

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC *at* BUTLER *Series*

BUTLER UNIVERSITY CHORAL CONCERT

featuring

SPECTRA

Becky Marsh, *conductor*
Jillian Wade, *assistant conductor*
Ioanna Nikou, *pianist*

CHAMBER SINGERS

Eric Stark, *conductor*

BUTLER UNIVERSITY CHORALE

Eric Stark, *conductor*
Mason Kniola, *assistant conductor*
Miguel Campinho, *pianist*

Sunday, March 2, 2025
7:30 P.M.
Schrott Center for the Arts

PROGRAM

SPECTRA

The Singing Bowl

Jeff Newberry

Composer Jeff Newberry is a musician and educator with a reputation for his engaging and energetic style. As a composer and arranger, his work draws from a diverse background in classical, pop, and theatre, resulting in music that is dynamic and layered. With text from Rev. Dr. Malcolm Guite, *The Singing Bowl* reminds us that even when we don't know what's around the corner, we need to stay grounded, breathe, and simply begin.

Begin the song exactly where you are,
Remain within the world of which you're made.
Call nothing common in the earth or air,

Accept it all and let it be for good.
Start with the very breath you breathe in now,
This moment's pulse, this rhythm in your blood

And listen to it, ringing soft and low.
Stay with the music, words will come in time.
Slow down your breathing. Keep it deep and slow.

Become an open singing-bowl, whose chime
Is richness rising out of emptiness,
And timelessness resounding into time.

And when the heart is full of quietness
Begin the song exactly where you are.

Never One Thing

May Erlewine

arr. Corie Brown

CJ McConnell, *djembe*

Megan Dudenhoeffer, *claves*

Never One Thing, written by Michigan singer-songwriter May Erlewine, was inspired by Walt Whitman's words, "I am large, I contain multitudes." Erlewine writes, "It is a song about personal revolution and accepting and caring for all parts of ourselves. It is both a triumphant burst from the confines of society and a plea to be released from the captivity of labels and generalizations." This selection highlights the many ways each of us exists in this world.

I'm the underbelly, I am the claw
Never one thing no, not one thing at all
I'm a street fighter, I'm a prayer for peace
I'm a holy roller, I'm a honey bee

I am the truth, I am a lie
I am the ground, I am the sky
I am the silence, I am the call
Never one thing no, not one thing at all

I am hope, I am defeat
I am broken, I am complete
I am the grace, I am the fall
Never one thing no, not one thing at all

I am the beggar, I am the queen
I am the end, I am the means
I am the hammer, I am the wall
Never one thing no, not one thing at all

I am a victor, I am the loss
I am a profit, I am the cost
I am the salve, I am the sting
Never, no never, no never one thing

I am a mother, I am the child
I am the meek, I am the wild
I am the witch, I am the saint
I am alive, never one thing

I am the lion, I am the swan
I am the bull, I am the fawn
I am a woman, I am the ring
I am my own, never one thing

Mothers of Daughters

Diana Lawrence

With an exciting rhythmic feel throughout, Diana Lawrence's *Mothers of Daughters* first introduces a unison melody that is then sung in the round. The text, drawn from the writings of Signe Hammer celebrating the cyclical nature of women and family, highlights the familial role into which we are born. Though it is written in 4/4 time, you may notice the 3+3+2 grouping of eight notes that drives the piece.

Mothers of daughters are daughters of mothers, and have remained so in circles joined to circles, since time began.

Landslide

Fleetwood Mac

arr. MaryAnne Muglia

Made popular by Fleetwood Mac, this arrangement of *Landslide* by MaryAnne Muglia brings a new listening experience as a four-part, a cappella work. Muglia creates gorgeous and unexpected harmonies throughout, which beautifully complement the text. Stevie Nicks wrote this piece in one sitting, in one night before her father underwent surgery at the Mayo Clinic, about a father-daughter relationship.

I took my love, I took it down
Climbed a mountain and I turned around
And I saw my reflection in the snow covered hills
Till the landslide brought me down

Oh, mirror in the sky, what is love?
Can the child within my heart rise above?
Can I sail through the changing ocean tides?
Can I handle the seasons of my life?

