

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC at BUTLER *Series*

THE BUTLER UNIVERSITY WIND ENSEMBLE PRESENTS

Death & ★ Transfiguration

October 5, 2025 | 3:00 pm
Schrott Center for the Arts

Trae Blanco, conductor
Eric Stark, conductor

Kauyumari | Ortiz

Begräbnisgesang | Brahms
with the Butler University Chorale

Symphony No. 4 | Maslanka

BUTLER

JORDAN COLLEGE
of the ARTS

PROGRAM

Kauyumari (2021)
Gabriela Ortiz (b. 1964)
arr. Michael Brignolo

Begräbnisgesang, Op. 13 (1858)
Johannes Brahms (1833-1897)
with
Butler University Chorale
Eric Stark, conductor

Symphony No. 4 (1993)
David Maslanka (1943-2017)

BUTLER UNIVERSITY WIND ENSEMBLE

Trae Blanco, conductor

Collin Cerney, graduate assistant

Ryan Mack, graduate assistant

FLUTE

Joshua Cuevas*, *Brownsburg, IN*
Donnie Bryant, *Indianapolis, IN*
Haley Harper, *Indianapolis, IN*
Ella Adams, *Fortville, IN*
Emma Kavalec, *Schereville, IN*
Jaclyn McNelis, *Skokie, IL*
Adelyn Blake, *Indianapolis, IN*
Sawyer Anderson, *Indianapolis, IN*
Anthony Broaddus, piccolo, *Indianapolis, IN*

OBOE

Tim Nelson*, english horn, *Park Ridge, IL*
Julia Foster, *Valparaiso, IN*
Sophi Wroblewski, *Westfield, IN*

CLARINET

Kaleb Durfee*, Eb clarinet, *Indianapolis, IN*
Antonia Ayala Lopez, *Indianapolis, IN*
Victoria Bear, *Wichita Falls, TX*
Jordan Voegerl, *Jasper, IN*
Dafne Nunez, *Indianapolis, IN*
Derek Johnstone, *Greenwood, IN*
Olivia Trlak, bass clarinet, *Morristown, IN*

BASSOON

Laurel Granlund*, *Indianapolis, IN*
Austin Peckham, *Ingalls, IN*
Cara Oser, contrabassoon, *Indianapolis, IN*
Kate Wischmann, *Houston, TX*

SAXOPHONE

Megan Dudenhoeffer*, *Greenwood, IN*
Silas Owens, *Pittsburgh, PA*
Zoe Klotz, *Zionsville, IN*
Mack Gillespie, *Brownsburg, IN*
Samuel Gonzalez, *Gas City, IN*
Lydia Roth, *Fort Way, IN*
Christian Miller, *Fort Wayne, IN*

HORN

Kevin Cooney*, *Brookston, IN*
Gabe Glaze, *Fishers, IN*
Tori Corbitt, *Goshen, IN*
Andrew Agraviador, *Danville, IN*
Sydney Beecham, *Brownsburg, IN*
Ian Hickey, *Franklin, IN*
Kirsten Roth, *Avon, IN*

TRUMPET

Connor Wooley*, *Indianapolis, IN*
David Strayhorn, *Indianapolis, IN*
Braedon Hoy, *Granger, IN*
Austin Davidson, *Avon, IN*
Ryan Mack, *Wheatfield, IN*
Logan Zamora, *Lebanon, IN*
Harrison Hulbert, *Freemont, IN*

TROMBONE

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

EUPHONIUM

Joshua Reddick*, *Lapel, IN*

TUBA

LJ Benak*, *Granger, IN*
Kayden Odom, *Chantilly, VA*

PERCUSSION

Collin Cerny*, *Campbellsport, WI*
Matthew Rhoad, *Indianapolis, IN*
Sean Lawlor, *Avon, OH*
Thomas James, *Portage, IN*
Matthew Norton, *Fort Wayne, IN*
Robbie Butler, *Noblesville, IN*

PIANO

Tenéh Karimu

ORGAN

Sam Jones

HARP

Claire Thai

*Denotes principal

Kauyumari

Among the Huichol people of Mexico, Kauyumari means "blue deer." The blue deer represents a spiritual guide, one that is transformed through an extended pilgrimage into a hallucinogenic cactus called peyote. It allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Each year, these Native Mexicans embark on a symbolic journey to "hunt" the blue deer, making offerings in gratitude for having been granted access to the invisible world, through which they also are able to heal the wounds of the soul.

