



SCHOOL OF MUSIC

Presents

## TCU Wind Symphony

Bobby R. Francis, Conductor  
Adam Wallace, Guest Student Conductor  
Harrison J. Collins, Guest Student Conductor  
Christa Beacham, Guest Dance Soloist

November 17, 2022

7:00pm

Van Cliburn Concert Hall at TCU

### Program

**Wiener Philharmoniker Fanfare**

Richard Strauss (1864-1949)  
Arr. David Hickman

**Dance of the Spirits of Fire**

*From the ballet "The Perfect Fool"*

Gustav Holst (1874-1934)  
Trans. Maj. Dale Harpham

Adam Wallace, Guest Conductor

**Into a world unknown**

Harrison J. Collins (b. 1999)

Harrison J. Collins, Guest Conductor

**Danzón No. 2**

Arturo Márquez (b. 1950)  
Trans. Oliver Nickel

Christa Beacham, Soloist

**Variations on the "Porazzi" Theme for Wagner (1882)**

Alfred Reed (1921-2005)

**Fanfare, Fugue, and Finale**

Curt Wilson (b. 1941)

**In Storm and Sunshine**

John C. Heed (1862-1908)  
Ed. John R. Bourgeois

## Program Notes

### ***Weiner Philharmoniker Fanfare (Vienna Philharmonic Fanfare) (1924 / 2007)***

Richard Strauss, Arr. David Hickman

The *Fanfare für die Wiener Philharmoniker* was written in 1924 for the organization's first benefit ball, which raised money for the musician's pension fund. Held on March 4 of that year, the ball took place during the holiday called Fasching in German-speaking countries, and known as Carnival or Mardi Gras in others. The piece was played while honored guests, such as the Matron of the Ball, arrived at the event. The work has been played every year since at the Philharmonic's annual balls.

Being the son of the principal horn player for the Munich Court Orchestra may have had something to do with the composer's ability to write for brass, but whatever his influences, this brief fanfare certainly demonstrates his affinity for striking brass textures. The piece is scored for a large brass ensemble and two sets of timpani. It opens simply, with a single note on the trumpets repeated in the characteristic fanfare rhythm. This expands to a triad, and then the other sections enter one at a time: trombones, horns, timpani, each adding rhythmic and textural complexity. The main theme arrives, marked by the entrance of the tuba. A brief development leads to an even briefer second subject, played more softly and without the triplet motor propelling it. After just a few measures the main theme returns, soon reaching a climax featuring a riff in the horns climbing three octaves. Short but stirring, one can easily understand why any Matron of the Ball would ensure that this piece has remained in the Philharmonic's active repertory for 80 years.

- Program notes by Barbara Heninger, edited, amended, and otherwise improved by Eric Kujawsky, Peter Stahl, and Doug Wyatt.

### ***Dance of the Spirits of Fire (from the ballet The Perfect Fool, Op. 39) (1923 / 1971)***

Gustav Holst, trans. Dale Harpham

Gustav Holst wrote his comic opera *The Perfect Fool* between 1918 and 1922, immediately after composing *The Planets*, during the period that the suite was experiencing its long and protracted birth. He had conceived the idea for the opera as early as 1908, but did not create a libretto until a decade later, while he was serving as the music supervisor for demobilized troops in the Middle East during World War I. The music of the opera is consistent with some of the composer's finest efforts, but the libretto—clumsy, incoherent, and not nearly as funny to general audiences as it was to the composer—proved to be an impediment to the work's acceptance. Holst had intended to lampoon many of the traditions and conventions of Germanic and Italian opera, but most of his references and allusions were too obscure to be understood by a general audience. The critics were hardly more impressed, and the opera quickly closed. The only music to survive is the twelve-minute ballet sequence that begins the opera, *The Dance of the Spirits*.

