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12 Pedrito Martinez cuban •
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24 Shanghai Ballet ballet
27 Bandstand

February
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To entertain, educate, and enrich the East Central Indiana community through meaningful, professional musical experiences.

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Greetings from the Artistic Director

Our season title, “Together, we are community,” speaks volumes on how the Muncie Symphony views its role in Muncie. Together, with our arts partners and Ball State University, we strive to make Muncie a place where our citizens can be touched, impassioned, and inspired right here in Delaware County.

The Muncie Symphony aims to do all of the above with our season of performances, outreach events, and educational offerings for young people. We will welcome back Muncie’s own Grammy Award winning pianist, Angelin Chang, during our “Homecoming.” We have given you, our patrons, an opportunity to select the repertoire for “Audience Choice” with your selections paired with a fine meal at Vera Mae’s in downtown Muncie. Our family programming continues to enlighten with “Heroes & Villains,” the annual Fisher I Shafter Holiday Pops, and Classical Kids Live: Mozart’s Magnificent Voyage. The Classical Series finale will feature the winner of the Sursa American Organ Competition. These events, combined with our free outdoor concerts, will provide something for everyone in Muncie to be moved and enjoy.

As always, we are appreciative of our donors, supporters, and audience members who help make our season possible. We treasure our artistic role in our community and can’t wait to share it with you.

See you at a concert!

Douglas Droste | Artistic Director
A garden hose and a funnel were the unlikely tools I had in tow as I experienced the Muncie community 30 years ago. My destination wasn’t a gardening class, but one of my very first professional opportunities with The Muncie Symphony Orchestra.

As a member of MSO Undergraduate Woodwind Quintet, I traveled to area elementary schools to share live, chamber music with students throughout Muncie. For many of these students, it was their first time witnessing flute, oboe, clarinet, bassoon, and horn, live and up close. As a horn player, the garden hose and funnel were visuals to show the length of a “French” horn. ("Playing" the garden hose with my horn mouthpiece usually encouraged a few giggles.) This immersive learning experience was an invaluable opportunity to become engaged with our community.

Our 2019/2020 season, Together ~ We are Community, contains the very best of the heart and the history of the MSO. Our opening concert features Muncie native, Angelin Chang, who performed as a soloist on the annual Young People’s Concert almost 40 years ago! The Audience Choice concert showcases the talents of the 2019 Young Artist Competition winners including violinist Maya Kilburn, a junior at Yorktown High School. The April concert, in partnership with BSU School of Music, further strengthens the 70-year relationship with Ball State University, presenting the winner of the Sursa American Organ Competition in performance with the MSO.

We cannot wait to see you this season — with a mug of cider at the ArtsWalk Concert, trying a trumpet at the Instrument Petting Zoo, dressed in your Spiderman costume for Heroes and Villains, or enjoying the company of friends at Festival on the Green!

Thank you for your support and contributions to our community that make it a vibrant place to call home.

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Conductor Douglas Droste is recognized as possessing “obvious joy” for making music and a “sure sense of timing” when on the podium. Those under his baton routinely acknowledge his in-depth interpretations, keen sense of communication, and personable ability to empower musicians. Droste is the 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.

In Muncie, Droste has been called “The People’s Maestro” because of his rapport with MSO musicians, audience members, and presence in the community. He has been praised for dynamic performances and innovative programming. Droste has helped develop the MSO’s Family Series within the organization’s ever-expanding lineup of community engagement offerings. Droste programs accessible pops concerts, including the annual Festival on the Green, Holiday Pops, and Picnic and Pops with the Ball State University “Pride of Mid-America” Marching Band.
At Ball State, Droste conducts the Ball State Symphony Orchestra, opera productions, and oversees the orchestral conducting program. In addition to performing traditional and contemporary repertoire, the BSSO has enjoyed unique collaborations with the BSU Jazz Ensemble, 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,” released in June 2018. The BSSO was selected to perform at the 2019 College Orchestra Directors Association National Conference in Boston, Massachusetts, as well as the Indiana Music Education Association Conference (2016, 2019), and as the featured orchestra at the Music for All National Choral Festival (2018, 2019).

