

THE BUTLER UNIVERSITY SCHOOL OF MUSIC
presents

The MUSIC *at* BUTLER *Series*

BUTLER UNIVERSITY WIND ENSEMBLE

Trae Blanco, *conductor*
Jamesin Parker, *graduate assistant*

featuring

Gary Hill, *guest conductor*
Michael Schelle, *composer*

**Sunday, March 2, 2025
3:00 P.M.
Schrott Center for the Arts**

PROGRAM

The Carnival of the Animals (1886/2025)

Camille Saint-Saëns (1835-1921)
transcribed Jamesin Parker (b. 1999)

- I. Introduction et marche royale du lion (Introduction and Royal March of the Lion)
- II. Poules et coqs (Hens and Roosters)
- III. Hémiones (animaux véloces) (Wild Asses (Swift Animals))
- IV. Tortues (Tortoises)
- V. L'Éléphant (The Elephant)
- VI. Kangourous (Kangaroos)
- VII. Aquarium
- VIII. Personnages à longues oreilles (Characters with Long Ears)
- IX. Le Coucou au fond des bois (The Cuckoo in the Depths of the Woods)
- X. Volière (Aviary)
- XI. Pianistes (Pianists)
- XII. Fossiles (Fossils)
- XIII. Le cygne (The Swan)
- XIV. Final (Finale)

Jamesin Parker, *graduate conductor*
world premiere performance

The Reputation (2025)

Michael Schelle (b. 1950)

Gary Hill, *conductor*
world premiere performance

intermission

Anahita (2005)

Roshanne Etezady (b. 1973)

1. The Flight of Night
2. Night Mares
3. Sleep and Repose/The Coming of Light

This Cruel Moon (2017)

John Mackey (b. 1973)

Gary Hill, *conductor*

First Suite in Eb Major, Op. 28, No. 1 (1909)

Gustav Holst (1874-1934)

1. Chaconne

2. Intermezzo

3. March

Gary Hill, *conductor*

BUTLER UNIVERSITY WIND ENSEMBLE

Trae Blanco, *conductor*

Jamesin Parker, *graduate assistant*

FLUTE

Anna Lybeck, *Portland, OR*
Donnie Bryant, *Indianapolis, IN*
Jack Nesser, *Terre Haute, IN*
Emma Kavalec, *Schererville, IN*
Ella Adams, *Fortville, IN*
Joshua Cuevas, *Brownsburg, IN*
Jaclyn McNelis, *Skokie, IL*
Haley Harper, *Indianapolis, IN*
Madelyn McCord, *Elkhart, IN*

OBOE

Anna Shabowski, *Geneva, IL*
Ashley Sparks, *Michigan City, IN*
Sophi Wroblewski, *english horn, Westfield, IN*

CLARINET

Emily Benages, *Eb clarinet, Markleville, IN*
Derek Johnstone, *bass clarinet, Greenwood, IN*
Victoria Bear, *eb clarinet, Wichita Falls, TX*
Antonia Ayala Lopez, *alto/bass clarinet, Indianapolis, IN*
Matthew Warren, *Yorkville, IL*
Dafne Nunez, *Indianapolis, IN*
Elijah Barnes, *Pendleton, IN*
Molly Kubal, *Cedar Lake, IN*
Olivia Trlak, *Morristown, IN*

BASSOON

Luke Fisher, *contra bassoon, Franklin, IN*
Cara Oser, *Indianapolis, IN*
Laurel Granlund*, *Indianapolis, IN*

SAXOPHONE

Megan Dudenhoeffer, *Greenwood, IN*
Zoe Klotz, *Zionsville, IN*
Evan Bockelman, *Newburgh, IN*
Mack Gillespie, *Brownsburg, IN*
Christian Miller, *Fort Wayne, IN*

HORN

Gabe Glaze, *Fishers, IN*
Megan Flaherty, *Granger, IN*
Grayson Buck, *Carmel, IN*
Kirsten Roth, *Avon, IN*
Tori Corbitt, *Goshen, KY*

TRUMPET

Brayden Baker, *Richmond, IN*
Austin Davidson, *Avon, IN*
Vanessa Walker, *Borden, IN*
Amy Yactayo, *Indianapolis, IN*
Joshua Kingsley, *Dewitt, MI*
Harrison Hulbert, *Freemont, IN*

TROMBONE

Zachary Ford*, *Frisco, TX*
Joseph Smith, *Indianapolis, IN*
Tara Hatheway, *Indianapolis, IN*
Keegan O'Connor, *bass trombone, Noblesville, IN*
Matthew Campitelli, *Winnetka, IL*