Well, I've been afraid of changing
'Cause I've built my life around you
But time makes you bolder
Even children get older and I'm getting older too

Take my love, take it down
Climb a mountain and turn around
And if you see my reflection in the snow covered hills
Well, the landslide bring it down

And if you see my reflection in the snow covered hills
Well, the landslide bring it down
Oh, the landslide bring it down

Stardust

B.E. Boykin

CJ McConnell, *djembe*

In *Stardust*, the singers call for “a home where we can run” in memory of Ahmaud Arbery, “a home where we can pray” in memory of the victims of the Mother Emanuel shooting, “a home where we can breathe” in memory of George Floyd, and a home “to sleep and dream without fear” in memory of Breonna Taylor. B.E. Boykin’s setting of Brittany Ray Crowell’s text allows us to share, through song, another of our roles in the life: advocate and ally. The phrase “Kum Buba Yali, Kum Buba Tambe” is taken from Virginia Hamilton’s *The People Could Fly* and, while it has no actual translation, may have been Hamilton’s way of showing how most of the Africans lost access to their ability to fly due to being enslaved from their culture.

If we are only stardust
Let your names reach to the sky above us
Like petals wafting on a breeze
We lift you up beyond our reach

“Kum Buba Yali, Kum Buba Tambe”
Amen, Amen
“Kum Buba Yali, Kum Buba Tambe”
We say your names

If we are only stardust
May your blood never be in vain
Like petals wafting on a breeze
We lift you up beyond our reach

“Kum Buba Yali, Kum Buba Tambe”
Amen, Amen
“Kum Buba Yali, Kum Buba Tambe”
We say your names

Each day we grieve another face
Maybe all this stardust
Will carry us home one day
To a home where we can run
A home where we can pray
A home where we can breathe,
To sleep and dream without fear—
Is justice this far away?

We cry your names
For the strength to keep on fighting
With the hope that you are flying

“Kum Buba Yali, Kum Buba Tambe”
Stardust

Does the World Say?

Kyle Pederson

Mélanie Clapiès, *violin*

Kyle Pederson writes, “Too many times in my own personal experience, I allowed myself to be unduly influenced by the opinions and expectations of others, and I saw this experience play out daily on my students.” *Does the World Say?* affirms the importance and power of friendship—and the gift available to us to walk alongside somebody buckling under the weight of expectations to remind them that they are not alone, and to remind them that others do not get to define who they are.

Does the world say that you don’t look the right way?
Does the world say that you’re just not enough?
Does the world say that this isn’t the right spot,
when it wants you there but not here
and tells you all the things you are not?

I’ve been there, too
It’s hard to shut my ears to the noise.
So, yes, I’ve been there, too

I don’t stand a chance if it’s me in the world all alone
Oh, the chatter is deafening, too overwhelming
hard to find my way home
So take my hand
don’t let go.

Does the world say that you don’t think the right things?
Does the world say that you’re not worth the time?
Does the world laugh when you fall or when you cry?
And does it turn the other way every time you walk by?
And I’m growing, loving, learning, becoming.

Not a Lone Wolf

Steph Drouin
Aimee Ringle

CJ McConnell, *djembe*

Our final selection, *Not a Lone Wolf*, is one for which there exists no standard music notation. Spectra learned this song through an oral-aural tradition, listening not only for pitches as they learned but also for stylistic nuance. Steph Drouin and Aimee Ringle created three independent melodies, the texts of which highlight how each of us belong to a larger community and that none of us is ever “a lone wolf.” After hearing each individual melody, the song grows in complexity by combining all three to create a symbolic harmony of voices.

I’m not a lone wolf and I never was
Anything I achieve I achieve it because
I am standing on the shoulders
Of an infinite many seen and unseen
I’m not a lone wolf and I never was
Anything I achieve I achieve it because
I am riding on a tidal wave
Of universal longing

I’m dropping the I; I’m claiming the we
I’m feeling the everyone inside of me
I’m dropping the mine; I’m claiming the ours
‘Cause the whole is greater than the sum of the parts
I’m dropping the I; I’m claiming the we
I’m feeling the everyone inside of me
I’m dropping the mine; I’m claiming the ours
‘Cause I recognize how connected we are

Every prayer that was ever said
And every tear that was ever shed
And every gesture on every day
Weaves us into the dancing, this is love's way, oh
Every prayer that was ever said
And every tear that was ever shed
And every step on every day
Brings us into belonging, this is love's way, oh oh

CHAMBER SINGERS

Selections to be announced from the stage

BUTLER UNIVERSITY CHORALE

We Are the Music Makers

Reginal Wright

A graduate of Stephen F. Austin State University in Texas, Wright serves on the music faculty of Baylor University. His numerous compositions for chorus are found in university and high school choirs across the US. *We Are the Music Makers* sets a beloved and meaningful text by Arthur O'Shaughnessy to lilting melodies and sparking piano accompaniment.

