



SCHOOL OF MUSIC

Presents

## TCU Wind Symphony and Symphonic Band

Bobby R. Francis, Conductor  
Brian Youngblood, Conductor  
Dr. Clay Garrett, Tuba Soloist  
Heath Bain, Guest Conductor

February 23, 2023

7:00pm

Van Cliburn Concert Hall at TCU

### Symphonic Band Program Brian Youngblood, Conductor

**Shortcut Home**

Dana Wilson (b. 1946)

**Australian Upcountry Tune**

Percy Grainger (1882-1961)  
Arr. G.C. Bainum (1888-1974)

**Four Seasons of Japan**

Heath Bain, Guest Conductor

Satoshi Yagisawa (b. 1975)

**J.R.**

Kevin Day (b. 1996)  
Arr. Harrison J. Collins (b. 1999)  
Sofia Dahm, Soprano Soloist, Drew Echols, Tenor Soloist

### Wind Symphony Program Bobby R. Francis, Conductor

**La Procession du Rocio**

Joaquin Turina (1882-1949)  
Arr. Alfred Reed (1921-2005)

**Soul to Soul**

Quinn Mason (b. 1996)

**Metallic Figures**

Dr. Clay Garrett, Tuba Soloist

Kevin Day (b. 1996)

**Battle of Shiloh March**

C. L. Barnhouse (1865-1929)  
Arr. John P. Paynter (1928-1996)

## Program Notes

### ***Shortcut Home (2003)***

Dana Wilson (b. 1946)

***Shortcut Home*** is a rousing, rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the “home” of the final, C Major cord.

***Shortcut Home*** was commissioned by the Hillsborough (New Jersey) High School Band, Mindy Scheierman, director.

- Program note by the composer

### ***Australian Upcountry Tune (1930/1970)***

Percy Grainger (1882-1961), Arr. G.C. Bainum (1888-1974)

This arrangement is based on Mr. Grainger’s original version for unaccompanied voices with wordless syllables. The choral version bears the following note:

“This piece (written for chorus in 1928) is based on a tune I wrote in 1905 called “Up-Country Song.” In that tune I had wished to voice Australian up-country feeling as Stephen Foster had with American country-side feelings in his songs. I have used the same melody in my Australian “Colonial Song” and in Australian “The Gumsuckers’ March.”

This choral version was first sung at my wedding to Ella Viola Strom at the Hollywood Bowl, California, August 9, 1928 by the exquisite Smallman a cappella Choir.”

-program note from the score

### ***Four Seasons of Japan (2019)***

Satoshi Yagisawa (b. 1975)

***Four Seasons of Japan*** was commissioned by Roosevelt High School Symphonic Band (Hawaii, USA).

Director Gregg Abe and students are very interested in everything Japanese, from culture and beautiful scenery to Japan’s remarkable band scene. Thus, they commissioned a new piece based on the theme “Four Seasons in Japan.”

In Japan, the school year starts in April. But other countries usually begin in fall, so this piece is written in the order of “Fall - Winter - Spring - Summer”. It offers a viewpoint of “the four seasons as observed from outside Japan”.

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The composer wishes for others to be more familiar with his country and hopes for foreign and Japanese bands to deepen engagement through fine literature and exciting performance.

In March 2019, Roosevelt's Symphonic Band was selected as one of four groups performing at the prestigious New York Wind Band Festival at Carnegie Hall. Their premier performance won gold prize.

*-Program note by the composer*

### ***J.R. (2017)***

Kevin Day (b. 1996)

***J.R.*** is a work for concert band that was commissioned by Associate Director of Bands at TCU, Mr. Brian Youngblood. I was astonished to receive this commission back in May and ultimately, I did not know how to approach writing a piece that was so emotional and personal to Mr. Youngblood. After meeting with him and taking notes, I really took the summer to plan the piece and ended up finishing it in late August. I wanted to capture the essence of who ***J.R.*** was and who Mr. Youngblood is and how he has dealt with the sadness, and later acceptance of his father's passing. The piece starts somber and sad but later becomes epic triumphant and filled with hope and life. I hope this piece is as inspirational to the audience as it is for me to have had the opportunity to write it and to see Mr. Youngblood's dream finally realized.

*-program note by the composer.*

It has been a many decades dream for me to commission a work for concert band in memory of my father, Jimmie Ray Youngblood. I had thought about it for many years and was always waiting to find the right composer. There had been many times I thought about utilizing an establish composer but the thought of assembling a consortium and doing the fundraising required made it something I did not really want to pursue. I was also concerned there might be too many voices and demands attached to the money coming from so many sources.

