ENSEMBLE CONCERT SERIES

WIND SYMPHONY

&

SYMPHONIC BAND
Presents

TCU Symphonic Band
Brian Youngblood, Conductor
Joshua Donnelly, Guest Conductor
Donald Hale, Guest Conductor

March 18, 2021 7:00pm TCU Music Center
Recorded March 8, 2021

Program

Concert Variations Claude T. Smith (1932-1987)

Shenandoah Frank Ticheli (b. 1958)
Joshua Donnelly, Guest Conductor

The Blessing of Light Jodie Blackshaw (b. 1971)
from Symphony No. 1: “Leunig’s Prayer Book”
Donald Hale, Guest Conductor

National Emblem E.E. Bagley (1857-1922)
Ed. Frederick Fennell (1914-2004)
Presents

TCU Wind Symphony
Bobby Francis, Conductor
George Ishii, Guest Conductor
Malcom Williams, Guest Conductor

March 18, 2021  7:00pm  TCU Music Center
Recorded March 4 and 7, 2021

Program

Fanfare Canzonique  
Brian Balmages (b. 1975)

La Procession Du Rocio  
Joaquin Turina (1882-1949)  
I. Triana en Féte  
Trans. Alfred Reed (1921-2005)
II. La Procession  
Malcolm Williams, Guest Conductor

Illuminations  
Mark Camphouse (b. 1954)  
(on America, the Beautiful)  
George Ishii, Guest Conductor

Audivi Media Nocte  
Oliver Waespi (b. 1971)
Concert Variations – Claude T. Smith

This piece was conceived at the annual Missouri Music Educators Convention at a meeting of the Lambda Chapter of Phi Beta Mu, a professional organization for band directors. At this meeting, executives of the organization decided to commission a work for concert band as a public service project. This was agreed upon and Mr. Smith, who was also a member of this organization, was asked to compose the work. It was premiered at the Music Educators Convention in 1975.

Shenandoah – Frank Ticheli

The Shenandoah Valley and the Shenandoah River are located in Virginia, yet the origin of the name for this river and valley is obscure. Some claim that the river and valley were named in the 1750's by the Cherokee as a friendly tribute to a visiting Iroquois Chief name Skenandoah, while others suggest that the region was named not by the Cherokee, but by the Senedo Indians of Virginia Valley. In the Senedo tradition, *Shenandoah* means "Daughter of the Moon," and bears no relation to the Iroquois Chief Skenandoah.

The origins of the folk song are equally obscure, but all date to the 19th century. It has been attributed variously to a coal miner in Pennsylvania, to a young protégé of Stephen Foster, and to a housewife in Lexington, Kentucky. Many variants on the melody and text have been handed down through the years with the most popular telling the story of an early settler’s love for a Native American woman.

The composer writes:

"In my setting of *Shenandoah* I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy -- its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work’s mood ranges from quiet reflection, through growing optimism, to profound exaltation."

*Shenandoah* was commissioned by the Hill Country Middle School Symphonic Band and dedicated in memory of Jonathan Paul Cosentino, a horn player and beloved friend in the Hill Country Middle School band program.
The Blessing of Light, from Symphony No. 1: “Leunig’s Prayer Book” - Jodie Blackshaw

The Blessing of Light is the first movement from Symphony No. 1, “Leunig’s Prayer Book”. Each movement of the symphony was inspired by four prayers written by Australian poet Michael Leunig. Movement titles are derived from each prayer that celebrate the arrival of a new season. The subtitles for each movement are derived from the prayers themselves and take the audience on a journey through the cycle of life. The opening movement depicts the arrival of Summer:

*We welcome Summer and the glorious blessing of light.*
*We are rich with light; we are loved by the sun.*

*Let us empty our hearts into the brilliance. Let us pour darkness into the glorious, forgiving light.*

*For this loving abundance let us give thanks and offer our joy,*
*Amen.*

- Michael Leunig, reprinted with the permission of Harper Collins, Australia

To capture the words and sentiments of the poet Leunig, the burn of Summer is depicted in an energetic opening that is also inspired by the birth of the Sun. The pitch material utilized in the first 102 measures is based on a scale created from the speed of light: 186, 282 miles per second. Commencing on G (my personal resonating pitch with the Earth) I built the scale in semitones in an ascending order.

The result is a 5-pitch scale (when considering the repeated tones of Ab and Bb). To emulate light refraction one-two notes in the original scale were altered by a semitone to create four new scales with a different tonal centre. The material commences in gritty, tight harmonic clusters book-ended by octave passages, guiding an energetic set of boldly intensifying statements through each of these refracted “light” scales. These harmonic clusters gradually dissipate until the audience is finally released of the tension at measure 95 with a C major chord. Measure 102-end depicts Michael’s Leunig’s “glorious” light and its ability to consume the darkness that lies within.

