



Presents

TCU Wind Symphony and Symphonic Band

Bobby R. Francis/Brian Youngblood, Conductors

Dr. H. Joseph Butler, Organ

February 5, 2024

7:00pm

Van Cliburn Concert Hall at TCU

Pre-Concert Fanfare, Reimers Mixson Lobby

TCU Symphonic Brass

Heath Bain, Conductor

Fanfare pour précéder “La Péri”

Paul Dukas (1865-1935)

Symphonic Band Program

Brian Youngblood, Conductor

Emily Keliher and Adam Wallace, Guest Graduate Conductors

Them Basses

G. H. Huffine (1889-1947)

Sanctus

Ola Gjeilo (b. 1978)

Arr. J. Eric Wilson

Commando March

Samuel Barber (1910-1981)

Emily Keliher, Guest Graduate Conductor

Alleluia! Laudamus Te

Alfred Reed (1921-2005)

Adam Wallace, Guest Graduate Conductor

Heroes, Lost and Fallen

David R. Gillingham (b.1947)

Intermission

Wind Symphony Program
Bobby R. Francis, Conductor
Dr. H. Joseph Butler, Organ
Topy Nguyen and Heath Bain, Guest Graduate Conductors

Old Ironsides March	John Philip Sousa (1854-1932) Arr. MGySgt. Don Patterson
Machu Picchu	Satoshi Yagisawa (b. 1975) Topy Nguyen, Guest Graduate Conductor
Rosa Parks Boulevard	Michael Daugherty (b. 1954) Heath Bain, Guest Graduate Conductor Xander Byrd, Nick Meyer and Andrew Hildinger, Trombone Soloists
Symphony # 1, Mvmt. I	Aaron Kline (b. 1990) Brian Youngblood, Guest Conductor
Dedication of the Organ from John MacLean and his family	Dr. Sean Atkinson, Director of the School of Music
Ein' feste Burg ist unser Gott, Op. 67, No. 6	Max Reger (1873-1916) Dr. H. Joseph Butler, Organ
Symphony # 1 "Heroes", Mvmt. IV "For the Fallen"	Onsby Rose (b. 1975) Dr. H. Joseph Butler, Organ

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



Program Notes

Fanfare pour précéder "La Péri" (1924)

Paul Dukas (1865-1935)

Paul Dukas (1865-1935) was a composer who had little self-confidence and was very self-critical. As a result of this he destroyed the manuscripts of all but seven large and five small works. Luckily he kept what is now his best known composition, the symphonic scherzo *L'apprenti Sorcier* (The Sorcerer's Apprentice). He also came very close to destroying the manuscript of his ballet music *La Péri* (The Fairy). This was however rescued by his friends. Thus we can still enjoy this magnificent fanfare which was originally used as an opener for the ballet.

-program note from the publisher

Them Basses (1924)

G.H. Huffine (1889-1947)

Them Basses March is subtitled "A March in which the Basses have the Melody throughout." Huffine might have included the names of all the lower brasses and lower woodwinds in the subtitle, inasmuch as they also have the melody-after the introduction by the cornets. The march was written to sound complete with a minimum number of players, such as in a circus band playing for the elephant act. Because of the small number of different parts, *Them Basses March* is equally suitable for a 2,000-member massed band, a 28-piece brass band, and a marimba ensemble. It shares this characteristic with much of the music of the Baroque period. Rhythmically, it swings. It was on the J.W. Pepper list of favorite march for many years, almost since it was published in 1924, and it is still popular in many countries-a very uncomplicated march classic.

-program note from Program Notes for Band.

Sanctus (2009, 2017)

Ola Gjeilo (b. 1978)

Arr. J. Eric Wilson

Ola Gjeilo, born in 1978 in Norway, moved to the United States when he was 23 years old to study composition at the Juilliard School. He composed this dense and richly textured choral setting of the Sanctus for the Uranienborg Vokalensemble shortly after he graduated in 2006. J. Eric Wilson has skillfully captured the magic of the original choral work in this transcription for winds.

As he stated regarding Sanctus: "It's one piece of mine that remains closest to my heart."

Commando March (1943)

Samuel Barber (1910-1981)

When he was inducted into the Army in September, 1942, Samuel Barber made efforts to obtain a position in which he might be useful to the war effort and still compose music. Although he expressed surprise at the Army's apparent lack of interest in using his music for propaganda purposes, in a November, 1942 letter to confidant Katherine Chapin he wrote "I have been asked by the Philharmonic and other orchestra for war music."

