



WE Live: The Carson Center

Murray State University
Wind Ensemble
Trae Blanco, conductor



MURRAY STATE UNIVERSITY

Department of Music

The Department of Music at Murray State University is dedicated to maintaining a tradition of excellence in the programs it offers, the performances it presents, and the music professionals it graduates. The department seeks to enrich and engage the campus, community, and region through its performances and educational program.

MSU Wind Ensemble

Over the last thirty-eight years, the Wind Ensemble has performed across the globe; most notably at the Kentucky Music Educators Association All State Convention (2021), The Kennedy Center (2009), College Band Directors National Association (2006), Carnegie Hall (1988/2005), and The World Association of Symphonic Bands and Ensembles, Manchester, England (2000). An ensemble committed to the expansion of repertoire for our medium, the Wind Ensemble is active in commissioning new repertoire and performing music of diverse composers. This album is the culmination of an invited performance at the 2021 Kentucky Music Educators Association All State Convention, recorded live at The Carson Center, Paducah, Kentucky.

About the Album

Recording an album in the middle of a pandemic may go down as the single most insane undertaking of my professional career; however, for these students, it was completely worth it. The students that come to Murray State University to study in our Department of Music do so because of the exceedingly talented teaching faculty here and the success of our former students as both educators and performers. The effort of the students to prepare the repertoire over their December break, return to ensemble rehearsals for three weeks, and then RECORD was an undertaking that they each met with great success and to say I'm proud of them doesn't really seem like enough.

The repertoire of the album reflects a diversity in programming that WE believe in. At MSU, WE stands for the Wind Ensemble, but WE also show a great deal of support and interest in the programming and performance of literature at the highest level regardless of who it was penned by. Their efforts are to be commended, and I'm grateful for their trust.

I hate to make a list of people to thank because indefinitely, I'll leave someone off, but a sincere thank you to:

Brent Johnson, my colleague and friend, whose ears contributed feedback throughout the entire recording session, and daily in our office.

Justin Patton, whose recording expertise and knowledge of capturing the hall has contributed to the sound of the album in a way that I could have never described. Such a gift to our department!

Todd Hill, whose tremendous ears offered feedback throughout our recording session, and for his ability to call video shots during the concert recording. I'm grateful for all he does for our bands!

Digital Media Services at Murray State: W. Jeremy McKeel, Brandon Story, Shasta O'Neal, and Michael Inman for their time with us recording the concert, and producing an exceptional video product for our Kentucky Music Educators Association All State Convention performance.

To Dennis Johnson and John Fannin, who over the course of twenty-five years together, directed the band programs at Murray State and developed a rich history that we are fortunate to continue each day.

To Gary and Barbara Morgan for their financial support to the "Band Fund for Excellence" making this project possible.

Finally, to the students, who worked long days, practiced long nights, all to achieve a common goal: may your work ethic be contagious to everyone around you for years to come as you continue to be model citizens and musicians to all of society.

-TB

Recorded: NOS stereo main pair with omni outriggers

Microphones: Neumann KM-184s center; sE Electronics RN17 omni outriggers, AEA R88 room mic

Recording Engineer: Justin Patton

Executive Producer: Trae Blanco

Recording Producer: Brent Johnson

Program Notes: Composers, Trae Blanco

Liner Notes Design: Brent Johnson, Trae Blanco

Technical Assistants: Christian Lamkin, Logan Bogard, Micah Frank, Zane Birdsong, Jaron Klassen

We are proud. We are performers. We are Racers.

