

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC *at* BUTLER *Series*

BUTLER UNIVERSITY SPRING CHORAL CONCERT

featuring

BUTLER UNIVERSITY CHORALE

Eric Stark, conductor

Mason Kniola, assistant conductor

Miguel Campinho, pianist

BUTLER UNIVERSITY CHAMBER SINGERS

Eric Stark, director

SPECTRA

Becky Marsh, conductor

Jillian Wade, assistant conductor

Ioanna Nikou, pianist

Saturday, April 26, 2025

7:30 P.M.

Schrott Center for the Arts

PROGRAM

BUTLER UNIVERSITY CHORALE

Singet dem Herrn

Johann Sebastian Bach (1685-1750)

Set Me as a Seal

Rene Clausen (b. 1953)

Jillian Wade, *conductor*

Lost in the Stars

Kurt Weill (1900-1950)

arr. Paris Rutherford

Hannah Guo, *conductor*

Antiphon and Song of Simeon

Frank Felice (b. 1961)

Mason Kniola, *conductor*

BUTLER UNIVERSITY CHAMBER SINGERS

Selections to be announced from the stage

SPECTRA

Praise His Holy Name

Keith Hampton

Apryl Henry, *drums*

Flying

Rachel DeVore Fogarty

Selena Trombley, *violin*

Madeline Flight, *oboe*

Brenna White, *cello*

Ergen Deda

Petar Liondev

Haley Harper, *percussion*

Song of Miriam

Elaine Hagenberg

“Home” from The Wiz

Charlie Smalls

arr. Andy Beck and Michael Spresser

Scott Corman, *bass*

Apryl Henry, *drums*

Jillian Wade, *conductor*

What Happens When a Woman

Alexandra Olsavsky

COMBINED CHOIRS

Love: Then and Still

Susan LaBarr (b. 1981)

Becky Marsh, *conductor*

Recognition of Graduates

“All of Us” from Considering Matthew Shepard

Craig Hella Johnson (b. 1962)

Alex Beauchamp, *violin*

Jenna Small, *viola*

Ryan Wombles, *cello*

Sean Paree-Huff, *bass*

Megan Dudenhoeffer, *clarinet*

Devon Wiley, *acoustic guitar*

Haley Harper, *bass marimba*

Apryl Henry, *drum set*

PROGRAM NOTES

CHORALE

The motets of Johann Sebastian Bach are an astounding high-water mark of vocal writing, providing both challenge and rich reward in ample quantities for those who attempt them. Writing in a virtuoso style more akin to that of instruments than voices, Bach's genius combines textual meaning with musical depiction at every turn. Tonight's featured work, *Singet dem Herrn* (Sing to the Lord), offers exuberance, reflection and meaning in its various movements, cast for double chorus. It's a vocal *tour de force* and a feast for the ears!

"Set Me as a Seal" is a tender setting of the familiar text from *Song of Solomon*. Composed by American choral conductor René Clausen, this lush setting combines sensitive part writing with sweeping phrases.

Paris Rutherford's arrangement of the Kurt Weill standard **Lost in the Stars** casts the plaintive melody against pensive choral harmonies. The ballad is drawn from Weill's final work for the stage, a Broadway musical entitled *Lost in the Stars*, based upon the 1948 novel *Cry, the Beloved Country* by Alan Paton.

Composer Frank Felice serves on the faculty of the Jordan College of the Arts at Butler, and shares these thoughts about his 2023 composition **"Antiphon and Song of Simeon from Compline"**: "Lately, well-written liturgy has become attractive to me as a Christian. While reading through the Book of Common Prayer, I became attracted to the texts in the Order for Compline, and in particular those at the end of that service...Compline has attracted me for many reasons, not the least of which is that it is a service which is celebrated at the end of things, prior to sleep. This can be literal: at the end of the day, or the end of the work week, or it can be viewed in lieu of larger things, such as end of life issues as well. As I grow older and many of my friends, mentors, and other colleagues pass away, this antiphon and Simeon's prayer become more meaningful and comforting in view of the kinds of changes that occur to those who age and believe in Christ. *Composed in loving memory of Marv and Karra Bielski.*"

SPECTRA

Dr. Keith Hampton, classically trained as an organist and conductor, directs the Chicago Community Chorus and serves as the Director of Music Ministries, organist, and choirmaster at the Park Manor Christian Church in Chicago, Illinois. A prolific composer and arranger of spirituals and gospel songs, Dr. Hampton brings stylistic and educational expertise to his works. **"Praise His Holy Name"** exemplifies these strengths, as he skillfully weaves in verses of "Amazing Grace" to new, driving rhythms.

Sing till the power of the Lord come down.
Shout Hallelujah! Praise His Holy name!

Amazing grace, how sweet the sound that saved a wretch like me;
I once was lost, but now I'm found, was blind, but now I see.
Jesus, Jesus, how I love Thee! Shout Hallelujah!
Praise his Holy name!

