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Linda Pohly, coordinator of graduate programs in music
Kimberly Inks, coordinator of undergraduate programs in music

ORCHESTRA STAFF
Douglas Droste, director of orchestras
Michael Lund Ziegler and Charles Jeong, graduate assistant conductors
Joey McNamara, librarian

FACULTY
Anna Vayman, violin
Irina Mueller, violin
Katrin Meidell, viola
Peter Opie, cello
Joel Braun, double bass
Mihoko Watanabe, flute
Aryn Day Sweeney, oboe
Elizabeth Crawford, clarinet
Keith Sweger, bassoon
Nathan Bogert, saxophone
Brittany Hendricks, trumpet
Gene Berger, horn
John Seidel, trombone
Matthew Lyon, tuba and euphonium
Braham Dembar, percussion
Nathan Shew, percussion
Elizabeth Richter, harp

FUTURE ORCHESTRA EVENTS
Ball State Symphony Orchestra
Tuesday, February 9 | 7:30 p.m. | Sursa Hall
Ball State Symphony Orchestra
Wednesday, March 2 | 7:30 p.m. | Sursa Hall
Campus Orchestra
Monday, April 18 | 7:30 p.m. | Sursa Hall

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PROGRAM

Mason Bates
(b. 1977)

Mothership for orchestra and electronica

Hisatada Otaka
(1911-1951)

Concertino for Flute and Orchestra, Op. 30a
I. Allegro con spirito
II. Lento
III. Molto vivace

Mihoko Watanabe, flute

-----INTERMISSION-----

Antonin Dvořák
(1841-1904)

Symphony No. 9 in E minor, Op. 95
“From the New World”
I. Adagio
II. Largo
III. Scherzo. Molto vivace
IV. Allegro con fuoco

PROGRAM NOTES

Mason Bates - Mothership:

This energetic opener imagines the orchestra as a mothership that is ‘docked’ by several visiting soloists, who offer brief but virtuosic riffs on the work’s thematic material over action-packed electro-acoustic orchestral figuration.

The piece follows the form of a scherzo with double trio (as found in, for example, the Schumann Symphony No. 2). Symphonic scherzos historically play with dance rhythms in a high-energy and appealing manner, with the ‘trio’ sections temporarily exploring new rhythmic areas. Mothership shares a formal connection with the symphonic scherzo but is brought to life by thrilling sounds of the 21st Century — the rhythms of modern-day techno in place of waltz rhythms, for example.

Recorded by the London Symphony Orchestra under Michael Tilson Thomas, Mothership received its world premiere at the Sydney Opera House and the YouTube Symphony on March 20, 2011, and it was viewed by almost two million people live on YouTube.

Hisatada Otaka - Concerto for Flute and Orchestra:

Hisatada Otaka was an ambitious Japanese composer and conductor. Conductor of the Japan Symphony Orchestra, at a young age Otaka strived to be the “Beethoven of Japan.” Through his travels and study in Vienna, Paris, and Japan, Otaka developed a strong affinity for the flute. Because of this affinity, derived largely from lasting personal relationships with a number of excellent flautists, Otaka happily wrote his flute concerto, seeing it as an “inevitability.”

The first movement, presented in sonata form, contemplates the ideal of pure “beauty of sound structure.” The flute begins with a rather improvisatory theme before displaying some impressive virtuosity—though the composer claimed this work was not intended as a virtuosic work. The serene second movement explores a “nostalgia for nature,” harkening back to a more primitive, simple time. The final movement, according to the composer, deals with something more or less “Japanese.” Without drawing from any “Japanese” idea specifically, the movement “refrains as much as possible from obstructing a natural flow of sounds and lets every consecutively emerging sound presage the next element of the flow.”
Dvořák - Symphony No. 9 “From the New World”:

A Czech composer known for his use of Czech folk music in his compositions, Antonín Dvořák found himself head of the American Conservatory in New York City in 1892 and 1893. It was in these years that he would compose his most famous ninth symphony, “From the New World.” Touted as one of the first “American” Symphonies (however ironically written by a European composer), Dvořák’s monumental work blends ideas from the traditional music of his homeland with music inspired by folk tunes and melodies of the “new world.” While no American or Native American folk melody is used directly, as is sometimes incorrectly thought, Dvořák did draw great inspiration from those sources saying that he “composed in the spirit of such American national melodies.” This influence is particularly poignant in the symphony’s soaring second movement as we hear the “Goin’ Home” theme, stated originally in the English horn, woven throughout the orchestra. Each of the first three movements present unique ideas inspired by American sounds and influenced by Dvořák’s Czech heritage before giving way to the towering fourth movement. Dvořák’s finale blends ideas from each of the work’s preceding movements on the way to a dramatic conclusion propelled by the full might of the orchestra’s brass.

