

**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)

**Derek J. Weagle**  
(b. 1983)

### Festive Overture, Op. 96

### 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 IBSO-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, Florimelzo, 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 37<sup>th</sup> 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 multi-faceted 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 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 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 clangling,  
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 Wisehart Clifton  
Emily West

\*Weagle personnel

The BSSO uses a  
rotational seating  
system.