



UNIVERSITY BANDS

Presents

## TCU Symphonic Band

February 19, 2026

7:00pm

Van Cliburn Concert Hall at TCU

### TCU Symphonic Band

Brian Youngblood, Conductor

Brendan Korak, Graduate Guest Conductor

Nick VandenBush, Graduate Guest Conductor

Dr. H. Joseph Butler, Organist

Masquerade

Vincent Persichetti (1915-1987)

Sheltering Sky

John Mackey (b. 1973)

Malleus Maleficarum

Andrew David Perkins (b. 1978)

Brendan Korak, Graduate Guest Conductor

Atomic Time

James M. David (b. 1978)

Nick VandenBush, Graduate Guest Conductor

Finale, Symphony No. 3 (Organ)

Camille Saint-Saëns (1835-1921)

Arr. Earl Slocum (1902-1994)

Dr. H. Joseph Butler, Organist

The use of recording equipment or taking photographs is prohibited. Please silence all electronic devices including watches, pagers and phones.

# Texas Christian University Symphonic Band

## Piccolo A

Loida Soriano Fort Worth, TX

## Flute A

Milkah Ogega\* Arlington, TX  
 Carissa Dixon Pasadena, TX  
 Heather Parish Weatherford, TX  
 Loida Soriano Fort Worth, TX  
 Lynn Steben Fort Worth, TX  
 Averil Davis Saginaw, TX  
 Maddie Purvis Granbury, TX

## Piccolo B

Olivia Thomas Frisco, TX

## Flute B

Olivia Thomas\* Frisco, TX  
 Ryder Day Lubbock, TX  
 David Reyna Lewisville, TX  
 Maddie Purvis Granbury, TX  
 Avery Caveness Aledo, TX  
 Loida Soriano Fort Worth, TX

## Oboe

Lincoln Orwosky\* Scroggins, TX  
 Matthew Kotzen Dallas, TX  
 Tatum Harvey Fort Worth, TX

## Bassoon

Landon Peugh\* Arlington, TX  
 Javier Flores Fort Worth, TX

## Bb Clarinet

Audrey Hanson\* Bullard, TX  
 Aiden Morris Sachse, TX  
 Carly Williams Keller, TX  
 Scott Mason Aledo, TX  
 Addison Banks Conroe, TX  
 Kenia Zetino Little Elm, TX

## Bass Clarinet

Ana Garcia Arlington, TX

## Soprano Saxophone

Sandro Baccherini Keller, TX

## Alto Saxophone

Andrew Michael Schaeffer\* Corinth, TX  
 Taylor Hardegree Keller, TX  
 Holt Lee Azle, TX

## Tenor Saxophone

Max Bovee Arlington, TX

## Baritone Saxophone

Jorge Munoz Haltom City, TX

## Trumpet

Jay Davis\* Wylie, TX  
 Robert Lathrop Bedford, TX  
 Jack Grimm Aledo, TX  
 Cole Elmore Prosper, TX  
 Nicholas Stewart Arlington, TX

## F Horn A

Travis Beard Arlington, TX  
 Ethan Hildebrand Euless, TX  
 Garrett Nelson Southlake, TX  
 Chris Lopez Bedford, TX  
 Sebastian Sohn North Richland Hills, TX  
 Aiden Henderson Hurst, TX  
 Kate Mitchell Springtown, TX  
 Christina Diggs Glendale, AZ

## F Horn B

Sebastian Sohn North Richland Hills, TX  
 Travis Beard Arlington, TX  
 Elizabeth Maupin Huntsville, TX  
 Nick Spires Burleson, TX  
 Liz Bushey Euless, TX  
 Garrett Nelson Southlake, TX  
 Chris Lopez Bedford, TX  
 Marco Wilcox Frisco, TX

*\*Denotes Principal*

**Trombone**

Theda Leeka\* San Antonio, TX  
Paul Duhon Hurst, TX  
Aaron Roden Lindale, TX  
Jorge Contreras Mineral Wells, TX

