

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC
at BUTLER
Series

SPRING OF 2024

**BUTLER UNIVERSITY
WIND ENSEMBLE**

Trae Blanco, *conductor*
Rob Halpner, *graduate assistant*

featuring

Ella Sailer, *marimba*
School of Music Concerto Competition Winner

**Sunday, April 28, 2024
3:00 P.M.
Schrott Center for the Arts**

PROGRAM

Boomba (2015)

Michael Barry (b. 1981)

Mia Traverse, *alto saxophone*

Marimba Concerto No. 1

For Solo Marimba and Wind Band (2010/2024)

Chin Cheng Lin (b. 1984)

ed. Robert Halpner (b. 1999)

I. One World

II. One Dream

III. One Love

Ella Sailer, *marimba*

School of Music Concerto Competition Winner

Candide Suite (1993)

Leonard Bernstein (1913-1996)

adapt. Clare Grundman

I. The Best of All Possible Worlds

II. Westphalia Chorale and Battle Scene

III. Audo-da-fé

IV. Glitter and Be Gay

V. Make Our Garden Grow

Intermission

Re(new)al (2019/2021)

Viet Cuong (b. 1990)

I. Hydro

II. Wind

III. Solar

Jon Crabel, Robert Halpner, Michael Ellis, Gavin Waggoner, *soloists*

Sound and Smoke (2011)

Viet Cuong

I. (feudal castle lights)

II. (avalanche of eyes)

BUTLER UNIVERSITY WIND ENSEMBLE

Trae Blanco, *conductor*
Rob Halpner, *graduate assistant*

FLUTE

Emily Perucca*, *Naperville, IL*
Anna Lybeck, *Portland, OR*
Tori Thomas, *Elkhart, IN*
Jaclyn McNelis, *Skokie, IL*
Abigail Brown, *piccolo, Tinley Park, IL*
Haley Harper, *Macy, IN*
Ella Adams, *Fortville, IN*
Madelyn McCord, *Elkhart, IN*

OBOE

Henry Hartley*, *Brownsburg, IN*
Anna Shabowski, *Geneva, IL*
Lydia Wright, *english horn, Monument, CO*

CLARINET

Elijah Barnes*, *Pendleton, IN*
Erin Balaska, *eb clarinet, Fairland, IN*
Maddie Boarman, *Brownsburg, IN*
Victoria Bear, *Wichita Falls, TX*
Kaleb Dufee, *Indianapolis, IN*
Emily Benages, *Markleville, IN*
Antonia Ayala Lopez, *Bb soprano/bass clarinet, Indianapolis, IN*
Anthony Maletta, *Portage, IN*
Derek Johnstone, *bass clarinet/contrabass, Greenwood, IN*

BASSOON

Ana Severson*, *Valparaiso, IN*
Luke Fisher, *Franklin, IN*
Rory Bowers, *contrabassoon, Carmel, IN*
Cara Oser, *Indianapolis, IN*
Anjalie Rabindran, *Glenview, IL*

SAXOPHONE

Mia Traverse, *alto/soprano*, Colgate, WI*
Megan Dudenhoefter, *alto, Greenwood, IN*
Silas Owens, *alto, Pittsburgh, PA*
Jamesin Parker, *alto, Ridgeville, IN*
Evan Bockelman, *alto, Newburgh, IN*
Zoe Klotz, *tenor, Zionsville, IN*
Korah De Leon, *tenor, Michigan City, IN*
Mack Gillespie, *bari, Brownsburg, IN*
Christian Miller, *bari, Fort Wayne, IN*

HORN

Grayson Buck*, *Carmel, IN*
Tori Corbitt, *Goshen, KY*

Hailey Palomo, *St. John, IN*
Sam Hoke, *Indianapolis, IN*

TRUMPET

Aksel Vences*, *Indianapolis, IN*
David Strayhorn, *Indianapolis, IN*
Vanessa Walker, *Jeffersonville, IN*
Brayden Baker, *Richmond, IN*
Harrison Hulbert, *Fremont, IN*

