Waynesboro Symphony Orchestra
Peter Wilson, Music Director

“A Chamber Music Offering”

Sunday, October 25, 2020 at 3:00 PM
Waynesboro, VA

Via LIVE STREAM

Contributions Gratefully Accepted at
www.wsomusic.org
It is my great pleasure to welcome you to the Season Opener of the Waynesboro Symphony Orchestra’s 25th Anniversary Season. This is the start of my 14th 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 surreal time of a pandemic, we all have had our lifestyles turned upside down. As musicians, we long to perform together again as a full symphony orchestra, but we must act responsibly to protect each other as well as our patrons. 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 try and provide a musical offering of some kind. First, we came together for a virtual performance of the Allegretto from Beethoven’s 7th Symphony, which is available to experience on YouTube. And now, we are proud to present “A Chamber Music Offering,” featuring several of the leaders from within your Waynesboro Symphony. Little did we know that our concert on March 1st would be our final performance of the season combined with an unknown future. 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. With this fall concert, we still are celebrating Beethoven with a performance of his iconic Septet in a program that begins with Schubert’s Quartettsatz and Dvořák’s Bagatelles.

We are uncertain as to how this 25th season will turn out; however, we appreciate your patience and ask that you continue to visit our website at wsomusic.org for updates. In the meantime, we hope you enjoy our program today, offered via Live Streaming on our YouTube Channel. We also invite you to join us again via Live Streaming on YouTube for a Holiday Fundraising Concert on December 4th, featuring the acclaimed string duo “Bridging the Gap.” 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 – albeit presented a bit differently! Best wishes to each of you, and we look forward to seeing you in person, hopefully very soon! – PW
Program

“A Chamber Music Offering”

QUARTETTSATZ in C minor, D 703
Fränz Schubert
(1797-1828)

Jacob Roege & Lianne Campbell, violins
Stanley Beckwith, viola
Elizabeth Cantrell, cello

Septet in E-flat Major, Op. 20
Ludwig van Beethoven
(1770-1827)

I. Adagio – Allegro con brio
II. Adagio cantabile
III. Tempo di menuetto, Trio
IV. Thema con variazioni: Andante
V. SCHERZO: Allegro molto e vivace
VI. Andante con moto alla marcia – Presto

Bagatelles, Op. 47
Antonín Dvořák
(1841-1904)

I. Allegretto scherzando
II. Tempo di minuetto. Grazioso
III. Allegretto scherzando
IV. CANON. Andante con moto
V. Poco Allegro

Jacob Roege & Lianne Campbell, violins
Elizabeth Cantrell, cello
Linda Blondel, piano

James Tobin, clarinet
Suzanne Pattison, bassoon
Catherine Creasy, horn
Jacob Roege, violin
Stanley Beckwith, viola
Brian Helmke, cello
J. Michael Priester, double bass
Following Schubert’s death, the manuscript eventually found its way into the ownership of Johannes Brahms. The Quartettsatz received its posthumous premiere in Vienna on March 1, 1867 with publication of the score, edited by Brahms, following in 1870.

**DVOŘÁK: BAGATELLES**

Antonín Dvořák (1841-1904) wrote Bagatelles, Op. 47 for his friend, the cellist Josef Srb-Debrnov, who organized small chamber concerts at his home. However, he did not have a piano at his disposal, but a harmonium instead – thus the unusual instrumentation of this little work. Each of the five short movements is built up around a single theme within what seem at first to be very simple outlines. The first, third and fifth movements are lively and humorous in character and, with the use of the main theme from the first movement in both the third and fifth movements as well, the entire cycle acquires a sense of cohesion. The second and fourth movements introduce a contrast into the cycle, given their slower tempos and more lyrical expression. The whole of the fourth movement is written as a two-part canon, with the second voice following one bar behind the first.

These Bagatelles were composed in 12 days at the beginning of May 1878, which was in many ways Dvořák’s breakthrough year in terms of international success. They were performed in public for the first time in Prague during February 1879 at a concert organized by the artists’ association Umelecka beseda, with Dvořák at the harmonium. The work was published that same year in an arrangement for four-hand piano, and a year later in its original version, in both cases by the Berlin publisher Simrock, on the strength of an enthusiastic recommendation by Brahms.