Buufis

Michael Bussewitz-Quarm

Drew Sperry, *violoncello*

"Buufis" is a Somali word that refers to the dream of resettlement, often heard in Kenyan refugee camps. Poet Euan Tait (b. 1968) weaves an evocative text that is at once hopeful and haunting: *child, eternal playmate, take my torn hand and let us be children again*. Composer Michael Bussewitz-Quarm creates an ethereal and unsettling mood out of a four-note theme heard at the beginning and end of the work. The sparse accompaniment from piano and cello underscore the reflective, conversational writing for voices.

Swifter than Flame

Elaine Hagenberg

Elaine Hagenberg's restless setting of early twentieth-century poet Carl John Bostelmann's *Swifter than Flame* leaves the listener with visions at once urban and celestial. A driving accompaniment, containing echoes of Schubert's galloping *Erkönig*, charges forward at breakneck speed, *to find forgotten planets hung in orbits measuring a timeless flight*.

Psalms 100 (Make a Joyful Noise to the Lord)

David Hurd

Psalms 100 (Make a Joyful Noise to the Lord) was commissioned by Dorothy Yates to mark the 50th anniversary of St. Dunstan's Episcopal Church, Atlanta, Georgia; it was first performed in May 2014. The anthem for mixed voices and organ seeks to capture the energetic spirit of the Psalm text. The raised 4th scale degree of the opening suggests the Lydian mode and accentuates the music's upward thrust. In the middle section, the rhythmic energy of the opening is exchanged for a gentle extended crescendo as voices alternately sing their four-note, stepwise, rising lines over sustained organ chords.

Your Hand and Mine

Marques Garrett

Your Hand and Mine was composed by Marques L.A. Garrett in response to a commissioning invitation from Henry Leck, Robyn Lana, and Joe Miller, and was written for the 2023 National Convention of the American Choral Directors Association, held in Cincinnati, OH.

Get Away, Jordan

Stacy Gibbs

Brooklyn Stewart, *solo*

SPECTRA

Becky Marsh, conductor

Jillian Wade, assistant conductor

Ioanna Nikou, pianist

SOPRANO I

Ashlyn Boomer, *Monument, CO*
Tricia Conway, *Chicago, IL*
Caitlin Everroad, *Greenwood, IN*
Ash Gordon, *Palos Hills, IL*
Bailey Hall, *Williamsport, MD*
Bella Pappas, *Sheridan, IN*
Jess Rullo, *Orlando, FL*

SOPRANO II

Megan Dudenhoeffer, *Greenwood, IN*
Addie Marshall, *Franklin, IN*
Mackenzie Maxwell, *Monrovia, IN*
Melody Simms, *Greenwood, IN*
Vanessa Walker, *Pekin, IN*
Janae Winn, *Fishers, IN*

ALTO I

Lucille Baker, *Indianapolis, IN*
Vivian D'Angelo, *Ballwin, MO*
Madeline Meggos, *Downers Grove, IL*
Hannah Olson, *Kasson, MN*
Jenna Small, *Bargersville, IN*
Brenna White, *Carmel, IN*
Clara Williams, *Bloomington, IN*

ALTO II

Ella Fisher, *Columbus, IN*
Annie Hughes, *Columbus, IN*
Bella Triplett, *Vestavia Hills, AL*
Jillian Wade, *Columbus, OH*
Lynn Zheng, *Franklin, IN*

CHAMBER SINGERS

Eric Stark, conductor

SOPRANO I

Karla Flores, *Chicago, IL*
Emma Richards, *Greenwood, IN*

SOPRANO II

Avery King, *South Bend, IN*
Emma Page, *Zionsville, IN*

ALTO I

Abi Eutsler, *Linden, IN*
Rebecca Kural, *LaGrange, IL*

ALTO II

Kelsey Thomas, *Logansport, IN*

TENOR

Christian Jennings, *Indianapolis, IN*
Sam Jones, *Fishers, IN*
Jonathan Shinn, *Avon, IN*

BASS I

Mason Kniola, *Carmel, IN*
Ashton Roman, *Indianapolis, IN*

BASS II

Rene Eaton, *Michigan City, IN*
Nathan Matthews, *Mount Zion, IL*

BUTLER UNIVERSITY CHORALE
Eric Stark, conductor
Mason Kniola, assistant conductor
Miguel Campinho, pianist

