

COLLEGE OF FINE ARTS

Michael O'Hara, *interim dean*
Robert A. Kvam, *dean emeritus*

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 Jakovcic, *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 EVENTS

Concert Band

Wednesday, April 24 | 7:30 p.m. | Sursa Hall

Wind Ensemble and Symphony Band

Friday, April 26 | 7:30 p.m. | Sursa Hall

Statesmen, Women's Chorus, and University Choral Union

Sunday, April 28 | 3 p.m. | Sursa Hall

Summer Bands

Wednesday, June 5 | 5:30 p.m. | Sursa Hall

Summer Chorus

Tuesday, June 11 | 7:30 p.m. | Sursa Hall

Summer Chorus

Tuesday, July 16 | 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*
Ian Elmore, *conductor*
Suzanne Rome, *conductor*
Joanne King, *harp*
Alvise Pascucci, *piano*

Tuesday, April 23, 2019 | 7:30 p.m. | SURSA HALL

- Aaron Copland**
(1900–1990) **Fanfare for the Common Man**
Ian Elmore, conductor
- Alberto Ginastera**
(1916–1983) **Harp Concerto, Op. 25**
III. Liberamente capriccioso–Vivace
Joanne King, harp
Suzanne Rome, conductor
- Paul Dukas**
(1865–1935) **Fanfare from *La Peri***
Suzanne Rome, conductor
- Jean Sibelius**
(1865–1957) **Andante Festivo**
- Sergei Rachmaninoff**
(1873–1943) **Piano Concerto No. 3, Op. 30**
I. Allegro ma non tanto
Alvise Pascucci, piano
Ian Elmore, conductor

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.

Joanne King has enjoyed a rich history of musical activity. Currently the principal harpist for the Muncie Symphony Orchestra under conductor Douglas Droste, she has performed with other ensembles including the U.S. Army Field Band, Chautauqua Symphony Orchestra, Marion Philharmonic Orchestra, Anderson Symphony, and the Indianapolis Symphonic Choir, under the direction of conductors including Colonel James Keene, Rossen Milanov, Matthew Kraemer, Richard Sowers and Eric Stark. Joanne has enthusiastically explored the harp chamber repertory, with special interest in new music and unusual instrumental combinations. She has performed works such as *Zoom* for harp and bass trombone by Howard Buss, Charles Rochester-Young's *Song of the Lark* for flute and harp, and Crumb's *Quest* for guitar, soprano-saxophone, harp, double bass, and percussion. She has given solo performances at both the 2016 Society of Composers International Conference and the Ball State New Music Festival and regularly performs with the Ball State New Music Ensemble. In 2016, she was awarded first place in the Solo Competition Advanced II Division and in the Salzedo Competition at Midwest Harp Festival, Tulsa, Oklahoma. Joanne earned her bachelor's degree from Northern Illinois University, where she studied with Faye Seeman, and her master's degree from Ball State University, where she studied with Elizabeth Richter. She is currently working towards her Doctor of Arts degree at Ball State University. Joanne has previously taught at Earlham College and maintains a private teaching studio.

Italian pianist **Alvise Pascucci** has been defined by music critics as an outstanding young pianist who possesses a virtuoso technique as well as musicianship of a high order. His repertoire covers a wide range from the Baroque to contemporary music. To date he has been awarded over 60 prizes in National and International competitions. Alvise has performed in various venues, including Steinway Hall in London, UK, Military Circle Hall in Ploiești, Romania, Teatro degli Industri of Grosseto, Italy, Dar Sebastien in Hammamet, Tunisia, and the Gnessin Academy of Music concert hall in Moscow, Russia. He has played as a soloist with several orchestras including Orchestra Città di Grosseto, the Taipei Philharmonia Orchestra, and the Philharmonic Orchestra of Ploiesti. Demonstrating his musical versatility, in addition to the piano, Alvise started to learn the violin at the age of nine. After graduating in September, 2006 from St. Cecilia conservatoire in Rome in violin, Alvise decided to concentrate on his piano studies and completed his degrees in the R. Franci conservatoire of Siena, P. Mascagni Conservatoire of Livorno, International Piano Academy of Imola, and Trinity Laban Conservatoire of London. Alvise is a graduate assistant at Ball State University, working towards an Artist Diploma under the instruction of Robert Palmer. His 2019 commitments include concerts in New York at the Weill Recital Hall of Carnegie Hall, Taiwan, and Italy.

Copeland - Fanfare for the Common Man

This piece, having certainly solidified its place in the canon, was written in 1942 by American composer Aaron Copland. Copland is known for having a sound that is distinctively American. His use of open intervals evokes images of the expansive plains of America. In *Fanfare for the Common Man*, this sound expresses optimism and hope. One can only imagine how this hopefulness was appreciated during World War II. Later, Copland would use this fanfare as the material for the finale of his third symphony.

Ginastera - Concerto for Harp

Alberto Ginastera was a mid-20th century Argentinian composer. This piece was commissioned by Edna Phillips of the Philadelphia Orchestra and was finished in 1964. Due to the difficulty of composing for the harp, this piece took eight years to complete. The third movement, *liberamente capriccioso– vivace*, is a fiery dance that includes many percussive elements. Ginastera's music is heavily influenced by Argentinian folk music with its rhythmic and dance-like qualities.

Sibelius - Andante Festivo

Jean Sibelius is often regarded as the most celebrated Finnish composer. His music features a nationalistic optimism, heard both in his second symphony and in his concert piece, *Finlandia*. *Andante Festivo* was originally written for string quartet in 1922. Later in 1938, Sibelius orchestrated it for a larger string orchestra so it could function as Finland's greeting to the rest of the world in a radio broadcast for the New York World Exhibition.

Dukas - Fanfare from La Peri

Paul Dukas was a French composer of the late-nineteenth century. This fanfare opens the ballet *La Peri*, which tells the story of a Persian prince who goes off on a quest to find the flower of immortality. On this quest he encounters La Peri, the winged spirit that guards the flower. The fanfare itself was added later, because the score of the ballet itself begins very quietly, and audiences needed to know that the ballet was beginning.

Rachmaninoff - Piano Concerto No. 3

This piece, regarded as a masterpiece for piano, was written by Sergei Rachmaninoff in 1909 for his first American tour. Rachmaninoff is known for being one of the greatest composers of piano, as well as being a phenomenal soloist himself. The concerto begins with a simple diatonic melody that eventually unfolds into a virtuosic display. The cadenza of the first movement will impress even the most stoic of listeners. This piece has been avoided by many pianists due to its difficulty. Enjoy this exhibition of raw pianistic virtuosity!

-notes by graduate assistant Ian Elmore

VIOLIN I

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

VIOLIN II

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

VIOLA

Megan Grady
Miranda Blevins
Christian Zepeda
Ben Davis
Katie Buchholz

CELLO

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

BASS

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

PICCOLO

Samantha Haake

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