

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC *at* BUTLER *Series*

BUTLER UNIVERSITY CHORAL CONCERT

SPECTRA

Becky Marsh, *conductor*
Hannah Guo, *assistant conductor*
Ioanna Nikou, *pianist*

BUTLER UNIVERSITY CHAMBER SINGERS

Eric Stark, *director*

BUTLER UNIVERSITY CHORALE

Eric Stark, *conductor*
Catherine Bringerud, *pianist*

featuring the

BUTLER UNIVERSITY WIND ENSEMBLE

Trae Blanco, *conductor*

Saturday, October 11, 2025
7:30 P.M.
Schrott Center for the Arts

PROGRAM

SPECTRA

I Started Out Singing

Jocelyn Hagen

Hannah Guo, *conductor*

Jocelyn Hagen's "I Started Out Singing," with text by Naomi Shihab Nye, starts simply then evolves into a deeper look at the growth we experience and the journeys we take. Beginning with a unison line, which mimics the simplicity of childhood, the song soon blossoms into two and, at its conclusion, three parts. This musical growth, captured in the movement and energy of the piano accompaniment, mirrors both the growth and energy of childhood.

*I started out singing
oh yes oh yes
in a voice as clear
as a penny and a dime
in time in time
I came to be
as tall as a riddle
as full as a shadow
as far as the wind
that blows itself
alone to the sea
I started out smiling
oh yes oh yes
with my face tipped up
to the moon's soft stare
a halo of giggles
tied in my hair
with a sleep as deep
as desert sand
my dreams were the stories
that crossed the land*

Storm Comin'

Ruth Moody

Addie Marshal, *soloist*

Donnie Bryant, *guitar*

Tori Thompson, *cajón*

"Storm Comin'," as recorded by the treble folk trio The Wailin' Jennys, was written by the group's very own Ruth Moody. This haunting, bluesy song encapsulates the storms of life but highlights the bravery that comes with both accepting this inevitability and letting love into your heart.

*When that storm comes, don't run for cover
When that storm comes, don't run for cover
When that storm comes, don't run for cover
Don't run from the coming storm, no there ain't no use in running*

*When that rain falls, let it wash away
When that rain falls, let it wash away
When that rain falls, let it wash away
Let it wash away, that falling rain, the tears and the troubles*

*When those lights flash, and you hear that thunder roar
When those lights flash, and you hear that thunder roar
When those lights flash, and you hear that thunder roar
Will you listen to that thunder roar and let your spirits soar*

*When that love calls, open up your door
When that love calls, open up your door
When that love calls, open up your door*

You gotta stand on up and let it in, you gotta let love through your door

*When that storm comes, don't run for cover
When that storm comes, don't run for cover
When that storm comes, don't run for cover
Don't run from the coming storm, 'cause it can't keep a storm from coming*

Gate Gate

Brian Tate

Hannah Guo, *conductor*

Brian Tate's "Gate Gate" explores the Buddhist idea of enlightenment. The Sanskrit text of "Gate Gate," which appears at the end of the *Prajiaparamita Heart Sutra* is generally regarded as the essence of Buddhist teaching. Gate means gone. Gone from suffering to the liberation of suffering. Gone from forgetfulness to mindfulness. Gone from duality to non-duality. Gate gate means gone, gone. Paragate means gone all the way to the other shore. Gone, gone, gone all the way over. In Parasamgate, sam means everyone, the entire community of beings. Everyone gone over to the other shore. Bodhi is the light inside, enlightenment, or awakening. And svaha is a cry of joy or excitement, like "Halleluia!" Gone, gone, gone all the way over, everyone gone to the other shore, enlightenment, svaha!

*Gate gate
paragate
parasamgate
bodhi svaha.*

Yonder, yonder cross the river,

ev'ryone gone now, halleluia!

