



SCHOOL OF MUSIC

Presents

TCU University Concert Band

Matthew Garrett, Conductor
Adam Wallace, Guest Conductor
Brian Youngblood, Guest Conductor

April 25, 2023

7:00pm

Van Cliburn Concert Hall at TCU

Fivefold

Michael Oare (b. 1960)

Tripwire

JaRod Hall (b. 1991)

Bluebonnet Drift

Aaron Perrine (b. 1979)

Adam Wallace, Guest Conductor

Integrity's First Stand!

Stephen Melillo (b.1957)

Brian Youngblood, Guest Conductor

Shining as the Sun

Harrison J. Collins (b. 1999)

Rocketship!

Kevin Day (b. 1996)



SCHOOL OF MUSIC

Presents

TCU Symphonic Band

Brian Youngblood, Conductor
Matthew Garrett, Guest Conductor
Adam Wallace, Guest Conductor

Symphony for Band

- I. Adagio allegro**
- II. Adagio sostenuto**
- III. Allegretto**
- IV. Vivace**

Vincent Persichetti (1915-1987)

Assurance

World Premiere

Harrison J. Collins (b. 1999)

Until The Scars

Matthew Garrett, Guest Conductor

John Mackey (b. 1973)

When Jesus Wept

Adam Wallace, Guest Conductor

William Shuman (1910-1992)

Dancing Fire

Kevin Day (b. 1996)

TCU University Concert Band

Flute

Garrett Alford*	Haslet, TX
Matt Assis*	Garland, TX
Emily Burk	Cedar Park, TX
Cate Collard	Los Angeles, CA
Megan Kraus*	Arlington, TX
Reynaldo Miranda*	Burton, TX
Nathan Musso*	Leander, TX
Kate Mytchak*	Houston, TX
Kim Nguyen	Arlington, TX
Gabe Sanchez*	McAllen, TX
Daismar Santos	Austin, TX
Stacie Selzer	Grapevine, TX

Oboe

Christian Lackey*	Fort Worth, TX
Lucas Maynard*	Marietta, GA
Madelyn Peterson	Haslet, TX

Bassoon

Joshua Crossman*	Frisco, TX
Rylee Grimes*	Krum, TX

Bb Clarinet

Nikkie Galindo*	Midland, TX
Jimmy Granados	Fort Worth, TX
Lauren Hanifan*	Carrollton, TX
Lucas King*	Benbrook, TX
Leslie Parra	Fort Worth, TX
Todd Redman	Naperville, IL
Tia Chernow	Joshua, TX

Bass Clarinet

Alyssa Boortz*	Mansfield, TX
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Alto Saxophone

Brian Clark*	Haslet, TX
Trey Fruend	St. Louis, MO
Luke Hammond*	Austin, TX
Kaitlyn Hernandez*	Tracy, CA
Diego Llamas*	Fort Worth, TX
Sean Muller*	Lake Travis, TX
Heather Parish*	Weatherford, TX
Amanda Rucker	Palo Verdes, CA

* Denotes Secondary Instrument

TCU University Concert Band

Tenor Saxophone

Tess Beluaskas
Dylan Masson

Weatherford, TX
Westlake, CA

Trumpets

Mar Ayala-Ortiz
Audrey Beyersdorfer
Scott Bonser
Langton Connor
Sarah Fritch
Stone Gebhart*
Brayden Loosier*
Joey Tullis*

Austin, TX
Belleville, IL
Tucson, AZ
Orono, MN
Lakewood, CA
Sugarland, TX
Henderson, TX
Fort Worth, TX

F Horn

Emanuel Arellano*
Logan Boyd*
Cynthia Eramia Ferreira*
Cole Follett*
Maya Kamal*
Ken Nguyen*
Hayden Nicholson*
Austin Probst*
Bianca Rivadeneira*

Fort Worth, TX
Waxahachie, TX
Grand Prairie, TX
Richardson, TX
Frisco, TX
Arlington, TX
Lindale, TX
Frisco, TX
Dallas, TX