**Bass Trombone**

Gabriel Hargis Fort Worth, TX

**Euphonium**

Knox Stroman\* Bedford, TX  
Juan Najera Springtown, TX  
Bryan Lopez Fort Worth, TX

**Tuba A**

Ethan McReynolds\* North Richland Hills, TX  
Benne Lindley Brock, TX  
Cameron Clark Whitehouse, TX

**Tuba B**

Ethan McReynolds\* North Richland Hills, TX  
Monica Sanchez Fort Worth, TX  
Elias Young Dallas, TX  
Zoie Pilate Fort Worth, TX

*\*Denotes Principal*

**Piano**

Maddie Purvis Granbury, TX

**String Bass**

Jordan Simmons Cibolo, TX

**Percussion**

Elijah Art\* Fort Worth, TX  
Robert Allen Pantego, TX  
Nicola Baccherini Fort Worth, TX  
Logan Matamoros Frisco, TX  
Israel Ledezma Palestine, TX  
Noah Bailey Fort Worth, TX  
Amy Herring Aledo, TX  
Connor Self Fort Worth, TX

# Program Notes

## ***Masquerade for Band (1965)-Vincent Persichetti***

*Masquerade for Band* is an unique combination of wind repertoire that illustrates depth and sophistication in the context of a simple theme and variation structure. The composer sought to integrate several examples from his theory textbook *Twentieth Century Harmony* into a complete composition. The resulting piece reflects Persichetti's mannerisms, including copious rhythmic play, modal melodic structures, abrupt shifts in color, and idiomatic wind band scoring. Although it includes 20<sup>th</sup>-century techniques, audiences are able to connect with the work quite easily.

-program note from *Great Music for Wind Band*

## ***Sheltering Sky (2012)-John Mackey***

The wind band medium has, in the twenty-first century, a host of disparate styles that dominate its texture. At the core of its contemporary development exists a group of composers who dazzle with scintillating and frightening virtuosity. As such, at first listening one might experience John Mackey's *Sheltering Sky* as a striking departure. Its serene and simple presentation is a throwback of sorts—a nostalgic portrait of time suspended.

The work itself has a folksong-like quality—intended by the composer—and through this an immediate sense of familiarity emerges. Certainly, the repertoire has a long and proud tradition of weaving folksongs into its identity, from the days of Holst and Vaughan Williams to modern treatments by such figures as Donald Grantham and Frank Ticheli. Whereas these composers incorporated extant melodies into their works, however, Mackey takes a play from Percy Grainger. Grainger's Colonial Song seemingly sets a beautiful folksong melody in an enchanting way (so enchanting, in fact, that he reworked the tune into two other pieces: Australian Up-Country Tune and The Gum-Suckers March). In reality, however, Grainger's melody was entirely original—his own concoction to express how he felt about his native Australia. Likewise, although the melodies of *Sheltering Sky* have a recognizable quality (hints of the contours and colors of Danny Boy and Shenandoah are perceptible), the tunes themselves are original to the work, importing a sense of hazy distance as though they were from a half-remembered dream.

The work unfolds in a sweeping arch structure, with cascading phrases that elide effortlessly. The introduction presents softly articulated harmonies stacking through a surrounding placidity. From there emerge statements of each of the two folksong-like melodies—the call as sighing descent in solo oboe, and its answer as a hopeful rising line in trumpet. Though the composer's trademark virtuosity is absent, his harmonic language remains. Mackey avoids traditional triadic sonorities almost exclusively, instead choosing more indistinct chords with diatonic extension (particularly seventh and ninth chords) that facilitate the hazy sonic world that the piece inhabits. Near cadences, chromatic dissonances fill the narrow spaces in these harmonies, creating an even greater pull toward wistful nostalgia. Each new phrase begins over the resolution of the previous one, creating a sense of motion that never completely stops. The melodies themselves unfold and eventually dissipate until at last the serene introductory material returns—the opening chords finally coming to rest.

