



Central Washington University
Department of Music
presents:

Wind Ensemble

Dr. T. André Feagin, *conductor*

Jerilyn S. McIntyre Music Building, Wayne S. Hertz Concert Hall
Sunday, November 23, 2025
4:00 PM

Program

The Liberty Bell (1893)

John Philip Sousa
(1854-1932)

Tower Music (1957)

Alan Hovhaness
(1911-2000)

I. Prelude

II. Fugue

III. Aria

IV. Antiphony

V. Two Hymns

VI. Postlude

Eric Mills, *graduate conductor*

Shaker Suite (1990/2009)

Rayburn Wright
(1923-1990)
adopt. Scatterday

John Harbaugh, *trumpet*

Dr. Keith Karns, *trumpet*

Dr. Jeffrey Snedeker, *horn*

Dr. John Neurohr, *trombone*

Dr. David McLemore, *tuba*

Intermission

Eric Mills 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.

Program

Vientos y Tangos (2004)

Michael Gandolfi
(b. 1956)

Arietta for Wind Ensemble (2024)

Yasuhide Ito
(b. 1960)

Fantasies on a Theme by Haydn (1968)

I. Fantasy I: Lo stesso tempo

II. Fantasy II: Adagio

III. Fantasy III. Allegro,
molto spiro toso

Norman Dello Joio
(1913-2008)

Wind Ensemble Personnel

FLUTE

Levi Jeffries*
Liv Bills
Joshua Berg
Cheyenne Brady

OBOE

Pedro Lopez Aguilar*

BASSOON

Noel Virgen*
Kyle Edwards+

CLARINET

James Correa Jr.*
Evelyn Chow
Ali Strand
Tyler Hornell
Sascha Beamer, bass

SAXOPHONE

Matthew Medina, alto*
Parker Lasala, alto
Mitchell Goff, tenor
Susana Castaneda, baritone

TRUMPET

Nathaniel Kaplowitz*
Ben Early
Jason Menor
Sean Sproul
Adrian Chavez

HORN

Jaeden Tellvik*
Joshua Quintana
Chone Ewell
Jeremiah Vasquez

TROMBONE

Brad Dowson*
Paul Rittenhouse
Claire Jordan
David Perez
Toby Glick, bass

EUPHONIUM

Marvin Sierra*

TUBA

Corey Perkins*
Ulises Carrillo

PERCUSSION

Evan Sewall*
Jack Eckstrand
Blaise Clapper
Gabriel Espitia
Rieken Rimmasch
Cole Moomaw

STRING BASS

Aurora Albright

GRADUATE CONDUCTING ASSISTANTS

Eric Mills
Tyler White

**Denotes Principal*
+Denotes Assisting

Program Notes

Total program run time 52 minutes, 53 seconds | 10-minute intermission

The Liberty Bell | John Philip Sousa

Duration: 3 minutes, 35 seconds

For \$500 more, this march probably would have been named “The Devil’s Deputy.” Sousa was composing music for an operetta of that name at the request of the celebrated comedian Francis Wilson. Sousa asked \$1,500 for the work, but Wilson offered \$1,000. When they could not come to an agreement, Sousa withdrew with his partially completed manuscript, which included a lively march.

Sousa and George Frederick Hinton, one of the band’s managers, were in Chicago witnessing a spectacle called America when a backdrop, with a huge painting of the Liberty Bell, was lowered. Hinton suggested that “The Liberty Bell” would be a good title for Sousa’s new march. By coincidence, the next morning Sousa received a letter from his wife in which she told how their son had marched in his first parade in Philadelphia—a parade honoring the return of the Liberty Bell, which had been on tour. The new march was then christened “The Liberty Bell.” It was one of the first marches Sousa sold to the John Church Company and was the first composition to bring Sousa a substantial financial reward.

According to a story told by the Sousa Band’s first soprano, Marcella Lindh, she contributed one of the themes of the march. Sousa had heard her whistling a catchy tune of her own and had asked her permission to incorporate it into one of his marches. Several years later she heard “The Liberty Bell” march being performed by a band in Europe and recognized her own melody in the march.

