

THE BUTLER UNIVERSITY SCHOOL OF MUSIC  
*presents*

*The* **MUSIC**  
**at BUTLER**  
*Series*

**BUTLER UNIVERSITY  
SYMPHONY ORCHESTRA**

Richard Auldon Clark, *conductor*

**BUTLER UNIVERSITY CHORALE**

Eric Stark, *conductor*

**SPECTRA**

Becky Marsh, *conductor*

*featuring*

**Concerto Competition Winner**

Patrick Thordsen, *marimba*

Friday, February 27, 2025

7:30 P.M.

Schrott Center for the Arts

# PROGRAM

## BUTLER UNIVERSITY SYMPHONY ORCHESTRA

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

### *Russian Easter Festival Overture, Op. 36*

Nikolai Rimsky-Korsakov (1844-1908)

### *Concerto for Marimba and Strings*

Emmanuel Séjourné (b. 1961)

I.

II. Tempo souple

III. Rhythmique, énergique

*Patrick Thordsen, marimba*

### *intermission*

## BUTLER UNIVERSITY CHORALE

Eric Stark, *conductor*  
Catherine Bringerud, *accompanist*

### *Cantata Misericordium, Op. 69*

Benjamin Britten (1913-1976)

*Presented in memory of Allison Tackitt Thune, MM choral conducting, Butler University*

*Ian Knight, tenor*

*Rene Eaton, baritone*

Text by Patrick Wilkinson

#### CHORUS

*Beati misericordes.  
Beati qui dolore corporis afflictis succurrunt. Audite  
vocem Romani:*

#### TENOR

*'Deus est mortali iuvare mortalem'.*

#### CHORUS

*Audite vocem Iudaei:*

#### BARYTONUS

*'Proximum tuum, sicut te ipsum, ama'.*

#### TENOR ET BARYTONUS

*At proximus meus quis est?*

#### CHORUS

Blessed are the merciful.  
Blessed are those who succour the afflicted in  
body. Hear the voice of a Roman:

#### TENOR

'For man to love man is God'.

#### CHORUS

Hear the voice of a Jew:

#### BARITONE

'Thou shalt love thy neighbour as thyself'.

#### TENOR AND BARITONE

But who is my neighbour?

CHORUS

*Iesu parabola iam nobis fiat fabula.*

CHORUS

*En viator qui descendit ab Jerusalem in Jericho.*

VIATOR (Barytonus)

*Ah quam longa est haec via, quam per deserta loca. Terret me solitudo, terret omnis rupes, omne arbustum. Insidias timeo. Heus, asine propera, propera.*

CHORUS

*Cave, viator, cave! Latent istis in umbris latrones. Iam prodeunt, iam circumstant. Cave, viator, cave!*

VIATOR

*Qui estis homines? Cur me sic intuemini? Atat! Plaga! Atatae! Pugnis, fustibus vapulo. Iam spoliator, nudor. Quo fugit asinus? Eheu relinquo humi prostratus, semivivus, solus, inops.*

CHORUS

*Ubi nunc latrones isti? Quam cito ex oculis elapsi sunt. Solitudo ubique, solitudo et silentium. Quis huic succurret in tanta vastitate?*

*Passage of time: Orchestra*

CHORUS

*Bono nunc animo es, viator. Nam tibi appropinquat iter faciens qui habitu est sacerdos. Is certe sublevabit. Compella eum.*

VIATOR

*Subveni, ah subveni: ne patere me mori.*

CHORUS

*Dure sacerdos, quid oculos avertis? Quid procul praeteris? Ut praeterit, ut abit ex oculis homo sacerrimus.*

*Passage of time: Orchestra*

CHORUS

*En alter in conspectum venit. Tolle rursus, abiecte, animos. Qui accedit est Levita. Is certe sublevabit.*

VIATOR

*Fer opem, fer opem atrociter mihi vulnerato.*

CHORUS

*O ferrea hominum corda! Hic quoque conspexit iacentem, praeteriit, acceleravit gradum. Timete cadaveris ne tactu polluatur? I nunc, sacrosanct Levita, cordis tui praescriptiones inhumanas observa.*

*Passage of time: Orchestra*

CHORUS

*Ecce, tertius apparet – sed languescit spes auxilii: nam propior videtur esse contemptus Samaritanus. Quid interest Samaritani Iudaei negotia suscipere molesta?*

CHORUS

Let us enact now a parable of Jesus.

