

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC
at BUTLER
Series

**BUTLER UNIVERSITY
WIND ENSEMBLE**

Trae Blanco, *conductor*
Jamesin Parker, *graduate assistant*

**Sunday, April 27, 2025
3:00 P.M.
Schrott Center for the Arts**

PROGRAM

Horizons Untold (2023)

Evan VanDoren (b. 1993)

BU class of 2009

Concerto for String Quartet and Winds (1930)

Erwin Schulhoff (1894-1942)

I. Allegro Moderato

II. Largo

III. Finale (Allegro con brio)

Mélanie Clapiès, *violin*

Davis Brooks, *violin*

Lisa Brooks, *viola*

Sophie Benn, *cello*

INTERMISSION

Tarot (2021)

Lindsay Bronnenkant (b. 1988)

I. The Fool

II. The King of Cups

III. The Tower

Recognition of Graduating Seniors

The End of the World (2011)

Michael Schelle (b. 1950)

I. The Exhausted Sun

II. Bullet Train to Hell

III. After Afterlife

BUTLER UNIVERSITY WIND ENSEMBLE

Trae Blanco, *conductor*

Jamesin Parker, *graduate assistant*

FLUTE

Anna Lybeck, *Portland, OR*
Donnie Bryant, *Indianapolis, IN*
Jack Nesser, *Terre Haute, IN*
Emma Kavalec, *Schererville, IN*
Ella Adams, *Fortville, IN*
Joshua Cuevas, *Brownsburg, IN*
Jaclyn McNelis, *Skokie, IL*
Haley Harper, *Indianapolis, IN*
Madelyn McCord, *Elkhart, IN*

OBOE

Anna Shabowski, *Geneva, IL*
Ashley Sparks, *Michigan City, IN*
Sophi Wroblewski, *english horn, Westfield, IN*

CLARINET

Emily Benages, *Eb clarinet, Markleville, IN*
Derek Johnstone, *bass clarinet, Greenwood, IN*
Victoria Bear, *eb clarinet, Wichita Falls, TX*
Antonia Ayala Lopez, *alto/bass clarinet, Indianapolis, IN*
Matthew Warren, *Yorkville, IL*
Dafne Nunez, *Indianapolis, IN*
Elijah Barnes, *Pendleton, IN*
Molly Kubal, *Cedar Lake, IN*
Olivia Trlak, *Morristown, IN*

BASSOON

Luke Fisher, *contra bassoon, Franklin, IN*
Cara Oser, *Indianapolis, IN*
Laurel Granlund*, *Indianapolis, IN*

SAXOPHONE

Megan Dudenhoefter, *Greenwood, IN*
Zoe Klotz, *Zionsville, IN*
Evan Bockelman, *Newburgh, IN*
Mack Gillespie, *Brownsburg, IN*
Christian Miller, *Fort Wayne, IN*

HORN

Gabe Glaze, *Fishers, IN*
Megan Flaherty, *Granger, IN*
Grayson Buck, *Carmel, IN*
Kirsten Roth, *Avon, IN*
Tori Corbitt, *Goshen, KY*

TRUMPET

Brayden Baker, *Richmond, IN*
Austin Davidson, *Avon, IN*
Vanessa Walker, *Borden, IN*
Amy Yactayo, *Indianapolis, IN*
Joshua Kingsley, *Dewitt, MI*
Harrison Hulbert, *Freemont, IN*

TROMBONE

Zachary Ford*, *Frisco, TX*
Joseph Smith, *Indianapolis, IN*
Tara Hatheway, *Indianapolis, IN*
Keegan O'Connor, *bass trombone, Noblesville, IN*
Matthew Campitelli, *Winnetka, IL*

EUPHONIUM

Timio Harris*, *Carmel, IN*
Thomas Day, *Greenfield, IN*

TUBA

Kayden Odom*, *Chantilly, VA*
Kelby Tarter, *Lafayette, IN*

PERCUSSION

Sean Lawlor, *Avon, OH*
Matthew Rhoad, *Fishers, IN*
Matthew Molloy, *Indianapolis, IN*
Robbie Butler, *Noblesville, IN*
Ivan Gooch, *Greenwood, IN*

