BALL STATE UNIVERSITY
College of Fine Arts
School of Music

BALL STATE SYMPHONY ORCHESTRA

Douglas Droste, conductor
Joe Wilkins, graduate assistant conductor
Carlos Hernandez, graduate assistant conductor
Samuel Thompson, marimba
Bruno Theiss, piano

Tuesday, February 1, 2022 | 7:30 p.m.
SURSA PERFORMANCE HALL
Seven O’Clock Shout ........................................ Valerie Coleman
(b. 1970)

Marimba Concerto ........................................... Emmanuel Séjourné
I. Tempo souple (b. 1961)

Samuel Thompson, marimba
Joe Wilkins, conductor

Piano Concerto No. 3 in C Major, Op. 26...........Sergei Prokofiev
I. Andante–Allegro (1891–1953)

Bruno Theiss, piano
Carlos Hernandez, conductor

Les préludes, S. 97 ................................................. Franz Liszt
(1811–1886)

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.
**Samuel Thompson**, marimba
Sam Thompson is an orchestral percussionist from New Castle, IN, currently working on his Doctor of Arts degree. He received his Master of Music from Carnegie Mellon University and his Bachelor of Arts from Ball State University. Although he is primarily an orchestral percussionist, Sam finds passion playing all types of music, from solo marimba repertoire and works for percussion ensemble to jazz and contemporary music. In addition to music performance, he also enjoys composing and arranging. When Sam is not busy practicing, performing, or teaching, he can be found enjoying the company of his fiancé, Maria, or catching up on the latest anime.

**Bruno Theiss**, piano
Bruno Theiss is a Brazilian pianist currently working on the Doctor of Arts degree at Ball State University. He holds a master’s degree from University of Wyoming and a bachelor’s from Universidade Estadual do Paraná in Brazil. A versatile musician, his interests range from performing solo piano repertoire, through performing chamber music and accompanying opera productions, to studying and researching in the fields of music analysis, music history, performance practice, and psychology of music. Whenever time is available, he is an avid video game player and television watcher in the company of his wife, Caroline, as well as a rock music enthusiast (The Beatles, Queen, and Yes being his favorite groups). As a solo keyboardist, Bruno is interested in repertoires from the 16th to the 21st centuries. The Third Piano Concerto by Prokofiev is one of his favorite pieces of all time. Bruno was a First Prize winner of the piano competitions Internationaler Rachmaninov-Klavierwettbewerb für Junge Pianisten, Concurso Nacional de Piano Mackenzie 145 anos, and Intercollegiate Piano Competition of the West. He also received the “Talent Award” scholarship for two years in a row at the University of Wyoming and the Rose Meyer Scholarship at Ball State University. Lastly, he hates the song “We Don’t Talk about Bruno”, so don’t sing it to him!
Seven O’Clock Shout - Valerie Coleman
Born in Louisville, Kentucky, Valerie Coleman is one of the most prolific American chamber composers of the late 20th and 21st centuries. By the age of 14, Coleman had written 3 symphonies, which won her numerous awards. She has gone on to win the Michelle E. Sahm Memorial Award at Tanglewood, and the Wombwell Kentucky Award at Aspen. She has been commissioned by the Philadelphia Orchestra, San Francisco Chamber Orchestra, the Brooklyn Philharmonic, and the Hartford Symphony Orchestra. An active flutist, her music reflects a lively and eclectic style. Her Seven O’Clock Shout was written in June of 2020 to capture the spirit of the early pandemic ritual, itself an expression of unity in a time of profound upheaval. The work begins with a fanfare shared between two trumpets, which precedes a graceful and lush string section accented by various solo passages in the woodwind voices. This is followed by a rhythmic dance episode, which develops on the rhythmic and melodic quality of the initial trumpet fanfare. The energy builds until the orchestra arrives at an Ad. Lib “shout” section, which gives way to a fierce coda, bringing the work to an exciting end.

