UNIVERSITY BANDS

Presents

TCU Symphonic Band and TCU Wind Symphony

"America 250-Celebrating America and American Composers"

October 21, 2026 7:00pm Van Cliburn Concert Hall at TCU

TCU Symphonic Band

Brian Youngblood, Conductor
Brenden Korak, Graduate Guest Conductor
Chris McDonald, Narrator

National Emblem — E.E. Bagley (1857-1922)

Propagula — Robert Linn (1925-1999)

Each Time You Tell Their Story — Samuel Hazo (b. 1966)
Chris McDonald, Narrator

Concord — Clare Grundman (1913-1996)
Brendan Korak, Graduate Guest Conductor

Without Hesitation from "Honor, Courage…Commitment" — Stephen Melillo (b. 1957)

UNIVERSITY BANDS

TCU Wind Symphony

Bobby R. Francis, Conductor
Nick VandenBush, Graduate Guest Conductor

Star Spangled Banner — John Stafford Smith (1750-1836)
Arr. Jack Stamp (b. 1954)

Brilliant Brushstrokes — Ryan Lindveit (b.1994)

Spiritual Symphony — Benjamin Horne (b. 1995)
III. Deep River
Nick VandenBush, Graduate Guest Conductor

Symphony No. 3 — Alfred Reed (1921-2005)
I. Pesante e molto sostenuto
II. Variations on the Porazzi Theme of Wagner
III. Allegro Deciso

Stars and Stripes Forever — John Philip Sousa (1854-1932)

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

Texas Christian University Symphonic Band

Piccolo A

Ryder Day	Lubbock, TX

Flute A

David Reyna*	Coppell, TX
Avery Caveness	Aledo, TX
Ryder Day	Lubbock, TX
Aubry Adkison	Crosby, TX
Averi Davis	Fort Worth, TX

Piccolo B

Delilah Garcia	Haltom City, TX

Flute B

Hannah West*	Fort Worth, TX
Delilah Garcia	Haltom City, TX
Esther Jones	Highland Village, TX
Lynn Steben	Fort Worth, TX
Adisyn Livingston	Burleson, TX

Oboe

Lincoln Orwosky*	Mount Vernon, TX
Ella Schupp	Grapevine, TX
Bella Evans	Richardson, TX

English Horn

Bella Evans	Richardson, TX

Bassoon

Dominick Ring*	Kansas City, MO
Javier Antonio Flores	Fort Worth, TX
Landon Peugh	Arlington, TX

Contra Bassoon

Elizabeth Johnson	Trophy Club, TX

Bb Clarinet

Carlos Quintanilla*	Haltom City, TX
Addison Blanks*	Conroe, TX
Francisco Vasquez III	San Antonio, TX
Andrew Hernandez	Fort Worth, TX
Julia Claire Fisk	Hurst, TX
Audrey Hanson	Bullard, TX
Carly Williams	Keller, TX

Bb Clarinet cont.

Sarah Aday	Forney, TX
Christian Ramos	Dallas, TX

Bass Clarinet

Ana Garcia*	Arlington, TX
Emily Overdirth	Maypearl, TX

Soprano Saxophone

Alessandro Baccherini	Fort Worth, TX
Luke Bogner	Aledo, TX

Alto Saxophone Rotation A

Alessandro Baccherini*	Fort Worth, TX
Rafael Galis Lebedenco	Brazil

Tenor Saxophone Rotation A

Maxwell Reeder	Aledo, TX

Baritone Saxophone Rotation A

Jolie Moscoso	Burleson, TX

Alto Saxophone Rotation B

Luke Bogner*	Aledo, TX
Simon Amparo	McKinney, TX

Tenor Saxophone Rotation B

Alessandro Baccherini	Fort Worth, TX
Maxwell Reeder	Aledo, TX

Baritone Saxophone Rotation B

Jorge Munoz	Haltom City, TX

Trumpet

Ethan Vinson*	Mansfield, TX
Jay Davis	Wylie, TX
Nathan Laine Riddall	Wylie, TX
Noah David Russo	Frisco, TX
Carter Hay	Midlothian, TX
Cole Elmore	Prosper, TX
Nicholas Stewart	Arlington, TX
Robert Lathrop	Bedford, TX

**Denotes Principal*

Texas Christian University Symphonic Band

Horn Rotation A

Christopher Lopez*	Bedford, TX
Roman Weatherbee	Fort Worth, TX
Sebastian Sohn	North Richland Hills, TX
Ethan Hildebrand	Euless, TX
Aiden Henderson	Hurst, TX
Kate Mitchell	Springtown, TX
Garrett Nelson	Southlake, TX
Marco Wilcox	Frisco, TX

