



UNIVERSITY BANDS

Presents

The TCU Wind Symphony and Symphonic Band

February 20, 2025

7:00pm

Van Cliburn Concert Hall at TCU

TCU Symphonic Brass

Keith & Linda Reimers Mixson Lobby

Heath Bain, Graduate Guest Conductor

Also Sprach Zarathustra

Richard Strauss (1864-1949)

Arr. David Marlatt

TCU Symphonic Band

Brian Youngblood, Conductor

Heath Bain, Graduate Guest Conductor

Emily Keliher, Graduate Guest Conductor

Nick VandenBush, Graduate Guest Conductor

Mother Earth

David Maslanka (1943-2017)

The Graceful Ghost Rag

William Bolcom (b. 1938)

Emily Keliher, Graduate Guest Conductor

Huntingtower Ballad

Ottorino Respighi (1879-1936)

Nick VandenBush, Graduate Guest Conductor

Unquiet Hours

David Bienenbender (b. 1984)

Play!

Carl Holmquist (b. 1983)

Heath Bain, Graduate Guest Conductor

La Mezquita De Córdoba

Julie Giroux (b. 1961)

TCU Wind Symphony

Bobby R. Francis, Conductor

Nick VandenBush, Graduate Guest Conductor

Vanity Fair (A Comedy Overture)

Percy Fletcher (1879-1932)

Arr. Brant Karrick (b. 1960)

Nick VandenBush, Graduate Guest Conductor

Symphony No. 6

Quinn Mason (1996)

Moderate, but with an underlying energy

Elegia in memoriam Ron Nelson

Resonant, radiating-Joyous

Symphony No. 5

James M. Stephenson (b. 1969)

III. Presto Vivo

Washington Grays March

Claudio Grafulla (1812-1880)

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

Program Notes

Also Sprach Zarathustra (1896)

Richard Strauss (1864-1949)

Arr. David Marlatt

Also Sprach Zarathustra, Op. 30 ("Thus Spoke Zarathustra" or "Thus Spake Zarathustra") is a tone poem by Richard Strauss, composed in 1896 and inspired by Friedrich Nietzsche's philosophical novel of the same name. The composer conducted its first performance on 27 November 1896 in Frankfurt. A typical performance lasts half an hour.

The work has been part of the classical repertoire since its first performance in 1896. The initial fanfare – titled "Sunrise" in the composer's program notes – became particularly well known after its use in Stanley Kubrick's 1968 film *2001: A Space Odyssey*.

-program note from Wind Repertory Project

Mother Earth (2006)

David Maslanka (1943-2017)

The commission was for a three-minute fanfare piece. Each piece takes on a reason for being all its own, and *Mother Earth* is no exception. It became an urgent message from Our Mother to treat her more kindly! My reading at the time of writing this music was *For a Future to be Possible* by the Vietnamese monk and teacher Thich Nhat Hanh. He believes that the only way forward is to be extremely alive and aware in our present moment, to become awake to the needs of our beloved planet, and to respond to it as a living entity. Music making allow us to come immediately awake. It is an instant connection to the powerful wellspring of our creativity, and opens our minds to the solution of any number of problems, including that of our damaged environment. My little piece does not solve the problem! But it is a living call to the wide-awake like, and it continues to be performed by young people around the world.

-program note by the composer.

The Graceful Ghost Rag (1970, 2011)

William Bolcom (b. 1938)

Adapted from his well-known piano composition, here is Williams Bolcom's version for symphonic band. Written in a moderate ragtime tempo, this work utilizes a transparent scoring style along with soloistic passages that contract nicely with brief soli feature for various sections of the ensemble. They lyric quality lends itself quite well to the rhythmic and syncopated style making it both uniquely elegant and rewarding.

-program note from the publisher.

Program Notes

Huntingtower Ballad (1932)

Ottorino Respighi (1879-1936)

Respighi's *Huntingtower Ballad*, written in 1932, is a short sombre work with some interesting exploitation of the lower wind instruments.

Written for Edwin Franko Goldman and the American Bandmasters' Association

-program note from Wind Repertory Project

Unquiet Hours (2017)

David Biendenbender (b. 1984)

This piece is about the unquiet hours-the times when sadness, doubt, anxiety, loneliness, and frustration overwhelm and become a deluge of unceasing noise. When the distant din of the past and the steadily approaching uncertainty of the future grow closer and become louder than the present moment. When the world swirls and churns like a hurricane of discord and anger. And this piece is about finding peace inside this noise-it is about listening, it is about being still, and it is about empathy.