Concerto for Marimba and Strings - Emmanuel Séjourné
The French composer Emmanuel Séjourné is a major figure in the world of percussion and composition. His compositions include major additions to the 21st century orchestral repertoire: his 2006 work Ketsana, his 2008 suite based on the U.N. Declaration of Human Rights, Ta voix contre la pauvreté, as well as numerous chamber orchestra works and percussion concerti. Séjourné’s compositional style blends virtuosity with approachable yet eclectic harmony. His Concerto for Marimba and Strings, originally written in 2005 and revised in 2015 to include an additional movement, is a microcosm of those ideals. The work begins with a somber introduction in the strings, lush with chromaticism and quartal harmony. Frequent interludes of solo marimba bleed into melancholy string passages, building upward in harmonic and rhythmic energy. The core of the string orchestra perfectly complements the mellow sound color of the marimba, which guides the movement to a gentle end.

Piano Concerto No. 3 - Sergei Prokofiev
In 1921 Sergei Prokofiev spent most of the spring and summer by the coast of Brittany watering with the woman who would later become his wife. Among Prokofiev’s neighbors, there were a few fellow Russians, one of whom was the poet Konstantin Balmont. One day Prokofiev played for Balmont and he said:

Prokofiev! Music and youth in bloom,
In you, the orchestra yearns for forgotten summer sounds,
And the invincible Scythian beats on the tambourine of the sun.

This sentiment led Prokofiev to dedicate this piano concerto and probably one of the best concertos of the century to Balmont. The Chicago Symphony Orchestra premiered this work with Prokofiev himself and Frederick Stock conducting on December 16, 1921.
Les préludes - Franz Liszt

Franz Liszt was the rockstar of his generation, well known for touring and sharing his orchestrations & piano works. Liszt was a pioneer in programmatic music and composed a series of symphonic poems. The most famous of his symphonic poems is Les Preludes. In 1854 the work was published with an updated program note stating the work complemented Alphonse de Lamertine's poem: Méditations Poétiques. Franz Liszt and his girlfriend wrote the following interpretation of Lamertine's poem and Liszt includes this in his updated notes:

What is our life but a series of preludes to that unknown song whose first solemn note is tolled by death? The enchanted dawn of every life is love. But where is the destiny on whose first delicious joys some storm does not break?... And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of pastoral life? Yet man does not long permit himself to taste the kindly quiet that first attracted him to nature’s lap. For when the trumpet sounds he hastens to danger’s post, that in the struggle he may once more regain full knowledge of himself and his strength.

The fact that there was an updated program note is fascinating because Liszt originally wrote this music in 1848 as an overture for a choir piece called Les Quatre Éléments on a text by Joseph Autran. The repurposing of this music points to a few key teachings in our explorations of this work: as a listener, do not dive too deep into connections between the music and the poem and how generally Liszt approached his programmatic music. If we were to make connections, one could argue that both Les Quatre Éléments & Les Preludes are connected in the following ways:

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<tr>
<th>Les Quatre Éléments</th>
<th>Les Préludes</th>
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<td>I. Unfolding love using imagery of Spring.</td>
<td>I. First unfolding of love.</td>
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<td>II. Storms of life, tempest</td>
<td>II. Storms of life, tempest.</td>
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<tr>
<td>III. (Unfolding of love)</td>
<td>III. Pastoral. Solace and consolation in nature.</td>
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<tr>
<td>IV. The eternal soul triumphs over death.</td>
<td>IV. Discovery of will, triumph over adversity.</td>
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Like Beethoven’s Fifth, Les Preludes is an excellent example of thematic transformation, here Liszt uses a three-note theme heard early on in the strings starting on the third note of the work. Les Preludes premiered on February 23, 1854, almost 164 years ago to the day, and was conducted by Lizst himself.

*Program notes for the Prokofiev and Liszt by Carlos Hernandez.*
*Program notes for the Coleman and Séjourné by Joe Wilkins.*
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

**Ball State Symphony Orchestra**
Thursday, February 24 | 7:30 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](http://bsu.edu/music/events) to view up-to-date event information.

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