



UNIVERSITY BANDS

Presents

TCU Symphonic Band

Brian Youngblood, Conductor
Adam Wallace, Guest Conductor

October 16, 2023

7:00pm

Van Cliburn Concert Hall at TCU

Program

Masque	Kenneth Hesketh (b. 1968)
Our Cast Aways	Julie Giroux (b. 1961)
Kinesis	Mark Adam Sakovich (b.1991)
Phantasmagoric	John Cope (b. 1997)
Gandalf from Symphony No. 1 “The Lord of the Rings” Adam Wallace, Guest Conductor	Johan de Meij (b. 1953)
Lightning Round	Kevin Day (b. 1996)

The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers and phones.



TCU Wind Symphony

Winner of the TCU 150th Anniversary Commemoration Grant for Creative Activities

Bobby R. Francis, Conductor
Jens Lindemann, Guest Trumpet Artist
Heath Bain, Guest Conductor

Mariachi Sangre Royal de TCU, Guest Artist
Imelda Martinez, Conductor
Ramon Niño, Conductor

Program

Early Light

Heath Bain, Guest Conductor

Carolyn Bremer (1957-2018)

Nocturne

- I. Song for the Setting Sun
- II. Dancing Behind Closed Doors
- III. Light's Return

Harrison J. Collins (b. 1999)

Pyrotechnics: Concerto for Trumpet

- I. Spark
- II. Embers
- III. Blaze Away

Jens Lindemann, Trumpet Artist

Kevin Day (b. 1999)

Song of Hope

Jens Lindemann, Trumpet
Frank Cardenes, Trumpet
Ford Harris, Trumpet

Peter Meechan (b. 1980)

Sangre Royal

Featuring Mariachi Sangre Royal de TCU

Kevin Day (b. 1999)

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Program Notes

Masque (2001)

Kenneth Hesketh (b. 1968)

The Masque has had a varied history, certainly a varied spelling (masque, maske, even maskeling). However, the historian E.K. Chambers in his book *The Medieval Stage* defines the work in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice."

The above description, I think, can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colorful scoring (upper wind solos, trumpet and horn solos alternating with full-bodied tutti) with a dash of wildness is the character of this piece-I hope it may tease both players and listener to let their hair down a little!

-program note by the composer.

Our Castaways (2018)

Julie Giroux (b. 1961)

6.5 million companion animals enter animal shelters every year and 2.4 million of these adoptable animals are put down. These numbers do not include the thousands who suffer in silence. Thanks to thousands of caring people, these numbers are steadily decreasing but we still have a long way to go. This work is dedicated to all those who work hard in the fight to end puppy mills, to rescue suffering pets and to provide care and medical attention to all those rescued. It is dedicated to those companions who get rescued and for those whose rescue never comes.

We are all shepherds. Every living creature is in our care. Hopefully mankind will someday uphold his responsibility and become caretaker of all living things on earth. Maybe some day all humans will be humane and mankind will be kind.

-program note by the composer.

Kinesis (2020)

Mark Adam Sakovich (b. 1991)

Kinesis is a short work all about movement. There's rarely a moment where the beats' subdivision is not present, let alone the music halting. The piece is divided into three sections, yet the eight-note remains constant throughout. The first section is in compound meter and plays with the standard subdivision of the 6/8 meter in regular two beats per measure, and its 3:2 rhythmic subdivision as well. The second section uses the same material, but in a simple meter context and provides a much more lyrical expression of the same melodic material presented in the first section. There are a few outbursts, but the section is larger orchestrated in smaller chamber groups unlike the first and third sections. The final section is a recapitulation of the opening material, drawing the piece to a close.

-program note by the composer.

