COLLEGE OF FINE ARTS
Robert A. Kvam, dean
Michael O’Hara, associate dean

SCHOOL OF MUSIC
Ryan Hourigan, director
Rebecca Braun, assistant to the director
Linda Pohly, coordinator of graduate programs in music
Kevin Gerrity, coordinator of undergraduate programs in music

ORCHESTRA STAFF
Douglas Droste, director of orchestras
Suzanne Rome and Matthew Cooperman, graduate assistant conductors
Taylor Matthews, librarian

ORCHESTRA INSTRUMENT FACULTY
Anna Vayman, violin
Yu-Fang Chen, violin
Katrin Meidell, viola
Peter Opie, cello
Joel Braun, 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 Undergraduate Solo/Concerto Competition Winners
Tuesday, February 27 | 7:30 p.m. | Sursa Hall
Ball State Opera Theatre & Symphony Orchestra: Puccini’s Il Trittico
Friday, April 13 | 7:30 p.m. | Sursa Hall
Sunday, April 15 | 2 p.m. | Sursa Hall
Campus Orchestra
Monday, April 23 | 7:30 p.m. | Sursa Hall

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PROGRAM

Christopher Theofanidis  Rainbow Body
(b. 1967)

*Suzanne Rome, conductor

Richard Strauss  “Cäcilie” from Vier Lieder, Op. 27
(1864–1949)

Giuseppe Verdi  “Caro nome” from Rigoletto
(1813–1901)

Anna Buck, soprano

**Matthew Cooperman, conductor

André Messager  Solo de Concours
(1853–1929)

Darius Bennett, clarinet

***Hyery Hwang, conductor

Aaron Copland  Appalachian Spring Suite
(1900–1990)

Douglas Droste, conductor

Suzanne Rome, Matthew Cooperman, and Hyery Hwang are orchestral conducting students of Douglas Droste.

*Suzanne Rome’s appearance on tonight’s concert is in partial fulfillment of the requirements for the degree Doctor of Arts in Music (primary emphasis: conducting; secondary emphasis: entrepreneurial music).

**Matthew Cooperman’s appearance on tonight’s concert is in partial fulfillment of the requirements for the degree Master of Music in conducting.

***Hyery Hwang’s appearance on tonight’s concert is in partial fulfillment of the requirements for the degree Doctor of Arts in Music (primary emphasis: conducting).
Rainbow Body

In the past few years I have been listening to the music of medieval mystic Hildegard von Bingen a great deal, and as simple and direct as this music is, I am constantly amazed by its staying power. Hildegard's melodies have very memorable contours which set them apart from other chants of the period. They are wonderfully sensual and set up a very intimate communication with the divine. This work was the coming together of two ideas - one, my fascination with Hildegard von Bingen's music (the principal melody of Rainbow Body is loosely based on one of her chants, “Ave Maria, O Auctix Vite”), and two, the Tibetan Buddhist idea of “Rainbow Body,” which is that when an enlightened being dies physically, his or her body is absorbed directly back into the universe as energy, as light. This seemed to me to be the metaphor for Hildegard's music as much as anything.

Rainbow Body begins in an understated, mysterious manner, calling attention to some of the key intervals and motives of the piece. When the primary melody enters for the first time about a minute into the work, I present it very directly in the strings without accompaniment. In the orchestration, I try to capture a halo around this melody, creating a wet acoustic by emphasizing the lingering reverberations one might hear in an old cathedral.

Although the piece is built essentially around fragments of the melody, I also return to the tune in its entirety several times throughout the work, as a kind of plateau of stability and peace within an otherwise turbulent environment. Rainbow Body has a very different sensibility from the Hildegard chant, with a structure that is dramatic and developmental, but I hope that it conveys at least a little of my love for the beauty and grace of her work.

Rainbow Body is dedicated to Glen Rosenbaum, without whose support and encouragement I would not be composing.

-Christopher Theofanidis

Vier Lieder, Op. 27 No. 2 - “Cäcilie”

“Cäcilie” is the second of four love songs composed by Richard Strauss as a wedding present for his wife, the acclaimed soprano Pauline Maria de Ahna. Each piece from this cycle highlights different aspects of love: contentment, passion, anticipation, and tenderness. The text comes from a love poem written by Heinrich Hart for his own wife. Here, the singer promises her lover days full of passion. She enters for the first time about a minute into the work, I present it very directly in

If you only knew
what it’s like to dream of
burning kisses,
of wandering and resting with
one’s beloved,
eye turned to eye, and cuddling and
chatting
if you only knew,
you would incline your heart to me!

Wenn du es wüßtest,
Was träumen heißt von
brennenden Küssen,
von Wandern und Ruhemit
der Geliebten,
Aug in Auge, und kosen und
plaudernd,
wenn du es wüßtest,
du neigtest dein Herz!
**PROGRAM NOTES & PERSONNEL**

Elisabeth Sprague Coolidge Foundation. The work was premiered at the Library of Congress, to great success, and received the Pulitzer Prize for music in 1945. Originally written for a chamber ensemble of thirteen instruments, Copland created a full orchestral suite utilizing only the most important sections of the ballet’s plot. According to Martha Graham, the ballet’s story is:

“...a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.”