CHORUS

Behold a traveller going down from Jerusalem to Jericho.

TRAVELLER (Baritone)

Ah how long this way is, how desolate the country! I am afraid of the solitude, of every rock, of every shrub. I fear an ambush. Hey, donkey, hurry, hurry.

CHORUS

Beware, traveller, beware! Robbers are lurking in those shadows. Now they are coming forward, now they are surrounding you. Beware, traveller, beware!

TRAVELLER

What men are you? Why do you look at me like that? Oh, a blow! Oh! Oh! Fists and cudgels! Robbed and stripped! Where has my donkey gone? Alas, I am left prostrate on the ground, half dead, alone, helpless.

CHORUS

Where have those robbers gone? How quickly they have vanished. Solitude everywhere, solitude and silence. Who will help this man in such a wilderness?

*Passage of time: Orchestra*

CHORUS

Be of good cheer, traveller: there is someone approaching along the road who by his dress is a priest. Surely, he will rescue you. Hail him.

TRAVELLER

Help, oh help me: do not let me die.

CHORUS

Hard-hearted priest, why do you look away, why do you pass by on the other side? See, he is passing by, he is vanishing from sight, the accursed holy man!

*Passage of time: Orchestra*

CHORUS

Look, another is coming in sight. Raise your spirits, outcast, again. The man who is coming is a Levite. He surely will rescue you.

TRAVELLER

Give me aid, give me aid; I am terribly wounded.

CHORUS

Oh, the hard hearts of men! This one too saw him lying there, passed by and hastened his pace. Is he afraid of being polluted by touching a corpse? Go on, sacrosanct Levite, observe the inhuman prescriptions of your heart.

*Passage of time: Orchestra*

CHORUS

See now, a third is appearing – but hope of relief is fading: for from near he is seen to be only a despised Samaritan. What interest has a Samaritan in raking up the troublesome affairs of a Jew?

VIATOR  
*Miserere mei, hospes, affiicti.*

SAMARITANUS (Tenor)  
*Ah, di boni! Quid audio? Quid ante pedes iam video? Iacet hic nescioquis immania passus. Age, primum haec vulnera adligem. Ubi mihi vinum? Ubi oleum? Sursum, iam sursum imponam te in tergum iumentum mei.*

CHORUS  
*Vincit, ecce, vincit tandem misericordia. Hic pedes ipse comitatur eum in deversorium.*

SAMARITANUS  
*Ohe, caupo, siquid audis: aperi portam. Viatorem adfero a latronibus spoliatum. Aperi, quaeso. .Benigne.*

*Para nobis cenam, caupo, para cubiculum, amabo. Mihi eras abeundum erit. Cura hunc dum convalescat. Dabo tibi duos denarios.*

VIATOR  
*Iam rursus revivesco. Iam spes in animum redit. Optime hospitem, quis es? Unde es gentium? Salvus quomodo tibi gratias referam dignas?*

SAMARITANUS  
*Quis sim, unde sim gentium, parce quaerere. Dormi nunc, amice, dormi: iniuriarum obliviscere.*

CHORUS  
*Mitis huius adiutoris qui servavit saucium Proximumque sibi duxit hospitem incognitum, O si similes existant ubicumque gentium! Morbus gliscit, Mars incedit, fames late superat; Sed mortales, alter quando alterum sic sublevat, E dolore procreata caritas consociat.*

TENOR ET BARYTONUS  
*Quis sit proximus tuus iam scis.*

CHORUS  
*Vade et tu fac similiter.*

TRAVELLER  
*Pity me, stranger, pity me: I am suffering.*

SAMARITAN (Tenor)  
*Ah, good gods! What do I hear? What do I see before my feet? Here lies someone who has been horribly treated. Come, first let me bind up these wounds. Where is my wine, my oil? Up, now I will lift you up on to the back of my beast.*

CHORUS  
*Triumph! Mercy is triumphing at last. This man is accompanying him to an inn himself on foot.*

SAMARITAN  
*Ho, innkeeper, do you hear? Open the door. I have with me a traveller who has been stripped by robbers. Open, please ... Thank you.*