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MSU Wind Ensemble

Flute

Hailey Bone*

Allison Grace

Gracie Oakley

Lucy Wilkinson, piccolo

Oboe

Shala Heppler*

Andrew Armes

Abby Hess, english horn

Clarinet

Nic Hawkins*

Jake Davis

Mia Gonzalez

Shelby Parks, bass clarinet

Kaylee Silvey, bass clarinet

Grayson Martin,
contrabass clarinet

Bassoon

Stephen Mullins*, contrabassoon

Kendra Chaney

Saxophone

Gavin Hayes*, soprano

Liam Newman, alto

Isaac Gray, tenor

Jacob Glatczak, baritone

Horn

Elena Hammann*

Garrett McLaughlin

Addi Bussen

Jimmy Lutz

Trumpet

Nick McKenzie*

Ben Gerkins

Ryn Jenkins

Abby Ward

Chloe Perry

Katie Zheng

Ryan Hagood

Trombone

Korie Brewer*

Thomas Wheeler

Luke Weatherly

Aaron Beach, bass

Euphonium

Noah Wright*

Dillon Smith

Tuba

Micah Crouse*

Jaylon Taggart

Cristian Velez

Percussion

Jonathan Hueftle*

Sarah Hasekamp*

Jacob Zerger

Tyler Wright

Nathan Schulte

Evan Lorenzen

Hastings Hale

Chris Trimble

Raegan Boren

Piano

Alex Thome

*denotes principal



Kevin Day

Kevin Day: An American composer whose music has been “characterized by propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony Orchestra) Kevin Day (b. 1996) has quickly emerged as one of the leading young voices in the world of music composition today. Day was born in Charleston, West Virginia and is a native of Arlington, Texas. His father was a prominent hip-hop producer in the late-1980s in Southern California, and his mother was a sought-after gospel singer from West Virginia, singing alongside the likes of Mel Torme and Kirk Franklin. Kevin Day is a composer, conductor, producer, and multi-instrumentalist on tuba, euphonium, jazz piano and more, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms.

A winner of the BMI Student Composer Award and other honors, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by major orchestras and wind bands including the Boston Symphony, Detroit Symphony, Houston Symphony, Fort Worth Symphony, and the UT Wind Ensemble, and several top military bands. He was also selected as the 3rd Prize winner of the 2020 New Classics International Young Composer Contest of the Moscow Conservatory. His works have also been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, TMEA, and other major venues. Day has collaborated with the likes of Jens Lindemann, Demondrae Thurman, Steven Cohen, and Jeremy Lewis on concertos for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and many more. He has been mentored by composers Gabriela Lena Frank, Frank Ticheli, John Mackey, William Owens, Julie Giroux, Marcos Balter, Anthony Cheung, Matthew Evan Taylor, and Valerie Coleman.

Day is currently pursuing his Doctor of Musical Arts Degree in Composition at the University of Miami Frost School of Music, where he is studying composition with Lansing McLoskey, Charles Norman Mason, and Dorothy Hindman, as well as jazz piano with Shelly Berg. Day holds a Master of Music in Composition Degree from the University of Georgia, where he studied with composers Peter Van Zandt Lane, Emily Koh, and conductor Cynthia Johnston Turner. He received his Bachelor of Music Degree in Tuba/Euphonium Performance from Texas Christian University (TCU), where he studied tuba and euphonium with Richard Murrow and composition primarily with Neil Anderson-Himmelspace. His works are published with Murphy Music Press, Dev Music Publishing, Cimarron Music, and Kevin Day Music. Day currently serves as the Vice President for the Millennium Composers Initiative and is an alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

Photo credit: Sara Bill Photography/Karen Cubides Agency

Havana

Havana was a wind ensemble piece that I started working on in 2017, got about 30 measures into writing, and then put on the shelf. I couldn’t think of what to do with it or come up with an idea, so I ended up just putting it aside until I could. I ended up forgetting about it, and while I was searching through my music files on a night in September 2018, I stumbled on this work and found inspiration to write on what I had. I wanted to tell a story with the piece and make it authentic, and so I spent a lot of time carefully writing the work. After messing with a few titles and feeling a good amount of frustration, I decided to go with Havana, despite there being a viral pop song already in existence with the same name (a song that is honestly a guilty pleasure of mine to listen to). This piece, however, has nothing to do with the Camilla Cabello mega-hit.

Havana (for Wind Ensemble) is a 7:30-minute work that is heavily influenced on Cuban music, rhythms, and percussion. I wanted to highlight different dance genres such as salsa, mambo, and cha-cha, while also making the piece in my own voice. I have a strong love for Latin music, and so this was incredibly fun to write. I sought to paint a mental picture of the city of Havana, the beautiful landscape, and the culture that it is known and beloved for. There are many “Latin-influenced” pieces for band already and so I wanted to make Havana stand out as one that is exciting and memorable. I hope that performers and audiences will tap their foot, bop their heads, and feel the music. - Kevin Day