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Commando March was not only Barber's first for wind band, but his first work subsequent to entering the Army. There is no extant documentation regarding a formal commission or a direct military order; rather it appears Barber was inspired to compose for the military bands he must have come in contact with during his basic training. In a letter to friend William Strickland, Barber expressed mild frustration at the process:

I've finished a march for band and I think I shall ask Thor Johnson to try it out for me. I wonder how his band is. It music be played in the Service Command first. It was a nuisance to score-millions of euphoniums, alto clarinets and Db piccolos to encumber my score page.

Commando March was completed in February 1943. In spite of its large instrumentation, Barber often referred to the work in letters as his "little march." The premiere performance was given by the Army Air Forces Technical Command Training Band, Warrant Officer Robert L. Landers, conductor on May 23, 1943, in Atlantic City, New Jersey. As was the case with many of Barber's earlier works, *Commando March* was immediately well received by audiences. Following its premiere, Barber himself led the Goldman Band in several performances in July, 1943. He even adapted the work for orchestra at the request of Serge Koussevitzky, who led this score's first performance with the Boston Symphony Orchestra on October 29, 1943.

-program note from the score.

Alleluia! Laudamus Te (1973)

Alfred Reed (1921-2005)

Alleluia! Laudamus Te is a hymn of praise without words, with the band serving as a single massive choir and, at times, broken down into individual sections, each performing as a separate choir. The music is based on three main themes, the first being a massive chorale in the brass, the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the orchestra as it is developed.

The work was commissioned by Richard S. Mountford and the Malone College Concert Band, which premiered the work, conducted by Reed, at its third annual band festival in February 1973.

-program note by William Johnson for the San Luis Obispo Wind Orchestra concert program, December 11, 2011.

Heroes, Lost and Fallen (1989, 1991)

David Gillingham (b. 1947)

Heroes, Lost and Fallen (A Vietnam Memorial) is a tone poem for symphonic band based on the following poem by the composer:

*Banish our thoughts
From this grueling war.
Let Suffering and Death
Rule no more.*

*Resolve this conflict
In hearts so sullen*

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*And bring eternal peace
To the heroes, lost and fallen.*

The work opens with an air of mysteriousness on a sustained sonority by bowed vibraphone with marimba tremolo. There are interspersed motives suggesting trumpet calls and quotes from the Star-Spangled Banner and the Vietnamese National Anthem. This beginning section reflects the uncertainty and instability before war. Following is a warm and consonant chorale in the low brass alluding to the world ideal of peace and serenity. This section segues into a sort of slow "march to war". Just as the realization of the inevitability of war increases, so does this section increase in dynamic and dissonant intensity. Climaxing the section are quotes from the Star-Spangled Banner and Taps.

The ensuing section expresses the war itself with driving rhythms, dense textures, chaotic accompanimental motives and sinister themes. Growing in intensity, the section culminates with haunting "trumpet calls" alternated between trumpets and horns followed by four hammered articulations of a tone cluster. A thunderous roll of drums then elides into the next section where the consonant choral of "peace" reasserts itself, this time amidst the continuing conflict of war, suggesting that somehow "Good" will triumph over "Evil." Both the chorale and the conflicting forces fade away, and a short dirge-like section follows based on the opening motive of the chorale, signifying destruction, death and aftermath. But the ever-present force of "Good" emerges and a serene yet powerful theme is stated, beginning in the horns. The theme grows to a glorious climax, diminishes and settles into C Major, the "key of the earth". A unison "C", with underlying tumultuous articulations by the drums, culminates the work...the drums reminding us that the threat of war will always be present.

-program note from the score.

Old Ironsides March (1926, 2020)

John Philip Sousa (1854-1932)

In 1926, patriotic citizens noted the deterioration of the historic old frigate Constitution, better known as "Old Ironsides," and waged a vigorous campaign to have it restored. At a rally held in Madison Square Garden, enough money was raised to ensure success of the movement. For that occasion, Sousa composed this march. He led the massed bands of the U.S. Navy, Marine Corps and Army, but whether the new march was played is not certain. Oddly, the march was never published, and only a manuscript sketch is known to exist (until recent arrangements).

-program note from John Philip Sousa, A Descriptive Catalog of His Works.

