

COLLEGE OF FINE ARTS
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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 Ian Elmore, *graduate assistant conductors*
Megan Simmons, *librarian*

APPLIED INSTRUMENT FACULTY

Anna Vayman, *violin*
Yu-Fang Chen, *violin*
Zoran Jakovic, *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*

FUTURE ORCHESTRA CONCERTS

Ball State Opera Theatre with BSSO: Mozart's *Don Giovanni*
Friday, March 29 (7:30 p.m.) and Sunday, March 31 (2 p.m.) | Sursa Hall
Campus Orchestra
Wednesday, April 10 | 7:30 p.m. | Sursa Hall
Masterworks Concert featuring Beethoven's *Symphony No. 9*
Friday, April 12 | 7:30 p.m. | Sursa Hall (preview concert)
Sunday, April 14 | 3 p.m. | Hilbert Circle Theatre - Indianapolis
BSSO with Graduate Concerto Competition Winners:
Alvise Pascucci (piano) and Joanne King (harp)
Tuesday, April 23 | 7:30 p.m. | Sursa Hall

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**BALL STATE
UNIVERSITY**

**College of Fine Arts
School of Music**

**BALL STATE
SYMPHONY ORCHESTRA**

Douglas Droste, *conductor*
Suzanne Rome, *doctoral assistant conductor*
Ian Elmore, *graduate assistant conductor*
Rachel Jordan, *clarinet*
Kendell Fowler, *saxophone*

Tuesday, February 26, 2019 | 7:30 p.m. | SURSA HALL

W. A. Mozart
(1756–1791)

Overture to *Don Giovanni*

**Carl Maria
von Weber**
(1786–1826)

**Concerto No. 2 for Clarinet and
Orchestra, Op. 74**
I. Allegro

Rachel Jordan, clarinet
Suzanne Rome, conductor

Roger Boutry
(b. 1932)

**Divertimento for Alto Saxophone and
Orchestra**
I. Allegro ma non troppo
II. Andante
III. Presto

Kendall Fowler, saxophone
Ian Elmore, conductor

**Ludwig van
Beethoven**
(1770–1827)

Symphony No. 9 in D minor, Op. 125
I. Allegro ma non troppo e un poco
maestoso

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. 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, Droste regularly conducts youth orchestras and is active as a clinician and adjudicator throughout the country. He has conducted the all-state orchestras of Missouri, Minnesota, Louisiana, Alaska, Oklahoma, Arkansas, and the Oklahoma Summer Arts Institute. Droste is a Yamaha Artist and Master Educator. A talented violinist, 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. Droste holds degrees from The Ohio State University and Texas Tech University.

Kendell Fowler is a saxophonist from Ball State University pursuing a bachelor's degree in music education and a minor in commercial jazz. His teachers include Nathan Bogert, Bob Eason, and Freddie Mendoza. He was born and raised in Indianapolis, Indiana and has been playing saxophone for 12 years. During his time at Ball State, Kendell has performed with groups such as Ball State's Wind Ensemble, Jazz Lab Ensemble, Pride of Mid-America Marching Band, and Symphony Orchestra. Notable performances include the College Band Directors National Association Conference with the Ball State Wind Ensemble, North American Saxophone Alliance Biennial Conference with the Ball State Saxophone Choir, and the College Orchestra Directors Association National Conference with the Ball State Symphony Orchestra. Post-graduation, Kendell plans to teach while pursuing his master's degree in saxophone performance or music education. Kendell has been awarded the Meloy Elizabeth Scholarship, Fuller Eugene & Marjorie Memorial Scholarship, Dale Baker Scholarship, George Wolfe Saxophone Scholarship, and the Phi Mu Alpha Erwin C. Mueller Award. Kendell also currently holds office as the Alumni Relations Officer for the Delta Lambda chapter of Phi Mu Alpha Sinfonia.

Rachel Noelle Jordan has had numerous performance opportunities as a soloist, chamber musician, and orchestral musician. In 2018, she won both the MasterWorks Festival Concerto Competition and the Indiana Music Teachers Association Collegiate State Woodwind Audition. Ms. Jordan is also a regular substitute with the Muncie Symphony Orchestra and has been a member of the Ball State Symphony Orchestra for four years. In addition, she has performed with a wide variety of chamber groups including the Muncie Symphony Orchestra Undergraduate Woodwind Quintet, the MasterWorks Festival Trio, and the Ball State Clarinet Choir. Ms. Jordan has attended several summer festivals, including the MasterWorks Festival in 2016 and 2018, where she studied with Diana Haskell of the St. Louis Symphony. In 2018, she won the D. Stanley Hasty Fellowship Award, a full scholarship to Diana Haskell's Clarinet Intensive program. She also attended the Clarinet Academy of America in 2017, where she studied with Robert DiLutis, D. Ray McClellan, and Alcides Rodriguez. A current student of Dr. Elizabeth Crawford, Ms. Jordan will finish her Bachelor of Music in clarinet performance at Ball State University this May. In the fall, she will pursue a master's degree in clarinet performance.