SOPRANO I

Karla Flores, *Chicago, IL*
Rio Garza, *Laredo, TX*
Emma Richards, *Greenwood, IN*
Ava Wiggins, *Owensboro, KY*

SOPRANO II

Caroline Copthorne, *Gates Mills, OH*
Jessie Gall, *Bath, NH*
Haley Harper, *Greenfield, IN*
Avery King, *South Bend, IN*
Mya McIntire, *Elburn, IL*
Emma Page, *Zionsville, IN*
Brooklyn Stewart, *Avon, IN*

ALTO I

Abi Eutsler, *Linden, IN*

Rachel Gately, *Skokie, IL*
Rebecca Kural, *LaGrange, IL*

ALTO II

Hannah Guo, *Beijing, China*
Marlo Hillebrand, *Indianapolis, IN*
Thea Stewartson, *Milwaukee, WI*

TENOR I

Luke Barath, *Munster, IN*
Christian Jennings, *Indianapolis, IN*
Sam Jones, *Fishers, IN*
Jonathan Shinn, *Avon, IN*

TENOR II

Thomas Day, *Greenfield, IN*
Branden Evans, *Indianapolis, IN*
Nicholas Kaufman, *Brazil, IN*

Ian Knight, *Franklin, IN*
Fernando Ortiz, *Wheeling, IL*
Parker Williams, *Bloomington, IL*

BASS I

Jeffrey Hershberger, *Goshen, IN*
Mason Kniola, *Carmel, IN*
Sean Paree-Huff, *Fishers, IN*
Antonio Perez, *Goshen, IN*
Ashton Roman, *Indianapolis, IN*

BASS II

Austin Clark, *Columbus, IN*
Rene Eaton, *Michigan City, IN*
Nathan Matthews, *Mount Zion, IL*

ABOUT THE ARTISTS

BECKY MARSH

Dr. Becky Marsh is Associate Professor of Choral Music Education at Butler University (Indianapolis, IN) where she teaches undergraduate and graduate music education courses, music theory and aural skills courses, and conducts Spectra, the university's treble choir. Dr. Marsh holds the Doctor of Philosophy in Music Education degree, with a choral conducting cognate, from Michigan State University. In 2020, she was recognized as Butler University's Outstanding Professor of the Year in Teaching, and in 2022, she was named the Indiana Music Education Association's Outstanding Collegiate Music Educator.

Dr. Marsh earned bachelor's and master's degrees in music education, as well as a Post-Baccalaureate Certificate in Music Theory, from the University of North Carolina at Greensboro. Prior to her career in music teacher education, she served as a choral music educator in North Carolina. While there, the choral ensembles grew in both size and spirit, performing locally for the community and nationally as a part of the National Youth Choir. She initiated two student-led contemporary a cappella groups as well as a Choral Leadership Council designed to give students ownership and voice in their program. Additionally, she was the Musical Director of Lexington Youth Theatre for three seasons, preparing K-12 students of various backgrounds as well as conducting pit orchestras of varying sizes and instrumentations for full-length musical theater productions.

An active presenter and guest clinician, Dr. Marsh has shared her scholarship and passion for teaching at state, regional, national, and international conferences and events. She also frequently serves as a guest conductor for regional and statewide honor choirs in the Midwest. Dr. Marsh's research interests include music teacher identity development, students' acquisition of musicianship skills, and creative musicianship in the ensemble setting. She is published in both state and national journals. Her dissertation, "Preservice Music Teacher Initial Field Observation Experiences," examines the intersections of identity and initial field-observation experiences of preservice music teachers. Additionally, her co-authored review of Randall Allsup's "Remixing the Classroom: Toward an Open Philosophy of Music Education" is published in *Action, Criticism, and Theory for Music Education*. Dr. Marsh

continually strives for her work to inform music teacher education, support practicing music educators, and make music classrooms inviting and inclusive spaces.

Nationally, Dr. Marsh facilitates the Music Teacher Identity Development ASPA within the Society for Music Teacher Education. In addition to her appointment at Butler, she is the Music Theory Chairperson on the board of the Indiana Music Education Association and serves on the board for the Indianapolis Children's Choir. At Butler, she advises the university's chapter of the National Association for Music Education as well as Freshly Brewed, the university's treble contemporary a cappella group. Dr. Marsh also sings and tours as a member of mirabai, a professional women's ensemble dedicated to empowering women by expressing, through music, the full range of women's experiences and narratives. She hopes to inspire music educators to envision and enact a culture of school music education that is welcoming to all students, functions as an integral part of the school community, and promotes lifelong engagement with music.