Horn Rotation B

Christopher Lopez*	Bedford, TX
Roman Weatherbee	Fort Worth, TX
Elizabeth Bushey	Euless, TX
Sebastian Sohn	North Richland Hills, TX
Kate Mitchell	Springtown, TX
Elizabeth Maupin	Huntsville, TX
Garrett Nelson	Southlake, TX
Marco Wilcox	Frisco, TX

Tenor Trombone

Paul Duhon*	Hurst, TX
Gabriel Hargis	Fort Worth, TX
James Aaron Roden	Lindale, TX

Bass Trombone

Daniel Cruz*	Everman, TX
Dylan Lim	Singapore
Jayden Foster	New Caney, TX

Euphonium

Davis Pogor*	Round Rock, TX
Matthew Leyva	Corpus Christi, TX
Bryan Lopez	Fort Worth, TX

Tuba Rotation A

Benjamin Lindley*	Brock, TX
Jonathan Allen Onzie Smith*	Duncanville, TX
Matthew McInnis	Mansfield, TX
Elias Young	Dallas, TX

Tuba Rotation B

Benjamin Lindley*	Brock, TX
Jonathan Allen Onzie Smith*	Duncanville, TX
Monica Sanchez	Fort Worth, TX
Cameron Clark	Whitehouse, TX

Piano

Connor Self	Fort Worth, TX

String Bass

JoJo Simmons	Cibolo, TX

Harp

Lauren Holder	Rowlett, TX

Percussion

Amy Herring*	Aledo, TX
Graham Parish	Weatherford, TX
Will Drake	Midlothian, TX
Israel Ledezma	Palestine, TX
Noah Bailey	Fort Worth, TX
Connor Self	Fort Worth, TX
Joel Zavala	Euless, TX
Ismael Villalpando	Lake Worth, TX
Meredith Johnson	Trophy Club, TX
Robert Allen	Pantego, TX

**Denotes Principal*

Texas Christian University Wind Symphony

Piccolo Rotation A
Autumn Bell — Melissa, TX

Flute Rotation A
Lucinda Gatesman* — Allen, TX
Autumn Bell — Melissa, TX
Layla Escatel — Granbury, TX
Rome Ababat — Colton, CA
Carissa Dixon — Pasadena, TX

Piccolo Rotation B
Milkah Ogega — Arlington, TX

Flute Rotation B
David Zachariah* — Roanoke, TX
Caroline Grace Payne — Keller, TX
Milkah Ogega — Arlington, TX
Olivia Thomas — Frisco, TX
Loida Soriano — Fort Worth, TX

Oboe
Edgar Vazquez* — Fort Worth, TX
Chloe Caudill — Keller, TX
Rori Vandever — Burleson, TX

English Horn
Chloe Caudill — Keller, TX

Bassoon
Elizabeth Johnson* — Trophy Club, TX
Landon Peugh — Arlington, TX

Contra Bassoon
Dominick Ring — Kansas City, MO

Eb Clarinet
Alyssa Dickens — McKinney, TX

Bb Clarinet
Dawson Bauman-Herl* — Hurst, TX
Pablo Albert* — Keller, TX
Alyssa Dickens — McKinney, TX
Diego Tapia — Keller, TX
Matthew Bailey — Highland Village, TX
Samuel Brown — Schwenksville, PA

Bb Clarinet cont.
Joshua Roberts — Roanoke, TX
Aiden Morris — Sachse, TX
Scott Mason — Aledo, TX
Liam Maybury — Mansfield, TX

Alto Clarinet
Nick VandenBush — McKinney, TX

Bass Clarinet
Ryan Rodarte* — Wylie, TX
Nolan Golden — Aledo, TX

Contrabass Clarinet
Diego Tapia — Keller, TX

Soprano Saxophone Rotation A
Riley Feltch — Trophy Club, TX

Alto Saxophone Rotation A
Riley Feltch* — Trophy Club, TX
Luke McCartney — Fort Worth, TX

Tenor Saxophone Rotation A
Wyland Diehl — Dripping Springs, TX

Baritone Saxophone Rotation A
Taylor Hardegree — Keller, TX

Soprano Saxophone Rotation B
Jerry Olazaran

Alto Saxophone Rotation B
Jerry Olazaran* — Aledo, TX
Andrew Schaeffer — Corinth, TX

Tenor Saxophone Rotation B
Max Bovee — Arlington, TX

Baritone Saxophone Rotation B
Hunter McNeely — Fort Worth, TX

**Denotes Principal*

Texas Christian University Wind Symphony

Trumpet

Ben Pritchard*	Midlothian, TX
Jackson Schneider*	Aledo, TX
Thatcher Ling	Fulshear, TX
Madison Fulenchek	Melissa, TX
Ryan Wiegand	Mansfield, TX
Jack Grimm	Aledo, TX
Alex Cadenhead	Mansfield, TX

