



Central Washington University
Department of Music
presents:

**Wind Ensemble
&
Symphonic Band**

Dr. T. André Feagin, *conductor*

Dr. Nicole Piunno, *composer-in-residence*

Jerilyn S. McIntyre Music Building, Wayne S. Hertz Concert Hall
Thursday, May 29, 2025
7:00 PM

Symphonic Band Program

Jubilee Fanfare (2011)

Yosuke Fukuda
(b. 1975)

Blue Radiance (2022)

Nicole Piunno
(b. 1985)

Safely Rest (2020)

Nicole Piunno
(b. 1985)

Eric Mills, graduate conductor

San Antonio Dances (2010)

I. Alamo Gardens
II. Tex-Mex on the Riverwalk

Frank Ticheli
(b. 1958)

Wedding Dance (1955/1967)

Jacques Press
(1903-1985)
trans. Herbert N. Johnston

*Eric is from the studio of Dr. T. André Feagin.
This performance is presented as part of the requirements
of the Master of Music degree with a concentration
in wind band conducting.*

Wind Ensemble Program

Bright Shadow Fanfare (2021)

Nicole Piunno
(b. 1985)

Tuebor Suite (2020)

Andrew David Perkins
(b. 1978)

- I. "The Promised Land"
(Michigan-I-A, Michigan-I-O)
- II. "Siren Songs" (The Bigler, The Clifton's Crew, The Gallagher Boys)
- III. "Timber!" (Once More A-Lumb'ring Go, The Logger's Alphabet)

Adoration (1951/2022)

Florence Beatrice Price
(1887-1953)
trans. Cheldon Williams

Sunflower Studies: Symphony for Wind Ensemble (2023)

Nicole Piunno
(b. 1985)

- I. Waiting for the Brightness of Tomorrow
- II. No Blue Without Yellow
- III. Interlude
- IV. Seeking the Golden Light
- V. Broken Colours

Symphonic Band Personnel

FLUTE

Josh Berg*
Jasmine Coole
Jules Kim

CLARINET

Emily Wall*
Tyler Hornell
Jessica Brown
Arden Holloway, bass

SAXOPHONE

Nick Grams, alto*
Parker Lasala, alto
Ephraim Sewall, tenor
Matthew Medina, baritone

TRUMPET

Dillon Lopes*
Rueben Gonzalez
Caleb Henchman

HORN

Jordyn Gribble*
Ellie Brower
Sadie Papp
Chone Ewell

TROMBONE

Maxwell Baker*
Daniel Chuquizuta Cruz
Urielle Lockwood
Abinadi Slade, bass

EUPHONIUM

Alyssa Acob*

TUBA

Tommy Catron*
Ulises Carrillo

PERCUSSION

Jack Norris*
Aubrey Akers
Sophia Vitali
Julianna Pearl De Jesus
Zachary Lee
Daniel Holder**

**Denotes principal*

***Denotes assisting*

Wind Ensemble Personnel

FLUTE

Brianna Wilcher*
Taylor Robinson
Liv Bills

OBOE

Pedro Lopez Aguilar*

CLARINET

James Correa Jr.*
Audrey Robinson
Luna Merrill
Chloe Merrill
Stephen Williford, bass

BASSOON

Noel Virgen*
Kyle Edwards**

SAXOPHONE

Cristian Caballero-Barajas*, alto
Joshua DeQuiroz, alto
Bridger Call, tenor
Ashlynn Smith, baritone

TRUMPET

Nathaniel Kaplowitz*
Henry Bergey
Mackenzie Wilson
Sean Sproul

HORN

Julia McConnachie*
Alec Chinnery
Eamon Hill
Jaeden Tellvik

TROMBONE

Brad Dowson*
Paul Rittenhouse
Jeremy Skeels
Ian Middelburg, bass

EUPHONIUM

Marvin Sierra*
Hunter De Leon

TUBA

Max Melton*
Corey Perkins

PERCUSSION

Jeff Ludlow*
Evan Sewall
Rieken Rimmasch
Anya DeGroot
Patrick Downey
Lou Pearson
Gabriel Espitia**

PIANO

Kathryn Amdahl

STRING BASS

Aurora Albright

**Denotes principal*

***Denotes assisting*

Symphonic Band Program Notes

Jubilee Fanfare | Yosuke Fukuda

Duration: 6 minutes

Composed to commemorate the 50th anniversary of the Tabuchi Band Association, *Jubilee Fanfare* is a slow, march-like work that features a stately fanfare motif as its central theme. Marked “*espressivo*” at the outset, the piece evokes both grandeur and a deeply expressive, “singing spirit.” The title was inspired by Jubilo Iwata, a symbol of Tabuchi City, and reflects the original meaning of the word “jubilee,” a celebration of true joy and a significant milestone.

The fanfare was premiered on November 14, 2010, as part of the Great East Japan Earthquake Disaster Relief Fund Project. It was performed by the Tabuchi Orchestra Association Joint Band under the direction of Yosuke Fukuda. Infused with hope and reverence, the music carries a heartfelt wish that melody and joy may continue to flow wherever friends are gathered and in the hearts of all people, for generations to come.