Machu Picchu (2005)

Satoshi Yagisawa (b. 1975)

Explaining the significance of *Machu Picchu* begins with remembering the Incan empire at its zenith, and its tragic encounter with the Spanish conquistadors. The great 16th century empire that unified most of Andean South America had as its capital the golden city of Cuzco. Irresistible to Francisco Pizarro, while stripping the city of massive quantities of gold, in 1533 he also destroyed Cuzco's Sun Temple, shrine of the founding deity of the Incan civilization. While that act symbolized the end of the great empire, 378 years later an archeologist from Yale University, Hiram Bingham, rediscovered "Machu Picchu", a glorious mountaintop Incan city that had escaped the attention of the invaders. At the central high point

Program Notes

of the city stands its most important shrine, the Intihuatana, or “hitching post of the sun”, a column of stone rising from a block of granite the size of a grand piano, where a priest would “tie the sun to the stone” at winter solstice to insure its seasonal return. Finding the last remaining Sun Temple of a great city inspired the belief that perhaps the royal lineage stole away to this holy place during Pizarro’s conquest.

After considering these remarkable ideas I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu’s past. Three principal ideas dominate the piece: 1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, 2) the destructiveness of violent invasion, and 3) the re-emergence of Incan glory as the City in the Sky again reached for the sun.

-program note: John Magnum, Los Angeles Philharmonic Program Designer/Annotator.

Rosa Parks Boulevard (2000)

Michael Daugherty (b. 1954)

Rosa Parks Boulevard pays tribute to the woman who helped set in motion the modern civil rights movement by her refusal to move to the back of the bus in 1955 in Montgomery, Alabama. In 1957, she came to Detroit, Michigan, where she has lived ever since. One of the many honors bestowed upon Rosa Parks is a boulevard names after her, located in downtown Detroit. For me, Rosa Parks stands for the willingness to challenge boundaries and cross over them.

If the fall of 1999, I had the pleasure of attending a Sunday church service with Rosa Parks, at the St. Matthew African Methodist Episcopal Church in Detroit. For more than four decades she has attended this modest church with the motto: “the Church Where Everybody is Somebody,” hand-painted over its entrance. During the four-hour service, I joined in with Rosa Parks and the congregation to sing various gospel hymns and hear the inspired oratory from the preacher, Reverend Robinson.

From her association with the Reverend Martin Luther King in the fifties to the present day, the spirit of the African-American preacher has been a source of strength to Rosa Parks. The African-American poet James Weldon Johnson was also inspired by the voice of the preacher in his 1927 volume of poetry, entitled *God’s Trombones*. In his preface he describes how the preacher “strode the pulpit up and down in what was actually a very rhythmic dance, and he brought into play the full gamut of his wonderful voice, a voice – what shall I say? – not of an organ or a trumpet, but rather of a trombone, the instrument possessing, above all other, the power to express the wide and varied range of emotions encompassed by the human voice-and with greater amplitude. He intoned, he moaned, he pleaded – he blared, he crashed, he thundered. I sat fascinated; and more, I was, perhaps against my will, deeply moved; the emotional effect upon me was irresistible.

After the church service, Rosa Parks told me her favorite piece of music was the traditional African-American spiritual, *Oh Freedom*. Fragments of this melody are played in musical canons by the trombone section, echoing the voices of many generations of African-American preachers in Detroit and throughout America. In addition to the soulful trombones, I composed a musical motive which I associate with Rosa Parks. It is first heard in the woodwinds and vibraphone. These lyrical sections alternate with a turbulent bus ride, evoked by atonal polyrhythms in the trumpets, horns and percussion instruments. The recurrence of ominous beating in the bass drum reminds us that while progress was made in civil rights in the twentieth century, there is still much to be done in the twenty-first century.

-program note by the composer.

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Symphony No. 1, Movement I (2022)

Aaron Kline (b. 1990)

Symphony No. 1 for Wind Ensemble is about trusting in the sovereignty of God when going through trials. The first movement uses a modified sonata-allegro form to juxtapose sounds of hope and struggle. The primary theme comes from the hymn "Day by Day," by Carolina Sandell Berg and Oscar Ahnfelt. My pastor introduced me to this hymn when I was going through a difficult season. The hymn melody is first played by a clarinet solo accompanied by dissonant harmonies near the beginning of the movement. While its first setting is harsh, this theme becomes brighter as the movement continues. The secondary theme is introduced by the low reeds accompanied by the snare drum and an ostinato in the low range of the piano. Listen for how these two themes are set in conflict with one another over the course of the movement, often abruptly interrupting each other. When it sounds like resolution will come, more pain comes instead. Just when it seems like all is lost, the smallest ember of hope survives. The movement concludes with a fragment of the primary theme ending on a modified subdominant chord that is only partially resolves the earlier conflict. The full resolution will come in subsequent movements.