TROMBONE

Joshua Reddick*, *Lapel, IN*
Joseph Smith, *Indianapolis, IN*
Andrew Dorton, *bass, Indianapolis, IN*
Tara Hatheway, *Indianapolis, IN*
Matthew Campitelli, *Winnetka, IL*
Wilijah Dixie, *Avon, IN*

EUPHONIUM

Timio Harris*, *Indianapolis, IN*
Thomas Day, *Greenfield, IN*

TUBA

Patrick Hammett*, *Jeffersonville, IN*
LJ Benak, *Granger, IN*
Kelby Tarter, *Lafayette, IN*

DOUBLE BASS

Apryl Henry*, *Rockwell, TX*

PERCUSSION

CJ McConnell*, *Westfield, IN*
Fox Lopez, *Delray Beach, FL*
Matthew Molloy, *Indianapolis, IN*
Robbie Butler, *Noblesville, IN*
McLean Carter, *Zionsville, IN*
Sean Lawlor, *Avon, OH*

PIANO

Liam Brown

*Denotes principal

PROGRAM NOTES

Michael Barry's most vibrant, colorful piece for wind ensemble, *Boomba*, features whimsical melodic lines and fast-paced call and response between the various ensemble textures. Michael's use of classic jazz gestures and unexpected orchestration—including a rare solo for often under-utilized Eb Clarinet—create a work that is equal parts nostalgic and fresh, warm yet electric.

Barry writes, "It was a very Bob Boss-like experience. At the center of the piece is a silly motif in the timpani, which sounds like someone playing bongos, as well as some quirky horn lines."

--Program Note from the publisher

The **Concerto No. 1 for Marimba and Orchestra** by Chin-Cheng Lin is a captivating work that showcases the beauty and richness of the sound of the marimba.

The piece opens with a lively, rhythmic movement, where the marimba is brought to the forefront with a driving melody and deep, powerful bass lines from the orchestra. The second movement is slower and more expressive, exploring the nuances and subtleties of the solo instrument, with virtuosic and moving marimba passages. The third and final movement is a celebration of joy and energy, with frenzied rhythms and vibrant harmonies that showcase the percussive qualities of the marimba.

This concerto is not only a technical challenge for the soloist, but also a delightful musical experience for the entire orchestra and the audience. Chin-Cheng Lin's original composition, inspired by both Asian and Western musical traditions, offers a rich and varied sound palette, with dynamic nuances, harmonic contrasts, and captivating rhythmic textures.

In summary, this concerto is a masterful work that deserves to be performed and enjoyed by an orchestra seeking a technical and musical challenge, as well as an enchanting experience for the audience.

--Program Note by the composer

Candide was Leonard Bernstein's third Broadway musical, following *On the Town* and *Wonderful Town*. Adapted by Lillian Hellman from Voltaire's 18th-century satire on blind optimism, Bernstein's *Candide* is an operetta set in the castle of the Baron Thunder-ten-Tronckh in the mythical European land of Westphalia.

Opening on Broadway on December 1, 1956, *Candide* was perhaps a bit too intellectually weighty for its first audiences and closed after just 73 performances. Bernstein was less concerned over the money lost than the failure of a work he cared about deeply. The critics had rightly noted a marvelous score, and Bernstein and others kept tinkering with the show over the years. With each revival, *Candide* won bigger audiences. In 1989, the already seriously ill Bernstein spent his last ounces of vital energy recording a new concert version of the work. "There's more of me in that piece than anything else I've done," he said.

The sparkling overture captures the frenetic activity of the operetta, with its twists and turns, along with *Candide*'s simple honesty. From the very beginning, though, the overture was a hit and swiftly became one of the most popular of all concert curtain raisers. Brilliantly written and scored, flying at breakneck speed, it pumps up the adrenaline of players and listeners alike. It features two of the show's big tunes: the sweeping romantic one is *Candide*'s and Cunégonde's love duet "Oh Happy We," while the wacky up-tempo music is from Cunégonde's fabulous send-up of coloratura soprano arias, "Glitter and Be Gay."