As chance would have it, I met Kevin Day, a student composer at TCU a few years ago, and I offered to record a set of his variations with the TCU Symphonic Band. I immediately noticed his works contained a musical drama that appealed to me. After performing more of his works, I began to think about commissioning Mr. Day to write a concert band work in memory of my father.

The idea for the commission combines two events in my life that altered its course in dramatic ways. First, the passing of my father caused family upheaval and many moves during my childhood. Eventually I ended up in the Dallas-Fort Worth area and participated in the high-level public school bands of Hurst-Euless-Bedford I.S.D. Second, participating in public school band altered the course of my life. It initiated a lifelong involvement with music and the opportunity to meet my wife and many of the people I am close with today.

As I considered my family's history, it just seemed natural to combine these two events into one moment and commission a piece of music to commemorate the legacy and the memory of my father. I am so pleased with the work Mr. Day has done to capture in music the images that were in my mind. He

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graciously met with me to discuss how the work should proceed. We both arrived at the idea to create three main sections. The first section would be about the beginning of my life with my father's presence. The second section involves learning about him as I grew up through stories from family members because he was not there. He passed away when I was very young. Finally, the third section presents the acceptance of the reality of how life turns, and a celebration of my father's life and the legacy of all the Youngblood family J.R. figures that led to this point.

My father was a song leader in the Church of Christ. I have two of his old hymnals that have notations and stars by his favorite hymns. His notations make it clear "When I Survey the Wondrous Cross" was one of his favorite hymns. Mr. Day has expertly woven this hymn throughout the entirety of the work. Once again, I cannot express my gratitude to Mr. Day for his work on this project! It is a wonderful feeling to have a project like this completed.

I must also thank my family, many of whom are at the concert tonight, for their support through the years for my endeavors; their love and support have always been inspiring.

Finally, I want to thank the TCU Symphonic Band for their participation in the creation of this evening's music. They have been a joy to rehearse this music with me.

I hope everyone enjoys this music as much as I have enjoyed rehearsing and preparing it.

*-program note by Brian Youngblood*

### **La Procession Du Rocio (1913 /1962)**

Joaquin Turina (1882-1949), Trans. Alfred Reed (1921-2005)

Born in Seville, Spain, Joaquín 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,

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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.

### ***Soul to Soul (2017, revised 2019)***

Quinn Mason (b. 1996)

*Soul to Soul* is an elegy for wind ensemble written in the memory of David Maslanka (1943-2017), who I had the pleasure of working closely with for a brief period February 2017. The work is a tribute to Dr. Maslanka and his unique style of writing for wind ensemble, complete with chorales and hopeful trumpet fanfare. In addition to the chorales, this piece also contains a quote from his Symphony No. 8.

*-program note by the composer*

### ***Metallic Figures: Concerto for Tuba (2019)***

Kevin Day (b. 1996)

***Metallic Figures: Concerto for Tuba*** was commissioned by Dr. Jeremy Lewis, Associate Professor of Tuba/Euphonium at West Texas A&M University. This rhythmically driven three-movement work is inspired by the music of two of Dr. Lewis' favorite bands, Metallica and Nine Inch Nails. Composed over the span of a year's time, the piano reduction was started in Summer 2019 and was finished in December 2019, with the wind band orchestration being composed after and finished in August of 2020. The work is composed for and dedicated to Dr. Lewis, conductor Don Lefevre, and the West Texas A&M University Symphonic Band.

*-program note from the score.*

### ***Battle of Shiloh March (1888/1928/1986)***

C.L. Barnhouse (1865-1929), arr. John P. Paynter (1928-1996)

C.L. Barnhouse's ***Battle of Shiloh*** takes a particularly programmatic approach in commemorating none of the bloodiest battles of the Civil War. This 1862 surprise attack on Union troops resulted in two days of heavy fighting, equally heavy losses on both sides, and an ignominious retreat by the Confederate forces.

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Recalling the bugle corps of the period and challenging the talented brass players of his own era, Barnhouse created florid and showy cornet passages meant to be played in a “complete staccato style” for best effect. In the 1888 edition, he included battlefield bugle calls and rifle and artillery parts.

Following Barnhouse’s 1928 revision, Paynter’s 1986 edition leaves such effects as heavy rimshots on the snare drums and unexpected accent marks. However, Paynter noted, “outdoors, consider the use of rifles, shotguns, cap guns, or toy cannons...On Independence Day, add fireworks or strings of Chinese crackers.”

