

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC *at* BUTLER *Series*

SPECTRA

Becky Marsh, *conductor*
Joe Gilbar, *graduate assistant*
Christian Jennings, *undergraduate assistant*
Caleb Crawford, *pianist*

CHAMBER SINGERS

Patrick Pauloski, *director*

BUTLER UNIVERSITY CHORALE

Robert Bolyard, *conductor*
Jackson Lee, *graduate assistant*
Catherine Bringerud, *pianist*

Saturday, October 10, 2026

7:30 P.M.

Schrott Center for the Arts

PROGRAM

BUTLER UNIVERSITY CHORALE

Earth Song

Frank Ticheli

III. Awake, O North Wind, from Wedding Cantata

Daniel Pinkham

Jackson Lee, *conductor*

Fyer, Fyer, My Hart

Thomas Morley

Loch Lomond

trad. Scottish

arr. Jeffrey Bernstein

Veni, Sancte Spiritus (Come, Holy Spirit)

Zanaida Stewart Robles

IV. Epilogue: Set Me as a Seal, from Wedding Cantata

Daniel Pinkham

CHAMBER SINGERS

Selections to be announced from the stage

SPECTRA

We Rise

MaryAnne Muglia

Vichten

Arthur and Angèle Arsenault

arr. Hart Rouge

Audrey Beverton and Weslee Longstreet, *soloists*

Collin Cerny, *spoons*

Temporal

trad. Puerto Rican plena

arr. Diana V. Sáez and Suzzette Ortiz

Collin Cerny and Matthew Rhoad, *percussion*

I Am Light

india.arie

arr. Darita Seth

Christian Jennings, *conductor*

Donnie Bryant, *guitar*

Yo Soy Luz

Carlos Cordero

Donnie Bryant, *guitar*

Stars in Your Bones

Joan Szymko

COMBINED CHOIRS

Turn the World Around

Harry Belafonte and Robert Freedman

arr. Larry Farrow

Robert Bolyard, *conductor*

PROGRAM NOTES

BUTLER UNIVERSITY CHORALE

While choosing repertoire for this concert, a sort of accidental theme began to emerge, and at a certain point I thought: why not make it intentional? Thus we have a set of pieces about (at least obliquely): Earth, Air, Fire, and Water – the Classical Elements – with the addition of Spirit and, stretching the boundary to its limit, Love.

Earth Song

Primarily known for his compositions for concert band, Frank Ticheli composed both the music and text of Earth Song, a plaintive and at times desperate plea for peace in a troubled world. Firmly cemented in the harmonic language of the “cluster harmonists” of the early 21st century, the work’s relative accessibility and (poignantly) timeless message has made it a staple of the repertoire.

Sing, be, live, see
This dark stormy hour
The wind, it stirs
The scorched Earth cries out in vain

Oh war and power, you blind and blur
The torn heart cries out in pain

But music and singing have been my refuge
And music and singing shall be my light

A light of song, shining strong
Alleluia! Alleluia!

Through darkness and pain and strife
I'll sing, I'll be, I'll live, see...

Peace

Awake, O North Wind

Daniel Pinkham’s *Wedding Cantata* is composed of four settings of text from the Song of Songs, a rich collection of scriptural poetry which carries a tradition of rich theological interpretation alongside its relatively carnal celebration of love. The text of the third movement, Awake, O North Wind, is particularly evocative, and Pinkham’s setting gives it a playful, conversational intimacy.

Awake, O north wind; and come, thou south; blow upon my garden, that the spices may flow out. Let my beloved come into his garden, and eat his pleasant fruits.

Fyer, Fyer, My Hart

Some would describe Thomas Morley’s Fyer, Fyer, My Hart as one of the most famous madrigals of the English Renaissance, while others would pedantically bring up the fact that because it is strophic and has a refrain it is technically a *ballett*. Either way, the fiery memorable opening, the tortured cascading dissonances of “ay me,” and playful polyphony all prove that this piece’s reputation is well-earned. Like many secular texts of the period, the poetry couches its passionate ardor in layers of innuendo, allowing the listener space to fill in the blanks. (Fa la la indeed!)

Fyer, fyer, my hart!
Fa la la la.
O help, alas, o help! Ay me!
I sit and cry me,
And call for help, alas,
but none comes ny me!
Fa la la la.