Horn

Nicolás Hernandez*	Keller, TX
Langston Z Winkler	Fort Worth, TX
Cole Reed	Flower Mound, TX
Marina Reyna	Flower Mound, TX
Travis Beard	Arlington, TX
Ashley Boyington	Madison, MS
Nick Spires	Burleson, TX
Claire Nelson	Frisco, TX

Tenor Trombone

Dylan Sims*	Duncanville, TX
Keith Strong	Weatherford, TX
Nick Shea	Mansfield, TX
Daniel Serrano	Keller, TX
Theda Leeka	San Antonio, TX

Bass Trombone

Andrew Hildinger	Plano, TX
Zach Long	San Antonio, TX

Euphonium

Tyler Pham*	Richardson, TX
Zoie Pilate	Fort Worth, TX
Juan Najera	Springtown, TX

Tuba

Rufino Medado*	Philippines
Tate Newman	Midlothian, TX
Luke Hardegree	Keller, TX
Ethan McReynolds	North Richland Hills, TX
Tyler Webb	North Richland Hills, TX
Alistair Horton	Athens, PA

Piano

Syuzanna Kaszo	Fort Worth, TX

String Bass

David Gutierrez	Rowlett, TX

Harp

Lauren Holder	Rowlett, TX
Denise Smith	Plano, TX

Percussion

Joe Donohue*	Marietta, GA
Matthew Bartley	Canton, TX
Savanna Westwick	Prosper, TX
Tim Franklin	Plainview, TX
Elias Alvarez Navarro	Fort Worth, TX
Nichola Baccherini	Fort Worth, TX
Elijah Art	Fort Worth, TX
Logan Matamoros	Frisco, TX
Aiden Burk	Fort Worth, TX

**Denotes Principal*

Program Notes

National Emblem (1906)-E.E. Bagley

National Emblem March is one of America's best loved and most popular marches. The Chatfield (Minnesota) Music Lending Library includes 14 different arrangements for band or orchestra among its holdings. Reginal Bagley, a third cousin of the composer, believed that the march was begun in 1902 and first rehearsed in a train baggage car in route from Bellows Falls to Greenfield, New Hampshire. It was first played in manuscript by the Keene, New Hampshire, City Band, was revised, and was copyrighted in 1906. A vocal arrangement, with words by M.F. Sexton, was copyrighted two years later. A copy of Bagley's revision was presented to the University of Florida's Bachman Band Library in 1965.

In addition to The Star Spangled Banner, which provided melodic material for the first strain and trio, Bagley's memories of the herds of buffalo he had seen while crossing the Western prairies in the 1870s and 1880s inspired the heavy, repetitive beats heard in the trio.

-program note from Program Notes for Band

Propagula (1970)-Robert Linn

Propagula is a botanical term which refers to the propagative parts of a plant, such as the buds or shoots. In this composition the musical "buds" introduced in the opening section serve to generate all the melodic ideas that follow. The piece may be described as a set of free variations consisting of eight sections with contrasting moods: theme, march, waltz, dirge, scherzo, fanfare, chorale, and fugue.

Commissioned and first performed by the West Texas State University Band directed by Gary Garner, *Propagula* was subsequently selected to represent the Western Division of the College Band Directors National Association at its convention held January 1973 at the University of Illinois.

-program note by the composer.

Each Time You Tell Their Story (2003)-Samuel Hazo

"No soldiers choose to die. It's what they risk being who and where they are. It's what they dare while saving someone else whose life means suddenly as much to them as theirs. Or more. To honor them, why speak of duty or the will of governments? Think first of love each time you tell their story. It gives their sacrifice a name and takes from war its glory."

These poignant words by the poet Dr. Samuel J. Hazo are matched equally with appropriately dignified music composed by his son, Samuel R. Hazo. This music for concert band with narrator is respectful, reverent, and reaches a depth of emotion that will touch the hearts of your audience.

- program note from publisher

Program Notes

Concord (1987)-Clare Grundman

Concord is based on three traditional tunes from old New England; “The White Cockade”, William Billings’ “America”, and “Yankee Doodle.”

“The White Cockade” is a fife and drum marching tune widely known during the days of the American Revolution. It had also played a part in the British military tradition.

“America” was written by William Billings (1746-1800); an ardent patriot, amateur musician, and tanner by trade. He attempted to create a new kind of hymn for the New England church, which resulted in an outpouring of hymn tunes such as “America”, which reflects the independent spirit of the young nation at its birth.

“Yankee Doodle” is the fold song most widely associated with the revolutionary war. Its origins are obscure and have been subject to a great variety of improbable theories. It had spread throughout the colonies by the mid eighteenth century, and was very popular as a tune for jigs and country dances.