Composer and publisher Charles Barnhouse was born during the final year of the American Civil War. As a result, he came to know many of the veterans and surviving family members of the disastrous conflict, Shiloh. The Battle of Shiloh was the second great battle and the most bitterly fought battle of the entire war. The name came from Shiloh Church, a meetinghouse southwest of Pittsburgh Landing, Tennessee. The battle commenced on Sunday, April 6, 1862, when Confederate troops made a surprise attack that routed the Union troops. The tide of battle changed when Confederate General A.S. Johnson was killed, and General D.C. Buell arrived with 25,000 troops from Ohio. The Confederates, having lost 10,000 of their 40,000 soldiers on the second day of the battle, were forced to retreat to Corinth, Mississippi. Almost 13,000 of the 70,000 Union troops were killed in the two-day battle.

*-Program Note from Heritage Encyclopedia of Band Music*

## About the Conductors

A native of Verona, Wisconsin, **Heath Bain** studied at Lawrence University Conservatory of Music before enlisting as a Musician in the United States Army. After being stationed at the 101st Airborne Division and U.S. Army North, Heath moved to Camp Zama outside Tokyo, Japan. For two years, Heath was the Assistant Conductor of the U.S. Army Band Japan, conducting an extensive series of outreach and educational concerts alongside the Japan Ground Self Defense Force Central Band and the Kanagawa Prefectural Police Band. As an instrumentalist, Heath has performed as a horn player with the Central Wisconsin Symphony, Rockford Symphony, and the Four Seasons Theatre in Madison, Wisconsin, and appeared in Masterclasses with Radovan Vlatkovic, Ferguson McWilliam, and Randy Gardiner. Heath is pursuing his Master’s Degree in Conducting at Texas Christian University under Bobby R. Francis. He lives in Fort Worth with his husband Cameron and their two corgis, Freya and Hermes.

**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 served 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. He served on the Board of Directors for several years and was nominated and elected as **Vice President** for the organization. Subsequently Mr. Francis will

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assume the role of **President** of the ABA in 2024. 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 the U.S. Marine Band “President’s Own”, 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, Quinn Mason, Haley Woodrow, Shuying Li 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, 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 5, 31, 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

## About the Conductors

“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, 16.

**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 joined the FWYO Organization (Fort Worth Youth Orchestra) in 2021 and was appointed conductor of the newly created FWYO Wind Ensemble. The group has performed as part of the regular FWYO concert series and at invited performances of the FWYO. Mr. Youngblood is thrilled to be a part of FWYO Organization’s sixty year history of providing young musicians with meaningful performance opportunities.

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.



## About the Conductors

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.

## About the Composers

An American whose music has been characterized by “propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity,” (Robert Kirzinger, Boston Symphony) composer **Kevin Day** has quickly emerged as one of the leading young voices in the work of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould young Composer Award, and considered for the 2022 Pulitzer Prize for his *Concerto for Wind Ensemble*, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Windy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Foun Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

**Quinn Mason** (b. 1996) is a composer and conductor based in Dallas, Texas. He currently serves as the Hartford Symphony Orchestra’s Artist in Residence. He recently served as the Detroit Symphony Orchestra's Classical Roots composer in residence for 2022 (the youngest composer appointed to that role) and as KMFA's inaugural composer in residence.

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Quinn has been described as “a brilliant composer just barely in his 20s who seems to make waves wherever he goes.” (Theater Jones) and "One of the most sought after young composers in the country" (Texas Monthly).

His orchestral music has received performances by many renowned orchestras in the US, including the San Francisco Symphony, Minnesota Orchestra, Detroit Symphony Orchestra, Dallas Symphony Orchestra, Fort Worth Symphony Orchestra, Amarillo Symphony, Utah Symphony, National Youth Orchestra of the United States, Orchestra Sinfonica Nazionale della RAI and numerous others.

As a conductor, Quinn has led numerous orchestras, including the West Virginia Symphony Orchestra, Inner City Youth Orchestra of Los Angeles, Harmonia Orchestra, MusicaNova Orchestra and the Greater Dallas Youth Orchestra. He also recently served as the Houston Ballet Orchestra's youngest ever guest conductor. Quinn studied conducting at the National Orchestral Institute with Marin Alsop and James Ross, and with Christopher Zimmerman (Fargo-Moorhead Symphony), Kevin Sütterlin (Fox Valley Symphony), Miguel Harth-Bedoya (Fort Worth Symphony Orchestra) and Will White (Harmonia Orchestra).

