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Virgil Moore



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~ The Lynchburg Symphony Orchestra 2024-2025 Concert Season ~

President's Message

Welcome to the final concert of the Lynchburg Symphony Orchestra's 42nd season! It has been an exciting year of new beginnings and fresh perspectives for this organization. We have welcomed our new Executive Director, Ula Kauppi, our new Office Administrator, Dana Blackwood, and several wonderful new board members. I hope you will take the opportunity to meet these additions to the LSO family tonight or at an event in the future.

When I consider the longevity and historical significance of many of Lynchburg's fine institutions, I am incredibly grateful that the Lynchburg Symphony is one of them. A professional orchestra consisting of local musicians is a gem that must be handled with care and dedicated support! That is why we are so grateful for the partnership tonight with the Lynchburg City Schools Education Foundation. Not only is violinist Virgil Moore a graduate of LCS but so are a number of our musicians in the orchestra.

How can you plug in? The easiest first step is to join the Friends of the LSO group to volunteer and provide financial support. For some fun beyond Lynchburg, you can join YOUR Symphony at the Shenandoah Valley Music Festival on July 26! You can also stop by our NEW office space at 922 Main Street to chat with Dana and Ula about hiring musicians for your own special occasion or how your business can benefit from sponsoring the LSO.

As we settle in to enjoy tonight's music, let's appreciate the unique experience of this live performance, the expertise Maestro David Glover brings to the podium, and the skill each musician contributes to the ensemble.

Gratefully,

Pat Edmiston



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Announcing our 2025-2026 Season!

Bold Sounds and Bright Stars

September 27, 2025, 7:30 pm
Beethoven's Heroic 3rd Symphony and More.
Guest Soloist: Brazilian Violin Virtuoso,
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Happy Holidays with the LSO

December 6, 2025, 2:00 p.m. & 7:30 p.m.
A festive holiday tradition with a few new surprises.
Guest Vocalist: Adelaide Trombetta
Featuring: The Seven Hills Chorus

Abbey Road: A Beatles Tribute

March 7, 2026, 7:30 p.m.
Here comes the sun! A symphonic tribute to
The Beatles that is not to be missed.
Guest Artist: Jeans 'n Classics

America at 250: A Musical Celebration

May 16, 2026, 7:30 p.m.
Celebrate America's 250th birthday with the LSO.
Featuring vibrant works by Jessie Montgomery, Aaron
Copland, John Williams, John Philip Sousa, and more.

A Note from the Executive Director

Dear Friends,

Thank you for joining YOUR symphony for this wonderful evening of music. The LSO is thankful for your support and enthusiasm!

As I reflect on the first year of my tenure as the Executive Director of the LSO, I am grateful for, and humbled by, our community's support. This season, we have ushered in a new era for the LSO, with renewed energy and interest.

- We have set LSO attendance records this season, and the quality of our productions has been unparalleled.
- We have provided LSO musicians for excellent local productions such as two Temptations concerts at the Academy, and Charles Billingsley's Christmas show.
- We have expanded our outreach in the community, with free performances at various locations such as the community market, the Lynchburg Public Library, the Arc of Central Virginia, the Templeton Senior Center, and Harmony Day Support, bringing our music to those who might not be able to come to us.
- Our Lynchburg Symphony Youth Orchestra (LSYO) program continues to thrive, with 90 children participating from public, private, and home schools all over the region. We recently introduced a new Ambassador Quartet for the LSYO.
- We hosted an amazing gala dinner concert with 120 people in attendance and raised critical funding to support us in our mission.

Please continue to #LoveYourSymphony by attending a show, joining the Friends of the LSO, and donating if you can. Here's to the LSO's next 42 seasons!

Gratefully,



Looking Forward to More Wonderful Evenings with the LSO!



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Robert Bowen, Co-Principal
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*The violins use a rotation system of seating

**Denotes LSO Charter Member

Also playing in tonight's program are Kay Rooney, Assistant Concertmaster; Violaine Michel, Principal Violin 2; Brady Mandeville, Section Violin; Lauretta Werner, Section Violin; Joe Nigro, Assistant Principal Viola; Joe Grof, Assistant Principal Viola; Ayn Baliya, Section Viola; Luca Trombetta, Section Viola; Eva Roebuck, Section Cello; Dona Vellek, Section Cello; Simone Pierpaoli, Section Cello; and Lindsay Lam, Section Double Bass.



