



Central Washington University
Department of Music
presents:

Wind Ensemble & Symphonic Band

Dr. T. André Feagin, *conductor*

Jerilyn S. McIntyre Music Building | Wayne S. Hertz Concert Hall
Tuesday, November 26, 2024
7:00 PM

Symphonic Band Program

Luminescence (2009)

David Biedenbender
(b. 1984)

**They Hung Their Harps
in the Willows** (1988)

W. Francis McBeth
(1993-2012)

Eric Mills, *graduate conductor*

Folksong of Midu (2017)

Li Chan
(b. 1981)

Stillwater (2019)

Kelijah Dunton
(b. 1999)

Third Suite (1967)

I. March
II. Waltz
III. Rondo

Robert Jager
(b. 1939)

Wind Ensemble Program

Downey Overture (2011)

Oscar Navarro
(b. 1981)

Deciduous (2022)

Viet Cuong
(b. 1990)

First Suite in E-flat (1909)

I. Chaconne
II. Intermezzo
III. March

Gustav Holst
(1874-1934)

Greensleeves (1993)

Alfred Reed
(1921-2005)

**A deep reverberation
fills with stars (2022)**

John Mackey
(b. 1973)

Symphonic Band Personnel

Flute

Cheyenne Brady*
Jasmine Coole
Raelee Scott

Clarinet

Phoebe Hunt*
Tyler Hornell
Jessica Brown
Kofi Smith

Bass Clarinet

Arden Holloway

Bassoon

Cole D. Sage

Alto Saxophone

Parker Lasala*
Robert Morales

Tenor Saxophone

Jose Mendez
Ontiveros

Baritone Saxophone

Matthew Medina

Trumpet

Sean Sproul*
Jack Dowson
Caleb Henchman
Dillon Lopes
Riley Dykman
Morgan Reed

Horn

Jaeden Tellvik*
Chone Ewell
Jordyn Gribble

Trombone

Jeremy Skeels*
David Perez
Urielle Lockwood
Maxwell Baker
Isaac Hurtado

Bass Trombone

Abinadi Slade

Euphonium

Hunter De Leon*

Tuba

Gabe Andres*
Tommy Catron
Collin Brown

Percussion

Aubrey Akers*
Lucie Pearson*
Jack Norris
Eli Denning
Belynda Miranda
Julianna Pearl De
Jesus
Jeff Ludlow**

*Denotes principal

**Assisting

Wind Ensemble Personnel

Flute

Brian Cardenas*
Levi Jeffries
Liv Bills
Josh Rivera

Oboe

Pedro Lopez Aguilar*

Clarinet

James Correa Jr.*
Evelyn Chow
Joshua Merrill
Ali Strand
Jacob Merrill

Bass Clarinet

Stephen Williford

Bassoon

Jerry Fussell*

Alto Saxophone

Bridger Call*
Cristian
Caballero-Barajas

Tenor Saxophone

Nick Grams

Baritone Saxophone

Josh DeQuiroz

Trumpet

Jason Menor*
Nick Telford
Ben Early
Aidan Cadigan
Mackenzie Wilson

Horn

Connor Schwarz*
Eamon Hill
Tori Seward
Joshua Quintana

Trombone

Brady Brons*
Claire Jordan
Brad Dowson
Paul Rittenhouse

Bass Trombone

Toby Glick

Euphonium

Marvin Sierra*
Alex Morris

Tuba

Corey Perkins*
Annabelle Borm

Percussion

Jeff Ludlow*
Evan Sewall
Anya DeGroot
Miranda
Wojciechowicz
Patrick Downey
Blaise Clapper
Jack Ekstrand

Piano

Kathryn Amdahl

String Bass

Aurora Albright

*Denotes principal

Symphonic Band Program Notes

Luminescence | David Biedenbender

Duration: 6 minutes, 40 seconds



Luminescence is based on fragments from the melody *Ermuntre dich, mein schwacher Geist* (Rouse Thyself, My Weak Spirit), which was written by Johann Schop and subsequently harmonized in several settings by Johann Sebastian Bach. It is most commonly known as the Christian hymn *Break Forth, O Beauteous Heavenly Light*

