

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC
at BUTLER
Series

SPRING OF 2024

BUTLER UNIVERSITY CHOIR

John Perkins, *director*
Markell Pipkins, *graduate assistant*
Liam Brown, *pianist*

BUTLER UNIVERSITY CHAMBER SINGERS

Eric Stark, *director*

BUTLER UNIVERSITY CHORALE

Eric Stark, *conductor*
Kiki Porter, *graduate assistant*
Ioanna Nikou, *pianist*

Saturday, April 27, 2024

7:30 P.M.

Schrott Center for the Arts

PROGRAM

BUTLER UNIVERSITY CHOIR

The Dreamer of Dreams

Gwyneth Walker (b. 1947)

Notes from the composer:

The text for *The Dreamers of Dreams* is an abbreviated and adapted version of the "Ode" by Arthur O'Shaughnessy (1844-1881). The principal message of this song is that we "music makers" are "dreamers of dreams." We live a life apart from the rest of the world. "We live a life of song. This may be a lonely life. We...sit by desolate streams." But it is also a life of beauty, imagination, and strength.

The musical setting opens with three triumphant chords in the piano, followed by a soft, "murmuring" background. The singers enter gently. Perhaps they express the dreamlike world of song. The music increases in dynamics and tempo into the middle section: "Each age is a dream that is dying. But ours is coming to birth!"

The change to a flowing accompaniment signals the arrival of the third stanza: "For we, with our dreaming and singing, ceaseless, triumphant we!" There is a slowing down and perhaps a time for reflection on the words: "O world! we dwell apart from thee." The music then grows into a triumphant statement of "We are the music makers!" And yet the ending is quiet, within the character of the magical world of music. "We are the movers and shakers, on whom the pale moon gleams." Three gentle patterns in the piano balance the opening chords.

"Floret Silva" from Carmina Burana

Carl Orff (1895-1982)

Orff cobbled together 13th-century texts found in a monastery in southern Germany. The texts are secular and thought to be wayward monks who, perhaps, left the Catholic church. Orff, though living in Nazi Germany at the time, was thought to have composed a subverted anti-Nazi text that symbolized the "Wheel of Time" ultimately crushing the current leadership.

The text here depicts lovers in the forest, conflicted by the man running off on his horse. This semester, the University Choir learned this work for our undergraduate choral conducting class to work on mixed-meter techniques.

Mixed Latin and Anglo-German

English

Floret silva nobilis
floribus et foliis.
Ubi est antiquus
meus amicus? Ah!
hinc equitavit,
eia, quis me amabit?

The noble woods are burgeoning
with flowers and leaves,
Where is the lover I knew? Ah!
He has ridden off! Oh!
Who will love me? Ah!

Floret silva undique,
nah mime gesellen ist mir wê.
Gruonet der walt allenthalben,
wâ ist min geselle also lange?
der ist geriten hinnen,
owî, wer soll mich minnen?

The woods are burgeoning all over,
I am pining for my lover,
The woods are turning green all over, why is my
lover away so long? Ah!
He has ridden off,
Oh woe, who will love me? Ah!

"Epilogue" from Der Wald (1901)

Ethel Smyth (1858-1944)

Mason Kniola, *conductor*

British composer Ethel Smyth's second opera, *Der Wald* (The Forest), is a tragic story in one act of passion framed in the tranquility and everlastingness of Nature represented by the forest and its spirits. The chorus of wood spirits are unchained by time as they only appear at the beginning and end of the opera to sing their own tune of eternity and the brevity of human sorrow. The rich harmonic material aptly matches both the beauty of nature and the apathy of the spirits. This musical language

helped Smyth reach the height of her dramatic power in her most successful opera, *The Wreckers*. Though the European premiere of *Der Wald* was not a complete success, the American premiere at the Metropolitan Opera had much better luck. Furthermore, the opera became the first and only opera composed by a woman to be performed at the Met until 2016.

Translations:

Vergänglichlich ist der Sterblichen Leid,	How swiftly passeth man's delight,
Vergänglichlich der Sterblichen kurze Lust	And even like a dream his pains are forgot!
Wir aber leben uralt wie der Himmel	We, the Immortals, fade not neither perish,
Und jung wie des Frühlings sich	Are old as the heavens, and young as the
Ewig erneuende Zauber Pracht.	Blossoms that herald a bounteous Spring.