Jim (James) Bonney

Jim Bonney (b. 21 January 1971, Boston, Mass.) is an American composer and performer. Jim graduated from the Cleveland Institute of Music in 1994 with a double degree in Classical Guitar Performance and Audio Recording Technology. He completed the Advanced Studies program in "Scoring for Motion Picture and Television" at the University of Southern California in May of 1999, and participated in the 1999 ASCAP Film Composer's Workshop. He is a Senior Composer/Sound Designer for Midway Games, and recently finished MORTAL KOMBAT: ARMAGEDDON as audio lead. He is currently creating music and sound effects for John Woo's STRANGLEHOLD. While living in Los Angeles, Jim was a ghostwriter for the television programs "Buffy the Vampire Slayer" and "The Weekenders". He has also scored numerous short films, documentaries, commercials, games, and videos. Jim is also a founding member of the composer-consortium BCM International: four stylistically-diverse composers, dedicated to enriching the repertoire with exciting works for mediums often mired in static formulas. BCM's music has generated a following of champions around the world, several thousand fans in an active online community, and two recordings: "BCM Saves the World" (2002, Mark Custom Records) and "BCM Men of Industry" (2004, BCM Records). As a guitarist, Jim has recorded with the Empire Brass (on Telarc Records), and as a studio musician for numerous film scores, including "The Meaning of the Blues", "Alligator Alley", and the TV series "Chicago Hope". He is also regularly featured as a soloist for his electric guitar concertos; Chaos Theory and DARKlightNESS.



Reflections in a Tidal Pool

The composer writes, "A short, introspective meditation, with slow, breath-like phrases. It was conceived during some mornings of leisure on the beach of a Mexican island." The work is part of a larger work, Watercolors; multiple movements and sketches for concert band, each showcasing the composers ability to orchestrate colors and moods for the medium.

Satoshi Yagisawa

Satoshi Yagisawa: Satoshi Yagisawa (b. 3 April 1975, Iwate Prefecture, Japan) is a Japanese composer.

Yagisawa was graduated from the Department of Composition at Musashino Academia Musicae, and later completed the master's coursework at the graduate school of Musashino Academia Musicae. He studied composition under Kenjiro Urata, Hitoshi Tanaka, and Hidehiko Hagiwaya, in addition to studying trumpet under Takeji Sekine and band instruction under Masato Sato.

His compositions for wind orchestra are popular in Japan and many other countries. They were introduced in Teaching Music Through Performance in Band, published by GIA Publications in the United States, published by De Haske Publications in Holland and Bravo Music in America, selected as a compulsory piece for the University of North Texas Conductors' Collegium, and performed at the 12th World Association for Symphonic Bands and Ensembles (WASBE) in Singapore and the Midwest Clinic (2008) in Chicago. In Japan, he has composed music for National Arbor Day, National Sports Festival, Japan Intra-High School Athletic Meets as well as numerous leading ensembles in Japan. Yagisawa was appointed Ceremonial Music Director for the National Sports Festival 2010 in the State of Chiba, Japan.

Other professional activities include festival adjudication, guest conducting, teaching, lecturing, writing columns for music magazines and advisory work for a music publisher. He is one of the most energetic young composers in Japan today. Currently he teaches wind, string, and percussion instruments at Tokyo Music & Media Arts, Shobi. He is also a member of "Kyo-En", an organization that premieres outstanding original works by Japanese composers.

Amongst Yagisawa's major works for winds are A Poem for Wind Orchestra - Hymn to the Infinite Sky; Machu Picchu: City in the Sky - The mystery of the hidden Sun Temple; and Perseus - A Hero's Quest in the Heavens. In addition to his band compositions, he has composed for several other genres, including orchestral, chamber, and choral works.

Hymn to the Sun to the Beat of Mother Earth

Commissioned by Tokai City Wind Band for their 40th anniversary celebration, the composer was commissioned to write on the following:

"For forty years we (Tokai City Wind Band) did our activity as if we were a family. We had new experiences, welcomed new members, supporting and helping one another, and sometimes having conflicts. Through these experiences, the band became our constant, our Sun. We would like the piece to express our enthusiasm for progress, taking over the early members' will."



Michael Daugherty

Multiple GRAMMY Award-winning composer Michael Daugherty has achieved international recognition as one of the ten most performed American composers of concert music, according to the League of American Orchestras. His orchestral music, recorded by Naxos over the last two decades, has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2011 for *Deus ex Machina* for piano and orchestra and in 2017 for *Tales of Hemingway* for cello and orchestra. Current commissions for 2020 include new orchestral works for the Pittsburgh Symphony Orchestra and the Omaha Symphony and a concerto for violinist Anne Akiko Meyers who will give the world premiere with the National Symphony at the Kennedy Center in 2021.

Michael Daugherty was born in Cedar Rapids, Iowa in 1954 and is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980-82), and György Ligeti in Hamburg (1982-84). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980-82. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

Daugherty's music is published by Peermusic Classical/Faber Music, Boosey & Hawkes and Michael Daugherty Music. For more information on Michael Daugherty and his music, see his publisher's websites.

