

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC
at BUTLER
Series

BUTLER SYMPHONY ORCHESTRA

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

Saturday, February 22, 2025
7:30 P.M.
Schrott Center for the Arts

PROGRAM

Selections from Sleeping Beauty

Pyotr Ilyich Tchaikovsky (1840-1893)

I. Introduction and March

VI. Valse

XVa. Pas l'action

XVII. Panorama

XXIII. Pas de Character

XXVIIIb. Adagio

Serenade No. 2 in A Major, Op. 16

Johannes Brahms (1833-1897)

I. Allegro moderato

II. Scherzo

III. Adagio non troppo

IV. Quasi menuetto

V. Rondo

Intermission

Concertino da camera

Jacques Ibert (1890-1962)

I. Allegro con moto

II. Larghetto

Silas Owens, *alto saxophone*

Suite from L'oiseau de feu (1919 revision)

Igor Stravinsky (1882-1971)

I. Introduction

II. L'oiseau de feu et sa danse

III. Variation de l'oiseau de feu

IV. Rondes des princesses

V. Danse infernale du roi Kastchei

VI. Berceuse

VII. Finale

BUTLER SYMPHONY ORCHESTRA

Richard Auldon Clark, *conductor*

Alex Beauchamp, *graduate assistant*

VIOLIN I

Ethan Hamel, *Wheaton, IL*
Kyra Wagmeister, *Fort Wayne, IN*
Selena Trombley, *Oak Harbor, OH*
Evan McFall, *Indianapolis, IN*
Nicholas Bennington, *Indianapolis, IN*
Parker Tockstein, *Hudsonville, MI*
Mike Evans, *Downers Grove, IL*
Janae Winn, *Fishers, IN*

VIOLIN II

Chloe Payack, *Fishers, IN*
Andrew Studebaker, *Goshen, IN*
Ella Scales, *Bettendorf, IA*
Pasha Miller, *Indianapolis, IN*
Sam Rossow, *Granger, IN*
Evan Stoops, *Noblesville, IN*
Liv Schleyer, *Genera, IL*
Michelle Jackson, *Antioch, IL*
Emily Henderson, *Hudson, OH*

VIOLA

Jenna Small, *Bargersville, IN*
Alex Beauchamp, *Kerrville, TX*
Ella Carter Escobedo, *Normal, IL*
Zoey Roth, *Indianapolis, IN*
Trey Haynes, *Frankfort, IN*
Dominique White, *Dunkirk, MD*
Paige Downs, *Greenwood, IN*

CELLO

Ryan Wombles, *Indianapolis, IN*
Drew Sperry, *Fishers, IN*
Brenna White, *Carmel, IN*
Ava Wiggins, *Owensboro, KY*
Jasmine Hatcher, *Indianapolis, IN*
Anna Gogul, *Mason, OH*

BASS

Colin Hunt, *Vancouver, WA*
Sara Wells, *Cincinnati, OH*
Owen Gohr, *Libertyville, IL*
Sean Paree-Huff, *Fishers, IN*
Levi Sprague, *Kendallville, IN*
Emily Pyke, *Ezel, KY*
Clara Swift, *Fishers, IN*
Theodore Lee, *Oakland, CA*
Grady Jeremiah Locke, *El Paso, TX*

FLUTE

Katja Blickenstaff, *Indianapolis, IN*
Cat Hoelscher, *Spring, TX*
Abigail Brown (piccolo), *Tinley Park, IL*

OBOE

Madeline Flight, *Indianapolis, IN*
Tim Nelson, *Park Ridge IL*
Lydia Wright (English Horn), *Monument, CO*

CLARINET

Kaleb Durfee, *Indianapolis, IN*
Victoria Bear, *Wichita Falls, TX*

BASSOON

Rory Bowers, *Carmel, IN*
Sophi Wroblewski, *Westfield, IN*

HORN

Kevin Cooney, *Brookston, IN*
Olivia Dudas, *Richmond, IN*
Ian Hickey, *Franklin, IN*
Danielle Lubienski, *Grosse Pointe Woods, MI*

TRUMPET

Aksel Vences, *Indianapolis, IN*
David Strayhorn, *Speedway, IN*

TROMBONE

Olander Porter, *Indianapolis, IN*
Joshua Reddick, *Lapel, IN*
Andrew Dorton, *Indianapolis, IN*

TUBA

LJ Benak, *Granger, IN*

PERCUSSION

Ella Sailer, *Carmel, IN*
Fox Lopez, *Delray Beach, FL*
Tori Thompson, *Monroe City, IN*
Emery Hatmaker, *Franklin, IN*

PROGRAM NOTES

Sleeping Beauty, completed in 1889, is the second ballet Pyotr Ilyich Tchaikovsky wrote. It is based on the Grimm Brothers' version of the fairytale and includes many familiar characters such as Puss in Boots, Little Red Riding Hood, and Cinderella. By 1903, this ballet was one of the most popular ballets in the repertory and had been performed over 200 times since its premiere in 1890. This performance includes six selections from the full ballet.