Trombone

Emma Andersen*
Ethan Ifert*
Luke Hanson
Alfredo Ortiz*
Evan Pallanes*
Ethan Peel*
Asa Tuten
Ethan Vinson*

Prosper, TX
Frisco, TX
Lake Stevens, WA
Fort Worth, TX
North Richland Hills, TX
North Richland Hills, TX
Arlington, TX
Mansfield, TX

Euphonium

Blake Crosslin*
William Cunningham
Emma Piyakhun*

Mansfield, TX
Mansfield, TX
Melissa, TX

Tuba

Tyler Fries
Molly Leonard*
Bennett Sibille*
Anthony Tinsley*

Flower Mound, TX
Prosper, TX
San Antonio, TX
Keller, TX

* Denotes Secondary Instrument

TCU University Concert Band

Percussion

Logan Bingham*

Harrison J. Collins*

John Cope

George Kamar

Tyler Moseley*

Sharie Owens

Caleb Perkey

Jericho Rojas

Fort Worth , TX

Little Elm, TX

North Richland Hills, TX

La Canada, CA

Carrollton, TX

Fort Worth, TX

San Angelo, TX

Fort Worth, TX

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

Contra Bassoon

Robert Rudolph

North Richland Hills, TX

Eb Clarinet

Kaitlin Weeks

Fort Worth, 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

* Denotes Principal

TCU Symphonic Band

Baritone Saxophone

Holt Lee

Azle, TX

Trumpets

Michael Strobel*

Colleyville, TX

Jonathan Hunda

Dallas, TX

Ethan Vinson

Mansfield, TX

Blake Crosslin

Mansfield, 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

Megan Kraus

Arlington, TX

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

Harp

Augusta Walsh

Frisco, TX

* Denotes Principal

TCU Symphonic Band

Piano

Hezan Daroona

Frisco, TX

Celeste

John Cope

North Richland Hills, 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

Program Notes

Fivefold (2018)

Michael Oare (b. 1960)

As the title implies, this remarkable composition contains several references to the number five. The 5/4 meter is an obvious connection: more subtle is the clever and prominent use of the interval of a fifth. Also, remarkably, only five different pitches are used except for two measures near the end. Despite using a single tempo throughout, the colorful variety in textures and moods are especially appealing.

-program note from the publisher

Tripwire (2020)

JaRod Hall (b. 1991)

A spy attempts to infiltrate the defenses of an arch enemy. Take caution, though, for every step can trigger an alarm because tripwires are everywhere!

This clever work offers some extraordinary colors, from the sneaky sound of the beginning melody to the loud and raucous rips that follow later in the work.

-program note from the publisher

Bluebonnet Drift (2021)

Aaron Perrine (b. 1979)

Imagery is central to my writing process. Just thinking about a certain place can push the music I'm writing in one direction or another. While out for a run at the beginning stages of writing this piece, I found myself wondering what I might be seeing if I were in Texas rather than Minnesota. My mind instantly went to a sea of bluebonnets, which I associate with the timbre of low reeds, juxtaposed with the repetitive pulse of my shoes hitting the asphalt. I then made the decision to enhance the somewhat minimalist "running" music with a digitally modeled analog synthesizer—in this case the ARP 2600. But I knew something was still missing. Adding processed tenor saxophone to the "bluebonnet" music was the last piece of the puzzle.

Many thanks to my longtime friend and collaborator Joel Vanderheyden for the beautiful playing!

-program note by the composer

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Integrity's First Stand! (1994)

Stephen Melillo (b.1957)

Integrity's First Stand! Is the first movement from the work *THE FOUNTAINHEAD*, based on the novel of the same name by Ayn Rand.

God architected the World and then in the greatest Storm, Architected Man, granting Him the miraculous ability to Architecture Himself and His surroundings.

THE FOUNTAINHEAD, a composition set to paper, a structure which is built in time's present passing by today's fine young performers and You, the listener, stands as a testament to the continual **Spirit of Man**. The Monument, which we will build together, is a force which remains undaunted despite the Peter Keatings and the Ellsworth Toodhey's of the world. It has **always** been timely, but now...more than ever.