Mozart - Overture to Don Giovanni

Wolfgang Amadeus Mozart is one of history's most notable composers. His symphonies, chamber music, and concertos are standards amongst pieces performed by instrumental groups. However, those are not considered to be his strongest genre by many. His operas, including *The Magic Flute*, *The Marriage of Figaro*, and *Così fan Tutte*, are held as masterworks in the medium of opera. This opera, composed in 1787, is one of Mozart's most famous. It has also become relevant in pop culture circles, due in part to the famous scene from *Amadeus*, the film. The overture, which begins with a dramatic D-minor cadence, mysteriously foreshadows the tumultuous fate of the titular character, Don Giovanni.

Weber - Clarinet Concerto

When one thinks of the great early romantic composers, they often list Beethoven, Mendelssohn, Schubert, Schumann, Chopin, Berlioz, and Liszt. Carl Maria von Weber is often left out of this group. However, his symphonic, chamber, and dramatic works all carry a scintillating theatrical character. His catalog includes several operas, two symphonies, chamber music, and many concertos. This clarinet concerto, dedicated to Heinrich Baermann, was written in 1811. The first movement begins with an exposition played by the orchestra, followed by a display of virtuosity by the clarinetist. The final bars stretch the clarinetist to the limits of possibility. Listen for Weber's dramatic theatrical style of composition.

Boutry - Saxophone Divertimento

Roger Boutry is a French composer, conductor, and performer who was born to musician parents. He studied at the Paris Conservatory. *Divertimento for Saxophone* (1964) is a wonderfully fun piece that includes lush jazz harmonies and syncopated rhythms. The first movement dances by as the saxophone plays a frolicking melody over the strings. The second movement, almost nocturn-like, contains beautiful tonal shifts and colorful orchestration techniques. The last movement concludes the work with a rhythmic romp.

Beethoven - Symphony No. 9

Ludwig van Beethoven is one of the most prominent composers of all time. His symphonies, quartets, concerti, and concert overtures are among the most programmed works in all of the canon. Many find that his music expresses the human condition like little else can. Beethoven's Ninth Symphony addresses just that: the human condition. The text in the last movement of this work speaks of joy, brotherhood, love, and heaven. It is clear that Beethoven wanted this work to bring musicians and people together. The first movement begins almost from a fog-like ether, then takes us on a struggling journey through Beethoven's world. The fateful D-minor triads express the doubt, pain, and loneliness that many individuals, including Beethoven, have experienced. We look forward to performing the full Symphony No. 9 on April 14 at the Hilbert Circle Theatre in Indianapolis!

-program notes by Ian Elmore

VIOLIN I

I Chang
Emma Andersen
Xiaou Ma
Tian Li
Megan Simmons
Sarah Stoutamyer
Isaac Mahoney
Miranda Blevins
Grace Marshall
Sierra MacMillan
Sam Turk
Anna Logan

VIOLIN II

Taylor Matthews
Maddie Edwards
Nathan Leamer
Christopher Monty
Levacy Quinn
Alex Karker
Sebastian Giraldo
Jose Rodriguez
Aaliyah Winters
Emily Wickline
Alex Campbell
Jacob Sumner

VIOLA

Megan Grady
Claire Harvey
Ben Davis
Christian Zepeda
Katie Buchholz

CELLO

Kathy Burrell
Jordan Scott
David Pira
Radwan Khatib
Po-Chen Chang
Max Engler
AJ Jabarin
William Smith
Naomi Rockenbaugh
Jeremy Anderson
Nicholas Burrell
Nick Leon

BASS

Gonzalo Kochi
Kikuchi
Alma Mele
Mitch Borkowski
David Tweddell
Roger Graves
Ariya Marr
Ian Elmore
Jacob Smith

FLUTE

Paola Cubillos
Samantha Haake
Cyrus Wallis
Lydia Perry

OBOE

Sarah Loos
Noah Connolly
Rachel Gripp

CLARINET

Rachel Jordan
Caleb Boswell
Morgan Kochanowski

BASSOON

Lindsey Wiehl
Michael Pittman
Sierra Watson
Erin Gehlbach

HORN

Corinne Edom
Justin Phillips
Anita Rodriguez
Emily Schroeder
Cory Kirby

TRUMPET

Eric Rodriguez
Kieran McNamara
Drew Tomasik

TROMBONE

Josiah Williams
Peter Lehmann
Austin Hinkle

TUBA

Sam Michels

PERCUSSION

Evan Moore
Sam Thompson
Aaron Kaluza
Brianna Rude
David Kuo

The BSSO uses a rotational seating system