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~ The Lynchburg Symphony Orchestra 2024-2025 Concert Season ~

Homecoming: Virgil Moore, Bernstein, and the LSO

May 17, 2025

Lynchburg Symphony Orchestra

David Glover, Conductor and Music Director

Virgil Moore, Violin

Metamorphosen (30 minutes)

Richard Strauss

~ INTERMISSION ~

Orawa (10 minutes)

Wojciech Kilar

West Side Story Suite (20 minutes)

Leonard Bernstein

Arr. Bateman

Virgil Moore, Violin

Navarra (6 minutes)

Pablo de Sarasate

Virgil Moore, Violin

Yevgeniy Dovgalyuk, Violin

Music Director and Conductor

Maestro David Glover



Conductor **David Glover** is known for his captivating interpretations and engaging presence on the podium. Currently, the Music Director of the Lynchburg, VA Symphony Orchestra, he recently concluded a tenure as the Associate Conductor of the North Carolina Symphony where he led over 250 concerts including performances of major choral repertoire such as Carmina Burana, the opening classical concert of the Symphony's new hall in Wilmington, NC, and two

state-wide tours. He continues to maintain a close relationship with the North Carolina Symphony and conducts numerous concerts with them each year. Prior to his position with the North Carolina Symphony, Glover served as the Assistant Conductor of the Indianapolis Symphony Orchestra.

Glover has guest conducted many orchestras including the Ensemble Orchestral de Paris, Minneapolis Pops Orchestra, Hendersonville Symphony, Orchestra Indiana, South Bend Symphony, Muncie (IN) Symphony, and the North Czech Philharmonic. In the past few years, he has returned numerous times to the Charlotte Symphony, most recently for performances of Tchaikovsky's The Nutcracker with Charlotte Ballet.

His passion for cultivating a love of classical music in younger generations is evident in his creation of a series of successful school-day education shows which have reached over 250,000 elementary school children. In addition, he is the Artistic Director of Triangle Youth Music in Raleigh, North Carolina where he oversees 10 ensembles with more 400 young musicians, and conducts their premier orchestra, Triangle Youth Philharmonic.

Glover holds degrees from the University of Georgia and Boston University in violin performance, and a master's degree in instrumental conducting from Indiana University where his teachers were David Effron and Thomas Baldner. He lives in Cary, NC with his wife Emily, a Lynchburg native and violinist in the North Carolina Symphony, and their daughter Maia.

Guest Soloist

Virgil Moore



A native of Lynchburg, Virginia, Virgil Moore began violin studies at the age of 9 and studied with Joseph Nigro and Dr. Yevgeniy Dovgalyuk of the National Symphony Orchestra. He served as Concertmaster of the Lynchburg Symphony Youth Orchestra and was a member of the Lynchburg Symphony Orchestra and the James Chamber Players. He is currently a substitute violinist with the New World Symphony in Miami Beach, and has worked with conductors including Stéphane Denève, Peter Oundjian, Scott Yoo, and Miguel Harth-Bedoya.

Virgil was the winner of the 2017 LSYO Concerto Competition, the 2023 Townsend School of Music Concerto Competition, and was a semi-finalist in the 2024 Sphinx Competition in Detroit. He has been awarded scholarships from the Congressional Black Caucus and the Gods Morning Foundation. Virgil has attended numerous summer music festivals, including the Curtis Summerfest, Meadowmount School of Music, and the Rome Chamber Music Festival in Italy. He has been awarded fellowship positions at the Amelia Island Chamber Music Festival, Colorado College Summer Music Festival, Aspen Summer Music Festival, and the Spoleto Festival Orchestra. He has performed in masterclasses for Rachel Barton Pine, James Ehnes, Augustin Hadelich, Cho-Liang Lin, and Donald Weilerstein.

Virgil graduated Magna Cum Laude from the Robert McDuffie Center for Strings at Mercer University studying with Amy Schwartz Moretti, Robert McDuffie, and David Kim. He began pursuing a master's degree this fall at the Juilliard School on a full-tuition scholarship, in the studios of Laurie Smukler and Joseph Lin.

Snackable Program Notes

Key insights into tonight's music

Richard Strauss (1864-1949) *Metamorphosen* for 23 Solo Strings

- Strauss wrote this piece at 80 years of age in the closing days of World War Two, devastated by the death and destruction he saw around him, especially the destruction of the opera houses where he had made his career. It mourns not just the buildings, but the collapse of a culture to which Strauss had devoted his life.
- He wrote at the time, “The most terrible period of human history is at an end, the twelve-year reign of bestiality, ignorance, and anti-culture under the greatest criminals, during which Germany’s 2000 years of cultural evolution met its doom.”
- At the close of the work he quotes the second movement of Beethoven’s Third Symphony, a funeral march, and writes the words “In Memoriam!” over the final bars, leaving no doubt to his state of mind while composing this work.
- The piece is written for the unique ensemble of 23 solo string players. Unlike a typical orchestral work where the strings are divided into sections, with many players on each part, for *Metamorphosen*, each player has their own unique part, creating a kaleidoscope of sound.
- The name *Metamorphosen* comes from the great German poet Goethe’s exploration of transformation found in his *Die Metamorphose der Pflazen* (The Metamorphosis of Plants). At the time, Strauss was reckoning with beauty, grief, and his own legacy as a composer in a world devastated by war. He expresses these emotions through five musical themes that undergo continual transformation.

