

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC
at BUTLER
Series

BUTLER SYMPHONY ORCHESTRA

Richard Auldon Clark, *conductor*
Alex Beauchamp, *graduate assistant*

Sunday, October 12, 2025
3:00 P.M.
Schrott Center for the Arts

PROGRAM

Overture to Candide

Leonard Bernstein (1918-1990)

From the Hearts of Women

Richard Auldon Clark (b. 1964)

I. The Sunrise Never Failed Us Yet

II. November

III. Spirit's House

IV. Doctors

V. February Twilight

Chloe Boelter, *soprano*

Concerto for Saxophone

Frank Glover (b. 1963)

Matt Pivec, *alto saxophone*

Jazz Combo

Steve Allee, *piano*

Chelsea Hughey, *drum set*

Jesse Wittman, *double bass*

Intermission

Symphony No. 5 in E Minor, Op. 64

Pyotr Ilyich Tchaikovsky (1840-1893)

I. Andante – Allegro con anima

II. Andante cantabile

III. Valse

IV. Finale

BUTLER UNIVERSITY SYMPHONY ORCHESTRA

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FIRST VIOLIN

Selena Trombley, *Oak Harbor, OH*
Nick Bennington, *Indianapolis, IN*
Rebecca Allen, *Brownsburg, IN*
Evan McFall, *Indianapolis, IN*
Marcy Evans, *Downers Grove, IL*
Lydia Lehmann, *Wildwood, MO*
Benjamin Baskin, *Indianapolis, IN*
Andrew Studebaker, *Goshen, IN*
Pasha Miller, *Indianapolis, IN*

SECOND VIOLIN

Parker Tockstein, *Hudsonville, MI*
Alaina Boule, *Yorkville, IL*
Ella Scales, *Bettendorf, IA*
Evan Stoops, *Noblesville, IN*
Liv Schleyer, *Genera, IL*
Janae Winn, *Fishers, IN*
Reno Varalli, *Batavia, IL*
Sam Rossow, *Granger, IN*
Emily Henderson, *Hudson, OH*
Jillian Sompong, *Indianapolis, IN*

VIOLA

Ella Carter Escobedo, *Normal, IL*
Zoey Roth, *Indianapolis, IN*
Alex Beauchamp, *Kerrville, TX*
Dominique White, *Dunkirk, MD*
Trey Haynes, *Frankfort, IN*
Charles Ganske, *Indianapolis, IN*
Paige Downs, *Greenwood, IN*

CELLO

Joel Lee, *Indianapolis, IN*
J Hatcher, *Indianapolis, IN*
Anna Gogul, *Mason, OH*
Emily Eby, *Osceola, IN*
Izzie Ransom, *Fishers, IN*
Lilly Brown, *Brownsburg, IN*
Ryan Wombles, *guest artist*
Drew Sperry, *guest artist*

BASS

Owen Gohr, *Libertyville, IL*
Sara Wells, *Cincinnati, OH*
Jessica Mitchell, *Indianapolis, IN*
Giovanna Ferrante, *Munster, IN*
Dirui Jiang, *Indianapolis, IN*
Adeline Wilburn, *Lafayette, IN*
Clara Swift, *Whiteland, IN*
Theodore Lee, *Oakland, CA*

FLUTE

Katja Blickenstaff, *Indianapolis, IN*
Anna Lybeck, *Portland, OR*
Jack Nesser, *West Terre Haute, IN*

OBOE

Madeline Flight, *Indianapolis, IN*
Anna Shabowski, *Geneva, IL*
Ashley Sparks, *Michigan City, IN*

CLARINET

Kaleb Durfee, *Indianapolis, IN*
Victoria Bear, *Wichita Falls, TX*
Antonia Ayala Lopez, *Indianapolis, IN*