Brooklyn Bridge

Brooklyn Bridge (2005) for solo clarinet and symphony band was commissioned by the International Clarinet Association. The world premiere was given by the University of Michigan Symphony Band under the direction of Michael Haithcock, with Michael Wayne, solo clarinet, at Hill Auditorium, Ann Arbor, Michigan on February 11, 2005.

Designed by John Roebling (1806-1869), the Brooklyn Bridge endures as the most admired and best-loved bridge in New York City. After the opening of the bridge to the public in 1883, Harper's Monthly reported, "The wise man will not cross the bridge in five minutes, nor in twenty. He will linger to get the good of the splendid view about him". As I have lingered and walked across the Brooklyn Bridge over the years, the stunning vistas of the New York skyline have inspired me to compose a panoramic clarinet concerto.

Like the four cables of webs of wire and steel that hold the Brooklyn Bridge together, my ode to this cultural icon is divided into four movements. Each movement of the clarinet concerto is a musical view from the Brooklyn Bridge: I. East (Brooklyn and Brooklyn Heights); II. South (Statue of Liberty); III. West (Wall Street and the lower Manhattan skyline which was once dominated by the World Trade Towers); IV. North (Empire State Building, Chrysler Building, and Rockefeller Center). In the final movement of the concerto, I also imagine Artie Shaw, the great jazz swing clarinetist of the 1940s, performing with his orchestra in the once glorious Rainbow Room on the sixty-fifth floor of the Rockefeller Center.

—Michael Daugherty



Erika Svanoe

Erika Svanoe: Dr. Erika Svanoe (b. 1976) is a conductor, composer, and educator, currently serving as the Conductor of the Augsburg Concert Band at Augsburg University in Minneapolis, Minnesota, where she also teaches undergraduate conducting, music theory, and instructs the clarinet studio. Prior to joining the Augsburg faculty, she was Director of Bands at Bemidji State University in Bemidji, MN, and Director of Athletic Bands at the University of New Hampshire. She remains active as a guest conductor and clinician, appearing with high school, university, and festival ensembles across the United States, including the USAF Heritage of America Band and the Minnesota Symphonic Winds.

She earned a Doctor of Musical Arts in Conducting from The Ohio State University under Russel C. Mikkelson, where she served as conductor of the OSU Collegiate Winds, assistant conductor of the OSU Wind Symphony, and taught undergraduate conducting classes. She also holds a Master of Music in Wind Conducting from Oklahoma State University and a Bachelor of Music Education from the University of Wisconsin–Eau Claire. Her clarinet instructors have included James Pyne, Babette Belter, and Richard Fletcher.

Dr. Svanoe maintains an active schedule as a composer, writing music for band and chamber ensemble. Her first major work, *The Haunted Carousel*, won the 2014 NBA Young Band Composition Contest and was featured at the Midwest Clinic and the CBDNA Southern Division Conference. Her piece *Steampunk Suite* was featured on Wisconsin Public Radio, at the 2017 American Bandmasters Association National Conference, and performed by “The President’s Own” United States Marine Band and the U.S. Navy Band. Her DMA dissertation included a critical edition of Aaron Copland’s *El Salón México* for wind ensemble, with related research published in the WASBE Journal and presented at the CBDNA national conference. Her music is published through Alfred Music, G.Schirmer/AMP, and self-published through Swan Maiden Press. She is a member of the American Society of Composers, Authors, and Publishers (ASCAP).

She is also the creator of *Marrying Mr. Darcy*, the *Pride & Prejudice* card game, and occasionally advocates and speaks on the topics of crowdfunding, game design, and arts entrepreneurship, with past appearances at the XOXO Festival, on the *Drunk Austen* podcast, and in a variety of gaming-related media. Originally from Whitewater, Wisconsin, she currently lives near Minneapolis. She is married to designer and graphic novelist Erik Evensen.

IV. Barnum and Tesla’s Tandem Bicycle, Steampunk Suite

Steampunk Suite attempts to depict various scenes that take place in a fictional alternate history that features notable people alive in the Victorian era, including Charles Ives, Marie Curie, H.G. Wells, Jules Verne, P.T. Barnum and Nikola Tesla. It borrows from popular music of the era, including the cakewalk, march, waltz, and the song “Daisy Bell.” These are combined with sounds of clockwork and imagined steam technology. It also borrows various musical elements from numerous composers of time, including Ives, Sousa, Satie, Karl King, Stravinsky, and Weill, with some Khachaturian and Danny Elfman thrown in for good measure. This piece has been transcribed for wind ensemble from the original chamber work *Steampunk Scenes* by the composer.