National Emblem March – Edwin Eugene Bagley, ed. Frederick Fennell

National Emblem (1902) is probably Bagley’s most prominent contribution to music. Bagley composed the score during a 1902 train tour with his family band. He became frustrated with the ending, and tossed the composition in a bin. Members of the band fortunately retrieved it and secretly rehearsed the score in the baggage car. Bagley was surprised when the band informed him minutes before the next concert that they would perform it. It became the most famous of all of Bagley’s marches. Despite this, the composition did not make Bagley wealthy, as he sold the copyright for $25.
Bagley incorporates into the march the first twelve notes of *The Star-Spangled Banner* played by euphoniums and trombones and ingeniously disguised in duple rather than triple time. The rest of the notes are all Bagley’s, including the four short repeated A-flat Major chords that lead to a statement by the low brass that is now reminiscent of the national anthem. Unusually, Bagley’s march does not incorporate either a break strain or a stinger.

“March King” John Philip Sousa declared it as one of the three finest street marches ever written, after two of his own compositions. As a national treasure, National Emblem is preserved in two early recordings made by world-class bands: Arthur Pryor’s Band (1908) and The President’s Own Marine Band (1914). Both of these recordings may be heard on the Library of Congress’ National Jukebox.
Fanfare Canzonique-Brian Balmages

Written in memory of Gilbert Johnson (1927-2002), this piece seeks to embody some of his most magnificent qualities. His contributions as former principal trumpeter of the Philadelphia Orchestra and professor of trumpet at the University of Miami were legendary. Of all his recordings, two of the most famous are The Antiphonal Music of Gabrieli and Respighi’s Pines of Rome.

The opening fanfare becomes the structural canvas on which Gabrieli’s Canzona per sonare, No. 2 is painted. This explains the beginning and ending of the work. The middle section is somewhat more elusive. Originally, I fought with this section possibly longer than I have fought with anything in my composing career thus far. It was not until I heard the eulogy at Mr. Johnson’s funeral (which made a strong reference to his offstage solo in Pines of Rome) that I was able to understand the need for it to complete this section. There is a strong spiritual climax in the piece as the antiphonal trumpet solo fades, only to be “caught” by the onstage trumpet soloist who is able to complete the phrase.

Ironically, Mr. Johnson himself came up with the idea for this work, and he was to be the conductor of the premiere. In our last conversation, he said, “I know that it’s going to be a great piece - I just hope I get a chance to hear it.” He passed away before its completion, but this work keeps his memory alive and serves as a tribute to his life.

- Program Note by Brian Balmages

La Procession Du Rocio-Joaquin Turina, Trans. Alfred Reed

Born in Seville, Spain, Joaquin Turina began his musical studies in composition and piano early, and by age fifteen had garnered considerable acclaim in his hometown. This early success prompted him to pursue studies in Madrid where he befriended another popular Spanish composer, Manuel de Falla, whose nationalistic compositional style was profoundly influential on Turina. In 1905, Turina moved to Paris to study composition at the Schola Cantorum and was introduced to the Impressionism of French composers Claude Debussy and Maurice Ravel. Nearing the end of his studies in Paris, Turina’s friend Falla advised him to further develop his nationalistic style, which led to Turina’s first major compositional success, La Procession du Rocio.

Joaquin Turina, a native of Seville, was undoubtedly familiar with Triana’s cultural history and activities. Premiered in 1913 in Madrid, La Procession du Rocio is Turina’s musical postcard from the festival. Describing the festival and procession in his own program notes to the orchestral score, Turina says:

“Every year in Seville, during the month of June, there takes place in a section of the city known as Triana (the exotic and ancient Gypsy quarter of the town), a festival called the Procession of the Dew in which the best families of the city participate. They make their entry in their finest coaches following an image of the Virgin Mary borne on a golden cart drawn by oxen and accompanied by bands and music. All of Triana is celebrating the festival. The people dance the soleare and the seguidilla. In the midst of the dancing, a drunkard sets off firecrackers, adding to the confusion. At the sound of the flutes and drums, which announce the Procession, all dancing ceases. A religious theme is heard several times and,
as the golden ox-drawn cart appears, it breaks forth triumphantly, mingling with the joyous pealing of the church bells and the strains of the Royal March. The procession passes in a whirling burst of color and sound and as it recedes, the festivities and dancing resume, but a length they fade away.”

The work is divided into two movements, which are performed without pause. The first movement *Triana en Fête* (Festival of Triana) depicts the spirited neighborhood of Triana and is marked by a shift between duple and triple meters. The second movement, *La Procession*, portrays the slow journey through the town of Triana. Turina uses the flute and percussion to lead the procession through town followed by several repetitions of a religious theme. After three repetitions of the flute melody, the piece returns to material from the first movement before ending with a reflective passage.