Psalm of Life

Markell Pipkins, *conductor*

Craig Hella Johnson, founder and artistic director of the renowned vocal ensemble, Conspirare, and one of the most prolific contemporary choral composers of our time, set to music a hopeful and heartfelt poem by Matthew (Mattie) Stepanek (1990-2004). Mattie was a young man far beyond his years, writing poems or, as he called them, "heartsongs" about hope, peace, love, and social justice for all. He believed that in a world full of hate and darkness, it is our duty to be the light, the beacon of hope that shines out. Aware of his own mortality, young Mattie wrote the text found in Psalm of Life while reflecting upon his own inevitable passing due to muscular dystrophy, and how he wanted his mark to be left on the world. Even in sickness, he still proclaimed that he "praised and gave thanks in the hope of tomorrow beyond days of his moments on Earth."

Hentakan (The Beat of the Soul)

based on Traditional Malay Dance

Ken Steven (b. 1993)

Nathan Szadowski and David Ablon, *soloists*

Notes from the composer:

Hentakan Jiwa (The Beat of the Soul) is an exploration of sounds with human voice. The text is taken from the terminology used for various Malay traditional dance movements. Inspired by an Indonesian/Malay scale, the piece depicts a modern staging of Malay traditional dance that translates into a vibrant sound experience through the variety of vocal colors.

Ken Steven is an award-winning Indonesian composer who fuses elements of Indonesian and Malaysian traditional music into his work with modern techniques and harmonies.

Text: Malay directions for dancers

Malay	English
<i>Gentam</i>	Stomping
<i>Sing-sing</i>	Slightly move the cloth of handkerchief
<i>Tandak</i>	Jumping or stepping of the foot.
<i>Lenggang Melenggang</i>	Walking while moving the body
<i>Gemulai</i>	Moving the hand gracefully
<i>Mengepat</i>	Dragging the foot
<i>Ci-cing</i>	A small run
<i>Sentak</i>	Running as if to strike a foe, but suddenly stopping
	Bowing and moving the body
<i>Liuk-liuk</i>	Walking in a straight line
<i>Titi batang ... Meniti batang</i>	Stringing rhythm
<i>Hentak</i>	Soul
<i>Jiwa</i>	
	Expression of the dancing soul
<i>I dai da ih Lei</i>	

BUTLER UNIVERSITY CHAMBER SINGERS

Selections will be announced from the stage

BUTLER UNIVERSITY CHORALE

Ehre sei dir, Gott, gesungen

from *Weinachtsoratorium*, BWV 248
Johann Sebastian Bach (1685-1750)

Evan McFall, Michael Evans, *violins*
Ella Carter Escobedo, *viola*
Drew Sperry, *cello*
Grady Locke, *double bass*
Jessica Myers, *oboe*

The opening chorus of the fifth cantata (out of six in total) of Bach's magnificent *Christmas Oratorio*, this exuberant chorus "concerts" or juxtaposes musical groups in the typical Baroque style. Paired oboes exchange phrases with strings who interact with voices in a "vivace" triple meter dance that befits the unbridled joy of the narrative.

Glory to thee, O God, be sung,
For you let praise and thanks be prepared.
All the world exalts you
Because our welfare is pleasing to you,
Because today all our wishes have been achieved,
Because your blessing delights us so gloriously.

Lux aurumque

Eric Whitacre (b. 1970)

Kiki Porter, *conductor*

Whitacre's *a cappella* composition for Christmas 2000 evokes beams of light in its SSAATTBB plus Soprano solo texture. With his signature penchant for harmonic clusters which give way to shimmering moments of clarity, *Lux* demands vocal control in all parameters, delivering richly satisfying results.

Light,
Warm and heavy as pure gold
And angels sing softly
To the new-born babe.

Ave Maria

R. Nathaniel Dett (1882-1943)

Sam Jones, *soloist*
Jillian Wade, *conductor*

Canadian R. Nathaniel Dett graduated from Oberlin Conservatory in 1908, and earned the Master of Music degree from the Eastman School of Music in 1932. His studies also included time in France as a pupil of Nadia Boulanger. In 1937 he was commissioned by the Cincinnati Symphony Orchestra to write his oratorio *The Ordering of Moses* (which will be performed in April 2025 by the Indianapolis Symphonic Choir).

Hail Mary, full of grace, the Lord is with thee,
Blessed art thou among women and blessed is the fruit of thy womb, Jesus.
Holy Mary, mother of God, pray for us sinners
Now and in the hour of our death.
Amen.

Laudate Dominum

from *Vesperae solennes de confessore*, K. 339

Wolfgang Amadeus Mozart (1756-1791)

Kiki Porter, *soloist*

Mozart's miraculous musical inspiration is wedded to an extraordinary economy of resources in this oft-excerpted movement from his 1780 solemn vespers setting. Lilted instrumental arpeggiation supports first the soaring solo soprano line, and later the rich harmonies of the chorus in this evocative hymn of praise.

Praise the Lord all peoples,
For his loving kindness has been bestowed upon us,
And the truth of the Lord endures for eternity.