The curtain opens upon a wizard who is busily concocting a potion in his workshop, a brew that requires the Spirits of Earth, Water, and Fire. The very first notes of the score, played by Holst's beloved trombones, represent the wizard's impassioned invocation of the Spirits of Earth, who respond immediately with a good-natured jig that is appropriately coarse and infectious. To summon the more timid Spirits of Water, who will provide the essence of love, the wizard offers a gentler, more alluring invocation, musically represented by the alto saxophone. This enchanting dance reveals Holst's

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fascination with the cultures of the Far East as well as his affinity for Impressionist techniques. The second dance concludes with a somnolent statement of the invocation theme in the bassoon, which proves to be insufficient to rouse the Spirits of Fire. The horns are only too happy to provide the missing potency, however, eliciting a gurgling reply from the bass instruments like an eruption of molten lava. As the music of this dance sizzles, swells, and erupts, it is easy to envision the leaping flames and brilliant explosions that are evident in the workshop of any accomplished wizard.

After the ballet sequence concludes, the audience learns that the potion is an elixir of love, which the wizard intends to take in order to win over the kingdom's princess. This plan is dashed by the eponymous fool, or more specifically, the fool's mother, who absconds with the potion and administers it to her son. In addition to the wizard and the fool, the hand of the princess is sought by two other suitors, and much of the opera focuses on the amorous advances of these four characters. In spite of the wizard's best efforts to overcome the princess's devotion to the fool, her love will not be denied. The fool's destiny to become her husband and king, however, is not nearly as strong as his preordination to be an idiot. Indeed, he is such a "perfect" fool that he obliviously falls asleep just as he is about to be crowned, and it is the sight of him dozing on his throne that brings to a close one of the quirkiest operas in the repertoire.

- *Program note from liner notes for Marine Band CD "Flourishes and Meditations."*

### ***Into a world unknown (for reed octet, 2022)***

Harrison J. Collins

***Into a world unknown*** was composed for the TCU 24 Hour Composition Competition, in which students compose a work based on a given prompt in 24 hours. The prompt for the Fall 2022 semester's competition was a painting by Marion Peck, entitled "Isle of Joy", which features some colorful and creepy clowns guiding some children onto a boat in a river (reader, I encourage you to Google it to see for yourself—it's a beautiful work but seriously sketchy). Inspired by this art, *Into a world unknown* is framed as a boat ride to the titular Isle of Joy, filled with great apprehension and fear for the unknown that lies ahead—and whether, as the inspiring art creepily suggests, this location is true to its name or perhaps more sinister. As such, the piece uses two melodies that represent these possibilities: the sacred harp tune *Idumea* to represent apprehension for a bad outcome, and Stephen Sondheim's famous song *Send in the Clowns* to represent hope for a good outcome. The piece begins with a dark, conflicted inner monologue, and after much back-and-forth between these two melodies, the work ends as it began, this time with our confliction reaching a fever pitch as we reach our destination; but what that destination is exactly is up to the listener to decide.

-*Program note from the composer.*

## Program Notes

### ***Danzón No. 2 (1998 / 2009)***

Arturo Márquez (b. 1950), trans. Oliver Nickel  
Christa Beacham, Dance Soloist

The idea of writing the ***Danzón No. 2*** originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The ***Danzón No. 2*** is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. ***Danzón No. 2*** was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

*-Program note from the composer.*

### ***Variations on the "Porazzi" Theme of Wagner (1882 / 1988)***

Alfred Reed (1921-2005)

The Porazzi theme was one of the last melodic fragments that Richard Wagner composed and was given as a gift to his wife Cosima. At the time, Wagner was staying in Palermo, Italy, in the palace of Prince-Piazza del Porazzi. A sketch of the opening eight measures of the theme can be found in the sketchbook for his opera Tristan and Isolde: however it was not until 1882 that Cosima recalls Richard Wagner playing the entire melody at the piano stating that he had "at last found the proper shape."

The violet ink that was used to compose the entire theme is identical to the ink Wagner was using for the score of Parsifal, Cosima Wagner eventually gave the sketchbook, which contains the Porazzi theme, to Arturo Toscanini. Upon Toscanini's death, the sketchbook was returned to Wagner's beloved Bayreuth. Alfred Reed sets the Porazzi theme in the original Wagner key and creates a distinctive set of variations. Reed sets the "Porazzi" theme as the subject of variations in movement two of his Symphony No. 3.

