



Central Washington University
Department of Music
presents:

Wind Ensemble

Dr. T. André Feagin, *conductor*

Jerilyn S. McIntyre Music Building, Wayne S. Hertz Concert Hall
Wednesday, November 29, 2023
7:00 PM

Program

Celebration Overture (1554)

Paul Creston
(1906-1985)

Ma Mère L'oye, (1901/2018)

I. Pavane de la Belle Au Bois

Dormant

III. Laideronnette, Impératrice

Des Pagodes

V. Le Jardin Féérique

Maurice Ravel
(1875-1937)

Giovanni T. Clarke, *graduate conductor*

Lincolnshire Posy (1937)

I. Lisbon

II. Horkstow Grange

III. Rufford Park Poachers

IV. The Brisk Young Sailor

V. Lord Melbourne

VI. The Lost Lady Found

Percy A. Grainger
(1882-1961)

Sweet Chariot (2019)

Carlos Simon
(b. 1986)

**March from "Symphonic
Metamorphosis" (1943)**

Paul Hindemith
(1895-1963)

Wind Ensemble Personnel

Piccolo

Liv Bills

Flute

Brianna Wilcher*

Giovanni T. Clarke

Levi Jeffries

Oboe

Pedro Lopez Aguilar*

Alice Hiemstra

Bassoon

Kyle Edwards*

Andrew Owen

Contra Bassoon

CJ Morrison Hash

E♭ Clarinet

Jaiden Thompson

B♭ Clarinet

Noah Wilkerson*

Nate Crites

Joshua Merrill

Jacob Merrill

Stephen Williford

James Correa Jr.

Emily Wall

Bass Clarinet

Sascha Beamer

Alto Saxophone

Jacob Bass*

Ashlynn Smith*

Bridger Call

Tenor Saxophone

Gabriel Bradley

Baritone Saxophone

Joshua DeQuiroz

Horn

Julia McConnachie*

Connor Schwarz

Alec Chinnery

John Roeder

Trumpet

Greg DeArmond*

Jason Menor

Dylan Thompson

Nate Kaplowitz

Kayla Arciniega

Samuel Hanson

Trombone

Paige Baber*

Isaac Hurtado

Skie Dalsbo

Bass Trombone

Ian Middelburg

Euphonium

Hunter De Leon*

Alex Morris

Tuba

Thomas Elley*

Jonathan Anderson

Percussion

Kevin White*

George Angelos

Jeff Ludlow

Jon Connors

Blaise Clapper

Molly Montgomery

Rieken Rimmasch

Piano

Daniel Hanks

String Bass

Drew Colello

**Denotes principal*

Program Notes

Celebration Overture | Paul Creston

Duration: 7 minutes 30 seconds



Creston was particularly fascinated by rhythm, and it is a subject about which he wrote extensively. His complete mastery of harnessing the rhythmic energy in music is on full display in his Celebration Overture of 1955.

Unexpected accents and playfully irregular phrases punctuate this festive work, which was commissioned by the famous band-leader Edwin Franko Goldman and the American Bandmaster's Association. The work reveals in the clarity of its unique and purely musical building blocks. As

Creston himself described: "I was preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales. The intrinsic worth of a musical work depends on the interrelation of musical elements toward a unified whole.

Note by John T. Madden

Ma Mère L'oye | Maurice Ravel

Duration: 9 minutes 10 seconds



Ma mère l'oye was composed by French composer Maurice Ravel. The piece was written as a five-movement piano duet in 1910 which was dedicated to children. The titles of these movements are Pavane of the Sleeping Beauty, Tom Thumb, Laideronette, Empress of the Pagodas, Conversation of Beauty and the Beast, and The Fairy Garden. This transcription by Richard Frey has a unique orchestration for winds and percussion that seeks to capture the simplicity of the original setting.

Note by Giovanni T. Clarke

Lincolnshire Posy | Percy A. Grainger

Duration: 16 minutes



Lincolnshire Posy was commissioned by the American Bandmasters Association and premiered at their convention with the composer conducting. It is in six movements, all based on folk songs from Lincolnshire, England. Grainger's settings are not only true to the verse structure of the folk songs but attempt to depict the singers from whom Grainger collected the songs. Since its premiere, it has been recognized as a cornerstone of the wind band repertoire.

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score.

This bunch of "musical wildflowers" (hence the title) is based on folksongs collected in Lincolnshire, England (one notated by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody -- a musical portrait of the singer's personality no less than of his habits of song -- his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone.

Note by Percy Grainger

Sweet Chariot | Carlos Simon

Duration: 7 minutes 20 seconds



Swing Low, Sweet Chariot is perhaps one of the most well-known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the

Gregorian chant from the Latin mass for the dead, In Paradisum. Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest."

Note by Carlos Simon

March from “Symphonic Metamorphosis” | Paul Hindemith

Duration: 5 minutes 10 seconds



Paul Hindemith composed this work in 1943 while teaching at Yale University. Believing strongly that the work should be made available in a band version, he asked his Yale colleague Keith Wilson to make a transcription. After

permission was finally granted by the publisher in 1960, Wilson worked on this arrangement for 18 months. He regarded it as his largest and most significant transcription. The important two-bar fragment which is stated by the brass at the outset reappears and is developed at different points of punctuation throughout the movement. There is also a more lyrical “trio” theme which is repeated and developed. The form is somewhat different from that of a standard march.

