



Central Washington University
Department of Music
presents:

Concert Band

Kyle Edwards, *conductor*
Giovanni T. Clarke, *conductor*

Symphonic Band

Dr. T. André Feagin, *conductor*

Jerilyn S. McIntyre Music Building Wayne S. Hertz Concert Hall
Tuesday, March 5, 2024
7:00 PM

Concert Band Program

Emperata Overture (1964)	Claude T. Smith (1932-1987)
Celestia's Horizon (2020)	Katahj Copley (b. 1998)
A Festival Prelude (1962)	Alfred Reed (1921- 2005)
Yorkshire Ballad (1985)	James Barnes (b. 1949)
Courtly Aris and Dances (1995) VI. Allemande (Germany)	Ron Nelson (1929-2023)

~~*Brief Intermission*~~

Symphonic Band Program

Sea Songs (1924)	Ralph Vaughan Williams (1872-1958)
Serenade for Band (1961) I. Pastoral II. Humoreske III. Nocturne IV. Intermezzo V. Capriccio	Vincent Persichetti (1915-1987)
Vulnerable Joy (2022)	Jodie Blackshaw (b. 1971)
Where Never Lark or Eagle Flew (1993)	James Curnow (b. 1943)

Concert Band Personnel

Flute

Kit Greenhill*
Lydia Ferguson
Sài Gòn Huynh
Raymin Riffin
Devon Carson
Jasmin Coole

Oboe

Ellie Camp
Lilli Lake

Bassoon

Madi Schumacher

Bb Clarinet

Jessica Brown
Lee Miller

Alto Saxophone

Gabe McCoy*
Jonathan Bautista
Hernandez
Nathan Sandell
Juniper Diegel

Tenor Saxophone

Nick Grams
Luis Cruz

Baritone Saxophone

Gabriel
Weisenburger

Horn

Alex Coon*
Jordyn Gribble
Isaac Rosado

Trumpet

Mackenzie Wilson*
Dillon Lopes
Caleb Henschmen
Austin Miller
Keith Naught
Jamie Gilchrist

Trombone

Urielle Lockwood*
Mikael Baisch
Luca Castillejo
Tanner Waldron

Bass Trombone

Abinadi Slade

Euphonium

Alyssa Acob*

Tuba

Mariah Schlitzkus*
Annabelle Borm
Isaiah Sniadoski

Percussion

Jack Norris*
Lucie Pearson
Josh Villa
Daniel Holder
Zach Lee
Mack McCree
Ares Turner

*Denotes principal

Symphonic Band Personnel

Piccolo
Cheyenne Brady

Tenor Saxophone
Parker Lasala

Bass Trombone
Kyle Hill

Flute
Alexi Loehding*
Josh Rivera

Baritone Saxophone
Cameron Charles

Euphonium
Marvin Sierra

Bassoon
Noel Virgen

Horn
Tori Seward*
Eamon Hill
Jaeden Tellvik
Lucy Jacky

Tuba
Collin Brown*
Ulises Carrillo

B-flat Clarinet
Audrey Robinson*
Ali Strand
Charles Tetreault
Pheobe Anderson
Daniel Holter
Dylan Schou

Trumpet
Morgan Reed*
Sean Sproul
Henry Bergey
Chantal Fradet
David Badillo

Percussion
Carly Wullfert*
Patrick Downey
Andrew Button
Gabriel Espitia
Bella Miranda
Vincent Mason
Andrew Byrd

Bass Clarinet
Cole Franza

Trombone
Brad Dowson*
Claire Jordan
Jeremy Skeels
Rachel Lloyd

String Bass
Aurora Albright

Alto Saxophone
Cristian
Caballero-Barajas*
Matthew Medina

*Denotes principal

Concert Band Program Notes

Emperata Overture | Claude T. Smith

Duration: 7 minutes



Emperata Overture opens with a fanfare-like statement by the brass section accompanied by percussion in the background. The main theme is then stated by the clarinets with a rhythmic brass background in 4/4 meter, but occasionally a 7/8 meter separates phrases. The middle section presents a lyrical statement of a new theme by a flute soloist followed by reiterations of the theme in various sections of the band as well as by the full band. The ending is highlighted by a change of key and a restatement of themes, making a very exciting finish.

Celestia's Horizon | Katahj Copley

Duration: 3 minutes and 40 seconds



I have a fascination with the sunrise. I love the way the colors appear from nowhere to brighten the world and begin the day with wonder and curiosity. I wanted to create a piece that would see the night sky turning into a new day. With *Celestia's Horizon* (*celestia* -- a Latin name for the heavenly sky), I was able to create that sound.

Celestia's Horizon illustrates the beginning of a sunrise. Using different pairings of the ensemble, the piece transforms from a dark and cold beginning to a warm, awe-inspiring climax. The piece ends with a sense of warmth and curiosity as the day finally begins.