Recent guest conducting includes the orchestras of Kansas City, Indianapolis, Columbus, Oklahoma City, Tulsa, Midland-Odessa, Chappaqua, Fox Valley (IL), and Amarillo Virtuosi. In 2014, Droste and jazz violinist Christian Howes were invited on a goodwill cultural exchange by the U.S. Embassy in Ukraine, where he guest conducted the INSO-Lviv Symphony Orchestra and led a conducting masterclass. Demonstrating his versatility, Droste has 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 and all-state orchestras, serves as a clinician and adjudicator for school orchestras and festivals, and has guest conducted at the prestigious Midwest Clinic. As conductor of the Music for All Summer Symposium Youth Orchestra, he has overseen unprecedented growth in the program, including collaborations with Black Violin, Quattrosound, and Project Trio. Droste is a Yamaha Performing Artist and Master Educator, and is also affiliated with the American String Teachers Association and Festival Disney.

A talented violinist, Droste has soloed with the MSO and Amarillo Virtuosi, and has performed with the orchestras of Indianapolis, Fort Wayne, Oklahoma City, Tulsa, Nashville, Memphis, Lubbock, and the Lancaster Festival. He is a former student of John Gilbert and the late Michael Davis. Droste is also skilled on viola, trumpet, and as a tenor.

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). He studied conducting at the Pierre Monteux School, the Oregon Bach Festival with Helmuth Rilling, as well as other prominent conducting seminars. His primary conducting mentors include Gary Lewis, Michael Jinbo, and Larry Rachleff. Droste holds degrees from The Ohio State University and Texas Tech University.
Guest Artist
Angelin Chang | piano

Internationally acclaimed pianist Angelin Chang is the first American female and the first pianist of Asian heritage to be awarded the GRAMMY® for Best Instrumental Soloist with orchestra. She is recognized for her sense of poetry and technical brilliance. Concertizing in Europe, Asia, Africa, North and South America, Miss Chang’s concert tours have led her to such venues as the Kennedy Center (Washington, D.C.), Kimmel Center (Philadelphia), Lincoln Center (New York), Severance Hall (Cleveland), St. Martin-in-the-Fields (London), Zelazowa Wola (Warsaw), Shanghai Grand Theatre (China), Sala Luis Ángel Arango (Bogotá), Schnittke Philharmonic Hall (Russia) and the South African Broadcasting Corporation. She is the first American awarded First Prizes in both piano and chamber music during the same year from the Conservatoire National Supérieur de Musique de Paris, France. As the first Artist-in-Residence at the Kennedy Center in Washington, D.C., Angelin Chang participated in the development and launching of the Arts for Everyone initiative. She has performed at the U.S. Department of State, for the United Nations Women’s Organization in Nepal and for World AIDS Day in New York for the United Nations before the Secretary-General. An active chamber musician, she performs regularly with the legendary violist Joseph de Pasquale, The de Pasquale String Quartet, and with members of the Philadelphia Orchestra and Cleveland Orchestra.

Dr. Chang earned the Doctor of Musical Arts from Peabody Institute – Johns Hopkins University, Premier Prix - Piano and Premier Prix - Musique de Chambre from the Paris Conservatoire, Master of Music and Distinguished Performer Certificate from Indiana University, Bachelor of Arts (French) and Bachelor of Music from Ball State University, and highest honors upon graduation from the Interlochen Arts Academy.

Composer Bio
Jennifer Higdon | composer

Jennifer Higdon is one of America’s most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 GRAMMY® for her Percussion Concerto and a 2018 GRAMMY® for her Viola Concerto. Most recently, Higdon received the prestigious Nemmers Prize from Northwestern University which is awarded to contemporary classical composers of exceptional achievement who have significantly influenced the field of composition. Higdon enjoys several hundred performances a year of her works, and blue cathedral is one of today’s most performed contemporary orchestral works, with more than 600 performances worldwide. Her works have been recorded on more than sixty CDs. Higdon’s first opera, Cold Mountain, won the International Opera Award for Best World Premiere and the opera recording was nominated for two GRAMMY® awards. She holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.
Concert Support

Saturday, September 21, 2019
7:30 pm • Pre-Concert Talk 6:30 pm
Emens Auditorium
Douglas Droste, Artistic Director and Conductor
Angelin Chang, piano