The entire work is a combination of folk music and irregularities of rhythm; however, only one folk tune is directly quoted. Copland stated, “Appalachian Spring is generally thought to be folk inspired. But...the Shaker tune ‘Tis the Gift to Be Simple’ is the only folk material I actually quoted in the piece. Rhythms and melodies that suggest a certain American ambience...and the use of specific folk themes...are, after all, not quite the same thing.”

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**CONDUCTOR & SOLOIST BIOS**

**Douglas Droste** is director of orchestras at Ball State University and artistic director of the Muncie Symphony Orchestra. A dedicated advocate of music education, Droste regularly conducts youth orchestras, presents in-service conference sessions, and is active as a clinician and adjudicator for school orchestras and festivals throughout the country. He is a Yamaha Artist as a conductor. Droste’s most recent guest conducting appearances include the INSO-Liv Symphony Orchestra (Ukraine), the orchestras of Kansas City, Indianapolis, Columbus, Oklahoma City, Tulsa, Midland-Odessa, Fox Valley (IL), and several all-state orchestras. A talented violinist, Droste has performed with the orchestras of Fort Wayne, Oklahoma City, Tulsa, Nashville, Memphis, Lubbock, and the Lancaster Festival. Droste is also skilled on viola and trumpet, and has sung with a variety of choral ensembles. Droste holds degrees from The Ohio State University and Texas Tech University.

**Anna Buck** is honored to perform with such a talented group of musicians. Her 2016-2017 season included appearances as Josephine (H.M.S. Pinafare), Susanna (Le nozze di Figaro), Béatrice (Béatrice et Bénédict), and Antonia (Man of La Mancha). In previous years, Anna appeared as Laetitia (The Old Maid and the Thief), Phyllis (Iolanthe), and First Debutante (The Last Savage). Anna has performed throughout the United States including North Carolina with the Asheville Lyric Young Artist program and California where she was selected as a participant in the OperaWorks Advanced Artist program. She is a 2017 winner of the Ball State University Concerto Competition. Anna received a master’s degree in vocal performance at the Indiana University Jacobs School of Music and is currently pursuing an Artist Diploma at Ball State University where she is a student of Elizabeth Truitt.

Indian-born and Florida-raised, **Darius Bennett** is a sought-after musician who desires to tell stories and create vivid soundscapes with the clarinet. This goal and passion has taken him all over the U.S. and even to Europe, where he has been a featured soloist at the Belgian Clarinet Academy in Oostende, Belgium in both July 2016 and 2017. In addition, he was the principal clarinetist of the Ball State Wind Ensemble for their CDBNA National Conference appearance in January 2017. Mr. Bennett received bachelor’s degrees in both music performance and economics from The Florida State University (Tallahassee, FL) in May 2016 and began his Master of Music studies at Ball State University later in the year. Currently a student of Elizabeth Crawford, Mr. Bennett’s past musical mentors are Deborah Bish, Jeff O’Flynn, and David Thornton. He has also studied with world-renowned artists such as Philippe Cuper, Frank Kowalsky, Eddy Vanooosthuyse, and Robert Spring. Mr. Bennett has also been involved in recording projects with various ensembles throughout his tenure at Florida State and continues to do so at Ball State with Sutton Foster as a member of the Ball State Symphony Orchestra.

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**VIOLIN I**
- I Chang
- Sierra MacMillan
- Xiaouo Ma
- Jonathan Hummel
- Megan Simmons
- Kelsey Dickson
- Taylor Matthews
- Timothy Burnett
- Isaac Mahoney
- Sam Turk

**VIOLIN II**
- Miranda Blevins
- Grace Marshall
- Emily McCroskey
- Nathan Leamer
- Jessica Joyner
- Christopher Monty
- Nick Strada
- Noel Cerda
- Jose Rodriguez
- Brooke Braun
- Caleb Guererro
- Alyssa Jerke

**VIOLA**
- Gabrielle Padilla
- Alex Board
- Angie Bolivar
- Megan Grady
- Julie Stuckert
- Natalie Driesen
- Katie Buchholz

**CELLO**
- Eric Lakanen
- Jordan Scott
- AJ Jababin
- Max Engler
- Kathy Burrell
- Nick Leon
- Gerardo Sanchez Pastrana
- Nicholas Burrell
- Jeremy Anderson

**BASS**
- Joe Fraze
- Gonzalo Kochi Kikuchi
- Mitch Borkowski
- Ariya Marr
- Keegan Bosch
- Drew Hayden
- Megan Berger

**FLUTE**
- James Thompson
- Lydia Perry
- Hilary Janyszek
- Carolyn Kelley

**OBOE**
- Jessica Robinson
- Noah Connolly
- Anna Stephens

**BASSOON**
- Michael Pittman
- Lindsey Wiehl
- Emily Schaper
- Sierra Watson

**HORN**
- Ania Kucia
- Abigail French
- Anita Rodriguez
- Emily Husted
- Brian Reel

**TRUMPET**
- Eric Rodriguez
- Gilmar Calvacante
- Alex Poboci

**TROMBONE**
- Stuart Ivey
- Sam Anderson
- Nick Grigar

**Tuba**
- Sam Michels

**PERCUSSION**
- Evan Moore
- Daniel Daily
- Sam Thompson
- Bailey Galyean

**PIANO**
- Nina Lee

The BSSO uses a rotational seating system.