Dale and Janice Coffey
Barbara Colson
Nancy and Dan Cook
Jim Condon & Sherry
Westfall
Mrs. Frances Craig
Barbara Creasy
Dr. Sandra Curry
Pamela Davies
Linda and Bud Davis
Lynn Davis & Rich Evans
In honor of Laura Jean
Brand for her talent and
hard work
Sara and Steve Doherty
Patricia Drury
Judith Erickson
Irwin and Juanita Erler
In memory of Anne
Seaton
Dana Fenner
Jean Flaherty
Connie Friend
Donald and Lynda Futtrell
Donna Goodling
In memory of Richard
Goodling
Sandy Greene
Susan Greene
Elizabeth Hairfield
Michael Hartford and
Linda Parker
Sarah Hauschka

Mark and Sandra
Henderson
Judy Hostetter
Lucy Ivey
Alice Justice
Dale and Chantal Kennedy
Kathleen King
Laura Kirkpatrick
Tracy and Mike Kunkel
Mary Louise Leake
Susan and Patrick Long
Sue and Doug MacTavish
Charles and Jill Martorana
Anne J. Moore
Jean Morgan
 In memory of Robert
Morgan
Judy Mosedale & Brandon
Collins
Ann Musselman
Betty Natoli
Dennis O'Connor
Sharon and Bill Posey
Charles and Mary Queen
Sherry Rankin
 In memory of Anne
Seaton
June and Howard Ratcliffe
Marylin Riggan
Karen Rosasco
Stanley Rose
Pete Rufe
Lucille Salatin
Annette Schaff

Susan Schmidt
Darrell Schwalm
Carolyn Sellers
Ed Shepherd Jr
Andy and Andi Shifflett
Jane and Denny Sigloh
 In honor of Bob
Michael Sams and
his contributions to the
orchestra
Michael and Anne
Skrutskie
Lillian C Sloan
Judy Smith
Houston and Laura
Sorenson
Thursday Morning Music
Club
Joyce Tipton
Bob and Judy von Bernuth
Drs Douglas and Victoria
Weiss
TrinaLisa Welsheimer
Ruth Williams
Nina and Alexander
Yagupsky

Donor

Nancy Boyer-Rechlin
Terri Danneels
Janice Gentry
R. E. Harris
C M Hausrath
Faye and Worley King

Judith A Kloetzel
Becky Kohler
 In memory of Anne
Seaton
Emilie Myers
Ruth Ann Noblette
Ann and Robert Oakes
Karen Poos
Jan Reid
Kevin and Marylin Ryan
Ann Salamini
Cliff and Lynn Scott
Charlotte Shnaider
Tara Singer
 In memory of Anne
Seaton
Dave and Lynn Wirth
Dan and Sue Woodworth



**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"**

Waynesboro Symphony Orchestra *Principal Chair Sponsors 2021 - 2022*

Music Director, Peter Wilson

Concertmaster, Wanchi

Jeane Custin

Asst. 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. Laura Jean and Asher Brand

Oboe, Gabriela Dech

Joe & 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
Dr. Peter Wilson	Music Director
Gabriela Dech	Orchestra & Personnel Manager
Laura Jean Brand	Stage Manager
Lisa McDermott	Librarian
Mary Louise Leake	Development
Mark Catron	Development
David Preston	Finance
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

FUNDRAISER @ THE PARAMOUNT

October 22, 202 at 6:30

“Symphonic Masquerade: An Evening Out of this World”

NOTE: The Paramount requires either proof of vaccination or of a negative test within 3 days.

WINTER CONCERT

Plus Concereto Competition Winner(s)

February 19 at 7:30

First Presbyterian Church, Staunton *

*At this writing, the church REQUIRES masks

February 20 at 3:00

First Presbyterian Church Waynesboro

PUTS (b. 1972): Millennium Canons

CONCERTO COMPETITION WINNER(S)

STILL: “Afro-American” Symphony No. 1

HOLIDAY POPS CONCERT (FIRST ANNUAL)

Friday, December 3 at 7:00

Waynesboro High School Auditorium

Adults \$ 10.00, Children and Students, Free

“FINALS”

April 23 at 7:30

First Presbyterian Church, Staunton

April 24 at 3:00

First Presbyterian Church, Waynesboro

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

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

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

SOUSA: “Library of Congress” March World Premiere

We're proud
to support the
Waynesboro
Symphony
Orchestra

Thank you for bringing beautiful
music to our community.



800.990.4828 | AtlanticUnionBank.com