-program note by the composer

Without Hesitation from “Honor, Courage…Commitment” (1996)-Stephen Melillo

Honor, Courage...Commitment is a three-movement tour de force for wind ensemble. Melillo composed the work at the request of the U.S. Navy, which asked him to write “something that will be like a victory at sea, only more … something filmic and dramatic, a monument to the spirit of the Navy!”

The second movement, *Without Hesitation*, begins with a reverent chorale in the low brass and winds, accompanied by fanfare-like interjections in the trumpets and percussion. This leads into a mercurial dialogue between solo flute and clarinet, and the movement closes with a bold fanfare by the full brass section.

- program note from U.S. Marine Band concert program, 19 August 2021

The Star-Spangled Banner (1814, 2002)-John Stafford Smith, arr. Jack Stamp

In 1986, while a graduate student with Gene Corporon at Michigan State, I did an arrangement of *The Star-Spangled Banner* for wind ensemble to be performed at the WASBE Conference in Boston. The arrangement treats the work as a hymn/ballad with lots of suspensions and some substitute chords (but not in a pop style) rather than the "drinking song" style of the tune’s origins.

On Friday, September 14 (three days after the brutal attack on the World Trade Center), Ken Ayoob of Humbolt State and a former classmate of mine, called to see if I still had that arrangement. I found it, though it was in manuscript form, and some of the parts were missing. That weekend I put the arrangement on computer and “tweaked” it (since I know a little more about composition fifteen years later).

Program Notes

George Naff, former marching band director at East Carolina University, said that a national anthem should be a citizen's "love song to their country." It is in the spirit that I revised this arrangement as my part to support those brave souls, living and dead, who continue to support freedom in our country. I would suggest that before performing this arrangement you read the fourth verse of The Star-Spangled Banner to the audience. It is patriotic poetry that could have been written on September 11, 2001.

"O thus be it ever when freemen shall stand
Between their loved home and the war's desolation!
Blest with vict'ry and peace, may the heav'n-rescued land
Praise the Pow'r that hath made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto — "in God is our trust;'
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave."

- *program note by arranger*

Brilliant Brushstrokes (2025)-Ryan Lindveit

Brilliant Brushstrokes is inspired by an overwhelmingly colorful and bold painting that the Knoxville-born artist Beauford Delaney (1901-1979) painted on a fragment of his old raincoat when he was living in Paris in 1954. Delaney's raincoat fragment overflows abstractly with swirls, rings, splotches, and lines of forest green, deep orange, bright yellow, fire-engine red, hazy gray, spacious white, peaceful azure, and deep ocean blue. Upon closer viewing, the seams and pockets of the cut-up raincoat are also visible, revealing that the fanciful artwork is the result of Delaney's resourcefulness in the face of limited money and art supplies. As a fellow artist, I find Delaney's unrelenting and restless impulse to be creative even when he lacked proper materials to be almost as inspiring as the painting itself. Although *Brilliant Brushstrokes* is tightly constructed around only a few melodic gestures, the music constantly cycles through changes in instrumental texture, density, harmony, and energy. Musical phrases are often cut-off abruptly with a quick down-up gesture that I view as related to the stitched seams on the raincoat. Overall, the composition uses the vast and variegated color palette of the wind ensemble to capture the inventive spirit and brilliant dynamism of Delaney's brushstrokes, splatters, and daubs.

Brilliant Brushstrokes was commissioned by the University of Tennessee, Knoxville Wind Ensemble (John Zastoupil, conductor) and premiered at the College Band Directors National Association (CBDNA) National Conference at Texas Christian University in Fort Worth, TX on March 27, 2025.

-*program note by the composer*

Program Notes

Spiritual Symphony, III. Deep River (2025, 2026)-Benjamin Horne

Spiritual Symphony is a collection of settings of African American spirituals for wind band. Together, this compilation synthesizes into a large work that engages with symphonic form.

Deep River was previously a standalone setting written for my friend Anthony Morris. This edited version makes up the third movement. The setting pays homage to Henry Burleigh whose published versions in the 1910s helped popularize the song as well as the recordings of Paul Robeson. In contrast to the earlier movements, Deep River expresses a sense of hope and a longing desire to "cross over" to a land of freedom and peace.

The final movement opens with *My Lord, What a Morning* as a chorale before progressing into an exuberant rendition of Go Tell It on the Mountain. Both songs contain references to biblical events in their lyrics, but the connecting idea of a "new life" or a "new age" resonates throughout.

- program note by composer

Symphony No. 3 (1988)-Alfred Reed

Commissioned in the Fall of 1983 by the United States Air Force Band, work on this score did not actually begin until February of the following year, at which time the first sketches were committed to paper and the general plan of the work began to take shape in the composer's mind. Due to the pressure of previous commitments, however, work on the music proceeded slowly, and the piece was laid aside several times during this period. It was not until the end of 1985 that it could be taken up in earnest, and the final sketch of all three movements completed in September, 1987. The scoring, meanwhile, had begun before the final movement was fully worked out, and was finished in February, 1988.