His chamber music has been presented by celebrated organizations such as Voices of Change, Midsummer's Music, The Cliburn, One Found Sound, loadbang, MAKE trio, Atlantic Brass Quintet, Axiom Brass, and the Cézanne, Julius and Baumer string quartets. His solo music has been championed by distinguished soloists such as Lara Downes (pianist), Holly Mulcahy (concertmaster, Wichita Symphony) and Jordan Bak and Michael Hall (viola soloists).

A multiple prize winner in composition, he has received numerous awards and honors from such organizations as the American Composers Forum, Voices of Change, Texas A&M University, ASCAP, the Dallas Foundation, Dartmouth College Wind Ensemble, National Flute Association, the Metropolitan Youth Orchestra of New York, the Philadelphia Youth Orchestra, the Heartland Symphony Orchestra and the Arizona State University Symphony Orchestra. In 2020, Quinn was honored by the Dallas Morning News as a finalist for 'Texan of the Year'.

## About the Soloist

**Dr. Clay Garrett** serves as Adjunct Faculty of Tuba and Euphonium at Texas Christian University. He is principal tubist of the Victoria Symphony Orchestra and regularly performs with the Fort Worth Symphony Orchestra, the Shreveport Symphony Orchestra, and the East Texas Symphony Orchestra. As a soloist, Clay has performed throughout the United States and abroad, and has been a prizewinner at such competitions as the International Markneukirchen competition in Germany, the Lieksa Brass Week competition in Finland, as well as the Leonard Falcone Competition and the Concert Artist's Guild Competition in the United States. Before joining the faculty at TCU, he held similar positions at Temple College, Texas A&M – Kingsville, and Texas A&M – Central Texas. Clay has earned degrees from The University of Texas at Austin (DMA), Baylor University (MM), and The University of Texas at Tyler (BM).

## TCU Wind Symphony

### **Piccolo**

Nikkie Galindo

Midland, TX

### **Flute**

Nikkie Galindo\*

Midland, TX

Allison Durocher

Lewisville, TX

Savannah Ekrut

Denton, TX

Lyn Hoang

Arlington, TX

Heather Parish

Weatherford, TX

### **Oboe**

Logan Boyd\*

Waxahachie, TX

Lauren Hanifan

The Colony, TX

Kameryn Arsenault

Haslet, TX

Katie Lilley

Fort Worth, TX

### **English Horn**

Lauren Hanifan

The Colony, TX

Katie Lilley

Fort Worth, TX

### **Bassoon**

Coby Gratzner\*

Missouri City, TX

Dorian Holley

Hurst, TX

Matt Assis

Garland, TX

### **Contrabassoon**

Robert Rudolph

North Richland Hills, TX

### **E♭ Clarinet**

Christian Lackey

Fort Worth, TX

### **B♭ Clarinet**

Tania Betancourt\*

Ibagué, Colombia

Lucas Lynn

Houston, TX

Christian Lackey

Fort Worth, TX

Demitri Halasa

Arlington, TX

Kenia Zetino

Denton, TX

Yotham Eshak

Arlington, TX

Rylee Grimes

Krum, TX

Caroline Running

Jersey Village, TX

Aidan Kane

Arlington, TX

\* Denotes Principal

## 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**

Sebastian Marin\*  
Emanuel Arellano  
Cole Follett  
Nathan Musso  
Emily Dear  
Ford Harris  
Hayden Nicholson

Rio Grande, PR  
Fort Worth, TX  
Richardson, TX  
Leander, TX  
Nacogdoches, TX  
Trophy Club, TX  
Lindale, TX

### **F Horn**

Megan Kraus\*  
Joe Harris  
Emily Holland  
Emily Koch  
Emily Martin  
Aidan Lewis

Arlington, TX  
Allen, TX  
Mansfield, TX  
Colleyville, TX  
Cortez, CO  
Weatherford, TX

### **Trombone**

Xander Byrd\*  
Lucas King  
Nick Meyer  
David Clary

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

### **Bass Trombone**

Trey Mulkey\*  
Brendan Roth

Mansfield, TX  
Thibodaux, LA

\* Denotes Principal

## 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

### **Electric Bass**

Holt Lee

Azle, TX

### **String Bass**

Kaleb Comstock

San Antonio, TX

### **Harp**

Augusta Walsh

Frisco, TX

### **Piano**

Syuzanna Kaszo

Fort Worth, TX

### **Percussion**

Nathan Grissett\*  
Anthony Chmielewski  
Ivan Mendoza  
Angela Lara  
Joshua Santana  
Reynaldo Miranda  
Ashlyn Bailey  
Maggie Hogan  
Katie Jobe