Must Jesus bear the cross alone and all the world go free?
No, there's a cross for ev'ryone and there's a cross for me.
Jesus, Jesus, how I love Thee! Shout Hallelujah!
Praise His Holy Name!

Hallelujah! Praise His Name! Let us Praise His Name, Hallelujah, Lord!
Praise His Holy Name! Hallelujah Oh, oh-
Praise His Holy Name!
Praise Him!

Rachel DeVore Fogarty is an active composer and collaborative pianist based out of Long Island City, New York. Composed for treble voices with oboe, violin, and cello, **"Flying"** features the words of renowned pilot Amelia Earhart as she recounts flying through the night sky. The smooth setting of the voices against the active parts played by the accompanying instruments creates the feel of flying high above the chaos of the world.

After midnight the moon set and I was alone with the stars.
I need no other flight to convince me
that the reason flyers fly,
whether they know it or not, is the appeal of flying.

The stars seemed near enough to touch
and never before have I seen so many.
I always believed the lure of flying is the lure of beauty,
but I was sure of it that night.

“Ergen Deda” is a traditional Bulgarian folk song that tells the story of an old man who faces the challenges and heartaches associated with unrequited love or long. The song captures themes of youth, love, and the emotional struggles that come with it, reflecting the cultural values and traditions of Bulgarian society. This song is characterized by its melodic structure and often is performed in a way that emphasizes the emotional weight of the story. It is a popular piece in Bulgarian folk music and showcases the rich tradition of storytelling through song.

Inspired by the empowering poem by Rabbi Ruth Sohn, Elaine Hagenberg’s **“Song of Miriam”** describes the journey of a young woman who finds bravery amid uncertainty and fear. Middle Eastern harmonies paint an expansive desert landscape, while the voices search for faith and risk taking the first step, ultimately conquering fear to find the “song in my heart.” Soaring melodies and changing rhythms create a delicious tension against the piano accompaniment.

I stand at the sea and turn to face the desert stretching endless and still.
My eyes are dazzled
The sky brilliant blue
Sunburnt sands unyielding white.
My hands turn to dove wings.
My arms reach for the sky and I want to sing the song rising inside me.
My mouth open
I stop.
Where are the words?
Where the melody?
In a moment of panic
My eyes go blind.
Can I take a step
Without knowing a destination?
Will I falter
Will I fall
Will the ground sink away from under me?
The song still unformed—
How can I sing?
To take the first step—
To sing a new song—
Is to close one’s eyes and dive into unknown waters,
For a moment knowing nothing risking all—
But then to discover
The waters are friendly
The ground is firm.
And the song—
the song rises again.
Out of my mouth come words lifting the wind.
And I hear for the first time
the song that has been in my heart
silent unknown
even to me.

“Home,” from the 1978 musical *The Wiz*, is the final song in Dorothy’s courageous journey through Oz to find her way home. This SSA arrangement allows each voice part to take over the solo line throughout the song, using different vocal timbres to outline that home is different for each person. The lyrics remind us that “home” is not always tied to a place, but to people, love, and the space for growth. As each student leaves campus for the summer, we will embark on our own journeys, like Dorothy, to find home.

When I think of home, I think of a place
Where there's love overflowing.
wish I was home, I wish I was back there
With the things I've been knowing.
Wind that makes the tall grass bend into leaning,
Suddenly the snowflakes that fall have a meaning,
Sprinkling the scene
Makes it all clean.

Suddenly my world's gone and changed its face,
But I still know where I'm going.
I have had my mind spun around in space
And yet I've watched it growing.
If you're listening God, please don't make it hard to go
To know if we should believe the things that we see.
Tell us should we try and stay, or should we run away?
Or would it be better just to let things be?

Living here in this brand new world might be a fantasy,
But it's taught me to love, so it's real to me.
And I've learned that we must look inside our hearts to find
A world full of love like yours and mine,
Like Home.

Alexandra Olsavsky, along with Diana Lawrence and Kaitlin Foley, make up the powerful vocal trio Artemisia. Olsavsky, Lawrence, and Foley named their group after three inspirational women: naval queen of Halicarnassus Artemisia of Caria, Italian Baroque painter Artemisia Gentileschi, and Greek goddess Artemis. Through their work, they endeavor to “harness the power of the female voice to tell stories through the vocal traditions of the world.”

“What Happens When a Woman?” discusses the power of women when they are in charge. Rising above, leading with love, working as one, and not backing down, women get the job done.

What happens when a woman takes power?
What happens when she won’t back down?
What happens when a woman takes power?
What happens when she wears the crown?

What happens when she rules her own body?
What happens when she sets the beat?
What happens when she bows to nobody?
What happens when she stands on her own two feet?

Woah, we rise above.
Woah, we lead with love.
Woah, we have won.
We are one.
We’ve just begun.