BASS CLARINET

Derek Johnstone, *Greenwood, IN*

BASSOON

Sophi Wroblewski, *Westfield, IN*
Rory Bowers, *Carmel, IN*

HORN

Kevin Cooney, *Brookston, IN*
Olivia Dudas, *Richmond, IN*
Megan Flaherty, *Granger, IN*
Danielle Lubienski, *Grosse Pointe Woods, MI*
Grayson Buck, *Carmel, IN*

TRUMPET

Nate Peck, *Noblesville, IN*
Aksel Vences, *Indianapolis, IN*
Brayden Baker, *Richmond, IN*

TROMBONE

Joshua Reddick, *Lapel, IN*
Solomon Thang, *Indianapolis, IN*
Andrew Dorton, *Indianapolis, IN*

TUBA

Olander Porter, *Indianapolis, IN*

PERCUSSION

Patrick Thordsen, *Nashville, TN*
Ivan Gooch, *Greenwood, IN*
Tori Thompson, *Monroe City, IN*
Emery Hatmaker, *Franklin, IN*

HARP

Wendy Muston, *guest artist*

PROGRAM NOTES

Overture to *Candide*

Leonard Bernstein originally wrote *Candide* as an operetta in 1956 based on the book of the same name by Voltaire. This show follows the story of Candide as he endures trials and tribulations while experiencing the world outside of his sheltered home for the first time. Though *Candide* was not well received on Broadway—the show closed within three months—the music was immediately considered a hit. Over the next three decades, Bernstein and several others continued to rework *Candide*, trying to achieve success with it; Bernstein produced his final revised edition in 1989.

The overture to *Candide* quickly became an immediately recognizable tune to most Americans. Since its first orchestral performance by the New York Philharmonic under Bernstein's baton in 1957, it has become one of the most frequently performed orchestral compositions by a twentieth-century American composer. This overture includes tunes from "The Best of All Possible Worlds," "Battle Music," "Oh, Happy We," and "Glitter and Be Gay," as well as melodies composed specifically for the overture.

--Program notes by Alex Beauchamp

From the Hearts of Women

I. The Sunrise Never Failed Us Yet (Celia Thaxter)

UPON the sadness of the sea
The sunset broods regretfully; From
the far lonely spaces, slow
Withdraws the wistful afterglow.
So out of life the splendor dies;
So darken all the happy skies;
So gathers twilight, cold and stern; But
overhead the planets burn;
And up the east another day Shall
chase the bitter dark away;
What though our eyes with tears be wet?
The sunrise never failed us yet.
The blush of dawn may yet restore Our
light and hope and joy once more.
Sad soul, take comfort, nor forget
That sunrise never failed us yet!

III. Spirit's House (Sara Teasdale)

From naked stones of agony
I will build a house for me;
As a mason all alone
I will raise it, stone by stone,
And every stone where I have bled
Will show a sign of dusky red.
I have not gone the way in vain,
For I have good of all my pain;
My spirit's quiet house will be
Built of naked stones I trod
On roads where I lost sight of God.

II. November (Elizabeth Drew Stoddard)

Much have I spoken of the faded leaf;
Long have I listened to the wailing wind,
And watched it ploughing through the heavy clouds,
For autumn charms my melancholy mind.
When autumn comes, the poets sing a dirge:
The year must perish; all the flowers are dead;
The sheaves are gathered; and the mottled quail
Runs in the stubble, but the lark has fled!
Still, autumn ushers in the Christmas cheer,
The holly-berries and the ivy-tree:
They weave a chaplet for the Old Year's bier,
These waiting mourners do not sing for me!
I find sweet peace in depths of autumn woods,
Where grow the ragged ferns and roughened moss;
The naked, silent trees have taught me this,—
The loss of beauty is not always loss!

IV. Doctors (Sara Teasdale)

Every night I lie awake
And every day I lie abed
And hear the doctors, Pain and Death,
Confering at my head.
They speak in scientific tones,
Professional and low-
One argues for a speedy cure,
The other, sure and slow.
To one so humble as myself
It should be matter for some pride
To have such noted fellows here,
Conferring at my side.

