



Central Washington University
Department of Music
presents:

Wind Ensemble

Dr. T. André Feagin, *conductor*

Jerilyn S. McIntyre Music Building Wayne S. Hertz Concert Hall
Thursday, May 30, 2024
7:00 PM

Program

Celebration Overture (1954)

Paul Creston
(1906-1985)

Baekdudaegan (2024)

- I. Baekdudaegan
- II. Wildflowers in DMZ
- III. Again, Baekdudaegan!

Jiyoun Chung
(b. 1980)

Dr. Yerin Kim, *piano*

World Premiere Performance

Blue Shades (1997/2020)

Frank Ticheli
(b. 1958)

Symphony No. 1 (2009)

- I. Across the Groaning Continent

Jonathan Newman
(b. 1972)

Sweet Chariot (2019)

Carlos Simon
(b.1986)

Traveler (2003)

David Maslanka
(1943-2017)

Wind Ensemble Personnel

Piccolo

Liv Bills

Flute

Brianna Wilcher*
Levi Jeffries
Giovanni T. Clarke

Oboe

Pedro Lopez Aguilar*
Alice Hiemstra

Bassoon

Kyle Edwards*
Andrew Owen

Contra Bassoon

CJ Morrison Hash

E♭ Clarinet

Jaiden Thompson

B♭ Clarinet

Noah Wilkerson*
James Correa Jr.
Nate Crites
Jacob Merrill
Emily Wall
Stephen Williford
Joshua Merrill

Bass Clarinet

Sascha Beamer

Alto Saxophone

Ashlynn Smith*
Bridger Call

Tenor Saxophone

Gabriel Bradley

Baritone Saxophone

Josh DeQuiroz

Trumpet

Gregory DeArmond*
Dylan Thompson*
Nathaniel Kaplowitz
Jason Menor
Samuel Hanson
Kayla Arciniega

Horn

Julia McConnachie*
Connor Schwarz
Alec Chinnery
John Roeder

Trombone

Paige Baber*
Isaac Hurtado
Skie Dalsbo

Bass Trombone

Ian Middelburg

Euphonium

Alex Morris*
Hunter De Leon

Tuba

Thomas Elley*
Jonathan Anderson

Percussion

Jeff Ludlow*
George Angelos
Blaise Clapper
Jon Connors
Rieken Rimmasch
Molly Montgomery

Piano

Daniel Hanks

String Bass

Drew Colello

Graduate Conducting

Assistants

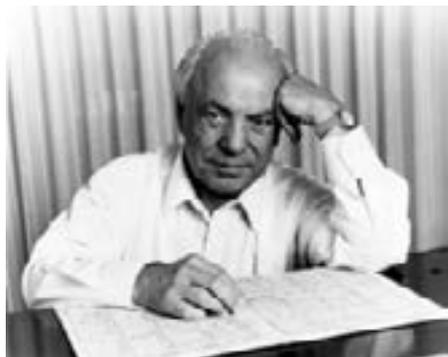
Giovanni T. Clarke
Kyle Edwards

*Denotes Principal

Program Notes

Celebration Overture | Paul Creston

Duration: 7 minutes, 30 seconds



Paul Creston was an American composer who wrote over 100 compositions with opus numbers including piano pieces, songs, chamber music for various instruments, choral works, wind band works, and over 35 orchestra works including six symphonies.

He served as Professor of Composition and Orchestration at New York College and served as artist-in-residence beginning in 1968 at Central Washington University.

Celebration Overture was commissioned by Edwin Franko Goldman and premiered at the American Bandmasters Association (ABA) conference in February 1955, with Creston conducting. It consists of three sections: fast, slow, and fast -- like the Italian Baroque overture. In style it differs considerably from its ancestor. Regarding *Celebration Overture*, Creston wrote as follows: "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." This bright and festive overture justifies its title with short and rhythmic melodies along with sonorous harmonies.

Baekdudaegan | Jiyoun Chung

Duration: 15 minutes



Baekdudaegan is a mountain range that runs through almost the length of the Korean Peninsula. Culturally, it has been considered the spiritual backbone of all Korean people. Toward the end of World War II, the mountain range was divided into halves by the 38 Military Demarcation Line as an army boundary between the United States and the Soviet Union, a boundary that remains today.

백두대간 (Baekdudaegan) for Wind Ensemble was commissioned by Dr. T. André Feagin and the Central Washington University Wind Ensemble as a new work to premiere at the 20th World Association for Symphonic Bands and Ensemble international convention to be held in Gwangju, South Korea (July, 2024). In this three-movement work for piano and wind ensemble, the composer seeks to address this issue of the Korean Peninsula and the painful cry of the mountain and people, a cry heard for nearly 80 years.

Personally, this work is an extension of my awareness and effort as a socially responsible composer to influence people, communities, and societies through my music. To speak to broader audiences, I am planning to use accessible musical languages with cultural and musical Korean influences. The fact that my students living in the United States, with the most American instrumentation, the wind band, will premier this piece in South Korea adds many meanings and layers to this project. About 80 years after the war, the younger generations of the USA are going back to Korea. This time, they bring musical instruments, not weapons, and seek to deliver the message of peace. Without a doubt, I believe this project will have a powerful impact on people and the political situation in the Korean peninsula.