*Ev'rybody singing, ev'rybody laughing,
ev'rybody gone now, halleluia!
Ev'rybody talking, ev'rybody walking,
ev'rybody gone now, halleluia!*

*No more tears, no more suffering,
no more fears as we cross into the light!*

*Gate gate
paragate
parasamgate
bodhi svaha!*

We Shall Be Known

Karisha Longaker

Songwriter Karisha Longaker of the vocal group MaMuse believed “We Shall Be Known” came to her in a dream. In fact, she almost didn’t release the song because she was convinced it already existed, given how familiar it felt to her. Examining our values and the way we lead our lives, Longaker references the “Great Turning,” a time described as a fundamental shift in perception and values towards recognizing our interconnectedness.

*We shall be known by the company we keep
by the ones who circle round to tend these fires.*

*We shall be known by the ones who sow and reap
the seeds of change alive from deep within the earth.*

*It is time now,
It is time now that we thrive.
It is time we lead ourselves into the well.
It is time now, and what a time to be alive.*

*In this Great Turning we shall learn to lead in love,
In this Great Turning we shall learn to lead in love.*

No Time

arr. Susan Brumfield

A renowned music educator, conductor, and composer, Susan Brumfield takes on the American frontier Christian tradition, setting a medley of a two camp meeting songs in “No Time.” The traditional American camp meeting was a phenomenon of the Second Great Awakening, an early-19th-century evangelical movement in which itinerant preachers would gather in remote locations for days or weeks, drawing hundreds or thousands of worshippers to listen to sermons, and sing (and create) hymns. Brumfield’s setting captures some of this process. The texts are sung first separately and without adornment, and then gradually build to a full choral harmony where the two themes are elaborated and woven together.

*Rise, oh fathers, rise,
Let’s go meet ‘em in the skies,
We will hear the angels singing in that morning.
Oh I really do believe that just before the end of time,
We will hear the angels singing in that morning.*

*Rise, oh mothers, rise ...
Let’s go meet ‘em in the skies,
We will hear the angels singing in that morning.
Oh I really do believe that just before the end of time,
We will hear the angels singing in that morning.*

*No time to tarry here, no time to wait for you,
No time to tarry here, for I’m on my journey home.*

*Brothers, oh fare ye well,
Brothers, oh, fare ye well,
Brothers, oh, fare ye well,
For I’m on my journey home.*

*Sisters, oh fare ye well,
Sisters, oh, fare ye well,
Sisters, oh, fare ye well,
For I’m on my journey home.*

Take the Journey

Molly Tuttle

arr. Mike Berg Raunick

Hannah Olson, Josie Harms, *soloists*

Donnie Bryant, *guitar*

Tori Thompson, *cajón*

Singer-songwriter Molly Tuttle moves past her bluegrass roots and into more experimental, rock-inflected territory with “Take the Journey.” The lyrics urge the listener to set out for new horizons, creating the feeling of taking an epic journey. Honored as the first woman ever to be awarded Guitar Player of the Year at the International Bluegrass Music Association (IBMA) Awards, Butler is honored to have local musician Joy Mills to capture the energy of Tuttle’s song.

*Cold, cold nights lead to cold, cold mornings
The road keeps going and it never seems to end
Lonely hearts that cry without warning
When the light ain't shining from around the bend*

*Take the journey
No matter where it starts or where it ends
Take the journey
Someday you'll make it back home again*

*You can try to control the weather
But the rain inside you is still gonna fall
Days of drought will merely starve you
There's no use hiding, we gotta face it all*

*Take the journey
No matter where it starts or where it ends
Take the journey
Someday you'll make it back home again*

*Skies are falling all around you
Who will protect you from your deepest fears?
Take the hand of the one beside you
Let the fire guide you 'til the path is clear*

*Take the journey
No matter where it starts or where it ends
Take the journey
Someday you'll make it back home again*

Keep Marching from *Suffs*

Shaina Taub

arr. Andrea Grody

GraceAnne Newman, Norah Gray, *soloists*

Shaina Taub’s “Keep Marching” from the musical *Suffs* serves as the show’s closing number, conveying the message that the journey to equality is never complete and requires ongoing, collective effort, even in the face of difficulties and partial victories. The song encourages listeners to continue to fight for justice, highlighting that the work of social change is a multi-generational effort, with each person carrying the struggle forward through their own spheres of influence.