Program Notes

Phantasmagoric (2023)

John Cope (1997)

Phantasmagoric was written for Brian Youngblood and the Fort Worth Youth Wind Ensemble in the Spring of 2023. Knowing that the group consists mainly of high school students, I chose to write about my experiences playing video games, specifically when I am fighting a final boss in a game. The entire piece tells the story of how I first experience a game. I start by fighting against the boss, losing, respawning, and then fighting the boss again but this time reigning victorious. For those of you who have experienced both the frustration of losing to a video game boss as well as the joy and relief of finally beating the boss, this is the piece for you. I hope that conductors, performers, and audiences alike can feel the emotions I tried to express in this piece and visualize a game they played in the past.

Gandalf from Symphony No. 1 "Lord of the Rings" (1988)

John de Meij (b. 1953)

Johan de Meij's first symphony ***The Lord of the Rings*** is based on the trilogy of that name by J.R.R. Tolkien. This book has fascinated many millions of readers since its publication in 1955. The symphony consists of five separate movements, each illustrating a personage or an important episode from the book.

The symphony was written in the period between March 1984 and December 1987, and had its première in Brussels on 15th March 1988, performed by the Groot Harmonieorkest van de Gidsen under the baton of Norbert Nozy. In 1989, The symphony ***The Lord of the Rings*** was awarded a first prize in the Sudler International Wind Band Composition Competition in Chicago, and a year later, the symphony was awarded by the Dutch Composers Fund. In 2001, the orchestral version was premiered by the Rotterdam Philharmonic Orchestra and recorded by the London Symphony Orchestra.

The first movement is a musical portrait of the wizard Gandalf, one of the principal characters of the trilogy. His wise and noble personality is expressed by a stately motif which is used in a different form in movements IV and V. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse, Shadowfax.

-program note by the composer

Lightning Round (2022)

Kevin Day (b. 1996)

Commissioned by Dr. Jamal Duncan for the Arizona State University Wind Symphony, ***Lightning Round*** is a composition that depicts high energy and fast kinetic motion, as the motivic ideas pass from one instrument to the other, becoming more intertwined. Like a lightning round of a video game, you must think quick on your feet to pass, and in this case, to make it through the composition.

-program note by the composer

Early Light (1995)

Carolyn Bremer (1957-2018)

Early Light was written for the Oklahoma City Philharmonic and received its premiere performance in July, 1995. The material is largely derived from "The Star-Spangled Banner." One need not attribute an

Program Notes

express of patriotic fervor in the composer as a source for this optimistic homage to our national anthem; Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing her piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

-program note from the score.

Nocturne (2023)

Harrison J. Collins (b. 1999)

The word “Nocturne” means “of the night”; as a title, the work has been used for centuries by western art music composers. Despite this simple premise-or, perhaps, because of it-each individual rings a different and unique interpretation to what “night music” means and what it may evoke; and so, I have done the same. My **Nocturne** is set in three movements that semi-programmatically depict 1.) the setting of the sun at dusk, 2.) the “happenings” of the night, and 3.) the rising of the sun at dawn. Beneath this surface, the core of the work is an exploration of my experiences with Major Depressive Disorder and Generalized Anxiety.

Song for the Setting Sun is a gentle, twinkling haiku (figuratively and literally-it is divided in three sections that utilizes phrases of 5 beats, 7 beats, and 5 beats, respectively). It goes as a sunset does, beginning gently and descending into a brilliant canopy of color and light before allowing the night sky to take over. It is a nostalgic nod to my childhood, in the days before I began struggling with mental illness at 12-13 years old. The questions that would come to fill my mid in the following years were extraordinarily heavy ones, and while I’m grateful to have grown and learned, I do still miss the days in which I was, put simply, less aware. Those days weighed much lighter on my mind.

Dancing Behind Closed Doors is a mercurial chronicle of life in the night. I am a night owl and have always been used to spending hours alone in the night since my young teens. This solitude has been both a time of freedom and solace for me and a time of great vulnerability. It is in these hours of night, alone, that I would let my walls down and face myself and my mental struggles head on. This unintentionally-habitual practice of self-exploration has been a crucial part of my journey to recognize what is my *illnesses* and what is *me*. This music accesses a decade of self-reflection, curiosity, confusion, anxiety, depression, and all else that I have felt as a kid; and it acknowledges the years of time I spent “in the dark” about the source of my struggles.

