BALL STATE
SYMPHONY ORCHESTRA

Douglas Droste, conductor
Joe Wilkins, graduate assistant conductor

Tuesday, October 26, 2021 | 7:30 p.m.
SURSA PERFORMANCE HALL
The Moldau (Vltava)............................ Bedřich Smetana
(1824–1884)

*Joe Wilkins, graduate assistant conductor

Apu: Tone Poem for Orchestra............. Gabriela Lena Frank
I. Pinkillo Serrano (b. 1972)
II. Haillí
III. Apu

---PAUSE---

Fountains of Rome.............................. Ottorino Respighi
I. The Fountain of Valle Giulia at Dawn (1879–1936)
II. The Triton Fountain in the Morning
III. The Trevi Fountain at Noon
IV. The Villa Medici Fountain at Sunset

*Joe Wilkins is an orchestral conducting student of Douglas Droste. His appearance on tonight’s concert is in partial fulfillment of the requirements for the degree Master of Music in conducting.
**Douglas Droste** is director of orchestras at Ball State University and conductor of the Music for All Summer Symposium Youth Orchestra. He previously served as artistic director of the Muncie Symphony Orchestra. At Ball State, Droste conducts the Ball State Symphony Orchestra, opera productions, and oversees the orchestral conducting program. The BSSO was selected to perform at the 2019 College Orchestra Directors Association National Conference in Boston, Massachusetts, the Indiana Music Education Association Conference, and as the featured orchestra at the Music for All National Choral Festival. They have enjoyed unique collaborations with Ron McCurdy and his Langston Hughes Project, Sensory Friendly concerts for children with special needs, and a recording with Tony Award winner Sutton Foster, *Take Me to the World*, on the Ghostlight label. 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. Droste has also conducted pops concerts with artists such as Ben Folds, The Flaming Lips, Pink Martini, Michael Cavanaugh, Time for Three, Under the Streetlamp, John Pizzarelli, and Disney’s All-American College Orchestra Alumni, among others.

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 numerous all-state orchestras, as well as the Oklahoma Summer Arts Institute, French Woods Festival of the Performing Arts, the Honors Performance Series at Carnegie Hall, and an upcoming engagement with the Music for All Honor Orchestra of America. 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.
**Bedřich Smetana – Má vlast, II. Vltava, “The Moldau”**

One of the most recognizable orchestral themes ever written, Smetana’s Vltava (in German, “Die Moldau”) is the second tone poem from the Czech composer’s set of six, together called Má vlast, “My Fatherland”. Written in 1874 while the composer wrestled with total deafness, Vltava has become a monument to Czech national heritage. The composition depicts the Bohemian river Vltava upon which the city of Prague was built, beginning from its minor source Studená Vltava, “Cold Vltava”, depicted by a delicate flute duet, and major source Teplá Vltava, “Warm Vltava”, depicted by two clarinets. The two sources meet with the full splendor of the river’s theme, gathering in energy as it progresses north toward Prague. The listener hears unique episodes play out along the way: a hunting party navigates the South Bohemian forest, and country folk celebrate a marriage. The river calms and Smetana depicts a host of Vila, fairies known to Slavic folklore, dancing by moonlight. In an area south of Prague near the town of Štěchovice, the composer captures in music the St. John’s Rapids as they surge into a fervor—these rapids as Smetana knew them have since been lost to flooding. Soon after, Smetena revels in the glory of his homeland with the Vyšehrad Motive, an intently nationalist theme recalled from the first tone poem of Má vlast. The orchestral forces diminish as Vltava flows gracefully into the Elbe, toward the North Sea.

**Ottorino Respighi – Fountains of Rome**

Fontane di Roma (Fountains of Rome) was composed by Ottorino Respighi from 1915–16 and was premiered by Arturo Toscanini in 1918. The first attempt at this premiere in Rome is infamous for being a conflicted event: Toscanini was booed offstage for programming Wagner’s *Götterdämmerung*. Months later Toscanini performed the work with La Scala orchestra in Milan where it was well-received, however Respighi did not attend the Milan concert because of the Rome incident. The US premiere took place a year later again with Toscanini and the New York Philharmonic. Notes from Respighi himself:

“In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome’s fountains, contemplated at the hour when their characters are most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer. The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of the Roman dawn.
A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, “The Triton Fountain.” It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

“Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune’s chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

“The fourth part, the Fountain at the Villa Medici, is announced by a sad theme which rises above the subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, the twittering of birds, the rustling of leaves. Then all dies peacefully into the silence of the night.”

**Gabriela Lena Frank – Apu: Tone Poem for Orchestra**

Gabriela Lena Frank’s Apu: Tone Poem for Orchestra was commissioned by Carnegie Hall and premiered by Marin Alsop in 2017 with the National Youth Orchestra. Some notes from the composer:

“In Andean Perú, spirits are said to inhabit rocks, rivers, and mountain peaks with the intent of keeping a watchful eye on travelers passing through highland roads. The apu is one of the more well-known spirits that is sometimes portrayed as a minor deity with a mischievous side who is rarely seen. Simple folk song and a solemn prayer often successfully placate the apu to ensure safe passage through the mountains.