*You won't live to see the future that you fight for
Maybe no one gets to reach that perfect day
If the work is never over
Then how do you keep marching anyway?
Do you carry your banner as far as you can
Rewriting the world with your imperfect pen
'Til the next stubborn girl picks it up in a picket line
Over and over again?
And you join in the chorus of centuries chanting to her
The path will be twisted and risky and slow
But keep marching, keep marching
Will you fail or prevail?
Well, you may never know
But keep marching, keep marching
'Cause your ancestors are all the proof you need
That progress is possible, not guaranteed
It will only be made if we keep marching
Keep marching on
Keep marching on
And remember every mother that you came from
Learn as much from our success as our mistakes
Don't forget you're merely one of many others
On the journey every generation makes
We did not end injustice and neither will you
But still, we made strides, so we know you can too
Make peace with our incomplete power and use it for good
'Cause there's so much to do
The gains will feel small and the losses too large
Keep marching, keep marching
You'll rarely agree with whoever's in charge
Keep marching, keep marching
'Cause your ancestors are all the proof you need
That progress is possible, not guaranteed
It will only be made if we keep marching
Keep marching on
Keep marching on
Yes, the world can be changed, we've done it before
So keep marching, keep marching
We're always behind you, so bang down the door
And keep marching, keep marching
And let history sound the alarm of how
The future demands that we fight for it now
It will only be ours if we keep marching
Keep marching on
Come on, keep marching, marching, marching
Come on, keep marching, marching, marching
Come on, keep marching, marching, marching
Come on, keep marching, marching, marching
Come on, keep marching, marching, marching
Keep marching on*

BUTLER UNIVERSITY CHAMBER SINGERS

Selections to be announced from the stage

intermission

BUTLER UNIVERSITY CHORALE

Begräbnisgesang, Op. 13

Johannes Brahms (1833-1897)

featuring the Butler Wind Ensemble

Trae Blanco, conductor

An early masterpiece that is both tragic and hopeful, this unusual work was one of the first published pieces for chorus, along with the contemporary Ave Maria, Op. 12. It was written in 1858, two years after the death of Robert Schumann, and it can be reasonably speculated that Schumann's memory is behind this miniature Requiem. It can also be seen as a sort of preliminary study both for the slow marches of the German Requiem in one sense and for the one-movement choral/orchestral works such as the Alto Rhapsody and the Schicksalslied in another sense. The use of a wind band accompaniment is inspired. It suits perfectly the character of the piece. There are no flutes or trumpets, Brahms instead opting for the darker tones of oboes, clarinets, bassoons, horns, trombones, and tuba. He also includes timpani, which will play a very large role (and somewhat anticipate their use in the German Requiem). The omission of strings was meant to allow for open air performances; he originally intended to include low strings. They are not missed. Brahms was still treating orchestral writing with caution at this point. The entire style of the work exudes archaism. The minor-key melody of the outer sections is Brahms's own composition, but it is very characteristic of an old Lutheran chorale. The old, quasi-liturgical text contributes to this character. The wind scoring suggests Brahms's familiarity with the Renaissance Venetian composer Giovanni Gabrieli and his compositions for antiphonal brass choirs. The middle section in major, setting the fourth through sixth stanzas, reflects his study of J. S. Bach cantatas. The work's pacing is superb. Brahms builds inexorably toward the climax at the beginning of the third stanza. He reserves the sopranos until the phrase immediately preceding the climax, making their entry extremely dramatic. They drop out again for the brief closing return of the opening music. The short work has a shattering impact, and should be better known.