# Program Notes

## ***Malleus Maleficarvm (2023)-Andrew David Perkins***

The *Malleus Maleficarvm*, usually translated as the Hammer of Witches, is best known treatise on witchcraft. First published in 1486, it has been described as the compendium of literature in demonology of the 15<sup>th</sup> century. The Malleus elevates sorcery to the criminal status of heresy, encourages torture to effectively obtain confessions, and recommends the death penalty as the only certain remedy against the evils of witchcraft. AT the time of its publication, heretics were frequently sentenced to be burned alive at the stake, and the Malleus encouraged the same treatment of “witches”.

The Malleus Maleficarum was able to spread throughout Europe rapidly in the late 15<sup>th</sup> and at the beginning of the 16<sup>th</sup> century due to the innovation of the printing press in the middle of the 15<sup>th</sup> century of Johannes Gutenberg. The book had a strong influence on culture for several centuries, making its way to the new world and influencing the infamous Salem Witch trails. The book contributed to the increasingly brutal prosecution of witchcraft during the 16<sup>th</sup> and 17<sup>th</sup> centuries.

- Program note from the score

## ***Atomic Time (2023)-James M. David***

Since 1945, the government radio station WWVB near my home in Fort Collins, Colorado, has played a vital role in the lives of Americans. Broadcasting the official U.S. time at various frequencies to countless machines, this small station has provided the rhythm to our modern technological nation for generations. The source of the station’s impeccable timing accuracy is the nearby NIST-F1 atomic clock located in Boulder.

My composition *Atomic Time* depicts this remarkable “clock radio” as an exploration of how pitch and rhythm are interrelated and a function of how the human ear perceives time. Using a simple cipher to convert “WWVB” to musical notes, a short motif was created and manipulated into many different permutations. A constant pulsation is maintained at 21,600 vibrations per hour – the same rate as a mechanical watch. Polyrhythms, tempo modulations, and swirling counterpoint build from a single steady beat to a frenetic and breathless dance with strong jazz and Afro-Latin references, finally slowing to a stop as the watch winds down. My goal is to provide listeners with an ever-building groove that, like WWVB, will connect people from coast to coast to the nation’s beating heart in the Rocky Mountains.

This work was commissioned by the Fossil Ridge High School Wind Symphony, Aaron Herman, director of bands.

-program note by the composer

## ***Finale, Symphony No. 3 (Organ) (1886, 1974)-Camille Saint-Saëns, Arr. Earl Slocum***

*Camille Saint-Saëns’ Symphony No. 3 in C Major*, generally referred to as the “Organ Symphony” was his last major effort in the symphonic form. The work, bearing a dedication to Franz Liszt, was composed for the London Philharmonic Orchestra, and had its initial performance in the British Capitol under the direction of Saint-Saëns on May 19, 1886. The Symphony was indeed modern for its day and was orchestrated with the sure hand of an expert. The organ, which gives the symphony its name, is frequently and effectively employed.

## Program Notes

The FINALE (Maestoso) begins with a sustained C Major chord for organ followed by contrapuntal treatment of material vaguely reminiscent of the principal theme of the first movement. Then the initial theme, wholly transformed, is presented by the woodwinds and repeated by the organ with the full strength of the band. There follows a development (Allegro) build on a rhythm of three measures. An episode of a tranquil and pastoral character is twice repeated. A brilliant coda, in which the initial theme by a last transformation ends the work; the rhythm of three measures becomes naturally and logically a huge measure of three beats; each beat is represented by a whole note, and twelve quarters from the complete measure. After a fanfare by the trumpets and a solo passage for timpani, the movement finishes, as it began, with a chord in C Major for organ and band.

-program note from the score

## About the Conductors

**Brian Youngblood** is the Associate Director of Bands and Associate Professor of Music at TCU. He received his Bachelor of Music Education degree from Abilene Christian University and his Master of Percussion Performance degree from East Texas State University. Before coming to TCU, he taught in the public schools for twelve years. He began teaching in 1987 and spent his first ten years teaching at L.D. Bell High School in Hurst, Texas and followed with two years as Director of Bands and Fine Arts Director at Brewer High School in White Settlement. In 1999, Mr. Youngblood joined the faculty at TCU. During his time at TCU, he was Director of the TCU Horned Frog Marching Band for two decades. The Horned Frog Marching Band, under his direction, was recognized by the CBDNA as a “top five” university marching band. The impact of his work in the field of marching band design has been recognized for the last 35 years. His drill designs and program coordination work have placed in the top at many regional and state contests as well as a national first place at the Bands of America National Championship in 2007. He co-authored a software program for drill design and co-authored a marching band methods book titled “Marching Band Methods: A Practical Approach to Techniques and Design” that was published through Arranger’s Publishing.