The first performance of the work took place on April 19th, 1988, at the opening concert of the M.E.N.C.'s 150th annual convention, in Indianapolis, Indiana, with the U.S. Air Force Band under the direction of Lt. Col. James M. Bankhead.

The music is in three movements, with an opening pesante e molto sostenuto succeeded by a hard driving allegro agitato, highly tense and dissonant in character. The second movement is a freely developed variation form based on what is probably the last piece of music Richard Wagner wrote before his death. Intended as a private, loving tribute to his wife, Cosima, it has come to be called the "Porazzi" theme, named after the villa in Italy where the Wagner family had been staying for several months. This quiet, contrasting music is followed by another energetic movement in the form of a continuous unfolding double fugue, largely based on quartal harmonic structures, bringing the entire work to a spirited close in a burst of individual and sectional virtuosity.
Like the Second Synmphony of 1978, *Symphony No. 3* represents a summation of Alfred Reed's approach to the modern, fully integrated wind/brass/percussion ensemble and the exploitation of its many-faceted potential for large-scale, serious writing. While its technical demands may be great, its language draws on past and present techniques, representing an attempt to forge a consistent, individual style that will speak to both contemporary musicians and audiences, in a logical and convincing manner.

-program note from the score

Program Notes

Stars and Stripes Forever (1896)-John Philip Sousa

With the possible exception of "The Star Spangled Banner," no musical composition has done more to arouse the patriotic spirit of America than this, John Philip Sousa's most beloved composition. … Symbolic of flag-waving in general, it has been used with considerable effectiveness to generate patriotic feeling ever since its introduction in Philadelphia on May 14, 1897, when the staid *Public Ledger* reported: "It is stirring enough to rouse the American eagle from his crag, and set him to shriek exultantly while he hurls his arrows at the aurora borealis."

Aside from this flowery review, the march's reception was only slightly above average for a new Sousa march. It grew gradually in public acceptance, and with the advent of the Spanish-American War the nation suddenly needed such patriotic music. Capitalizing on this situation, Sousa used it with maximum effect to climax his moving pageant, *The Trooping of the Colors*.

"The Stars and Stripes Forever" had found its place in history. There was a vigorous response wherever it was performed, and audiences began to rise as though it were the national anthem. This became traditional at Sousa Band concerts. It was his practice to have the cornets, trumpets, trombones, and piccolos line up at the front of the stage for the final trio, and this added to the excitement. Many bands still perform the piece this way.

With the passing years the march has endeared itself to the American people. The sight of Sousa conducting his own great band in this, his most glorious composition, always triggered an emotional response. The piece was expected–and sometimes openly demanded–at every concert of the Sousa Band. Usually it was played unannounced as an encore. Many former Sousa Band members have stated that they could not recall a concert in which it was not played, and that they too were inspired by looking into the misty eyes of those in the audience. That the players never tired of it is surely a measure of its greatness.

Sousa was very emotional in speaking of his own patriotism. When asked why he composed this march, he would insist that its strains were divinely inspired. In a Sousa Band program at Willow Grove we find this account:

Someone asked, "Who influenced you to compose 'Stars and Stripes Forever,'" and before the question was hardly asked, Sousa replied, "God–and I say this in all reverence! I was in Europe and I got a cablegram that my manager was dead. I was in Italy and I wished to get home as soon as possible. I rushed to Genoa, then to Paris and to England and sailed for America. On board the steamer as I walked miles up and down the deck, back and forth, a mental band was playing 'Stars and Stripes Forever.' Day after day as I walked it persisted in crashing into my very soul. I wrote it on Christmas Day, 1896."

The march was not put to paper on board the ship. Presumably it was penned in Sousa's hotel suite in New York soon after docking.

The composition was actually born of homesickness, as Sousa freely told interviewers, and some of the melodic lines were conceived while he was still in Europe. In one such interview he stated:

Program Notes

In a kind of dreamy way I used to think over old days at Washington when I was leader of the Marine Band...when we played at all public official functions, and I could see the Stars and Stripes flying from the flagstaff in the grounds of the White House just as plainly as if I were back there again.

Then I began to think of all the countries I had visited, of the foreign people I had met, of the vast difference between America and American people and other countries and other peoples, and that flag of ours became glorified...and to my imagination it seemed to be the biggest, grandest, flag in the world, and I could not get back under it quick enough.