“Steampunk” refers to a subgenre of science fiction and sometimes fantasy that incorporates technology and aesthetic designs inspired by 19th-century industrial steam-powered machinery. It places an emphasis on steam- or spring-propelled gadgets. The most common historical steampunk settings are often set in the Victorian era, but in an alternative history where technology employs steam power. It may, therefore, be described as neo-Victorian. Steampunk features retrofuturistic inventions as people in the 19th century might have envisioned them, and is likewise rooted in the era’s perspective on fashion, culture, architectural style, and art. Such technology may include fictional machines like those found in the works of H. G. Wells and Jules Verne.



Amy McCann, clarinet

Dr. Amy McCann is a former military musician and active freelance performer and teacher. She has played with the United States Air Force Heritage of America Band, La Crosse Symphony Orchestra, Wheeling Symphony, Johnstown Symphony, and the West Virginia Symphony. She also served on the faculty of the University of Wisconsin-Madison, University of Wisconsin-Stevens Point, Miami University in Oxford, OH, Lawrence University in Appleton, WI and Concord University in Athens, WV. Dr. McCann is currently Assistant Professor of Music at Murray State University.

Dr. McCann has also studied reed making techniques with both Dr. John Weigand at West Virginia University and Mr. Keith Hill, an instrument builder who has done extensive studies on the physical vibrating properties of wood and cane. Dr. McCann is a Sponsored Artist and Reed Making Specialist with Precision Reed Products, the maker of the Reedual single reed machine.

Dr. McCann wrote her dissertation in collaboration with pedagogue Marianne Ploger applying Professor Ploger's musical and analytical methods to the Mozart Clarinet Concerto. Recently, she was named as a finalist in the International Clarinet Association's 2016 Research Competition and delivered a presentation on the topic in August of this year at the organization's annual ClarinetFest.

Dr. McCann holds degrees from West Virginia University and Indiana University. She has studied with Steve Barta, Eli Eban, Howard Klug, and John Weigand.



Instrumental Unit Faculty

Dr. Stephanie Rea, flute

Dr. Amy McCann, clarinet

Dr. Stephanie Carlson, oboe, bassoon, saxophone

Dr. Ashley Cumming, horn

Dr. Eric Swisher, trumpet

Dr. Megan Boutin, trombone

Dr. Todd French, tuba/euphonium

Dr. John Hill, percussion

Dr. Brent Johnson, Associate Director of Bands/Director of Athletic Bands

Dr. Todd Hill, Director of Jazz Bands

Dr. Lucia Unrau, Music Department Chair

Justin Patton, recording technology

Mary Thurmond, Administrative Assistant

Trae Blanco, conductor

Trae Blanco currently serves as Director of University Bands at Murray State University in Murray, KY. His teaching responsibilities include conducting the University Orchestra, Wind Ensemble, teaching conducting, and overseeing the band program. Previously, Dr. Blanco served as the Director of Bands at the University of Southern Maine, 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 in conducting from the Indiana University Jacobs School of Music where he studied with Professor Stephen Pratt; and a Doctorate of Music in conducting from The Herberger Institute at Arizona State University under the tutelage of Gary Hill. 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 more than a dozen states, and been an invited presenter at The College Band Directors National Association Eastern Division Conference, The Midwest International Band and Orchestra Clinic, and the state conferences for Kentucky, Maine, and West Virginia. Dr. Blanco serves as the conductor of the Philharmonia Orchestra for the annual Quad State String Day at Murray State, and has served as conductor for Paducah Symphony Summer Music Camp Orchestra. Internationally, Dr. Blanco has presented at the World Association of Symphonic Bands and Ensembles in Bunol, Spain and serves as a conductor for the Blue Lake Fine Arts Begian Band, and Falcone International Tuba Euphonium Conference Festival Band. Dr. Blanco also serves as a leadership clinician to marching bands throughout the country.

A strong proponent for new music, Dr. Blanco has commissioned new music for winds from Jim (James) Bonney, Steven Bryant, Aaron Perrine, Onsby 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 has served as 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 in the American Prize in Wind Conducting. Currently, Dr. Blanco resides in Murray, KY with his wife, Kelsey, and their two children; Ophelia and Ellis.



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