



Central Washington University  
Department of Music  
presents:

**Concert Band**  
Kyle Edwards, *conductor*

**Symphonic Band**  
Dr. T. André Feagin, *conductor*

Jerilyn S. McIntyre Music Building, Wayne S. Hertz Concert Hall  
Thursday, November 20, 2025  
7:00 PM

# Concert Band Program

**Flourish for Wind Band (1939)**      Ralph Vaughan Williams  
(1872-1958)

**With Love and Grace (2024)**      Nicole Piuunno  
(b. 1985)

**Elements (2010)**      Brian Balmages  
(b. 1975)  
I. Air  
II. Water  
III. Earth  
IV. Fire

**Manhattan Beach March (1893)**      John Philip Sousa  
(1854-1932)

**Melodious Thunk (2012)**      David Biedenbender  
(b. 1984)

*Intermission*

# Symphonic Band Program

**Shortcut Home (2003)**

Dana Wilson  
(b. 1946)

**Overture Jubiloso (1978)**

Frank Erickson  
(1923-1996)

Tyler White, *graduate conductor*

**Five Little Dances (1946/2013)**

Paul Creston  
(1906-1985)

I. Rustic Dance

II. Languid Dance

III. Toy Dance

IV. Pastoral Dance

V. Festive Dance

**Rhosymedre (1920/1972)**

Ralph Vaughan Williams  
(1872-1958)  
trans. Beeler

**Praise Jerusalem! (1986)**

Alfred Reed  
(1921-2005)

*Tyler White is from the conducting 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.*

# Concert Band Personnel

## FLUTE

Lydia Ferguson\*  
Noah Pye  
Sài Gòn Huynh  
Raelee Scott  
Audrey Reid

## OBOE

Samantha Huerta\*

## BASSOON

Guneiteen Squires\*  
Angel Ruelas

## CLARINET

Kristen Acesta\*

## ALTO

### SAXOPHONE

Logan Poll\*  
Reagan Billingsley  
Jonathan  
Bautista-Hernandez  
Spike Clark  
Cameron Charles

## TENOR

### SAXOPHONE

Julie Castillejo  
Velvet Baguley

## BARITONE

**SAXOPHONE**  
Atticus Cheman

## HORN

Jordyn Gribble\*  
Lillian Record  
Logan Ottak  
Derean Tingook

## TRUMPET

Victor Foro\*  
Jamie Gilchrist  
Jordan Orbito  
Aidan Cadigan  
Quincy Graham  
Cecil Eppinette

## TROMBONE

Mikael Baisch\*  
Emmett Bell  
Carter Stafford  
Hyun Park  
Ivy Kelleher  
Robert Briceño  
Cosmo Griffith-Steele  
Griffin Hinchliff  
Conor Sullivan  
Tucker Schuld

## BASS TROMBONE

Jhoanna Lopez

## EUPHONIUM

Bladimir Morales\*  
Alexa Dickmann  
Connor Arvizu

## TUBA

Alex Hastings\*  
Annabelle Borm  
Sam Brown  
Caden Miller

## PIANO

Kathryn Nemnich

## PERCUSSION

Daniel Holder\*  
Zaavan Colebrooke  
Preston Feria  
May Benson  
Carter Jamba  
Diego Vasquez  
Jojo Sellers  
Kite Melseth  
Michael Perez  
Romero

*\*Denotes principal*

# Symphonic Band Personnel

## FLUTE

Molly Richardson\*  
Riley Oltmann  
Jasmine Coole

## OBOE

Sadelle Verduzco\*

## BASSOON

Maddy Munro\*

## CLARINET

Megan Dougherty\*  
Ash Schneider  
Jessica Brown  
Arden Holloway,  
bass

## SAXOPHONE

Evelyn Schoos, *alto*\*  
Robert Morales, *alto*  
Jose Mendez  
Ontiveros, *tenor*  
Joey McKinley,  
*baritone*

## HORN

Isaac Rosado\*  
Alex Coon  
Albany Rushton  
Lucy Jacky

## TRUMPET

Dillon Lopes\*  
Caleb Henchman  
Kristopher Davis  
Riley Dykman  
Anna Houtari

## TROMBONE

Daniel  
Chuquizuta Cruz\*  
Maxwell Baker  
Isaiah Finnestad  
Urielle Lockwood  
Miguel Garcia, *bass*

## EUPHONIUM

Mackenzie Cziske\*  
Matt Coughlin

## TUBA

Ian Dowling\*  
Oscar Santillan

## PERCUSSION

Belynda Miranda\*  
Patrick Downey  
Julianna Pearl  
De Jesus  
Austin Padron  
Jack Norris  
Ethan Ocken

