

COLLEGE OF FINE ARTS
Seth Beckman, *dean*
Michael O'Hara, *associate dean*

SCHOOL OF MUSIC
Ryan Hourigan, *director*
Kevin Gerrity, *interim associate director*
Linda Pohly, *coordinator of graduate programs in music*
Peter Opie, *interim coordinator of undergraduate programs in music*

ORCHESTRA STAFF
Douglas Droste, *director of orchestras*
Suzanne Rome and Ian Elmore, *graduate assistant conductors*
Megan Simmons, *librarian*

APPLIED INSTRUMENT FACULTY
Anna Vayman and Yu-Fang Chen, *violin*
Zoran Jakovcic, *viola* Peter Opie, *cello*
Ju-Fang Liu, *double bass* Mihoko Watanabe, *flute*
Lisa Kozenko, *oboe* Elizabeth Crawford, *clarinet*
Keith Sweger, *bassoon* Stephen Campbell, *trumpet*
Gene Berger, *horn* Chris Van Hof, *trombone*
Matthew Lyon, *tuba and euphonium* Braham Dembar, *percussion*
Elizabeth Richter, *harp*

UPCOMING ORCHESTRA EVENTS
BSSO with faculty soloist Elizabeth Richter, harp
Tuesday, October 29 | 7:30 p.m.
IN-ASTA Orchestra Invitational
Friday, November 1
BSSO Sensory-Friendly Concert
Tuesday, November 5 | Noon
Youth Symphony Orchestras of East Central Indiana
Sunday, November 17 | 3 p.m.
Campus Band and Campus Orchestra
Wednesday, November 20 | 7:30 p.m.
BSSO with faculty soloists Yu-Fang Chen, violin, and Zoran Jakovcic, viola
Thursday, December 5 | 7:30 p.m.
BSSO with undergraduate solo/concerto competition winners
Tuesday, February 4 | 7:30 p.m.
BSSO with graduate solo/concerto competition winners
Tuesday, March 17 | 7:30 p.m.
Campus Orchestra
Wednesday, April 8 | 7:30 p.m.
Ball State Opera Theatre: Massenet's Cendrillon
Friday, April 17 | 7:30 p.m.
Sunday, April 19 | 3 p.m.
Youth Symphony Orchestras of East Central Indiana
Sunday, May 3 | 3 p.m.

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**BALL STATE
UNIVERSITY**

**College of Fine Arts
School of Music**

BALL STATE SYMPHONY ORCHESTRA

Douglas Droste, *conductor*
Gene Berger, *horn*
Jon Truitt, *bass-baritone*

Tuesday, September 24, 2019 | 7:30 p.m. | SURSA HALL

Dmitri Shostakovich
(1906–1975)

Festive Overture, Op. 96

Derek J. Weagle
(b. 1983)

**Serenade for Bass-Baritone, Horn,
and String Orchestra**

- I. Nocturne (Frost)
- II. Fanfare (Emerson)
- III. Verses (Hughes-Cummings)
- IV. Episodes (Poe)
- V. Elegy (Whitman)
- VI. Epitaph (Teasdale)

Jon Truitt, bass-baritone

Gene Berger, horn

---INTERMISSION---

Antonín Dvořák
(1841–1904)

Symphony No. 6, Op. 60

- I. Allegro non tanto
- II. Adagio
- III. Scherzo (Furiant)
- IV. Finale. Allegro con spirito

Douglas Droste is artistic director of the Muncie Symphony Orchestra, director of orchestras at Ball State University, and conductor of the Music for All Summer Symposium Youth Orchestra. Mr. Droste's guest conducting appearances include the INSO-Lviv Symphony (Ukraine), and the orchestras of Kansas City, Indianapolis, Columbus, Oklahoma City, Tulsa, Midland-Odessa, Fox Valley (IL), Chappaqua (NY), and Amarillo Virtuosi. A dedicated advocate of music education, Mr. Droste regularly conducts youth orchestras and is active as a clinician and adjudicator throughout the country. He has conducted the all-state orchestras of North Carolina, Missouri, Minnesota, Louisiana, Alaska, Oklahoma, Arkansas, and the Oklahoma Summer Arts Institute and French Woods Festival of the Performing Arts. Upcoming engagements include the all-state orchestras of Florida and North Dakota, and the Music for All Honor Orchestra of America. Mr. Droste is a Yamaha Artist and Master Educator. A talented violinist, Mr. Droste has performed with the orchestras of Indianapolis, Fort Wayne, Oklahoma City, Tulsa, Nashville, Memphis, Lubbock, and the Lancaster Festival. He is also skilled on viola, trumpet, and as a tenor. Mr. Droste holds degrees from The Ohio State University and Texas Tech University.

