



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
Thursday, February 27, 2025
7:00 PM

Symphonic Band Program

Uplift (2023)

Kevin Day
(b. 1996)

The Gallant Seventh (1922)

John Philip Sousa
(1854- 1932)

Eric Mills, *graduate conductor*

Caccia and Chorale (1976)

Clifton Williams
(1923-1976)

All That We Are (2023)

Carol Brittin Chambers
(b. 1970)

Alleluia! Laudamus Te (1973)

Alfred Reed
(1921- 2005)

Wind Ensemble Program

Funiculi Funicula Rhapsody (2001)

Yo Goto
(b. 1958)

Procession of the Academics (2008)

David Maslanka
(1943-2017)

Eric Mills, graduate conductor

American Hymnsong Suite (2007)

Dwayne S. Milburn
(b. 1963)

I. Prelude on Wondrous Love

II. Ballad on Balm in Gilead

III. Nettleton (Come Thou Fount
of Every Blessing)

IV. March on Wilson (When We
All Get to Heaven)

Forward/Still (2023)

Omar Thomas
(b. 1984)

Festival Variations (1982)

Claude T. Smith
(1932-1987)

Symphonic Band Personnel

FLUTE

Josh Rivera*
Cheyenne Brady
Jasmine Coole

CLARINET

Tyler Hornell*
Jessica Brown
James Correa Jr.**

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*
Caleb Henschman
Dillon Lopes
Morgan Reed

HORN

Jaeden Tellvik*
Chone Ewell
Jordyn Gribble
Lucy Jacky

TROMBONE

Jeremy Skeels*
David Perez
Urielle Lockwood
Maxwell Baker
Isaac Hurtado

BASS TROMBONE

Abinadi Slade

EUPHONIUM

Hunter De Leon*
Alyssa Acob

TUBA

Annabelle Borm*
Gabe Andres
Thomas Elley

PERCUSSION

Belynda Miranda*
Lucie Pearson
Jack Norris
Julianna Pearl De
Jesus
Aubrey Akers

*Denotes principal

**Denotes assisting

Wind Ensemble Personnel

FLUTE

Brianna Wilcher*
Levi Jeffries
Liv Bills

OBOE

Pedro Lopez Aguilar*

CLARINET

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

BASS CLARINET

Stephen Williford

ALTO SAXOPHONE

Bridger Call*
Cristian
Caballero-Barajas

TENOR SAXOPHONE

Nick Grams

BARITONE

SAXOPHONE
Josh DeQuiroz

TRUMPET

Jason Menor*
Nick Telford
Ben Early
Aiden Cadigan
Mackenzie Wilson

HORN

Connor Schwarz*
Eamon Hill
Joshua Quintana
Quentin Chamberlain

TROMBONE

Brady Brons*
Claire Jordan
Brad Dowson
Paul Rittenhouse

BASS TROMBONE

Toby Glick

EUPHONIUM

Marvin Sierra*
Alex Morris

TUBA

Corey Perkins*
Max Melton

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



Uplift | Kevin Day

Duration: 6 minutes, 40 seconds

Commissioned by the Zeta Omicron and Epsilon Iota Chapters of Kappa Kappa Psi and Tau Beta Sigma in celebration of their 50th anniversary of installment at the University of Akron, Uplift is an energetic and joy-filled band work inspired by the University of Akron's motto "We Rise Together."

Written for Dr. Galen S. Karriker and the University of Akron Wind Symphony, this work deals with the idea of lifting each other up and helping each other to reach new heights. Rising together, to share the gift of music to humanity.



The Gallant Seventh | John Philip Sousa

Duration: 3 minutes 10 seconds

The march was written from the Seventh Regiment, 107th Infantry, of the New York National Guard and the conductor of that famous regiment's band, Maj. Francis Sutherland. Sutherland was a cornetist in Sousa's Band but left that organization to enlist in the army after the United States entered

the First World War. He became leader of the 27th Division (10th Field Artillery) Band during that conflict. He returned to the Seventh Regiment after the war, and his band members joined with the members of the Sousa Band to premier *The Gallant Seventh* march at the *New York Hippodrome* in November 1922. Written during the last decade of his career, this march is considered one of Sousa's best.