Presenting Sponsor

Aaron Copland .................................................................Billy the Kid Suite
I. Introduction: The Open Prairie
II. Street in a Frontier Town
III. Mexican Dance and Finale
IV. Prairie Night (Card Game at Night)
V. Gun Battle
VI. Celebration (after Billy’s Capture)
VII. Billy’s Death
VIII. The Open Prairie Again

Jennifer Higdon ............................................................Blue Cathedral

INTERMISSION

Pyotr Ilyich Tchaikovsky ..............................Piano Concerto No. 1 in Bb Major, Op. 3
I. Allegro non troppo e molto maestoso
II. Andante simplex
III. Allegro con fuoco

Concert Support
Billy the Kid Suite
Aaron Copland (1900 - 1990)
Aaron Copland was a New Yorker born to Russian-Jewish immigrants. As a composer, he is best known for the distinctively “American” style he developed during the 1930s and 1940s. His music drew on American folklore and he used open-sounding harmonies that were evocative of the openness of American landscapes in the Great Plains and the West. These elements gave his music a kind of mass appeal with American audiences. Billy the Kid is Copland’s 1938 ballet which tells the story of the infamous Wild West outlaw, Henry McCarty, better known as Billy the Kid. The piece heard today, Billy the Kid Suite, contains much of the music from the ballet. Copland’s use of cowboy tunes and folk music help to paint an idealized picture of the legendary figure of Billy the Kid, and of Western frontier life in general.

The beginning of the Suite features Copland’s trademark open harmonies to capture the feeling of a morning on the open prairie. The next section, “Street in a Frontier Town,” depicts Billy at age 12 in a bustling frontier town. Copland’s harmonic surprises and rhythmic shifts paint an increasingly chaotic scene, until Billy’s mother is accidentally shot in the midst of a throng of onlookers. Billy’s criminal life begins now as he stabs his mother’s assassin and flees town. The following sections depict scenes from Billy’s adult life: the lonely, reflective “Card Game at Night,” followed by the unmistakable “Gun Battle,” where percussion and brass instruments rage. The next scene celebrates Billy’s capture with some distinctly inebriated revelry. The final two scenes mourn Billy’s ultimate death and bring the listener back to the open prairies as a new day begins. ©James Thompson, 2019

Piano Concerto No. 1 in Bb Major, Op 23
Pyotr Ilyich Tchaikovsky (1840 - 1893)
The Piano Concerto No. 1 in B flat Major was harshly criticized by Nikolay Rubinstein, Tchaikovsky’s friend and one of the greatest Russian pianists of the time. Tchaikovsky responded by dedicating the piece instead to Hans Bülow, a great German pianist and conductor, and Bülow went on to be the soloist at the concerto’s premiere in Boston in 1875. The solo piano and the orchestra are equal partners in Tchaikovsky’s work. Unlike other piano concerti where the soloist is always the star, in this piece there are many sections where the piano is just an accompaniment to the orchestra. Nevertheless, the solo piano part challenges the performer to the limits of their technical ability.

The lengthy first movement of the concerto features a dramatic opening played by the horns; this is perhaps one of the most memorable themes that Tchaikovsky ever wrote. There is no shortage of contrasting tempos and moods in this movement: intense orchestral sections where the pianist plays background material alternate with virtuosic solo cadenza passages. A sense of dialogue between the soloist and the ensemble maintains the balance of power. A slower tempo and reflective, pastoral atmosphere open and close the second movement, interrupted by a fast middle section. The final movement of the concerto is lively and almost dancelike, moving at breakneck speed to the conclusion of the piece. ©James Thompson, 2019
Blue Cathedral
Jennifer Higdon (b. 1962)

Blue…like the sky. Where all possibilities soar. Cathedrals…a place of thought, growth, spiritual expression…serving as a symbolic doorway in to and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind’s eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows’ figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky…as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge--a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way.

This piece represents the expression of the individual and the group…our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey.

This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.