—Kelly Dean Hansen, Ph.D., Musicology, University of Colorado Boulder

Not much is known about Weisse's early years. Scholars assume he was born in Nysa (Neisse), today a town in southwestern Poland in 1488. He was probably enrolled at the University of Krakow in 1504. After completing his studies he became a monk in Wrocław (Breslau) and he was ordained a Roman Catholic priest (Franciscan). This was a time of intense theological discussion between reformers of the church and defenders of the existing order. In 1518 Weisse left the monastery and joined the Unity of Brethren in Litoměř (Leitomyšl) in Bohemia.

Weisse soon became a leader of the Unity. He oversaw the German-speaking congregations in Lanškroun and Fulnek. Together with Jan Roh (Horn) he made various visits to Martin Luther to discuss theological matters. In 1531 he was consecrated a presbyter of the Unity and in 1532 he became a member of the Inner Council, the leading council of the Unity.

Weisse was most famous for the hymn book he published in 1531: Ein New Gesengbuchlen (A New Hymn Book). This hymnal was intended to be used by the German-speaking congregations of the Unity. Weisse translated many of the Czech hymns and added texts of his own; he also composed some of the tunes. Because of the poetic quality of his work, many of Weisse's translations and compositions made it into the general German body of Protestant song, and from there into Anglo-American hymnals. In some respects Weisse held theological views that were not generally accepted by the Unity. This becomes clear when one compares the revised hymn book of 1544 with Weisse's original edition. Jan Roh, the editor of the 1544 edition, expressed his discontent that Weisse had included

some Communion hymns that did not reflect the Unity's teachings. Weisse believed Holy Communion was a symbolic meal, with no real presence of Christ in the elements (bread and wine); his Communion hymns reflected this view. The Unity, however, taught that Christ was present in the sacrament "spiritually, powerfully, and truly." When the leaders discovered Weisse's hymn texts, they required that he changed them. Before he was able to do so, Weisse died of food poisoning in 1534.

The current American Moravian hymnal contains five hymn texts that are connected to Weisse and eight tunes composed by him. Among these hymns are "Once He Came in Blessing" and "Join We All With One Accord." We use the current Czech and Polish spelling of place names with the German name between parentheses.

The Moravian Archives, Bethlehem, Pa.

—The Moravian Archives, Bethlehem, PA

*Now let us bury the body
Which without a doubt
On resurrection day
Will rise in splendor.*

*For out of earth he was made
And to earth he will return
And from it he will rise
When the Lord sounds the trumpet.*

*His soul will live forever in God,
Who in his mercy
Has swept it clear of
All sin and evil.*

*His work, sorrow and misery
Has come to a good end.
He helped carry the Lord's burden,
Has died and yet is still alive.*

*The soul lives without sorry,
The body sleeps until resurrection day
When God transfigures him,
And gives him eternal bliss.*

*Here he was weighed down by fear,
There he will be at ease again,
In eternal peace and happiness
Radiant like the brilliant sun.*

*Now we leave him here at rest
And all go our separate ways,
Do our duties with eagerness
Until death comes to us without exception.*

The Word Was God

Rosephanye Powell (b. 1962)

Composer Rosephanye Powell has established herself as a leading figure on the stage of contemporary choral composition in the United States, and *The Word Was God* has emerged as one of the most loved and oft-performed selections from her catalog. Sharp rhythms, careful layering of polyphonic entrances, and exciting shifts of dynamic capture the black-and-white simplicity and power of the first verse of the Gospel of John: In the beginning was the Word, and the Word was with God, and the Word was God. The work has recently made recent social media headlines due to the unauthorized re-arrangement and release of Powell's work by a local institution, resulting in unfortunate harm to Powell's renown. The Chorale proudly performs Powell's work in strict adherence to the published score, in honor of and gratitude for her continued leadership in the choral field.

Ave Verum Corpus, K. 618

Wolfgang Amadeus Mozart (1756-1791)

Emma Richards, *conductor*

Ave Verum Corpus was composed in 1791, the very last year of Mozart's too-short life. Despite its brevity, it shows the hallmarks of a master, through the brilliant voice leading and adventurous harmonic language. Overall in a homophonic texture, Mozart's judicious use of independent vocalism dots the musical landscape with jewel-like expressivity, conveying the reverent intimacy of the eucharistic moment for which it was intended.