PIANO

Bibiana Miskolciová, *Slovakia*

HARP

Heaven Fan, *Indianapolis, IN*

*Denotes principal

PROGRAM NOTES

Horizons Untold

I first met Evan in the fall of 2022, and it quickly became clear that I wanted to deepen our connection—not only with him but with the broader network of alumni from the Butler University School of Music. Evan is an exceptionally prolific composer whose work spans a wide range of styles and ensembles. In addition to his compelling contributions to the concert music repertoire, he serves as the brass arranger for the world-renowned Santa Clara Vanguard Drum Corps, among other esteemed ensembles across the globe.

When Evan shared an early draft of this piece with me last spring, I knew immediately that it was something our ensemble needed to perform. His masterful orchestration shines throughout the work: soaring horn and euphonium melodies evoke the cinematic grandeur of John Williams, while bold brass fanfares and vibrant percussion writing establish the piece as an ideal concert opener.

We are deeply grateful to Evan for composing this work and are excited to continue exploring his catalog and celebrating his remarkable achievements.

-Program Note by Trae Blanco

Concerto for String Quartet and Winds

A bold and inventive voice of the early 20th century, Erwin Schulhoff was a Czech composer whose music reflects both the vibrant artistic movements of his time and the personal turmoil he experienced amid rising political unrest in Europe. A student of Debussy and Reger, and later influenced by jazz, Dadaism, and Eastern European folk traditions, Schulhoff developed a uniquely eclectic and expressive compositional style.

Composed in 1930, the *Concerto for String Quartet and Wind Orchestra* stands as one of Schulhoff's most distinctive works. By placing a traditional string quartet at the forefront of a wind orchestra, Schulhoff creates a striking dialogue between two contrasting ensembles. The result is a compelling blend of chamber intimacy and symphonic breadth, rich in color, rhythmic vitality, and textural interplay.

The concerto is structured in three movements, each showcasing Schulhoff's remarkable command of form and instrumentation. The outer movements burst with energetic counterpoint and bold harmonic language, while the central movement offers a moment of lyricism and introspection. Throughout, Schulhoff's modernist voice remains clear—expressive, experimental, and grounded in a deep understanding of musical tradition.

Tragically, Schulhoff's career was cut short by the Nazi regime due to his Jewish heritage and leftist political affiliations. He was arrested in 1941 and died the following year in a concentration camp. His music, once nearly forgotten, has enjoyed a resurgence in recent decades, as audiences and performers rediscover the brilliance and originality of his work.

This concerto stands as both a testament to Schulhoff's creative vision and a poignant reminder of the cultural voices lost during one of history's darkest periods.

-Program Note by Benjamin Pesetsky, ed. Trae Blanco

Tarot

Gustav Holst was incredibly interested in Indian culture, going so far as to teach himself Sanskrit. Some evidence suggests that he tried to incorporate Indian rāgas into his works, and after investigating Holst's resources and analyzing his Planets, I believe that Holst tried to reference rāgas that evoked similar characters to those of the planets in his suite. Holst's access to authentic performance of Indian music was limited, however, and like many composers -- especially as a British composer entrenched in modal composition during the English folk song revival of the early twentieth century -- he took what he understood of rāgas and filled in the gaps with Western theoretical knowledge, resulting in the treatment of what were once rāgas as scales or modes.

I decided to compose a suite that traces Holst's footsteps but applies his musical experimentation to a new topic: Tarot. Like astrology, Tarot cards have been used for divination, and as each planet in modern astrology represents specific characteristics and personality traits, so too does each Tarot card. Some elements of the Hindustani thāts,

Karnātak mēlakarta rāgas, and pitch sets Holst references in his Planets are referenced in Tarot using a similarly Western approach to portray Tarot card analogs.