Wojciech Kilar (1932-2013) *Orawa* for String Orchestra

- Polish composer, Wojciech Kilar, is best known for his English-language film scores including for Bram Stoker’s 1992 *Dracula*.

- This piece is a love letter to his homeland, especially the Tatras mountains. *Orawa* is the fourth of four Tatras-inspired works. The music represents both the power and the beauty of this landscape.
- The music is minimalist with two simple folk-like motives being repeated over and over until the music reaches a massive climax.

Leonard Bernstein (1918-1990) arr. Bateman. Suite from *West Side Story* for violin and string orchestra

- Despite its popularity, *West Side Story* lost to the *Music Man* for best Musical in 1958.
- Leonard Bernstein wrote *West Side Story* and *Candide* at the same time, even occasionally switching music between the two.
- This version for violin and string orchestra was made by Paul Bateman in 2019 and was premiered and recorded by violinist, Daniel Hope. It features a medley of the best known tunes from the show including America, Maria, Tonight, Somewhere, A Boy Like That, I Have a Love, and Mambo

Pablo de Sarasate (1844-1908) Navarra for two violins and orchestra

- Sarasate was himself a virtuoso violinist and wrote showcases for violin often using folk music from his native Spain.
- This piece celebrating his birth place of Pamplona in the Navarre region of Spain features not one, but two virtuosic violin parts!
- The main fast section of the music is a jota, a Spanish folk dance in 3/4 rhythm not unlike the waltz.

Program Notes, A Deep Dive

Tonight, we explore the rich and varied string orchestra repertoire through four striking works that together capture a wide range of human expression including the dance-like joy of Sarasate's *Navarra*, the vivid natural imagery of Kilar's *Orawa*, the gritty urban drama of *West Side Story*, and finally the emotional depth and devastation of Strauss's *Metamorphosen*.

Each of these composers responds in their own way to the world around them. The music could not be more different, but each piece is deeply felt, beautiful, and powerful.

This program also gives us the chance to feature every one of our musicians as a soloist. In both the Kilar and the Strauss, each player performs a unique part. In *Metamorphosen*, twenty-three solo voices are woven together into a kaleidoscope of sound. The result is one of the great achievements of 20th century music, thirty uninterrupted minutes of expression straight from Strauss's heart.

Strauss's relationship with the world around him was complex. He was idealistic in his view of music and not always realistic in his understanding of politics. When the Nazis rose to power, he stated "I made music under the Kaiser... I'll survive under this one." History has not been kind to that position, but in the following years, his relationship with the Nazi officials became strained. As the war progressed, Strauss also suffered personally. His daughter-in-law and her family were Jewish. His fame helped protect her, but it could not protect the rest of her family, many of whom were sent to concentration camps. In one heartbreaking scene, Strauss reportedly appeared at the gates of a camp and pleaded for their release, only to be turned away. It is an image that remains tragic not only for the family but also for what it must have revealed to him about the limits of his influence and the reality of the world in which he lived.

By the end of the war, Strauss' health was declining. At eighty years old, he had seen the destruction of the artistic world to which he had dedicated his life. A commission from Switzerland gave him the opportunity to leave Germany for some needed relief. The result was *Metamorphosen*. Strauss did not leave any written evidence to the meaning of this work, but the quotation of the funeral march from Beethoven's *Eroica* heard in

the last few moments of the work and the words “In Memoriam” written at the end of the score speak volumes as to the intent behind the work. This is an elegy played over the ruins of German culture.

The piece opens with five short musical ideas that evolve and undergo metamorphosis over the duration of the piece. In the middle, the music builds in speed and intensity, at times restless, at times desperate, sometimes even hopeful. About two-thirds of the way through the work the opening theme returns with heartbreaking force. The final ten minutes pile on wave after wave of sorrow. You hear sighing gestures, syncopations, falling intervals, dissonant harmonies, all the familiar tools for expressing musical grief that have been used from Bach and Mozart onward. And yet, for all its sadness, the piece is astonishingly beautiful. Even in the midst of destruction, Strauss never lets go of his sense of beauty. It is at the very core of who he is.

During this time, Strauss was rereading Goethe, especially his essay *The Metamorphosis of Plants*, from which the piece takes its name. In that work, Goethe describes the constant change, metamorphosis, of all living things, but also suggests that within all that change lies a permanent, unchanging essence. Strauss himself may have been searching for how he had changed, and how he could still change as a way of being more himself. Strauss wrote, “*Metamorphosen* [is] a term Goethe used in old age to apply to his own mental development over a great period of time in pursuit of ever more exalted thinking.” Perhaps that is what Strauss was doing through his music. The world around him had changed beyond recognition. But at his core, he was still himself. An artist. A Romantic. A human being responding to grief with music, searching for ever more exalted ways of thought and expression.

-David Glover

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