TCU WIND SYMPHONY
April 29 | 7:00 PM | YouTube Premiere
TCU Wind Symphony
Bobby Francis, Conductor
Josh Donnelly, Guest Conductor
Donald Hale, Guest Conductor
Dr. Shauna Thompson, Flute Soloist

April 29, 2021 7:00pm TCU Music Center
Recorded April 15, 19 & 20, 2021

Program

Profanation
Leonard Bernstein (1918-1990)
From Symphony No. 1—“Jeremiah”
Josh Donnelly, Guest Conductor

In the World of Spirits
Bruce Broughton (b. 1945)

Shadow of Sirius
Joel Puckett (b. 1977)
II. Eye of Shadow
III. Into the Clouds
Dr. Shauna Thompson, Flute
Donald Hale, Guest Conductor

Acts of Congress
Ryan George (b. 1978)
1. The Bats of Ladybird
2. Uncommon Objects
3. I Love You So Much
4. Willie for President

Presentation of Honors

Them Basses
Getty H. Huffine (1889-1947)
Profanation (From Symphony #1—“Jeremiah”)—Leonard Bernstein

Profanation is the second movement from Bernstein’s Symphony No. 1. It was written in 1942 as a submission for a composition contest at the New England Conservatory. While it did not win, it was later premiered by the Pittsburgh Symphony in 1944 and won the New York Music Critics’ Circle award for best American work. He later dedicated the piece to his father.

His symphony follows the story of Jeremiah, also known as “the weeping, tender prophet.” He was sent by God to proclaim the fall of Jerusalem due to God’s judgement. While the people ignored his prophecy, the Babylonians later attacked the city of Jerusalem, tragically destroying the city and its temple. While his prophecy was true, Jeremiah was famous for his lamentation following the fall of Jerusalem.

Profanation is the scherzo of the Jeremiah Symphony, depicting the priests mocking Jeremiah’s prophecy. You can hear the melody from the first movement (called “Prophecy”) being distorted and tossed around in a mixed meter, later breaking out in a pagan celebration. The movement experiences many emotions, from dark and heavy moments to light and uplifting. The first movement melody returns one more time as a final warning from Jeremiah at the end, but is overshadowed by chaotic sounds as the Babylonian army storms the city of Jerusalem.

In describing his symphony, Leonard Bernstein said, “The intention is ... not one of literalness, but of emotional quality. Thus the first movement (‘Prophecy’) aims only to parallel in feeling the intensity of the prophet’s pleas with his people; and the Scherzo (‘Profanation’) to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people.”

In the World of Spirits—Bruce Broughton

In the World of Spirits was inspired by a paragraph found in Empire of the Summer Moon, a book by S.c. Gwynne about the rise and fall of the Comanches. In it, the author describes the life of the Plains Indian as “a world ... of pure magic, of beaver ceremonies and eagle dances, of spirits that inhabited springs, trees, rock, turtles, and crows; a place where people danced all night and sang bear medicine songs, where wolf medicine made a person invulnerable to bullets, dream visions dictated tribal policy, and ghost were alive in the wind ... in the mystical cycles of the seasons, living in that random, terrifying, bloody, and intensely alive place where nature and divinity became one.”

In the World of Spirits is not a depiction of a specific spirit world, but instead a representation to some degree of the energy in the world of the spirit. It is the world of motion, of action, of feeling, of terror, of excitement. In short, it is the engine that drives the physical world and in which all things move and live.

Musically, the piece relies upon two main themes. The first one, which features a short burst of repeated notes followed by many leaping phrases, is initially hinted at in the flutes after a short introduction, and then presented in its entirety soon afterwards with the flutes and oboes. The
second theme is much more declamatory and pompous, stated often with brass, chimes, and trilling woodwinds. These two themes interact to create the basic fast-slow-fast rhapsodic structure of the piece.

Although there is no story or program to the piece, *In the World of Spirits* is an attempt at a sort of “visual music,” music that stimulates by its musical associations various visual and dramatic images for the listener, i.e., ballet without the dances or a movie without the screen.