The work was very much aimed at the home market. The scoring – two violins, cello, and harmonium (or piano) – is flexible, the main theme of the set (most clearly heard at the beginning of the first and third movements) is the opening of the folksong “Hrály dudy” (The bagpipes were playing). The first three movements are all A-B-A song forms, and all contrast gentle lyricism with more agitated music. The expansive, chromatically adventurous Introduction leads into...
the sweet Larghetto in E major. The Scherzo is an A-minor furiant, a Bohemian dance with characteristic cross rhythms, its Trio section being a sunnier variation in A major. The finale is a complex set of Beethovenian variations in C minor, before ending in a frenzied rush to C major.

BEETHOVEN: SEPTET

Ludwig van Beethoven (1770-1827) began preparing sketches for his Septet in 1799 and completed the work early the next year. After a private performance at the home of Prince Schwarzenberg, the septet was introduced to the public at Vienna’s Burgtheater on April 2nd, 1800. This concert, known as an Akademie, became the first in a series of programs Beethoven gave throughout his life both for his own financial benefit and to introduce new compositions.

Written during a period of great personal anguish over his hearing loss, the septet is nevertheless resolutely cheerful and optimistic. At first Beethoven felt extremely satisfied with the piece. “This Septet has pleased me greatly,” he wrote his publisher; and after the very successful premiere, on the same program as Haydn’s Creation, he remarked to composer Johann Dolezalek, “This is my Creation!” Yet, as the years went on and the septet became his most popular work by far and was put out in numerous arrangements and transcriptions (including the composer’s own Op. 38 for piano trio), Beethoven denounced it for lacking seriousness, especially when compared with his later compositions. Following its sensational London reception in 1815, Beethoven remonstrated to Charles Neate, “That damn work; I wish it could be burned!” And to an enthusiastic admirer Beethoven insisted, “The septet was written by Mozart!” The 18th century Rococo style gallant of Mozart and Haydn does indeed pervade the writing of the work. It follows the light, entertaining divertimento form, so favored by the two masters, with its many short, tuneful movements.

The first movement, the most symphonic in scope, has a slow introduction that starts with a motto of three iterated notes, followed by a fast section in regular sonata form. The first theme, initially stated by the strings, is repeated by the winds. The bridge to the second subject utilizes the three-note motif from the introduction. A slow-moving melody made up of slightly separated long notes, again heard first in the strings and then in the winds, opens the second group. A concise development of these themes leads to a free recapitulation and a full-length coda. The Adagio cantabile is endowed with a plenitude of attractive lyrical melodies. After introducing the various thematic material, Beethoven freely varies and develops them, and brings them back for the concluding section. Beethoven borrowed the theme for the third movement from his own Piano Sonata, Op. 42, No. 2, which he composed in 1796. It is an effervescent little gem with an especially humorous trio in which each of the gentle comments by the strings calls forth an agitated horn or clarinet response. The first part returns at the end. Some claim the theme of the fourth movement is a folk song from Germany’s lower Rhine valley, but a specific source has never been cited. The attractive melody passes through a series of five original and imaginative variations, each one full of brilliant tonal colors and rich sonorous phrases, ending with a coda. The French horn introduces the rough, rude theme of the lusty Scherzo. The sharply contrasted middle section, or Trio, gives a soaring cantilena melody to the cello, before the literal repeat of the Scherzo. The minor-key introduction to the sixth movement injects the first note of solemnity into the septet. But the cloudiness is soon dispelled by the skittish, major key theme of the Presto. A bright, exuberant melody played by the violin and cello serves as the second subject. The development section cadenza in the violin signals the return of all the melodies in the recapitulation and a climactic conclusion.
The Musicians