Conductor Douglas Droste is the Artistic Director of the Muncie Symphony Orchestra (MSO) and Director of Orchestras at Ball State University. Droste has led dynamic performances with the MSO and has been praised for his innovative programming. He has conducted performances of Scott Routenberg’s Concerto for Jazz Violin and Orchestra featuring Christian Howes, Michael Torke’s Ash, Michael Shapiro and Victor Cheng’s Identity: Zhongshang Zhuang, Concerto for Guzheng and Orchestra featuring Su Chang, pieces by Tan Dun and Bright Sheng, and recently commissioned Joe Deninzon's Concerto for Rock Violin and Orchestra. Droste has also led passionate performances of traditional repertoire such as Beethoven’s Symphony No. 9, Debussy's La Mer, Bartok's Concerto for Orchestra, Respighi’s Pines of Rome, and Mozart’s Symphony No. 35.

At Ball State, Droste conducts the Ball State Symphony Orchestra (BSSO) and oversees the orchestral conducting program. Recent performances with the BSSO have included Franck’s Symphony in D Minor, Saint-Saëns’s Symphony No. 3 (“Organ”), and Elgar’s Enigma Variations. Droste also leads the opera orchestra. He recently conducted Puccini’s La Bohème and Massenet’s Werther.

In 2014, Droste and jazz violinist Christian Howes were invited by the U.S. Embassy in Ukraine to perform and teach as part of an ongoing cultural exchange and engagement. Droste guest conducted the INSO-Lviv Symphony Orchestra in a goodwill concert entitled Music from the New World and gave a conducting master class to young Ukrainian conductors. Other recent guest conducting includes the Columbus Symphony and BalletMet Columbus’s production of The Nutcracker, the orchestras of Oklahoma City, Tulsa, Midland-Odessa; and the Amarillo Virtuosi Chamber Orchestra on an all-Bach concert, performing as violin/leader on Brandenburg Concerto No. 1. Demonstrating his versatility, Droste has conducted pops concerts with artists such as Ben Folds, The Flaming Lips, Pink Martini, Michael Cavanaugh, John Pizzarelli, and Emily Drennan.

A dedicated advocate of music education, Droste regularly conducts youth orchestras and presents in-service conference sessions throughout the country. He is active as a clinician and adjudicator for school orchestras and festivals, and is affiliated with organizations such as Yamaha, Music For All, American String Teachers Association, Festival Disney, and Perform International.

Droste has held positions at Oklahoma State University, Oklahoma City Philharmonic, Oklahoma Youth Symphony, Austin Peay State University, and Liberty Union-Thurston School District (OH). Droste studied conducting at the Pierre Monteux School, the Oregon Bach Festival with Helmuth Rilling, as well as at other prominent conducting seminars. His primary conducting mentors include Gary Lewis, Larry Rachleff, and Michael Jinbo. Droste holds degrees from The Ohio State University and Texas Tech University.
Flutist Mihoko Watanabe, a native of Japan, is Associate Professor of Flute at Ball State University. Prior to this she taught at the University of Wisconsin Oshkosh, the Memorial University of Newfoundland and the University of Windsor, Canada.

A celebrated and versatile international performer, Watanabe has won competitions sponsored by both the Japan Flute Association and the National Flute Association (NFA), and has appeared in Japan, Israel, Canada, England, and the United States as a recitalist, chamber musician, and concerto soloist. She is a member of various chamber groups at Ball State including the faculty woodwind quintet, Trio Flurineto (flute, clarinet, and piano), and the newly formed Hibiki Trio (flute, viola, and harp). Outside of the university, she is a founding member of Trio Piacere (flute, cello, piano), and is a member of Duo Viva (two flutes).

Watanabe has held several principal flute positions and has performed with American and Canadian orchestras. She is currently the principal flutist of the Muncie Symphony Orchestra (MSO) and has performed with the Indianapolis Symphony Orchestra. In 2012, she premiered *From Days of Yore*, a flute concerto written by Jody Nagle, with the MSO.

She has performed for the annual conferences of the NFA, Deutsche Gesellschaft für Flöte e.V. (DGfF e.V.), British Flute Society, International Double Reed Society, International Clarinet Association, and College Music Society. Watanabe is an enthusiastic teacher and travels widely as a clinician, presenting master classes throughout the United States, Canada, and Japan. She has also adjudicated at international music festivals and competitions. In the summer of 2005, she was on the faculty of the Brevard Music Center summer festival. In 2009 she was featured in the December issue of *Flute Talk* magazine.

In addition to being a gifted flutist, Watanabe is also devoted to the field of ethnomusicology, which she studied extensively at the University of Michigan. Her interest in Japanese traditional music led to a faculty development grant from the University of Wisconsin, Oshkosh in order to research Kazuo Fukushima’s *Mei* for solo flute in Japan. Her research resulted in a feature article in the Spring 2008 issue of the Flutist Quarterly, and led to lecture recitals at the 2007 NFA Convention, the 2010 British Flute Association Convention in England, and the 2013 International Flute Festival at the Hochschule für Musik Freiburg in Germany.

Watanabe received her doctoral degree from the University of Michigan, her master’s degree and performer's certificate from the Eastman School of Music, and her bachelor's degree from the Musashino Academia Musicae in Tokyo. Her teachers have included Bonita Boyd, Leone Buyse, Fenwick Smith, Takao Saeki, and Ervin Monroe.