-Notes from Liner of the Emory Symphonic Winds CD *In the World of Spirits*

**Shadow of Sirius - Joel Puckett**

I have always found comfort in poetry. While in school, I was the guy with a collection of Bukowski under one arm and a collection of Yeats under the other. I have always enjoyed the rhythm of other people’s thoughts and feelings.

In the winter of 2009, my wife and I experienced a heartbreak that left me unsure of how to even breathe, let alone grieve.

On March 1st, 2009, I found a copy of W.S. Merwin’s *The Shadow of Sirius*, and I began to feel myself heal. I have almost no idea what most of this poetry means. But I know that it fills me with a profound sadness that is, at the same time, brimming with hope.

I recently heard Mr. Merwin discussing the origin of the title of his collection. He related that scientists have discovered that the star known as Sirius is actually a star system. What looks to our eye like a single object is actually many. Merwin found himself wondering what is on the other side of Sirus, lying in its shadow.

A friend once said to me, “Many concerti explore a virtuosity of technique but not many explore a virtuosity of expression.” It was with that thought in mind that I began work on my *The Shadow of Sirius* for solo flute and wind orchestra.

Each movement offers my reflection on a single Merwin poem from the collection. Although the work is played without pause, the soloist plays unaccompanied solos to separates the individual movements.

A consortium of American wind ensembles led by Michael Haithcock and the University of Michigan commissioned *The Shadow of Sirius*. The work is dedicated to the fantastic Amy Porter.
Movement II—“Eye of Shadow”

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<tr>
<th>SENTRY OF THE OTHER SIDE</th>
<th>O LENGTHENING DARK VISION</th>
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<tr>
<td>IT MAY HAVE WATCHED THE BEGINNING</td>
<td>REACHING ACROSS THE FACES</td>
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<td>WITHOUT BEING NOTICED IN ALL</td>
<td>ACROSS COLORS AND MOUNTAINS</td>
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<td>THAT BLOSSOMING RADIANCE</td>
<td>AND ALL THAT IS KNOWN</td>
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<td>THE BEGGER IN DARK RAGS</td>
<td>HERALD WITHOUT A SOUND</td>
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<td>DOWN ON THE THRESHOLD</td>
<td>LEAVE-TAKING WITHOUT A WORD</td>
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<td>A SHADOW WAITING</td>
<td>GUIDE BEYOND TIME AND KNOWLEDGE</td>
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<td>IN ITS OWN FAIR TIME</td>
<td>O PATIENCE</td>
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<td>ALL IN ITS RAGS IT RISES</td>
<td>BEYOND PATIENCE</td>
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<td>REVEALING ITS PRIME CLAIM</td>
<td>I TOUCH THE DAY</td>
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<td>UPON THE LATTER DAY</td>
<td>I TASTE THE LIGHT</td>
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<td>THAT FADES AROUND IT</td>
<td>I REMEMBER</td>
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<td>WHILE THE SKY IS TURNING</td>
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<td>WITH THE WHOLE PROPHECY</td>
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Movement III—“Into the Clouds”

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<th>WHAT DO YOU HAVE WITH YOU</th>
<th>MY ENDLESS COMPANY</th>
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<tr>
<td>NOW MY SMALL TRAVELER</td>
<td>WHEN YOU COULD STAY CLOSE TO ME</td>
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<td>SUDDENLY ON THE WAY</td>
<td>UNTIL THE DAY WAS DONE</td>
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<td>AND ALL AT ONCE SO FAR</td>
<td>O CLOSEST TO MY BREATH</td>
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<td>ON LEGS THAT NEVER WERE</td>
<td>IF YOU ARE ABLE</td>
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<td>UP TO THE LIFE THAT YOU</td>
<td>PLEASE WAIT A WHILE LONGER</td>
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<td>LED THEM AND BREATHING WITH</td>
<td>ON THAT SIDE OF THE CLOUD</td>
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<td>THE SHORTNESS BREATH COMES TO</td>
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Grateful acknowledgment is made to the Copper Press, which has granted permission to reprint W.S. Merwin’s poetry. All poems Copyright 2008 by W.S. Merwin. More information about this poetry can be found at www.coppercanyonpress.com.