*Prepare us supper, innkeeper, and a room, please. Tomorrow I shall have to go on. Look after this man till he gets better. I will give you two denarii.*

TRAVELLER  
*I am coming back to life again. Hope is reviving in me. Best of strangers, who are you? From what people do you come? I am saved, and how can I thank you worthily?*

SAMARITAN  
*Who I am, and what my people, ask no more. Sleep now, my friend, sleep: forget your injuries.*

CHORUS  
*O that men like this gentle helper, who saved wounded man and treated as his neighbour an unknown stranger, may be found all over the world. Disease is spreading, war is stalking, famine reigns far and wide. But when one mortal relieves another like this, charity springing from pain unites them.*

TENOR AND BARITONE  
*Who your neighbour is, now you know.*

CHORUS  
*Go and do likewise.*

**SPECTRA**  
**Becky Marsh, conductor**  
from *Elijah*  
**Lift Thine Eyes**  
**He, Watching Over Israel**  
Felix Mendelssohn (1809-1847)

Libretto by William Bartholomew

**Angels**

*Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said, thy foot shall not be moved, thy Keeper will never slumber. (Psalm 121:1-4)*

### **Chorus**

*He, watching over Israel, slumbers not, nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.  
(Psalm 121:4)*

## **BUTLER UNIVERSITY SYMPHONY ORCHESTRA/CHOIRS**

**Richard Auldon Clark, conductor**

### ***Toward the Unknown Region***

Ralph Vaughan Williams (1872-1958)

Words by Walt Whitman

Original title of the poem: "Darest thou now O soul"

Darest thou now O soul,  
Walk out with me toward the unknown region,  
Where neither ground is for the feet nor any path to follow?

No map there, nor guide,  
Nor voice sounding, nor touch of human hand,  
Nor face with blooming flesh, nor lips, nor eyes, are in that land.

I know it not O soul;  
Nor dost thou, all is a blank before us,  
All waits undreamed of in that region, that inaccessible land.

Till when the ties loosen,  
All but the ties eternal, time and space,  
Nor darkness, gravitation, sense, nor any bounds bounding us.

Then we burst forth, we float,  
In time and space O soul, prepared for them,  
Equal, equipt at last, (O joy! O fruit of all!) them to fulfil O soul.

## **PROGRAM NOTES**

### **Russian Easter Festival Overture, Op. 36**

In Russian Orthodox tradition, Easter is known as "the bright holiday." Nikolai Rimsky-Korsakov, one of Russia's "Mighty Five" composers who worked together to create a distinct, nationalistic sound for the country in the late 19<sup>th</sup> century, evokes this bright imagery with his *Russian Easter Festival Overture*. He described his vision for the piece as something that combined "reminiscences of the ancient prophecy, of the gospel narrative, and also a general picture of the Easter service with its pagan merrymaking." Rimsky-Korsakov also described the Russian Orthodox church music he used as the basis for this piece as "the dance music of the church."

The piece begins with a solemn chant-like melody based on the Russian Orthodox hymn 'Let God Arise!' Soon, another theme based on 'An Angel Cried' appears, and these two themes alternate throughout the introduction section. The introduction features solo violin, solo flute, solo cello, and solo clarinet as well as the trombone section. Rimsky-Korsakov describes the trombone feature in this introduction as depicting "the holy sepulchre [sic] that had shone with ineffable light at the moment of the resurrection..." This solemn mood then gives way to a fiery, joyous Allegro section based on the hymn 'Let them also that hate Him flee before Him.' The second main theme in this section is built off of the hymn 'Christ is Risen.' This energy alternates with music that sounds like the tolling of church bells and passages that evoke the back-and-forth of priest and congregation interactions. As the overture rushes towards its end, Rimsky-Korsakov brings back the melodies and textures from the opening of the piece and weaves them into the frenzy of the of the Allegro before finally reaching the triumphant conclusion.

--Program notes by Alex Beauchamp

### **Concerto for Marimba and Strings**

Emmanuel Séjourné is a French percussionist, composer, and music theorist as well as being the head of the percussion department at the Conservatoire de Strasbourg. He was originally commissioned by the International Marimba Competition in Linz to write the *Concerto for Marimba and String Orchestra* in 2006 and it is dedicated to Austrian marimba player Bogdan Bacanu. In its first version, this concerto only had two movements: the present second and third movements. In 2015, Séjourné revisited the work and added what is now the first movement.

