

West Virginia University  
College of Creative Arts  
School of Music

presents the

# West Virginia University Symphony Orchestra

Montani Quartet  
Mitchell Arnold, *conductor*

Thursday, February 18, 2021

7:30 p.m.

Lyell B. Clay Concert Theatre  
Canady Creative Arts Center



## ~Program~

Banner, for string quartet and string orchestra

Jessie Montgomery  
(b.1981)

Montani String Quartet

Sandra Morales Corrales, Yaniv Gutman, *violins*

Gabrielle Padilla, *viola*

Gerardo Sanchez Pastrana, *violoncello*

La Vallée des Cloches

Maurice Ravel  
(1875-1937)  
*arranged by* Percy Grainger  
(1882-1961)

Serenade in G major: Eine kleine Nachtmusik

Wolfgang Amadé Mozart  
(1756-1791)

Allegro

Romance (Andante)

Menuetto (Allegretto) – Trio – Menuetto

Rondo (Allegro)

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# **The West Virginia University Symphony Orchestra**

Mitchell Arnold, *conductor*

## **Violin**

Sandra Morales Corrales,  
*concertmaster*  
Sean Elliott, *principal*  
*second violin*  
Kaylee Boyce  
Isaac Chorpene  
Shaun Hancher  
Dalton Kendig  
Emily Lehr  
Chelsea Losh  
Alexandra Markowicz  
Cody Pasden  
Hannah Tackett  
Nathanael Turner

## **Viola**

Gabrielle Padilla, *principal*  
William Alderman  
Jacob Blank  
Virginia Desouky  
Anthony Dotson  
Jacalyn Geyer  
Joseph Gutmann  
Kathryn Hedrick  
Savannah Hochberg  
Paige Kriel  
Rhéa Ming

## **Violoncello**

Gerardo Sanchez Pastrana,  
*principal*  
Gabrielle Palfi  
Sydnée Alexander  
Nicholas Bedway  
Morgan Blanks  
Simone Geogorian  
Ruth Hartmann  
Madeline L'Écuyer  
Charles Mallonee  
Jacqueline Manessier  
Kathryn Roberts

## **Contrabass**

Hilda Aviles, *principal*  
Mason Atha  
Andrew Kohn

## **Piano**

Kailang Zhang

## **Celesta**

Yiheon Kim

## **Harps**

Autumn Holt  
Kathryn Pryzybylski

## **Timpani and Percussion**

Alexandra Edwards, *section*  
*leader*  
Abigail Adamiak  
Jonah Eggert  
Logan Karwoski  
George Kester  
Christopher Little  
Ian Loft  
Andrew Strutz

## **Graduate Assistant**

Brianna Corgel  
Juan Gonzalez Gonzalez

## Notes and Biography

*Banner*, for string quartet and string orchestra

Jessie Montgomery

*Montgomery composed in 2014. An accomplished violinist and composer who grew up in New York City, Montgomery attended The Juilliard Conservatory and New York University. Since 1999 she has been closely associated with Sphinx, a highly successful and important national organization dedicated to bringing classical string training and music to underserved Black and Latinx communities.*

Montgomery writes about *Banner*:

*Banner* was commissioned by the Sphinx Organization as a tribute for the 200th anniversary of the Star Spangled Banner, the American national anthem. *Banner* is a rhapsody on the Star Spangled Banner theme. Drawing on musical and historical sources from various world anthems and patriotic songs, I've made an attempt to answer the question: "What does an anthem for the 21st century sound like in today's multi-cultural environment?" The structure is loosely based on traditional marching band form where there are several strains or contrasting sections; I have drawn on the drum line chorus as a source for the rhythmic underpinning in the finale.

As a culture, we Americans are perpetually in search of ways to express our ideals of freedom, to proclaim, "we've made it!" as if the very action of saying it aloud makes it so. And for many of our nation's people, that was the case: through work songs and spirituals, enslaved Africans promised themselves a way out and built the nerve to endure the most abominable treatment for the promise of a free life. Immigrants from Europe, Central America and the Pacific have sought out a safe haven here and though met with the trials of building a multi-cultured democracy, continue to find roots in our nation and make significant contributions to our cultural landscape. A tribute to the U.S. national anthem means acknowledging the contradictions, leaps and bounds and milestones that allow us to celebrate and maintain the tradition of our ideals.