Light’s Return is an anthem of hope. It begins in darkness and follows the sun’s slow rise upward into the sky, bringing light and day with it. While my conditions have impacted my life since my early teens, it was only in my early 20’s that I received formal diagnoses and began finding the road to recovery. As I’ve begun to understand my conditions (through work with my therapist and treatment by my psychiatrist, two concrete resources that I am privileged to have), I’ve become skilled enough to recognize their patterns and effects clearly: they make me feel as if I am trapped in darkness, unable to find the light I need to make my way forward. And, by extension, I’ve learned to recognize similar patterns in those I love who also struggle with mental illnesses. As I have supported myself and my loved ones, I have learned how crucial it is to remind myself-no matter how in-the-dark I feel-that I will come out the other side of it. I have found how powerful it is to, at the most personal level, have hope for myself.

Nocturne is dedicated to the people I love who deal with mental illness and to anyone out in the world we share who deal with it. I know very little at my young age, but no matter how dark it is in this moment, I know this: the sun will rise.

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-program note by the composer.

Pyrotechnics: Concerto for Trumpet and Wind Ensemble (2020)

Kevin Day, (b. 1996)

The title of the concerto, Pyrotechnics, is a play on both definitions of the work. I chose to call it this because I wanted to showcase the virtuosic talents of Jens Lindemann in a brilliant display, while also incorporating elements of fire/fireworks. I met Jens at the 2019 CBDNA Conference in Tempe, Arizona after the premiere of my euphonium concerto. He had heard the premiere with Demondrae Thurman and the TCU Wind Symphony, and upon meeting Jens at a restaurant through Jerry Junkin, Jens wanted me to write a piece for him. I was very shocked, honored, and blown away by this request, and so I started writing as soon as I got home from the conference. Typically, I write a piece from left to right very quickly, and rarely go back to change anything once I'm done. For this work, I wrote the movements out of order-which was quite different for me-but upon doing so, I got to go back and make the necessary changes in order to make the concerto more cohesive. This concerto is definitely the biggest undertaking I've ever done, and ultimately I learned and grew as a composer by writing this.

The movement titles (I. Spark, II. Embers, III. Blaze Away) are inspired by different states of fire. The first movement is the initial "spark" of a flame and features the soloist showing off their technical and lyrical prowess in a burst of energy until the fire quickly dies down. The second movement, Embers, features the flugelhorn in a lyrical way and portrays what remains of the fire while the embers continue to glow and grow into something beautiful. The final movement, Blaze Away, is the full release and ignition of a blazing fire, eventually sparking off into streams of fireworks. The soloists and ensemble let it all go and wail with high energy and intensity, leading to the epic climax of the fireworks show.

-program note by the composer.

Song of Hope (2015)

Peter Meechan (b. 1980)

Song of Hope is dedicated to my good friend Ryan Anthony (principal trumpet with the Dallas Symphony Orchestra) and his charity, Cancer Blows-a foundation set up to raise awareness and money to further the research that has helped give their family a hope for a future following Ryan's diagnosis of Multiple Myeloma.

Upon hearing the middle movement (simply titled "Song") of my cornet concerto, Milestone, Ryan asked me if I could change the end from its current reflective ending to something more uplifting, and to title it Song of Hope, giving it much more meaning than I could have ever imagined.

As well as a wind band scoring without soloist, Song of Hope exists with 1, 2 or 3 soloists, accompanied by either wind band, brass band, brass ensemble or symphony orchestra.

For my friend Ryan.

-program note by the composer.

Sangre Royal for Mariachi Ensemble and Wind Ensemble (2023)

Kevin Day (b. 1996)

Inspired by the music of Vicente Fernández, Caetano Veloso, & Juan Gabriel, *Sangre Royal* is an energetic work for mariachi ensemble and wind ensemble, composed for the TCU Wind Symphony

Program Notes

under the direction Bobby R. Francis, and Mariachi Sangre Royal under the direction of Ramon Niño III and Imelda Martinez. This work was commissioned by the TCU School of Music and College of Fine Arts to celebrate the 150th Anniversary of Texas Christian University.