In Tarot, the Fool represents someone who dives head-first through open doors with enthusiasm (and sometimes with a blissful ignorance of any looming danger). The card represents new beginnings, playfulness, naïveté, and optimism. The first movement, The Fool, contains several intentionally comedic moments as the Fool, unaware of the luck manifesting from his will, manages to skip through a minefield unharmed. The movement references the pitches of the Kalyān that are found in Jupiter, a benefic planet of good fortune, to represent the Fool's beginner's luck. The movement also uses the whole-tone scale hinted at in some of Holst's themes for Uranus, a chaotic and unpredictable planet, to depict the unintentional mayhem that inevitably follows each of the Fool's steps.

In Tarot, the suit of cups corresponds with emotional energy and the element of water. A deeply empathic soul, the King of Cups tempers his emotions by balancing his heart with his head. The King leads diplomatically through compassion. The second movement, The King of Cups, references the pitches of mēlakarta rāga Dhavalāmbāri from Neptune as a nod to a fellow intuitive and ruler of the sea, and additionally employs the pitches of the Bhairavī that are found in Venus to allude to the King's kind and gentle countenance.

The Tower represents surprise, upheaval, and destruction. It represents the collapse of structure, the crumbling of façades based on faulty foundations. The final movement references Mars, the Bringer of War with two similar pitch sets: the one Holst uses in Mars, as well as a theme that Holst may have meant to draw from, Bhairav.

-Program Note by the Composer

Written during the blistering, record-breaking heat wave of summer 2011, THE END OF THE WORLD was inspired, in some part, by the notorious cataclysmic end-of-the-world prophecy of Nostradamus (scheduled for late December 2012) and the Mayan calendar's end-of-time prediction (also, according to some, on the immediate horizon). The primary source of inspiration, however, was the great earthquake and tsunami that leveled much of northern Japan in March 2011. My original plan was for a "serious" Nostradamus-related piece, but fate interceded: As I began work on the music in Spring 2011, I was heartbroken by the fear, disbelief, and sadness on the face of my Japanese wife, composer/pianist Miho Sasaki, as she sat paralyzed by her emotions, watching televised images of her homeland's devastation. So my piece took its shape and inspiration from this disaster.

At the end of the day (or the end of the world), doomsday predictions are ephemeral, but Japan's 3/11/11 cataclysm will have a profound international impact on generations to come. Besides, as I spoke with one of the consortium directors about my Nostradamus vs. Japan dilemma, it dawned on me that both subjects might very likely produce a similar score – so I chose to just embrace it all and seek the optimistic "substance after shadows" (Shinto prayer) for resolution.

As old Nostradamus's predictions have come and gone without incident, and the Japanese people have (once again) picked themselves up from the ashes and resiliently moved on, now my piece may take on more universal considerations: perhaps reflecting on each listener's personal experience(s) with the loss of important persons, places, or things.

THE END OF THE WORLD was a commission from a consortium group of 35 university and professional symphonic bands / wind ensembles from across the US and abroad. In December 2012, selected from over 80 international entries, THE END OF THE WORLD was awarded the 2012 National Band Association "William D. Revelli Composition Prize."

-Program Note by the Composer

ABOUT THE ARTISTS

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. A dedicated chamber music player, she has participated in many festivals in the United States, France, the UK, Russia, Malta, Italy, Spain, and Algeria. 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.

DAVIS BROOKS

Dr. Davis Brooks comes from a diverse musical background as soloist, pedagogue, orchestral musician, studio musician, concertmaster on Broadway, conductor, and chamber musician. His teaching experience has included faculty appointments at Baylor University, Wayne State University, the University of Wisconsin at Eau Claire, Bucknell University, DePauw University, University of Indianapolis, and Butler University, where he is Professor of Violin Emeritus. He is concertmaster of the Carmel Symphony Orchestra and has concertized in China, Japan, Europe, and South America. Recording four CDs with the progressive rock band The Psychedelic Ensemble has been a most pleasurable diversion, as has performing with the Indianapolis band Progressive Lenses. Oddly his favorite color has changed from blue to green in the last decade, and he enjoys a good cup of coffee.