Yosuke Fukuda & T. André Feagin

Blue Radiance | Nicole Piunno

Duration: 5 minutes

The idea for this piece came during an encounter with *America Windows* by Marc Chagall at the Art Institute of Chicago. My initial reaction to these stained-glass windows was one of peace as I observed the vibrant blue light fill the area. As I looked more closely at each panel, I was most intrigued by the left panel because it was filled with energetic musical images such as fiddles, a trumpeter, and various musical notes. The entire panel seemed both rich with harmony as well as melody. *Blue Radiance* is the result of what I hear when I look at this work of art and reflect on the role of light.

Nicole Piunno

Safely Rest | Nicole Piunno

Duration: 5 minutes, 30 seconds

Few melodies carry as much emotional weight in American memory as *Taps* and *Amazing Grace*. Though simple, both have gathered complex, evolving meanings, some personal, some collective, some even contradictory.

Taps originated during the American Civil War as a new bugle call for lights out, adapted by Union General Daniel Butterfield in 1862. It quickly took on ceremonial significance, especially at military funerals, where its stark 24-note phrase came to symbolize dignity, finality, and quiet farewell.

Amazing Grace, written in 1772 by English clergyman John Newton, was originally a Christian hymn of repentance and redemption. Newton, a former slave trader who later renounced the trade, penned the lyrics after a personal spiritual awakening. Despite its fraught origins, the hymn was later embraced by African American communities and the civil rights movement, becoming a song of spiritual resilience and collective mourning.

In *Safely Rest*, Piunno introduces these two melodies with care and restraint. The opening phrase of *Taps* emerges quietly in the clarinets, followed by a gentle response from the horn and alto saxophone echoing the beginning of *Amazing Grace*, subtly revealing the shared shape of their opening intervals. What follows is a gradual, seamless interweaving of the two tunes, so natural that they begin to feel like a single melody changing colors as it traverses through the ensemble.

Though rooted in long histories, *Safely Rest* remains open in its message. It may speak to grief, memory, peace, or transformation, but always with a sincere reverence that invites the listener inward.

Eric Mills

San Antonio Dances | Frank Ticheli

Duration: 10 minutes

San Antonio Dances was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music.

The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality, a 2-1/2 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever. Viva San Antonio!

Frank Ticheli

Wedding Dance | Jacques Press

Duration: 8 minutes, 30 seconds

Wedding Dance is the final movement of Jacques Press's 1955 symphonic suite *Hasseneh (The Wedding)*, a vibrant musical portrayal of a traditional Jewish wedding celebration. Rooted in the style of the *horah*, a fast-paced Jewish circle dance, the piece bursts with vitality and rhythmic drive.

Originally composed for orchestra and later arranged for band in 1967 by Herbert Johnston, *Wedding Dance* is a high-spirited, no-holds-barred celebration of life and community. Whirling woodwind passages, bold dynamic contrasts, shifting tonal centers, and sharp articulations all contribute to its breathless momentum. From its opening bars to its rousing conclusion, the music radiates infectious joy and unrelenting energy, echoing the communal exuberance of the dance floor.

More than just a lively finale, *Wedding Dance* captures the soul of a shared cultural tradition, where music, dance, and festivity come together in a jubilant expression of love, heritage, and human connection.

T. André Feagin

Wind Ensemble Program Notes

Bright Shadow Fanfare | Nicole Piunno

Duration: 2 minutes, 30 seconds

The intense contrast in *Bright Shadow Fanfare* refers to two possible meanings. It could mean bringing our darkness into the light in order to integrate it with our true self. It could also mean revealing our positive traits and gifts that we may not allow ourselves to show or give to others.

Nicole Piunno

Tuebor | Andrew David Perkins

Duration: 8 minutes

Tuebor (Latin for “I will defend”) is a three-movement suite that celebrates Michigan’s cultural and historical heritage through its vibrant folk music traditions. The title, drawn from the Michigan state motto, reflects the frontier spirit of a region defined by its connection to the Great Lakes and its diverse communities.

Composed in the tradition of Grainger, Holst, Vaughan Williams, and Copland, *Tuebor* draws on folk melodies collected in the 1930s by ethnomusicologist Alan Lomax and later recordings from the 1950s. These songs, rooted in the oral traditions of immigrant lumberjacks, sailors, and farmers, paint vivid portraits of Michigan’s past. In recognition of its artistic achievement, *Tuebor* was awarded the 2023 American Bandmasters Association Sousa/Ostwald Prize.

The first movement, *The Promised Land*, is a spirited march based on ballads that encouraged settlers to seek fortune in Michigan’s forests and farmland. *Siren Songs*, the second movement, captures the haunting beauty and dangers of the Great Lakes through sailor songs and maritime ballads. The final movement, *Timber!*, honors the men of the state’s his-

toric lumber industry, evoking the energy and danger of life in the logging camps.

