

Jeremy Wilson, Perspectives Liner Notes

If you're reading this, that means you're holding a dream come true. It means you're holding a part of my life story; the culmination of many years of planning, thinking, working, and hoping. The seeds were planted a long time ago, when as a teenager I used to lay on the ground in front of my stereo speakers and let the glorious sounds of my small but growing CD collection wash over me. And then as a college student, listening over and over to recordings of my musical heroes, reading every word of the liner notes, and sensing (but scarcely believing) the faintest of whispers deep in the recesses of my heart: "Someday. Someday it'll be your turn." And then came the supportive 'nudges' from friends, colleagues, and mentors over the years; people who believed, well before I did, that I had something to offer and that people should hear it.

When I finally decided to make my first CD, I had no idea what I was in for. I didn't know how much time, resources, and energy would go into it. And I definitely didn't realize just how much I would learn and how much my life would be enriched in the process. What I did know was that I wanted my album to be collaborative, original, and authentically personal. I wanted to make music that I cared about with people that I cared about, and I wanted to produce a final product that would communicate something meaningful, beautiful, and enjoyable to anyone who listens.

The first thing I did was surround myself with the best that Nashville has to offer, which is saying a lot. Every single person associated with this project is someone I trust, I believe in, and I admire. From the stunning virtuosity of my musical collaborators to the technical, logistical, and creative expertise of my production team, every last detail was overseen by someone who is great at their job and life-giving to be around. The next major decision was deciding what pieces to record.

From the very beginning I had wanted to record an album of music that was written for me, and I am so grateful that I was able to make that a reality. The first work to be composed was Ewazen's Redlands Fantasia, which was written specifically for me to premiere at the 2017 International Trombone Festival in Redlands, CA. I then selected four other composers whose unique musical voice speaks to me and commissioned them to write works specifically for this project. The works they produced are as fun and challenging to perform as they are wonderful to listen to, and they will make great additions to the trombone repertoire.

It is my sincere hope that you will be moved, entertained, and inspired by what you hear on this album. I have poured my heart and soul into it, as have many other

people. But no matter what your experience, I am simply grateful that you are hearing it. When I started my career journey, the idea that someone might someday put a Jeremy Wilson album in their CD player was but a faint, distant wish. Now that it's a reality, all I know to say is "thank you". Thanks for helping make a dream come true.

Thanks for listening.

A handwritten signature in black ink that reads "Jeremy". The signature is written in a cursive, flowing style with a large, prominent 'J' at the beginning.

Thank Yous

To Kristi, my solid rock and the love of my life, for your unconditional love and support, for the many sacrifices you have made so that I might chase my career dreams, and for never leaving my side through thick and thin. This album belongs as much to you as it does to me. Thank you.

To my three children, in whom I delight, for fueling me, motivating me, and inspiring me. I want to always be better for you. You are the most constant and tangible sign of God's grace in my life, and there are no words to express how proud and happy I am to be your Dad. Thank you.

To my family, especially my parents, for being my biggest fans and for the many ways you've supported me through the years. This CD wouldn't exist without the innumerable investments you made in me, Kristi, and the kids. Thank you.

I know that I have several other family members present, and I thank you for being here. You've all absorbed way more trombone music over the years than is probably healthy, and I appreciate it so much.

To my friends, for loving me as I am, walking through life with me, and listening to me talk about trombone all the time. As iron sharpens iron, so have you made me a better man. Thank you.

To my students. My students have sacrificed a lot, especially in the last couple of months, as I've finished up the album. They've dealt with rescheduled lessons, lessons at odd times of the day, they've listened to rough edits and heard me talk incessantly about this project. I teach a group of young people that cause me to shake my head in the best possible way. How is it that I get paid to teach and guide and invest in these people? They make it a joy to

come to work, they are not only amazing up-and-coming musicians, they are genuine, caring, brilliant human beings. For inspiring me, for pushing me to raise my game every day, for your work and your humanity. Thank you.

To Nick Laufer, for your work in the booth, for your steadiness, preparation, sensitivity, non-anxious presence, organization, patience, trustworthiness, and razor-sharp musical instincts that made the recording process easy and stress-free, and for your friendship which means so much to me. Thank you.

To Karen Cubides, for being a rock star. There's no way this CD would be even close to what it is without your influence and guidance. For your assistance, your administrative and logistical prowess, your constant encouragement, and for always having my back as both a friend and manager. Thank you.

To Kevin Edlin, for all the care and attention to detail you put into faithfully recording my vision for the album. For the hours you put in and for how much you care that I'm happy with my final product. Thank you.

To the guest producers, Giancarlo Guerrero, Tucker Biddlecombe, and Ryan Mddagh, for lending your ears, your unique musical perspective, and your time to the project. It is extremely humbling to have you closely involved with my album. Thank you

To Don Hough, my undergrad teacher and mentor who guest produced the Balmages, for investing in me, for teaching me, for pushing me to be the best I could be, and for insisting that musical expression comes first. I owe my career to you in so many ways, and having you involved in producing the album was a special moment and a highlight of the journey for me. Thank you.

To Jose Sibaja, for your help and advice in getting this whole project going, for your friendship, for being a fantastic colleague, and for lending not only your ears and production expertise but also your amazing playing to the project. Your influence is all over this CD. Thank you.

To Caleb Harris, for contributing your multifaceted skills to the album. Making music with you is truly a joy and a learning experience. The project wouldn't have been the same without your musicality, versatility, and virtuosity. Thank you.

To David Rodgers, for your inventive music, your ridiculous ivory tickling, your catchy licks, and your infectious positivity and commitment to excellence. It's always a pleasure. Thank you.

To the members of the Balmages octet, for your gorgeous, passionate, and skillful playing, for the hours you put in, and for the trademark Music City mixture of professionalism and humanity that makes this place special.

To the composers, David Faleris, Eric Ewazen, Jim Stephenson, David Rodgers, and Brian Balmages, for absolutely knocking it out of the park with your pieces, for being a joy to work with, and for somehow miraculously finding a way to write works that are simultaneously very 'you' and very 'me'. I am deeply honored to play your music, and I will never stop performing it. Thank you.

To Vern Kagarice, for being the person who most often told me I should make a CD. Your belief in what I have to offer continues to fuel my career goals. I owe you so much, and I miss you every day. I finally did it!