Jacob Roege (WSO Associate Concertmaster) has built a versatile career as a performer, teacher, and administrator in the arts. He has worked in a wide variety of genres from Baroque and Classical to contemporary video game music, as well as musicals, opera, and rock shows. In addition to his work with the WSO, Jake has performed with the Roanoke, Lansing, Jackson, Fairfax, and UNISA Orchestras. As a violinist with the Triforce Quartet, he has performed internationally to sold out crowds, recorded three albums, and collaborated with Japanese composer, Saori Kobayashi. Jake teaches violin at James Madison University as well as Eastern Mennonite University in Harrisonburg, Virginia. He was honored to join the Shenandoah Valley Bach Festival in 2018, continuing this year as Principal 2nd Violin. Jake received a Bachelor of Music in Music Industry from James Madison University, where he studied violin with Dr. Wanchi Huang and a Master of Music in Violin Performance from Michigan State University, studying with violinist I-Fu Wang. Additionally, he has worked with violinists Elisabeth Adkins and Ilya Kaler, as well as the Cypress and Shanghai String Quartets.

Lianne Campbell (WSO Principal 2nd Violin) studied with Estella Frankel, Sylvia Ahramjian, Barbara Westphal and Dr. Benson Headley at Wichita State University. A native of Delaware, she was on the faculty of the Wilmington Music School for ten years along with having her own studio. She moved to the Charlottesville area in 1997, and in addition to soloing with a number of orchestras, Ms. Campbell possesses extensive orchestral and chamber music experience and performs with the Virginia Consort, the Oratorio Society and other local orchestras. A strings teacher at the Field School of Charlottesville, she is also a certified Suzuki teacher, having taught for over 33 years through a violin studio within her home in Crozet, Virginia.

Stanley Beckwith (WSO Principal Viola) is a full-time violist and teacher in Charlottesville, Virginia. He has worked with numerous orchestras and chamber ensembles including the Pro Arte Chamber Orchestra of Greater Washington, the Piedmont Symphony Orchestra, the Washington Chamber Orchestra, and the Ars Nova Chamber Orchestra. He is also the violist of the Triforce Quartet, a string quartet that performs video game music for audiences both nationally and internationally. A graduate of the Eastman School of Music, Stanley studied with George Taylor and Helen Fall.

Elizabeth Cantrell (WSO Principal Cello) teaches children and adults at Suzuki Institutes and workshops in the United States and the United Kingdom. A registered teacher trainer, she currently serves as Chair-Elect of the Board of the Suzuki Association of the Americas and is a member of its Cello Committee. She maintains an active private studio at Crozet Arts in Crozet, Virginia. In addition to teaching, Dr. Beth has performed with many groups in Central Virginia including the Afton String Quartet, the Richmond Symphony, and Wintergreen Festival. Prior to moving to Virginia with her family in 2001, she was principal cellist for the Atlanta Ballet Orchestra, on the faculty of Kennesaw State University, and active in the Atlanta area as a teacher, chamber and orchestral performer, adjudicator, and recording studio musician. She can be heard as soloist on the best-selling album Orinoco Flow by The Taliesin Orchestra. Dr. Beth earned degrees in cello performance and music history from the Oberlin Conservatory of Music, Florida State University, and the University of Georgia.

Brian Helmke (WSO Assistant Principal Cello) is Associate Professor of Biomedical Engineering at the University of Virginia. Recently, he has performed with the Heritage Theater Festival and UVA Drama productions. He is the former Principal Cellist of the University of Pennsylvania Symphony Orchestra and has performed with the Northbrook (IL) Symphony Orchestra, the Racine (WI) Symphony Orchestra, and the Kenosha (WI) Symphony Orchestra. Brian studied cello with Harry Sturm and was a winner of the Kenosha Music Teachers Association Chopin Piano Competition.

J. Michael Priester (WSO Principal Bass) has been a member of the Waynesboro Symphony bass section since 2013 and was appointed principal bass at the start of the 2014/15 season. A native of Cincinnati, Ohio, he began playing bass at age ten and went on to earn a Doctor of Music from Indiana University, subspecializing in early music and music theory. Michael has been an active performer, teacher,
and clinician throughout the United States and abroad. Although not pursuing music full-time, Michael enjoys playing with the Waynesboro and Roanoke Symphonies and in the Pittsburgh Opera pit orchestra while also teaching at Eastern Mennonite University and Bridgewater College. When not playing his bass, Michael serves as a financial advisor with Edward Jones Investments. He enjoys spending time with his wife, Briana, and baby daughter, Brigid, as well as refereeing soccer and wrestling and engaging in all manner of aviation geekery.