O, I burne mee, alas!
Fa la la la.
I burne, alas, I burne! Aye mee!
Will none come quench mee?
O cast, cast water on,
alas, and drench mee!
Fa la la la.

Loch Lomond

Loch Lomond is one of the most well-known Scottish folk songs, and has been arranged countless times – this setting is by composer and conductor Jeffrey Bernstein, whose harmonic language and keen understanding of the collegiate choral repertoire give the piece a uniquely American sound. The depiction of the stillness and unfathomable depth of the ancient *Loch* is interrupted only by a section where a small number of voices imitate the drone of a bagpipe, a fitting tribute for the soldier who is about to return to their homeland via “the low road” – the fairy road on which the souls of the departed travel. One can almost hear them struggling for breath in the final phrase as fragments of the text are dolefully sung before the *Loch* motive returns: nature, as always, has the final word.

By yon bonnie banks and by yon bonnie braes,
Where the sun shines bright on Loch Lomond,
Where me and my true love were ever wont to gae,
On the bonnie, bonnie banks of Loch Lomond

O ye'll take the high road and I'll take the low road
And I'll be in Scotland afore ye,
But me and my true love shall never meet again
On the bonnie, bonnie banks of Loch Lomond.

'Twas there that we parted in yon shady glen,
On the steep, steep side of Ben Lomond,
Where in purple hue the Highland hills we view,
And the moon coming out in the gloaming.

O brave Charlie Stewart, dear true, true heart,
Wha could refuse thee protection
Like the weeping birk on the hillside
How graceful he looked in dejection

O ye'll take the high road...

Veni, Sancte Spiritus

Veni, Sancte Spiritus, a centuries-old sequence sung to the Holy Spirit, is given new life in this setting by Los Angeles-based composer Zanaida Stewart Robles. The piece's irregular 5/4 meter is both highly modern and also recalls the patterns of duple and triple groupings often found in unmeasured chant. Robles augments the form by adding a refrain in English, giving the piece an additional layer of accessibility for audiences, and ending with scintillating chords underscoring “rays of light.”

Veni Sancte Spiritus
et emitte caelitus
lucis tuae radium.
Veni pater pauperum,
veni dator munerum,
veni lumen cordium.

Consolator optime,
dulcis hospes animae,
dulce refrigerium.
In labore requies,
in aestu temperies,
in fletu solatium.

O lux beatissima,
reple cordis intima
tuorum fidelium.
Sine tuo numine
nihil est in homine,
nihil est innoxium.

Come, Holy Spirit,
and send down from heaven
the ray of your light.
Come, father of the poor,
come, giver of gifts,
come, light of the heart.

Best consoler,
sweet host of the soul,
sweet refresher.
In work, rest;
in heat, cool;
in crying, comfort.

O most blessed light,
fill the innermost hearts
of your faithful.
Without your power
nothing is in humankind,
nothing that is innocent.

Set Me as a Seal

The fourth movement and epilogue of the Pinkham, *Set Me as a Seal*, is a short meditation on love that exchanges the playful counterpoint of the earlier movements for a solemn, almost hymnlike homophony. The many repetitions of “love is strong” that close the piece seem both reassuring and like a manifesting mantra.

Set me as a seal upon thine heart,
as a seal upon thine arm:
for love is strong.

Amen

SPECTRA

Spectra’s program for the fall concert, *I Am, We Are*, celebrates who we are as individuals and as members of the groups to which we belong. Aiming to capture various strengths and vulnerabilities of the human experience, these songs explore the nature of self and self-worth from multiple perspectives and in diverse contexts. Spectra is proud to share its program of living composers and arrangers. Below, each song’s connection to the theme is stated at the start of its program note.

We Rise

I am unyielding. Like a phoenix reborn from the ashes, *We Rise* uniquely expresses the idea that the human heart, though weary, remains wild, untamed, and unstoppable. This song is an anthem of collective empowerment, affirming that progress is not made alone. It is built through shared purpose, mutual support, and the courage to imagine something better.