The orchestra provides a dramatic opening to this piece before the soloist enters and introduces the main theme of the movement. This first movement changes mood continually, flipping from quick and virtuosic to somber and reflective in the blink of an eye. The second movement marked “supple tempo,” is once again introduced by the strings, this time playing a passionate lament. For much of the movement, the marimba provides energy and forward momentum while the strings maintain their grief. The final movement opens with the sharp rhythmic energy that defines the whole finale. Even the quiet moments of this movement are full of rhythmic energy, building towards the dazzling conclusion.

--Program notes by Alex Beauchamp

### **Cantata Misericordium Op. 69**

Commissioned for the 100th anniversary of the founding of the Red Cross in Great Britain, the twenty minute *Cantata* is a setting of the Parable of the Good Samaritan from the Gospel of Luke, though rendered here in an “academic” all-Latin language libretto penned by Patrick Wilkinson. In it, the hallmarks of Britten’s gifts as a composer of music drama are evident: compelling action, pathos-infused melody, and a vibrant palate of musical colors drawn from sparse resources. In addition, the work’s themes of “who is my neighbor” and how a society “others” one another are center stage.

Musical forces are sparse: a string orchestra (which includes a solo string quartet), piano, harp and timpani are the only instruments. Text is delivered by the SATB chorus and two soloists-tenor (premiered by Britten’s life partner Peter Pears) and baritone (Dietrich Fischer-Dieskau).

The work is organized in several “chapters,” announced by the string quartet presenting an expressive “ritornello.” The chorus announces the action (“Behold a traveler going down from Jerusalem to Jericho”) and the baritone voices the traveler (“Ah how long is this way, how desolate the country.”) Britten illustrates the surprise attack by a band of robbers with vigorous playing in the strings, leaving the traveler wounded, stripped of belongings and clothing, near death.

Momentary hope is dashed when first priest then Levite pass by without offering aid. A third figure appears, but as the chorus says, “hope of relief is fading” as it is a Samaritan, a people long viewed suspiciously by the historical Jewish population because of religious differences centuries of strife. Yet that is who precisely renders aid, and the chorus remarks “O that men like this gentle helper...may be found all over the world...When one mortal relieves another like this, charity springing from pain unites them.”

Britten closes the drama with a direct quotation of Jesus from the Gospel of Luke: “Who your neighbor is, now you know. Go and do likewise.”

### **“Lift thine eyes” and “He, watching over Israel” from *Elijah***

Felix Mendelssohn’s *Elijah*, Op. 70, is a dramatic oratorio that premiered in 1846, depicting the life of the Old Testament prophet as described in 1 Kings and 2 Kings. A masterpiece of oratorio literature, *Elijah* is known for its vivid storytelling, dramatic choral writing, and expressive solo arias. It explores themes of faith, redemption, and the power of divine intervention while showcasing Mendelssohn’s exceptional compositional skills and emotional depth.

When a chorus of angels, heard here as treble voices, sings “Lift thine eyes,” Elijah has just fled into the wilderness in despair. The angels offer comfort, signaling a shift from his exhaustion to renewed faith. As they surround the now slumbering prophet, the audience suddenly takes the vantage point of the angels. Mendelssohn developed the idea of setting “Lift thine eyes” as an a cappella trio while walking along the Birmingham industrial canal flush from the oratorio’s premiere. For him, the search for beauty and order was compelling even in the grittiest of surroundings. Following this treble feature, the full chorus sings “He, watching over Israel,” and Elijah’s hope resurfaces.

### **Towards the Unknown Region**

*Towards the Unknown Region*, a piece for chorus and orchestra, was written in 1907 by Ralph Vaughan Williams. This piece contains the text of Walt Whitman’s poem “Darest Thou Now O Soul,” sung by the chorus. This poem describes an empty, unfamiliar region, with no map or guide. As the text continues, it becomes clear that Whitman is describing death – an unknown place with nothing but “Time and Space” that we all must eventually journey towards.