James Tobin (WSO Principal Clarinet) has performed with the Richmond Symphony Orchestra, the Quad Cities Symphony, Ash Lawn Opera, Opera on the James, The Oratorio Society of Virginia, and the Virginia Consort. He has performed as guest with the Albemarle Ensemble and performs frequently with the Charlottesville Symphony at the University of Virginia. As a soloist James has been featured several times in the Concerts at Cove summer chamber series. He maintains a large clarinet studio and appears as clinician throughout Central Virginia. James frequently appears in schools on behalf of the Charlottesville Symphony Preludes program, and he has given masterclasses at Virginia Tech, UVA-Wise, and in Charlottesville. He is the founding director of the Youth Orchestra of Charlottesville—Albemarle Clarinet Ensemble and the Charlottesville Clarinet Workshop.

Suzanne Pattison (WSO Principal Bassoon) graduated from Eastman School of Music with a Bachelor of Music in Bassoon Performance. While at Eastman, she studied bassoon with John Hunt and Chamber Music with Richard Killmer. She attended the Wintergreen Music Festival in 2006 and 2007, the Aspen Music Festival in 2008, and was appointed Principal Bassoon of the Waynesboro Symphony in 2009. Suzanne’s first appearance with the WSO was in 2004 while she was a sophomore at Albemarle High School in Charlottesville, Virginia. At that time, she studied bassoon with Elizabeth Roberts of UVA and played with the Youth Orchestras of Central Virginia and the Charlottesville Symphony. In addition to performing with the WSO, Suzanne plays bassoon and contra bassoon with the Charlottesville Symphony and other area orchestras and ensembles. She also serves as the organist at Grace Episcopal Church in Stanardsville and teaches private piano and bassoon lessons in Charlottesville. She and her husband, Brian, have two daughters – Lucie, born in 2014 and Eloise, born in 2017, who they are currently homeschooling.

Catherine Creasy (WSO Principal Horn) has performed frequently with the North Carolina Symphony as well as the Roanoke Symphony Orchestra, the Winston-Salem Symphony, the Chamber Orchestra of the Triangle in Raleigh, and the Greensboro Symphony. Additionally, she has performed with the Staunton Music Festival, the Ashlawn Opera Orchestra, Opera on the James, and the Massanutten Brass Band. Catherine is the horn instructor at Bridgewater College and Eastern Mennonite University and has previously taught at East Tennessee State University, the University of North Carolina-Wilmington as well as Lynchburg College, Sweet Briar College, and Radford University. She holds a doctorate from the University of North Carolina-Greensboro, a Master of Music from the University of Wisconsin-Madison and a Bachelor of Music from James Madison University. Passionate about young musicians, Catherine has taught on the faculties of the Roanoke Youth Symphony Summer Music Institute and the Performing Arts Institute in Kingston, Pennsylvania. She was a founder and band manager of the Massanutten Youth Brass Band.

Linda Blondel (WSO Pianist) grew up in Baltimore and graduated from Peabody Preparatory in piano and music theory. She graduated from Bennington College, having majored in music and dance. Linda and her husband have lived for 40 years in Charlottesville, Virginia, where they raised two sons. She performs chamber music regularly, teaches piano privately, and is the pianist at Cove Presbyterian Church. Linda has worked with many university student and faculty musicians since 1982, including violinist Svend Ronning and cellist Paige Riggs.
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 Waynesboro Symphony and Richmond Philharmonic 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. He served as Master Gunnery Sergeant and String Section Commander of “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 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 legends 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 the 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 regularly with the National Symphony and the 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 native of Cleveland, 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 violin teachers included Linda Cerone, Jody Gatwood, Robert Gerle, Dorothy Mauney, Blair Milton, and Donald Portnoy. Peter studied conducting with Victor Yampolsky and trained with Marin Alsop and Gustav Meier. In 2008, Peter 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 an 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.”
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**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.

**Upcoming Events**

**“Holiday Fundraising Concert”**
December 4, 2020
at 7:30 PM

*VIA LIVE STREAM ONLY*

**BRIDGING THE GAP**
The Violin and Double Bass Duo of Peter Wilson and Aaron Clay

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