We rise
Oh rise
We rise
Oh rise

Out of the ashes I will rise
A phoenix reborn in the heart of night
I have been strong
And though I am weary
I will remain unyielding untamed

Out of the shadows I take flight
My wings of flame light up the sky
I’ve walked through fire
And felt it consume me
Still, my heart will not turn away

A new day
Is dawning
I open my eyes
To the light and I am returning
Oh I am returning home

We rise
Oh rise
We rise
Oh rise

Out of the ashes
Rising with passion
A new beginning
Illuminating

A new day
Is dawning
I open my eyes
To the light and I am returning
Oh I am returning home

Vichten

We are playful. Written in the style of an Acadian folk song, *Vichten* highlights the rich musical heritage of Canada's eastern maritime provinces. Composers Arthur and Angèle Arseneault are of Acadian descent, a culture deeply rooted in community, storytelling, and vibrant acoustic traditions. This arrangement was created by Canadian folk music group Hart Rouge.

The text of Vichten is comprised entirely of nonsense syllables (such as "*Taria aka taka shoon vichten a ven a Hah!*"). This technique is modeled after traditional "mouth music"—popular in both Acadian and Scottish traditions—where singers use their voices rapidly to mimic the rhythmic and melodic drive of instrumental dance tunes.

Temporal

We are resilient. Arrangers Diana V. Sáez and Suzzette Ortiz share that Temporal is a traditional *plena* from Puerto Rico. *Plena* is an Afro-Puerto Rican rhythm that blends melodic and rhythmic elements from Spanish and African musical influences. This song describes the perseverance of the Puerto Rican people who, against all odds, remain strong and united amidst the aftermath of raging storms.

Allá viene, allá viene el temporal	There comes! There comes the storm!
Temporal, temporal	Storm, storm
Allá viene el temporal.	There comes the storm.
Que será de Puerto Rico	What will become of Puerto Rico
Cuando llegue el temporal?	When the storm arrives?
Que será de mi Borinquen	What will become of my Puerto Rico
Cuando llegue el temporal?	When the storm arrives?
Se levanta el pueblo	The people arise
Al son de los tambores	To the rhythm of the drums
No nos tumba el viento	The wind cannot bring us down
Ni diez mil temblores	Nor ten thousand earthquakes
Somos resilientes,	We are resilient
Somos luchadores	We are warriors
No nos tumba el viento	The wind cannot bring us down
Ni diez mil temblores.	Nor ten thousand earthquakes.

I Am Light

I am light. India.arie's song I Am Light was originally released as part of her [SongVersion] project, which blends music, storytelling, and personal healing. Darita Seth's arrangement beautifully captures her storytelling, serving as a meditative, spiritual affirmation of identity, self-worth, and inner peace.

I am light, I am light.
I am light, I am light.

I am not the things my family did,
I am not the voices in my head,
I am not the pieces of the brokenness inside,
I am light. I am light.

I am light, I am light.
I am light, I am light.

I'm not the mistakes that I have made
Or any of the things that caused me pain.
I am not the pieces of the dream I left behind,
I am light. I am light.

Yo Soy Luz

We are light and love. Composer Carlos Cordero describes Yo Soy Luz as a song about the acceptance and celebration of oneself and those who surround us. He writes, "This piece reminds me that we can help each other go further and celebrate the beauty we all bring to the world. Let's be kind and be there for each other."

Yo soy luz, y tu, amor.	I am light, and you Love.
Tu ere luz, y yo, amor.	You are light, and I, Love.

Stars in Your Bones

I am a part of something bigger than myself. Joan Szymko's Stars in Your Bones takes listeners on a journey that begins with an exuberant opening, suggestive of the singular explosion theorized by astronomers as the origin of our expanding universe. The piano continues with an irregular pattern over a steady pulse, creating an unstable and fluctuating quality to the lyrics, "Earth changes." As the underlying rhythm in the accompaniment settles, the song builds toward a powerful, triumphant expression of cosmic connection and profound belonging.

The small plot of ground
on which you were born
cannot be expected
to stay forever
the same.

Earth changes,
and home
becomes different
places.

You took flesh
from clay
but the clay
did not come
from just one
place.

To feel alive,
important, and safe,
know your own waters
and hills, but know
more.

You have stars in your bones
and oceans
in blood.

You have opposing
terrain in each eye.

You belong to the land
and sky of your first cry,
you belong to infinity.