--Program note adapted from the San Luis Obispo Wind Orchestra concert program, May 12, 2012

I have tremendous respect for renewable energy initiatives and the commitment to creating a new, better reality for us all. **Re(new)al** is a percussion quartet concerto that is similarly devoted to finding unexpected ways to breathe new life into traditional ideas, and the solo quartet therefore performs on several "found" instruments, including crystal glasses and compressed air cans. And while the piece also features more traditional instruments, such as snare drum and vibraphone, I looked for ways to either alter their sounds or find new ways to play them. For instance, a single snare drum is played by all four members of the quartet, and certain notes of the vibraphone are prepared with aluminum foil to recreate sounds found in electronic music. The entire piece was conceived in this way, and even the accompaniment was written these ideas in mind.

Cooperation and synergy are also core themes of the piece, as I believe we all have to work together to move forward.

All of the music played by the solo quartet is comprised of single musical ideas that are evenly distributed between the four soloists (for those interested, the fancy musical term for this is a *hocket*). The music would therefore be dysfunctional without the presence and dedication of all four members. For example, the quartet divvies up lightning-fast drum set beats in the second movement, and then shares one *glockenspiel* in the last movement. But perhaps my favorite example of synergy in the piece is in the very opening, where the four soloists toast crystal glasses. We always toast glasses in the presence of others, and oftentimes to celebrate new beginnings. This is my simple way of celebrating everyone who is working together to create a cleaner, more efficient world.

Re(new)al is constructed of three continuous movements, each inspired by the power of hydro, wind, and solar energies. The hydro movement transforms tuned crystal glasses into ringing hand bells as the wind ensemble slowly submerges the soloists in their sound. The second movement turns each member of the quartet into a blade of a dizzying wind turbine, playing seemingly-impossible 90's-inspired drum and bass patterns over a bass line that quotes and expands upon a few bars from one of my favorite drum and bass tracks by DJ Hype. The closing movement simulates a sunrise and evokes the brilliance of sunlight with metallic percussion instruments. This piece was originally written with a *sinfonietta* accompaniment, and in its original form was commissioned for the 2017 American Music Festival by David Alan Miller and the Albany Symphony's *Dogs of Desire*, in partnership with GE Renewable Energy. A full orchestra version was commissioned in 2018 by the Albany Symphony, and this final version for wind ensemble was commissioned by a consortium of universities and community ensembles. Heartfelt thanks to everyone who has been involved in any of the three versions of this piece.

--Program Note by the composer

Both the title and concept of **Sound and Smoke** were derived from a line from Johann Wolfgang von Goethe's play *Faust*, when Faust equates words to "mere sound and smoke" and declares that "feeling is everything." Each of the two movements has been given an abstract, parenthetical title to further incorporate Goethe's conjecture that words will never be able to fully express what feelings and, in this case, music can. Therefore, these titles serve merely as starting points for personal interpretation and should not interfere with the music itself.

The first movement, (*feudal castle lights*), blurs the many different timbres of the ensemble to create a resonant and slowly "smoldering" effect. Because reverb is essentially built into the orchestration, harmonies must shift using common tones and are always built upon the notes preceding them. The second and final movement, (*avalanche of eyes*), opens with an alternating unison-note brass fanfare that is then spun out into a fast-paced *toccata*. Suspense and excitement are created as the spotlight moves quickly between the various colors of the ensemble and the fanfare is transformed.

The original concept of "sound and smoke" unifies these two otherwise dissimilar movements; often times ideas are presented and then promptly left behind or transformed. Musical events therefore appear and dissipate as quickly as sound and smoke.