Note by Norman Smith

CONDUCTOR BIOGRAPHY



Dr. T. André Feagin serves as Director of Bands in the Department of Music at Central Washington University where he guides the educational and artist vision of a comprehensive band program. He heads the graduate wind conducting program and serves as the conductor of the Wind Ensemble, the preeminent wind band at CWU, and the Symphonic Band. Under his leadership, the Wind Ensemble was a featured performer at the 2022 College Band Directors National Association (CBDNA) Western/Northwestern Division Conference and at the 2024 World Association for Symphonic Bands

and Ensemble (WASBE) International convention in Gwangju, South Korea.

Dr. Feagin has appeared as a guest conductor with numerous All-state, honor bands, and professional bands and orchestras throughout the United States, Canada, Central and Southwest Europe, and Southeast Asia. As a clinician/presenter, he has been invited to speak on conducting, diversity and inclusivity in music education, and leadership at numerous music educators' conferences across the United States and around the globe. In 2022 he presented at the World Association for Symphonic Bands and Ensembles (WASBE) international convention in Prague, Czech Republic.

Dr. Feagin holds professional memberships in the National Association for Music Education, College Band Directors National Association, World Association of Symphonic Bands and Ensembles, Washington Music Educators Association, Patron of Mu Phi Epsilon, and honorary memberships in both Tau Beta Sigma and Phi Mu Alpha Sinfonia. He currently serves on the diversity, and research committees of the College Band Directors National Association and serves on the advisory board of *Emergence: Research & Performance Topics in Black Music*, the scholarly publication of the National Association of Negro Musicians, Inc. Dr. Feagin holds a Doctor of Musical Arts degree in wind conducting from the University of Arizona Fred Fox School of Music where he was a student of the late Gregg I. Hanson.

GUEST CONDUCTOR BIOGRAPHY



A native of the Commonwealth of the Bahamas, **Giovanni T. Clarke** currently serves as a graduate teaching assistant in the department of music at Central Washington University. In this position, he serves as guest conductor for the wind ensemble and symphonic band, conductor of the concert band, teaching assistant for the Wildcat Marching Band, and assistant director for the CWU Pep Band. He is a second-year master's student studying

wind band conducting under the tutelage of Dr. T. André Feagin.

Prior to his arrival at CWU, Mr. Clarke served as director of bands and subject coordinator at C.V. Bethel High School (The Bahamas).

An award-winning educator and conductor, Mr. Clarke has been honored for his musicianship and civic contributions. He is the 2017 recipient of the National Youth Award for Arts and Culture, the 2018 Meta Davis Cumberbach Award for most outstanding instrumental performance in the E. Clement Bethel National Arts Festival (The Bahamas), the 2019 recipient of the Lou Adams Award for instrumental conducting, and the 2019-2022 Teacher of the Year award at C.V. Bethel High School.

Mr. Clarke holds a Master of Music degree in music education from the Vandercook College of Music and a Bachelor of Education degree from the University of the Bahamas.

CWU Wind Ensemble | WASBE Project

World Association for Symphonic Bands and Ensembles International
Conference
Gwangju, South Korea

The Central Washington University Wind Ensemble under the direction of Dr. T. André Feagin has been selected and invited to perform a feature concert at the World Association for Symphonic Bands and Ensembles International Convention held in Gwangju, South Korea in July of 2024. The CWU Wind Ensemble is the preeminent wind band at Central and is comprised of the finest wind and percussion students from the department of music and university.

About WASBE: The World Association for Symphonic Bands and Ensembles (WASBE) is the only international organization of wind band conductors, composers, performers, publishers, teachers, instrument makers and friends of wind music. It is the only organization completely dedicated to enhancing the quality of the wind band throughout the world and exposing its members to new worlds of repertoire, musical culture, people, and places.

We have an overall goal of raising \$225,000 to completely cover the student cost associated with the travel to and participation at WASBE. We have worked so hard to achieve this incredible honor and hope you will help us reach our goal.



Thank you for your support!

Music Department Calendar of Events

Nov. 30, 6:00pm		Jazz Combo Concert 1*
Nov. 30, 8:00pm		Jazz Combo Concert 2*
Dec. 1, 7:00pm	Chamber Choir Concert at United Methodist Church	\$
Dec. 2, 4:00pm		An Afternoon of Jazz+\$
Dec. 2, 7:00pm		An Evening of Jazz+\$
Dec. 3, 4:00pm		Orchestra Concert+\$
Dec. 8, 7:00pm		Jazz Holiday Concert+\$
Jan. 17, 7:00pm		Kairos & Dr. Yerin Kim+
Jan. 24, 7:00pm	Dr. Daniel Lipori, Faculty	Bassoon Recital*
Jan. 30, 6:00pm		String Studio Recital 1*
Jan. 30, 8:00pm		String Studio Recital 2*
Feb. 4, 4:00pm	Miranda Wojciechowicz, Percussion	Recital*
Feb. 6, 8:00pm		Voice Studio Recital*
Feb. 9, 7:00pm		Winter Faculty Showcase+
Feb. 10, 7:00pm		Over-the-TOPera+
Feb. 12, 8:00pm	Dr. McLemore, Faculty	Recital*
Feb. 13, 7:00pm		Bassoon Studio Recital+
Feb. 14, 7:00pm		Chamber Orchestra Concert+
Feb. 20, 7:00pm		Composition Studio Recital+

**All dates and times subject to change. For the most recent
calendar of events, visit www.cwu.edu/music**

* Recital Hall + Wayne S. Hertz Concert Hall \$ Ticketed
 Parking is free every weekday after 4:30 p.m. and all day on weekends,
 unless otherwise stated.

The Calendar of Events changes frequently.
 For the most up-to-date calendar, visit our website at
www.cwu.edu/music or call (509) 963-1216

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 our facility. Thank you.

Thank you for all that you do to advance Central's commitment to
 excellence and connecting our world through music.



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