Mr. Youngblood primarily teaches in the area of Wind Band Performance at TCU. He led the TCU Symphonic Band to the group’s first selection and performance at a regional CBDNA Conference. His ensemble responsibilities at TCU include the TCU Symphonic Band, and assistance with the TCU Concert Ensembles and TCU Athletic Bands. In addition to his work with the bands, he also teaches music education classes and music technology classes. In 2020 he shifted focus from marching band design and began to pursue more conducting opportunities. He accepted a position with the newly formed Fort Worth Youth Orchestra Wind Ensemble in 2021 and was honored with a national second place in the American Prize conducting contest for his work with the group. The FWYO Wind Ensemble was also honored with the Co-Champion National first place American Prize award for their Ensemble performance at Bass Hall the same year.

## About the Conductors

Mr. Youngblood is an active member of the Texas Music Educators Association, The Texas Bandmasters

Association and the College Band Directors National Association. He is a member of the Pi Kappa Lambda National Music Honor Society and the Alpha Chapter of the Phi Beta Mu International School Bandmaster Fraternity.

Mr. Youngblood is a product of public school music education in the state of Texas and is grateful for the guidance and mentorship of his many teachers. Before playing in the L.D. Bell High School Band under the direction of Roger Winslow, Dana Rothlisberger and Earnest Repass, he was in the junior high bands of Marion West, Earnest Repass and Danny Prado. His undergraduate studies with John Whitwell and Gary Lewis, then at Abilene Christian University, furthered his training in Music Education. His percussion training began with Jim McGahey and Warren Dewey and continued with Allen Teal at Abilene Christian University. His percussion professors at East Texas State University were Robert Houston and Jimmy Finney.

Mr. Youngblood is a frequent clinician and adjudicator in Texas and the Southwest. He enjoys working as a clinician with bands from every age level.

**Brendan Korak** is in his first year pursuing a Master of Music degree in Wind Conducting at Texas Christian University, where he serves as a Graduate Assistant with the TCU Bands. A native of Edwardsville, Illinois, Mr. Korak earned his Bachelor of Music Education degree from Illinois State University in 2021. While at ISU, he studied trumpet with Dr. Amy Gilreath and Dr. Anne McNamara, performing in the Wind Symphony, Symphony Orchestra, and the Big Red Marching Machine.

Prior to graduate study, Mr. Korak taught and lived in O'Fallon, Illinois, serving as Music Director at Shiloh Village School District #85 from 2022–2025, where he directed Band and Choir and taught K–7 General Music. He also served on the instructional staff at O'Fallon Township High School, where he completed his student teaching in Fall 2021. During his time with the Marching Panthers, the ensemble performed in the 2022 Rose Bowl Parade, 2023 Macy's Thanksgiving Day Parade, and earned national recognition through Bands of America.

As a performer, Mr. Korak was a member of the Blue Stars Drum and Bugle Corps from 2016–2021. He later taught with Music City Drum and Bugle Corps as a visual staff member from 2023–2024. In addition, he maintains a private trumpet studio, working with students from beginner through high school.

Beyond music, Mr. Korak resides in Fort Worth, Texas, with his girlfriend, Kaitlin, and their two cats, Milo and Kiwi.

**Nick VandenBush** is in his second year pursuing a master's degree in Wind Conducting and serving as a Graduate Assistant for TCU Bands. Mr. VandenBush received his bachelor's degree in music education in 2015 from Texas Christian University, Magna Cum Laude. While at TCU, he studied clarinet with Mr. Gary Whitman and performed with the TCU Wind Symphony for four years. Mr. VandenBush was a member of the Horned Frog Marching Band and had the privilege of serving as Drum Major for two years.

