

West Virginia University  
College of Creative Arts  
School of Music

presents the

# West Virginia University Symphony Orchestra

Sean Elliott, *violin*  
WVU Young Artist Competition Winner  
Mitchell Arnold, *conductor*

Thursday, April 29, 2021  
7:30 p.m.

Lyell B. Clay Concert Theatre  
Canady Creative Arts Center



## ~Program~

Introduction and Allegro Maurice Ravel  
(1875-1937)  
for harp with string quartet, flute and clarinet

Verena Zaisberger, *harp*, Nathanael Turner, Hannah Tackett, *violins*, William Alderman, *viola*, Nicholas Bedway, *violoncello*, Ethan Nylander, *flute*, Mandi Bearjar, *clarinet*

Spring and Summer, from *The Four Seasons* Antonio Vivaldi  
(1678-1741)

Spring  
*Allegro*  
*Largo e pianissimo*  
*Allegro*

Summer  
*Allegro mà non molto – Allegro*  
*Adagio*  
*Presto*

Sean Elliott, *violin*  
2021 Young Artist Competition Winner

Psycho: A Narrative for Strings Bernard Herrmann  
(1911-1975)

Prelude  
The Madhouse  
The Murder  
The Water  
The Swamp  
The Stairs, The Knife and The Cellar  
Finale

Symphony No. 40 in G Minor, K.550 Wolfgang Mozart  
(1756-1791)

*Molto Allegro*

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**The West Virginia University Symphony Orchestra**  
Mitchell Arnold, *conductor*

**Violin**

Sandra Morales Corrales,  
*concertmaster*  
Sean Elliott, *principal*  
*second violin*  
Yaniv Gutman, *associate*  
*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  
Jacalyn Geyer  
Joseph Gutmann  
Katheryn Hedrick  
Savannah Hochberg  
Paige Kriel  
Rhea Ming

**Violoncello**

Gerardo Sanchez Pastrana,  
*principal*  
Gabrielle Palfi  
Sydnie 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

**Harpichord**

Yiheon Kim

**Harp**

Autumn Holt  
Katheryn Pryzybylski

**Timpani and Percussion**

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

*Guest Winds*

**Flute**

Jacob LaBarge

**Oboe**

Brianna Corgel

Ashley Knox

**Clarinet**

Juan Gonzalez Gonzalez

Mandi Bearjar

**Bassoon**

Bohdan Shevchenko

Eli Hall

**Horn**

Jordan Bennett

Isaac Price

**Graduate Assistants**

Brianna Corgel  
Juan Gonzalez Gonzalez

## Introduction and Allegro

Maurice Ravel

The origin of Maurice Ravel's *Introduction and Allegro* forms an unusual tale. In 1904, the Pleyel Harp firm commissioned Debussy's *Danses sacrée et profane* to showcase the new Pleyel chromatic harp. In response, the rival Érard firm, principal manufacturer of the conventional pedal harp, hired Maurice Ravel to write a piece to display their instrument. *Introduction and Allegro* was completed in 1905, first performed in 1907, and dedicated to M. A. Blondel, the director of the Érard company. The instrument you see tonight is the Lyon and Healy pedal harp, descendant of the Érard. The chromatic harp is rarely seen except in museum exhibits.

The ensemble was coached by Professor Christine Mazza.

– Program note by Christine Mazza.

## Spring and Summer, from *The Four Seasons*

Antonio Vivaldi

Vivaldi revised his most famous set of concertos, *The Four Seasons*, several times after their initial publication in 1725. The musical allusions listed below are derived from poems Vivaldi included with later revisions and were applied to specific passages in the music by the composer himself.

### Spring

- I. Spring festivities; song of birds; trickling springs; thunder and lightning; the birds return.
- II. Simultaneously, a sleeping goatherd (solo violin), the murmuring of plants and leaves (violins), and a barking dog (solo viola).
- III. Country dance.

### Summer

- I. Laziness from the heat; the cuckoo, turtle dove, and goldfinch; gentle South winds; violent winds; a complaining village boy.
- II. A shepherd (solo violin) weeps over the coming devastating storms; flies and wasps (violins); thunder.
- III. Violent summer weather.

Violinist **Sean Elliott** is a Doctor of Musical Arts student of Dr. Mikylah Myers at the West Virginia University School of Music. A native of Morgantown, he began private lessons at the age of five with Mary Wilson through the College of Creative Arts Community Music Program. He has also studied with Ellen-Maria Willis and Bill van der Sloot (Carnegie Mellon University). Sean is the recipient of several awards, including the Valerie Canady Charitable Trust Foundation

Scholarship Award and has also been featured as a solo performer with the Morgantown High School Orchestra and the WVU Symphony Orchestra. In addition, Sean led the Round Top Summer Festival Orchestra as Concertmaster in a performance of Pyotr Tchaikovsky's Manfred Symphony during the 2017 season.

## **Psycho: A Narrative for Strings**

**Bernard Herrmann**

Herrmann had previously composed full orchestral scores for 5 Hitchcock films, most recently *Vertigo* (1958) and *North by Northwest* (1959) but scored *Psycho* (1960) for strings only. While it may seem an unusually restrictive choice, Herrmann, a masterful composer – as well as a conductor whose career was in large part dedicated to performing new music – created a highly varied palette of color by using a number of contemporary techniques. The high-register shrieking sounds created for the shower murder scene have become one of film music's most recognizable clichés. Curiously, Hitchcock's original conception for the scene was to have no music at all.

Herrmann created *Psycho: A Narrative for Strings* in 1968 as a concert piece, devising a complex system of cues, cuts and re-orderings from the original film parts. He recorded this arrangement in 1968, but the first concert performance was not until 2000. The edition we use tonight was not published until 2013.

The Prelude includes music that underscores Marion Crane's drive as she flees with money stolen from her employer. It includes cues for when she is pulled over by the trooper, stops at the car dealer, and arrives at the Bates Motel.

## **Symphony No. 40 in G Minor, K.550**

**Wolfgang Mozart**

*Molto Allegro*

Mozart completed his last three symphonies - numbered 39, 40, and 41 – in 1788. No explicit documentation of performances exists for these symphonies in his lifetime. That Mozart later added clarinets to the wind section of the G-minor symphony suggests that he at least anticipated a performance.

These symphonies show a maturing composer who, in the words of some writers, had pushed musical expression beyond the balance and wit of the Enlightenment toward a Romantic sense of the irrational. Mozart begins the first movement with a *sotto voce* accompaniment, as if searching for its melody, rather than the strong opening more common for a late 18<sup>th</sup>-century symphony. Several times the music travels into unexpected harmonic territory, veering into the unpredicted, the unexplained.

We are thrilled to have been permitted to bring in wind and brass players so that we can perform this movement. It marks our first live, on-stage *orchestra* performance of this troubled year and provides us a glimpse of a possible return to a normal future. This movement, while musically suggesting something far from triumph, will nevertheless be performed with a sense of triumphant joy!

– Notes by Mitchell Arnold

**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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*Thanks also to Kirill Tyulkov and Timothy Richards, Piano Technicians, Christine Mazza, Professor of Harp, Recording Engineer Marc Benincosa, and Joshua Swiger, Professor of Music Industry.*

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



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