It was in this impatient, fretful state of mind that the inspiration to compose 'The Stars and Stripes Forever' came to me, and to my imagination it was a genuine inspiration, irresistible, complete, definite, and I could not rest until I had finished the composition. Then I experienced a wonderful sense of relief and relaxation. I was satisfied, delighted, with my work after it was done. The feeling of impatience passed away, and I was content to rest peacefully until the ship had docked and I was once more under the folds of the grand old flag of our country.

The interviewer then added this telling postlude: "'Amen! to those sentiments,' I said. And as I looked at John Philip Sousa there were tears in his eyes."

Sousa explained to the press that the three themes of the final trio were meant to typify the three sections of the United States. The broad melody, or main theme, represents the North. The South is represented by the famous piccolo obbligato, and the West by the bold countermelody of the trombones.
By almost any musical standard, *"The Stars and Stripes Forever"* is a masterpiece, even without its patriotic significance. But by virtue of that patriotic significance it is by far the most popular march ever written, and its popularity is by no means limited to the United States. Abroad, it has always symbolized America. It has been recorded more often than practically any other composition ever written. Sales of the sheet music alone netted Sousa over $400,000 in his lifetime; radio broadcasts, sheet music, and phonograph records brought his heirs tidy sums for many years. After the copyright expired in 1953, over fifty new arrangements appeared in the United States alone. Looking back at the march's astonishing success, it is difficult to believe
that the publisher had shown little faith in it and that he had even suggested to Sousa that "Forever" be stricken from the title.

Sousa did not claim that his march title was original. He could have come by it in one of two ways. First, the favorite toast of bandmaster Patrick S. Gilmore's was "Here's to the stars and stripes forever!" Also, one of Sousa's publishers had earlier printed a piece with the same title.

Program Notes

Sousa wrote words for the march, evidently for use in *The Trooping of the Colors*, his pageant of 1898. These are printed below. One phrase ("Death to the enemy!") was curiously omitted, however–one which he said came to him repeatedly while he was pacing the decks of the *Teutonic*.

"Let martial note in triumph float
And liberty extend its mighty hand;
A flag appears 'mid thunderous cheers,
The banner of the Western land.
The emblem of the brave and true.
Its folds protect no tyrant crew;
The red and white and starry blue
Is freedom's shield and hope.

Other nations may deem their flags the best
And cheer them with fervid elation
But the flag of the North, and South and West
Is the flag of flags, the flag of Freedom's nation.

Hurrah for the flag of the free!
May it wave as our standard forever,
The gem of the land and the sea,
The banner of the right.
Let despots remember the day
When our fathers with mighty endeavor
Proclaimed as they marched to the fray
That by their might and by their right it waves forever.

(Second time)
Let eagle shriek from lofty peak
The never-ending watchword of our land;
Let summer breeze waft through the trees
The echo of the chorus grand.
Sing out for liberty and light,
Sing out for freedom and the right.
Sing out for Union and its might,
O patriotic sons.

Other nations may deem their flags the best
(Etc.)
Hurrah for the flag of the free!
(Etc.)"
Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 84. Used by permission.

-program note from the score

About the Conductors

Bobby R. Francis is Professor and Director of Bands at Texas Christian University, where he serves as conductor of the TCU Wind Symphony and teaches graduate and undergraduate conducting. He 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), one of the nation's most distinguished professional organizations for band conductors. His service to the ABA has included membership on the prestigious Sousa-ABA-Ostwald Award Selection Committee, host of the 84th Annual ABA Convention in Fort Worth in 2018, several years of service on the Board of Directors, and service as President of the American Bandmasters Association in 2024. Following his presidency, he served as Chair of the ABA Board of Directors and currently serves as Chair of the Nominating Committee. He is also a Past-President of the CBDNA Southwest Region and the Big 12 Band Directors Association.

Mr. Francis has appeared as a guest conductor with distinguished ensembles throughout the United States, including the Wheaton Municipal Band, U.S. Army Band "Pershing's Own," U.S. Marine Band "The President's Own," Joint Armed Forces Band, U.S. Coast Guard Band, Frost School of Music Wind Symphony at the University of Miami, the University of Kentucky Wind Ensemble and the Lone Star Youth Wind Orchestra, Fort Worth City Band among others.

Under Mr. Francis's direction, the TCU Wind Symphony has performed with many distinguished guest artists, including Boston Brass, Peter Steinert, Costanza Hochwartner, Allen Vizzutti, Brian Bowman, Patrick Sheridan, Jens Lindemann, American Brass Quintet, Jon Lewis, Heather Test, Juliette Herlin, Haerim (Liz) Lee, Allen Cordingley, Corey Mackey, Shauna Thompson, Brian West, Gary Whitman, Micah Bell, Markus Theinert, Clay Garrett, Cara Owens, Joe Eckert, Mariachi Sangre Royal and Helen Blackburn among others.