EUPHONIUM

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

TUBA

Kayden Odom*, *Chantilly, VA*
Kelby Tarter, *Lafayette, IN*

PERCUSSION

Sean Lawlor, *Avon, OH*
Matthew Rhoad, *Fishers, IN*
Matthew Molloy, *Indianapolis, IN*
Robbie Butler, *Noblesville, IN*
Ivan Gooch, *Greenwood, IN*

PIANO

Bibiana Miskolciová, *Slovakia*

HARP

Heaven Fan, *Indianapolis, IN*

*Denotes principal

PROGRAM NOTES

The Carnival of the Animals

Camille Saint-Saëns was a French composer of the Romantic era who, at 3 years old, was writing his first pieces on the piano. At 7, he was a celebrated concert organist, and by 10, he could play any of Beethoven's 32 sonatas from memory at a moment's notice. Over the course of his prolific and nearly 80-year career, Saint-Saëns would become one of classical music history's most gifted yet underrated minds—on top of being an enthusiastic poet, playwright, philosopher, astronomer, animal rights activist, travel writer, and acoustics expert in his spare time. For in his mind, "A taste of the public for art, good or simple—it makes no difference, it is an infinitely precious guide for the artist. Whether he is a genius or talent, following this taste, he will be able to create good works." And that he did, retaining a childlike curiosity and sense of wonder his entire life.

While visiting in a small Austrian village in 1886, Saint-Saëns came up with the idea to amuse the guests—and himself—at an upcoming Mardi Gras party. Inspired by the peculiarity of our world's creatures, he composed **The Carnival of the Animals** as a 14-part grand suite of satire. He mimicked the sounds and personalities of various animals with flute, clarinet, strings, glass harmonica, xylophone, and two pianos, inviting his listeners into a captivating zoological fantasy.

Fearing that the suite might overshadow his more "serious" works, Saint-Saëns never allowed it to be performed during his lifetime (with the exception of the Swan movement). Yet, a century later, this playful piece has become one of the most beloved and delightful works of imagination and wit.

Saint-Saëns' Introduction and Royal March of the Lion opens *The Carnival of the Animals* with a majestic proclamation from the king of the jungle. The piano sets a regal tone, leading into a proud, prowling theme played by the strings. The lion's presence is unmistakable, and its grandeur and authority are conveyed through bold, sweeping melodies and a commanding rhythm.

Next, it's time for the chickens to come out and eat. They waddle around, pecking at grain until they've gobbled it all up. In *Hens and Roosters*, the strings and pianists tap to the rhythm—first lightly, then more aggressively—imitating hungry birds. The clarinet chimes into the barnyard chaos, letting out a single "cock-a-doodle-doo" that pierces through the rest of the ensemble's animated clucking and crowing.

Wild Donkeys—Swift Animals are up next, and the pianists' rapid, energetic scales evoke the speed and agility of these untamed creatures. The movement is 30 seconds at most, but it's exhilarating and relentless, like a frenzied gallop through the wilderness.

But not so fast! Aesop's famous fable "The Tortoise and the Hare" reminds us that "slow and steady wins the race." In *Tortoises*, Saint-Saëns takes Jacques Offenbach's famous "Can-Can" from his 1858 opera *Orpheus in the Underworld* and slows it down to a lethargic pace, poking fun at the unlikely juxtaposition.

Elephants are famously known for their intelligence and remarkable memory, but not so much for being light on their feet. In *The Elephant*, Saint-Saëns lets these giant animals waltz around in a deep, double-bass melody accompanied by a sturdy, staccato piano accompaniment. The contrast between the bulky bass and the nimble piano highlights the elephant's graceful yet lumbering movements, adding a touch of elegance to their otherwise galumphing presence.

When you next hear the piano's dissonant, hopping chords, it's hard to imagine anything other than Kangaroos. Here, the performers mimic the animals' unpredictable, bouncing leaps with sudden jumps and pauses in the music. The playful rhythm vividly depicts these energetic marsupials springing across the outback.

Plunging below sea level, Saint-Saëns immerses listeners in the underwater world of *Aquarium*. With their flowing, shimmering textures, the piano, strings, and glass harmonica evoke the serene and mystical ambiance of marine life. If you close your eyes and listen closely, you might be able to picture the gentle glissandos as fish gracefully swimming among coral reefs in the deep, tranquil ocean.

Just don't get too comfortable, because *Characters with Long Ears* are up next. With a name like that, could it mean rabbits? Maybe foxes? How about horses? Here, Saint-Saëns is referring to those stubborn donkeys again who just can't stay away from the Carnival! Using the violins to mimic their harsh, repetitive shrieks, he creates a

sharp and dissonant, almost ominous depiction of these “hee-hawing” animals.