Florence, AL  
Cypress, TX  
Mission, TX  
Pasto, Colombia  
Spring, TX  
Burton, TX  
Aledo, TX  
Cypress, TX  
Azle, TX

\* Denotes Principal

# TCU Symphonic Band

## **Piccolo**

David Diaz

Richmond, TX

## **Flute**

David Diaz\*

Richmond, TX

Ethan Dempsey

Porter, TX

Maddie Purvis

Granbury, TX

Kylie Gray

Northfield, MN

## **Oboe**

Emma Piyakhun\*

Melissa, TX

Tatum Harvey

Haslet, TX

Matthew Kotzen

Dallas, TX

Alexandra Aguirre

Plano, TX

## **Bassoon**

Ethan Ifert\*

Frisco, TX

Diego Llamas

Fort Worth, TX

Harrison Collins

Little Elm, TX

Ethan Peel

North Richland Hills, TX

## **Bb Clarinet**

Alyssa Boortz\*

Mansfield, TX

Tia Chernow

Joshua, TX

Clara Brown

Destin, FL

Bianca Rivadeneira

Dallas, TX

Emma Andersen

Prosper, TX

Oscar Arenas

Fort Worth, TX

Kaitlin Weeks

Fort Worth, TX

## **Bass Clarinet**

Matt Garrett

Fort Worth, TX

## **Alto Saxophone**

Nathan Pippin\*

Dallas, TX

Pedro Reyes

Fort Worth, TX

## **Tenor Saxophone**

Maya Kamal

Frisco, TX

## **Baritone Saxophone**

Holt Lee

Azle, TX

\* Denotes Principal

## TCU Symphonic Band

### **Trumpets**

Michael Strobel*	Colleyville, TX
Jonathan Hunda	Dallas, TX
Ethan Vinson	Mansfield, TX
Blake Crosslin	Mansfield, TX
Jourdan Herzog	Granbury, TX
Eithan Moreno	Saginaw, TX
Andria Christian	Plano, TX
Andy Taylor	Bloomington, MN
Lucas Maynard	Marietta, GA

### **F Horn**

James Brandt*	League City, TX
Logan Bingham	Fort Worth, TX
Joshua Wheeler	Edmond, OK
Heath Bain	Verona, WI

### **Trombone**

Apurva Mamidenna*	Frisco, TX
Anthony Tinsley	Keller, TX
Jessica Rowe	Haslet, TX
Ross DesChamps	Prosper, TX

### **Bass Trombone**

Sean Muller*	Lakeway, TX
Bennett Sibille	San Antonio, TX

### **Euphonium**

Drew Pesina*	Carrollton, TX
Garrett Alford	Haslet, TX
Kevin Corpus	Burleson, TX

### **Tuba**

Tyler Fries*	Flower Mound, TX
Brian Clark	Fort Worth, TX
Matthew Waller	Fort Worth, TX

### **STRING BASS**

Kaleb Comstock	San Antonio, TX
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### **HARP**

Augusta Walsh	Frisco, TX
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\* Denotes Principal

## TCU Symphonic Band

### **PIANO**

Hezan Daroona

Frisco, TX

### **PERCUSSION**

Pauline Napier\*

Dallas , TX

Chloe Strain

Lago Vista, TX

Hezan Daroona

Frisco, TX

Nick Travis

Plano, TX

Johnny Naw

Haltom City, TX

Adam Mackey

Cypress, TX

Adriana Lima

Carrollton, TX

Emily Dean

Bullard, TX

Robert Allen

Pantego, TX

\* Denotes Principal



## TCU Bands-Upcoming Events

**March 9, 2023**

**TCU Wind Symphony with the Marcus High School Band**

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

**April 20, 2023**

**TCU Wind Symphony**

Van Cliburn Concert Hall at TCU

7:00pm

**April 25, 2023**

**University Concert Band and TCU Symphonic Band**

Van Cliburn Concert Hall at TCU

7:00pm

**April 28, 2023**

**TCU Jazz Ensembles**

Ed Landreth Auditorium

7:00pm

**April 30, 2023**

**TCU Percussion Ensembles**

Van Cliburn Concert Hall at TCU

7:00pm

*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).*