Paul E. Bierley

Tower Music | Alan Hovanhness

Duration: 10 minutes

Alan Hovhaness (1911-2000) stands as one of the twentieth century’s most prolific composers, with a catalog exceeding 400 opus numbers. Born in Somerville, Massachusetts, to an Armenian father and Scottish-American mother, Hovhaness developed a unique compositional voice that synthesized Western classical traditions with the musical heritage of Armenia and other Eastern cultures. Throughout his seven-decade career, he championed melody, spiritual depth, and ancient musical forms, often rejecting the prevailing modernist trends of serialism and atonality that dominated mid-century American composition.

Composed in 1955, *Tower Music* exemplifies Hovhanness's fascination with Renaissance musical architecture and instrumental color. Written for woodwind quintet and brass quintet, the work includes six movements: Prelude, Fugue, Aria, Antiphony, Two Hymns, and Postlude. Each movement title references musical forms that can be traced back to the Baroque and Renaissance periods. Hovhanness reimagines these forms through a twentieth century harmonic lens. The composer uses antiphonal orchestration, positioning the ensembles as conversing choirs reminiscent of the *cori spezzati* (divided choirs) technique used by Giovanni Gabrieli (1557-1612) in Venetian basilicas. *Tower Music* is a solemn meditation on the enduring nature of these forms when viewed in musical retrospect through a contemporary sensibility.

Eric Mills

Shaker Suite | Rayburn Wright

Duration: 9 minutes, 40 seconds

Composer, arranger, and author Rayburn Wright is responsible for initiating the storied jazz program at the Eastman School of Music and was also a composer for film and television. His masterful setting of Shaker melodies includes the familiar *Simple Gifts*, along with *The Happy Journey* and *I've Set My Face for Zion's Kingdom*. Used to feature a separate brass quintet or with members within an ensemble's brass section, this is truly a memorable setting adapted by current Eastman Wind Ensemble conductor Mark Davis Scatterday.

Tonight, we are especially excited to welcome and collaborate with the outstanding members of the CWU applied brass faculty and the Director of Jazz in this collective of familiar melodies. Their artistry and musicianship bring an added layer of depth and color to Wright's evocative work, highlighting the spirit of collaboration and community that lies at the heart of these timeless Shaker tunes.

T. André Feagin

Vientos y Tangos | Michael Gandolfi

Duration: 12 minutes

Vientos y Tangos (Winds and Tangos) was commissioned by The Frank L. Battisti 70th Birthday Commission Project and is dedicated to educator and conductor Frank Battisti in recognition of his immense contributions to the advancement of concert wind literature. It was Mr. Battisti's specific request that I write a tango for wind ensemble. In preparation for this piece, I devoted several months to the study and transcription of tangos from the early style of Juan D'arienzo and the

“Tango Nievo” style of Astor Piazzolla to the current trend of “Disco/ Techno Tango,” among others. After immersing myself in this listening experience, I simply allowed the most salient features of these various tangos to inform the direction of my work. The dynamic contour and the various instrumental combinations that I employ in the piece are all inspired by the traditional sounds of the bandoneon, violin, piano, and contrabass.

Michael Gandolfi

Arietta for Wind Ensemble | Yasuhide Ito

Duration: 5 minutes

Premiered on 3rd December 2024 by Senzoku Gakuen College of Music Green-Tie Wind Ensemble, conducted by Luis Serrano Alarcón, *Arietta for Wind Ensemble* was designed as a five-minute intermezzo in a slow tempo to be performed between Alarcón’s dramatic and passionate works.

The composition emphasizes awareness of harmony and non-harmonic notes, phrasing which incorporates anacrusis, naturalagogics derived from these elements, beautiful soft playing, delicate dynamic shifts, percussion that enhances tonal colour, musical structure, and attentive listening to other voices. In contrast to increasingly technique-focused pieces that dominate today’s wind ensemble repertoire, *Arietta* invites listeners to enjoy a gentler, more introspective kind of music. As the introductory motif unfolds, one may catch glimpses of familiar melodies. I hope it conveys both my affection for and a homage to wind music.