Two pianos set the scene for the next movement—Cuckoo in the Depths of the Woods—with steady but cautious chords capturing the quiet mystery of a treescape. In this forest of chords, an offstage clarinet softly but persistently interrupts to imitate the call of the cuckoo.

More birds arrive in the Aviary movement—in fact, an entire flock seems to burst from the flute with its high-pitched trills and fluttering melodies, representing our feathered friends darting and chirping inside a bustling birdhouse.

The animal kingdom is huge and diverse and even includes us humans. Saint-Saëns teases novice keyboard players in *Pianists*, an exaggerated interpretation of their practicing habits. In the original score, it’s noted that performers “should imitate the hesitant style and awkwardness of a beginner.” As a pianist and organist himself, Saint-Saëns would have known all too well about the repetitive and tedious nature of rehearsing scales and exercises.

Fossils features the xylophone in a lively role, evoking the clatter of ancient bones. Saint-Saëns quotes various “archaic” and well-known tunes, including “Twinkle, Twinkle, Little Star,” “Au clair de la lune,” and his own *Danse Macabre*, blending them into a playful, percussive skeletal dance.

The Swan is the most famous movement of the suite and perhaps its most ethereal. Once you hear the slow cello melody float above the two pianos, it becomes clear why Saint-Saëns published this sweet and simple section all on its own. Perfectly encapsulating the grace and elegance of a swan gliding across a lake, its calm, dignified beauty contrasts the more dynamic spirit of *Fossils* and the closing movement.

At last, in the Finale, all the animals get a chance to shine together, bringing the Carnival to a triumphant close. It’s a whirlwind of activity with the musicians zipping through snippets of earlier movements—the proud lion, pouncing kangaroo, pecking hens, and the rest of the quirky animal kingdom. But who gets the last laugh? The donkeys, of course, “hee-hawing” in the strings until the Carnival’s final bars.

--Program note by Piper Starnes

The Reputation is about whoever / whatever you think it is about ... could be the well-deserved reputation of the spectacular Maestro Gary Hill (internationally revered for his musical interpretations and inspiring young musicians for decades, Gary - for whom the piece was written - is also an experienced canine agility trainer), or for the reputation(s) of other conductors who program the piece or, perhaps, for the composer (who, in certain circles, enjoys a somewhat famous / infamous reputation) - or for someone in your own circles of friends, enemies, colleagues, family, neighbors, etc. The reputation (deserved / undeserved / good / bad, etc.) of a city, a resort, a restaurant, a law firm, a police department, a politician, a musician, an artist, the Supreme Court, the FBI, BMV, CIA, DOJ, GOP, NASA, MAGA, etc., all are contenders.

Disclaimer:

"The Reputation" has absolutely nothing to do with the 2018 Taylor Swift "Reputation" album / tour / film - or, does it ... ?

The Reputation - by Chandra Thiagarajan (b. 1940), Hindu advocate for literacy

Like a shadow is reputation
If you chase the shadow
It will elude you in consternation
If you work for fame
You will be disappointed
Like chasing the shadow game

Anahita

In the Assembly Chamber of the State Capitol Building in Albany, New York, there are two murals that were completed in 1878 by the New England painter William Morris Hunt. These works are enormous -- each approaching 18 feet in length -- and are considered the culminating works of the artist’s career.

One of these murals, *The Flight of Night*, depicts the Zoroastrian Goddess of the Night, **Anahita**, driving her chariot

westward, fleeing from the rising sun. However, if you travel to Albany today, you won't see The Flight of Night. Two years after Hunt completed the giant murals (and only one year after his death), the ceiling in the Assembly Chamber began to leak. By 1882, The Flight of Night had already been damaged, and by 1888, the vaulted ceiling in the Assembly Chamber had to be condemned. A "false" ceiling was erected, completely obscuring Hunt's murals, and today, most of The Flight of Night has been destroyed by the elements. Only the lowest inches of the original painting are still visible.

Anahita draws inspiration from photographs of Hunt's masterpiece before its decay as well as from the Persian poem that inspired Hunt originally. The first movement, The Flight of Night, is characterized by dramatic, aggressive gestures that are meant to evoke the terrifying beauty of the goddess herself. Movement two, Night Mares, is a scherzo-like movement that refers to the three monstrous horses that pull the chariot across the sky. In the final movement, Sleep and Repose/The Coming of Light, we hear the gentler side of the night, with a tender lullaby that ends with trumpets heralding the dawn.