COMBINED CHOIRS

Turn the World Around

Turn the World Around, written by Harry Belafonte and Robert Freedman, was the final track on Belafonte's 1977 album of the same name, as well as being famously performed by Belafonte on The Muppet Show in 1979. The text of the song speaks to the cyclical nature of life and the desire for true connection ("see we one another clearly / do we know who we are?") as well as recalling the elements of fire, earth (mountain), and water (river). This connection to the themes of both Chorale and Spectra's sets made it a natural choice for our combined piece.

We come from the fire
Living in the fire
Go back to the fire
Turn the world around

We come from the mountain
Living on the mountain
Go back to the mountain
Turn the world around

Oh, so is life.
Ah, so is life.

Do you know who I am?
Do I know who you are?
See we one another clearly,

Do we know who we are?

Oh, oh, so is life
Abatiwaha! So is life.

Water make the river
River wash the mountain
Fire make the sunlight
Turn the world around

Heart is of the river
Body is the mountain
Spirit is the sunlight
Turn the world around

Oh, oh, so is life...

BUTLER UNIVERSITY CHORALE

Robert Bolyard, conductor
Jackson Lee, graduate assistant
Catherine Bringerud, pianist

Ashlyn Boomer, *Monument, CO*
Isaac Bray, *Milwaukee, WI*
Donnie Bryant, *Indianapolis, IN*
Tricia Conway, *Chicago, IL*
Daniel Donell, *Indianapolis, IN*
Branden Evans, *Indianapolis, IN*
Joe Gilbar, *Casper, WY*
Christopher Gillie, *Greenfield, IN*
Bailey Hall, *Williamsport, MD*

Josie Harms, *Fairbury, IL*
Eliza Howe, *Bargersville, IN*
Avery King, *South Bend, IN*
Jackson Lee, *Indianapolis, IN*
Georgia Lichti, *Indianapolis, IN*
Ash Lupke, *Logansport, IN*
Calvin Mackey, *Logansport, IN*
Chandler Quarles, *Avon, IN*
Malcolm Reynolds, *Indianapolis, IN*

Jason Robins, *Jupiter, FL*
Aiden Sargent, *Greenwood, IN*
Ella Severson, *Highland, IN*
Thea Stewartson, *Milwaukee, WI*
Kelsey Thomas, *Logansport, IN*
Claire Woodcox, *Leo, IN*
Ava Wiggins, *Owensboro, KY*
Heath Wingler, *Greenwood, IN*

SPECTRA

Becky Marsh, conductor
Joe Gilbar, graduate assistant
Christian Jennings, undergraduate assistant
Caleb Crawford, pianist

Reyna Avila, *Elmwood Park, IL*
Audrey Beverton, *Bloomington, IN*
Lilly Bradley, *Monticello, IL*
Ella Britain, *Indianapolis, IN*
Miriam Brown, *Wheaton, IL*
Blythe Brummett, *Seymour, IN*
Piper Clark, *Prairie City, IA*
Leah Cloud, *Columbus, IN*
Paige Downs, *Greenwood, IN*
Leah Faye, *North Canton, OH*
Ella Fisher, *Columbus, IN*

Lindiwe Gichuki, *Monument, CO*
Nora Gray, *Wheaton, IL*
Mariah Jackson, *Mason, OH*
Christian Jennings, *Indianapolis, IN*
Riordan Klisiewicz, *Naperville, IL*
Kristen Knubley, *St. Louis, MO*
Ainsley Kubas, *Great Falls, MT*
Lydia Lehman, *Wildwood, MO*
Weslee Longstreet, *Shelbyville, IN*
Shea Manley*, *Columbus, OH*
Mya McIntire, *Elburn, IL*

E'Shia McKinney, *Muskegon, MI*
Maeve Milless, *Monrovia, IN*
Sophia Musick, *Westfield, IN*
GraceAnne Newman*, *Lebanon, IN*
Hannah Olson, *Kasson, MN*
Grace Plumlee, *Greenwood, IN*
Isabelle Riley, *Carmel, IN*
Orlee Spier, *Bloomington, IN*
Katie Waller, *Athens, GA*
Janae Winn*, *Fishers, IN*

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Patrick Pauloski, director

Ashlyn Boomer, *Monument, CO*
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Malcolm Reynolds, *Indianapolis, IN*
Ella Severson, *Highland, IN*
Kelsey Thomas, *Logansport, IN*
Heath Wingler, *Greenwood, IN*