The music reflects this uncertainty, with tense harmonies and winding melodies that do not reach stable conclusions. Throughout the piece, Vaughan Williams's orchestration (including harp and piano) and use of uncommon harmonies creates an ethereal mood that matches both the uncertainty of the text and the cerebral topic of the poem. Vaughan Williams often puts dense orchestration under gentle melodies in the chorus, creating an unsettling mixture of tenderness and chaos. One of the most tender moments appears towards the end of the work, when a string quartet recalls the opening theme just before Vaughan Williams begins building towards the exultant conclusion.

--Program notes by Alex Beauchamp

## **BUTLER UNIVERSITY SYMPHONY ORCHESTRA**

**Richard Auldon Clark, conductor**

### **1<sup>ST</sup> VIOLIN**

Selena Trombley, *Oak Harbor, OH*  
Nick Bennington, *Indianapolis, IN*  
Chloe Payack, *Fishers, IN*  
Becca Allen, *Brownsburg, IN*  
Benjamin Baskin, *Indianapolis, IN*  
Marcy Rose Evans, *Downers Grove, IL*  
Sam Rossow, *Granger, IN*  
Andrew Studebaker, *Goshen, IN*

### **2<sup>ND</sup> VIOLIN**

Parker Tockstein, *Hudsonville, MI*  
Pasha Miller, *Indianapolis, IN*  
Lydia Lehmann, *Wildwood, MO*  
Jillian Sompong, *Bloomington, IL*  
Ella Scales, *Westfield, IN*  
Evan Stoops, *Noblesville, IN*  
Liv Schleyer, *Geneva, IL*  
Reno Varalli, *Batavia, IL*  
Alaina Boule, *Yorkville, IL*  
Janae Winn, *Fishers, IN*

### **VIOLA**

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

### **CELLO**

Joel Lee, *Indianapolis, IN*  
Brenna White, *Carmel, IN*  
Anna Gogul, *Mason, OH*  
Emily Eby, *Osceola, IN*  
Izzie Ransom, *Fishers, IN*  
Lilly Brown, *Brownsburg, IN*

### **BASS**

Owen Gohr, *Libertyville, IL*  
Giovanna Ferrante, *Munster, IN*  
Jessica Mitchell, *Indianapolis, IN*  
Giovanna Ferrante, *Munster, IN*  
Theodore Lee, *Oakland, CA*  
Adeline Wilburn, *Lafayette, IN*  
Clara Swift, *Whiteland, IN*

### **FLUTE**

Katja Blickenstaff, *Indianapolis, IN*  
Joshua Cuevas, *Brownsburg, IN*  
Donnie Bryant, *Indianapolis, IN*

### **OBOE**

Madeline Flight, *Indianapolis, IN*  
Anna Shabowski, *Geneva, IL*

### **CLARINET**

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

### **BASS CLARINET**

Derek Johnstone, *Greenwood, IN*

### **BASSOON**

Laurel Granlund, *Indianapolis, IN*  
Andie Wisniewski, *Hartland, WI*

### **HORN**

Kevin Cooney, *Brookston, IN*  
Gabe Glaze, *Fishers, IN*  
Andrew Agraviador, *Danville, IN*  
Kirsten Roth, *Avon, IN*

### **TRUMPET**

Braedon Hoy, *Granger, IN*  
Aksel Vences, *Indianapolis, IN*

### **TROMBONE**

Joshua Reddick, *Lapel, IN*  
Zachary Ford, *Frisco, TX*  
Keegan O'Connor, *Noblesville, IN*

### **TUBA**

Olander Porter, *Indianapolis, IN*

### **PERCUSSION**

Patrick Thordsen, *Old Hickory, TN*  
Emery Hatmaker, *Franklin, IN*  
Tori Thompson, *Monroe City, IN*  
Tommy James, *Portage, IN*

# BUTLER UNIVERSITY CHORALE

**Eric Stark, conductor**

## **SOPRANO I**

Ash Gordon, *Palos Hills, IL*  
Ava Wiggins, *Owensboro, KY*

## **SOPRANO II**

Ashlyn Boomer, *Monument, CO*  
Avery King, *South Bend, IN*  
Georgia Lichti, *Indianapolis, IN*