Howard Roark is a hero, and for me a personal hero. Consciously and as matter of pure coincidence, "our" loves have been similar. This work, composed as an architectural statement, employing the Fibonacci Series, takes but 5 notes, representing the name **ROARK**. With simple means, the journey begins. Part of that journey embodies the Promise I have make to myself as a composer...on a Bridge, years ago at **3:33pm**.

I hope you will hear, in this Music which I write from Mind, Heart and Soul, that quality which is forever the wellspring of Man's better side. In this movement, we will build...together. For those of you who can relate to the numerical significance of the fact, we will fall...three times...but in the final climb, we will build the greatest most lasting skyscraper, a structure which forever climbs upward, through the clouds, beyond the Storm...in the Light beyond and Above.

As always, this piece is for You. Godspeed and thank you for listening with the same Love that has urged its creation and performance.

Shining as the Sun

Harrison J. Collins (b. 1999)

Shining as the Sun is a setting of the universally known and loved melody Amazing Grace. The work was commissioned by Tyler DeVault, director of the Olympia High School Band, in honor of his childhood friend, Joel Irons, who passed away while still a young adult. Tyler's descriptions paint a beautifully vivid image of his friend: Joel was an intelligent, thoughtful, quiet-yet-outspoken person from whom other learned by example. When Tyler and Joel played in band together at Olympia High School, Joel spent much of his time listening to jazz, blues, gospel, folk, and bluegrass, transferring that influence to his playing as a tenor saxophonist and

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guitarist. He played old records and went to jazz clubs, deeply dedicated to immersing himself in the music he loved. He was not only incredibly talented but also wise beyond his years.

When we planned together, Tyler and I decided on a character for the piece that matched Joel's: one that is steady, meditative, at times playful, at times melancholy, and never over-the-top. Joel's musical interests are explored in a number of ways. The work is very heavily built on the "blues scale", paying respect to Joel's love of the blues. His guitar playing is reflected by arpeggiated chords in the ensemble, one note stacked on top of another like the plucked strings of a guitar. The work ends with a jazzy solo by an ensemble member, reflecting Joel's skilled jazz tenor saxophone playing, while the rest of the ensemble sings the final verse of *Amazing Grace* in his honor.

Tyler has now come full circle, directing the band at Olympia High School where he and Joel once made music together. I'm honored that Tyler thought of me to take the opportunity that this unique circumstance presents: to compose a work that serves to bring Joel's influence and legacy back to where it began, and to memorialize his life, friendship, and musicianship. Tyler sums it up best with the dedication that he wrote, printed at the top of the score for this work:

For Joel Irons and his light, friendship, and unwavering commitment to the OHS Music Department.

May this piece be a loving reminder for all of those who were fortunate enough to have crossed his path.

-program note by the composer

Rocketship

Kevin Day (b. 1996)

Rocketship! Is a barn-burner of a piece that gives every instrument a lot to do. Day wrote it in 2017 for Paul Rosales and the William James Middle School Band Program in Fort Worth, TX, to whom it is also dedicated. It has famously become a mainstay in Julie Giroux's honor band rotation.

-program note by Andy Pease at [Rocketship! by Kevin Day – Wind Band Literature \(windliterature.org\)](http://windliterature.org).

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Symphony for Band (1956)

Vincent Persichetti (1915-1987)

Vincent Persichetti (1915-1987) was a piano and organ prodigy who was supporting himself with his musical talents by age 11. A longtime Philadelphia resident, he took full advantage of that city's music institutions. At age 20, he was simultaneously the head of the music department at Combs College, a conducting major with Fritz Reiner at the Curtis Institute, and a piano and composition student at the Philadelphia Conservatory. His distinctly original compositions began to be recognized internationally before he was 30. His skyrocketing reputation led to his appointment at the Juilliard School, where he later became the chair of the composition department at age 47. He died in 1987, leaving behind a unique body of work in almost every musical medium including a number of masterpieces for the wind band.