A Festival Prelude | Alfred Reed

Duration: 4 minutes and 35 seconds



Written in 1956, this work was dedicated to and premiered by the Phillips University Band of Enid, Oklahoma, with the composer conducting, as part of the 25th anniversary of the Tri-State Music Festival. Alfred Reed said, "The work was conceived specifically in terms of its title as an opening kind of piece...the music was to establish a bright and brilliant mood throughout, with no other connotation in mind." Two fanfare-like motifs and a main theme occur throughout the composition

using the brass and woodwinds separately and combined to impart tone color and majesty.

In 1991, the composer commented, "*A Festival Prelude* was originally written for performance by a university group of players, and I do recall there having been some difficulties with some of the more demanding textures of the work at that time, 34 years ago. I also recall not offering the work for performance for nearly four years after its first performance, despite the willingness of the publisher I was then connected with to accept it, on the ground that I did not feel there were a sufficient number of high school bands in the country who could cope with it as a whole."

Yorkshire Ballade | James

Duration: 3 minutes and 40 seconds



Composed in the summer of 1984, James Barnes' *Yorkshire Ballad* was premiered at the Kansas Bandmasters Association Convention in Hutchinson, Kansas, by the late Claude T Smith, who was serving as the guest conductor for the Kansan Intercollegiate Band. Since being published in 1985, it has become one of the composer's most popular works. It has been arranged for full orchestra and string orchestra by the composer, for marimba and piano by Linda Maxey, for flute choir by Arthur Ephross, and for trombone or tuba/euphonium ensemble by John Bohls.

The composer writes that: "over the years, many conductors and teachers have called me to ask about the work, and whether the tune itself is in fact a folksong. Yorkshire Ballad is not a folksong, but it is written in that style. I composed this little piece so that younger player would have an opportunity to play a piece that is more or less in the style of Percy Aldridge Grainger's Irish Tune from County Derry. Even Grainger's easier works are too difficult for most younger players to do them musical justice, so I thought I would write a little piece that might emote some of the feelings and colors of Grainger's wonderful music, but, at the same time, was technically much more accessible to the younger player." "People always ask me what I was trying to portray when I wrote Yorkshire Ballad. All I can say is that I was thinking of the beautiful, green Yorkshire dales of Northern England; the rolling hills and endless stretch of beautiful pasturelands that my wife and I loved so much when, a year before, we had driven through this most marvelous spot in the world."

Courtly Airs and Dances “Allemande” | Ron Nelson

Duration: 2 minutes and 25 seconds



Courtly Airs and Dances is a suite of Renaissance dances which were characteristic to five European countries during the 1500s. Three of the dances (Basse Dance, Pavane, and Allemande) are meant to emulate the music of Claude Gervaise by drawing on the style of his music as well as the characteristics of other compositions from that period. The festival opens with a fanfare-like Intrada followed by the Basse Danse (France), Pavane (England), Saltarello (Italy), Sarabande (Spain), and Allemande (Germany).

The work was commissioned by the Hill Country Middle School Band from Austin, Texas, Cheryl Floyd, director.

Symphonic Band Program Notes

Sea Songs | Ralph Vaughan Williams

Duration: 4 minutes



Written in 1923 for the following year's Wembley Exhibition, *Sea Songs* is a march medley of three well-known sea shanties: Princess Royal, Admiral Benbow, and Portsmouth. Written in typical march form with a trio, it was published simultaneously for brass band and wind band, and was later transcribed by the composer for symphony orchestra. It should be noted that *Sea Songs* was originally intended to be the final movement of Vaughan Williams's Folk Song Suite

Serenade for Band | Vincent Persichetti

Duration: 7 minutes



In September 1960, Frank Battisti and the Ithaca High School Band commissioned Vincent Persichetti to write a new work for their ensemble. The resulting *Serenade for Band* was one of 15 serenades Persichetti composed for a variety of instruments (other serenades for winds include #1 for ten wind instruments, #10 for flute and harp, #12 for solo tuba, #13 for two clarinets, and #14 for solo oboe). The serenades are multi-movement, short in length, and feature descriptive titles (the

movements of the Serenade No. 11 are entitled Pastoral, Humoreske, Nocturne, Intermezzo, and Capriccio).

As Donald Morris has stated, Persichetti's works for band "represent an important body of literature within the band repertoire ... [he] was a major composer with a national reputation who chose to write for the band without apology for the medium. He did not write down to the band, he did not write 'educational music,' and he did not write formula pieces. He wrote music for 'a wonderful combination of wind instruments.'"