**Illuminations (on America, the Beautiful)-Mark Camphouse**

*Illuminations (On America, the Beautiful)*, is respectfully dedicated to the life and legacy of Robert D. Jorgensen, United States Army Veteran and Director of Bands Emeritus at The University of Akron.

Bob served as a Euphonium Soloist in the United States Army Field Band in Washington, D.C. (1969-1972) before embarking on a forty-year teaching career that included faculty appointments at Morehead State University (KY), Midwestern State University (TX), and a twenty-six-year tenure as Director of Bands at The University of Akron (1987-2013).

His musicianship and leadership in our profession was recognized through the Outstanding Bandmasters Award from the International Assembly of Phi Beta Mu at the Midwest Clinic in 1999, the Citation of Excellence Award from the National Band Association in 1981 and the A. Frank Martin Award from Kappa Kappa Psi in 1992. In 1991, Jorgensen was elected to membership in the American Bandmasters Association and was a Past-President, having been elected to the office at the 74th annual convention in Miami, Fla., in March 2008. He was also a Past-President of the Mid-American Conference Band Directors Association. Jorgensen received unanimous support from his colleagues for the distinction of Professor Emeritus at The University of Akron and was later honored by the City of Akron with a proclamation declaring October 5, 2013 as "Robert D. Jorgensen Day." He was also honored on December 6, 2013, as a recipient of The University of Akron Honorary Alumni Award.

Prior to, and beyond his retirement from UA, Bob conducted the Freedom Brass Band, a local brass band comprised of community musicians as well as UA alumni and current student musicians. On July 4th, 2015, Bob fell ill during a performance with the Freedom Brass Band. Even as his health was failing, Bob remained true to his patriotism and completed the performance of America the Beautiful before stepping off the podium. Later that evening, after suffering a more substantial heart attack, Robert D. Jorgensen passed from this life.

Bob's legacy is evident in the countless lives he touched both musically and personally. Surely this composition will serve as a timeless tribute to the life and legacy of a distinguished educator, colleague and mentor in our profession.
WIND SYMPHONY PROGRAM NOTES

Mark Camphouse offers the following thoughts about Professor Jorgensen:

“Bob Jorgensen was the "real deal" ... a superb musician, extraordinary teacher and motivator, and a
wonderfully warm human being. His work ethic and dedication to his family, The University of Akron,
and our profession was always inspiring. Many of his former students have gone on to enjoy highly
successful careers in music throughout America, truly 'from sea to shining sea.' I will remember Bob
Jorgensen as one who was always sincere and direct in expression. I hope Illuminations will reflect those
personal qualities and his rich artistic and educational legacy.”

-Program Note by Mark Camphouse

Audivi Media Nocte-Oliver Waespi

Audivi Media Nocte was written for Brass Band in 2011, commissioned by the Swiss Band Association for
the 34th European Championship of Brass Bands held at Montreux, Switzerland.
Based on a Thomas Tallis motet from the 16th century, Audivi Media Nocte “continually fluctuates
between contemplative atmospheres and raving, driving moods”. The Wind Band version would follow
in 2013. It uses a large ensemble including English horn, contrabassoon, contrabass Clarinet, Soprano
Saxophone and a large percussion set. Two solo trios of brass and percussion, coming off the band and
positioned at both sides of the stage, perform lyrical, prayerful lines, as well as triggering very fast
rhythms adding momentum. Audivi Media Nocte is a challenging 20 minutes’ work, innovative and
captivating.

Oliver Waespi, born in Zurich in 1971, studied composition and conducting at the Hochschule für Musik
und Theater Zurich and pursued his studies at the Royal Academy of Music in London. His music is being
performed by symphony orchestras and chamber ensembles, soloists, choirs and numerous leading
wind and brass bands in many countries and at various festivals.

Some of Oliver Waespi’s works are reflections on folk music or early music, such as “As If A Voice Were
in Them”, “Traversada” or “Audivi Media Nocte”, which earned him worldwide acclaim amongst leading
brass and wind ensembles. Several concertos complete Oliver Waespi’s portfolio, including more
recently the Horn Concerto for Lukas Christinat, the Euphonium Concerto for Thomas Rüedi and the
Zuger Sinfonietta conducted by Philippe Bach or the Tuba Concerto for Perry Hoogendijk, solo tuba
player of the Royal Concertgebouw Orchestra Amsterdam.