V. February Twilight (Sara Teasdale)

I stood beside a hill
Smooth with new-laid snow,
A single star looked out
From the cold evening glow.
There was no other creature
That saw what I could see --
I stood and watched the evening star
As long as it watched me.

Concerto for Saxophone

Frank Glover's *Concerto for Saxophone* was composed for Matt Pivec, who will be performing this world premiere with the Butler Symphony Orchestra and some of Indianapolis's finest professional musicians. In this work, nationally renowned artist Glover brings his distinct compositional voice to the Schrott Center for the Arts stage. Frank was a staple of the Indiana jazz community for 35 years, and currently has retired to Nashville, Indiana where he composes and produces his music. Best known for his jazz clarinet recordings, Glover's compositions range from small choral pieces to large works for symphony orchestra, and have been performed across the U.S. and in Europe. His recordings have been mentioned alongside those of some of the best of Indiana's other well-known jazz artists, including Wes Montgomery and J.J. Johnson.

Similar to a concerto grosso, *Concerto for Saxophone* features a unique interaction between a small group of musicians (saxophone, piano, bass, and drum set) and orchestral strings and percussion. Glover provides dynamic moments of harmonic tension, gritty ostinatos, and opportunities for improvisational dialog between the musicians.

Concerto for Saxophone was funded in part by a JCA IDEA grant.

--Program notes by Matt Pivec

Symphony No. 5 in E Minor, Op. 64

Pyotr Ilyich Tchaikovsky was a prolific Russian composer who is well known around the world for his ballets (*Nutcracker*, *Swan Lake*, and *Sleeping Beauty*) and works such as his *1812 Overture*. Despite his posthumous success, Tchaikovsky was not well-liked during his lifetime, and was treated very poorly by the famous group of Russian composers known simply as "The Five."

Symphony No. 5 in E Minor, composed in 1888 (ten years after his fourth symphony), received negative responses when it premiered and Tchaikovsky considered it "a failure...repellent, superfluous, patchy, and insincere." Today, however, it is one of his most popular works and praised around the world as an emotional masterpiece. Tchaikovsky claimed that this symphony is not programmatic, meaning it has no extra-musical meaning. Despite this, in his notes for the symphony, he wrote about the central motif representing fate. Due to the cyclical nature of this symphony and the way this motif is constantly brought back in new forms, this work is commonly thought to depict Tchaikovsky's struggle with and ultimate acceptance of fate.

The symphony opens with a slow, quiet introduction. The clarinets present a somber theme that will return as the central leitmotif throughout the symphony. This theme soon becomes the basis for the melody of the ensuing stormy allegro. The passion and drama of the rest of the movement revolves around this theme as Tchaikovsky brings it back and develops it into new melodies throughout the movement.

The slow, emotional second movement features a famous melody, heard first by solo horn and passed throughout the ensemble. This movement also includes recognizable snippets from Tchaikovsky's *Sleeping Beauty* score, which was composed around the same time. The main theme from the first movement returns to disrupt the peaceful atmosphere several times throughout the movement.

The third movement is a waltz, although a Scherzo would have been the traditional choice for the third movement of a symphony at that time. Tchaikovsky also rejects tradition by not emphasizing the first beat of each measure the

way most composers do in waltzes. This graceful dance is interrupted by racing chromatic lines in the strings and woodwinds before winding back into a pleasant waltz. The movement concludes with an ominous repetition of the symphony's central leitmotif by the clarinets and bassoons.

The Finale opens much like the first movement did – slowly, with the central leitmotif in the clarinets. This time, however, the leitmotif has been transformed to the major key. The finale marches through a somber passage before a timpani roll introduces the tumultuous struggle that makes up much of the movement. After this prolonged struggle and a dramatic pause, the leitmotif returns for a final time, now cast as a triumphant march as the symphony comes to a raucous close.