What follows is the translated Persian poem that Colonel Leavitt Hunt sent to his brother, William Morris Hunt.

Anahita

*Enthroned upon her car of light, the moon
Is circling down the lofty heights of Heaven;
Her well-trained courses wedge the blindest depths
With fearful plunge, yet heed the steady hand
That guides their lonely way. So swift her course,
So bright her smile, she seems on silver wings.
O'er-reaching space, to glide the airy main;
Behind, far-flowing, spreads her deep blue veil,
Inwrought with stars that shimmer in its wave.
Before the car, an owl, gloom sighted, flaps
His weary way; with melancholy hoot
Dispelling spectral shades that flee
With bat-like rush, affrighted, back
Within the blackest nooks of caverned Night.
Still Hours of darkness wend around the car,
By raven tresses half concealed; but one,
With fairer locks, seems lingering back for Day.
Yet all with even measured footsteps mark
Her onward course. And floating in her train
Repose lies nestled on the breast of Sleep,
While soft Desires enclasp the waist of Dreams,
And light-winged Fancies flit around in troops.*

--Program note by the composer

This Cruel Moon is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

--Program note by the composer

Gustav Holst's **First Suite in E-flat for Military Band, Op. 28, No. 1** occupies a legendary position in the wind band repertory and can be seen, in retrospect, as one of the earliest examples of the modern wind band instrumentation still frequently performed today. Its influence is so significant that several composers have made quotation or allusion to it as a source of inspiration for their own works.

Holst began his work with Chaconne, a traditional Baroque form that sets a series of variations over a ground bass theme. That eight-measure theme is stated at the outset in the tubas and euphoniums and, in all, fifteen variations are presented in quick succession. The three pitches that begin the work -- E-flat, F, and B-flat, ascending -- serve as the generating cell for the entire work, as the primary theme of each movement begins in exactly the same manner. Holst also duplicated the intervallic content of these three pitches, but descending, for several melodic statements (a compositional trick not dissimilar to the inversion process employed by the later serialist movement, which included such composers as Schoenberg and Webern). These inverted melodies contrast the optimism and bright energy of the rest of the work, typically introducing a sense of melancholy or shocking surprise. The second half of the Chaconne, for instance, presents a somber inversion of the ground bass that eventually emerges from its gloom into the exuberant final variations.

The Intermezzo which follows is a quirky, rhythmic frenzy that contrasts everything that has preceded it. This movement opens in C minor, and starts and stops with abrupt transitions throughout its primary theme group. The contrasting midsection is introduced with a mournful melody, stated in F Dorian by the clarinet before being taken up by much of the ensemble. At the movement's conclusion, the two sections are woven together, the motives laid together in complementary fashion in an optimistic C major.

The March that follows immediately begins shockingly, with a furious trill in the woodwinds articulated by aggressive statements by brass and percussion. This sets up the lighthearted and humorous mood for the final movement, which eventually does take up the more reserved and traditional regal mood of a British march and is simply interrupted from time to time by an uncouth accent or thunderous bass drum note. The coda of the work makes brief mention of elements from both the Chaconne and Intermezzo before closing joyfully.

--Program note by Jacob Wallace

ABOUT THE ARTISTS

GARY W. HILL

Gary W. Hill is Professor of Music and Director of Bands Emeritus at Arizona State University, where he taught from 1999-2019. Prior to Hill's appointment at ASU, he was Director of Bands at the University of Missouri-Kansas City Conservatory of Music (1986-99), at East Texas State University (now Texas A&M-Commerce, 1982-86), and Associate Director of Bands at the University of Colorado, Boulder (1980-82). He also served as Music Director for the Kansas City Youth Wind Ensemble and for newEar, a chamber ensemble devoted to contemporary music. Hill began his teaching career in Michigan, where he was Director of Bands for the Traverse City (1977-80) and West Bloomfield (1974-77) public schools.

High school, university, and professional ensembles under Hill's direction have given performances for the National Band Association, the Music Educators National Conference (NAfME), the College Band Directors National Association, the American Bandmasters Association, the International Horn Symposium, the National Flute Association, at many state conventions, and throughout North America, Europe, and Asia. Performances conducted by him have consistently drawn praise from composers, performing musicians, and critics alike for their insightful, inspired, and cohesive realizations, and for their imaginative programming.

During Professor Hill's 39 years as a collegiate conducting teacher, he taught scores of undergraduate and graduate conducting students and served as the primary mentor for 53 wind band conducting majors, eight of whom are serving as conductors of US Armed Forces' ensembles and other professional groups, and 42 who won university teaching positions.

