

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC *at* BUTLER *Series*

BUTLER SYMPHONY ORCHESTRA

Richard Auldon Clark, *conductor*
Ella Carter Escobedo, *graduate assistant*

Sunday, October 11, 2026
3:00 P.M.
Schrott Center for the Arts

PROGRAM

Symphony No. 1 "Afro-American Symphony"

William Grant Still (1895-1978)

- I. Moderato assai
- II. Adagio
- III. Animato
- IV. Lento, con risoluzione

Intermission

A London Symphony (Symphony No. 2)

Ralph Vaughan Williams (1872-1958)

- I. Lento - Allegro risoluto
- II. Lento
- III. Scherzo (Nocturne)
- IV. Finale - Andante con moto - Maestoso alla marcia - Allegro - Lento - Epilogue

BUTLER SYMPHONY ORCHESTRA

Richard Auldon Clark, *conductor*
Ella Carter Escobedo, *graduate assistant*

1ST VIOLIN

Selena Trombley, *Oak Harbor, OH*
Joshua Millet, *Grand Rapids, MI*
Benjamin Baskin, *Indianapolis, IN*
Donovan Williams, *Goochland County, VA*
Evan McFall, *Lawrence, IN*
Janae Winn, *Fishers, IN*
Evan Stoops, *Noblesville, IN*
Eden Foster, *Sylvania, OH*
Jillian Sompong, *Bloomington, IL*
Rebecca Allen, *Brownsburg, IN*
Rachel Weiss, *Plainfield, IN*

2ND VIOLIN

Parker Tockstein, *Hudsonville, MI*
Alaina Boule, *Yorkville, IL*
Reno Varalli, *Batavia, IL*
Pasha Miller, *Indianapolis, IN*
Andrew Studebaker, *Goshen, IN*
Ayden Brumback, *Zionsville, IN*
Liv Schleyer, *Geneva, IL*
Lydia Lehmann, *Wildwood, MO*
Reily Allison, *Indianapolis, IN*
Helen Tackett, *Indianapolis, IN*
Sam Rossow, *Granger, IN*
Sophia Harris, *Plainfield, IN*

VIOLA

Ella Carter Escobedo, *Normal, IL*
Ezra King, *Indianapolis, IN*
Melissa Knutson, *Upland, IN*
Zoey Roth, *Indianapolis, IN*
Trey Haynes, *Frankfort, IN*
Zachary Girton, *South Bend, IN*
Charles Ganske, *Hobart, IN*
Paige Downs, *Greenwood, IN*

CELLO

Joel Lee, *Federal Way, WA*
J Hatcher, *Indianapolis, IN*
Emily Eby, *Osceola, IN*
Anna Gogul, *Mason, OH*
Izzie Ransom, *Fishers, IN*
Lilly Brown, *Brownsburg, IN*
Marjorie Lange Hanna, *guest artist*
Tamolynn O'Grady, *guest artist*
Drew Sperry, *guest artist*

BASS

Owen Gohr, *Libertyville, IL*
Giovanna Ferrante, *Munster, IN*
Boden Fagan, *Waterford, CT*
Julian Anderson, *Greenfield, IN*
Adeline Wilburn, *Lafayette, IN*
Clara Swift, *Fishers, IN*
Asha Gupta, *Cleveland, OH*
Noah Bellue, *West Terra Haute, IN*

FLUTE

Anna Lybeck, *Portland, OR*
Donnie Bryant, *Indianapolis, IN*
Alissa Verhoff, *Fort Wayne, IN*

OBOE

Anna Shabowski, *Geneva, IL*
Ashley Sparks, *Michigan City, IN*
Jessica Myers, *Guest Artist*

CLARINET

Antonia Ayala, *Indianapolis, IN*
Jordan Voegerl, *Jasper, IN*
Dafne Nunez, *Indianapolis, IN*

BASSOON

Sophi Wroblewski, *Carmel, IN*
Andie Wisniewski, *Hartland, WI*
Laurel Granland, *Indianapolis, IN*

HORN

Andrew Agraviador, *Danville, IN*
Grayson Buck, *Carmel, IN*
Olivia Dudas, *Richmond, IN*
Sydney Beecham, *Brownsburg, IN*

TRUMPET

Connor Wooley, *Columbia City, IN*
Braeden Hoy, *Granger, IN*
David Strayhorn, *Speedway, IN*
Macey Stewart, *Guest Artist*

TROMBONE

Zachary Ford, *Frisco, TX*
Solomon Tang, *Indianapolis, IN*
Andrew Dorton, *Speedway, IN*

TUBA

Kayden Odom, *Chantilly, VA*

PERCUSSION

Tori Thompson, *Monroe City, IN*
Ivan Gooch, *Greenwood, IN*
Matthew Rhoad, *Cincinnati, OH*
Tommy James, *Portage, IN*
Aubree Williams, *Chesterton, IN*

HARP

Wendy Muston, *guest Artist*

BANJO

Preston Wolfe, *guest artist*

CELESTA

Randy John, *Dalian, China*

PROGRAM NOTES

William Grant Still – Symphony No. 1 “Afro-American”

William Grant Still (1895-1978), known as the “Dean of Afro-American composers,” was an early twentieth-century African American composer of nearly two hundred works, whose diverse musical experiences in the blues, theatre, film, radio, and classical worlds led to him developing a distinct and decidedly American voice. His collaboration and friendship with many influential African American literary and cultural figures has made him known as a member of the Harlem Renaissance. Still is notable for being the first African American to have a symphonic work performed by a major orchestra, have an opera performed by a major company, have an opera performed on national television, and for being the first African American to conduct a major symphony orchestra.

Still’s *Symphony No. 1 “Afro-American”* was first performed in 1931 and achieved international acclaim by the end of World War II, remaining the most widely performed symphony by an American until the 1950s. Still combines the traditional forces of a symphonic orchestra with jazz elements such as the blues scale, banjo, twelve-bar blues, muted trumpets, and syncopated and swung rhythms. The piece’s four movements embody playfulness, wistfulness, joyful energy, and finally a richness tinged with sorrow which is followed by anger, then triumph. In his *Afro-American Symphony*, Still invites his listeners to consider the emotions and experiences of black Americans, who lived in the margins yet still sought joy and beauty, while working and hoping for better days.

Ralph Vaughan Williams – A London Symphony (Symphony No. 2)

Ralph Vaughan Williams (1872-1958) was an English-born composer, organist, conductor, lecturer, teacher, editor, and writer, and a central figure in the renaissance of British music in the 20th century. His influence was immense and he is known as one of the leading collector/researchers of traditional English folk music. Before World War II, he denounced the Nazi regime and the banning of his music in Germany, and at the start of the Second World War, he began composing film music to aid with the war effort. His compositions are noted for their very wide range of moods, from stormy and impassioned to tranquil, and from mysterious to exuberant. *A London Symphony* (1914) is the second symphony that Ralph Vaughan Williams composed. The piece is considered one of the noblest symphonic pieces in modern English music, and features musical references to the streets and energy of London. The opening suggests a misty daybreak over the city, leading to the noise and scurry of street traffic and the distant chiming of Big Ben. The slow second movement is an idyll of grey skies and secluded byways, followed by a speedy third movement encompassing the sounds of the Westminster Embankment at night, including the sounds of buskers’ harmonicas and accordions. The fourth movement crowns the symphony with elegiac closing passages that seem to pass all of England in review.

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

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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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