Scene one serves as a musical overture, introducing many of the themes that will be heard throughout the ballet and setting the atmosphere for the show. The introduction leads straight into the first march, which takes place as the Royal Court onstage is celebrating the birth of Princess Aurora.

Scene six is the Grand Waltz that takes place in act one. This waltz is the most recognizable melody from *Sleeping Beauty*, used by Disney in the 1959 film of the same name for the song "Once Upon a Dream." During this scene in the ballet, the Court and surrounding villages are celebrating Princess Aurora's 16th birthday.

Scene 15a features a melancholic cello solo that takes place in act two as Prince Désiré is given a vision of Princess Aurora. At this point in the ballet, Aurora has been in a cursed sleep for one hundred years and the entire kingdom has been placed under a spell with her. Prince Désiré is chosen as the one to break the spell and given this vision of the princess to explain her situation and what he must do.

Scene 17 showcases a beautiful, ethereal melody in the strings. This scene takes place after the Prince defeats Carabosse (the evil witch Disney renamed Malificent) with the help of the Lilac Fairy.

Scene 24 is another familiar melody for those who have seen the Disney adaptation of *Sleeping Beauty*. In the movie, this music is used to represent the evil witch Malificent. Onstage, however, this playful music featuring the oboe represents Puss in Boots and the White Cat as they flirt and fight at the wedding of Prince Désiré and Princess Aurora.

Scene 28b is the final Grand Pas between the Prince and Princess. This number utilizes the piano instead of the harp that was present in Acts I and II, because Tchaikovsky had a falling out with his harp player while composing the ballet and decided to write for a pianist in Act III instead. Onstage, Prince Désiré and Princess Aurora dance together at their wedding while the rest of the fairytale cast, as well as the newly awakened members of the kingdom, watch.

Serenade No. 2 by Johannes Brahms was written in 1859 and was dedicated to Clara Schumann, the woman he was in love with for most of his life, although she was married. The piece is written for chamber orchestra, omitting violins, brass, and percussion instruments. Since there are no violins, the violas sit in the traditional first violin section and play the part of the leading string voice.

Despite Brahms' reputation for somber, melancholic music, this serenade is joyful and triumphant throughout. The first movement begins with a lilting, pastoral melody that is passed around the orchestra. Brahms interjects this melody with other ideas, including a playful melody characterized by dotted rhythms as well as a tense triplet section, but continually returns to the opening melody. Throughout the movement, he develops that opening idea until it returns one final time at the end in recognizable fragments that are passed from the woodwinds to the strings and back before the movement closes gently.

The second movement is a lively scherzo and trio characterized by a playful woodwind melody with interjections from the string section. The entire trio section features the woodwinds while the strings play a quiet, simple accompaniment before Brahms builds the energy back up and returns to the energetic scherzo music.

The third movement is the most "Brahmsian" – it is slow and somber, opening with a mournful, descending melody in the strings while the woodwinds play what could be a dirge melody. Brahms builds tension by adding sixteenth notes in the strings, creating drama and a sense of urgency under the sad melody in the winds. A new melody, played by the oboe followed by the clarinet, introduces the middle section of the movement. While still mournful and sad, there are moments of hope throughout this section. Finally, the strings return to the opening melody, though it has been developed and fragmented to pass around the orchestra in a new and more dramatic manner. Brahms continues to create variations on this familiar melodic content until the end of the movement, where he concludes with a surprising major chord.

The fourth movement returns to the happy mood of the first two movements. The winds present a lilting, laid back melody with interjections from the strings. The middle of the movement transitions to a more thoughtful, introspective melody. The woodwinds play the beautiful, moving melody while the strings create drama underneath with rippling chords. Without warning, Brahms returns to the more playful music of the opening, ending the movement on a positive note.

The fifth and final movement of the serenade is quick and joyful, fairly dancing as it goes. Brahms uses mixed rhythms (duples and triplets) to create this joyous dance. This movement also utilizes the piccolo for the first time in the serenade, using the bright color of the highest voice in the orchestra to showcase the joyful and triumphant finale that this movement is.