*Hail true body,
Born of the Virgin Mary,
Who truly suffered, sacrificed
On the cross for humanity,
Whose pierced side overflowed
With water and blood.
Be for us a foretaste
In the test of death.*

A Dream Is a Wish Your Heart Makes

arr. Derrick Johnson (b. 1932)

The 1950 Disney animated feature *Cinderella* featured a score by Mack David, Al Hoffman and Jerry Livingston. "A Dream Is a Wish Your Heart Makes" is sung by the title character, and is one of the best known songs from the film, and is based partly on the primary theme found in Liszt's Transcendental Sonnet No. 9. Arranger Derrick Johnson served as music director for the "Voices of Liberty" chamber choir at Disney's Epcot Center.

Geographical Fugue

Ernst Toch (1887-1967)

Ernst Toch's *Geographical Fugue* was composed as part of a three-movement suite for spoken chorus, that is, no notated pitches, only speaking, in the 1920s. Originally in German (with the Silesian town of Ratibor at the start of the fugue subject), the original performances made such an impression upon none other than John Cage that Cage asked permission to set the work in English. The work became enormously popular in the US, making the rounds of high school and collegiate choirs for decades. Despite there being no notated pitches, it really is a fugue, and all the hallmarks are there: subject statements, countersubjects, development, episode, stretto, augmentation and diminution.

Waitin' for the Light to Shine

arr. Mark Brymer (b. 1957)

Emma Page, *conductor*

Waitin' for the Light to Shine comes from the 1985 Tony winning Broadway show *Big River*, a musical adaptation of Mark Twain's *Adventures of Huckleberry Finn*. Set in an up-tempo bluegrass style, the work reflects upon the nature of journeys, and the hope of a new day.

SPECTRA AND BUTLER UNIVERSITY CHORALE

Journey On

Derrick Fox

Becky Marsh, *conductor*

Derrick Fox's "Journey On" captures the ever-changing nature of life and the people we meet along the journey. Dr. Fox writes, "This song speaks to the impact of the relationships I've built throughout my life. I can recall the myriad feelings that came with moving away from treasured friends and families due to various life changes (graduation, learning opportunities, teaching jobs, etc...). This piece conveys the sadness that accompanied those changes but expresses the hope that friends and family would continue to thrive as they write their life stories." Our singers, who come into one another's lives during their time at Butler, share this hope through song.

*Journey on my friend. We will surely meet again.
And as time moves on, keeps rolling along, we will write our own stories.
We will Journey on.*

*Beauty lives in you. Brings joy in all you do.
Take time to see the joy, the peace, be the light our world needs.*

*We will rise, we will soar.
We'll see all the places we've dreamed of before.
We'll be free as the breeze, we'll write our own stories.
We will Journey on.*

BUTLER UNIVERSITY CHORALE

Eric Stark, *conductor*
Catherine Bringerud, *pianist*

Ashlyn Boomer, *Monument, CO*
Delbert Brogdan, *Indianapolis, IN*
Austin Clark, *Columbus, IN*
Tori Corbitt, *Crestwood, KY*
Rene Eaton, *Michigan City, IN*
Branden Evans, *Indianapolis, IN*
Rachel Gately, *Skokie, IL*
Christopher Gillie, *Greenfield, IN*
Ash Gordon, *Palos Hills, IL*
Bailey Hall, *Williamsport, MD*

Jeffrey Herschberger, *Goshen, IN*
Ian Hickey, *Franklin, IN*
Christian Jennings, *Indianapolis, IN*
Randy John, *Dalian, China*
Avery King, *South Bend, IN*
Jeron Kinley, *Indianapolis, IN*
Ian Knight, *Franklin, IN*
Georgia Lichti, *Indianapolis, IN*
Dani Lubienski, *Detroit, MI*
Shea Manley, *Galena, OH*