This work was commissioned and premiered in 2000 by the Curtis Institute of Music.
--Jennifer Higdon
Guest Artists

**Maya Kilburn | 2019 MSO Young Artist Competition**

**Steve Dingledine Senior Division Winner**

A native of Muncie Indiana, Maya Kilburn is 16 years old and currently studies with Mimi Zweig at the Indiana University Jacobs School String Academy. She began playing violin at age 4 working first with Anna Vayman and continuing with Chin Mi Kim. Maya has won many competitions at the regional and national level, most recently winning the Indianapolis Symphony’s Maurer Young Artists Competition. As a result, she has played as concerto soloist with such orchestra’s as the Indianapolis Symphony, Southeast Missouri Symphony, Louisville Symphony, Fort Wayne Philharmonic, Carmel Symphony, New World Youth Symphony, and the Muncie Symphony. Maya has performed on many recitals with her parents in the Midwestern US, Japan, and Central America, and has been featured on both radio and television broadcasts. In the spring of both 2017 and 2018, she was a featured guest at the Universidad National de Costa Rica and the La Castella Arts School in San Jose, Costa Rica, where she performed recitals and taught masterclasses. Maya has many upcoming engagements this fall. She will perform for the 2nd time as concerto soloist with both the Muncie Symphony and New World Youth Symphony playing the Sibelius Violin Concerto. She will also perform recitals with piano at several universities in the US, Mexico, and Central America, and will give a couple of masterclasses. In November, Maya will perform the Mozart G Major Violin Concerto with the Universidad Nationale Orchestra in San Jose, Costa Rica. Maya attends Yorktown High School and enjoys hanging out with friends, reading, cooking, and spending time with her dogs Cocoa and Sophia.

**Ethan Murphy | 2019 MSO Young Artist Competition**

**Ladonna Dingledine Junior Division Winner**

Fourteen-year-old Ethan Murphy started cello lessons at age 5 and studies under Professor Susan Moses in the Indiana University Jacobs School of Music Pre-College String Academy. Ethan already has garnered a number of prizes including Third Prize in Division II of the 2017 David Popper International Cello Competition in Hungary, First Prize in the 2019 Muncie Symphony Orchestra Junior Division Concerto Competition, First Prize in the 2018 New World Symphony Junior Division Competition, Second Prize in the 2016 Music Teachers National Association Indiana State Competition, Second Prize in the 2016 Bloomington Symphony Orchestra Young Artist Competition, and First Prize in the Indiana University Kids Compose! competition. Ethan has performed as a concerto soloist with the New World Youth Orchestra and the Bloomington Symphony Orchestra. In addition, he is a member of a string quartet and the IU Pre-College Chamber Orchestra, and he sang as a member of the IU Children’s Choir for many years.
Saturday, October 12, 2019
7:30 pm
Emens Auditorium
Douglas Droste, Artistic Director and Conductor
Maya Kilburn, violin
   Young Artist Competition Steve Dingledine Senior Division Winner
Ethan Murphy, cello
   Young Artist Competition Ladonna Dingledine Junior Division Winner

Presenting Sponsor

Libby Larsen........................................... Collage Boogie
Karl Davidov ............................................ Cello Concerto No. 1 in B minor, Op. 5
   I. Allegro moderato
Jean Sibelius ........................................... Violin Concerto in D minor, Op. 47
   II. Adagio di molto
   III. Allegro ma non tanto

INTERMISSION

Ludwig van Beethoven......................... Symphony No. 8
   I. Allegro vivace e con brio
   II. Allegretto scherzando
   III. Tempo di Menuetto
   IV. Allegro vivace

Johannes Brahms ............. Hungarian Dance No. 10

Concert Support

photo by Stuart Sipahigil
Collage Boogie
Libby Larsen (b. 1950)
Born in Wilmington, Delaware, Libby Larsen is one of America’s most prolific, in-demand, and often-performed living composers, having written some 500 compositions. Larsen has profound views on music, saying, “Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer’s task to order and make sense of sound, in time and space, to communicate something about being alive through music.” (Source: https://libbylarsen.com/as_about)

Much of Larsen’s music is based on or influenced by literary sources, and the rhythms of her music often reflect the patterns of the English language. Collage Boogie was premiered in 1988 by the American Soviet Youth Orchestra at the Kennedy Center in Washington, D.C. True to its name, this piece is a “collage” of short, lively musical ideas, presented one after another at a frenetic pace. Larsen employs lots of percussion to hammer out syncopated rhythms and keeps the entire orchestra on the edge of their seats from beginning to end. ©James Thompson, 2019

Young Artist Competition
Sunday, January 19, 2020 • 2:00 pm • Sursa Performance Hall
The Muncie Symphony Orchestra Young Artist Competition is a great way to introduce your budding musician to talented young musicians and is FREE and open to the public to attend. Young artists from all over the state of Indiana prepare for months to perform in front of a panel of expert judges.