Musically, there is one central idea in the piece: an *idée fixe* around which everything centers. This idea is repeated and varied-even mediated upon-slowly changing color and shape, becoming increasingly tumultuous until eventually returning to the quiet stillness of the opening.

The title comes from the opening line of George William Russell's poem *The Hour of Twilight*.

-program note by the composer.

Play! (2015)

Carl Homquist (b. 1983)

Six minutes of pure motion. Selected as a featured piece in Volume Eight of *Teaching Music Through Performance in Band*, *Play!* is filled with exciting percussion with features by woodwinds and brass.

-program note from publisher.

La Mezquita De Córdoba (2021)

Julie Giroux (b. 1961)

In 169 B.C. the Romans founded Córdoba. After the fall of Rome, it existed under the rule of the Visigoths and became the capital of Al Andalus, Muslim Spain, in 716.

The Moors conquered Córdoba in the eighth century, and by the tenth century the city boasted a population of 500,000 compared to about 38,000 in Paris. According to the chronicles of the day, the city had 700 mosques, some 60,000 palaces, and 70 libraries-one reportedly housing 5000,000 manuscripts and employing a staff of researchers, illuminators and book binders. Córdoba also had some 900 public baths as well as Europe's first street lights.

Reigning with wisdom and justice, the rulers of Córdoba treated Christians and Jews with tolerance. They also improved trade and agriculture, patronized the arts, made valuable contributions to science, and established Córdoba as the most sophisticated city in Europe.

Program Notes

When the Moors conquered Córdoba, they found a Visigoth cathedral, promptly pulled it down and built a mosque complex, the walls of which enclosed about four acres. It was over 40 years in the making. Over the centuries, the Moors roofed over and developed more and more within this complex. Muslim, Christian and Jewish faiths alike were practiced within its walls, an unprecedented feat then and literally unheard of today.

When the Christian reconquered Córdoba in 1236, the new rulers were so awed by its beauty that they left it standing, building their cathedral in the midst of its rows of arches and columns. Thus it is preserved today, fondly referred to in Spain as “La Gran Mezquita.”

La Mezquita contains over 500 marble, granite, and alabaster columns. Mixed into the califal styles, ones can see the Byzantine and oriental influences, as well as Hispano-romanic and Visigoth elements throughout the mosque. The grandeur of La Mezquita and its colorful political and religious history has earned it its place as a true wonder of the civilized world.

La Mezquita de Córdoba opens with the destruction of the original Christian church in 716 A.D. and proceeds as a musical celebration of its multi-cultural, religious and artistic accomplishments.

-program note by the composer.

Vanity Fair (A Comedy Overture) (1924, 2006)

Percy Fletcher (1879-1932)

Arr. Bran Karrick (b. 1960)

Percy Eastman Fletcher (1879-1932) was born in Derby, England. Like a number of his composer contemporaries, he made his living as a Musical Director in the London theatre world, fulfilling this position successively at the Prince of Wales, Savoy, Daly's, and Dury Lane theatres, and His Majesty's theatre from 1915 until his death. Having received lessons on violin, piano, and organ, his creative activity was by no means confined to the theatre. In addition to producing music for the theatre, Fletcher composed ballads, part-songs, choral works, orchestral suites, piano music, marches, works for organ, and works for military band.

In 1913, the Irwell Springs Band won the British National Championships by performing Fletcher's commissioned tone poem *Labour and Love*. Prior to this, brass band festival pieces were customarily operatic selections. Other classics specially composed as test pieces for these brass band contests were to follow, written by major composers such as Holst, Elgar, Jacob, and Vaughan Williams. Fletcher was again invited to provide a piece for the National Championships of 1926 and composed *An Epic Symphony*. This piece was also used as a test piece for the National Championships of 1938, 1951, and as recently as 1976. The three-movement work is highly reminiscent of Elgar and may well be Fletcher's most serious work in any medium. Today, brass bands occasionally play *Labour of Love* and *An Epic Symphony*, much to the delight of their audiences, but sadly, most of Fletcher's music is rarely performed.