--Program notes by Alex Beauchamp

ABOUT THE ARTISTS

RICHARD AULDON CLARK

Composer, conductor, violinist, and violist Richard Auldon Clark is Artistic Director and Conductor of the Manhattan Chamber Orchestra, Manhattan Contemporary Chamber Ensemble, and the Finger Lakes Chamber Music Festival. A strong proponent of American music, Mr. Clark has performed and/or recorded hundreds of world premieres, and his work has received extraordinary praise in the New York Times, Fanfare, American Record Guide, Washington Post, and dozens of others. Mr. Clark has recorded the music of David Amram, Henry Cowell, Seymour Barab, Lukas Foss, Alan Hovhaness, Otto Leuning, Osvaldo Lacerda, Dave Soldier, Alec Wilder, and many more. An active studio musician as well, Mr. Clark has performed and recorded for Broadway, television, commercial, and film music, including several films for Philip Glass. Mr. Clark's compositions have been praised in the New York Times and broadcast on NPR stations around the country. With more than twenty chamber works to his credit, Mr. Clark has premiered six new compositions in the past three years at Zankel Hall at Carnegie Hall, and in September 2016, his opera *Happy Birthday, Wanda June*, with a libretto by Kurt Vonnegut, was premiered by Indianapolis Opera. A frequent collaborator, Mr. Clark works with dancers, choreographers, and visual artists in the creation of new works. Currently, Mr. Clark is Professor of Music at Butler University where he conducts the Butler Symphony Orchestra and Butler Ballet.

CHLOE BOELTER

Chloe Boelter is a lyric coloratura soprano from the United States. Hailing from the Chicago suburbs and graduating from Indiana University with her Masters in Voice in 2020, Chloe is an adaptive and musically-diverse singer. After being trained as a cellist and singing in choirs since she was seven years old, she focused her studies primarily on opera, jazz, and modern compositions. She uses the knowledge from her dual-instrument background to help shape her understanding of each piece and reach higher ensemble potential with her colleagues. Crossing through several periods of Baroque, Classical, Romantic, Modern, and Pop, Chloe innovates her approach of the technical, compositional, and emotional journey of each musical work.

Recent roles include Belinda in *Dido and Aeneas* with the Indianapolis Baroque Orchestra, covering the lead role of Konstanze in *The Abduction from the Seraglio* as an Opera Fellow in Festival Napa Valley, Liesgen in Bach's *Coffee Cantata* with the Indiana University's Historical Performance Institute, and Mabel in *The Pirates of Penzance* with MIOpera. Her most recent awards feature her prize-winning artistry, achieving two consecutive Encouragement Awards from the Metropolitan Opera Competition, winning the Kentucky Bach Choir's Audrey Rooney Vocal Competition, awarded with 2nd Place in the LA International Liszt Competition, receiving the Best Mozart Interpretation Award and 3rd Place in the Junior Division with the Dvorak International Singing Competition, winning 1st Place with the Prague Summer Nights Vocal Competition, and receiving one of only two

Fellowships with Classical Music Indy's Recording Fellowship Programs. During the Covid pandemic, Chloe stayed active while working remotely as an artist by competing in online vocal competitions; beyond two rewards listed earlier, she collaborated with Classical Music Indy in producing the Classical Pairings podcast with musicologist host (and her husband) Dr. Nicholas Johnson.

Within Indianapolis, Chloe performs in an R&B band, Beatty and the Bayonets, where she creates harmonies to the songwriter and band leader, Keith Beatty, as well as blending into the instrument section as an extra "horn" with the fellow saxophone player in the band. She also performed with the Indianapolis Symphony Orchestra for the past three years in the AES Yuletide Celebration productions, and made a connection with the comedian Susie Mosher to be featured at the Birdland Jazz Club in NYC for a night in Susie's show "The Lineup." But beyond the pop music scene, she also sings sacred historic music, being the featured soprano at Christ Church Cathedral for seven years in downtown Indy, joining the Hebrew Congregation during their High Holy Days, and singing in the Bloomington Bach Cantata project.