Fernando Ortiz, *Wheeling, IL*
Ashton Roman, *Indianapolis, IN*
Emma Page, *Zionsville, IN*
Antonio Perez, *Goshen, IN*
Emma Richards, *Greenwood, IN*
Joseph Smith, *Avon, IN*
Thea Stewartson, *Milwaukee, WI*
Kelsey Thomas, *Logansport, IN*
Ava Wiggins, *Owensboro, KY*
Parker Williams, *Bloomington, IL*

BUTLER UNIVERSITY CHAMBER SINGERS

Eric Stark, *director*

Delbert Brogdan, *Indianapolis, IN*
Rene Eaton, *Michigan City, IN*
Christopher Gillie, *Greenfield, IN*
Ash Gordon, *Palos Hills, IL*
Hannah Guo, *Beijing, China*
Christian Jennings, *Indianapolis, IN*
Avery King, *South Bend, IN*
Jeron Kinley, *Indianapolis, IN*
Dani Lubieniski, *Detroit, MI*

Mya McIntire, *Elburn, IL*
Emma Page, *Zionsville, IN*
Antonio Perez, *Goshen, IN*
Emma Richards, *Greenwood, IN*
Ashton Roman, *Indianapolis, IN*
Thea Stewartson, *Milwaukee, WI*
Kelsey Thomas, *Logansport, IN*
Parker Williams, *Bloomington, IL*

SPECTRA

Becky Marsh, *conductor*

Hannah Guo, *assistant conductor*

Ioanna Nikou, *pianist*

Reyna Avila, *Elmwood Park, IL*
Maysen Bedsole, *Arlington, VA*
Lilly Bradley, *Monticello, IL*
Ella Britain, *Indianapolis, IN*
Miriam Brown, *Wheaton, IL*
Tricia Conway, *Chicago, IL*
Ana Dollard, *Lake Bluff, IL*
Olivia Dudas, *Richmond, IN*
Megan Dudenhoeffer, *Greenwood, IN*
Ella Fisher, *Columbus, IN*

Abby Frieder, *Whitefish Bay, WI*
Mack Gillespie, *Brownsburg, IN*
Nora Gray, *Wheaton, IL*
Hannah Guo, *Beijing, China*
Josie Harms, *Fairbury, IL*
Eliza Howe, *Bargersville, IN*
Riordan Klisiewicz, *Naperville, IL*
Ash Lupke, *Logansport, IN*
Addie Marshall, *Franklin, IN*
Mackenzie, *Maxwell, Martinsville, IN*

Madeline Meggos, *Downers Grove, IL*
Maeve Milless, *Monrovia, IN*
Julia Monix, *Lowell, IN*
GraceAnne Newman, *Lebanon, IN*
Hannah Olson, *Kasson, MN*
Journey Thomas, *Indianapolis, IN*
Anna VanNorman, *Dublin, OH*
Mary West, *Indianapolis, IN*
Lynn Zheng, *Franklin, IN*

BUTLER UNIVERSITY WIND ENSEMBLE

Trae Blanco, *conductor*

OBOE

Tim Nelson, *Park Ridge, IL*
Julia Foster, *Valparaiso, IN*

CLARINET

Kaleb Durfee, *Indianapolis, IN*
Antonia Ayala Lopez, *Indianapolis, IN*

BASSOON

Laurel Granlund, *Indianapolis, IN*
Austin Peckham, *Ingalls, IN*

HORN

Kevin Cooney, *Brookston, IN*
Gabe Glaze, *Fishers, IN*

TROMBONE

Zachary Ford, *Frisco, TX*
Olander Porter, *Indianapolis, IN*
Keegan O'Connor, *Noblesville, IN*

TUBA

LJ Benak, *Granger, IN*

TIMPANI

Matthew Rhoad, *Indianapolis, IN*

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 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.

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 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 choral work commissions, including ZABUR by Mohammed Fairouz in 2014, and TOWARD A SECRET SKY by Augusta Read Thomas.

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 of 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.

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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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