Prior to his returning to TCU, Mr. VandenBush taught in Lewisville ISD, serving as Associate Director of Bands at Marcus High School from 2018–2024, Assistant Director of Bands at Hedrick Middle School from 2015–2018, and student teaching at Hebron High School and Creek Valley Middle School in 2015.

## About the Conductors

Mr. VandenBush is a member of the Texas Music Educators Association, Texas Bandmasters Association, and is an active performer and clinician. He is currently a student of Mr. Bobby Francis in conducting and Dr. Corey Mackey in clarinet.

Mr. VandenBush resides in Fort Worth, Texas, with his wife, Sarah, and son, Frederick (Freddie). Their family is made complete by their Goldendoodle, Phoebe.

## About the Guest Artist

**H. Joseph Butler**, Emeritus Professor of Music and University Organist, began his work at TCU in 1996. Over a period of nearly 30 years he taught Organ, Harpsicord, Music History, and Sacred Music. He also directed the Collegium Music, a student ensemble that performs Baroque music on authentic instruments. From 2000-2020 he served as Associate Dean of the College of Fine Arts: during this time the college's graduate enrollment doubled and the DMA program was instituted. In 2017 he received the TCU Chancellor's Award for Distinguished Achievement as a Creative Teacher and Scholar.

Dr. Butler holds a DMA and Performer's Certificate in organ from the Eastman School of Music, an MM in organ from the New England Conservatory, and a BA magna cum laude from Bowdoin College, where he was elected to Phi Beta Kappa.

An organist and harpsichordist, Dr. Butler has performed widely in the United States, Canada, and the United Kingdom, including conventions of the American Guild of Organists and the Historical Keyboard Society of North America, and the UK cathedrals of Canterbury, Liverpool, Leeds, Ripon, and Chester. He has also performed recitals at Hong Kong Baptist University, the Hong Kong Cultural Centre, the Shanghai Oriental Arts Centre, and the Shenyang Conservatory Concert Hall.

A member of the American Guild of Organists for over forty years, Butler was winner of the New England Regional AGO Competition in 1975 and performed as a finalist in the National Organ Playing Competition in Boston the following year. He holds the Guild's Association (AAGO) Certificate.

Also active as musicologist, his research has explored the French Baroque organ tradition, J.S. Bach, and early American keyboard music. He has published articles in *The New Grove Dictionary of Music and Musicians*, *Organ Yearbook*, *The American Organists*, *The Diapason*, *Bach*, and *Early Keyboard Journal*. His editions of early American keyboard music, published by Wayne Leupold Editions, include *The Peter Pelham Manuscript of 1744: An Early American Keyboard Tutor*, and *The Keyboard Manuscript of Francis Hopkinson*.

His CD recordings on the Pro Organo label have achieved critical acclaim; these include *Julius Reubke: The Keyboard Works* and *Vive le Roi: The Music of André Raison*.

Currently, Dr. Butler teaches high school students in the TCU Music Preparatory Division and serves as Organist at St. Peter and Paul Anglican Church in Arlington, TX.

## Upcoming TCU Band Events

**February 28, 2026: TCU Jazz Festival Featuring Camille Thurman, Guest Artist**  
7:30pm, Ed Landreth Auditorium

**April, 7, 2026: TCU Wind Symphony**

7:00pm, Van Cliburn Concert Hall at the Boschini Music Center

**April 10-11, 2026: TCU Percussion Festival**

Boschini Music Center and Ed Landreth Auditorium

**April 21, 2026: TCU University Concert Band and Symphonic Band**

7:00pm, Van Cliburn Concert Hall at the Boschini Music Center

**April 29, 2026: Nick VandenBush, Graduate Conducting Recital**

7:00pm, Van Cliburn Concert Hall at the Boschini Music Center

**June 12-13, 2026: Middle School Music Experience Band Camp**

TCU Campus

**June 15-18, 2026: High School Music, Leadership and Color Guard Experience Band Camp**

TCU Campus

For more TCU School of Music Events, please visit [School of Music Events - TCU Calendar](#).