ABOUT THE ARTISTS

ROBERT BOLYARD

A native of Los Angeles, Robert Bolyard (he/him) is a conductor and multi-instrumentalist who has lived in Indianapolis for the past ten years, and is serving as interim Director of the Butler University Chorale while Dr. Eric Stark is on a well-earned sabbatical. After receiving a Master's degree in Choral Conducting from the Yale School of Music in 2008, Robert moved to Atlanta, where in addition to his work at Epiphany Lutheran Church and later Morningside Presbyterian, he was a member of the Atlanta Symphony Orchestra Chorus and Chamber Chorus, a founding member of Coro Vocati, guest clinician in local middle school and high school choruses, and even improvised music for live comedy shows every weekend. A brief stint in Seattle gave him the opportunity to conduct the Seattle Jewish Choir for two years as well as teach undergraduate music history and direct the vocal ensemble at DigiPen Institute of Technology. After coming to Indianapolis, he briefly served as interim Music Minister at St. Matthew's Episcopal Church, and currently serves as Music Director and Organist of St. Francis In-The-Fields Episcopal Church in Zionsville IN and Artistic Director of the Carmel-based chamber choir VOCE.

Robert sings with the Indianapolis Symphonic Choir and serves on its board, as well as on the board of the Indianapolis Early Music Festival. Robert also plays the viola da gamba, occasionally performing with local early music ensembles Alchymy Viols and Echoing Air, and is passionate about bringing early music to new and diverse audiences; he also continues to accompany improvised comedy shows and improvised musicals throughout the region. Robert and his husband Andrew, a professor of Informatics and Computing at IU Indianapolis, live in downtown Indianapolis with their son Ian and their cat Madeline.

BECKY MARSH

Dr. Becky Marsh is Associate Professor of Choral Music Education and Co-coordinator of Music Education at Butler University. She teaches undergraduate and graduate music education 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. 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, clinician, and adjudicator, 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 inclusive music practices. Her research is published in state and national journals. In addition to her conducting and scholarly work, Dr. Marsh remains an active choral musician as a section leader for the Indianapolis Women's Chorus. She also sings and tours as a member of mirabai, a professional women's ensemble, which was awarded the 2020 American Prize in Choral Performance.

Nationally, Dr. Marsh serves on the advisory board of the Music Educators Journal. In addition to her appointment at Butler, she is the Music Theory Chair and Special Learners Chair on the board of the Indiana Music Education Association. 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. 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.

PATRICK PAULOSKI

Patrick Pauloski, conductor and baritone, is serving as interim Director of the Butler University Chamber Singers while Dr. Eric Stark is on sabbatical. A native of Indianapolis, Pauloski received a B.A. in music: voice from Luther College, Decorah, IA in 2016, and completed a M.M. degree in choral conducting from Butler University, Indianapolis, IN in 2020, where he studied with Eric Stark. From 2018 to 2020, he served as the Conducting Fellow of the Indianapolis Symphonic Choir.

Prior to beginning the doctoral program in choral conducting at Ball State University in August 2026, he served for six years as Director of Children's and Youth Music at Second Presbyterian Church (Indianapolis), where he directed children's choirs, an intergenerational chamber orchestra, and coordinated the Sacred Arts Concert Series. He also taught for the Indianapolis Children's Choir. Pauloski is a co-director and member of Circle City Chamber Choir, a professional chamber choir consisting mostly of music educators and Butler alumni in the Indianapolis area.

Beyond conducting, Pauloski is an active performer in the local and regional music community. In May 2022, Pauloski had his Carnegie Hall vocal debut as the baritone soloist for Herbert Howell's *Requiem*. He has appeared as a soloist with the Indianapolis Baroque Orchestra, Indianapolis Symphony Orchestra Pops series, and the Bloomington Bach Cantata Project. Most recently, Pauloski was a soloist for the Indianapolis Symphonic Choir's performance of "Considering Matthew Shepherd."

Pauloski has a passion for working with singers of all ages. He frequently serves as a clinician for high school choral ensembles and judges choir competitions throughout the state of Indiana. Along with building the skills to be confident and competent singers, he hopes to impart a love of singing that lasts a lifetime.

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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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