Gene Berger is associate professor of horn at Ball State University and member of the Musical Arts Woodwind Quintet and DaCamera Brass Quintet. He is the principal horn with Muncie Symphony Orchestra, Southwest Florida Symphony, where he has been a featured soloist, and a member of Traverse Symphony. Prior to his appointment at Ball State, Mr. Berger was a member of the Cincinnati Symphony Orchestra, Cincinnati Pops, and The Florida Orchestra. He can be heard on numerous recordings with the Cincinnati Pops conducted by Erich Kunzel and the Grammy-winning recordings of the Cincinnati Symphony Orchestra under conductor Paavo Järvi. Mr. Berger has been an active educator, formerly teaching at the Interlochen Arts Academy, University of Central Florida, and the University of Tampa. He has presented master classes, lectures, educational recitals, and hosted clinics throughout North America. In the summers, Mr. Berger has taught at the Interlochen Arts Camp, and has made performance appearances with the Sun Valley Summer Symphony, Colorado Music Festival, Music in the Mountains, The Spoleto Festival, and the AIMS Festival in Graz, Austria. Mr. Berger received his MM from Southern Methodist University and his BM from Florida State University. His principal teachers were Gregory Hustis, principal horn of the Dallas Symphony Orchestra, William Capps, former principal horn of the Berlin Radio Orchestra and Tokyo Philharmonic Orchestra, and Frederick Schmitt, charter member of the New York Brass Quintet.

Jon Truitt, director of opera and associate professor of voice at Ball State University, is known as an operatic stage director across the United States, having recently directed professional productions including *Madama Butterfly*, *La Traviata*, *Hansel and Gretel*, *Pagliacci*, *Suor Angelica*, *The Merry Widow*, *Le nozze di Figaro*, *Barber of Seville*, *Die Fledermaus*, *La Bohème*, *Don Giovanni*, *The Elixir of Love*, and *Die Zauberflöte*. His recent professional original production of *Die Zauberflöte* was featured in *Opera America* magazine and was re-mounted in South Dakota with international star Samuel Ramey in the role of Sarastro. As an operatic baritone, Dr. Truitt appears regularly with opera companies across the United States including New Orleans Opera, Des Moines Metro Opera, Asheville Lyric Opera, Muddy River Opera Company, Soo Opera Theatre, Mobile Opera, Pensacola Opera, St. Petersburg Opera, Opera Illinois, the Crested Butte Music Festival, Jacksonville Opera, and the Jefferson Performing Arts Society. He has appeared as Germont in *La Traviata*, Figaro in *Barber of Seville*, Marcello in *La Bohème*, Don Giovanni in *Don Giovanni*, Guglielmo in *Così fan tutte*, Eisenstein in *Die Fledermaus*, Ford in *Falstaff*, and more than forty other roles in the baritone repertoire. On the concert stage, he has sung with the Evansville, Jacksonville, Acadiana, Waco, Florimozzo, Baylor, Louisiana State University, and Ball State University symphonies. He is a two-time apprentice artist with the Des Moines Metro Opera, Metropolitan Opera Regional finalist, and has been heard many times on public radio. He is the founder of the Crested Butte Music Festival's Opera Young Artist Program and has also worked with young artists at St. Petersburg Opera's Emerging Artist Program and in Sault-Saint Marie, Michigan. Dr. Truitt holds a DMA in vocal performance from Louisiana State University and vocal performance degrees (BM and MM) from Baylor University.

Festive Overture (Dmitri Shostakovich)

Under Joseph Stalin's tyrannical rule, Shostakovich had lived in perpetual fear. If his works didn't directly adhere to what the Soviet State wanted, he could easily be executed or sentenced to years of hard labor in Siberia. After a couple of close calls, he must have sighed in relief when Stalin died on March 5, 1953. The following year, Shostakovich was asked to compose an opening piece for a concert celebrating the 37th anniversary of the Russian Revolution. In just three days, he had finished the Festive Overture. The piece was premiered on November 6, 1954 at the Bolshoi Theater in Moscow.