Note by David Biedenbender

They Hung Their Harps in the Willows

| W. Francis McBeth

Duration: 8 minutes



Dr. W. Francis McBeth (1933-2012) was a renowned American composer, conductor, and music educator. Born in Lubbock, Texas, in 1933, he spent most of his career teaching and composing in Arkansas. McBeth was named Composer Laureate of Arkansas in 1975 and continued in this role

until his passing in 2012. His music, celebrated for its emotional depth and clarity, earned him numerous accolades, including the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association. *They Hung Their Harps in the Willows* was commissioned by and dedicated to the Plano East Senior High School Band of Plano, Texas, and its conductors Larry Tucker and Robin Owens. It premiered on February 16, 1989, at Plano East Senior High School with the composer conducting.

The piece was written in memory of Claude T. Smith, a contemporary and close friend of Dr. McBeth. The title is taken from Psalm 137:

“By the rivers of Babylon,
there they sat down and wept.
Upon the willows in the mist
of it, we hung our harps.”

While the piece is not intended to be programmatic or religious, Psalm 137 invokes tremendous despair and sorrow, perhaps indicative of the sorrow felt by Dr. MacBeth and many others in the aftermath of Claude T. Smith's passing.

The piece opens abruptly, with loud bell-like tones juxtaposed with low, groan-like expressions, a visceral representation of the pain of loss. A somber, even haunting melody is then introduced by the clarinets. What follows is an ever-evolving exploration of grief, manifesting itself in many different ways until, finally, acceptance is found.

Note by Eric Mills

Folksong of Midu | Li Chan

Duration: 6 minutes, 20 seconds



Chinese composer Li Chan has written primarily for ensembles in her home country but gained worldwide recognition in 2017 when her work *Folksong of Midu* was honored as a finalist for the World Association for Symphonic Bands and Ensembles (WASBE) first-ever International

Composition Contest.

Midu is a county in southwest China, in a mountainous region near borders with Myanmar, India, and Tibet. Midu itself is a smaller component of the larger Dali Bai Autonomous Prefecture, in Yunnan Province, the traditional home of the Bai people since the third century.

Folksong of Midu is an evocative statement of various stylistic, melodic, and harmonic counterparts of Chinese folk music. Based on a very old tune from the region, one can imagine the melody weaving its way through lush green forests and steep mountain passes, ending in a vibrant and colorful community celebration.

Note by Brian Coffill

Stillwater | Kelijah Dunton

Duration: 4 minutes, 30 seconds



This work was inspired by the beauty of a small town, Stillwater, Minnesota. This town has a big lake in its center, and out of everyone's backyard it could be seen. During the winter, the very top of the lake freezes and creates this tranquil effect that could not be seen but heard. When stepping out into your backyard, you'd see this frozen mass, stuck into place and completely unmovable, but if you listened closely, you could hear that the water underneath continued to flow.

Why is this important? We as people forget sometimes that we are so much more deep and vast beneath our hard surfaces. We work, we go to school, we take care of our families, we deal with the struggles of the day-to-day routine militantly. But if we just take a moment to listen within ourselves, we discover our passions, our longings, and our sense of belongings.

Note by Kelijah Dunton

Third Suite | Robert Jager

Duration: 8 minutes, 30 seconds



Third Suite is a melodic and engaging work for band, blending tunefulness with elements that challenge both the players and the conductor, while offering captivating moments for the listener. Written in three movements, the suite was composed for Mr. Leo Imperial, director of the Granby High School Band in Norfolk, Virginia. It was premiered by the Granby High

School Band in December 1965.