Apu: Tone Poem for Orchestra begins with a short folkloric song inspired by the agile “pinkillo” flute, a small slender instrument that packs well into the small bags of travelers who must travel light. It is followed by the extended “hailll” of the second movement, a prayer to the apu, which flows attacca to the third movement in which the apu makes its brief but brilliant and dazzling appearance before disappearing once again into the mountain peaks.”

*Program notes for the Smetana were written by Joe Wilkins.*
*Program notes for the Respighi and the Lena Frank were written by Carlos Hernandez.*
### VIOLIN I
- Dulale
- Sophia Buselli
- Maureen Hickey
- Levacy Quinn
- Yi-Ju Amy Shih
- Sarah Stoutamyer
- Emma Andersen
- Paul Francis
- Nina Vivo
- Noah Burch
- Sam Turk

### VIOLIN II
- Taylor Matthews
- Shaan Milharcic
- Maddie Edwards
- Alex Karker
- Andrew Harris
- Maggie Kleinhenz
- Mario Laing
- Jacob Sumner
- Dade Fogleman
- Ilamosi Momodu
- Haley Turek

### VIOLA
- Ben Davis
- Mary Jacobson
- Joey Krachenfels
- Quinton Kriner
- Carter Brickler
- Alex Board
- Christian Zepeda

### CELLO
- Patricia Burton
- Luke Guise
- Po-Chen Chang
- Radwan Khatib
- Evelyn Kegley
- Alex Moss
- Genevieve Miedema
- Jessica Churchill
- Nicholas Reynolds
- Sloane Lakin
- Sierra Olson
- Christina Herrmann

### BASS
- Casey Imel
- Brennan Shumaker
- Jackson Roush
- Hana Spradlin
- Jacob Smith

### FLUTE
- Paola Cubillos
- Jeri Taylor
- Megan Reynolds
- Alyssa Santivanez

### OBOE
- Camber Flick
- Rachel Gripp
- Janie Arseneaux

### CLARINET
- Kale Welte
- Joshua Melocoton
- Kylie Martin

### BASSOON
- Samuel Peters
- Susan McCardell
- Andrew Johnson
- Phillip Baggio

### HORN
- Shawn Knapp
- Nicolas Andrade
- Tristan Bell
- Abigail Suppinger

### TRUMPET
- Jeffrey Doll
- Ryan Vachon
- Noah Holtsclaw
- Eli deWeerdt

### TROMBONE
- Caroline Reel
- Aron Callard
- Stuart MacKenzie

### TUBA
- Zach Peycha
- Joe Wilkins

### PERCUSSION
- Sam Thompson
- David Kuo
- Benjamin Taubert
- Jake Haskins

### HARP
- Emily West
- Annie King

### PIANO
- Austin Frohmader

### CELESTE
- Ke Pan

### ORGAN
- Stephen Price

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*The BSSO uses a rotational seating system.*
COLLEGE OF FINE ARTS
Seth Beckman, dean
Christie Zimmerman, associate dean

SCHOOL OF MUSIC
Ryan Hourigan, director
Jon Truitt, associate director
Peter Opie, coordinator of admissions and scholarships

ORCHESTRA STAFF
Douglas Droste, director of orchestras
Carlos Hernandez and Joe Wilkins, graduate assistant conductors
Alex Karker, librarian

APPLIED INSTRUMENT FACULTY
Anna Vayman and Yu-Fang Chen, violin
Zoran Jakovcic, viola   Peter Opie, cello
Jesse Wittman, 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
Joanne King, harp

UPCOMING ORCHESTRA EVENTS
BSSO Sensory Friendly Concert
Thursday, October 28 | 11 a.m. | Sursa Hall

Campus Orchestra and Campus Band
Wednesday, November 10 | 7:30 p.m. | Sursa Hall

Ball State Symphony Orchestra
Tuesday, December 7 | 7:30 p.m. | Sursa Hall

Ball State Symphony Orchestra
Tuesday, February 1 | 7:30 p.m. | Sursa Hall

Ball State Choirs and Symphony Orchestra
Sunday, February 27 | 3 p.m. | Sursa Hall

Ball State Opera Theatre: Don Pasquale
Friday, April 8 | 7:30 p.m. | Sursa Hall
Sunday, April 10 | 3 p.m. | Sursa Hall

Campus Orchestra
Wednesday, April 13 | 7:30 p.m. | Sursa Hall

BSSO and Combined Choirs
Sunday, May 1 | 7:30 p.m. | Sursa Hall

Upcoming events are subject to change. Please visit bsu.edu/music/events to view up-to-date event information.