TCU COLLEGE of FINE ARTS
School of Music

Presents

Wind, Spirit, Soul
a Senior Composition Recital
Benjamin Lindley, composer

November 7, 2026 | 5:30 PM | Van Cliburn Concert Hall

Program

** denotes World Premiere*

Strive for the Highest! 2026

Symphonic Brass

Sonata in B-Flat * 2025

Lincoln Orwosky, oboe
Davis Pogor, euphonium
Frederic Situmorang, piano

Echoes of a Stranger 2023
Words by Benjamin Lindley

Bella Lopez, voice
Catalina Arteaga, piano

Inexorable 2026

Tate Newman, tuba
Dr. Huan Yang, piano

Brief Intermission

Quintet for Winds * 2026

Averi Davis, flute
Lincoln Orwosky, oboe
Dawson Bauman-Herl, clarinet
Langston Winkler, horn
Landon Peugh, bassoon

Brief Intermission

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Fantasy and Dance * 2026
I. Fantasy
II. Dance

Tuba-Euphonium Ensemble

Brief Intermission

Three Greek Tragedies * 2026
I. Sisyphus, the Futile
II. Prometheus, the Altruistic
III. Odysseus, the Determined

Wind Ensemble

This recital is given in partial fulfillment of the requirements for a Bachelor's in Music Education. Mr. Lindley is currently a student of Dr. Ryan Lindveit.

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Program Notes

Strive for the Highest!

Strive for the Highest! embodies what the people in my life mean to me. Thematically, it explores rising to be your best self, no matter what life throws at you, and it serves as a testament to the power of people in your life. "Strive for the Highest" is the motto of my fraternity, Kappa Kappa Psi, the National Honorary Band Fraternity, and the Neo-Impressionistic harmonies and rising-fifth melodic theme carry deep meaning within the fraternity. The power and openness of the harmonies over the soaring melodies convey the idea that brotherhood can triumph over adversity. The ambiguity in tonality of the introduction represents exploring the road to wisdom and themes of longing in a search for direction and purpose. Only once the ensemble can come together in tutti does the piece begin to groove and find itself. Even under turmoil, the people in your life will always help you triumph and continue to strive for the highest.

This piece is written to honor the perseverance of the Gamma Sigma chapter of Kappa Kappa Psi and as a personal thank you to Professor Bobby Francis, Mr. Brian Youngblood, Dr. Drew Dickey, and all of those who continue to advocate for the chapter and the Texas Christian University Band Program as a whole.

Sonata in B-Flat
For Bella Evans and Tyler Pham

Sonata in B-Flat was originally a project commissioned by two of my colleagues at Texas Christian University. In writing *Sonata in B-Flat*, I challenged myself by adhering to a more classical compositional style, while capturing the pure joy and brilliance my friendships with Tyler and Bella have brought to my life. The unique instrumentation of this piece is a nod to the peers this piece was originally composed for.

The piece adheres to a classical sonata form and utilizes more traditional harmonic language, while the dance-like meter is employed to give the piece more of a modern twist and exciting feel. The primary theme reflects excitement and whimsy, while the secondary reflects serenity and warmth. The development circles around how these ideas interact with each other, and is set up in five sections that, in order, explore the tonal centers of B-flat, C, D, F, and G; making up a pentatonic scale, being the most consonant pitches of the original tonal center. When the development resolves, the recapitulation explores how these relationships will continue after we graduate and move into separate lives.

Echoes of a Stranger
Words by Benjamin Lindley

Echoes of a Stranger was a project given to me in a composition class taught by Mr. Trey Gunter during my first semester at Texas Christian University. The work was premiered by Monica Sanchez, vocalist, and Annika Jonson, pianist. I decided to include it on this program as a memoir of my time and experiences at TCU and of my growth as a composer, musician, and man. The piece explores past relationships; lost family, friends, and colleagues; and the feeling of reflecting upon the impact they have had on your life.

Inexorable

Over the past year, I have faced one of the most challenging and formative periods of my life. While navigating significant changes within my family and attending to my own mental health, I had to find time to invest in being a musician and a full-time student. The weight of these experiences tested my resilience in ways I had not previously encountered and prompted a deeper reflection on identity, perseverance, and purpose.

Throughout this time, music remained a vital means of processing and articulating emotions that often felt beyond the reach of language. *Inexorable* seeks to embody the concept of endurance—of moving forward despite uncertainty and remaining grounded in one's authentic self amid adversity. The work serves as both a personal testament and a broader reminder that even in moments of profound darkness, hope and clarity are always within reach.

Quintet for Winds
"Song of the Open Road"

Quintet for Winds, "Song of the Open Road", is inspired by Walt Whitman's work of the same name. In writing this piece, I aimed to transform the poem's themes of freedom, wandering, self-discovery, and spiritual yearning into a large-scale set of contrasting variations for woodwind quintet. Drawing on the composer's own travels across Texas, the work evokes the feeling of long highways, broad and changing landscapes, busy towns and cities, and the quiet introspection that often accompanies time spent alone on the open road. The rhythmic propulsion and recurring ostinati throughout the piece suggest both the literal motion of travel and the emotional momentum of personal exploration, while the transparent scoring allows each instrument to act as an independent voice journeying together along the same path.

Throughout the work, pentatonic and modal writing is frequently used to create a feeling of expansiveness and unconstrainedness. This mirrors the poem's celebration of boundlessness and possibility, as well as my sense of journey and adventure when on the road. The opening theme, "Afoot and light-hearted, I take to the open road..." immediately evokes Whitman's opening line, captured through flowing, perpetual-motion figures, bright contrapuntal textures, and a broad, open melody in the lower colors that evoke endless distance and constant motion.