For his music, Oliver Waespi received numerous awards, including the International George Enescu-
Composition Prize in 2003, the London Fellowship awarded by the Landis and Gyr Cultural Foundation in
Zug in 2005/2006, a prize at the 2009 Uuno Klami-Composition Competition in Finland, composition
grants of the Swiss Arts Council Pro Helvetia and the Dutch Eduard van Beinum Foundation, the 2011
Composition Prize of the Swiss Federation of Orchestras, the 2013 NBA Revelli Award in the USA, the
2014 Stephan Jaeggi-Preis or the 2015 International BUMA Brass Award.

Program Note: Swiss Music Edition
TCU SYMPHONIC BAND

PICCOLO
Camille Pardoe
Southlake, TX

FLUTE
*Lyn Hoang
Arlington, TX
Kaylee Cordes
Southlake, TX
Camille Pardoe
Southlake, TX
Gladis Henriquez
Tegucigalpa, Honduras

ENGLISH HORN
Emma Piyakhun
Melissa, TX

OBOE
*Emma Piyakhun
Melissa, TX
Kameryn Arsenault
Haslet, TX
Alexandra Aguirre
Plano, TX

BASSOON
*Matt Asiss
Garland, TX

Eb CLARINET
Kaitlin Weeks
Helotes, TX

Bb CLARINET
*Emma Andersen
Prosper, TX
Demitri Halasa
Arlington, TX
Debora Leckie
Fort Worth, TX
Bianca Rivadeneria
Dallas, TX
Sara Harris
McKinney, TX
Lindsey Lemay
Carrollton, TX

BASS CLARINET
Matthew Garrett
Fort Worth, TX
TCU SYMPHONIC BAND

ALTO SAXOPHONE
*Aleck Olmedo  Fort Worth, TX
Molly Leonard  Prosper, TX

TENOR SAXOPHONE
Ken Nguyen  Arlington, TX

BARITONE SAXOPHONE
Coleman Kading  Fort Worth, TX

TRUMPET
*Manny Arellano  Fort Worth, TX
Isaac Castro-Ortiz  Fort Worth, TX
Nathan Musso  Huntington, NY
Lucas Maynard  Marietta, GZ
Sydney McCarty  Burleson, TX
Eithan Moreno  Fort Worth, TX
Emily Dear  Nacogdoches, TX
Elizabeth Adkins  Southlake, TX
Jake Stallings  Wylie, TX
Luke Pritchett  Mansfield, TX

F HORN
*Emily Koch  Colleyville, TX
Michelle Diaz  Pasadena, TX
Aaron Nease  McKinney, TX
Brianna Halsema  The Colony, TX

TROMBONE
*Allison Crowe  Prosper, TX
Trey Mulkey  Mansfield, TX
Kaitlyn Norwood  Georgetown, TX
Alondra Ramirez  Burleson, TX
TCU SYMPHONIC BAND

BASS TROMBONE
Brandon Carrasco Ballinas  Fort Worth, TX
Sean Muller  Lakeway, TX

EUPHONIUM
*Jayden Thomas  Grand Prairie, TX
Kevin Corpus  Burleson, TX
Garrett Alford  Haslet, TX

TUBA
*J.J. Elerick  Fort Worth, TX
Tyler Moseley  Carrollton, TX
Tyler Fries  Flower Mound, TX

PERCUSSION
*Hayden Gish  San Marcos, TX
Luke Hammond  San Marcos, TX
Ivan Mendoza  Mission, TX
Johnny Naw  Carrollton, TX
Andrea Phillips  Watauga, TX
Austin Probst  Frisco, TX
Gabe Sanchez  McAllen, TX
Chloe Strain  Cedar Park, TX

HARP
Augusta Walsh  Frisco, TX

ON-LINE
Adam Beck, Bassoon  Chicago, IL
Eithan Hight, Percussion  McAllen, TX

*Denotes Principal
PICCOLO
Mallory Wood
Shawn Manley

FLUTE
* Nicole Cowan
Shawn Manley
Mallory Wood
Bekah Walter
Sarah Jahnke
Lauren Baker
Savannah Ekrut

ENGLISH HORN
Caitlin Cox

OBOE
* Lauren Hanifan
Hannah Yarbrough
Caitlin Cox
Allison Crabb

Bb CLARINET
* Erin Reigh
Zuly Cardenas Millan
Christian Lackey
Diego Torres Reyes
Caroline Running
Aidan Kane
Kaitlin Weeks
Tania Betancourt
Lindsey Lemay