This piece was composed as a part of my dissertation at TCU. I am grateful and excited to hear the piece performed in the same place where it was written.

-program note by the composer.

Symphony No. 1, "Heroes" Movement IV "For the Fallen" (2018)

Onsby Rose (b. 1975)

Movement 4 is "for the fallen." The unfortunate fact of war is that we always lose many of our brave service members. This is the only movement that uses preconceived material, in that is built upon the hymn *Nearer My God to Thee* as well as the Bach chorale *Our Father in the Kingdom of Heaven*. My description is that after death I believe that those of us who have accepted Christ as our savior will ascend to heaven to be with Him. It is my hope that this is the case of all service members that we lose. The movement is meant to show the movement from this world to that of the heavenly world. The first section of the movement starts this progression and leads us to the saxophone quartet that brings us to the gates of heaven. With an abrupt change the walk into heaven and the sights and sounds that are heard is brought to us. Then as we approach the throne of God, the ensemble builds progressively until the face of God is visible as the Bach chorale is stated in the full ensemble. At this time, the original chorale comes back as we celebrate eternity in peace.

This movement is also dedicated to my friend and mentor, Dr. David Maslanka. The movement is constructed using many Maslankian techniques found in his symphonies. Although for all fallen service members, it is also my farewell to a kind and gentle soul that gave us so much.

-program note by the composer.

Texas Christian University Symphonic Band

Piccolo

Loida Soriano	Fort Worth, TX
Olivia Thomas	Frisco, TX

Flute

Loida Soriano*	Fort Worth, TX
Heather Parish	Weatherford, TX
Olivia Thomas	Frisco, TX
Madison Purvis	Granbury, TX
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
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Bassoon

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

Bb Clarinet

Tia Chernow*	Joshua, TX
Kenia Zetino	Little Elm, TX
Clara Brown	Destin, FL
Caroline Running	Houston, TX
Liam Maybury	Mansfield, TX
Carly Williams	Keller, TX

Bass Clarinet

Matt Garrett	Fort Worth, TX
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Alto Saxophone

Holt Lee*	Azle, TX
Maya Kamal	Frisco, TX
Omar Lovin	Fort Worth, TX

Tenor Saxophone

Ty Davenport	Midland, TX
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Baritone Saxophone

Pedro Reyes	Fort Worth, TX
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Trumpet

Andria Christian*	Plano, TX
Alex Cadenhead	Mansfield, TX
Kenneth Ebo	Fort Worth, TX
RJ Andrade	Pasadena, TX

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

Trombone

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

Euphonium

Tyler Pham*	Richardson, TX
Marshall Turner	Bedford, TX
Kevin Corpus	Burleson, TX

**Denotes Principal*

Texas Christian University Symphonic Band

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

Peng Wang	Sheyang, China
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Piano

Madison Purvis	Granbury, TX
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Percussion

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

Organ

Dr. H. Joseph Butler	TCU Faculty
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**Denotes Principal*

Texas Christian University Wind Symphony

Piccolo

Alexandra Langley Lindsay, TX

Flute

Junhwi Goo* Corinth, TX
 Alexandra Langley Lindsay, TX
 Allison Durocher Lewisville, TX
 Lyn Hoang Arlington, TX
 David Diaz Richmond, TX

Oboe

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

English Horn

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

Bassoon

Dorian Holley* Hurst, TX
 Coby Gratzner* Missouri City, 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
 Alyssa Boortz Mansfield, TX
 Sarah Aday Forney, TX
 Alyssa Dickens McKinney, TX