## BRASS CHOIR (REED)

Nathaniel  
Kaplowitz, *trumpet*+  
Ben Early,  
*trumpet*+  
Adrian Chavez,  
*trumpet*+  
Brad Dowson,  
*trombone*+  
Paul Rittenhouse,  
*trombone*+  
David Perez,  
*trombone*+

## GRADUATE CONDUCTING ASSISTANTS

Eric Mills  
Tyler White

\*Denotes Principal

+Denotes Assisting

# Program Notes | Concert Band

## **Flourish for Wind Band | Ralph Vaughan Williams**

Duration: 2 minutes

Ralph Vaughan Williams, a highly respected English composer, wrote some of the earliest works for twentieth-century concert band, with many of his pieces considered pillars of band literature. *Flourish for Wind Band* was written as an overture to the pageant *Music and the People* performed in the Royal Albert Hall in 1939. The score was then lost, only to reappear in 1971. It was not made available to American bands until it was published in 1972. *Flourish for Wind Band* followed on the heels of Vaughan Williams' great masterworks for band, *English Folk Song Suite* and *Toccata Marziale*, and is significant in part because it is a relatively easy work (grade 3), by a composer of high stature and skill.

## **With Love and Grace | Nicole Piunno**

Duration: 4 minutes

*With Love and Grace* is a musical representation of a closing salutation. It can be a way of saying thank you or expressing honor for a special occasion. It can be a way of expressing forgiveness or saying goodbye. It can also signify the closing of a chapter in life. The music captures the complex emotions that often accompany these significant life changes or important moments.

## **Elements | Brian Balmages**

Duration: 8 minutes, 30 seconds

Four short movements make up this “petite symphony” constructed in the same form as the elements of a traditional symphony: Allegro non troppo, Largo, Scherzo, and Allegro vivace. Each movement also refers to an element of nature. Movement 1, Air, is light and breathy, made up mostly of staccato notes. Water, the second movement, ripples and flows softly and gently. An homage to Holst’s *The Planets* can be heard in Earth, the third movement. The piece concludes in an intense inferno with Fire.

## **Manhattan Beach March | John Philip Sousa**

Duration: 2 minutes, 25 seconds

Following in the footsteps of Patrick Gilmore, Sousa became a popular figure at Manhattan Beach, the famous New York summer resort. One of his most lavish medals was presented to him in 1894 by the proprietor, Austin Corbin, and other shareholders. The previous season, Sousa had dedicated this march to Corbin, and one of his manuscripts is inscribed to him.

Sousa once told a reporter that the march had been derived from an earlier composition, probably “The Phoenix March” (1875): “I wrote ‘Manhattan Beach’ while playing a summer engagement at that once-popular resort, using as the basis an old march I had composed when I was with Milton Nobles.”

“Manhattan Beach” became a staple of bands all over the world, but the Sousa Band performed it differently by playing the trio and last section as a short descriptive piece. In this interpretation, soft clarinet arpeggios suggest the rolling ocean waves as one strolls along the beach. A band is heard in the distance. It grows louder and then fades away as the stroller continues along the beach.

## Melodious Thunk | David Biedenbender

Duration: 4 minutes 10 seconds

As the title suggests, *Melodious Thunk* was inspired by the famous jazz pianist Thelonious Monk. There are no direct quotes from the music of Monk, although a short fragment from Dizzy Gillespie's tune Salt Peanuts is used. The composer, David Biedenbender, writes:

"I really liked the idea of playing around with Monk's name, first, because I personally really enjoy goofing around with " Spoonerisms" (silly, ridiculous, mix-and-match letter games, which often happen by accident: for example, slip of the tongue becomes tip of the slung), and, second, because this nickname actually provided great musical inspiration. Melodious: well, that's fairly obvious; and thunk (which is a great onomatopoeia!) became the starting points for the piece. Big, fat thunks are interspersed with pointy, clunky, bluesy blips, which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line ... I hope you'll hear some similarities between this piece and Monk's iconic musical style and quirky attitude."

# Program Notes | Symphonic Band

## **Shortcut Home | Dana Wilson**

Duration: 3 minutes

Shortcut Home is a rousing, rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving towards the “home” of the final, C Major chord. Shortcut Home was commissioned by the Hillsborough (New Jersey) High School Band, Mindy Scheierman, director.

## **Overture Jubiloso | Frank Ericson**

Duration: 7 minutes, 32 seconds

Frank Erickson (1923–1996) was an influential American composer, teacher, and musician born in Spokane, Washington. A pianist from childhood who later took up trumpet, Erickson developed a lifelong connection to band music. His service in the U.S. Air Force during World War II shaped his compositional focus on military and educational ensembles. After earning both his B.A. and M.A. in Music from the University of Southern California, he taught at UCLA and later at San José State University. Widely respected within the wind band community, Erickson contributed numerous works to the repertoire – including the well-known Air for Band and Toccata for Band – and was an active member of several professional organizations, including ASCAP, Phi Mu Alpha Sinfonia, Pi Kappa Lambda, Phi Beta Mu, and the American Bandmasters Association.