-program note from the score.

Texas Christian University Symphonic Band

Piccolo

Loida Soriano Fort Worth, TX
Olivia Thomas Frisco, TX

Flute

David Diaz* Richmond, TX
Loida Soriano Fort Worth, TX
Heather Parish Weatherford, TX
Kylie Gray Northfield, MN
Olivia Thomas Frisco, TX
Madison Purvis Granbury, TX
Kiana Fatemifar Tehran, Iran
Autumn Bell McKinney, TX
Ethan Dempsey Porter, TX

Oboe

Bella Evans* Richardson, TX
Chloe Caudill Fort Worth, TX
Matthew Kotzen Dallas, TX
Alexandra Aguirre Frisco, TX
Tatum Harvey Fort Worth, TX

English Horn

Bella Evans Richardson, TX

Bassoon

Ethan Ifert* Frisco, TX
Ethan Peel North Richland Hills, TX
Diego Llamas Fort Worth, TX

Bb Clarinet

Tia Chernow* Joshua, TX
Alyssa Dickens McKinney, TX
Kenia Zetino Little Elm, TX
Clara Brown Destin, FL
Caroline Running Houston, TX
Liam Maybury Mansfield, TX
Carly Williams Keller, TX
Bianca Rivadeneira Dallas, TX

Bass Clarinet

Matt Garrett Fort Worth, TX

Alto Saxophone

Holt Lee* Azle, TX
Nathan Pippin Dallas, TX
Jett Schnackenberg Mansfield, TX
Ty Davenport Midland, TX

Tenor Saxophone

Maya Kamal Frisco, TX

Baritone Saxophone

Pedro Reyes Fort Worth, TX

Trumpet

Ethan Vinson* Mansfield, TX
Andria Christian Plano, TX
Alex Cadenhead Mansfield, TX
Kenneth Ebo Fort Worth, TX
RJ Andrade Pasadena, TX
Lucas Maynard Marietta, GA

F Horn

Joshua Wheeler* Edmond, OK
Nick Spires Burleson, TX
Logan Bingham Fort Worth, TX
Sebastian Sohn North Richland Hills, TX
Liz Bushey Euless, TX
Travis Beard Arlington, TX
Garrett Nelson Southlake, TX
Aaron Kiah Keller, TX

Trombone

Nick Meyer* Bedford, TX
Anthony Tinsley Keller, TX
Nick Richa McKinney, TX
Seth York Cypress, TX
Jessica Rowe Haslet, TX
Apurva Mamidenna Frisco, TX
Andon Morace Meslissa, TX

Bass Trombone

Zach Long* San Antonio, TX
Bennett Sibille San Antonio, TX
Sean Muller Lake Travis, TX

**Denotes Principal*

Texas Christian University Symphonic Band

Euphonium

Tyler Pham*	Richardson, TX
Knox Stroman	Bedford, TX
Marshall Turner	Bedford, TX
Kevin Corpus	Burleson, TX
Garrett Alford	Haslet, TX

Tuba

Zoie Pilate*	Fort Worth, TX
Benne Lindley	Brock, TX
Matthew Waller	Fort Worth, TX
Tyler Fries	Flower Mound, TX
Monica Sanchez	Fort Worth, TX

String Bass

Arturo Zamora	San Antonio, TX
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Piano

Madison Purvis	Granbury, TX
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Percussion

Brandon Davidson	Flower Mound, TX
Ahmad Elijah	Spring, TX
Leighann Crockett	Forney, TX
Matthew Bartley	Canton, TX
Haley Bruns	McKinney, TX
Jaden Guinto	Cypress, TX
Emily Dean*	Bullard, TX
Ruben Skinner	Burleson, TX
Chaya Bray	Burleson, TX
Robert Allen	Pantego, TX