- Program note from the composer.

**Acts of Congress-Ryan George**

Congress Avenue strikes north up from the feet of Austin Texas. It then crosses over Lady Bird Lake splitting downtown in half before coming to a rest in the lap of the Texas State Capital building. The stretch of the avenue south of the lake, known as South Congress, is lined with shops, taco bars, hotels, tattoo parlors, live-music venues, and restaurants. It is a main artery of the city and serves as a cultural nerve center for all things Austin. In the 17 years that my family and I have lived here this street has become a favorite jaunt of ours. And though this place has grown and evolved rapidly over the years the charm, soul, and uniqueness found in its roots still hold true... for the time being anyway. It is in the occurrences, locations, graffiti, and wall art located along Congress Avenue that this suite finds its inspiration.
1. The Bats of Ladybird

Hovering over Lady Bird Lake in downtown Austin is the Congress Avenue Bridge. From March to early October, this bridge becomes home to the largest urban bat colony in North America due to its unique honeycomb underbelly that is the perfect size for the 1.5 million Mexican Free-Tailed bats to reside in every year. Around twilight these bats slowly begin to stir and awake from their midday slumber. What starts as a slow trickle eventually turns into a flood as hundreds of thousands of bats stream from their nests out into the night sky to feed on roughly 15 tons of central Texas insects. To the many locals and tourist who witness this exodus, it is one of nature’s most impressive spectacles. This movement imagines a young bat, who find themselves caught up in the pageantry, chase, and excitement of this nightly ritual. In a nod to the bat’s origins the piece pulls some from rhythms and colors found in Mexican folk music.

2. Uncommon Objects

In the middle of South Congress, there used to sit an antique store called Uncommon Objects. To call it an antique store however doesn’t quite do it justice. It’s an emporium of transcendent junk, an odd collection of both practical objects and nostalgic trinkets. Uncommon Objects was once described as “your eccentric uncle’s attic on steroids.” To me this store is a beautiful visual representation of the unique collection of people and communities that populate Austin as well as Austin’s affinity for the quirky and different. “Keep Austin Weird” is the city’s slogan after all. UNCOMMON OBJECTS explores what would happen if one were to walk into this store with a pair of sticks and begin using the random items found throughout as a kind of warehouse-sized drum-set. This movement focuses on the percussion section and utilizes glass, metal, and wood sounds set within octatonic melodic motifs and the ‘uncommon’ time signature of 7/8. *The store has since moved to a new location.

3. I Love You So Much

In 2010, local musician Amy Cook took a can of red spray paint and scripted the words “I Love You So Much” on the side of Jo’s Coffee Shop. This simple love letter, written to her partner Liz Lambert who owns Jo’s, has since become a popular viral location for many who seek to take their pictures in front of the wall with friends, family, and lovers alike. This movement is a lyrical snapshot of those thousands of relationships that have been captured by camera in front of this wall.

4. Willie for President

In 1991 Austin was dubbed the “Live Music Capital of the World” after it was discovered that it had more live music venues per-capita than anywhere else in the nation. While the city’s growth has altered that statistic over the years the moniker has stuck around due to the city’s voracious appetite for all things music. WILLIE FOR PRESIDENT is a mural painted on the side of a clothing store that pays homage to the patron saint of Austin’s music scene, Willie Nelson. This final movement tips-the-hat to Nelson as well as other “outlaw” rockers and
singers like Stevie Ray Vaughn, Janice Joplin, and Gary Clark Jr. who have lived here and graced Austin stages over the last several decades. It also draws on the energy and passion I’ve experienced over the years following my wife around as she helps produce the massive Austin City Limits Music Festival here every fall. This movement is dedicated to her.

Them Basses-Getty H. Huffine

_Them Basses March_ is subtitled “A march in which the Basses have the Melody throughout.” Huffine might have included the names of all of the lower brasses and the lower woodwinds in the subtitle, in as much as they also have the melody – after the introduction by the cornets. The march was written to sound complete with a minimum number of players, such as in a circus band playing suitable for a 2,000-member massed band, a 28-piece brass band, and a marimba ensemble. It was on the J.W. Pepper list of favorite march for many years, almost since it was published in 1924, and it is still popular in many countries – a very uncomplicated march classic.