Jacques Ibert wrote his *Concertino da camera* in 1935. This piece is for solo alto saxophone, accompanied by a small chamber orchestra of eleven instruments (flute, oboe, clarinet, bassoon, horn, trumpet, 2 violins, viola, cello, and double bass.)

The first movement is quick and lively, featuring a constantly running and twisting line from the solo saxophone. The other instruments provide supportive, playful, rhythmic accents while the saxophone introduces the primary theme. Throughout the movement, the other instruments enter into teasing dialogue with the saxophone before returning to their accompanimental role.

This short first movement is followed by a lyrical slow movement, which showcases the upper range of the alto saxophone. After the beautiful melody twists its way to the end, the quick, playful melody from the first movement returns. This familiar music launches straight into a short cadenza for the soloist, which showcases the upper range of the saxophone once again. Finally, the entire ensemble comes together to end the piece with the familiar lively music from the first movement.

Igor Stravinsky originally composed *L'oiseau de Feu*, or *The Firebird*, in 1910 as a short ballet. Set in the castle of the evil immortal being Kaschei, the ballet follows Prince Ivan as he battles Kaschei with the help of his magical Firebird. Stravinsky later created several different suites from the full ballet score, with this version from 1919 being the most popular and most played today. Throughout the ballet and this suite, Stravinsky employs many extended techniques such as ponticello (playing on the bridge for the strings), col legno (playing with the stick of the bow for the strings), flautando (playing over the fingerboard for the strings), ricochet bowing (throwing the bow against the strings), glissando (sliding between notes), and flutter tonguing (used by the flutes) to represent the evil, magical, and otherworldly elements present in the story of the ballet.

The first scene begins with an eerie undulating melody from the lower strings. The orchestra is fragmented, with short interjections happening across the orchestra to create a coherent melody. The strings play a hypnotizing line where they glissando between all the natural harmonics on their strings to create a mesmerizing effect. The opening melody returns again and again in different instruments across the orchestra. The introduction ends by building up suspense and tension and connects directly into the short second movement.

The second scene, *The Firebird and His Dance*, starts with shocking tremolos and trills in the strings before devolving into chaotic tilting sixteenth notes. The very short scene ends with a quick descending line played by the entire ensemble.

The third scene, *Variation of the Firebird*, opens with measured, ascending notes in the upper strings with a lively melody by the piccolo over it all. The music quickly turns chaotic, with almost every instrument presenting a different melodic idea. The strings use harmonics and ricochet bowing in this scene, adding to the mass of sound coming from the ensemble. This scene constantly jumps back and forth between the measured theme of the opening of the scene and the chaos that follows.

The Princesses' Round Dance, the fourth scene, opens with a beautiful melody passed between piccolo, flute, solo violin, oboe, solo cello, clarinet, and bassoon. Once this melody has been passed around the orchestra, the tempo picks up slightly and the strings introduce a new idea that pushes forward while still carrying a sense of beauty and melancholy. Both of these themes return several times throughout the scene, remaining mostly the same in every statement aside from slight instrumentation changes. The scene ends softly, with haunting tremolo from the strings.

The fifth scene, *The Infernal Dance of Kaschei*, opens with a dramatic chord from the entire orchestra followed by a menacing theme from the brass section. As the scene goes on, this original nefarious melody is transformed time

and again into new, devious ideas. Fast scalar passages in the upper strings introduce a new theme, more gentle than the original, and Stravinsky combines the two and plays with rhythm to create a section where part of the orchestra is playing in 3 and part of the orchestra is playing in 4, making for a very strange and layered rhythmic sound. Finally, the *Infernal Dance* comes to a cacophonous and abrupt ending.

The *Lullaby*, the sixth scene, is characterized by a mesmerizing bassoon solo played against eerie and hypnotic repetitive accompaniment from the rest of the ensemble. As the theme develops throughout the scene, the harp and some string lines provide this same accompanimental line repeated for the entire scene. The strings also use tremolo and harmonics to create a nebulous, dreamlike atmosphere.

The *Lullaby* leads straight into the *Finale*, which starts with a noble melody in the horn. This melody is then taken over by the upper strings before being passed off to the woodwind sections and then returned to the strings in a new octave. Stravinsky continues to build the melody with rising scales until the entire ensemble is playing. Then, a short but dramatic transitional section from the strings leads into a new, much faster tempo where the same melody is restated again with even more dramatic accompaniment. Finally, the last section of the finale slows the tempo down dramatically for the last statements of the melody before ending with a bang.

-All program notes by Alex Beauchamp

ABOUT THE ARTIST

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, commercials, 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 he conducts the Butler Symphony Orchestra and Butler Ballet.

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