Mr. Francis has collaborated with an equally distinguished roster of composers, including Jim Stephenson, Paul Dooley, John Mackey, Frank Ticheli, David Maslanka, Michael Colgrass, Joseph Turrin, James Syler, Kevin Day, Curt Wilson, Blaise Ferrandino, Ryan Lindveit, Jiyoung Chung, Till Meyn, Eric Ewazen, Michael Daugherty, Quinn Mason, Haley Woodrow, Shuying Li, John Corigliano, and many others.

Mr. Francis has conducted concerts in many of the world's most distinguished performance venues, including the Sydney Opera House-Sydney, Australia, Carnegie Hall-New York (three times), Morton H. Meyerson Symphony Center -Dallas (Many times), Bass Performance Hall in Fort Worth (Many times),, Royal College of Music in London, Lila Cockrell Theatre in San Antonio (Many times),, University of Michigan in Ann Arbor, and Tempe Center for the Arts. He has also conducted and performed in numerous locations throughout Italy, France, Austria, and Germany, as well as at Normandy Beach in France and Pearl Harbor in Hawaii.

He is an active guest clinician, adjudicator, and conductor. Recent engagements include the Mid-South Ole Miss Honor Band, University of Kentucky Honor Band, Auburn University Honor Band, Oregon All-State Band, Texas Community College Directors Association All-State Band, Association of Texas Small Schools All-State Band, Salem-Keizer Public School District Honor Band, TMEA All-Region Bands, and the Arlington (Texas) All-City Band. He has adjudicated marching and concert band festivals throughout the country and has presented clinics at the Oregon Music Educators Association Conference, Texas Music Educators Association Convention, Texas Bandmasters Association, and College Band Directors National Association.

About the Conductors

Before devoting his career to conducting and teaching, Mr. Francis enjoyed an extensive performing career. A former member of the Texas All-State Band, he served as principal clarinetist with the Texas Wind Symphony, was a frequent clarinetist with the Dallas Wind Symphony, and performed for six years as clarinetist with the University of Texas at Arlington Faculty Woodwind Quintet. As a woodwind specialist, Mr. Francis performed with numerous nationally recognized artists, including Gladys Knight and the Pips, Bob Crosby, Bobby Short, Johnny Mathis, Red Skelton, and John Davidson. 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 government and civic events. He also founded and performed as clarinetist with Razzmajazz, a Dixieland ensemble that performed at Six Flags Over Texas, Great Adventure Amusement Park in New Jersey, and numerous Dallas-area parties, conventions, and social events.

Mr. Francis's principal teachers and directors included Norman White at Central Junior High School in Hurst-Euless-Bedford, Tom Neugent at Trinity High School in Hurst-Euless-Bedford, and James F. Keene at East Texas State University.

Mr. Francis resides in Colleyville, Texas, with his wife, Teresa, 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 Associate 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. The Horned Frog Marching Band, under his direction, was recognized by the CBDNA as a "top five" university marching band. The impact of his work in the field of marching band design has been recognized for the last 35 years. His drill designs and program coordination work have placed in the top at many regional and state contests as well as a national first place at the Bands of America National Championship in 2007. He co-authored a software program for drill design and co-authored a marching band methods book titled "Marching Band Methods: A Practical Approach to Techniques and Design" that was published through Arranger's Publishing.

Mr. Youngblood primarily teaches in the area of Wind Band Performance at TCU. He 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 and music technology classes. In 2020 he shifted focus from marching band design and began to pursue more conducting opportunities. He accepted a position with the newly formed Fort Worth Youth Orchestra Wind Ensemble in 2021 and was honored with a national second place in the American Prize conducting contest for his work with the group. The FWYO Wind Ensemble was also honored with the Co-Champion National first place American Prize award for their Ensemble performance at Bass Hall the same year.

About the Conductors

Mr. Youngblood is an active member of the Texas Music Educators Association, The Texas Bandmasters Association and the College Band Directors National Association. He is a member of the Pi Kappa Lambda National Music Honor Society and the Alpha Chapter of the Phi Beta Mu International School Bandmaster Fraternity.

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

Mr. Youngblood is a frequent clinician and adjudicator in Texas and the Southwest. He enjoys working as a clinician with bands from every age level.

Nick VandenBush is in his first year pursuing a Doctor of Musical Arts in Wind Conducting at Texas Christian University and third year serving as a Graduate Assistant for TCU Bands. Mr. VandenBush received both his Master of Music in Wind Conducting in 2026 and Bachelor of Music Education (Magna Cum Laude) in 2015 from TCU. Mr. VandenBush is in his first year as a Lecturer and Director of the Wind Ensemble at the University of Texas at Dallas.