**Denotes Principal*

Texas Christian University Wind Symphony

Piccolo

Nikkie Galindo Midland, TX
 Derek Smilowski Philadelphia, PA
 Alexandra Langley Lindsay, TX

Flute

Nikkie Galindo* Midland, TX
 Junhwi Goo Corinth, TX
 Derek Smilowski Philadelphia, PA
 Alexandra Langley Lindsay, TX
 Allison Durocher Lewisville, TX
 Lyn Hoang Arlington, TX

Oboe

Logan Boyd* Waxahachie, TX
 Kameryn Arsenault Haslet, TX
 Lauren Hanifan The Colony, TX
 Emma Piyakhun Melissa, TX
 Katie Lilley Fort Worth, TX

English Horn

Lauren Hanifan The Colony, TX
 Katie Lilley Fort Worth, TX

Bassoon

Dorian Holley* Hurst, TX
 Coby Gratzer* Missouri City, TX
 Matthew Assis Dallas, TX
 Harrison Collins Little Elm, TX

Contrabassoon

Ethan Ifert Frisco, TX

E♭ Clarinet

Lucas Lynn Houston, TX

B♭ Clarinet

Lucas Lynn* Houston, TX
 Sam Brown Schwenksville, PA
 Yotham Eshak Arlington, TX
 Christian Lackey Fort Worth, TX
 Demitri Halasa Arlington, TX
 Matthew Bailey Highland Village, TX
 Rylee Grimes Krum, TX

B♭ Clarinet cont.

Alyssa Boortz Mansfield, TX
 Sarah Aday Forney, TX

Bass Clarinet

Evan Pallanes* North Richland Hills, TX
 Madelyn Peterson Haslet, TX

Contrabass Clarinet

Rylee Grimes Krum, TX
 Alyssa Boortz Mansfield, TX

Alto Saxophone

Ashley Tyson* Platteville, WI
 Coleman Kading Fort Worth, TX

Tenor Saxophone

Jerry Olazaran Aledo, TX
 Ken Nguyen Arlington, TX

Baritone Saxophone

Molly Leonard Prosper, TX

Trumpet

Ford Harris* Trophy Club, TX
 Nathan Musso Leander, TX
 Blake Crosslin Mansfield, TX
 Hayden Nicholson Lindale, TX
 Jack Grimm Aledo, TX
 Frank Cardenas Cajica, Colombia
 Cole Follett Richardson, TX

F Horn

Joe Harris* Allen, TX
 Emily Holland Mansfield, TX
 Maya Huffman Union Grove, TX
 James Brandt League City, TX
 Emily Koch Colleyville, TX
 Roger Gonzalez Palestine, TX
 Diego Solis Laredo, TX
 Megan Kraus Arlington, TX

**Denotes Principal*

Texas Christian University Wind Symphony

Trombone

Xander Byrd* Prosper, TX
Lucas King Benbrook, TX
Nick Shea Mansfield, TX
Axel Bevensee Frisco, TX

Bass Trombone

Andrew Hildinger* Frisco, TX
Trey Mulkey Mansfield, TX

Euphonium

Andrew Pesina* Carrollton, TX
Mitchell Shulka Fort Worth, TX
Brayden Loosier Henderson, TX
Josh Crossman Frisco, TX

Tuba

Ricardo Gonzalez Rio Grande City, TX
Brian Clark Fort Worth, TX

String Bass

Arturo Zamora San Antonio, TX

Piano

Syuzanna Kaszo Fort Worth, TX

Harp

Kela Walton Arlington, TX

Percussion

Gabe Sanchez* McAllen, TX
Austin Probst Frisco, TX
Joe Donohue Marietta, GA
Luke Hammond Austin, TX
Adam Mackey Cypress, TX
Ashlyn Bailey Aledo, TX
Hezan Daroona Frisco, TX
Christian Maakestad Robins, IA
Matthew Hroch Arlington, TX
Zach Bourgeois Lake Charles, LA