When I received the commission from the Los Angeles Philharmonic to compose a piece that would reflect on our return to the stage following the pandemic, I immediately thought of the blue deer and its power to enter the world of the intangible as akin to a celebration of the reopening of live music. Specifically, I thought of a Huichol melody sung by the De La Cruz family—dedicated to recording ancestral folklore—that I used for the final movement of my piece, *Altar de Muertos* (Altar of the Dead), commissioned by the Kronos Quartet in 1997. I used this material within the orchestral context and elaborated on the construction and progressive development of the melody and its accompaniment in such a way that it would symbolize the blue deer. This in turn was transformed into an orchestral texture which gradually evolves into a complex rhythm pattern, to such a degree that the melody itself becomes unrecognizable (the imaginary effect of peyote and our awareness of the invisible realm), giving rise to a choral wind section while maintaining an incisive rhythmic accompaniment as a form of reassurance that the world will naturally follow its course.

While composing this piece, I noted once again how music has the power to grant us access to the intangible; healing our wounds and binding us to what can only be expressed through sound. Although life is filled with interruptions, Kauyumari is a comprehension and celebration of the fact that each of these rifts is also a new beginning.

—Gabriela Ortiz

Begräbnisgesang, Op. 13

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

German Text:

Nun laßt uns den Leib begraben,
Bei dem wir kein'n Zweifel haben,
Er werd am letzten Tag aufstehn,
Und verrücklich herfürgehn.

Erd ist er und von der Erden
Wird auch wieder zu Erd werden,
Und von Erden wieder aufstehn,
Wenn Gottes Posaun wird angehn.

Seine Seel lebt ewig in Gott,
Der sie allhier aus seiner Gnad
Von aller Sünd und Missetat
Durch seinen Bund gefeget hat.

Sein Arbeit, Trübsal, und Elend
Ist kommen zu ein'm guten End.
Er hat getragen Christi Joch,
Ist gestorben und lebet noch.

Die Seel, die lebt ohn alle Klag,
Der Leib schläft bis am letzten Tag,
An welchem ihn Gott verklären,
Und der Freuden wird gewähren.

Hier ist er in Angst gewesen,
Dort aber wird er genesen,
In ewiger Freude und Wonne
Leuchten wie die schöne Sonne.

Nun lassen wir ihn hier schlafen
Und gehn allsamt unser Straßen,
Schicken uns auch mit allem Fleiß
Denn der Tod kommt uns gleicher Weis.

English Translation: *Emily Ezust*

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

For out of earth he was made
And to the 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 sorrow,
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

Symphony No. 4

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration – but nearly impossible to write of its soul nature except through hints and suggestions.

The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune Old Hundred, several other hymn tunes (the Bach chorales Only Trust in God to Guide You and Christ Who Makes Us Holy), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4.

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. From Carl Sandburg's monumental Abraham Lincoln, I offer two quotes. The first is a description of Lincoln in death by his close friend David R. Locke:

I saw him, or what was mortal of him, in his coffin. The face had an expression of absolute content, or relief, at throwing off a burden such as few men have been called on to bear – a burden which few men could have borne. I have seen the same expression on his living face only a few times, when after a great calamity he had come to great victory. It was the look of a worn man suddenly relieved. Wilkes Booth did Abraham Lincoln the greatest service man could possibly do for him – he gave him peace.

The second, referring to the passage through the country from Washington D.C. to Springfield, Illinois of the coffin bearing Lincoln's body:

To the rotunda of Ohio's capitol, on a mound of green moss dotted with white flowers, rested the coffin on April 28, while 8,000 persons passed by each hour from 9:30 in the morning till four in the afternoon. In the changing red-gold of a rolling prairie sunset, to the slow exultation of brasses rendering Old Hundred, and the muffled boom of minute guns, the coffin was carried out of the rotunda and taken to the funeral train.

For me, Lincoln's life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the civil war, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used Old Hundred, known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow; Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

1 Make a joyful noise unto the Lord, all ye lands.

2 Serve the Lord with gladness: come before his presence with singing.

4 Enter into his gates with thanksgiving and into his courts with praise: be thankful unto him, and bless his name.

I have used Christian Symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious labels. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

—David Maslanka

ABOUT THE ARTISTS

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.

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.

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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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