Vulnerable Joy | Jodie Blackshaw

Duration: 5 minutes and 30 seconds



Vulnerable Joy is inspired by the self-sacrifice, commitment and humility of the mother humpback whale. As a mammal, baleen whale, she grows to approximately 16m (52 feet) and lives at the ocean's surface in order to breath. She travels up to 6,500km (approx. 4,000 miles) from her feeding ground to birth her calf in warmer tropical waters. Once

she leaves the feeding grounds of Antarctica or the cooler oceans of the Northern Hemisphere, she will not feed again until she returns some 8-9 months later, all the while nursing her newborn calf with up to 600 litres (132 gallons) of milk per day.

In realizing the enormity of this feat, my mind turned to the whales who are closest to me, those who migrate along the east coast of Australia from Tonga to Antarctica. I imagined the sheer relief she must feel in that moment when the cool waters of the Southern Ocean rub her skin for the first time. She is tired and hungry, but in that moment (in my imagination) I feel her joy, her intense, overwhelming joy.

Where Never Lark or Eagle Flew | James Curnow

Duration: 10 minutes



John Gillespie Magee, Jr., was 19 years old when he was killed in action on December 11, 1941. Magee was born in Shanghai, China, to an American father and a British mother, who both worked as Anglican missionaries. He came to the United States for a visit and, due to the war, was unable to return to Europe. The U.S. had not yet entered the war, so Magee joined the Royal Canadian Air Force. A poem in a letter to his parents shortly before his death has become a classic and the

inspiration for this composition.

James Curnow was commissioned by the Graduates Association of Tenri High School Band in Nara, Japan, to write a piece for concert band in honor of its 50th anniversary. Curnow composed *Where Never Lark or Eagle Flew* with the subtitle, "Based on a poem by John Gillespie Magee, Jr."

*Oh, I have slipped the surly bonds of earth,
And danced the skies on laughter-silvered wings;
Sunward, I've climbed and joined the tumbling mirth
Of sun-split clouds – and done a hundred things
You have not dreamed of – wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along and flung
My eager craft through footless halls of air.
Up, up the long, delirious, burning blue
I've topped the wind-swept heights with easy grace,
Where never lark, or even eagle, flew;
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.*

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.

Graduate Conductor Biography



A native of Gilbert, Arizona, **Kyle Edwards** currently serves as a teaching assistant for university bands at Central Washington University. In this position, he serves as guest conductor for the wind ensemble and symphonic band, conductor of the concert band, and teaching assistant for the Wildcat Marching Band and Pep

Band. He is a second-year master's student studying wind band conducting under the tutelage of Dr. T. André Feagin.

Mr. Edwards has spent over a decade as an instructor, previously holding positions at the University of Arizona "Pride of Arizona" Marching Band and as a color guard instructor for the Sun Devil Marching Band at Arizona State University. In addition, he has served on the instructional staff of FeniX Independent and Entity Winterguard as a technician, choreographer, and designer.

Mr. Edwards has taught at numerous high school programs in Arizona, including Rincon/University High School, Catalina Foothills High School, Mesa Mountain View High School, and is the former director of the color guard at Combs High School. As a performer, his experience includes membership in the Academy Drum and Bugle Corps (2009-2013) where he also served as drum major, Entity Winterguard, and FeniX Independent World Winterguard.

Mr. Edwards holds a Master of Music degree and a Bachelor of Music degree in performance (bassoon and saxophone, respectively) from The University of Arizona Fred Fox School of Music.



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, and teaching assistant for the Wildcat Marching Band and 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.

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Music Department Calendar of Events

March 6, 4:30pm	Kyle Edwards, Graduate Lecture Recital+
March 6, 8:00pm	Daniel Holter, Clarinet Recital*
March 7, 6:00pm	Kolby Arnold, Trumpet Recital*
March 10, 12:00pm	Andrea Audelo, Flute Recital*
March 10, 2:00pm	Stephen Williford, Clarinet Recital*
March 10, 4:00pm	Orchestra Concert+\$
March 3, 12:00pm	Luke Echeverria, Voice Recital*
March 27, 6:00pm	Meredith Montgomery & Lorenzo Anguiano, Joint Piano & Cello Recital*
March 28, 8:00pm	Faye Lu, Percussion Recital*
April 2, 7:00pm	Dr. Salvosa, Faculty Piano Recital*
April 2, 8:30pm	Dylan White, Trombone Recital+
April 4, 6:00pm	Bardin Niskala Piano Cello Duo, Guest Artist*
April 6, 2:00pm	MOO Trio Recital*
April 7, 2:00pm	Jordan Taylor, Viola Recital*
April 11, 7:00pm	Brianna Wilcher, Flute Recital*
April 12, 7:00pm	CWU Opera-Die Fledermaus, McConnell Auditorium\$
April 13, 2:00pm	CWU Opera-Die Fledermaus, McConnell Auditorium\$ Josh Dequiroz and Bridger Call,

**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.

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