BASS CLARINET
* Madelyn Peterson
Evan Pallanes

CONTRA BASS CLARINET
Diego Torres Reyes

TCU WIND SYMPHONY
TCU WIND SYMPHONY

**BASSOON**
- * Dorian Holley  
  Hurst, TX
- Coby Gratzer  
  Houston, TX
- Cole Kirchenbauer  
  Hurst, TX

**CONTRABASSOON**
- Robert Rudolf  
  North Richland Hills, TX

**ALTO SAXOPHONE**
- *Anna Rutherford*  
  Dallas, TX
- Wyatt Grose  
  Poca, WV
- Luis Rendon  
  Belton, TX

**TENOR SAXOPHONE**
- Jeff Kean  
  Woodland, CA

**BARITONE SAXOPHONE**
- Dylan Stepherson  
  Anna, TX

**TRUMPET**
- * Jhoan Garcia  
  Bogota, Colombia
- Hayden Simms  
  Burleson, TX
- Joseph McGee  
  Burleson, TX
- Hannah Baer  
  New Braunfels, TX
- Jonathan Hunda  
  Carrollton, TX
- Isaiah De Dios  
  Fort Worth, TX
- Brandon Slate  
  Carrollton, TX
- Michael Strobel  
  Colleyville, TX
- Karson Beer  
  Carrollton, TX
- Sebastian Marin  
  Río Grande, Puerto Rico
- Ismael Sanchez  
  Fort Worth, TX

**F HORN**
- * Haley Emerson  
  Argyle, TX
- Jesus Garcia Palacios  
  Lewisville, TX
- David Hellrung  
  Spicewood, TX
- Brooke Saltar  
  Plano, TX
- Aiden Lewis  
  Weatherford, TX
- Brianna Halsema  
  The Colony, TX
TCU WIND SYMPHONY

TROMBONE
* Austin Andrade             El Paso, TX
Axel Bevensee               Frisco, TX
Lucas King                  Fort Worth, TX
Omar Urrutia                Frisco, TX
David Clary                 Pflugerville, TX
Wesley Moore                Watauga, TX

BASS TROMBONE
* Jonathan Deichman         Shawnee, OK
Hunter Kuhlman              Haslet, TX

EUPHONIUM
* Preston Rice               Bedford, TX
Joshua Crossman             Frisco, TX
Brayden Loosier             Henderson, TX
Christopher Finch           Richardson, TX

TUBA
* Conner Korioth             Austin, TX
Jose Perez                  Fort Worth, TX

HARP
Isabelle Walsh              Frisco, TX

PIANO
Igor Parshin                Tambov, Russian Federation

PERCUSSION
*Bradley Baird              Texarkana, TX
Jack Beckley                Keller, TX
Jacob Cauley                Cypress, TX
Isaac Chiang                Flower Mound, TX
Marshall Lane               San Antonio, TX
Emily Magee                 Cary, NC
Anthony Peterson            Mansfield, TX
Alex Rodzewich              Arlington, TX
ON-LINE
Michael Bamberg (Saxophone)  Joshua, TX
Joe Harris (French Horn)  Allen, TX
Michaela Haskell (Euphonium)  Garland, TX
Mark Valenzuela (Bb Clarinet)  Fort Worth, TX

* Denotes Principal
**Bobby R. Francis** is a Professor and Director of Bands at Texas Christian University. Mr. Francis serves as Conductor of the TCU Wind Symphony, teaches graduate and undergraduate conducting, and is responsible for the supervision of all aspects of the TCU Band and Wind Conducting programs. Mr. Francis is an elected member of the American Bandmasters Association. As a member of the ABA he serves on the prestigious ABA Ostwald Award Selection Committee that selects the outstanding new composition for Wind Band each year. With the amazing help of the TCU Band Faculty/Staff, his wife Teresa, and the fantastic students at TCU, Mr. Francis served as host for the 84th Annual Convention of the American Bandmasters Association in 2018 and currently serves on the ABA Board of Directors. He is a Past-President of the CBDNA Southwest Region and the Big 12 Band Directors Association. His former directors include Norman White, Tom Neugent and James Keene.

Guest conducting appearances include U.S. Army Band – “The Pershing’s Own,” Frost School of Music – University of Miami Wind Symphony, The U.S. Coast Guard Band, the Lone Star Youth Wind Orchestra among others. Mr. Francis’ ensembles have been invited to perform at many national, regional, and state conferences. The TCU Wind Symphony has performed with guest artists including the Jens Lindemann, Demondrae Thurman, American Brass Quintet, Sam Palafian, Patrick Sheridan, Brian Bowman, Allen Vizzutti, Jon Lewis, Joe Eckert, Gary Whitman, Jesus Castro-Balbi, Brian West, Shauna Thompson, Markus Theinert and Boston Brass.

Mr. Francis has collaborated with many composers including Paul Dooley, John Mackey, Frank Ticheli, David Maslanka, Michael Colgrass, Joseph Turrin, James Syler, James Stephenson, Kevin Day, Eric Ewazen, Michael Daugherty, and John Corigliano. The TCU Wind Symphony accepted an invitation to perform at the 2018 Convention of The American Bandmasters Association (ABA) annual convention with guest artists the “Boston Brass”. The concert was enthusiastically received by a distinguished guest of band conductors and community members. The TCU Wind Symphony performed last year at the College Band Directors National Association Convention (CBDNA) in Tempe Arizona. The group recently performed at the 2020 Texas Music Educators Association Convention (TMEA) in San Antonio where they premiered a new concerto by Kevin Day featuring trumpet guest artist Jens Lindemann entitled “Pyrotechnics”.