O Sacrum Convivium!

Olivier Messiaen (1908-1992)

Olivier Messiaen did not write much for chorus, and this motet is his only liturgical composition. Displaying the composer's highly sensitive rhythmic tendencies, the work's dazzling soprano writing is supported by the homorhythmic accompaniment of the lower three voices frequently in very low registers. A deeply faithful composer, Messiaen infuses the mysticism of the Eucharist in shimmering harmonies.

O sacred banquet!
In which Christ is received,
The memory of his Passion is renewed,
The mind is filled with grace,
And a pledge of future Glory to us is given. Amen.

Death Came a-Knockin'

Ruthie Foster (b. 1964)

arr. Paul Rardin

Emma Richards, Jillian Wade, Jana Dinkeloo, *vocal trio*

Contemporary recording artist Ruthie Foster blends blues, gospel, and jazz elements into a wide-ranging career, garnering multiple Grammy nominations in the process. Alternating between trio and full chorus, the text references mother, sister, brother, neighbor, preacher, and finally self, reminding "us all that we will face this journey, so we had best live right, and shout 'Hallelujha' when our turn comes." (Paul Rardin)

Recognition of graduates

Shenandoah, © 2022

arr. Derric Johnson

Arranger and music director for Walt Disney's "The Voices of Liberty," Derric Johnson has hundreds of settings of Americana and popular tunes now in print. His sensitive and surprising setting of this beloved folksong requires excellent vocal flexibility and sensitivity, and is great fun to sing.

BUTLER UNIVERSITY CHOIR
John Perkins, conductor
Markell Pipkins, graduate assistant
Liam Brown, pianist

SOPRANOS

Adrienne Creechn, *Fort Wayne, IN*
Avery King, *South Bend, IN*
Bailey Hall, *Williamsport, MD*
Amy Yactayo, *Indianapolis, IN*
Linnea Walsh, *Lombard, IL*
Ava Wiggins, *Owensboro, KY*
Grace Stine, *Lake Village, IN*
Lily Marrs, *Zionsville, IN*

ALTOS

Genna Sibigroth, *Lake Zurich, IL*
Hannah Olson, *Kasson, MN*
Abby Ayre, *Louisville, KY*
Mackenzie Maxwell, *Martinsville, IN*
Sam Noga, *Cleveland, OH*
Lauren Hubbard, *Fishers, IN*
Kinley Shoemaker, *Franklin, IN*
Ella Fisher, *Columbus, IN*
Mia Chahmirzadi, *Batavia, IL*

TENORS

David Ablon, *Brownsburg, IN*
Max Donohue, *Brookfield, WI*
Mason Kniola, *Carmel, IN*
Emilee Theofanopoulos, *Plymouth, MI*

BASSES

Markell Pipkins, *Indianapolis, IN*
Ashton Roman, *Indianapolis, IN*
Nathan Szadowski, *Crystal Lake, IL*
Mitchell Adams, *Madison, IN*

BUTLER UNIVERSITY CHAMBER SINGERS
Eric Stark, director

SOPRANO

Madeleine Brandenburg, *Indpls, IN*
Karla Flores, *Chicago, IL*
Anna Fosco, *Naperville, IL*
Rio Garza, *Laredo, TX*
Caroline Copthorne, *Las Vegas, NV*
Jillian Wade, *Columbus, OH*

ALTO

Isabelle Calkins, *Wilmette, IL*
Renee Eaton, *La Porte, IN*
Abi Eutsler, *Linden, IN*
Morgan Evans, *Fishers, IN*
Emma Richards, *Greenwood, IN*

TENOR

Luke Barath, *Munster, IN*
Kelly Kirk, *Osceola, IN*
Jonathan Shinn, *Avon, IN*

BASS I

Andrew Helmerich, *Newburgh, IN*
Sam Hoke, *Indianapolis, IN*
Mason Kniola, *Carmel, IN*
Nathan Matthews, *Mt. Zion, IL*
Markell Pipkins, *Indianapolis, IN*

BUTLER UNIVERSITY CHORALE

Eric Stark, conductor
Kiki Porter, graduate assistant
Ioanna Nikou, pianist

SOPRANO I

Madeleine Brandenburg,
Indianapolis, IN
Abigail Brown, *Tinley Park, IL*
Lily Falberg, *Highwood, IL*
Karla Flores, *Chicago, IL*
Anna Fosco, *Naperville, IL*
Rio Garza, *Laredo, TX*
Kiki Porter, *West Orange, NJ*
Emma Richards, *Greenwood, IN*

SOPRANO II

Caroline Copthorne, *Las Vegas, NV*
Jana Dinkeloo, *Southfield, MI*
Caitlyn Everroad, *Greenwood, IN*
Ash Gordon, *Palos Hills, IL*
Emma Page, *Zionsville, IN*
Brooklyn Stewart, *Indianapolis, IN*