**Alfred Reed** was born on Manhattan Island (New York City) in 1921 to parents of an Austrian heritage. He studied trumpet at the age of ten and soon began to perform professionally with small combos in the hotels of the Catskill Mountains. He began to take an interest in arranging and composing and by 1938, he worked in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. He

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was assigned to the 529<sup>th</sup> Army Air Corps Band after enlisting in the Army at the start of World War II. He wrote nearly 100 compositions and arrangements for band during his military enlistment. Reed enrolled at the Julliard School of Music after the war, and studied composition with Vittorio Giannini. He enrolled at Baylor University in 1953, and was conductor of the Symphony Orchestra while a student. He received his Bachelor of Music degree in 1955 and his Master of Music degree a year later. He served as executive editor of Hansen Publishing from 1955 to 1966. He then went to the University of Miami as a professor of music. He retired in 1993 and continued to compose and work as guest conductor for musical groups around the world until his death in 2005.

*-Program note from liner notes for TCU Wind Symphony CD "Regenesi-Music of Renewal."*

### ***Fanfare, Fugue, and Finale (1999 / 2022)***

Curt Wilson (b. 1941)

Transcribed by the composer from the original orchestral version composed in 1999 for the inauguration of Dr. Michael R. Ferrari as the ninth Chancellor of Texas Christian University. The work was written as a celebratory piece and was performed by the TCU Symphony Orchestra conducted by Dr. German Gutierrez. Dr. Ferrari was a trumpet player in the Michigan State University Band during his undergraduate years and also played in several dance bands in high school and college, hence the dominant use of brass and trumpet solos. The fugue section contains several jazz-oriented melodic and harmonic elements. The wind band version is dedicated to Director of Bands and Professor of Music Bobby Francis and the TCU Wind Symphony.

*-Program note by composer*

### ***In Storm and Sunshine (1885 / 2001)***

John Clifford Heed (1862-1908), ed. John R. Bourgeois

Described as the "March Wizard" by publishing house Carl Fisher, John Clifford Heed's career spanned across multiple band engagements, teaching positions, and as a soloist / arranger for the famous Sousa band. Throughout his career, Heed composed over sixty marches along with a mixture of polkas, orchestral works, and cornet. His life is remembered through a mixture of truth and legend, such as whether it was Heed who wrote Sousa's famous march *The Stars and Stripes Forever*.

One of the first marches written by Heed, *In Storm and Sunshine* remains as one the most well-known "barn burners", a style best equated with the chaos of a scorching barn filled with hay or the anarchy of a circus ring. This march juxtaposes F minor (the storm) with its parallel and relative majors (the sunshine) in a hectic tempo that is unlike the Sousa-esque march familiar to many audiences.

*-Program note by Adam Wallace.*

# TCU Wind Symphony

## **Piccolo**

Nikkie Galindo  
Alexandra Langley

Midland, TX  
Gainesville, TX

## **Flute**

Nikkie Galindo\*  
Sarah Jahnke  
Allison Durocher  
Alexandra Langley  
Savannah Ekrut  
Lauren Baker

Midland, TX  
Allen, TX  
Lewisville, TX  
Gainesville, TX  
Denton, TX  
Carrollton, TX

## **Oboe**

Logan Boyd\*  
Lauren Hanifan+  
Kameryn Arsenault  
Katie Lilley

Waxahachie, TX  
The Colony, TX  
Haslet, TX  
Fort Worth, TX

## **English Horn**

Lauren Hanifan  
Katie Lilley+

The Colony, TX  
Fort Worth, TX

## **Bassoon**

Coby Gratzer\*  
Dorian Holley+  
Matt Assis

Missouri City, TX  
Hurst, TX  
Garland, TX

## **Contrabassoon**

Robert Rudolph+

North Richland Hills, TX

## **Eb Clarinet**

Christian Lackey+

Fort Worth, TX

## **Bb Clarinet**

Tania Betancourt\*  
Lucas Lynn+  
Christian Lackey  
Demitri Halasa  
Kenia Zetino  
Yotham Eshak  
Rylee Grimes+  
Caroline Running  
Aidan Kane