Caccia and Chorale | Clifton Williams

Duration: 6 minutes, 40 seconds

Clifton Williams provided the following program note on this work: "While it remains open to question whether music can convey any message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case

with *Caccia* and *Chorale*, two title words borrowed from Italian because of their allegorical significance. The first, *Caccia*, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The *Chorale* is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts."

Knowing the seriousness of his illness when he began this work and feeling that he might not survive an impending operation, Williams intended to write only the *Caccia*. However, the surgery seemed to be successful and the *Chorale* movement was thus composed as a personal prayer of thanksgiving along with a sincere plea for ethical regeneration by all mankind.



All That We Are | Carol Brittin
Chambers
Duration: 3 minutes

All That We Are was commissioned by Perform America - TX, LLC for the Coppell High school Wind Symphony, Kim Shuttlesworth, director for the 2023 Midwest Clinic, in honor and loving memory of Scott Mason.

According to his dear friends, Sally and Jon Bohls, Scott Mason was a uniquely gifted man. He

believed so deeply in the power of music. His dedication to teaching and empowering children was a lifelong endeavor. He started his teaching career in Snyder, TX in 1980. He then moved to Crane, Texas, where he had a 3A honor band in 1991. Scott moved to Coppell, Texas, in 1991 and built the foundation for the incredible band programs in Coppell ISD. He was relentless in his desire to bring excellence to all levels and in all areas of performance.

All That We Are is mostly inspired by the hymn, *Great Is Thy Faithfulness* (Scott's favorite hymn). However, I also learned that one of Scott's favorite concert works was *Elsa's Procession to the Cathedral*, which then influenced my choice of woodwind colors and scoring for the opening phrase.

Throughout the writing process, I continuously ruminated about Scott's dedication to his band program and to the profession in general, and his commitment to serious, mature literature. So in addition to simply creating a "pretty tune," I tried to incorporate powerful and emotional moments as well. The ending is meant to portray a final feeling of rest and peace.



Alleluia! Laudamus Te |

Alfred Reed

Duration: 6 minutes, 15 seconds

Alleluia! Laudamus Te is a hymn of praise without words, with the band serving as a single massive choir and, at times, broken down into individual sections, each performing as a separate choir. The music is based on three main themes, the first being a massive chorale in the brass,

the second a long flowing line in the horns and woodwinds, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the orchestra as it is developed.

The work was commissioned by Richard S. Mountford and the Malone College Concert Band, which premiered the work, conducted by Reed, at its third annual band festival in February 1973.

Wind Ensemble Program Notes



Funiculi Funicula Rhapsody | Yo Goto

Duration: 6 minutes,
35 seconds

The famous melody Funiculi-Funicula was written in 1880 by Luigi Denza to lyrics by Peppino Turco to celebrate the opening of

Mount Vesuvius' funicular railway. A funicular, also known as an inclined plane or cliff railway, is a cable railway in which a cable attached to a pair of tram-like vehicles on rails moves them up and down a steep slope, the ascending and descending vehicles counterbalancing each other.

Yo Goto's arrangement begins with bold fanfares that segue into a traditional tarantella. As the melody passes through each section of the ensemble, the polyrhythms eventually give way to a simple, slow, romantic rendering before the vibrancy of the original melody returns in the finale.



Procession of the Academics |

David Maslanka

Duration: 6 minutes

Procession of the Academics was commissioned by the Illinois State University Office of Advancement, Illinois State University Office of Student Affairs, Illinois State University College of Fine Arts, Illinois State University School of Music, and the Illinois State University Bands honoring the Illinois State University Sesquicentennial Celebration.