LISA BROOKS

Dr. Lisa Brooks is Dean of the Jordan College of the Arts and Professor of Violin at Butler University. She held previous faculty appointments at Baylor University, the University of Wisconsin at Eau Claire, Messiah College, and Dickinson College. Brooks received both a bachelor's and master's degree in violin performance from West Virginia University; her doctorate in violin performance is from the State University of New York at Stony Brook. As an orchestral musician, Dr. Brooks is currently principal second violinist of the Indianapolis Chamber Orchestra. She presents the pre-concert lectures for the Ensemble Music Society, and is Chair of the Diversity, Equity, Inclusion, and Belonging Committee of the International Council for Arts Deans.

SOPHIE BENN

Dr. Sophie Benn enjoys a multifaceted career as a musicologist, cellist, and baroque cellist. She is an assistant professor of musicology at Butler University where she teaches courses on music history since 1800. Dr. Benn holds degrees in cello performance, pedagogy, and music history from Rice University, the Cleveland Institute of Music, and Case Western Reserve University.

TRAE BLANCO

Dr. Trae Blanco currently serves as Director of Bands in the School of Music at Butler University. His teaching responsibilities include conducting the Butler University Wind Ensemble, teaching undergraduate and graduate conducting, and overseeing the band program. Previously, Dr. Blanco served as the Director of Bands at Murray State University and the University of Southern Maine, where he was the conductor of the Portland Youth Wind Ensemble, Casco Bay Wind Symphony, and cover conductor for the Portland (ME) Symphony.

A native New Mexican, Dr. Blanco received his undergraduate degree in music education from New Mexico State University in Las Cruces, NM; a Master of Music degree in conducting from the Indiana University Jacobs School of Music, where he studied with Professor Stephen Pratt; and his Doctorate of Musical Arts degree in Conducting from The Herberger Institute at Arizona State University. Dr. Blanco also served as Director of Bands at Las Cruces High School, where both the jazz ensemble and wind ensemble were selected as Honor Bands for the New Mexico All-State Convention in 2010 and 2011, respectively.

As a clinician, Dr. Blanco has worked with bands and orchestras in Maine, New Mexico, Arizona, Texas, Kentucky, Indiana, and Illinois; he has also presented at state conferences in Maine, Kentucky, and West

Virginia. Dr. Blanco served as the conductor of the Philharmonia Orchestra for the annual Quad State String Day at Murray State, as well as the Paducah Symphony Summer Music Camp Orchestra in 2019. In summer of 2019, Dr. Blanco was an invited presenter to The Midwest International Clinic, and the World Association of Symphonic Bands and Ensembles in Bunol, Spain. He currently serves as a conductor for the Blue Lake Fine Arts Camp, directing the Symphony Band, and the Festival Band for the Falcone International Tuba and Euphonium Festival. Dr. Blanco has served as a leadership clinician to marching bands throughout the country including Texas State University, Murray State University, University of the Incarnate Word, and Pearland High School. In 2023, Dr. Blanco conducted the Maine All State Band, and in January 2024, he conducted the Indiana Honor Band at the IMEA conference.

A strong proponent for new music, Dr. Blanco has commissioned new music for winds from Jim (James) Bonney, Steven Bryant, Aaron Perrine, Roshanne Etezady, Onsby Rose, Steve Danyew, James Syler, Jim Stephenson, Brett Kroening, David Dzubay, and others. Dr. Blanco's research on BCM International has appeared in the National Band Association Journal and the WASBE Journal.

Dr. Blanco was the recipient of the New Mexico Music Educators New and Emerging Teacher Award for 2010. He is currently a member of the Kentucky Music Educators Association, College Band Directors Association, WASBE, NBA, and the Percussive Arts Society. He has continued conducting studies with workshops across the country and in July 2015, Dr. Blanco was a guest conductor with the United States Army "Pershing's Own" Concert Band in Washington, D.C. In both 2015 and 2016, Dr. Blanco was a finalist for the American Prize in Wind Conducting. Currently, Dr. Blanco resides in Indianapolis, IN with his wife, Kelsey, and their two children, Ophelia and Ellis.

JAMESIN PARKER

Jamesin Parker graduated from Indiana Wesleyan University in 2022 with a B.S. degree in music education. A graduate student at Butler University's School of Music, Jamesin currently serves as the graduate assistant to the Butler University Athletic Bands, and studies instrumental conducting with Dr. Trae Blanco.

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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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