The *Symphony for Band*, op. 69, was Persichetti's sixth, completed in 1956 on a commission from the band at Washington University in St. Louis and their director Clarke Mitze. According to the composer, "The Symphony No. 6 is called a Symphony for Band because, as No. 5 is for strings, No. 6 is for winds, and I did not wish to avoid the word "band." It is his most performed symphony, and one of the undisputed masterworks of the wind band repertoire. In it, Persichetti makes full use of the color palate of the wind band, only rarely achieving *tutti* while experimenting with endless combinations of solo instruments and instrumental choirs. His percussion writing is particularly unique, as he utilized both pitched and unpitched percussion to introduce and develop melodic and rhythmic ideas that are integral to the unfolding of the symphony. Harmonically, he is as daring as ever, particularly in the lengthy outer movements. While his harmonies are based on triads, they are often combined in bi-tonal ways, and beyond: for instance, the very last sound in the symphony is a chord built from six different triads (for the curious, from the bottom up; B-flat major, A major, E major, B major, E-flat minor, and F major, with a G thrown on top in the piccolo for good measure), resulting in a chord that uses all 12 chromatic pitch classes in a nearly 6 octave span.

Formally, the *Symphony for Band* is a nearly textbook example of Neoclassicism, using versions of forms that would have been familiar to Mozart and Beethoven. It comes in four movements that closely match the classical symphony model:

- I. Adagio-Allegro
- II. Adagio sostenuto
- III. Allegretto
- IV. Vivace

The first movement is a standard sonata allegro with slow introduction. The primary themes of the movement (and, indeed, the entire symphony) are laid out unambiguously during this Adagio. The second movement is based on one of Persichetti's own hymns, written as part of his Hymns and Responses for the Church Year, op. 68, titled "Round Me Falls the Night." It uses

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a relatively simple extended ABA form, as does the rhythmic third movement. This third movement functions as the minuet of the symphony, evoking a traditional triple meter dance but inserting a more pastoral, duple-meter celebration as a foil. The tension between the two dances makes for fascinating listening. The Vivace is Persichetti at his most playful, including harmonic and rhythmic surprises, a section where the brass makes fun of everyone else, and that immense 12-tone chord at the end. It is a free rondo, returning essentially to a main theme but bringing new and old themes in as well, including a big finish on the major themes introduced in the first movement.

-program note by Andy Pease, [Symphony for Band by Vincent Persichetti – Wind Band Literature \(windliterature.org\)](http://windliterature.org)

Assurance (2023)-World Premiere

Harrison J. Collins (b. 1999)

It was certainly my good fortune to be the child of Ruby Jeanette (Mom) and experience life with her **encouragement and assurance**. Because I lost my father, Jimmie Ray Youngblood, when I was quite young, it fell to my mother to lead the family. I will never forget my mother's quite assurance as the family faced the any difficult situations that resulted from my father's passing; our family's particular situation needed a lot of **encouragement and assurance**. A somewhat accurate image regarding our family might be to say that, "**if life was SOUP, our family seemed to be a FORK most of the time.**" Our family's situation just seemed to always be a "rollercoaster." And it was pretty much my mother's job to try to make the ride less crazy.

Ruby Jeanette Lynch was born in 1943. Mom was an only child. From photos it looks as though she had most of everything she wanted as a kid, given her family's financial situation. Mom graduated from Stephen f. Austin High School in Bryan, TX in 1961. She met her first husband, Jimmie Ray Youngblood, through her participation in the high school choir. They were married when he finished his degree at Texas A&M. I remember very little from this time frame with the exception of waving up to Daddy Jimmie's room window at the hospital before his untimely passing.

The family upheaval caused much moving during my childhood. It was my mother that guided and encouraged my participation in school band and went to great lengths to keep us located in the areas to participate in the high-level public school bands of Hurst-Euless-Bedford I.S.D. She would later do the same for my younger brother who also played percussion in the Hurst-Euless-Bedford I.S.D. Bands. (Yes! My mother lived through TWO drummers in the house!). This participation in public school bands would alter the course of my life. It would cause a lifelong involvement with music and provide the opportunity for me to meet my wife and many of the people I am close with today.