COMBINED CHORUS

“Love: Then and Still?” Composer Susan LaBarr writes about her collaboration with lyricist Charles Anthony Silvestri, “Tony Silvestri and I went back and forth a few times trying to decide on a direction of the text for this work. We knew that it should be a love song, but neither of us expected to be taken in this particular direction. Tony used his own experience of loss to create this beautiful, and ultimately uplifting, lyric.” Through loss, love remains. “Love: Then and Still” is a sentiment of hope and healing, as “scars remind us what was, and what yet may be.”

“All of Us” has been described as both brilliant and heartfelt, and is the final movement of Craig Hella Johnson’s epic work *Considering Matthew Shepard*, a tribute to the young gay man who became an American icon and a symbol for hope and redemption after his tragic murder in 1998. With elements of hymnody, American folks, and gospel music, this single movement reminds us all we live together in community, a reflection of the Creator, in light and love.

BUTLER UNIVERSITY CHORALE

Eric Stark, conductor

Jillian Wade, assistant conductor

Miguel Campinho, pianist

Luke Barath, *Munster, IN*
Austin Clark, *Columbus, IN*
Caroline Copthorne, *Gates Mills, OH*
Thomas Day, *Greenfield, IN*
Rene Eaton, *Michigan City, IN*
Abi Eutsler, *Linden, IN*
Branden Evans, *Indianapolis, IN*
Karla Flores, *Chicago, IL*
Jessie Gall, *Bath, NH*
Rio Garza, *Laredo, TX*
Rachel Gately, *Skokie, IL*

Hannah Guo, *Beijing, China*
Haley Harper, *Greenfield, IN*
Jeffrey Hershberger, *Goshen, IN*
Christian Jennings, *Indianapolis, IN*
Sam Jones, *Fishers, IN*
Nicholas Kaufman, *Brazil, IN*
Avery King, *South Bend, IN*
Ian Knight, *Franklin, IN*
Mason Kniola, *Carmel, IN*
Rebecca Kural, *LaGrange, IL*
Nathan Matthews, *Mount Zion, IL*

Mya McIntire, *Elburn, IL*
Fernando Ortiz, *Wheeling, IL*
Emma Page, *Zionsville, IN*
Sean Paree-Huff, *Fishers, IN*
Antonio Perez, *Goshen, IN*
Emma Richards, *Greenwood, IN*
Ashton Roman, *Indianapolis, IN*
Jonathan Shinn, *Avon, IN*
Brooklyn Stewart, *Avon, IN*
Thea Stewartson, *Milwaukee, WI*
Ava Wiggins, *Owensboro, KY*
Parker Williams, *Bloomington, IL*

BUTLER UNIVERSITY CHAMBER SINGERS

Eric Stark, director

Rene Eaton, *Michigan City, IN*
Abi Eutsler, *Linden, IN*
Rebecca Kural, *LaGrange, IL*
Karla Flores, *Chicago, IL*
Rio Garza, *Laredo, TX*
Christian Jennings, *Indianapolis, IN*
Sam Jones, *Fishers, IN*

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Ashton Roman, *Indianapolis, IN*
Jonathan Shinn, *Avon, IN*
Kelsey Thomas, *Logansport, IN*

SPECTRA

Becky Marsh, conductor

Jillian Wade, assistant conductor

Ioanna Nikou, pianist

Lucille Baker, *Indianapolis, IN*
Ashlyn Boomer, *Monument, CO*
Tricia Conway, *Chicago, IL*
Vivian D'Angelo, *Ballwin, MO*
Megan Dudenhoeffer, *Greenwood, IN*
Caitlyn Everroad, *Greenwood, IN*
Ella Fisher, *Columbus, IN*
Ash Gordon, *Palos Hills, IL*
Bailey Hall, *Williamsport, MD*

Annie Hughes, *Columbus, IN*
Addie Marshall, *Franklin, IN*
Mackenzie Maxwell, *Monrovia, IN*
Madeline Meggos, *Downers Grove, IL*
Hannah Olson, *Kasson, MN*
Bella Pappas, *Sheridan, IN*
Jess Rullo, *Orlando, FL*
Melody Simms, *Greenwood, IN*
Jenna Small, *Bargersville, IN*

Kelsey Thomas, *Logansport, IN*
Bella Triplett, *Vestavia Hills, AL*
Jillian Wade, *Columbus, OH*
Vanessa Walker, *Pekin, IN*
Brenna White, *Carmel, IN*
Clara Williams, *Bloomington, IL*
Janae Winn, *Fishers, IN*
Lynn Zheng, *Franklin, IN*

ABOUT THE ARTISTS

ERIC STARK

Dr. Eric Stark serves as Director of Choral Activities and Professor of Music at Butler University, where he leads the Butler University Chorale and Chamber Singers, and leads the graduate 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.

BECKY MARSH

Dr. Becky Marsh is Associate Professor of Choral Music Education at Butler University, 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 degree in Music Education, 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, 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.

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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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