He has conducted concerts in the Sydney Opera House, Carnegie Hall, Morton H. Meyerson Symphony Center (Dallas), Bass Performance Hall (Fort Worth), Royal College of Music (London, Lila Cockrell Theater (San Antonio), University of Michigan (Ann Arbor), Tempe Center for the Performing Arts (Tempe Arizona), Normandy Beach (Francis), Pearl Harbor (Hawaii) and many locations in Italy, France, Austria, and Germany.

Professor Francis is active as a guest clinician, adjudicator and guest conductor with recent engagements including Oregon All-State Band, Texas Community College Directors Association All-State Band, Salem-Keizer Public School District Honor Band, TMEA All-Region Bands.
ABOUT THE CONDUCTORS

including Regions 20, 3, 29 and the Arlington (TX) All-city Band. He has recently adjudicated marching band and concert festivals in Mesquite, Denton, Corpus Christi, and Allen. He recently presented a clinic at the Oregon Music Educators Association Conference and has presented many times at TMEA and TBA.

As a former member of the Texas All-State Band, Mr. Francis was active as a performer for many years at the beginning of his career. He served as principal clarinetist with the Texas Wind Symphony, was a frequent member of the Dallas Wind Symphony, and was clarinetist with the University of Texas at Arlington Faculty Woodwind Quintet for six years. As a woodwind specialist, Mr. Francis performed as a saxophonist/woodwind with many performing artists including Gladys Knight and the Pips, Bob Crosby, Bobby Short, Johnny Mathis, Red Skelton, John Davidson and others. He was a saxophonist with the Mal Fitch Society Big Band for many years performing at social events, Texas Governors’ Inaugural Balls, radio broadcasts, and other government and social events. He was also the founder and clarinetist with “Razzmajazz” - A dixieland band that performed at Six Flags Over Texas, Great Adventure Amusement Park in New Jersey and many Dallas-area parties, conventions, and social events.

He resides in Colleyville with his wife, Teresa, who is a retired middle school band director, private horn instructor and French horn performance artist. They have two daughters: Tamsyn, 22 and Breelyn, 14.

**Brian Youngblood** is the Associate Director of Bands and Assistant 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. He also 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, music technology classes and assists with the supervision of student teachers.

Mr. Youngblood is a leading drill designer, arranger and program coordinator for marching band. He regularly consults with and writes shows for high school and university bands across the nation. His shows have won many state championships, a Bands of America National Championship and placed in the finals of numerous competitions. Mr. Youngblood is a Co-
developer for V-Drill Drill Design Software. He is also a managing partner with B&B Design Concepts LLC for the distribution of the software.

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. Before playing in the L.D. Bell High School Band under the direction of Roger Winslow, 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. He is married to Karin Youngblood and they are the parents of Sarah and Joshua Youngblood. The family attends Trinity Bible Church in Weatherford, Texas.

Matthew Garrett is the Director of Athletic Bands at Texas Christian University and Assistant Professor in the TCU School of Music.

He received his Bachelor of Music Education degree from Texas Tech University and his Mater of Music degree in Conducting from TCU. Prior to coming TCU, Matt taught High School in the Texas public school system for fifteen years.

He spent nine years in Mansfield ISD, where most recently he was the Director of Bands at Lake Ridge High School. While in Mansfield, his groups received numerous awards on both the state and national level including the marching band from Lake Ridge HS being named a finalist at the Texas State Marching Band contest in only their second year of existence.

His ensemble responsibilities at TCU include directing the Horned Frog Marching Band, Concert Band, and Basketball Band programs, in addition to assisting with the Wind Ensemble and Symphonic Band. Additionally, Matt is involved in teaching Music Education courses and supervising student teachers.

Mr. Garrett is a very active visual designer for marching bands and winter guards. Marching bands using his designs have advanced to the Texas State Marching Contest several times including several finals appearances. Winter Guards using his designs have won state titles and earned finalist status at the WGI World Championships on multiple occasions.
ABOUT THE CONDUCTORS

He has been on the instructional staff for the Bluecoats Drum and Bugle Corps and for twelve years was the director and designer for the Ars Nova Winter Guard organization. He also enjoys being a clinician and adjudicator all over the state of Texas.