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The idea to commission a work to celebrate the life of my mother came to me quickly after her passing. I had commissioned Kevin Day to create a work in memory of my father some years back and was so happy with the process and the result. Kevin Day was a student at TCU when I first met him and programmed his music.

As chance would have it I would meet ANOTHER student composer at TCU whose music possessed the type of “musical drama” that appealed to me. I had programmed the music of **Harrison J. Collins** with the TCU Symphonic Band and the FWYO Wind Ensemble and had already worked with him on a commission for the FWYO Wind Ensemble. I was immediately impressed by the way that ensembles embraced his music and the way that his music spoke to me. So, once again, I decided to work with a younger composer because I wanted to be able to work closely with the composer and be “part of the process.” I also did not want to deal with a consortium and doing the fundraising required; I was concerned that there might be too many voices and demands attached to the money coming from so many sources.

As I, once again, considered my family’s history, and my mother’s contribution to her children’s lives, I decided that I wanted the commission to be totally different from the work that I commissioned for my father. The work would not be long and follow a timeline as the work for my father had done. For my mother, I wanted something more expedient and concise. Something more like a musical Haiku, that communicated something more of a “feeling” than a “timeline of experience” that was the basis for my father’s commission. When I contacted Harrison Collins with the Idea, things began to click very quickly! He graciously met with me and had discussions regarding how the work should proceed. We both arrived at the idea of communicating the feeling of “assurance” during the “rollercoaster of life.” The work would be motivated by harmonic progression more than melody. I was also very interested in the inclusion of metallic, tuneful, percussion to create a magical quality.

His first draft was fantastic! He artfully created the harmonic progressions that communicated the feeling of “assurance.” Even better, he moved the harmonic palette in ways that created a “rollercoaster” and then found ways to resolve to the moments of “assurance.” Mr. Collins created a few more drafts to touch up a few details, but in many ways, the first draft has remained basically intact. Mr. Collins, like Kevin Day before him, seemed to possess a type of telepathic ability that allowed him to “get inside my mind.” His ability to write what I heard in my mind’s ear was just uncanny!

Mr. Collins and I finally agreed that the work should just simply be called **ASSURANCE**. As stated above, I have always considered it to be my good fortune to experience life with my mother and her encouragement and **assurance**. AN often used quote states, “People might forget what you say, but they will not forget how you made them feel.” Well that statement just sums up what my mother meant to my life and why I come back to the idea of the feeling of **assurance**. Mr. Collins has masterfully woven the “feeling” of returning “assurance” throughout the work. I

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cannot express enough gratitude to Mr. Collins for his work on this project! It is a wonderful feeling to have this celebration of my mother in musical form.

I must also thank my family for their support through the years for the many endeavors they supported me in. Their love and support have always been inspiring.

I also want to thank the TCU Symphonic Band for their participation in the process of bringing this music to life. They have been a joy to work with while rehearsing this music. I hope that everyone enjoys this music as much as I have enjoyed the process of the commission and creation with Harrison J. Collins.

And now I end with . . . “Thanks, Mom!”

-program note by Brian Youngblood.

Assurance was commissioned from me by Brian Youngblood, my band director at TCU. I've been lucky to have a strong professional relationship with Mr. Youngblood, who has commissioned me several times and unabashedly championed my work. Not long after Mr. Youngblood's mother passed away during my time at TCU, he approached me about composing a work in her honor. When it comes to what this work is about, Mr. Youngblood's thoughts really say it all; all I can add is that it was an enormous privilege to be entrusted with such a personally significant project, and I am deeply glad that I could do it justice.

-program note by the composer

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 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-Himmelspace and Dr. Till Meyn, where he is seeking a degree in music composition.

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Until the Scars (2014)

John Mackey (b. 1973)

Until the Scars is an adaptation of the first movement of Wine-Dark Sea: Symphony of Band, a work based on the ancient story of The Odyssey by Homer.

After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as his name; he would not find his way across it without first losing himself.