**Denotes Principal*

Mariachi Sangre Royal de TCU

Violin

Gabriela Cruz Dallas, TX
Juan Pablo De Leon Ciudad Juarez, MX
Crystal Hernandez Newport Beach, CA
Pedro Hernandez Fort Worth, TX
Alondra Oropeza Fort Worth, TX
Roselyn Tentzohua Fort Worth, TX

Viola

Katelyn Oxley Arlington, TX

Trumpet

Emanuel Arellano Fort Worth, TX
Dorian Holley Hurst, TX
Blake Crosslin Mansfield, TX

Guitar

Cris Gamez Arlington, TX
Julio Hernandez Fort Worth, TX
Pedro Reyes Fort Worth, TX

Vihuela

Benjamin Landeros Fort Worth, TX
Pilar Olivas Fort Worth, TX
Jasmine Reyes Fort Worth, TX

Guitarron

Ismael Rodriguez Fort Worth, TX

About the Conductors

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 (ABA). He currently serves the organization as President-Elect and will assume the Presidency in February 2024. Previously, Prof. Francis served on the Sousa-ABA- Ostwald Award Selection Committee that selects the outstanding new composition for Wind Band each year – the most significant award a composer for the wind band medium can receive. He also served as a member of the ABA Board of Directors for many years. He is a Past-President of the CBDNA Southwest Region and the Big 12 Band Directors Association. His former directors include Norman White (Junior High), Tom Neugent (High School) and James Keene (College).

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. 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, Corey Mackey, Clay Garrett, 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, Curt Wilson, Joseph Turrin, James Syler, James Stephenson, Kevin Day, Eric Ewazen, Michael Daugherty, Quinn Mason, Onsby Rose, Blaise Ferrandino, Till Meyn, Haley Woodrow, Shuying Li and John Corigliano. In recent years, the TCU Wind Symphony has accepted invitations to perform at the 2018 Convention of the **American Bandmasters Association (ABA)** annual convention with guest artists the “Boston Brass”, the 2019 at the **College Band Directors National Association Convention (CBDNA)** in Tempe Arizona with guest artist Demondrae Thurman, the 2020 **Texas Music Educators Association Convention (TMEA)** in San Antonio with guest artist Jens Lindemann and will be hosting and have accepted an invitation to perform at the **2025 convention of the CBDNA** - at the new TCU Music Center in the Van Cliburn Concert Hall. The TCU Wind Symphony was also invited to perform at the recent convention of the **World Association of Symphonic Winds and Ensembles (WASBE) in Prague, Czech Republic**. The group had to decline due to TCU’s covid restrictions for international travel.

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 Band invitations including Regions 5, 31, 30, 4, 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. He will be guest conducting at Auburn University and the University of Kentucky and several all-region bands spring 2023.

About the Conductors

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 performance artist. They have two daughters: Tamsyn and Breelyn.

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 also 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

About the Conductors

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.

Hailing from the great state of Wisconsin, **Heath Bain** studied at the Lawrence University - Conservatory of Music before enlisting as a Musician in the United States Army.

Initially a Horn Player, while at the historic 101st Airborne Division, he quickly found a place leading bands in military ceremonies. In 2021, Bain became the Assistant Conductor of the U.S. Army Band - Japan, conducting outreach and educational concerts alongside Japan's Premier Military Bands. Over his seven-year career, he achieved the rank of Staff Sergeant.

In the spring of 2023, Bain assumed a graduate teaching position at Texas Christian University while pursuing his master's degree in Wind Conducting as a student of Bobby R. Francis.

Adam Wallace is in his second 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. Prior to TCU, Adam graduated *cum laude* from Stetson University in DeLand, FL with a Bachelor of Music Education and a minor in Psychology, completing his student teaching with the Flagler Palm Coast HS band program under John Seth. Originally from Tampa, FL and a graduate of Gaither High School, Adam has maintained a robust schedule through his musical studies and service through music education.