Bass Clarinet

Evan Pallanes* North Richland Hills, TX

Contrabass Clarinet

Rylee Grimes Krum, TX
 Alyssa Boortz Mansfield, TX

Soprano Saxophone

Ashley Tyson* Platteville, WI

Alto Saxophone

Ashley Tyson* Platteville, WI
 Ken Nguyen Arlington, TX

Tenor Saxophone

Jerry Olazaran Aledo, TX

Baritone Saxophone

Nathan Pippin Dallas, TX

Trumpet

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

Trombone

Xander Byrd* Prosper, TX
 Nick Shea Mansfield, TX
 Nick Meyer Bedford, TX

Bass Trombone

Andrew Hildinger* Frisco, TX
 Trey Mulkey Mansfield, TX

**Denotes Principal*

Texas Christian University Wind Symphony

Euphonium

Andrew Pesina*	Carrollton, TX
Mitchell Shulka	Fort Worth, TX
Knox Stroman	Bedford, TX

Tuba

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

String Bass

Peng Wang	Fort Worth, TX
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Piano

Syuzanna Kaszo	Fort Worth, TX
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Organ

Dr. H. Joseph Butler	TCU Faculty
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Percussion

Joe Donohue*	Marietta, GA
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
Brandon Davidson	Flower Mound, TX

**Denotes Principal*

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.

Emily Keliher is in her first year pursuing a master's degree in wind conducting at Texas Christian University under Mr. Bobby Francis. Keliher received her undergraduate degree at the University of Oklahoma, where she was part of the OU Wind Symphony, Kappa Kappa Psi, and Oklahoma Intercollegiate Band. She was named Flute Studio Member of the Year in 2011.

Before pursuing her master's degree at TCU, Keliher served as the Assistant Band Director at Rockwall-Heath High School, beginning in 2018. Keliher has ten years of experience teaching sixth through twelfth grade and nine years of straight ones on grade one through five music.

Keliher is a member of the Texas Educators Association, Women Band Directors International, a Fort Worth Youth Orchestra guest conductor, and a provisional judge of the Texas Music Adjudicators Association.

Topy Nguyen is in his first year pursuing his Master of Music Education degree at Texas Christian University under Dr. Laura Singletary, where he also completed his Bachelor of Music Education in the Spring of 2021. His duties at TCU include assisting with the Music Education curriculum as well as assisting with the performing ensembles such as the TCU Concert Bands and Athletic Bands. Topy also performs with the TCU Trombone Choir under Dr. David Begnoche and Jazz Ensemble I under Mr. Allen Cordingley and studies Wind Conducting under Mr. Bobby Francis.

Prior to pursuing his Masters at TCU, Topy served as the Assistant Band Director at Williams High School in Plano, Texas where he led the symphonic band and jazz band, assisted in their marching band program, and taught beginner saxophone and flute at his feeder middle schools, Bowman MS and Otto MS. During this time, he also performed with the Dallas Asian Winds, an ensemble based in the DFW Metroplex that was started to promote and progress pieces written in

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Asia or by Asian composers. Topy is also a freelance musician that performs consistently as a trombonist for cover bands and has had the opportunity to travel across the country to perform for high profile events.

In his undergraduate studies at TCU, Topy performed with the TCU Wind Symphony at the American Bandmasters Association Convention at TCU in 2017 and the College Band Directors National Association Convention in Phoenix in 2018. He also performed with the TCU Trombone Choir at the American Trombone Workshop in Washington D.C. in 2020. Topy also served as the President of the Kappa Kappa Psi chapter at TCU.

As a music educator, Topy believes that all music can have value, no matter the genre, and hopes to study and expand on the world of popular music education during his time at TCU. As an avid performer and enjoyer of popular music, he aims to study a curriculum that includes the use of more modern and diverse music while maintaining the effectiveness of a traditional music education.

Topy's professional affiliations include the Texas Music Educators Association, the National Association for Music Education, Kappa Kappa Psi, and the Association for Popular Music Education. In his free time, Topy enjoys rock climbing, cooking at home, and following TCU and DFW sports.

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,

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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.

Upcoming TCU Band Events

March 22-23, 2024: TCU Jazz Festival featuring Sean Jones, Trumpet
Ed Landreth Hall and Auditorium

April 5-6, 2024: TCU Percussion Festival
TCU Music Center

April 10, 2024: TCU Wind Symphony
7:00pm, TCU Music Center

April 22, 2024: TCU Symphonic Band and University Concert Band
7:00pm, TCU Music Center

April 25, 2024: Adam Wallace, Conducting Graduate Recital
7:00pm, TCU Music Center

June 9-15: TCU Music and Leadership Experience High School and Middle School Band Camps
Registration Opens March 15, 2024. For more information, e-mail band@tcu.edu.

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