Note by Robert Jager

Wind Ensemble Program Notes

Downey Overture | Oscar Navarro

Duration: 5 minutes, 30 seconds



Downey Overture is dedicated with all my affection to the Downey Symphony Orchestra, for its hard work and dedication, and, of course, to its conductor, Sharon Lavery, for her professionalism and great passion for music. Downey Overture is a Latin-American fusion with which I have wanted to link my birth country, Spain, and California, the land that, as a result of the two years I lived there, has left a permanent imprint on my heart. An

amalgam of rhythm and musical color wrapped in an atmosphere of dance are the essence of this piece. It is joyful, energetic and written with all my enthusiasm and dedication.

Note by Oscar Navarro

Deciduous | Viet Cuong

Duration: 8 minutes



For a long time after my father passed away, I felt like I had “lost my leaves.” In the way that leaves harness light to create energy for trees and plants, I felt like I had so little left to harness creatively. Many days I feared those leaves would never grow back. After struggling for months to write, I finally found some healing while creating Deciduous.

This involved revisiting chord progressions that brought me solace as a child and activating them in textures that I have enjoyed exploring as an adult. The piece cycles through these chord progressions, building to a moment where it’s stripped of everything and must find a way to renew itself. While I continue to struggle with this loss, I have come to understand that healing is not as much of a linear process as it is a cyclical journey, where, without fail, every leafless winter is following by a spring.

Note by Viet Cuong

First Suite in E-flat | Gustav Holst

Duration: 5 minutes, 30 seconds



First Suite in E-flat composed in 1909, is a masterwork in the wind band literature. Premiered 11 years later by a 165-piece ensemble at the Royal Military School of Music, the suite was originally designed for as few as 19 musicians, reflecting Holst's effort to accommodate the diverse instrumentation of British military bands of the era.

The suite's three interconnected movements – Chaconne, Intermezzo, and March – are all derived from a unifying three-note motif (E-flat, F, and C). The Chaconne opens with a stately ground bass, building to a powerful conclusion. The Intermezzo showcases the band's agility with light, soloistic passages. The March contrasts a lively brass theme with a lyrical woodwind melody, culminating in a triumphant finale.

Note by T. André Feagin

Greensleeves | Alfred Reed

Duration: 5 minutes, 30 seconds



It is generally agreed that the melody we know as Greensleeves is probably the second oldest piece of secular music in our Western culture, its origins having been traced back to about 1360. While we are not certain this was the original title, it is known that in the latter 14th century, English ladies wore gowns with great billowing sleeves, and the lyrics that have come down to us

speak of a lover's lament over his lady's cruel treatment of him by a lady clad in a dress of green sleeves.

By the time of William Shakespeare, this song had already become a classic and he made use of it in two of his plays, most notably in the *Merry Wives of Windsor*. Over 300 years later, the English composer Ralph Vaughan Williams used this melody as an intermezzo between two acts of his opera *Sir John in Love*, which was based on the same play. Since then, the tune has been adapted as the basis for at least one Christmas carol (*What Child Is This?*), several popular songs, and even by the Swingle Singers on one of their albums. In addition, it has been performed instrumentally by groups of all sizes and styles from full symphony orchestra to small jazz and rock groups.

This arrangement is a symphonic development of this 600-year-old classic melody adapted for the full resources of the modern wind orchestra or concert band.

Note from score

A deep reverberation fills with stars | John Mackey

Duration: 8 minutes, 30 seconds



The world of music for wind ensemble is almost inextricably linked to the importance of music education, as many of us who celebrate the medium have connected with it through school bands. Undoubtedly, the importance of music educators in the lives of those who continue to make music as either amateurs or professionals in adulthood is paramount. In the case of John

Mackey's *A deep reverberation fills with stars*, the connection is both implied and overt as it celebrates his friendship and professional admiration for the work's dedicatee – Jon Grantham, Director of Bands at Amador Valley High School in Pleasanton, California – on the occasion of his twentieth year of teaching, but could equally be seen as a tribute to anyone dedicated to the passionate pursuit of arts education. The thematic exploration of the piece moves from a sensation of being lost and adrift to one of confidence and acceptance, not unlike the journey that any student undertakes as they pursue fluency and passion for the subject material as guided by a dedicated mentor. The piece also reflects the composer's own creative emergence from the COVID-19 pandemic, as he describes:

“This is the most substantial piece I’ve written since the start of the pandemic. I’d written very little; it was basically impossible for me to motivate myself when concerts grinded to a halt. So the idea with this one – partially by design, but largely just because it happened to turn out this way once I started writing – is that of emerging from darkness (“a deep reverberation”) with the return of some sense of normalcy, coinciding with – at least for me – some hope of an improvement of mental health.”