## **ALTO I**

Abi Eutsler, *Linden, IN*  
Rachel Gately, *Skokie, IL*  
Natalie Virgil, *St. Charles, IL*

## **ALTO II**

Shea Manley, *Columbus, OH*  
Mya McIntire, *Elburn, IL*  
Thea Stewartson, *Milwaukee, WI*  
Kelsey Thomas, *Logansport, IN*

## **TENOR I**

Christian Jennings, *Indianapolis, IN*  
Ian Knight, *Franklin, IN*  
Jonathan Shinn, *Avon, IN*

## **TENOR II**

Branden Evans, *Indianapolis, IN*  
Christopher Gillie, *Greenfield, IN*  
Parker Williams, *Bloomington, IL*

## **BASS I**

Joshua Cuevas, *Brownsburg, IN*  
Rene Eaton, *Michigan City, IN*  
Grant Gilsenan, *Lewis Center, OH*  
Matthew Molloy, *Indianapolis, IN*

## **BASS II**

Austin Clark, *Columbus, IN*  
Jeffrey Herschberger, *Goshen, IN*  
Randy John, *Dalian, China*  
Parker Tockstein, *Hudsonville, MI*

# SPECTRA

**Becky Marsh, conductor**

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 Dudenhoefter, *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*  
Journee Thomas, *Indianapolis, IN*  
Anna VanNorman, *Dublin, OH*  
Mary West, *Indianapolis, IN*  
Lynn Zheng, *Franklin, IN*

# ABOUT THE ARTISTS

## **PATRICK THORSDEN**

Patrick Thorsden is a driven fifth year Music Education and Percussion Performance major who studies with Professor Jon Crabel. During his time at Butler, he has performed with the Butler Symphony Orchestra, Wind Ensemble, Percussion Ensemble, Jazz Combos, Basketball Band, Marching Band, and the Composer's Orchestra, and is a continuous participant. He is currently the principal percussionist for the Butler Symphony Orchestra and is currently auditioning for graduate schools across the Midwest. Outside of Butler, he was part of the Butler Ballet Orchestra, Boston Crusaders Drum Corps, Music City Drum Corps, Veritas Indoor Percussion, and Southwind Drum and Bugle Corps during his time at Butler University.

Before coming to Butler, Patrick grew up in Nashville, Tennessee, and attended McGavock High School. There, he was in the Marching Band, Wind Ensemble, and Winter Percussion program at McGavock, where they won numerous awards and accolades. Additionally, he was a participant of many honor ensembles and summer festivals such as the Music for All Honor Band of America, Tennessee Governor's School for the Arts, and the Interlochen Arts Camp, where he was a member of the Percussion Intensive and the World Youth Symphony Orchestra. In addition to being a performer, he also teaches private lessons with Butler Community Arts School and Front Ensemble at Fairview High School in Fairview, Tennessee.

Patrick is grateful for all the teachers, family, and friends who helped him to get this far and to push himself to be a better musician and person. He is especially grateful for his parents, Helga Thordsen and Joe Thordsen, and his brother, Chris Thordsen, for teaching him to love, pursue, and enjoy music through his childhood, and for his girlfriend, Antonia Ayala, for helping to put love into music, and inspiring him to pursue the concerto competition in the first place. This is Patrick's third appearance as a featured soloist at Butler University, but it his first appearance as a featured soloist with the Butler Symphony Orchestra.

### RENE EATON

Rene Eaton is a senior voice performance major at Butler University and has participated in both the Butler Chorale and Chamber Singers. In addition to choir, Rene is involved with the Butler Opera Theater and is currently preparing the role of the Gamekeeper for this spring's production of *The Cunning Little Vixen*. Post graduation Rene plans to persuade a master's degree in Voice Pedagogy.

### IAN KNIGHT

Ian Knight is a senior at Butler University pursuing a Bachelor Of Musical Arts with an Emphasis In Vocal Performance. He is a member of several ensembles at Butler, including the Butler Chorale and Chamber Singers. In addition to scholastic performance, Ian performs locally as a section leader For Castleton United Methodist Church, a part of Out Of The Dawg House Acapella, and a gondolier on the Indianapolis Canal.

### 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 premiers, 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 conducts the Butler Symphony Orchestra and Butler Ballet.

### ERIC STARK

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