Being neither an Illinoisan nor an official member of the ISU family, I was honored and a bit daunted to be asked to write a new academic processional march for the sesquicentennial celebration of Illinois State University. And so, with trepidation, and with Elgar's *Pomp and Circumstance* looming large in the rear-view mirror, I offer this small music work in honor of the students, faculty, administration, and staff of this great university.



American Hymnsong Suite |

Dwayne S. Milburn

Duration: 10 minutes

American Hymnsong Suite is firmly rooted in my family history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work.

The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback and Brooks Kukendall, I adapted their settings to act as the inner movements of the suite, bracketed with my own original treatments of favorite hymns.

The Prelude on Wondrous Love (“What Wondrous Love is This”) opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on “Balm in Gilead” features a rich jazz harmonization of this familiar spiritual. The Scherzo on “Nettleton” (“Come Thou Fount of Every Blessing”) contains all the rhythmic playfulness inherent in the best orchestral third movements, and the March on “Wilson” (“When We All Get to Heaven”) calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.



Forward/Still |

Omar Thomas

Duration: 5 minutes,
15 seconds

There is an inherent dichotomy built into the title of this work. The first word, “forward,” implying motion while the second word, “still,” implies non-motion. Equally dichotomous is the notion that while we move forward in time, there are

conflicts, prejudices, tribalist tendencies, and antiquated, non-inclusive ideas that prevent us from truly moving forward — that hold us still.

The first half of this work presents a hymn -- or a requiem? -- that is saturated with weight and burden, reflecting a level of soul weariness that sleep simply cannot fix. Realizing that the only option we have is hope-made-action, the hymn gives way to a soaring effort, seeking to resume the fight towards progress, safety, and collective humanity. The piece eases into an ending with unsettling echoes of the original hymn and a return to the very first chord which should bring comfort and resolution yet leaves us with a feeling of uncertainty. This uncertainty is analogous to our current moment in time --one that humanity has faced at many inflection points throughout our story. If there is any lesson to be gleaned from our cyclical history of struggle and progress, however, it is that regardless how heavy, burdened, and hopeless we feel, we must move forward, still.



Festival Variations |

Claude T. Smith

Duration: 10 minutes,
30 seconds

Premiered at the 75th anniversary of the MENC in San Antonio by the United States Air Force Band who commissioned it, the composition met with immediate and overwhelming acceptance. Festival Variations with its brilliant technical

passages coupled with its glorious romanticism will certainly rank as one of the monumental compositions of the 20th century" ...Arnald Gabriel, Col (Ret.) Commander/Conductor, The United States Air Force Band. Although difficult, many of the finer bands throughout the world have added this great work to their repertoire and perform it regularly.

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. 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 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.

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Music Department Calendar of Events

February 28, 6:00pm	Skie Dalsbo, Trombone Recital*
February 28, 7:00pm	Scenes of a Student: Declan Brennan, Composition Recital+
February 28, 8:00pm	Isaac Hurtado, Trombone Recital*
March 1, 4:00pm	An Afternoon of Jazz+\$
March 1, 7:00pm	An Evening of Jazz+\$
March 2, 12:00pm	Dylan Schou, Clarinet Recital*
March 2, 2:00pm	Horn Studio Recital*
March 2, 6:00pm	Gabe Weisenburger, Saxophone Recital*
March 2, 8:00pm	John Roeder, Horn Recital*
March 3, 6:00pm	Trumpet Studio Recital*
March 4, 6:00pm	Kamron Emery, Piano Recital*
March 4, 7:00pm	Viola & Composition Collaborative Recital+
March 5, 6:00pm	Chamber Woodwinds Recital+
March 5, 7:00pm	Trombone Choir Concert+
March 9, 2:00pm	Collaborative Piano Practicum Recital*
March 9, 4:00pm	Choir Concert+\$
March 10, 6:00pm	Composition Studio Recital*
March 10, 7:30pm	Flute Studio 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

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unless otherwise stated.

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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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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.