MATT PIVEC

Indianapolis-based musician Matt Pivec maintains an active, multifaceted career as a performer, educator, and clinician.

As a saxophonist, Matt is currently a member of the Steve Allee Big Band and the Sean Imboden Large Ensemble. He has also worked with Ray Charles, Aretha Franklin, The Temptations, Ana Gasteyer, Bob Brookmeyer, Maria Schneider, Melvin Rhyne, the Buselli-Wallarab Jazz Orchestra, the Indianapolis Symphony Orchestra, the Indianapolis Chamber Orchestra, the Rochester Philharmonic Pops Orchestra, and the national touring companies of Hairspray, 42nd Street, and The Producers. As a band leader and soloist, Matt has performed at jazz festivals and venues throughout the United States. He has three albums to his credit: *Live at Snider Hall*, *Psalm Songs*, and *Time and Direction*.

Currently, Matt is the Director of Jazz Studies at Butler University where he leads the Butler University Jazz Ensemble and teaches courses in the jazz studies curriculum. Since his arrival in 2008, Butler ensembles have performed with world-renowned guest artists such as Cécile McLorin-Salvant, Sullivan Fortner, Kenny Barron, John Clayton, Benny Golson, Stefon Harris, Maria Schneider, Kurt Elling, Christian McBride, Bobby Sanabria, Donny McCaslin, Fred Sturm, Melvin Rhyne, Steve Allee, Ted Poor, and the Wee Trio. Under his direction, in 2020 and 2025, the Butler University Jazz Ensemble won the Downbeat Student Music Awards Undergraduate Large Ensemble Category. The Butler University Jazz Ensemble has also performed at several prestigious conferences, including the Midwest Clinic in Chicago in 2023 and the Western International Band Clinic in Seattle in 2024.

Matt received the Doctor of Musical Arts (Saxophone Performance and Literature) and Master of Music (Jazz Studies and Contemporary Media) degrees from the Eastman School of Music in Rochester, New York. While at Eastman, Matt studied with Ramon Ricker. He performed with the Eastman Wind Ensemble, the Eastman Graduate Saxophone Quartet, and served as lead alto saxophone of the Eastman Jazz Ensemble. Matt received the Bachelor of Music Education degree with honors from the University of Wisconsin-Eau Claire.

Matt has presented educational clinics and research at the Jazz Education Network Conference, the International Association for Jazz Education Conference, the Midwest Band and Orchestra Clinic, the Hong Kong Institute of Education, and the Indiana Music Educators Association Conference. His publications have been featured in Teaching Music, Inform, and Jazzed magazines. He is also a past president of the Indiana Jazz Education Association.

Matt is a member of the national music honor society, Pi Kappa Lambda, and in 2013, he received the Mortar Board, Excellence in Teaching Award from the Jordan College of the Arts. In 2020, Matt received the Outstanding Collegiate Music Educator award from the Indiana Music Education Association. In 2025, he was named a "Faculty All-Star" by the Jordan College of the Arts and Butler University Provost's office.

In February 2009, Matt founded the Butler Youth Jazz Program and Butler Summer Jazz Camp. From these programs, students have progressed to study at some of the top music conservatories and colleges in the United States.

Matt is a Yamaha Artist.

STEVE ALLEE

Allee attended Ben Davis High School in Indianapolis, Indiana. He was in a band during the early 1970s called the Baron Von Ohlen Quartet which released an album of the same name. By age 19, Allee was touring with the Buddy

Rich Orchestra. Allee's big band album, *Downtown Blues*, was nominated for a Grammy Award and featured bassist John Clayton and drummer John Von Ohlen. Allee's first national solo record achieved a position of 14 on the Gavin national radio poll. Allee has worked with Slide Hampton, James Moody, Rufus Reid, Bob Mintzer, Randy Brecker, Phil Woods, Curtis Fuller, Jeff Hamilton, Tim Hagans, John Riley, Ira Sullivan, Ed Thigpen, Eddie Vinson, Milt Hinton, and Bobby Shew.

