

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC *at* BUTLER *Series*

Giroux | Blue Marble | Flagello | Love and Nature

Butler University Wind Ensemble presents **BLUE MARBLE**

NOVEMBER 20, 2025 | 7:30PM
SCHROTT CENTER FOR THE ARTS

McCune | High Water Rising



PROGRAM

High Water Rising (2017)
Sally Lamb McCumb (b. 1966)

Seascapes (1958/2004)
Ruth Gipps (1921-1999)
ed. Rodney Winther

Love and Nature (2024)
Gala Flagello (b. 1994)
Butler University Wind Ensemble Commission
I. Flower Power
II. Star-Crossed
III. Slow Burn

intermission

Symphony No. 6, The Blue Marble (2022)
Julie Giroux (1961)
I. The Big Blue Marble
II. Voices in Green
III. Let There Be Life

BUTLER UNIVERSITY WIND ENSEMBLE

Dr. Trae Blanco, *conductor*
Collin Cerny, *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, KY*
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

Sam Jones

HARP

Heaven Fan

*Denotes principal

PROGRAM NOTES

High Water Rising (2017)

The piece was originally inspired by David Shumate's poem *High Water Mark* (2004). The depiction of a great flood, the water rising to record heights, all manner of things being carried away with the current, and the indelible impression such an event leaves on those who live through it, got me thinking musically.

Although the piece was percolating for some time, *High Water Rising* was begun in 2017, shortly after the U.S. withdrew from the Paris Climate Agreement. The agreement, signed by 195 nations, was an attempt to bind the world community in battling rising temperatures. The U.S. is the second largest polluter in the world.

–Program Note by the composer

In a time where orchestras, wind bands and military bands were male-dominated, British composer Ruth Gipps was a pioneer in the world of music composition and performance. She founded and conducted the Portia Wind Ensemble, a group made up entirely of women. This group was an important part of music in Britain, and they premiered works by Gordon Jacob, Peter Maxwell Davies, Harrison Birtwistle, Alan Hoddinott, Wilfred Josephs and John McCabe. *Seascapes*, composed by Gipps in 1958, was written for and premiered by the Portia Wind Ensemble.

Seascapes (1958/2004) is a programmatic work, thought to be inspired during a trip to the coastal town of Broadstairs in Kent, where Gipps was giving lectures. About her stay, Gipps said: "I spent the night in a hotel right on the beach. I could hear the sea. I always loved the sound of the sea and particularly storms."

This piece is written for double wind quintet, with an English horn used in place of a second oboe. The edition by Rodney Winter used for this concert uses an optional string bass which brings further depth and color to the composition.

–Program Note by Christine Higley, University of Maryland

Love & Nature (2024) was commissioned by a consortium of wind bands led by the University of Illinois Urbana-Champaign and explores how love prevails through cosmic lore, social movements, and mercurial myths.

Each of the work's three movements connects a different instrumental sound world to the concepts of earth, air, and fire, depicting a blossoming of kindness and hope for the future of our planet. The first movement, *Flower Power*, is inspired by the titular social movement of the 1960s/1970s and sonically critiques the juxtaposition of fragility and strength, beauty and utility, and nonviolence and force. *Flower Power* reflects the ethos of Marc Riboud's iconic photograph *The Ultimate Confrontation: The Flower and the Bayonet* and incorporates a musical Easter egg -- a countermelody for counterculture. The second movement, *Star-Crossed*, summons the hope, whimsy, and longing of its ill-fated protagonists through celestial textures and luminous scoring. The third and final movement, *Slow Burn*, explores both versions of the titular literary trope -- romantic and anger-fueled -- through the arboraceous lens of controlled fire, an originally indigenous practice that mitigates the drought-driven effects of climate change. *Slow Burn* foregrounds bright and wooden sounds to pay homage to our forests and the necessity of ecological restoration.

Special thanks to Kim Fleming, Christi Blahnik, Rachel Zephir, Ashley Killam, Ancel "Fitz" Neeley, Michael Avitabile, Sagar Anupindi, Allison Chu, and Hannah Hickman for their guidance during the writing of this work. And Pete Williams: to the moon and back. Endless gratitude to the bands whose support has made *Love & Nature* a reality.

–Program Note by the composer

The Big Blue Marble (2022)

Movement I. It is often said that the first full image of Earth, "Blue Marble", taken by Apollo 17 in 1972, was the first full picture of the planet Earth. The picture is actually upside down. It happened sometime between 4:59:05 and 5:08:14 hours after Apollo's launch as they traveled up to 25,000 miles an hour. It is the most reproduced picture in history. It became painstakingly clear to humanity just how small and vulnerable our one and only home actually is. This movement celebrates that home in a variety of ways; think of it as an abbreviated introduction to planet Earth through music.

Movement II. Voices in Green. I spent hours simply listening to the recordings of the Amazon jungle by the world-renowned sound engineer George Vlad. The recordings were made during the rainy season when humidity is at its

highest and birds are the most vocal. The sounds transport you into the heart of the jungle which feels incredibly, alive. The exotic calls of the birds and the echoes from other birds of the same species, the insects, the frogs and the rain; you can practically feel and smell the rain. The rain forest has its own music. The density of growth with every shade of green, is the backdrop for this beautiful, strange opera.

I knew I wanted to write music to those sounds. I composed Voices in Green with the Amazon jungle sounds playing as my audio backdrop. It influenced every note and phrase. In my mind and heart, I was there, adding my voice to theirs. Voices in Green can be performed strictly on its own...Think of this movement as a concert taking place in the heart of the Amazon Rainforest.

Movement III. Let There Be Life. Violence, death, murder, birth, and life: I wanted to capture that commonality with music in the third and final movement. There is a recurring theme throughout the finale. It evolves, much like life on Earth. It moves through the music, transporting us from one musical setting to the next, ending in a majestic, grandiose way.

The miracle of Earth is life. It is the fragile, silken thread that holds existence together. As with the famous Blue Marble photograph, I hope this symphony reminds people just how frail and beautiful Earth is.

I hope The Blue Marble fills hearts and minds with a renewed love for our planet, our one and only home. Earth is the one thing we all have in common. It does not belong to us. We belong to it. It is our only home and we should always treat it as such with every generation leaving it healthier and happier than the way they found it.

—Program Note by the composer

ABOUT THE ARTIST

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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