Ibagué, Colombia  
Houston, TX  
Fort Worth, TX  
Arlington, TX  
Denton, TX  
Arlington, TX  
Krum, TX  
Jersey Village, TX  
Arlington, TX

\* Denotes Principal

+ Denotes Octet Member

# TCU Wind Symphony

## **Bass Clarinet**

Evan Pallanes\*+  
Madelyn Peterson

North Richland Hills, TX  
Haslet, TX

## **Contrabass Clarinet**

Rylee Grimes

Krum, TX

## **Alto Saxophone**

Lukas Sweeney\*  
Coleman Kading

Douglasville, GA  
Fort Worth, TX

## **Tenor Saxophone**

Ken Nguyen

Arlington, TX

## **Baritone Saxophone**

Molly Leonard

Prosper, TX

## **Trumpets**

Jonathan Hunda\*  
Sebastian Marin  
Emanuel Arellano  
Hayden Simms  
Cole Follett  
Nathan Musso  
Emily Dear

Dallas, TX  
Rio Grande, PR  
Fort Worth, TX  
Fort Worth, TX  
Richardson, TX  
Leander, TX  
Nacogdoches, TX

## **F Horn**

David Hellrung\*  
Megan Kraus  
Joe Harris  
Emily Holland  
Emily Koch  
Brooke Saltar

Spicewood, TX  
Arlington, TX  
Allen, TX  
Mansfield, TX  
Colleyville, TX  
Plano, TX

## **Trombone**

Xander Byrd\*  
Lucas King  
Nick Meyer  
David Clary

Prosper, TX  
Benbrook, TX  
Bedford, TX  
Pflugerville, TX

## **Bass Trombone**

Hunter Kuhlman  
Trey Mulkey

Haslet, TX  
Mansfield, TX

\* Denotes Principal

+ Denotes Octet Member

## TCU Wind Symphony

### **Euphonium**

Josh Crossman\*  
Marshall Turner  
Brayden Loosier

Frisco, TX  
Bedford, TX  
Henderson, TX

### **Tuba**

Colin Elmore\*  
Tyler Moseley

Irving, TX  
Carrollton, TX

### **String Bass**

Blaine Bryan

San Antonio, TX

### **Harp**

Augusta Walsh

Frisco, TX

### **Piano**

Syuzanna Kaszo

Fort Worth, TX

### **Percussion**

Alex Rodzewich\*  
Nathan Grissett  
Anthony Chmielewski  
Jacob Cauley  
Ivan Mendoza  
Marshall Lane  
Hayden Gish  
Joshua Santana  
Reynaldo Miranda  
Ashlyn Bailey

Arlington, TX  
Florence, AL  
Cypress, TX  
Cypress, TX  
Mission, TX  
San Antonio, TX  
San Marcos, TX  
Spring, TX  
Burton, TX  
Aledo, TX

\* Denotes Principal

+ Denotes Octet Member

## About the Conductors



**Adam Wallace** is in his first year pursuing his Master of Music degree in Wind Band Conducting from Texas Christian University, where he also serves as a graduate assistant for the university band program. Originally from Tampa, FL and a graduate of Gaither High School, Adam has maintained an active schedule through his musical studies and service through music education. Prior to graduating, Adam completed his student teaching with the Flagler Palm Coast HS (Palm Coast, FL) band program under John Seth while assisting the Buddy Taylor MS band.

Recently, Adam graduated *cum laude* from Stetson University (DeLand, FL) with a Bachelor of Music Education (Instrumental/General) and a minor in Psychology. In 2021, Adam served a term as president of Stetson's NAFME Collegiate chapter, where his primary role involved representing the interests of music education students to the university at large and increasing resources available to support student enrichment. The chapter received the 2021-22 Stetson Top Hatter Award for "Fostering Community – Student Organization" through its commitment to the music education program. During his time at Stetson, Adam was also a recipient of the Bobby L. Adams Endowed Scholarship, Community School of Music award, and was a gonfalonier (Bachelor of Music Education) for Stetson's 2022 commencement.