As a graduate assistant, Adam assists in all artistic, teaching, and administrative aspects of TCU's comprehensive band program. Throughout his time at TCU, Adam has had the privilege of conducting all the wind bands in concerts, frequently guest-direct the athletic pep bands, acting as a production assistant and electronics operator for the band's upcoming compact CDs, and traveling with the athletic bands to Phoenix, Los Angeles, Kansas City, and Denver! Outside of the band program, Adam represents the College of Fine Arts on the Graduate Student Senate and serves on the university's master plan and academic appeal committees. Active as a teacher outside of TCU, Adam works as a marching instructor for Colleyville Heritage HS, assists the FWYO wind ensemble as a guest conductor and chamber music coach, and maintains a teaching studio of about twenty saxophonists in the Burleson, Joshua, and White Settlement Independent School Districts.

During his time in Florida, some of Adam's former duties included 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 in the Volusia County area, and serving as a head student employee for the Stetson Band program. In 2021, Adam served a term as president of Stetson's NAFME Collegiate chapter, representing the interests of seventy music education students to the university, assisting in programming weekly professional development for the music education program,

About the Conductors

and increasing resources available to support student enrichment. 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. During his time at Stetson, Adam was additionally 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" athletic band. He has additionally led the pep band for Stetson men's and women's 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's professional memberships include the Texas Music Educators Association, National Band Association, College Band Directors National Association, and the National Association for Music Education. Outside of music, he enjoys reading, watching his favorite sports teams, and going on misadventures with his girlfriend Alexandra and her pet mantids.

About the Guest Artist

As the first classical brass soloist to ever receive the Order of Canada, **Jens Lindemann** is hailed as one of the most celebrated artists in his instrument's history and was recently named "International Brass Personality of the Year" (Brass Herald). Jens has played both jazz and classical in every major concert venue in the world: from the Philharmonics of New York, Los Angeles, London, Berlin, Moscow and Tokyo to Carnegie Hall and even the Great Wall of China. His career has ranged from appearing internationally as an orchestral soloist, being featured at the 2010 Olympics for an audience of 2 billion people, national anthems at the Rose Bowl and for the San Francisco Giants on Memorial Day, performing at London's 'Last Night of the Proms', recording with the Mormon Tabernacle Choir to playing lead trumpet with the renowned Canadian Brass and a solo Command Performance for Her Majesty Queen Elizabeth II. Jens has also won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany and British Bandsman 2011 Solo CD of the year as well as receiving several honorary doctorates.

Classically trained at the renowned Juilliard School in New York and McGill University in Montreal, Jens' proven ability to perform as a diverse artist places him at the front of a new generation of musicians. He has performed as soloist and recording artist with classical stars such as Sir Neville Marriner, Sir Angel Romero, Pinchas Zukerman, Doc Severinsen, Charles Dutoit, Gerard Schwarz, Eiji Oue, Bramwell Tovey, Kent Nagano, Lior Shambadal, Boris Brott and Jukka Pekka Saraste. Having recorded for BMG, EMI, CBC and the BBC, Jens is helping to redefine the idea of the concert artist by transcending stylistic genres and the very stereotype of his instrument by performing with "impeccable attacks, agility and amazing smoothness" (The Clarin, Buenos Aires).

About the Guest Artist

A prodigious talent, Jens Lindemann performed as a soloist with orchestras and won accolades at numerous festivals while still in his teens. A prizewinner at numerous jazz and classical competitions including the prestigious ARD in Munich, Jens also placed first, by unanimous juries, at both the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992. Since then, he has performed solos with orchestras including, the London Symphony, Berlin, Philadelphia, Moscow, St. Petersburg, Beijing, Bayersicher Rundfunk, Buenos Aires Chamber, Atlanta, Washington, Seattle, Dallas, Detroit, Houston, Montreal, Toronto, National Arts Centre, Vancouver, Warsaw, Mexico City, Costa Rica, Bogota, Welsh Chamber, I Musici de Montreal, St. Louis, and Mostly Mozart at Lincoln Center.