Gary W. Hill is one of the most sought-after guest conductors and clinicians in the instrumental music education field. As a conductor, appearances in more than a dozen countries and throughout the United States have included performances with myriad high school honor bands, numerous college and university wind bands and orchestras, many professional ensembles, at the Midwest International Band and Orchestra Clinic, and at World Association of Symphonic Bands and Ensembles' conferences. As a clinician, Hill has presented hundreds of workshops on conducting and rehearsal technique for music teachers of all levels and has worked with thousands of bands and orchestras and their teachers. Professor Hill is currently a Conn-Selmer Educational Clinician.

Hill remains passionately involved with research concerning the exploration of biochemical reactions spawned by the musical process, the art and craft of conducting, and the past, present, and future of instrumental music in schools. He is the author or co-author of numerous articles published in music trade journals (CBDNA Journal, WASBE Journal, Bands of America, National Association of Schools of Music, AMEA Journal, etc.) and in scientific journals, proceedings, and books, including the Acoustical Society of America, The Oxford Handbook of Making Music and Leisure, and in the journal Hormones and Behavior.

Professor Hill is a member of many professional organizations, including the American Bandmasters Association and the College Band Directors National Association, for which he hosted the "Fiftieth Anniversary National Conference" (1991), co-hosted the 2019 biennial national conference, as well as the joint conferences of the North Central and Southwestern Divisions in conjunction with The Society for American Music (1998), and served as president of the Southwestern Division (1989-91) and as national president (2003-05).

MICHAEL SCHELLE

Michael Schelle's music has been commissioned and / or performed by over 350 orchestras, symphonic bands and professional chamber ensembles across the US and abroad, including the Chicago Symphony, Minnesota Orchestra, Detroit Symphony, Buffalo Philharmonic, Milwaukee Symphony, Louisville Orchestra, Cincinnati Symphony, Saint Paul Chamber Orchestra, Manhattan Chamber Orchestra, Cleveland Chamber Symphony, XTET (Los Angeles), Urban Quartet (Phoenix), Pittsburgh New Music Ensemble, and the "Tokyo to New York" new music series. Schelle's "Escape from Xishuangbanna," commissioned by the US Confucius Institute, was premiered by the Asian Cultural Symphony Orchestra of New York at Carnegie Hall in December 2023.

Recent international performances have included Kammerorchester Basel (Switzerland), Warsaw Chamber Opera, St. Petersburg Philharmonic, Kremlin Chamber Orchestra, Czesochowa Philharmonic (Poland), Orquesta Sinfonica Nacional (Costa Rica), Brno Philharmonic (Czech Republic), Koenig Ensemble of London, Firenze New Music Festival (Italy), Beijing Opera House, Corona Guitar Kvartet (Copenhagen, Denmark), 2019 Zimbabwe Arts Festival, and the Kuala Lumpur Symphonic Wind Ensemble.

He has received grants, awards, and fellowships from over 30 arts organizations including the Rockefeller Foundation, National Endowment for the Arts, American Symphony Orchestra League (NYC), American Pianists Association, National Band Association, Welsh Arts Council (Cardiff), New England Foundation for the Arts, New York State Arts Council, Great Lakes Arts Alliance, the Arts Council of Indianapolis, and the Pi Kappa Lambda National Board of Regents. He has held extended residencies at dozens of American universities and new music festivals, at Spoleto USA, Wolf Trap, the MacDowell Colony (NH), and with universities and ensembles in Costa Rica, Poland (Warsaw and Kraków), Japan (Tokyo, Nagoya, Hiroshima), and China (Beijing, Ningbo, Hangzhou). Schelle holds degrees from Villanova University, the Hartt School (CT), Trinity College of Music, London (diploma), and a PhD from the University of Minnesota. His composition teachers have included Aaron Copland, Arnold Franchetti, and Dominick Argento. Schelle is Artist-in-Residence at the School of Music, Jordan College of the Arts, Butler University, Indianapolis. Visit: <http://www.schellemusic.com/1.html>

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 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 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 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 for new music, Dr. Blanco has commissioned new music for winds from Jim (James) Bonney, Steven Bryant, Aaron Perrine, Roshanne Etezady, 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 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.

JAMESIN PARKER

Jamesin Parker graduated from Indiana Wesleyan University in 2022 with a B.S. degree in music education. A graduate student at Butler University's School of Music, Jamesin currently serves as the graduate assistant to the Butler University Athletic Bands, and studies instrumental conducting with Dr. Trae Blanco.

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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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