As a saxophonist, Adam performed with Stetson's Symphonic Band, Jazz Ensemble, Southern Winds and Hatter Band. He has additionally led the pep band for Stetson's men and women basketball games. An active participant in Stetson's chamber music program, Adam performed in saxophone quartets every semester, collaborated with Stetson's guitar and composition studios, and prepared transcriptions for the saxophone ensemble. Adam has additionally premiered new compositions by Travis Maynard and Haley Woodrow.

Some of Adam's former duties include being a saxophone instructor within the Stetson Community School of Music, assisting as a teaching apprentice for the first-year music education class, working as a marching band instructor for Pine Ridge HS (Deltona, FL) and Spruce Creek HS (Port Orange, FL), and serving as a head student employee for the Stetson Band program. A dedicated researcher, Adam was named a recipient of the 2020 Stetson Undergraduate Research Experience grant for his research cataloging prior performances of the Stetson Band under former Director of Bands Richard Feasel.

Adam's professional memberships include the Florida Music Educators Association, Florida Bandmasters Association, Texas Music Educators Association, National Band Association, College Band Directors National Association, and the National Association for Music Education.



**Harrison J. Collins** (b. 1999) began composing at the young age of thirteen. Since then, he has made a name for himself across the United States as a skilled composer. He combines his musical studies in academic settings with years of self-teaching and a strong intuition to write music that challenges and connects to performers and listeners alike.

His works for wind ensemble, orchestra, and chamber ensembles are published by Murphy Music Press, C. Alan Publications, and more, and have been performed across the United States and internationally. He is a winner of numerous composition competitions, including the Sinta Quartet Composition Competition, the Dallas

## About the Conductors

Winds Fanfare Competition, and the National Young Composers Challenge. Harrison is a proud representative and board member for the Millennium Composers Initiative, through which he seeks to provide opportunities for other composers to grow and reach new heights. In 2022, he founded the Aurora Tapestry Collective with his friends Kevin Day, Josh Trentadue, and Katahji Copley.

Harrison spent several years at Illinois State University, where he studied composition with Dr. Roy Magnuson and Dr. Roger Zare. Harrison currently studies at Texas Christian University with Dr. Neil Anderson-Himmelsbach and Dr. Till Meyn, where he is seeking a degree in music composition.



**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 in 2019 at the College Band Directors National Association Convention (CBDNA) in Tempe Arizona. The group also 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,

## About the Conductors

Arizona), Normandy Beach (France), 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 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 Arkansas State University, Lamar University, 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, 23 and Breelyn,

## About the Composer



**Curt Wilson** was born in Fort Worth and is a graduate of Polytechnic High School. He has a BME and MM degrees from TCU. Additional study in composition was completed at the University of North Texas.

Professor Wilson served as a member of the TCU School of Music faculty for 35 years from 1976-2011. Prior to that, he served as Director of Bands at Ashland University; Ashland, Ohio (1972-1976). From 1968-1972, he was on the music faculty at Valley City State College; Valley City, North Dakota. As a professional woodwind performer, he has played with Fred Waring and the Pennsylvanians (1966-68), Tex Beneke, Tommy Dorsey-Warren Covington, Harvey Anderson Orchestra, and many others. In addition to conducting marching bands, wind ensembles, and jazz ensembles, he has also conducted the TCU Symphony, Fort Worth Chamber Orchestra, Fort Worth Youth Orchestra, and Dallas Symphony Orchestra. He has also served as Director of the Fort Worth Symphony Concerts in the Garden Big Band since 1998.

Mr. Wilson has written more than 150 compositions and arrangements for marching band, wind ensemble, jazz ensemble, symphony orchestra, chamber ensembles, and choir. His arrangement of Dave

Brubeck's Blue Rondo Ala Turk was performed in 2002 at the International Clarinet Conference (CLARINET FEST) held in Stockholm, Sweden by the Texas Clarinet consort. They performed his Antonio Carlos Jobim Medley at CLARINET FEST at the University of BC in Vancouver in 2007. His Concerto for Trumpet and Wind Ensemble was performed at the International Trumpet Guild (ITG) Conference in 2003 by Los Angeles studio trumpet artist Jon Lewis. In July of 2004, his elegy for solo Tuba and band (Rainbows) was performed at the International Tuba/Euphonium Conference in Budapest, Hungary by German tuba artist Marcus Theinert. In 2005 and 2007, the New York Pops Symphony Orchestra and the TCU-Fort Worth Concert Choir performed his Christmas music in Carnegie Hall. Curt Wilson has music published by Really Good Music, Inc., Triplo Press, Shoop Publications, and Walrus Music. As a member of ASCAP, he has received an ASCA(PLUS) Award every year since 1985 honoring his commitment to the composing and performance of serious concert music.