Heralded internationally as an outstanding artist, critics have stated: “He played with golden timbre and virtuosic flair” (New York Times)“, “a world-class talent” (Los Angeles Times), “it was one of the most memorable recitals in International Trumpet Guild history” (ITG), “performed brilliantly in the North American premiere of Bernd Alois Zimmermann’s Concerto with the Toronto Symphony” (Toronto Star), and “he gave the virtuoso highlight of the evening with the Montreal Symphony”. Based in Los Angeles as Professor with High Distinction at UCLA, Jens is also director of the summer brass program at the Banff Centre in Canada. Jens Lindemann is an international Yamaha artist playing exclusively on 24K gold plated instruments.

About the Composers

Mark Adam Sakovich was born and raised in the Fort Worth area of Texas. There, he learned how to play the piano from Marie Graham and played saxophone under the baton of Cynthia Lansford, James Smith, Bill Watson, Jason Bird and Kevin McNulty. From there, he earned his Bachelor’s degree in Music Composition from Texas Christian University, studying under Gerald Gabel and Martin Blessinger. He earned his Master’s degree in Music Composition from the Manhattan School of Music, studying under Richard Danielpour, Reiko Feuting and Susan Botti. His music has been performed by the TCU Wind Symphony and Symphonic Band under the direction of Bobby R. Francis and Brian Youngblood, the Manhattan School of Music Orchestra under the direction of David Hoose, The Everman String Quartet, pianist Jo Kang and violist Steven Ansell.

Currently, Mark resides in Fort Worth. Outside of music, Mark volunteers at the Center for Animal Research and Education located in Bridgeport, Texas.

John David Cope is a composer, percussionist, and educator from North Richland Hills, Texas. Through his music, Mr. Cope hopes to provide entertaining, enlightening, and simply fun experiences for audiences and performers everywhere. To grow as a composer and educator, he is currently working as a Graduate Teaching Assistant at Texas Christian University while working on his Doctorate in Music Composition.

Recent premieres include works written for the Trace Chamber Society, the UNL Percussion Ensemble, the UNL Wind Ensemble, the TCU Percussion Orchestra, and Dulcis Duplicitous. Recently, Mr. Cope received commissions for a percussion quintet by percussionist Jacob Cauley, a vocal duet for renowned singer Daniel Ikpeama, and a Wind Ensemble piece for the Peru State Wind Ensemble, under

About the Composers

the direction of conductor Scott Walker. Mr. Cope's work, entitled "Ripple Effect," was also recently selected as a semi-finalist for the International Trombone Society's Composition Contest.

Mr. Cope received his Master's in Music Composition from the University of Nebraska-Lincoln, where he studied composition with Tom Larson and percussion with Dr. Dave Hall. He completed his Bachelor's in Music Composition at Texas Christian University under the direction of Dr. Blaise Ferrandino and Dr. Martin Blessinger, while also completing a minor in business studies. On top of composing and working as a Graduate Teaching Assistant at TCU, Mr. Cope also teaches percussion at Bethesda Christian University and actively teaches front ensembles in the DFW area.

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 world 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, Wendy 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 Found 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 (TU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

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

About the Composers

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 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 Katahj 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.

Upcoming TCU Band Events

October 18, 2023: TCU Jazz Ensembles

7:00pm, TCU Music Center

October 22, 2023: TCU Percussion Orchestra

7:00pm, TCU Music Center

November 15, 2023: TCU Wind Symphony

7:00pm, TCU Music Center

November 19, 2023: All-State Woodwind and Brass Clinic

1:00pm, Ed Landreth Hall and Auditorium

December 4, 2023: TCU Symphonic Band

7:00pm, TCU Music Center

December 5, 2023: Mariachi Sangre Royal de TCU

5:30pm, Ed Landreth Hall and Auditorium

December 5, 2023: TCU Percussion Orchestra

7:00pm, TCU Music Center

For more events, please visit the [TCU School of Music calendar](#).