Mr. Garrett is originally from the Dallas area and is a graduate of Poteet High School band program in Mesquite where he was a student of Scott Coulson. He then attended Texas Tech where he studied music education with Keith Bearden and clarinet with Bob Walzel. After beginning his teaching career, her then attended graduate school at TCU where he was a conducting student of Bobby Francis, studied music education with Brian Youngblood and James McNair and clarinet with Gary Whitman.

Mr. Garrett is married to Leslie Garrett and they reside in Fort Worth, TX where Matt is a dedicated runner and triathlete.

Donald Hale Jr., is a second-year graduate student pursuing a Master of Music in Wind Band Conducting at Texas Christian University under the tutelage of Bobby Francis.

A native of Laredo, Texas, he recently obtained a Bachelor of Music in Music Composition from the Sarah and Ernest Butler School of Music at the University of Texas at Austin, studying composition from Donald Grantham, Yevgeniy Sharlat, and Russell Podgorsk as well as conducting from Ryan Kelly, Scott Hanna, and Jerry Junkin. At the Butler School, he was actively involved with its ensembles as a member of the University of Texas Longhorn Band, Wind Ensemble, Wind Symphony, and the Symphony Band. He has also toured nationally and internationally with the University of Texas Chamber Singers and Concert Chorale. Previously in demand as a tenor within the Austin metroplex, he was on staff at University Baptist Church as a choral scholar and additionally assisted the Schola of St. Matthew’s Episcopal Church (Austin) for special choral programs and the Schola Cantorum of All Saints Episcopal Church, in mass and special services. Actively involved in the marching arts, he was previously employed on visual staff at the Robert. E. Hendrickson High School (Pflugerville) and Aledo High School.

A composer predominately for winds and voice, his work has been read and performed by the Laredo Philharmonic Orchestra, Laredo Youth Philharmonic Orchestra, the University of Texas Wind Ensemble, University of Texas Chamber Singers, Collegium Musicum (Austin), and the brass studios of Robert E. Hendrickson High School and the University of Texas at Austin, as well as the University Baptist Church Chancel Choir. Recent projects include Bone Daddy: Concerto for Trombone, Symphony No. 1 for large wind ensemble, transcriptions of Edvard Grieg’s Symphonic Dances for wind ensemble and John Tavener’s Song for Athene for wind symphony, as well as an upcoming transcription of the first movement of Alfredo Casella’s Symphony No. 1. He was the recipient of the 2018 Call for Scores from Collegium Musicum (Austin) for his work...
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how little we know for mixed chorus a capella, as well as the 2019 co-recipient of the Polomé Scholarship from the Austin Alumni Chapter of Mu Phi Epsilon for his pieces *Elysium* and *Velocity*, both for wind ensemble. His music is self-published under Donald Hale Music.

His professional affiliations include Texas Music Educators Association, College Band Directors National Association, National Band Association, and Mu Phi Epsilon.

Joshua Donnelly is in his first year studying to receive his Master’s Degree in Wind Band Conducting from Texas Christian University. Having begun his music studies at Aledo High School, Josh attended the University of Oklahoma to receive his Bachelor of Music Education degree. During this time he was involved with the University Bands under the direction of Brian Britt, Dr. William Wakefield, Dr. Debra Traficante, Dr. Brian Wolfe, and Dr. Michael Hancock, where he performed with the Pride of Oklahoma Marching Band, Symphony Band, and Symphony Orchestra. He also studied in the OU Percussion Studio under the direction of Dr. Lance Drege, Dr. Andrew Richardson, and Dr. Ricardo Souza, where he played in the Percussion Ensemble, Percussion Orchestra, OU Drumline and Steel Drum Band. His performance highlights included performing at the Oklahoma Music Educator’s Association Conference, the Oklahoma Percussive Arts Society Day of Percussion, the AT&T Cotton Bowl and the BCS Sugar Bowl.

While Josh was completing his undergraduate degree he was also involved in teaching at different programs in the Oklahoma City Metroplex. He began his education career as a front ensemble technician at Southmoore High School with the marching band and indoor drumline season. He also worked with Dr. Michael Raiber and Robyn Hilger as a percussion instructor at El Sistema Oklahoma, an after-school non-profit program developed to teach Oklahoma City students music education through orchestral performance.

After receiving his bachelor’s degree in 2016, Josh moved to Texas with his wife, Courtney Donnelly, to begin his teaching career at Pilot Point Independent School District alongside Daniel Balkema and Leah Cobb. During his four years as an Assistant Band Director he directed 6th-12th grade percussion program, the beginning low brass class, the high school Jazz Band, the high school Non-Varsity Band and the Pilot Point Drumline. The band was successful in its marching program, continuing their advancement as finalists the UIL Area B marching competition, while the concert bands received their first sweepstakes from all three competing ensembles at UIL Concert and Sightreading. His proudest moments include organizing community performances with the jazz band and drumline, advancing the largest number of Texas State Solo & Ensemble participants at Pilot Point, and organizing the first Pilot Point Drumline Invitational.

