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 Graham 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 12 | 7:30 p.m.
Sunday, April 14 | 3 p.m.
Youth Symphony Orchestras of East Central Indiana
Sunday, May 3 | 3 p.m.

Series LXXIV – Number 17
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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
## PROGRAM & DIRECTOR BIO

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Year(s)</th>
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</thead>
<tbody>
<tr>
<td><strong>Antonín Dvořák</strong> (1841–1904)</td>
<td>Symphony No. 6, Op. 60</td>
<td>1893</td>
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<tr>
<td></td>
<td>I. Allegro non tanto</td>
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<td>II. Adagio</td>
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<td>III. Scherzo (Furiant)</td>
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<td>IV. Finale. Allegro con spirito</td>
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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---

## SOLOIST BIOS

**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*, *The Merry Widow*, *Madame Butterfly*, *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, Ashevile Lyric Opera, Muddy River Opera Company, Sool 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 in *La Traviata*, *Figaro in Barber of Seville*, *Marcello in La Bohème*, *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, Acadia, Waco, Florence, Muncie, Florida 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.

**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, Alabama, 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.
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.

-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 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.

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, twinking harmonics fading away into a new horizon.

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PROGRAM NOTES & TEXT

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 whitened 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 trees against the sky,
How they diffuse themselves into the air,
And, ever subdividing, separate
Limbs into branches, branches into twings.
As if they loved the element, and hasted
To dissipate their being into it.

III. Verses “Quiet Girl” -Langston Hughes
I would like you
To a night without stars
Were it not for your songs.
I would like 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 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**

**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 excelling,
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 O! heart! heart! heart!
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.

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**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 numbering, 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, evoking 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 evening. The Scherzo is based on the Bohemian Furliant 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

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**PERSONNEL**

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<thead>
<tr>
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<tbody>
<tr>
<td>Duleal*</td>
<td>David Pira*</td>
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<td>Emma Andersen*</td>
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<td>Ivan Kokotov*</td>
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<tr>
<td>Maureen Hickey*</td>
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<td>Lydia Wisehart Clifton</td>
<td>Emily West</td>
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*Weagle personnel

The BSSO uses a rotational seating system.