Through these timeless melodies, *Tuebor* brings to life the trials, dreams, and enduring spirit of the people who shaped Michigan's story.

Andrew David Perkins

Adoration | Florence Beatrice Price

Duration: 5 minutes, 30 seconds

Beatrice Price, the first African American woman to have a symphony performed by a major American orchestra, was a trailblazing composer whose music blends European classical traditions with the rich harmonic language of African American spirituals and folk songs.

Composed in 1951 for organ and later arranged for various instruments, *Adoration* is a short yet deeply expressive piece that reflects Price's lyrical voice and deep sense of spirituality. Originally intended for church performance, the work has transcended its liturgical origins to become a beloved standalone piece. The simple, flowing melodies and gentle harmonic progressions create an atmosphere of quiet reverence and profound warmth.

Adoration captures a moment of serene reflection and devotion, showcasing Price's gift for writing music that speaks directly to the heart with elegance and sincerity. In recent years, the composition has enjoyed renewed attention, contributing to the broader rediscovery and celebration of Price's vital place in American music history.

T. André Feagin

Sunflower Studies: Symphony for Wind Ensemble |

Nicole Piunno

Duration: 25 minutes

Sunflower Studies, a symphony in five movements for wind ensemble, explores Vincent Van Gogh's love for sunflowers combined with my own love of the sunflower. The titles for movement one and movement four come from the beautiful nature of the sunflower itself, while the titles for movement two and movement five come from Van Gogh's painting style. These movements are connected in the middle by a short interlude.

Many movements incorporate the hymn tune *Tell Me the Old, Old Story*. This was one of Van Gogh's favorite hymns, and the melody and lyrics have grown on me as I have gotten to know it. The hymn has a child-like quality to it which to me represents a sincere faith. Van Gogh said he wanted his paintings "to say something comforting as music is comforting ... something of the eternal." This melody also represents that source of comfort which the sunflower can bring to a person.

I learned a lot about Van Gogh and his work from reading the letters Vincent wrote to his brother. Vincent told his brother he wanted to make a series of paintings of sunflowers that would contain broken yellows against blue backgrounds. He described this series of paintings to his brother, "The whole thing will therefore be a symphony in blue and yellow." His style of combining dark and light elements together on a canvas is similar to my style as a composer and this makes me feel as though I found a kindred spirit in Vincent.

Sunflowers are vibrant, beautiful and sturdy flowers. Sunflowers had great significance for Van Gogh: they represented gratitude. In a similar fashion, for me sunflowers exemplify faith.

Nicole Piunno

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 where he was a student of Gregg I. Hanson.

Guest Composer-in-Residence Biography



Dr. Nicole Piunno is a composer who views music as a vehicle for seeing and experiencing the realities of life. Her music often reflects the paradoxes in life and how these seeming opposites are connected as they often weave together. Her harmonic language and use of counterpoint mirrors the complexity of our world by acknowledging light and dark, past and present, beauty and brokenness, confinement and freedom, chaos and order, spiritual and physical, life and death.

Nicole holds a Doctor of Musical Arts degree in composition and a Master of Music degree in theory pedagogy from Michigan State University. Her composition teacher was Ricardo Lorenz. She earned a Master of Music degree in composition at Central Michigan University, studying with David Gillingham. Nicole earned a Bachelor of Music degree in Music Education and her emphasis was on instrumental music. Her music has been performed by "The President's Own" United States Marine Band, the United States Coast Guard Band, and at many universities and conservatories around the country. Her large ensemble music has also been featured at multiple regional CBDNA conferences, the Midwest Clinic, and numerous all-state concerts.

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 studying at 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

May 30, 6:00pm	Aslan Rames, Violin Recital*
May 30, 7:00pm	Jared Loveless, Voice Recital+
May 30, 8:00pm	An Evening of Flute and Piano Music, featuring Taylor Robinson, Nathan Ortiz and Gavin Ma*
May 31, 12:00pm	Miranda Wojciechowicz, Voice Recital*
May 31, 2:00pm	Sawyer Romano, Composition Sr. Project Recital
May 31, 4:00pm	Alex Morris, Euphonium Recital*
May 31, 7:00pm	Carmina Burana, Choir & Orchestra Concert+\$
June 1, 12:00pm	Miranda Wojciechowicz, Percussion Recital*
June 1, 2:00pm	Cristian Callabero-Barajas, Saxophone Recital*
June 1, 4:00pm	Carmina Burana, Choir & Orchestra Concert+\$
June 1, 8:00pm	Bridger Call, Saxophone recital*
June 2, 6:00pm	Nate Kaplowitz, Trumpet Recital*
June 2, 7:00pm	Jaykub Willis, Voice Recital+
June 3, 6:00pm	Jazz Combo Concert 1*
June 3, 8:00pm	Jazz Combo Concert 2*
June 4, 6:00pm	Sam Hanson, Trumpet Recital*
June 4, 7:00pm	Ian Middelburg, 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.

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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.*