ERIC STARK

Dr. Eric Stark serves as Director of Choral Activities and Professor of Music at Butler University, where he conducts the Butler University Chorale and Chamber Singers, and leads the Master's Degree program in Choral Conducting. His former students have secured positions across the United States, including with such organizations as the Los Angeles Opera, Stetson University, Princeton University, the San Francisco Gay Men's Chorus, and choral programs at leading churches and schools in numerous cities. Stark also serves as Artistic Director of the Indianapolis Symphonic Choir, and has conducted the Choir and Indianapolis Symphony Orchestra in performances of such masterworks as the Berlioz and Fauré Requiems, Bach's Mass in B minor, Benjamin Britten's War Requiem, and Mendelssohn's Elijah. A firm believer in the importance of new music, he oversaw and conducted world premieres of two major work commissions, including ZABUR by Mohammed Fairouz in 2014, and TOWARD A SECRET SKY by Augusta Read Thomas.

MÉLANIE CLAPIÈS

Born in Paris, Dr. Mélanie Clapiès is a multifaceted soloist and a passionate educator. Before joining the Butler string faculty as an Assistant Professor in Violin, she taught at the Conservatories in Toulon and Bordeaux as well as at the Ecole Normale de Musique in Paris.

She regularly played with Paris Opera's orchestra, the conductor-less ensemble Les Dissonances, and the period orchestra Le Cercle de l'Harmonie.

A dedicated chamber music player, in 2012 she founded the festival "En attendant..." in Burgundy, France, with cellist Yan Levionnois, which featured young musicians from France and the UK. She has participated in many other festivals in the United States, France, the UK, Russia, Malta, Italy, Spain, and Algeria, including Yellow Barn, Colmar, Musique en roue libre, the Deauville's Festival de Pâques and Août Musical, la Roque d'Anthéron, the Salon Romantique of the Palazzetto Bru Zane, "Suona Francese," Portogruaro, and the Fondation Monteleon. Her collaborators have included musicians such as Anthony Marwood, Roger Tapping, John Myerscough, Pavel Vernikov, Vladimir Mendelssohn, VictorJulien-Laferrière, Adam Laloum, and Guillaume Vincent.

Dr. Clapiès's wide-ranging musical focuses include new and experimental music, as well as electronic music, which she explores through performing, improvising, and composing. As a part of her ongoing interest in researching and uplifting unusual repertoire, she recorded an album of duos for violin and cello with cellist Yan Levionnois (Pierrots Lunaires, Fondamenta/Sony, 2014). Since 2020, she has regularly collaborated and recorded with composer Joshua Penman on improvisation-based pieces including violin, piano, and electronics.

Dr. Clapiès studied at the Conservatoires Nationaux Supérieurs de Musique in both Lyon and Paris. After moving to the United States, she received her M.M. and A.D. from the Yale School of Music where she studied with Syoko Aki. She completed a Doctoral degree at the Manhattan School of Music in the studio of Mark Steinberg. Named a Zonta Club laureate in 2001, she has also received the Broadus Erle Prize (2013), the Yale School of Music Alumni Association Prize (2014), the Philip Francis Nelson Prize from Yale University (2015), and the Saul Braverman Award (2021). At Yale, she was the winner of the Woolsey Concerto Competition in 2015 with Alban Berg's Violin Concerto.

When she is not teaching or performing concerts, Dr. Clapiès splits her time between composing, painting, writing fiction, or hiking with her husband Matt Moldover.

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JCA LAND ACKNOWLEDGEMENT STATEMENT

We gather here at Butler University on the traditional homelands of Indigenous peoples who were forcibly removed from this place. These peoples include the Myaamiaki (Miami), Lenape (Delaware), Bodewadmi (Potawatomi), Saawanwa (Shawnee), Kiikaapoi (Kickapoo), and Peouaroua (Peoria) peoples. We honor with gratitude the land itself and the indigenous peoples past and present who have stewarded it throughout the generations. This acknowledgement calls us to commit to hearing and engaging Indigenous voices and perspectives and to being better stewards of the land we inhabit. It also calls us to action. Learn more by scanning the QR code for additional information.



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