Yasuhide Ito

Fantasies on a Theme by Haydn | Norman Dello Joio

Duration: 12 minutes, 38 seconds

This work for band is based on a theme by Franz Joseph Haydn. The subtly conceived theme, I concluded, offered an opportunity to fantasize in the musical language of today. The three movements are a constantly varied examination of Haydn’s basic idea. The bubbling humor of the first and third fantasies flank a second which is intensely lyric. In the final sense, it is my homage to a composer who will always remain contemporary.

This work was commissioned by the Michigan School Band and Orchestra Directors Association and dedicated to Mr. Leonard Falcone, Director of Bands at Michigan State University, upon his retirement, in recognition of devoted service to music, to education, and to his colleagues.

Faculty Guest Artists

Norman Dello Joio



John Harbaugh, professor of trumpet at Central Washington University, brings more than 35 years of collegiate teaching and a distinguished international performance career. He has appeared with artists such as Tom Jones, Buddy Rich, and Paul Anka, recorded with the London Symphony, and served as principal trumpet of the Yakima Symphony for 17 years. His students have earned national recognition, including multiple appearances at the National Trumpet Competition and International Trumpet Guild conventions.



Dr. Keith Karns is Director of Jazz at CWU. A trumpet performer, arranger, bandleader, and jazz educator with credits alongside leading artists such as Benny Golson, Stefon Harris, Rich Perry, and the Kansas City Jazz Orchestra. His nationally touring big band has released two albums of original music, and his work has been recognized by ASCAP, Downbeat Magazine, JEN, and the National Trumpet Competition. He has held teaching positions at institutions including the University of North Texas, Western Oregon University, and Central Washington University.



Dr. Jeffrey Snedeker has been a faculty member at Central Washington University since 1991, teaching horn, music history, and brass literature. An internationally recognized performer and educator, he has appeared as a soloist and clinician across six continents, served as President of the International Horn Society, and holds numerous awards including induction into the Washington Music Educators Association Hall of Fame. He currently serves as Principal Horn of the Yakima Symphony and continues to publish and record extensively in both classical and jazz repertoire.



Dr. John S. Neurohr is Professor of Trombone at Central Washington University, where he teaches applied lessons, directs the CWU Trombone Choir, and leads Brass Pedagogy and Literature courses. He performs as principal trombonist with the Cheyenne Symphony Orchestra, Oregon East Symphony, and Seattle Wind Symphony, and has appeared as a soloist with numerous ensembles including the CWU Wind Ensemble and University of Colorado Wind Symphony. An accomplished chamber, jazz, and commercial musician, Dr. Neurohr has toured nationally, recorded extensively, and is in demand as a clinician across the United States.



Dr. David McLemore is Senior Lecturer of Tuba and Euphonium at Central Washington University, where he teaches applied lessons, directs the Tuba-Euphonium Ensemble, and leads courses in low brass methods, brass pedagogy, music theory, and the history of rock and roll. He performs as Principal Tubist of the Yakima Symphony Orchestra and regularly appears in chamber ensembles, solo recitals, and contemporary music concerts. An award-winning performer and sought-after clinician, Dr. McLemore has earned top prizes in international and national competitions and frequently presents masterclasses across the United States and abroad.

Conductor Biography



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 heads the graduate wind band conducting program. He also oversees the educational and artistic vision of the university's comprehensive 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 (Tacoma, WA) and 2026 (Reno, NV) 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 series (GIA Publications). Dr. Feagin holds a Doctor of Musical Arts degree in wind conducting from the University of Arizona, 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.



Eric Mills is in his second year of graduate studies at Central Washington University where he is pursuing a Master of Music degree with a concentration in wind band conducting. He is a student 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 all concert ensembles as well as assisting with all aspects of the band program.

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.

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

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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 or call (509) 963-1216

* Recital Hall + Wayne S. Hertz Concert Hall \$ Ticketed

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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.