ALTO I

Isabelle Calkins, *Wilmette, IL*
Abi Eutsler, *Linden, IN*
Hannah (Bingrou) Guo, *Beijing, China*
Chloe Hall, *Lexington, KY*
Rachel Gately, *Skokie, IL*
Jillian Wade, *Columbus, OH*

ALTO II

Morgan Evans, *Fishers, IN*
Kelly Kirk, *South Bend, IN*
Melody Simms, *Greenwood, IN*

TENOR I

Luke Barath, *Munster, IN*
Renee Eaton, *LaPorte, IN*
Ian Knight, *Franklin, IN*

TENOR II

Matt Heitkamp, *Rockford, IL*
Sam Jones, *Fishers, IN*
Jonathan Shinn, *Avon, IN*

BASS I

Jeff Herschberger, *Goshen, IN*
Sam Hoke, *Indianapolis, IN*
Nathan Matthews, *Mt Zion, IL*
Devin Archie, *Indianapolis, IN*

BASS II

Tim Reed, *Indianapolis, IN*
Sam Reichenbach, *North Manchester, IN*
Thomas Santore, *Plymouth, NH*

BIOS

JOHN PERKINS

Dr. John Perkins is the Associate Director of Choral Activities and an Associate Professor of Music at Butler University. In addition to directing the Butler University Choir (SATB ensemble), Perkins teaches in the First Year Seminar core curriculum ("Why Music?"), instructs Aural Skills, Conducting (undergraduate), and Graduate Choral Conducting Seminar. Combining with Nassim Al Saba Choir (United Arab Emirates), Sao Vicente Acapella (Brazil), and five local high school choirs, Dr. Perkins created a transnational course in Spring 2016, entitled "Peacebuilding through Choral Singing." The course focused on social justice dialogue, relationship-building, and community leadership through choral singing. In the summer of 2019, Dr. Perkins led a cross-cultural course with Malaysian and North American students in Malaysia, entitled "Musicking Futures." Recently, the Butler University Choir has partnered with Eastern Star Church, Fishers campus, to encourage dialogue between predominantly Black and White communities. He practices choral-dialoguing with his ensembles and in the community as a way to engage more deeply in critical justice learning.

Before arriving in Indianapolis in Fall of 2014, he taught at the American University of Sharjah in the United Arab Emirates (UAE) from 2008-2014 and developed the country's first music program in higher education. There, Perkins directed the university's choral program and founded the Nassim Al Saba Choir, the first Arabic, four-part choir in the Gulf region. The ensemble, aimed at building cultural bridges between Arab and non-Arab countries, performed extensively in the UAE and abroad in New York City, Indonesia, and Jordan.

Dr. Perkins has presented research papers at the MayDay Group (Limerick, Ireland), International Society for Music Education (Azerbaijan), Research in Music Education (United Kingdom), New Directions in Music Education, Music, Sound and Trauma (Bloomington, IN), ACDA statewide and regional conferences, the Lund International Choral Festival (Sweden), Aswatuna Arabic Choral Festival (Jordan), International Symposium on Choral Music

(Indonesia), and the International Musicological Conference: Marginal Figures in 20th-century Music (Russian Federation). His research is published in the Bulletin of the Council for Research in Music Education, the Choral Journal, the International Choral Bulletin, and in other books. His values-based indigenous music pedagogy (VIMP) research and teaching project was accepted by the Fulbright Senior Scholar committee.

As a guest clinician, Dr. Perkins has been a resident artist and has given conducting masterclasses in the United Arab Emirates, USA, Indonesia, Oman, Lebanon, and the Kingdom of Saudi Arabia. His research and professional contributions include presentations, articles, and arrangements concerning social justice through choral musicking, trauma-informed critical-musical pedagogy, Arabic choral music, cross-cultural music education, the choral works of Lili Boulanger, and music of the Symbolist (Belle Époque) era. Perkins's new choral-orchestral arrangement of Lili Boulanger's *Psaume 130, Du fond de l'abîme* and Arabic choral arrangements have been internationally premiered.

Perkins received his graduate degrees from the University of Arizona (Tucson) and Temple University (Philadelphia), and bachelor's degree from Westminster Choir College of Rider University (Princeton). His education continues through many transformative moments with his students.

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

JCA LAND ACKNOWLEDGEMENT STATEMENT

We acknowledge that we gather here at Butler University on the traditional land of indigenous peoples including the Potawatomi, Miami, Delaware, and Shawnee. We honor with gratitude the land itself and the indigenous peoples past and present who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit, while also acknowledging that some were brought to this land not by choice.

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