The overture begins with a hearty brass fanfare, and immediately takes off in a whirlwind. The whole piece is vivacious, full of celebration and happiness. It is no coincidence Shostakovich picked the sunny key of A major for this over-the-top declaration of pure joy. The two main themes, one whirling and the other lyrical, are first played separately and then put together, offering no breaks in the relentless energy of the piece. The fanfare returns near the end to introduce the coda, even faster than before. It is hard not to credit Shostakovich's exuberance with the return of his personal freedoms after living so long under oppression.

-program note by Maureen Hickey

Serenade for Bass-Baritone, Horn & String Orchestra (Derek Weagle)

As the Britten *Serenade* is representational of English literature and more generally Anglican culture, the Weagle *Serenade* is its American counterpart. The texts for the singer are the work of American poets and they explore multifaceted American literary landscapes, particularly those noted by transcendental poets.

The opening movement, Nocturne, is a meditative overture to the work. True to its title, this movement utilizes false harmonics in the strings to hint at glistening stars and a scintillating night sky. The second movement is a bold and rhythmic Fanfare and depicts a blustering winter storm. Movement III, Verses, pays homage to Britten's *Serenade* as the horn opens the movement with an unaccompanied line derived from the natural horn Prologue of the Britten *Serenade*.

The fourth movement, Episodes, is arguably the darkest and most emotionally diverse movement of the entire work. Based on Edgar Allan Poe's tempestuous poem "The Bells," this movement explores the frenetic, wondrous, and terrifying nature of life. It handily employs both stopped and muted techniques for the horn and other text painting imagery, such as the "scream", which is to be played on the instrument and not with the voice.

In stark contrast, the "Elegy" begins with the ambivalence of sea waves with its relentless undulations of alternating seconds that are passed around the various string families. The closing movement, "Epitaph", shares harmonic material with the opening movement and is yet another meditation on a starry sky. As the vocalist utters a recitative about serenity in loneliness, the horn is heard off-stage lamenting fragments of the Stephen Foster tune "My Old, Kentucky Home." The entire work ends with soft, twinkling harmonics fading away into a new horizon.

-program note by John-Morgan Bush used with permission

I. Nocturne

"Acquainted with the Night" -Robert Frost

I have been one acquainted with the night.
I have walked out in rain—and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of
feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-bye;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor
right.

I have been one acquainted with the night.

II. Fanfare

"The Snow-Storm" -Ralph Waldo Emerson

Announced by all the trumpets of the sky,
Arrives the snow, and, driving o'er the fields,
Seems nowhere to alight: the whited air
Hides hills and woods, the river, and the
heaven,

Come see the north wind's masonry.
Out of an unseen quarry
Furnished with tile, the fierce artificer
Curves his white bastions with projected roof
Round every windward stake, or tree, or door.

*"Fragments on Nature and Life –
Transition" -Ralph Waldo Emerson*

See yonder leafless tress against the sky,
How they diffuse themselves into the air,
And, ever subdividing, separate
Limbs into branches, branches into twigs.
As if they loved the element, and hasted
To dissipate their being into it.

III. Verses

"Quiet Girl" -Langston Hughes

I would liken you
To a night without stars
Were it not for your eyes.
I would liken you
To a sleep without dreams
Were it not for your songs.

"the moon is hiding in" -e.e. cummings

the moon is hiding in
her hair.
The
lily
of heaven
full of all dreams,
draws down.

cover her briefness in singing
close her with the intricate faint birds
by daisies and twilights
Deepen her,

Recite
upon her
flesh
the rain's

pearls singly-whispering.

IV. Episodes

"The Bells" -Edgar Allan Poe

I.
Hear the sledges with the bells—
Silver bells!
What a world of merriment their melody
foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and the tinkling of the bells.

II.
Hear the mellow wedding bells, Golden bells!
What a world of happiness their harmony
foretells!
Through the balmy air of night
How they ring out their delight!
From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats
On the moon!
Oh, from out the sounding cells,
What a gush of euphony voluminously wells!
How it swells! / How it dwells
On the Future! how it tells
Of the rapture that impels

PROGRAM NOTES & TEXT

To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells—
To the rhyming and the chiming of the bells!

III.
Hear the loud alarum bells—Brazen bells!
What tale of terror, now, their turbulency tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a clamorous appealing to the mercy of the fire
In a mad expostulation with the deaf and
frantic fire,
Leaping higher, higher, higher,
With a desperate desire,
And a resolute endeavor
Now—now to sit or never,
By the side of the pale-faced moon.
Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the palpitating air!
Yet the ear it fully knows,
By the twanging, / And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling, / And the wrangling.
How the danger sinks and swells,
By the sinking or the swelling in the anger of
the bells— / Of the bells—
Of the bells, bells, bells, bells,
Bells, bells, bells—
In the clamor and the clangor of the bells!

