

**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*  
Megan Simmons, *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*  
Robert Palmer, James Helton, Ray Kilburn, and Lori Rhoden, *piano*

**UPCOMING ORCHESTRA EVENTS**

**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  
**Doctor of Arts Lecture Recital: Kelci Kosin, soprano**  
**(with the Ball State Symphony Orchestra)**  
Thursday, April 26 | 3 p.m. | Sursa Hall



**BALL STATE  
UNIVERSITY**

**College of Fine Arts  
School of Music**

**BALL STATE  
SYMPHONY ORCHESTRA**

Douglas Droste, *conductor*  
Matthew Cooperman, *graduate assistant conductor*  
Hyery Hwang, *doctoral conducting assistant*  
Julie Stuckert, *viola*  
Meghan Walls, *piano*

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**Tuesday, February 27, 2018 | 7:30 p.m. | SURSA HALL**

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**PROGRAM**

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**Jim Rhinehart**  
(b. 1967)

**Zarabanda**

*world premiere performance*

**Cecil Forsyth**  
(1870–1941)

**Viola Concerto in G minor**  
I. Allegro

*Julie Stuckert, viola*  
*Matthew Cooperman, conductor*

-----PAUSE-----

**W. A. Mozart**  
(1756–1791)

**Piano Concerto No. 23 in A Major,**  
**K. 488**  
I. Allegro

*Meghan Walls, piano*  
*Hyery Hwang, conductor\**

**Nikolay Rimsky-Korsakov**  
(1844–1908)

**Scheherazade, Op. 35**  
I. The Sea and Sinbad's Ship  
II. The Kalandar Prince  
III. The Young Prince and  
the Young Princess  
IV. Festival at Baghdad. The Sea.  
The Ship Breaks against a Cliff  
Surmounted by a Bronze  
Horseman

*Matthew Cooperman and Hyery Hwang*  
*are orchestral conducting students of Douglas Droste.*

*\*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).*

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**PROGRAM NOTES**

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**Zarabanda**

The *Zarabanda* is a Spanish dance, first mentioned in the 16<sup>th</sup> century, that may have originated in Central America and traveled back to Spain. In the 17<sup>th</sup> century it spread to Italy and France, and evolved into the *Sarabande*, a dance in a slow triple meter. This piece, composed for the Ball State Symphony Orchestra, is built on syncopated rhythms, ostinato figures, and an episodic form.

**Viola Concerto in G minor**

Cecil Forsyth was an English composer and musicologist. He studied at the University of Edinburgh and the Royal Conservatory of Music, then played viola in the Queen's Hall Orchestra for several years before moving to New York in 1914. The *Concerto for Viola and Orchestra* was written in 1903, and premiered on September 12 of that year at the Queen's Hall Promenade Concert. This concerto takes full advantage of the range of the viola, and calls on the instrument's rich and unique mezzo voice. It is a hidden gem of the viola repertoire, but one that is becoming more frequently performed as performers and audiences alike learn of its existence and its beauty.

**Piano Concerto No. 23 in A Major, K. 488**

Born in Salzburg, Austria, Wolfgang Amadeus Mozart began his musical career at the young age of five. His father, Leopold Mozart, also a musician, brought him on tours all over Europe, exposing him to many different musical traditions and styles. His travels and performances of his own compositions brought him much acclaim, winning him patrons and sponsors all over Europe. Composed in 1786 in Vienna, this later work by Mozart is considered to be one of his most intimate works for orchestra and soloist. Composed in the key of A Major, considered to be a bright and cheery key, this concerto displays some of Mozart's most refined writing. The first movement begins calm with clear melodies and graceful lines that create a peaceful setting for both players, and listeners. However, within the calm, there is a darker tension, evident in the cadenza-like passages at the end of the development and the recapitulation, and in the final piano cadenza. Orchestras at the time would have used oboes as a part of the woodwind section, but here, Mozart has written the part for clarinets, again, creating a darker tone quality that contrasts beautifully with the lighthearted theme. Overall, this concerto displays all of Mozart's refinement and maturity, and stands out as one of his most memorable works.