Overture Jubiloso (1978) was commissioned for the Miner’s Band at the University of Missouri–Rolla. True to its title, the work captures a jubilant spirit through a vibrant tempo and energetic interplay between melodic lyricism and rhythmic drive. The primary theme features a brisk, upbeat figure in

the upper winds set against a broad melody in the lower voices; these roles later reverse, giving the piece a sense of motion and balance. A contrasting *Larghetto* section offers expressive contrast as the melody moves fluidly between instrumental families. The return of the opening material propels the work toward a dynamic climax, culminating in a powerful *allargando* and a bold final statement that highlights Erickson's signature clarity, craftsmanship, and accessibility.

-Note by Tyler White

### **Five Little Dances | Paul Creston**

Duration: 6 minutes, 45 seconds

Five Little Pieces was composed originally by Creston in 1946 as his Opus 24 for solo piano. The work belongs to a time when Creston had already garnered several composition awards, a measure of national recognition, and was writing prolifically for a wide variety of ensembles. Its tonal harmonic language, emphasis on music as song/dance, and rhythmic vitality stand as hallmarks of Creston's aesthetic approach.

### **Rhosymedre | Ralph Vaughan Williams**

Duration: 3 minutes, 40 seconds

In 1920 Ralph Vaughan Williams composed three preludes for organ based on Welsh hymn tunes, a set that quickly established itself in the organ repertoire. Of the three, *Rhosymedre*, sometimes known as "Lovely," has become the most popular. The hymn tune used in this prelude was written by a 19th century Welsh composer, J.D. Edwards, and is a very simple melody made up almost entirely of scale tones and upbeat skips of a fourth. Yet, around this modest tune Vaughan Williams has constructed a piece of grand proportions, with a broad arc that soars with the gradual rise of the tune itself.

The hymn tune in long values is surrounded by a moving bass line and a treble obbligato in faster notes often characterized by descending sixths. Vaughan Williams has joined together hymn tune, bass, and obbligato in such a way as to create an exceedingly fresh and ingratiating tonal language, which seems all the more remarkable when one discovers from the score that there is scarcely an accidental in the entire piece.

## **Praise Jerusalem! | Alfred Reed**

Duration: 16 minutes

Praise Jerusalem! (Kovia Yeroosaghem), Variations on an Armenian Hymn, is built upon a seventh-century melody notated by the great Armenian musicologist Gomidas Vartabed, and found in the collection titled Chants of the Divine Liturgy of the Armenian Apostolic Church. The work is in the form of an introduction, theme with five variations, and a finale, all developed from elements present in the original hymn melody itself. The five variations have no programmatic significance and are meant to explore the purely musical possibilities inherent in this 1300-year-old melody, utilizing the full resources of the modern wind orchestra. The joyful mood of the hymn ("Praise the Lord, O Jerusalem: Christ is Risen from the Dead, Alleluia!") is heightened near the end with the addition of a brass sextet.

The work was commissioned by Purdue University in honor of the 100th anniversary celebration of its band programs, and was first performed there on April 19, 1987, by the Purdue University Symphonic Band under the direction of Harry Begian.

# Conductor Biography



Kyle Edwards serves as lecturer of music at Central Washington University in the band and woodwind area. His responsibilities include providing musical direction and organizational leadership of the Wildcat Marching Band and Pep Band, conductor of the CWU Concert Band, and applied bassoon instructor.

Prof. Edwards holds a Master of Music degree in wind band conducting from Central Washington University, a Master of Music degree in bassoon performance and a Bachelor of Music degree in saxophone performance from The University of Arizona School of Music. He studied conducting with Dr. T. André Feagin, bassoon with Dr. William Dietz, and saxophone with Dr. Kelland Thomas.

Prof. Edwards has an extensive background in the marching arts, having spent over a decade as an instructor. He previously held positions at the University of Arizona "Pride of Arizona" Marching Band and served as a color guard instructor for the Sun Devil Marching Band at Arizona State University. His instructional expertise extends to his work with FeniX Independent and The Academy Drum and Bugle Corps, where he contributed as a technician, choreographer, and designer.

In addition to his collegiate teaching and marching arts involvement, Prof. Edwards has taught at numerous high school programs in Arizona, including Rincon/University High School, Catalina Foothills High School, and Mesa Mountain View High School. He is the former director of the color guard at Combs High School. As a performer, Mr. Edwards was a member of the Academy Drum and Bugle Corps (2010-2014), where he also served as drum major, and has performed with Entity Winterguard and FeniX Independent World Winterguard.