--Program Note by the composer

ABOUT THE ARTISTS

ELLA SAILER

Ella Sailer is a performer, composer, and music instructor from Carmel, Indiana. She has been playing percussion for 11 years and recently began composing in 2021. Ella has had a variety of performing experiences including two summers marching with the Carolina Crown Drum and Bugle Corps, several years with her local youth orchestra, and is in a variety of different ensembles at Butler University, where she studies music performance and composition. She won the 2023 Butler University Concerto Competition and has performed with the 2024 IMEA Intercollegiate Band. She has also performed *The Nutcracker*, *Swan Lake*, and *Cinderella* with the Butler Ballet, and has been in several performances with the Carmel High School band, orchestra, and choir. In addition to performing and composing, Ella has taught both private lessons and marching band. She teaches private lessons both at Carmel High School and through the Butler Community Arts School, where she has several students ranging from ages 9-13. She also teaches at Mt. Vernon High School, where she helps lead the marching band front ensemble and their indoor percussion ensemble.

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 Doctor 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 the 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 conducts 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, Onsbey 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.

JON CRABIEL

Jon Crabiel is Percussion Artist-in-Residence at Butler University's Jordan College of the Arts in Indianapolis, IN. At Butler University, Jon serves as coordinator of percussion studies, conducts the percussion ensembles, and teaches courses in percussion literature, pedagogy, and world drumming. In addition, Jon serves as director and founder of the Butler Percussion Camp held every June at Butler University.

In 2017, Jon took a one-year leave of absence from Butler to perform and serve as Acting Assistant Principal Timpani and Percussion with the National Symphony Orchestra for the 2017-18 season in Washington, D.C. Jon is first-call extra percussion with the Indianapolis Symphony Orchestra, and has performed with the National Symphony Orchestra, Naples Philharmonic Orchestra, Indianapolis Chamber Orchestra, Ft. Wayne Philharmonic, Empire Brass, Ronen Chamber Ensemble, Dance Kaleidoscope, and national Broadway tour companies. He has served as Principal Timpani at the Bear Valley Music Festival and toured with the River City Brass Band. In addition to classical music, Jon is equally versed in rock, pop, jazz, Latin American and Brazilian percussion, and drumset. He is a member of The Icarus Ensemble, an eclectic five-piece jazz group made up of members of the Indianapolis Symphony Orchestra. The Icarus Ensemble has performed with the Indianapolis Symphony Orchestra in concert as guest artists at the Hilbert Circle Theatre and released their first self-titled CD *The Icarus Ensemble* in 2015.

Jon studied as an Artist Diploma candidate at Carnegie Mellon University and received both his Bachelor of Music and Master of Arts degrees from Eastern Illinois University. His past teachers include Timothy Adams Jr., Professor Johnny Lee Lane, and Richard Paul. In 2014, Jon received the *Outstanding Graduate Alumni Award* from Eastern Illinois University.

An active performer, clinician, and educator throughout the Midwest, Jon serves annually as percussion coach of the Honor Orchestra of America and masterclass clinician for the Music For All National Concert Festival. He has served on the faculties of the United States Percussion Camp, MidWest Percussion Camp, Las Vegas Percussion Camp, Great Lakes Music Camp, and Blue Lake Fine Arts Camp.

He has presented clinics for the Percussive Arts Society, Indiana Music Educators Association, and Indiana Percussion Association. Jon is an active and in-demand studio musician for commercial recording sessions and has had solo performances with the Indianapolis Symphony Orchestra (with The Icarus Ensemble), Lafayette Symphony Orchestra, Percussive Arts Society International Convention, Midwest Band and Orchestra International Conference, and the Indiana Music Educators Association Convention.

Jon's students have received numerous Butler University Concerto Competition honors and awards, and his former students are currently performing with major symphony orchestras, touring nationally and internationally with Broadway shows, and teaching at universities throughout North America. Jon is a Yamaha Performing Artist and endorses Yamaha Drums and Percussion, Vic Firth Drumsticks and Mallets, Remo Drumheads, and Zildjian Cymbals.

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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