Josh is currently an active instructor and performer within the DFW metroplex. Having performed as a freelance percussionist, he is now beginning his 3rd year performing as a
percussionist with the Dallas Brass Band, Dallas’s first community British Brass Band. He is also a private percussion instructor in White Settlement ISD and Fort Worth ISD at Brewer High School and McLean Middle School.

He is currently a member of the Texas Music Educators Association, the Percussive Arts Society, the National Association of Music Education, and the National Band Association.

George Ishii is a graduate student at Texas Christian University pursuing a Master of Music in Wind Band Conducting under Professor Bobby Francis.

George obtained a Bachelor of Music from the University of Texas at Arlington where he studied clarinet under Deborah Fabian, Kenneth Krause, and Dr. Cheyenne Cruz, as well as conducting under Dr. Douglas Stotter, Dr. Clifton Evans, and Dr. John Zastoupil. He had many performance opportunities while in school, serving as the principal clarinetist for the Wind Symphony during its performances at the 2016 CBDNA Southwestern Division Conference and the 2017 TMEA Convention, as well as principal clarinetist for the Symphony Orchestra. He was also a member of the Jazz Orchestra during its participation in the 2017 Hawaii Jazz Institute hosted by Iolani High School. George was named one of six finalists for the 2017 Kappa Kappa Psi National Solo Competition and a member of the Dallas Civic Wind Ensemble. He was a founding member of the UTA Quattratonic Clarinet Quartet, which was invited to perform at the 2018 International Clarinet Association Convention in Ostend, Belgium. George is currently a performer with the Dallas Asian Wind Ensemble under the direction of Jung-Moo Lee, and has been a member of the group since its inception in 2018.

George has also been involved with the marching arts throughout his musical career. He was selected to serve as drum major and then undergraduate staff member for the University of Texas at Arlington Maverick Marching Band. He was also a member of the 2014 Guardians Drum and Bugle Corps, and most recently was a marching technician for Aledo High School.

Prior to his graduate studies at Texas Christian University, George was a band director at A.C. New Middle School in Mesquite, Texas. He was responsible for the non-varsity band, beginning woodwind classes, and assisting with the varsity band. During that time, he was selected to serve as a Regional Chair for the Young Band Directors of Texas, a position he held for two years.

His professional affiliations include the Texas Music Educators Association, Texas Bandmasters Association, Young Band Directors of Texas, and Kappa Kappa Psi National Honorary Band Fraternity.
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Malcolm Williams is in his first year pursuing his Master of Music Degree in Wind Band Conducting from Texas Christian University under the mentorship of Bobby Francis. A native of Rockwall, Texas, Malcolm attended Baylor University receiving his Bachelor of Music Education degree in 2017. During this time he was involved with the University bands under the direction of Eric Wilson, Isaiah Odajima, Rick Espinosa, Philip Obado, and Alex Parker where he performed with the Baylor University Golden Wave Band, Baylor Symphonic Band, Baylor Wind Ensemble, Baylor Concert Jazz, Baylor Early Music Ensemble, Baylor Musical Theatre, and various chamber ensembles. Malcolm’s studies included an emphasis on saxophone performance under the mentorship of Michael Jacobson. His performance highlights include performing at the 2014 Midwest Clinic, the 2016 Texas Music Educators Association Conference, The Woodland Symphony Orchestra (2018-2019, 2nd Oboe), the North American Saxophone Alliance as a soloist and quartet member (2013, 2015, 2017), and musicals with the Waco Civic Theatre, the Killeen Vive Les Arts Theatre, Baylor’s All-University SING!, and the Baylor Theatre doubling on various woodwind instruments.

After receiving his bachelor’s degree in 2017, Malcolm began his teaching career as an Assistant Director of Bands in Magnolia ISD located in Magnolia, Texas. Malcolm taught at both Magnolia High School and Bear Branch Junior High alongside Robert Medina, Patrick Beavers, Anthony Jackson, and Kevin Brewer. During his three years with the district, Malcolm directed the Bear Branch JH Symphonic Band, Bear Branch JH Cadet Band, JH Beginner Woodwinds and Beginner Band, Magnolia HS Marching Band, Magnolia HS Courtside Band, and founded the Bear Branch JH Jazz Ensemble. The Magnolia High School Marching Band received three 1st division UIL sweepstakes and UIL Area Contest advancements both years of qualification. The concert bands each received 1st division sweepstakes from all three years at UIL Concert & Sight-reading Contest.

Malcolm is currently a member of the Texas Music Educators Association, National Association of Music Education, Texas Bandmasters Association, Phi Mu Alpha Sinfonia, Young Band Directors of Texas, and the Minority Band Directors National Association.