Note by Jiyoun Chung

Blue Shades | Frank Ticheli

Duration: 10 minutes, 30 seconds



In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and

my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent -- however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung. The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

Note by Frank Ticheli

Symphony No. 1 “Across the Groaning Continent” |

Jonathan Newman

Duration: 6 minutes



In 2005 I wrote *The Rivers of Bowery*, a short work celebrating a verse from Allen Ginsberg’s *Howl*. I soon discovered that both the musical and extra-musical themes were much larger

than the length allowed, and so I designed this Symphony as a complete expansion, both in thematic scope, and in musical material.

In my neighborhood on the Lower East Side of Manhattan (New York), the musicians and poets and characters of our mid-Century “Beats” are still very active ghosts. I walk past the tenement where Allen Ginsberg wrote *Howl*, stroll across “Charlie Parker Place”, and over the city streets rapturously described in prose and verse, and captured in era photos and film. Surrounded by these spirits, I structured the work in three movements, each taking on a different aspect of the sensory experiences I collected from my months of immersion in the novels, poetry, and photographs of these artists.

Titled after a line from Jack Kerouac's *On the Road*, the first movement opens the Symphony with the restlessness and constant drifting of a young generation terrified of stagnation. As a short burst of agitated motion, this moto perpetuo reflects Kerouac and his characters "performing our one and noble function of the time, move. And we moved!"

Note by Jonathan Newman

Sweet Chariot | Carlos Simon

Duration: 7 minutes



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 its 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."

This piece was commissioned by a consortium led by Robert Ambrose, Georgia State University.

Note by Carlos Simon

Traveler | David Maslanka

Duration: 14 minutes



Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for Traveler came from the feeling of a big life movement as I contemplated my friend's retirement. Traveler begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

*In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.*

Note by David Maslanka

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 Faculty Artist Biography



Praised by the International Piano Magazine as “pianist of beautiful finesse and golden tone”, pianist Yerin Kim is a recitalist, chamber musician, and educator. She has given concerts in various festivals and recitals in major venues internationally, including

The Kennedy Center in Washington D.C., Carnegie Hall in New York, Place Flagey in Brussels and Rolston Hall at the Banff Centre for the Arts in Canada.

As a regular lecturer and guest artist, Kim performs and gives talks on promoting awareness of the power of music in the community that it serves. She has been invited to give lectures for prominent educators and students at Indiana University Bloomington, the Nantucket Project, MTNA South Bend Music Teachers Association, and the Universal Arts Institute, S. Korea. Committed to bringing inspiring concert programs and classical music experience to a broader audience, she founded and directs Sensory Friendly Music and Autism Concert Series, serving music to autistic individuals in New York, St. Louis, and South Bend. She is also Co-artistic Director with violinist Brendan Shea of Chamber Music in the Bend, programming high quality chamber music education and performing chamber music concerts for the community.

Kim is equally passionate in teaching and has been teaching a diverse group of students from many parts of the world. She is the head of Keyboard Studies at Central Washington University and directs the keyboard program where she teaches solo piano, chamber music, and collaborative piano. Prior to joining Central Washington University, she taught at the University of Notre Dame and at Chugye University for the Arts Conservatory in South Korea as Visiting Professor of Piano. She also enjoys pre-college teaching and has taught talented young students from pre-college programs at Indiana University Bloomington and State University of New York Stony Brook. Kim holds a Double Degree in Piano Performance and Psychology from Oberlin Conservatory and College, a Master of Music from Indiana University Bloomington, and Doctor of Musical Arts from State University of New York, Stony Brook. Her mentors and teachers include Hans Boepple, Seunghae Choi, Haewon Song, Arnaldo Cohen, Jean-Louis Haguenuer, and Gilbert Kalish.

The WASBE Project | CWU Wind Ensemble
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 take part in the experience of a lifetime.



Thank you for your support!

Music Department Calendar of Events

May 31, 1:00pm	Jaiden Thompson, Clarinet Recital*
May 31, 6:00pm	Greg DeArmond, Trumpet Recital*
May 31, 7:00pm	Velia Saldivar, Voice Recital+
May 31, 8:00pm	Kevin White, Percussion Recital*
June 1, 11:00am	Ashlyn Crocker, Violin Recital*
June 1, 6:00pm	Edgar Higgins Presents: "The Whispering Village" Film Premiere in the SURC Theatre
June 1, 4:00pm	An Afternoon of Jazz+\$
June 1, 7:00pm	An Evening of Jazz+\$
June 2, 12:00pm	Ashlynn Smith, Saxophone Recital*
June 2, 2:00pm	Allen Tang, Voice Recital*
June 2, 3:00pm	Ian Henscheid, Masters Conducting Lecture Recital+
June 2, 4:00pm	Orchestra Concert+\$
June 2, 6:00pm	Sophie Otness, Voice Recital*
June 2, 7:00pm	Isaac Montgomery, Graduate Piano Recital+
June 2, 8:00pm	Jonathan Anderson, Tuba Recital*
June 2, 9:00pm	Alessandro Squadrito Moore, Trumpet Recital+
October 6, 2:00pm	Hannah Rolfson, Percussion 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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excellence and connecting our world through music.



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