**Dr. T. André Feagin** serves as Director of Bands and Associate Professor of Music at Central Washington University, where he conducts the Wind Ensemble, Symphonic Band, and leads graduate wind band conducting program. He also oversees the educational and artistic vision of a comprehensive university band program.

Recognized for his dynamic leadership, artistic programming, and commitment to shaping the next generation of conductors and music educators, Dr. Feagin has guided the CWU Wind Ensemble to national and international distinction. Notable invitations and performances include the 2022 and 2026 College Band Directors National Association (CBDNA) Western/Northwestern Division Conferences and the 2024 World Association for Symphonic Bands and Ensembles (WASBE) International Conference in Gwangju, South Korea.

A frequent guest conductor with honor bands, all-state ensembles, and professional wind groups across the United States, Canada, Europe, and Southeast Asia, Dr. Feagin was a featured presenter at the 19th WASBE International Conference in Prague, Czech Republic (2022). He is a contributing author to several volumes of *Teaching Music Through Performance in Band* (GIA Publications). He holds a Doctor of Musical Arts degree in wind conducting from the University of Arizona School of Music, where his research focused on Spanish wind composer Bernardo Adam Ferrero. His primary mentors include Gregg I. Hanson, Eugene Migliaro Corporon, and Kraig Alan Williams. He is a Patron of Mu Phi Epsilon and holds honorary memberships in both Tau Beta Sigma and Phi Mu Alpha Sinfonia.

# Guest Conductor Biography



Tyler White is a first-year graduate student at Central Washington University pursuing the Master of Music degree with a concentration in Wind Band Conducting. He studies conducting with Dr. T. André Feagin. At CWU, he serves as the Graduate Assistant for the Wildcat Marching Band and Pep Band, assists with the logistical operations of the university's comprehensive band program, and appears regularly as a guest conductor with the Wind Ensemble, Symphonic Band, and Concert Band.

A native of DeRidder, Louisiana, White earned the Bachelor of Music

Education degree from Northwestern State University of Louisiana. His teaching and instructional experience includes work with Southwind Drum and Bugle Corps (2023), serving as Head Director at East Beauregard High School (2024–25), designing shows for the Tioga Winter Guard (2024), and contributing to the conducting staff of the NSU-LA Leadership Camps for two years. He has also worked with numerous ensembles across Louisiana in capacities ranging from technician to consultant.

White's performance and conducting background includes serving as Assistant Conductor for the Benton High School Bands (2024), performing with the Louisiana Stars Drum and Bugle Corps (2022), playing trombone with the Southwest Jazz Band (2025), and performing with the Lake Charles Community Band (2024–25). His primary musical interests include wind band conducting, as well as arranging and composition for wind ensemble.

His mentors include Dan McDonald and Dr. Dennette McDermott. As a composer, White's first work, *Mourning Seas*, was premiered in 2025 by the Benton Wind Ensemble. He is a member of Phi Mu Alpha Sinfonia, Pi Kappa Phi, the Louisiana Music Educators Association, and the National Association for Music Education.

Thank you for attending this CWU Music Performance.  
We delight in sharing the hard work and dedication that our  
department strives for.

We are ever grateful for the support of our patrons.

## **Give to Music**



1. Scan or tap code
2. Scroll down and select  
"Give to Music"
3. Choose Donation Amount  
and Designation

## Music Department Calendar of Events

November 18, 6:00pm	String Studio Recital*
November 19, 6:00pm	Mariachi Concert*
November 19, 7:00pm	Percussion Ensemble Concert+
November 20, 7:00pm	Symphonic Band & Concert Band Concert+
November 21, 7:00pm	Saxophone Studio Recital+
November 22, 12:00pm	Miranda Wojciechowicz, Percussion Recital*
November 22, 4:00pm	Jordan Taylor, Viola Recital*
November 22, 6:00pm	Trevor Stowell, Voice Recital*
November 23, 1:00pm	Kathryn Amdahl, Graduate Piano Recital*
November 23, 3:00pm	Composition Studio Recital*
November 23, 4:00pm	Wind Ensemble Concert+
November 23, 6:00pm	Piano Chamber Music Recital*
November 23, 7:00pm	Mimi Ye, Graduate Piano Recital+
November 23, 8:00pm	Collaborative Piano Practicum Recital*
November 24, 6:00pm	Tuba-Euphonium Ensemble Concert*
November 24, 7:00pm	Meredith Montgomery, Piano Recital+
November 24, 8:00pm	Jason Menor, Trumpet Recital*
November 25, 5:30pm	Kyle Edwards, Faculty Bassoon Recital*
November 25, 7:00pm	Chamber Orchestra & Jazz 4 Concert +

**All dates and times subject to change. For the most recent calendar of events, visit [www.cwu.edu/music](http://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.

Follow us on:



CwuMusic-department



cwu\_music

*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.*

12	1

Master print layout

2	11

10	3

4	9

8	5

6	7