V. Elegy

“O Captain! My Captain!”
- Walt Whitman

O Captain! my Captain! our fearful trip is done,
The ship has weather’d every rack, the prize
we sought is won,
The port is near, the bells I hear, the people
all exulting,
While follow eyes the steady keel, the vessel
grim and daring;
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

My Captain does not answer, his lips are
pale and still,
My father does not feel my arm, he has no
pulse nor will,
The ship is anchor’d safe and sound, its
voyage closed and done,
From fearful trip the victor ship comes in
with object won;
Exult O shores, and ring O bells!
But I with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

VI. Epitaph

“There Will Be Rest” - Sara Teasdale

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, - above me
Stars I shall find.

Symphony No. 6 in D Major, Op. 60 (Antonín Dvorák)

In 1880, Dvorák was approached by conductor Hans Richter to compose a symphony for the Vienna Philharmonic. After numerous postponements, it became evident that the Viennese players were against playing the work of a Czech composer. The symphony was instead premiered by the Prague Philharmonic Orchestra. Contrary to its current number, this was Dvorák’s first symphony to be published as his symphonies were later re-numbered in the order in which he composed them. Similar to Beethoven’s Sixth and Brahms’ Second, this work is labeled a “Pastoral” symphony, evocating an idealized natural landscape. This can be heard from the first theme of the first movement. The *Adagio* is a nocturne, transporting the listener to a warm summer’s evening. The *Scherzo* is based on the Bohemian Furiant dance, which alternates between 2/4 and 3/4 time, always keeping the listeners (and the players) on their toes. In the *Finale*, we are transported back to the sunny day that started in the first movement. The orchestra begins quietly, building up in speed and sound until we reach the jubilant coda. The symphony ends triumphantly, with the whole orchestra playing *tutti*. -Maureen Hickey

PERSONNEL

VIOLIN I

Dulale*
Emma Andersen*
Megan Simmons*
Hannah Simmon*
Zoe Cook*
Andrew Harris*
Jonathan Hummel
Isaac Mahoney
Sam Turk
Maggie Kleinhenz
Paul Francis
Ivan Kokotov*
Amy Shih*

VIOLIN II

Maureen Hickey*
Sarah Stoutameyer*
Alex Karker*
Christopher Monty*
Levacy Quinn*
Maddie Edwards*
Sierra MacMillan
Noah Burch
Grace Marshall
Jacob Sumner
Emily Wickline
Aaliyah Winters
Elizabeth Gourley

VIOLA

Jian Shang*
Megan Grady*
Gabriel Forero*
Alex Board*
Ben Davis
Katie Buchholz
Meghan Ping
Christian Zepeda
Caitlyn Dollar
Hannah Haskett

CELLO

David Pira*
Luke Guise
Kimi Lee*
Nicholas Burrell
Po-Chen Chang*
Radwan Khatib
Max Engler*
Evelyn Kegley
Alex Moss
Nick Leon
Jordan Scott
Dylan Kost
Patrick Turner

BASS

Ariya Marr*
Jacob Smith
Ian Elmore*
Trey Campbell
Gonzalo Kochi Kikuchi*
Ignacio Rodriguez
Casel Imel
Megan Berger

FLUTE

Julie Morris
Cyrus Wallis
Paola Cubillos
Lydia Perry

OBOE

Jonathan Hearn
Noah Connolly
Rachel Gripp
Elvis Barksdale II

CLARINET

Hayden Giesseman
Luke Vasilarakos
Keith Elliott
Caleb Boswell

BASSOON

Jacob Fernandez
Susan McCardell
Erin Gehlbach
Sierra Watson
Kiersten Kennedy

HORN

Corinne Edom
Anna Lorenzen
Cory Kirby
Justin Phillips
Tristan Bell

TRUMPET

Eric Rodriguez
Kieran McNamara
Alec Shilling
Hannah Weibert

TROMBONE

Josiah Williams
Peter Lehmann
Amanda Frisch

TUBA

Sam Kubina

PERCUSSION

David Kuo
Gabriel Glover
Kyler Altenhoff
Benjamin Taubert

HARP

Lydia Wisheart Clifton
Emily West

**Weagle personnel*

The BSSO uses a rotational seating system.