In this section of the story, Odysseus, having filled his ship with the spoils of war, leaves for home, but he carried another, more dangerous, cargo: pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

-program note by the publisher

When Jesus Wept (1956)

William Schuman (1910-1992)

Born in New York City, William Schuman (1910-1992) dropped out of business school to pursue composition after hearing the New York Philharmonic for the first time. He became a central figure in New York's cultural institutions, leaving his presidency of the Juilliard School to become the first director of Lincoln Center in 1962. All the while he was active as a composer. He received the inaugural Pulitzer Prize for music in 1943. He shared a fondness for wind music with his Juilliard contemporaries Vincent Persechetti and Peter Mennin, from which came many classic works for wind band.

When Jesus Wept is the second part of the New England Triptych, which begins with Be Glad Then America and concludes with Chester Overture. Like its triptych partners, When Jesus Wept was inspired by a William Billings hymn and was made first into a piece for orchestra (in 1956, with the band version transcribed by the composer in 1958). The hymn is a simple melody from the 1770 New England Psalm Singer that is intended to be performed as a round. It uses the following text:

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*When Jesus wept, the falling tear
In mercy flowed beyond all bound:
When Jesus groaned, a trembling fear
Seized all the guilty world around.*

Schuman states the entire tune in a beautiful (and demanding) duet of euphonium and trumpet and proceeds to develop it at his own pace, pulling fragments from the melody and treating them in his own freely tonal, contrapuntal style. He does pause in the middle to present the tune as a round before returning to his more contemporary setting, ending on a note of uncertainty.

-program note by Andy Pease: <https://windliterature.org>.

Dancing Fire (2016)

Kevin Day (b. 1996)

When I was writing *Dancing Fire*, I wanted to write a piece for my high school band program and its directors for the great pieces we played, the fun times we had, and the excitement our bands created at our concerts. The picture I had in my head before I began writing was a group of people surrounding a large bonfire during the night. These people began dancing around the fire, having fun, singing songs, and ultimately, celebrating life.

Once I had that picture in my head, along with the constant repeating motif that eventually became the melody for the entire piece, the rest of the work fit together nicely, and in two weeks it was done. The composition brings this mental picture I had to life in a fun and energetic way with dance-like percussion and a constant groove, as well as its contagious melody, a mysterious soprano sax solo, and a climatic ending.

This was written in dedication to the Arlington High School Band Program in Arlington, Texas, and to my former band directors, Michael Hejny, Nathan Burum, and Nathan Hervey.

-program note by the composer

About the Conductors

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

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

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

His ensemble responsibilities at TCU include directing the Horned Frog Marching Band, Concert Band, and Basketball Band programs, in addition to assisting with the Wind Ensemble and Symphonic Band. Additionally, Matt is involved in teaching Music Education courses and supervising student teachers. Mr. Garrett is a very active visual designer for marching bands and winter guards. Marching bands using his designs have advanced to the Texas State Marching Contest several times including several finals appearances. Winter Guards using his designs have won state titles and earned finalist status at the WGI World Championships on multiple occasions.

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

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

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

About the Conductors

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.

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

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shows have won many state championships, a Bands of America National Championship and placed in the finals of numerous competitions. Mr. Youngblood is a Co-developer for V-Drill Drill Design Software. He is also a managing partner with B&B Design Concepts LLC for the distribution of the software. Mr. Youngblood is an active member of the Texas Music Educators Association, The Texas Bandmasters Association and the College Band Directors National Association. He is a member of the Pi Kappa Lambda National Music Honor Society and the Alpha Chapter of the Phi Beta Mu International School Bandmaster Fraternity.

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

Mr. Youngblood is a frequent clinician and adjudicator in Texas and the Southwest. He enjoys working as a clinician with bands from every age level. He is married to Karin Youngblood and they are the parents of Sarah and Joshua Youngblood. The family attends Trinity Bible Church in Weatherford, Texas.

Upcoming TCU Band Events

June 11-17, 2023

TCU Music and Leadership High School and Middle School Summer Band Camps

TCU Music Center

[Registration Is Open](#)

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).