Vanity Fair is a concise and refreshing overture that is a wonderful example of Fletcher's light melodic style and first-rate scoring. Described by the composer as “a comedy overture in which several characters from Thackeray's novel are portrayed,” the fast-slow-fast, single movement form includes three main thematic ideas. The opening vivace A section features a vigorously energetic melody that is permeated with scales, sequences, repeated motives, and a variety of color. The second theme, in the

Program Notes

dominant key of F, is somewhat slower and delightfully pompous in character. The highly romantic middle section, now in Db Major, showcases a beautiful melody complimented by exquisite scoring and is to be played "with sentimental expression." A transition leads to the return of the opening vivace theme with some variety of harmony and scoring. The stately second theme, now in tonic, leads to an extended and electrifying coda that gains tempo and places the highest technical demands upon musicians, particularly the upper woodwinds. *Vanity Fair*, one of those uniquely remarkable pieces that is immediately revered by audiences and musicians alike, was first published for band by Hawkes and Son in London in 1924, and was later transcribed for orchestra. The aim of this edition is to not only make this decidedly precious work available to modern concert bands, but also to elevate it to its rightful position among the standard wind repertoire.

-program note from the score.

Symphony No. 6 (2024)

Quinn Mason (b. 1996)

Similar to Vittorio Giannini, who in 1958 composed his Symphony No. 3 'because he felt like it', I wrote this piece simply because a symphony is what I wanted to write. When this piece was generously commissioned by the Big Twelve Band Directors Association in early 2024, I didn't hesitate for a minute before deciding that my contribution would be my sixth symphony. There is no program note or deep meaning to this composition. It is simply meant to be an exploration of the many timbral and textural possibilities for the fantastic and always fascinating wind ensemble medium (a medium I don't work in often). The work is set in three movements, the second of which is an elegy in the memory of the distinguished American composer Ron Nelson, who passed away around the time I began work on this piece. This music came from the heart and I hope it speaks to the heart, somehow.

-program note by the composer

Symphony No. 5, III. Presto Vivo (2025)

James M. Stephenson (b. 1969)

Symphony No. 5 is a journey of exploration, inward: a journey starting at one's unsure beginnings, optimistically progressing toward adolescence and early adult years ("the long path before me"), and advancing toward one's life of maturation, when experience and wisdom act as an ever-present guide. Though I by no means claim that the maturing process is over, I endeavored in this symphony to mark the place in life where I stand now, where (for me) the greatest of all things is love.

I most sincerely thank director Bobby Francis and TCU for granting me the opportunity to go on this journey of exploration, encouraging me to "not hold back"; and for the efforts undertaken by all involved so that we might share it.

-program note by the composer

Program Notes

Washington Grays March (c. 1856, 2002)

Claudio Grafulla (1812-1880)

Grafulla's great march has been called a masterpiece, a band classic, as well as the prototype of the concert march. It takes a special composition to get such rave reviews, and this one delivers. With elements of both the Italian and German marches, the composer strikes a fine balance between technique and melody.

-program note by the publisher.

Texas Christian University Symphonic Brass

Trumpet

Emanuel Arellano	Fort Worth, TX
Cole Follett	Richardson, TX
Jackson Grimm	Aledo, TX
Eric Liu	Suzhou, China
Dhruv Patel	Roanoke, TX

F Horn

James Brandt	League City, TX
Nicolas Hernandez	Keller, TX
Maya Huffman	Union Grove, TX
Cole Reed	Flower Mound, TX

Trombone

Anthony Tinsley	Keller, TX
Nicholas Shea	Mansfield, TX
Hanna Luna	Keller, TX

Tuba

Casey Stringer	Fort Worth, TX
Ricardo Gonzalez	Rio Grande City, TX
Luke Hardegree	Keller, TX

Percussion

Joe Donohue	Marietta, GA
Logan Grubbs	Euless, TX
Logan Scott	Georgetown, TX

Texas Christian University Symphonic Band

Piccolo

Carissa Dixon Pasadena, TX
Olivia Thomas Frisco, TX

Flute

Layla Escatel* Granbury, TX
Ethan Dempsey Porter, TX
Carissa Dixon Pasadena, TX
Heather Parish Weatherford, TX
Maddie Purvis Granbury, TX
Avery Caveness Aledo, TX
Milkah Ogega Arlington, TX
Lynn Steben Keller, TX

Oboe

Matthew Kotzen* Richardson, TX
Bella Evans Richardson, TX
Tatum Harvey Fort Worth, TX

Bassoon

Ethan Ifert Frisco, TX
Diego Llamas Fort Worth, TX

E♭ Clarinet

Audrey Hanson Bullard, TX

B♭ Clarinet

Scott Mason* Aledo, TX
Sarah Aday Forney, TX
Audrey Hanson Bullard, TX
Emily Overdirth Maypearl, TX
Carly Williams Keller, TX
Kenia Zetino Little Elm, TX