Curt Wilson has been a member of Local 72/147 AFM since 1959 and is a charter member of IAJE (International Association of Jazz Educators). He has served as the president of the Texas Unit of IAJE. In addition to conducting numerous All-Region jazz ensembles thru-out the state, in 2001 and 2011, Professor Wilson conducted the Texas All-State Community College All Star Jazz Ensemble at the annual TMEA Convention in San Antonio. The TCU Jazz Ensemble has appeared as the featured college jazz ensemble at TMEA six times since 1976. Under his leadership, the TCU Jazz Ensembles have made eight international concert tours including performances at the Montreux (twice), North Sea, and Umbria Jazz Festivals. In December of 2011 they performed at the Havana Cuba International Jazz Festival. The jazz ensembles have recorded seventeen award-winning records and cds – several on the prestigious SEABREEZE label. In 1999 the TCU jazz program was recognized by DOWNBEAT magazine as one of the top 50 collegiate jazz programs in the United States.

Mr. Wilson is an honorary member of Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Epsilon, and Pi Kappa Lambda plus the International Who's Who in Music, Outstanding Young Men in America, Who's Who in Fine Arts Education, and Who's Who is American Education. Curt Wilson has been the recipient of the Dean's Teaching Award (2001) and the College of Fine Arts Award for Distinguished Achievement as a Creative Teacher and Scholar in 2005 and 2010.

## About the Soloist



**Christa Beacham** is originally from Colorado; she became an Associate of the Royal Academy of Dance (A.R.A.D.) and passed many examinations through the Cecchetti Council of America (CCA). She also trained in London, England, at The Royal Ballet School and Royal Academy of Dance. At the age of 16, Christa was a finalist at the Youth America Grand Prix (YAGP) competition in New York and moved to train on scholarship with The Washington School of Ballet, before her arrival she was invited to perform Serenade with The Washington Ballet company. Christa graduated from Maryland Youth Ballet's release time program the same program that produced Julie Kent, Susan Jaffe & many more prolifics. She began her professional career just after turning 18 and was a company member at Texas Ballet Theater (TBT) until 2007.

Amid the joys (and sometimes sleepless nights of raising and educating her 4 awe-inspiring children) Christa has continued as a Principal Guest Artist for 18 years; a favorite role is "Sugar Plum Fairy" from the beloved Nutcracker. She has been a guest teacher from as young as 19 and enjoys directing, the role of ballet mistress, and teaching many ages and stages of dancer. As the founder of Pointe121, she has

brought community and connection to adults through unique ballet classes at significant locations across the Metroplex. Join her at the next pop-up or for private lessons [www.Pointe121.com](http://www.Pointe121.com)!

## TCU Bands-Upcoming Events

**November 30, 2022**

**TCU Jazz Ensembles**

Ed Landreth Auditorium

7:00pm

**December 6, 2022**

**TCU Symphonic Band**

Van Cliburn Concert Hall at TCU

7:00pm

**December 7, 2022**

**TCU Percussion Orchestra**

Van Cliburn Concert Hall at TCU

7:00pm

**February, 7, 2023**

**TCU Symphonic Band and TCU Wind Symphony**

Van Cliburn Concert Hall at TCU

7:00pm

**March 24-25, 2023**

**TCU Jazz Festival with guest artist, saxophonist Bob Mintzer**

Ed Landreth Auditorium

Times: TBA

**April 1, 2023**

**TCU Percussion Festival**

TCU Music Center

Times: TBA

*For more TCU School of Music events, please visit [Events & Programs | School of Music \(tcu.edu\)](https://www.tcu.edu/school-of-music/events-and-programs).*