**Scheherazade**

Nikolay Rimsky-Korsakov was a Russian composer whose advancements in orchestration created some of the most colorful works of the 19<sup>th</sup> century. He joined the naval academy as a young boy, but at age 15 began studying piano, as well as composition with Mily Balakirev. Rimsky-Korsakov graduated from the naval academy in 1862 and began a three-year voyage around the world with the military, even visiting the United States during the American Civil War where Russian soldiers were warmly welcomed by the North; this cemented a life-long fascination with the sea. Eventually grouped as a member of The Five, Rimsky-Korsakov, along with his colleagues, sought to create an individual Russian style of music. He famously, and infamously, edited the works of Modest Mussorgsky after his death, and developed a book on orchestration that is still used, and studied, today.

*Scheherazade* (1888) is a programmatic work inspired by *The Arabian Nights*, a collection of Arab, Persian, and Indian tales. It tells the story of Sultan Shahriar who has vowed to marry, and kill, a new wife each night, until Scheherazade manages to avoid being killed by telling the Sultan to-be-continued stories for 1,001 nights; *Scheherazade* illustrates four of Scheherazade's tales. Rimsky-Korsakov did not necessarily consider *Scheherazade* a programmatic work, describing the piece as, "separate, unconnected episodes and pictures."

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**PERSONNEL****VIOLIN I**

Xiaoou Ma  
Megan Simmons  
I Chang  
Taylor Matthews  
Kelsey Dickeson  
Isaac Mahoney  
Sierra MacMillan  
Jonathan Hummel  
Miranda Blevins  
Sam Turk

**VIOLIN II**

Timothy Barnett  
Emily McCroskey  
Jessica Joyner  
Nick Strada  
Grace Marshall  
Christopher Monty  
Nathan Leamer  
Caleb Guerrero  
Jose Rodriguez  
Brooke Braun  
Noel Cerda  
Alyssa Jerke

**VIOLA**

Angie Bolivar  
Megan Grady  
Gabrielle Padilla  
Alex Board  
Natalie Driesens  
Katie Buchholz  
Julie Stuckert

*The BSSO uses a  
rotational seating system.*

**CELLO**

Eric Lakanen  
Gerardo Sanchez Pastrana  
Kathy Burrell  
AJ Jabarin  
Max Engler  
Jordan Scott  
Nicholas Burrell  
Nick Leon  
Jeremy Anderson

**BASS**

Gonzalo Kochi Kikuchi  
Ariya Marr  
Mitch Borkowski  
Joe Frazee  
Megan Berger  
Keegan Bosch

**FLUTE**

James Thompson  
Lydia Perry  
Hilary Janysek  
Carolyn Kelley

**OBOE**

Jessica Robinson  
Noah Connolly  
Anna Stephens

**CLARINET**

Victoria Buffkin  
Rachel Jordan  
Liz Felsted  
Darius Bennett

**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 Pobocik

**TROMBONE**

Stuart Ivey  
Sam Anderson  
Nick Grigar  
Austin Hinkle

**TUBA**

Sam Michels

**PERCUSSION**

Evan Moore  
Daniel Daily  
Sam Thompson  
Bailey Galyean

**HARP**

Katherine Deitch  
Lydia Wiseheart

**PIANO**

Nina Lee

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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-Lviv 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.

Violist **Julie Stuckert**, from Crown Point, Indiana, began playing viola at age 10. She is now a junior music education major at Ball State University, and studies with Katrin Meidell. Julie is the president of Ball State's chapter of the American String Teachers Association and is the sergeant-at-arms for the Iota Chi chapter of Sigma Alpha Iota International Music Fraternity. Julie regularly performs with the East Central Indiana Chamber Orchestra and other regional orchestras. She teaches or co-teaches three classes of young string players through the Youth Symphony Orchestra of East Central Indiana's Partnership Program, an opportunity for which she is very grateful. After she graduates from Ball State, Julie would like to teach orchestra in a middle- or high-school setting. Julie would like to thank her amazing parents, Ron and Marilyn Stuckert, as well as Dr. Meidell for supporting her and helping her become the musician she is today.

**Meghan Walls** is currently in her third year at Ball State studying instrumental and vocal music education. She has played piano since middle school, and in high school began studying with Indianapolis pianist, Elizabeth Whaley. She currently studies with James Helton at Ball State. In addition to studying piano, Meghan is also a member of Ball State's Concert Choir and Women's Chorus under the direction of Kerry Glann. She also currently works at High Street United Methodist Church as their assistant children's choir director. Meghan is thrilled to be a part of the School of Music's exchange with Mukogawa Women's University in Nishinomiya, Hyogo, Japan this Spring. She would like to thank God, her wonderful family, teachers, and friends for all their support and encouragement throughout the years!