Bass Clarinet

Liam Maybury Mansfield, TX

Alto Saxophone

Jerry Olazaran* Aledo, TX
Andrew Bui Fort Worth, TX
Holt Lee Azle, TX
Ty Davenport Midland, TX

Tenor Saxophone

Maya Kamal Frisco, TX

Baritone Saxophone

Pedro Reyes Fort Worth, TX

Trumpet

Jackson Grimm* Aledo, TX
Kenneth Ebo Fort Worth, TX
Ethan Vinson Mansfield, TX
Alex Cadenhead Mansfield, TX
RJ Andrade Pasadena, TX
Robert Lathrop Bedford, TX
Tony Banning El Paso, TX

F Horn

Sebastian Sohn* North Richland Hills, TX
Ethan Hildebrand Euless, TX
Marina Reyna Flower Mound, TX
Elizabeth Bushey Euless, TX
Kate Mitchell Springtown, TX
Garrett Nelson Southlake, TX

Trombone

Dylan Sims* Duncanville, TX
Seth York Cypress, TX
Theda Leeka San Antonio, TX
Jessica Rowe Haslet, TX
Andon Morace Melissa, TX
Apurva Mamidenna Frisco, TX
Luc Nguyen Mansfield, TX
Aaron Roden Lindale, TX

Bass Trombone

Zach Long* San Antonio, TX
Bennett Sibille San Antonio, TX

Euphonium

Knox Stroman* Bedford, TX
Tyler Pham Richardson, TX
Bryan Lopez Fort Worth, TX

**Denotes Principal*

Texas Christian University Symphonic Band

Tuba

Benjamin Lindley*	Brock, TX
Ethan McReynolds	North Richland Hills, TX
Monica Sanchez	Fort Worth, TX
Matt Waller	Fort Worth, TX
Tyler Fries	Flower Mound, TX
James Winard	Las Vegas, NV

String Bass

Jordan Simmons	San Antonio, TX
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Piano

Maddie Purvis	Granbury, TX
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Harp

Silvia Rodarte Torres	Frisco, TX
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Percussion

Matthew Hroch*	Arlington, TX
Haley Bruns	McKinney, TX
Christian Maakestad	Robins, IA
Matthew Bartley	Canton, TX
Chaya Bray	Burleson, TX
Jonathan Cotten	Cedar Park, TX
Josiah Fuentes	Mansfield, TX
Logan Grubbs	Eules, TX
Evan Baerwaldt	Lake Worth, TX
Evan Wasson	Keller, TX
Zachary Bourgeois	Lake Charles, LA
George Kamar	La Cañada, CA

**Denotes Principal*

Texas Christian University Wind Symphony

Piccolo

Lucinda Gatesman Allen, TX
Loida Soriano Fort Worth, TX

Flute

David Zachariah* Roanoke, TX
Lucinda Gatesman Allen, TX
David Diaz Richmond, TX
Autumn Bell Melissa, TX
Junhwi Goo Corinth, TX
Loida Soriano Fort Worth, TX

Oboe

Ella Schupp* Grapevine, TX
Edgar Vazquez Fort Worth, TX
Katie Lilley Fort Worth, TX
Chloe Caudill Fort Worth, TX

English Horn

Katie Lilley Fort Worth, TX

Bassoon

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

Contrabassoon

Ethan Ifert Frisco, TX

E♭ Clarinet

Yotham Eshak Arlington, TX

B♭ Clarinet

Lucas Lynn* Houston, TX
Yotham Eshak Arlington, TX
Pablo Albert Keller, TX
Dawson Bauman-Herl Hurst, TX
Matthew Bailey Flower Mound, TX
Sam Brown Schwenksville, PA
Alyssa Dickens McKinney, TX
Gizelle Guerrero Adkins, TX
Aiden Morris Sachse, TX

Bass Clarinet

Alyssa Boortz* Mansfield, TX
Nolan Golden Aledo, TX

Soprano Saxophone

Ashley Tyson Platteville, WI

Alto Saxophone

Ashley Tyson* Platteville, WI
Nathan Pippin Dallas, TX
Riley Fletch Trophy Club, TX