He received a commission to write a four-movement work for the Indianapolis Symphony Orchestra for the 100th anniversary of the Indianapolis Museum of Art, and for composing the score for the film *New York in the Fifties*, based on a book of the same name by Dan Wakefield. The score was performed live at the Montreux Jazz Festival in Switzerland. Allee composed the soundtrack for *Something to Cheer About*, a film about the 1954–55 Crispus Attucks basketball team, starring Oscar Robertson. Allee has written music for television shows, including *Chicago Hope*, *Friends*, *NYPD Blue*, *Mad About You*, *Martha Stewart Show*, *Nash Bridges*, *Touched by an Angel*, and *Dharma and Greg*. He is the music director for the nationally syndicated radio show *The Bob and Tom Show*. Allee signed with Indianapolis jazz label Owl Studios in 2006 and released two albums: *Colors* in 2007 and *Dragonfly* in 2008.

CHELSEA HUGHEY

Chelsea Hughey is a jazz drummer, percussionist, and educator based in Indianapolis. A native of the city, she earned her B.A. degree in Music from Butler University, with a focus on classical percussion and jazz studies. She went on to complete an M.M. degree in Jazz Performance from New Jersey City University, and an MBA in Music Business from Southern New Hampshire University, combining artistry with real-world industry knowledge.

As a performer, Chelsea has had the privilege of sharing the stage with renowned musicians across various genres. In Indianapolis, she has collaborated with jazz legends such as Steve Allee, Rob Dixon, Frank Glover, and Frank Smith. Her New York-based performances include appearances with icons like Walt Weiskopf, Bob Malach, Dave Douglas, Steve Davis, Steve Wilson, Jimmy Greene, Charles McPherson, and Bobby Sanabria. Notably, in 2024, she joined Monika Herzig's *Sheroes* for their 10th Anniversary tour, performing with Jaime Baum, Reut Regev, and Gina Schwarz at the prestigious 2024 Washington D.C. and Detroit Jazz Festivals.

Chelsea is a regular presence in the Indianapolis jazz scene, frequently performing at venues like the Chatterbox Jazz Club and The Jazz Kitchen. She is the co-leader of HP+3 and leader of Chelsea Hughey's Big Swing Face. She collaborates with local artists including Monika Herzig, Erin Benedict, the Cohen-Rutkowski Project, the Gary Walters Trio, and the Hickey-Shanafelt 9ollective. Beyond jazz, she performs for local theater performances with credits of 60+ shows including *Jersey Boys*, *Newsies*, *Legally Blonde*, *King and I*, and *Mamma Mia*.

An experienced educator, Chelsea has been teaching private percussion and drum set lessons since 2010, working with students across Indiana and northern New Jersey. She currently teaches privately at Sycamore School, and serves as adjunct professor of jazz drums at Butler University and adjunct professor of percussion at Marian University. She works with the Butler Youth Jazz Program and serves as a mentor for Jazz Girls Days at Indiana University and Noblesville High School. Additionally, Chelsea works as an adjudicator for competitions, offers masterclass on jazz drumming and the rhythm section, and acts a guest speaker and artist at area schools.

JESSE WITTMAN

Jesse Wittman is a bassist, composer, educator, and recording artist based in Indianapolis, Indiana. He holds a degree in Jazz Studies from Indiana University, where he studied with David Baker and Bruce Bransby. He also holds a master's degree in Composition from Butler University, where he studied with James Aikman and Michael Shelle. He currently teaches jazz bass at Butler University, and has had the pleasure of working with great musicians around the country such as Nicole Henry, Marvin Hamlisch, Steve Houton, Anne Hampton Callaway, and trombonist Steve Davis.

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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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