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Cello Concerto No. 1 in B minor, Op. 5  
*Karl Davidov (1838-1889)*

Russian Jewish composer and cellist Karl Davidov is a little-known figure in musical history. Davidov studied mathematics in Moscow, Russia and musical composition in Leipzig, Germany. His cello playing was apparently so impressive that it earned him an invitation to give a performance of his Cello Concerto No. 1 in B minor with the prestigious Gewandhaus Orchestra in Leipzig. In turn, this performance was so well received that Davidov found himself in the position of the Gewandhaus Orchestra’s principal cellist, in spite of the fact that he was known to hate practicing. Later in life he returned to Russia and became a professor at the St Petersburg Conservatory.

The first movement of the Cello Concerto No. 1 sets off with an orchestral introduction that establishes the serious, almost stern tone that will dominate the piece. Once the cello soloist enters, they quickly become the unrivaled star of the show. The solo cello’s melodies are at times expansive and expressive, and at other times brisk and virtuosic. Davidov particularly exploits the upper range of the cello in this concerto, something that requires great skill from the performer.

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Violin Concerto in D minor, Op. 47  
*Jean Sibelius (1865-1957)*

Easily one of the most important figures in Finnish cultural history, Jean Sibelius is still highly regarded in his native Finland. Sibelius composed his Violin Concerto in D minor from 1903-1904, and it was premiered in 1904 in Helsinki. Sibelius then revised the work for a new premiere in Berlin in 1905, where Richard Strauss conducted the orchestra and Karel Halíř was the violin soloist. The first movement of this concerto in particular has become a staple of the violin repertoire, but it is the second and third movements of the concerto that are being performed on this concert.

The second movement, *Adagio di molto*, moves at a very slow tempo and has a somber mood. The solo violin draws out a solemn melody in its low register above a deep, sustained accompaniment. Gradually, the violin’s melodies climb higher and higher, and the accompanying orchestra becomes more intense. After reaching a climax, the movement tapers off to a delicate finish. The third movement, *Allegro ma non tanto*, is much faster in tempo, with snappy rhythms in the solo violin. Nevertheless, the movement retains a heavy, brooding quality throughout. Except for occasional interludes, the orchestra again plays a primarily supportive role, with many pulsing, repetitive accompaniment patterns.

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Symphony No. 8  
*Ludwig van Beethoven* (1770–1827)

A giant of the musical world, Beethoven needs little introduction. He lived around the turn of the 19th century, and his music likewise straddled the boundary between the Classical and Romantic eras. Beethoven is well known for having composed nine symphonies, and the Symphony No. 8, performed today, is one that is not heard so often. Compared with his other symphonies, it is on the shorter side, and in fact Beethoven referred to it as his “little Symphony in F.” Beethoven composed the piece in 1812 but it was not premiered until 1814. By that time, he was almost totally deaf, but nevertheless, he conducted the symphony’s premiere. There is an interesting contrast between Beethoven’s odd-numbered symphonies (especially 3, 5, 7, and 9), and his even-numbered symphonies. In general, the odd-numbered symphonies are extremely dramatic and intense, while the even-numbered symphonies are lighter and calmer works.

In the first movement of Symphony No. 8, a fast tempo is maintained throughout, but the character alternates between loud, rhythmic statements given by the whole orchestra and quieter passages that highlight the gentler qualities of the woodwind instruments. The louder sections are generally short, but in the middle of the movement there is a significantly longer loud passage that creates a stormy mood before the melody from the beginning returns.

The second movement features a moderate tempo and its prevailing character is that of grace and elegance. Third movement, as in most symphonic works of the time, is based on a minuet, a type of moderately quick, elegant dance in triple meter. In the middle section of the movement, called the Trio, the full orchestra drops out, leaving just a few instruments playing complimentary solos. A pair of horns plays the main melody in harmony while a cello plays a rapidly moving bass line, and the clarinet adds a countermelody in its brilliant high register. The last movement has the fastest tempo of the four, as well as the most surprises. Beethoven throws numerous unexpected harmonies and shifts in texture into the movement to keep the listener on their toes. The dynamics are equally surprising, as Beethoven will change from a hushed, almost inaudible line in the violins to an explosively loud chord without warning.