Tenor Saxophone

Jett Schnackenberg Mansfield, TX

Baritone Saxophone

Luke McCartney Fort Worth, TX

Trumpet

Eric Liu* Suzhou, China
Emanuel Arellano Fort Worth, TX
Dhruv Patel Roanoke, TX
Cole Follett Richardson, TX
Andria Christian Plano, TX
Blake Crosslin Mansfield, TX
Jackson Schneider Aledo, TX

F Horn

Maya Huffman* Union Grove, TX
Cole Reed Flower Mound, TX
James Brandt League City, TX
Nick Spires Burleson, TX
Travis Beard Arlington, TX
Logan Bingham Fort Worth, TX
Roger Gonzalez Palestine, TX
Nicholas Hernandez Keller, TX

Trombone

Anthony Tinsley* Keller, TX
Nicholas Shea Mansfield, TX
Nick Meyer Bedford, TX
Hannah Luna Fort Worth, TX
Nicholas Richa McKinney, TX

Bass Trombone

Trey Mulkey* Mansfield, TX
Jack Ballard Prosper, TX

* Denotes Principal

Texas Christian University Wind Symphony

Euphonium

Maritza Gonzalez*	Rio Grande City, TX
Drew Pesina	Carrollton, TX
Marshall Turner	Bedford, TX

Tuba

Brian Clark	Fort Worth, TX
Luke Hardegree	Keller, TX
Zoie Pilate	Fort Worth, TX

Piano

Syuzanna Kaszo	Fort Worth, TX
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String Bass

Kaleb Comstock	San Antonio, TX
Ivan Talancon Flores	Tijuana, Mexico

Percussion

Logan Scott*	Georgetown, TX
Joshua Santana	Spring, TX
Jackson Perez	Timnath, CO
Pauline Napier	Dallas, TX
Jaden Guinto	Cypress, TX
Nick Travis	Plano, TX
Leighann Crockett	Forney, TX
Ahmad Elijah	Spring, TX
Brandon Davidson	Flower Mound, TX

Harp

Isabella Grace Ebo	Fort Worth, TX
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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 since 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 has also guest conducted at Auburn University and the University of Kentucky and several all-region bands.

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 second 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.

Nick VandenBush is in his first year pursuing a master's degree in Wind Conducting and serving as a Graduate Assistant for TCU Bands. Mr. VandenBush received his bachelor's degree in music education in 2015 from Texas Christian University, Magna Cum Laude. While at TCU, he studied clarinet with Mr. Gary Whitman and performed with the TCU Wind Symphony for four years. Mr. VandenBush was a member of the Horned Frog Marching Band and had the privilege of serving as Drum Major for two years.

Prior to his returning to TCU, Mr. VandenBush spent time teaching and growing in Lewisville ISD, serving as Associate Director of Bands at Marcus High School from 2018-2024, Assistant Director of Bands at Hedrick Middle School from 2015-2018, and student teaching at Hebron High School and Creek Valley Middle School in 2015.

Mr. VandenBush is a member of the Texas Music Educators Association, Texas Bandmasters Association, and is an active performer and clinician. He is currently a student of Mr. Bobby Francis in conducting and Dr. Corey Mackey in clarinet.

Mr. VandenBush resides in Fort Worth, Texas, with his wife, Sarah, and son, Frederick (Freddie). Their family is made complete by their Goldendoodle, Phoebe.

TCU Bands would like to thank the following people for their generous support:

David Belding
William and Susan Collins
Josh Crossman and Beverly Paxton
Stephen Lopez
James McDaniel
TCU School of Music

Ralph Morgan
John Sakovich
Peter Sakovich
Calvin Sykes Family
TCU College of Fine Arts
TCU Athletics

Upcoming TCU Band Events:

March 1, 2025: TCU Jazz Festival featuring Wycliffe Gordon
7:00pm, Ed Landreth Auditorium

March 28, 2025: TCU Wind Symphony at the College Band Directors National Association Convention
6:00pm, TCU Music Center

April 4-5, 2025: TCU Percussion Festival
TCU Music Center and Ed Landreth Auditorium

April 17, 2025: TCU Symphonic Band and University Concert Band
7:00pm, TCU Music Center

TCU High School and Middle School Music and Leadership Experience Band Camp

June 8-12, 2025: High School

June 13-14, 2025: Middle School

[Registration is Open](#)

June 17-18, 2025: TCU Percussion Camp

[For More Information](#)

June 24-25, 2025: TCU Flute Workshop and TCU Clarinet Workshop

[For More Information](#)

June 26-27, 2025 TCU Saxophone Workshop

[For More Information](#)

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