Each variation explores a different emotional dimension of Whitman's text, quoted in the following order following the theme:

I. "I believe you are not all that is here…"
II. "I believe you are latent with unseen existences…"
III. "These yearnings, why are they?"
IV. "The efflux of the soul is happiness…"
V. "The earth never tires…"
VI. "The goal that was named cannot be countermanded…".
VII. "Camerado, I give you my hand,"

The final variation acts as a code, concluding by quoting the beginning of the piece. The return to familiar material embodies Whitman's belief that fulfillment lies not in arrival, but in the endless pursuit of the open road itself.

Fantasy and Dance
I. Fantasy
II. Dance

Fantasy and Dance (2026) is a contemporary exploration of modern harmonies and versatility of the tuba-euphonium family, featuring two contrasting movements that highlight color, texture, and motion.

The fantasy opens with a dark, resonant soundscape built from sustained quintal harmonies and gently unfolding lines. As the movement develops, the texture gradually expands, incorporating subtle dynamic growth and interplay between voices. Moments of solo and chamber-like writing contrast with fuller ensemble passages, evoking a free, rhapsodic character true to the "fantasy" style.

In contrast, the dance bursts forth with energy and drive. Propulsive rhythms, accented articulations, polyharmonies, and rapid exchanges between parts create a lively, spirited atmosphere. The movement emphasizes precision and coordination, with repeated rhythmic figures and layered ostinatos building momentum throughout. Shifting temporal emphasis and sudden dynamic contrasts add excitement, culminating in a bold and powerful conclusion.

As part of the Midwest Regional Tuba-Euphonium Conference (MWRTEC) Call for Scores, *Fantasy and Dance* was accepted and awarded as an Honorable Mention.

Three Greek Tragedies
I. Sisyphus, the Futile
II. Prometheus, the Altruistic
III. Odysseus, the Determined

Three Greek Tragedies is an original composition for wind ensemble portraying the mythos of various Greek stories through advanced compositional techniques in an approachable medium for young musicians and listeners. Modal themes are established and distorted through polytonality and quartal harmonies to portray the grief and struggle these characters endure.

The opening fantasy portrays *Sisyphus* through a relentless, monotonous ostinato, symbolizing endless, futile labor. Layers of tension, dense harmony, polytonality, and swelling orchestration accumulate above the repeating figure, creating a sense of exhaustion and inevitability. As the movement dissipates, the ostinato remains unresolved, suggesting that the cycle continues beyond the final measure.

The second movement, *Prometheus*, portrays rebellion and mankind's wonder of fire through rhythmic vitality and driving percussion. Shimmering ostinatos and sparkling flourishes portray flickering fire, while bright brass fanfares and aggressive interjections represent wonder, nobility, and ultimate sacrifice.

The final movement follows *Odysseus* and explores determination and sacrifice. His theme is presented as bright, lush, wise, and pure, while the surrounding orchestration swells and darkens throughout his journey. His experiences reshape the character of the theme, yet its brilliance continually emerges through the turmoil. Ultimately, the music accelerates into a triumphant coda, where the movement's ideas converge in a final expression of perseverance and the enduring strength of Odysseus' character.

In the summer of 2026, the Singapore Wind Symphony accepted this piece under their Emerging Composers Collective among seven other contemporary composers. Under the mentorship of Singaporean composer Lee Jinjun through this program, the piece will undergo revisions before the ensemble premieres it in their April 2027 concert cycle.

Ensemble Personel

Symphonic Brass

Trumpet
Noah Russo
Robert Lathrop
Nicholas Stewart
Shana Lackey
Tino Rios

Horn in F
Langston Winkler
Ashley Boyington
Elizabeth Bushey
Aiden Hinderson
Nicholas Hernandez

Tenor Trombone
Dylan Sims
Aaron Roden

Bass Trombone
Dylan Lim

Euphonium
Juan Najera
Matthew Leyva

Tuba
Tyler Webb
Jonathan Smith
Matthew McInnis

Percussion
Matthew Hroch
Graham Parish
Noah Bailey
William Drake
Sarah Fuentes

Tuba-Euphonium Ensemble

Euphonium
Martiza Gonzalez
Bryan Lopez
Davis Progur
Matthew Leyva

Tuba
Rufino Medado
Tyler Webb
Alistair Horton
Cameron Clark

Wind Ensemble

Piccolo
Delilah Garcia

Flute
Carissa Dixon
Averi Davis
Aubry Adkison

Oboe
Edgar Vazquez

Bassoon
Dominick Ring

Soprano Clarinet
Dawson Bauman-Herl
Aiden Morris
Liam Maybury
Francisco Vasquez III
Olivia Adkins

Bass Clarinet
Nolan Golden

Tenor Saxophone
Tess Belauskas

Baritone Saxophone
Sam Scheck

Trumpet
Ryan Wiegand
Noah Russo
Tino Rios

Horn in F
Langston Winkler
Ashley Boyington
Elizabeth Bushey
Aiden Hinderson

Tenor Trombone
Nicholas Richa
Aaron Roden

Bass Trombone
Dylan Lim

Euphonium
Juan Najera
Matthew Leyva

Tuba
Jonathan Smith
Matthew McInnis
Cameron Clark

Percussion
Matthew Hroch
Israel Ledezma
Nicola Baccherini
Graham Parish
Noah Bailey
William Drake
Sarah Fuentes