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Hungarian Dance No. 10  
*Johannes Brahms* (1833–1897)

Johannes Brahms, a towering figure of the late Romantic period, is considered to be a “Classical Romantic” because his compositional style was more conservative or traditional than many of his contemporaries. Brahms deeply respected the great Classical composers, particularly Beethoven, and he emulated many aspects of their style in his music while adding his own unique treatment of harmonies and rhythms.

Brahms wrote 21 *Hungarian Dances*, originally for piano, and later arranged for orchestra. The dances feature a Hungarian style—Brahms took Hungarian folk music themes, such as Gypsy violin melodies, and placed them into a more elevated context suitable for the concert hall. The *Hungarian Dance No. 10* is a good example of Brahms’s Hungarian style. It is a delightful, short piece with frolicking melodies in the upper woodwinds and strings, and a slightly capricious air.

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Financial Aid scholarships are available to those in need. It is Cornerstone’s goal to provide Access to the Arts for All.

Explore everything that Cornerstone has to offer at cornerstonearts.org.

Cornerstone Center for the Arts is a non-profit arts organization.
Vera Mae's

B I S T R O

Lunch:
Monday through Friday
11:30am to 2:00pm

Dinner:
Monday through Thursday
5:00pm to 9:00pm
Friday and Saturday
5:00pm to 10:00pm

Reservations Suggested

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Hometown Outdoor is proud to support the Muncie Symphony Orchestra

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Muncie Music Center is your local source for everything you need to make music!

- Print Music
- Digital Pianos
- Sound
- Band Instruments
- Guitars & Basses
- General Music

Did You Know?

Muncie Music Center is located in downtown Muncie across from Canan Commons. We’re just minutes from McGalliard Road shopping and Ball State!

Band and choral arrangements, orchestral music, method books, solo & ensemble, popular titles, and more! Print on demand sheet music is also available.

Roland and Yamaha digital pianos and keyboards for music classes, worship services, or for your home.

From microphones and wireless systems for performers of all levels to sound & lighting equipment for DJs and events, we have it all!

Name brand band and orchestra instruments for musicians at all levels. We offer a rent-to-own program at over 60 school systems throughout Indiana and Ohio.

We carry a variety of electric and acoustic guitars, basses, amps, and drum sets for everyone from beginners to pro musicians.

Recorders, song flutes, pre-band instruments, and method books for musicians of all ages.

We offer individual and group lessons in piano, voice, band & orchestra instruments, guitar, and more! Call our lesson coordinator at (765) 284-4481 to learn more and to get started.

Muncie Music Center proudly supports the Muncie Symphony Orchestra.
SEE MORE.

Free Admission
Open to the Public
2021 W. Riverside Avenue
Muncie, Indiana
bsu.edu/doma
Tuesday, September 24
Dvořák Symphony No. 6 and faculty soloists Gene Berger (horn) and Jon Truitt (baritone)

Tuesday, October 29
Mahler Symphony No. 1 and faculty soloist Elizabeth Richter (harp)

Thursday, December 5
Respighi and Mozart with faculty soloists Yu-Fang Chen (violin) and Zoran Jakovcic (viola)

Tuesday, February 4
With undergraduate solo/concerto competition winners

Tuesday, March 17
With graduate solo/concerto competition winners

Friday, April 17
Ball State Opera Theatre’s mainstage production with Symphony Orchestra

Sunday, April 19 (3 p.m.)
Ball State Opera Theatre’s mainstage production with Symphony Orchestra

Friday, April 17
Sunday, April 19 (3 p.m.)
Ball State Opera Theatre’s mainstage production with Symphony Orchestra

Summer 2020 European Tour
June 22, Prague, Czech Republic
June 26, Vienna, Austria

All performances are at 7:30 p.m. in Sursa Hall unless otherwise noted. Tickets are on sale through the Emens Auditorium Box Office: 765-285-1539.

bsu.edu/music
As a corporate fiduciary, Indiana Trust brings an understanding of wealth stewardship which comes from working with clients for three decades.

Indiana Trust Wealth Management looks forward to an exciting new season with the Muncie Symphony Orchestra.

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