-Program note from _Program Notes for Band_

The Wind Symphony is performing with members of the TCU Euphonium and Tuba Studio in celebration of Professor Richard Murrow’s retirement at the end of this semester. Professor Murrow has been a part of TCU for the past 25 years and has been an incredible teacher and mentor to his studio and the entire School of Music. His retirement plans include remaining active in a variety of musical endeavors in addition to continuing to work for Miraphone out of Waldkraiburg, Germany. He also plans to stay active, as in the past, as a tuba-euphonium clinician and consultant. Prof. Murrow has stated that he will miss seeing many of his TCU friends and students on a regular basis and wishes everyone much success and happiness. We congratulate Professor Murrow and thank him for all of the years of music and service to TCU!
PIECOLO
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
Rowlett, TX
Grand Prairie, TX
Grapevine, TX
Grand Prairie, TX
Rowlett, TX
College Station, TX
Allen, TX
Carrollton, TX
Denton, TX
Keller, TX
The Colony, TX
Spring, TX
Keller, TX
Fort Worth, TX
Mansfield, TX
Bogota, Colombia
Fort Worth, TX
Bogota, Colombia
Jersey Village, TX
Arlington, TX
Helotes, TX
Bogota, Colombia
Carrollton, TX
Haslet, TX
North Richland Hills, TX
Bogota, Colombia
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BASSOON
* Dorian Holley Hurst, TX
Coby Gratzer Houston, TX
Cole Kirchenbauer Hurst, TX

CONTRABASSOON
Robert Rudolf North Richland Hills, TX

ALTO SAXOPHONE
* Wyatt Grose Poca, WV
Luis Rendon Belton, TX
Anna Rutherford Dallas, 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
Michael Bukhman Fort Worth, TX

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
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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.

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 Podgorsek 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 *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
ABOUT THE CONDUCTORS

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.

ABOUT THE SOLOIST

Shauna Thompson is the Assistant Professor of Flute at Texas Christian University. She is currently coordinator of the Professional Flute Choir Competition for the National Flute Association, co-chair for the Texas Flute Society’s annual festival, and coordinator of the Donna Marie Haire Competition. Dr. Thompson has been a featured performer at multiple National Flute Association conventions and recently gave the world premiere of Martin Blessinger’s Rhapsody for Flute and Orchestra with the Texas Christian University Symphony Orchestra. This past summer she enjoyed performing Frank Ticheli’s new concerto Silver Linings with the Sugar Land Winds at the Texas Bandmasters Association convention. Dr. Thompson is on faculty for the summer camp Floot Fire in Plano, TX and also performs regularly as a member of Metroplex Flutes and the trio FlutAria!

Dr. Thompson won the 26th annual Myrna Brown competition with the Texas Flute Society and was honored to return as a guest artist to their following convention. She is also a prizewinner of many other competitions including the National Flute Association, Pittsburg Flute Club, Claude Monteaux, Frank Bowen, Mid-South Flute Society, and MTNA.

She holds a DMA and a MM in flute performance from the University of Cincinnati’s College-Conservatory of Music. Dr. Thompson also received a Bachelor of Music from Texas Tech University where she studied with Lisa Garner Santa. Prior to joining the TCU faculty Dr. Thompson served as Consortium Instructor of Flute at the University of Evansville and principal flute with the Evansville Philharmonic Orchestra. She has also previously served as principal flute of the Lubbock Symphony and second flute with the Midland Odessa Symphony Orchestra in addition to performing with the Cincinnati and Fort Worth Symphony Orchestras.

Every spring Dr. Thompson directs the TCU Flute Festival, featuring prominent guest artists and hosting flute students of all levels. In the summer TCU’s Flute Workshop provides an opportunity for advanced high school students to experience collegiate level flute study. For more information about activities of the TCU Flute Studio visit https://finearts.tcu.edu/music/academics/areas-of-study/woodwinds/flute/.