Note by Jacob Wallace

Conductor Biography



Dr. T. André Feagin serves as Director of Bands and Associate Professor 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 19th WASBE international conference 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 Associations of Negro Musicians, Inc. Dr. Feagin holds a Doctor of Musical Arts degree in wind conducting from the University of Arizona where he was a student of Gregg I. Hanson.

Graduate Conductor Biography



Eric Mills is in his first year of graduate studies at Central Washington University, where he is pursuing a Master's degree in Wind Band Conducting under the mentorship of Dr. T. André Feagin. As a graduate teaching assistant in the Department of Music, Eric's responsibilities include serving as a guest conductor for the Symphonic Band and Wind

Ensemble, as well as assisting with all aspects of the band program. Additionally, he provides instructional support in the music theory area.

Before joining CWU, Eric served as a band director in Texas at both the middle and high school levels. As an assistant band director, he taught in the Leander, Austin, and Keller Independent School Districts, where he contributed to the success of thriving music programs. As a head band director, Eric led the Boyd High School Marching Band to its first Texas UIL Area Finals appearance in over a decade and guided the Concert Band to earn its first "Superior" rating on stage at the UIL Concert & Sight-Reading competition in 12 years.

Eric earned his Bachelor of Music Education degree (summa cum laude) from the University of North Texas. During his time at UNT, he performed with the esteemed UNT Wind Symphony, served three years as drum major of the Green Brigade Marching Band, founded the Volleyball Pep Band, and was the assistant director of the "Funky Fresh" Basketball Pep Band.

He is a proud member of Phi Mu Alpha Sinfonia, reflecting his commitment to brotherhood and excellence in the music profession.

Music Department Calendar of Events

November 26, 6:00pm	String Studio Recital*
November 26, 7:00pm	Wind Ensemble & Symphonic Band Concert+
December 2, 8:00pm	Sawyer Romano, Piano Recital*
December 3, 7:00pm	Concert Band Concert+
December 4, 7:00pm	Catherine Likhuta, Guest Artist Recital+
December 5, 6:00pm	Jazz Combo Concert 1*
December 5, 8:00pm	Jazz Combo Concert 2*
December 6, 6:00pm	Zachary Trembly, Violin Recital*
December 6, 7:00pm	Chamber Choir by Candlelight \$ @First United Methodist Church
December 7, 4:00pm	An Afternoon of Jazz+\$
December 7, 7:00pm	An Evening of Jazz+\$
December 8, 2:00pm	Magnolia Sandell, Saxophone Recital*
December 8, 4:00pm	Symphony Orchestra Concert+\$
December 8, 7:00pm	Collaborative Piano Practicum Recital+
January 14, 7:00pm	Brendan Shea & Nikolas Caoile, Joint Faculty Violin & Piano Recital
January 17, 6:00pm	Liam Cameron, Guest Artist Trio Recital*
January 22, 7:00pm	Keyboard Area Recital+
January 25, 2:00pm	Thomas Brain, Trombone Recital*

All dates and times subject to change. For the most recent calendar of events, visit www.cwu.edu/music or call (509) 963-1216

* 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.

Please refrain from the use of cell phones and any electronic devices outside of accessing the program through the duration of your visit to 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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Central Washington University acknowledges the people who have been on this land since time immemorial. The Ellensburg campus is on lands ceded by the Pshwanapum and other bands and tribes of the Yakama Nation in the Treaty of 1855. The Yakama people remain committed stewards of this land, cherishing it and protecting it, as instructed by elders through generations. We are honored and grateful to be here today on their traditional lands, and give thanks to the legacy of the original people, their lives, and their descendants.