La Vallée des Cloches

Maurice Ravel  
(1875-1937)

*arranged by* Percy Grainger  
(1882-1961)

*Ravel composed his five-movement piano suite Miroirs in 1904-1905. He later arranged two of the five – Alborada del Gracioso and Une Barque sur l'Océan – for orchestra. Australian born composer, folk-song collector, arranger, and pianist, Percy Aldridge Grainger, arranged the last piece in 1944 for students*

*at the Interlochen Arts Academy. His arrangement requires 8 percussionists performing on a variety of mostly bell-like pitched percussion, with piano, celesta, two harps and strings.*

This evocative piece imagines the sound of various bells ringing throughout a country valley. The central chant theme is given by Grainger to violins and violas. As it fades, we are left only with the ringing bells.

WVUSO would like to thank Barry Peter Ould, of both the music publisher Bardic Edition in Buckinghamshire, England and the Percy Grainger Society UK, for kind assistance in providing the music for this performance.

Eine kleine Nachtmusik

Wolfgang Amadé Mozart

*Mozart composed Eine kleine Nachtmusik in 1787 while working on the second act of his opera Don Giovanni. The famous title, translated as “a little night-music” comes from Mozart’s own catalog of his works. In 18<sup>th</sup> century Vienna courtly entertainments, serenades would be performed as background music at or after 8pm, night-musics at or after 11pm.*

It is possible that Mozart’s Eine kleine Nachtmusik is the most popular and widely known work of classical orchestral music. This might be a bit ironic --- we don’t know why Mozart wrote it while busy composing his great opera, *Don Giovanni*. Who commissioned Mozart to compose what he later called “a little nocturne?” Why would he take time out from his important income-producing work on the opera, to write a little bit of entertainment? Another mystery: Mozart wrote a 5-movement serenade, tonight, and since as far back as we know, *Eine kleine Nachtmusik* has only four movements. Missing – missing since somebody, perhaps even Mozart himself, ripped it out of the manuscript – is the original second movement, a Minuet-Trio. The typical serenade, night-music, or divertimento, would probably have had at least 5 light, entertaining movements.

It comes as little surprise however that Mozart would transform a genre of entertainment or diversion into something that approaches the sublime in expression. At times, instead of figuratively pulling the music into the driveway, he turns into a new, unexpected place which makes the return home even more gratifying. He might delight by using surprising harmony that gives us goosebumps. The second movement *Romance* – typically a Romance was a sort of tender song-like piece – turns in the middle to sounds of darkness and angst. When the tender theme returns, it is as if home is different, because we are changed for having experienced the darkness.

**Dr. Mitchell Arnold** is in his fourteenth year as WVU's Director of Orchestral Activities. In 2014, the orchestra was selected to perform at the College Orchestra Directors Association national conference in Fort Worth, Texas. The orchestra has also toured Maryland, Virginia, and recently began annual concerts at Carnegie Hall in Lewisburg, West Virginia. Dr. Arnold appeared as guest conductor of the United States Navy Band in Washington DC in 2018, a rare honor for a civilian musician. He has also guest-conducted the Omaha Symphony, Toledo Symphony, Pittsburgh Symphony Orchestra, West Virginia Symphony Orchestra and the Santa Fe Symphony Orchestra.

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*We thank Jamie Whoolery, Coordinator of Production Services and Facilities, Peter McCumber, and Mike McGinley of CCAC Operations, and Jodie Lewis, Administrative Associate of the School of Music, for assistance this concert, along with the College of Creative Arts, Keith Jackson, Dean, the School of Music, Michael Ibrahim, Director, and West Virginia University for support of this evening's event.*

*Thanks also to Kirill Tyulkov and Timothy Richards, Piano Technicians, George Willis, Professor of Percussion, Christine Mazza, Professor of Harp, and Joshua Swiger, Professor of Music Industry.*

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## **Upcoming WVUSO concerts**

All concerts free of charge and held in the Lyell B. Clay Concert Theatre except as noted. At this time, our concerts will be livestream only. Check our website, [symphony.wvu.edu](http://symphony.wvu.edu), or <https://www.facebook.com/WVUSO> for information as it becomes available.

**April 29, 2021**

Bernard Herrmann

TBA

and the winner of the 2021 WVU Young Artist Competition

**7:30pm**

Psycho – A Narrative for Strings

Program information will be posted on our website: [symphony.wvu.edu](http://symphony.wvu.edu)