Prior to his returning to TCU for his graduate degrees, Mr. VandenBush taught 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 teacher at Hebron High School and Creek Valley Middle School in 2015.

During his undergraduate, he studied clarinet with Mr. Gary Whitman, conducting with Mr. Bobby Francis, 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.

In Fall 2025, Mr. VandenBush founded the Fort Worth Winds, a community band comprised of band directors, private teachers, and passionate musicians in the Fort Worth & Mid-Cities metroplex. With over 90 active members, the group is dedicated to promoting artistry and fostering camaraderie among the band profession. As Artistic Director, Mr. VandenBush enjoys every moment standing beside his peers, creating community and excellence together.

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

Mr. VandenBush resides in Fort Worth, Texas, with his wife, Sarah, son, Frederick (Freddie), and Goldendoodle, Phoebe. Their family will soon welcome a new addition, with VandenBaby due February 2027.

About the Conductors

Brendan Korak is in his second year pursuing a Master of Music degree in Wind Conducting, where he serves as a Graduate Assistant with the TCU bands. A native of Edwardsville, Illinois, Mr. Korak earned his Bachelor of Music Education degree from Illinois State University in 2021. While at ISU, he studied trumpet with Dr. Amy Gilreath and Dr. Anne McNamara, performing in the Wind Symphony, Symphony Orchestra, and the Big Red Marching Machine.

Prior to graduate study, Mr. Korak taught and lived in O'Fallon, Illinois, serving as Music Director at Shiloh Village School District #85 from 2022–2025, where he directed Band and Choir and taught K–7 General Music. He also served on the instructional staff at O'Fallon Township High School, where he completed his student teaching in Fall 2021. During his time with the Marching Panthers, the ensemble performed in the 2022 Rose Bowl Parade, 2023 Macy's Thanksgiving Day Parade, and earned national recognition through Bands of America.

As a performer, Mr. Korak was a member of the Blue Stars Drum and Bugle Corps from 2016-2021, and later served on the instructional staff of Music City Drum and Bugle Corps. He currently serves as a technician with the Aledo High School Marching Bearcat Regiment and maintains a private trumpet studio with students in Brewer ISD. Mr. Korak has also been featured as a guest conductor of the Fort Worth Youth Orchestra Wind Ensemble.

In addition to conducting the concert bands, Mr. Korak teaches the trumpet portion in the Brass Tech course, directs the National Trumpet Competition ensembles, and assists with TCU marching and basketball bands.

About the TCU Wind Symphony

The TCU Wind Symphony is recognized as one of the premier collegiate wind bands in America. It regularly performs the best in wind band literature and commissions new works-from the Renaissance masters to the most recent prize-winning composers.

The TCU Wind Symphony has been invited to perform at numerous national, regional, and state conferences, and conventions. Significant invitations and performances in the last 8 years include:

● **Invitation: 2026 - 92nd Annual American Bandmasters Association Convention** | Honolulu, Hawaii. The TCU Wind Symphony was the *only university band in the United States* invited to perform at the convention.

● **Performance: 2026 - Texas Music Educators Association Convention** | San Antonio, Texas. Guest artists: Peter Steinert and Costanza Hochwartner.

● **Performance: 2025 - National College Band Directors National Association Conference** | Fort Worth, Texas. TCU hosted the national conference, with the TCU Wind Symphony performing four world premieres by Jim Stephenson, Shuying Li, Joseph Turrin, and Quinn Mason. Mr. Francis and the amazing TCU Band faculty, staff and students also served as organizer/host of the convention.

● **Invitation: 2022 -World Association for Symphonic Bands and Ensembles Conference** | Prague, Czech Republic.

● **Performance: 2020 - Texas Music Educators Association Convention** | San Antonio, Texas. World premiered of a new concerto by Kevin Day featuring trumpet soloist Jens Lindemann.

● **Performance: 2019 - College Band Directors National Association Convention** | Tempe, Arizona. World premiere of a new work by Paul Dooley commissioned by the Big 12 Band Directors Association.

● **Performance: 2018 - American Bandmasters Association Convention** | Fort Worth, Texas. TCU Wind Symphony performance featuring Boston Brass. Mr. Francis and the amazing TCU Band faculty, staff and students also served as organizer/host of the convention.

Upcoming TCU Bands Events

● **November 19, 2026 - TCU Wind Symphony** | 7:00pm Van Cliburn Concert Hall at the Boschini Music Center

● **December 7, 2026 – TCU Jazz Ensembles** | 7:00pm Van Cliburn Concert Hall at the Boschini Music Center

● **December 8, 2026 – TCU Symphonic Band** | 7:00pm Van Cliburn Concert Hall at the Boschini Music Center

● **December 9, 2026 – TCU Percussion Ensembles** | 7:00pm Van Cliburn Concert Hall at the Boschini Music Center