



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, March 8, 2026
4:00 PM

Program

Legend (1945/1947)

Paul Creston
(1906-1985)

Fantasia for Alto Saxophone (1983)

Claude T. Smith
(1932-1987)

Dr. Aaron Burr, *alto saxophone*

Vientos y Tangos (2004)

Michael Gandolfi
(b. 1956)

Arietta for Wind Ensemble (2024)

Yasuhide Ito
(b. 1960)

Vanity Fair (1924/2006)

Percy Fletcher
(1879-1932)

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

SAXOPHONE

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

HORN

Joshua Quintana*
Jaeden Tellvik
Chone Ewell
Jeremiah Vasquez

TRUMPET

Nathaniel Kaplowitz*
Ben Early
Jason Menor
Sean Sproul
Adrian Chavez

TROMBONE

Paul Rittenhouse*
David Perez
Claire Jordan
Toby Glick, bass

EUPHONIUM

Marvin Sierra*

TUBA

Corey Perkins*
Ulises Carrillo

PERCUSSION

Evan Sewall*
Jack Ekstrand
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



Legend | Paul Creston

Duration: 6 minutes, 30 seconds

Composed in 1942, Legend is Paul Creston's second major work for concert band and was dedicated to Richard Franko Goldman, conductor of the famed Goldman Band in New York City. At a time when original music for winds was still emerging as a serious artistic medium, Creston's contribution signaled his belief in the expressive potential of the concert band, and Goldman's support helped solidify its place in American musical life.

Though the title Legend suggests a story, Creston was careful to leave its meaning intentionally open, remarking only: "There is no particular legend attached to this composition. It was inspired by one of the most powerful attributes of music, namely, its narrative power. It is, therefore, a purely abstract piece of music, with the modification, however, that the listener may easily create his own story."

True to that philosophy, the music unfolds with a sense of quiet mystery, gradually rising to moments of noble intensity before receding once more into introspection. Listeners may hear echoes of ancient epic, hushed ritual, or personal reflection, but Creston offers no definitive answer. Instead, Legend invites the imagination to take the lead, affirming that music's most profound tales sometimes need no words at all.



Fantasia for Alto Saxophone |

Claude T. Smith

Duration: 9 minutes, 40 seconds

Composed for legendary saxophonist Dale Underwood of the United States Navy Band in Washington, D.C., Claude T. Smith's Fantasia for Alto Saxophone and Band has become a cornerstone of the concert saxophone repertoire. The work is cast in a

traditional fast–slow–fast structure, offering the soloist opportunities for both dazzling virtuosity and expressive lyricism. True to Smith’s compositional voice, the piece is infused with driving rhythmic vitality, asymmetrical meters, and brilliant technical passages that test the limits of both soloist and ensemble.

The opening section launches with energetic fanfare gestures and rapid scalar lines that extend well beyond the conventional range of the alto saxophone, showcasing Smith’s deep understanding of the instrument’s full capabilities. A contrasting central section provides a moment of lyrical repose, allowing the soloist to sing over rich harmonic textures before the music accelerates into a final display of agility and power.

Since its premiere, *Fantasia* has been widely performed by professional military bands, university ensembles, and advanced soloists around the world. Its combination of flair, athleticism, and melody has solidified its reputation as one of the defining works for alto saxophone and wind band.



Vientos y Tangos |

Michael Gandolfi

Duration: 11 minutes, 35 seconds

Vientos y Tangos (Winds and Tangos) was commissioned The Frank L. Battisti 70th Birthday Commission Project and is dedicated to 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.



Arietta for Wind Ensemble | Yasuhide Ito

Duration: 7 minutes, 30 seconds

Premiered on December 3, 2024, by the Senzoku Gakuen College of Music Green-Tie Wind Ensemble under the direction of the composer, Arietta for

Wind Ensemble was conceived as a five-minute intermezzo in a sustained, reflective tempo, and as a moment of repose between Alarcón's more dramatic and impassioned works.

Rather than showcasing technical virtuosity, Arietta centers on musical sensitivity. Its beauty lies in nuanced harmonic awareness, graceful phrasing shaped by anacrusis and natural agogic inflections, and refined dynamic shading. The percussion section is used sparingly, serving not for power but for subtle coloration, while the overall texture encourages attentive listening between voices.

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 artistic vision of a comprehensive band program. He leads the graduate wind band conducting area and conducts both the Symphonic Band and the Wind Ensemble, the university's premier wind band. Under his direction, the CWU Wind Ensemble has been recognized for its artistic and musical excellence with featured performances at the 2022 and 2026 College Band Directors National Association Western/Northwestern Division Conferences and the 20th World Association for Symphonic Bands and Ensembles International Conference in Gwangju, South Korea (2024). Prior to joining CWU, Dr. Feagin gained extensive teaching experience at both the university and secondary school levels across the United States.

Dr. Feagin has been recognized for his outstanding contributions to teaching, service, and building a supportive learning environment at CWU. In 2024, he received the Outstanding Tenured/Tenure-Track Faculty Teaching Award from the College of Arts and Humanities. In 2023, he was honored with two President's Diversity Awards in both the "Faculty" and "Community" categories for his efforts to foster meaningful relationships and broaden access to opportunity within the university and the wider community. He also serves as Dean Fellow of Student Success in the College of Arts and Humanities, where his work focuses on student achievement, community engagement, and cultivating a model learning environment grounded in connection,

In contrast to the increasingly technique-driven repertoire that dominates much of today's wind ensemble landscape, Arietta invites performers and listeners to embrace stillness and introspection. As the opening motif gently unfolds, one may hear echoes of familiar melodies, not as quotations, but as shared memories. In this simplicity, Alarcón offers both a personal reflection and a heartfelt homage to the expressive potential of wind music.



Vanity Fair | Percy Fletcher
Duration: 6 minutes, 30 seconds

First published in 1924 by Hawkes & Son in London, Percy Fletcher's *Vanity Fair* is a sparkling comedy overture inspired by the wit and satire of William Makepeace Thackeray's famous novel. Fletcher described the work as "a comedy overture in which several characters from Thackeray's novel are portrayed," and his music delivers that promise with charm, mischief, and theatrical flair.

The overture follows a fast-slow-fast structure typical of light music of the era, but what makes it endure is Fletcher's gift for melody and orchestral color. The opening section bursts forth with bustling energy, full of quick exchanges, playful scales, and rhythmic swagger. A contrasting middle episode offers lyrical warmth and sentimental elegance, like a romantic aside amid the chaos of society life. Just as one settles into its refinement, Fletcher whisks the listener back into spirited activity, building toward a brilliant and triumphant close.

Vanity Fair is one of those rare works that delights performers and audiences alike: immediately accessible, impeccably crafted, and irresistibly entertaining. Though nearly a century old, it retains a freshness that reminds us why Fletcher was considered one of the finest melodists of British light music. This edition seeks not only to preserve a gem of the early wind band repertoire, but to restore it to the place of prominence it so richly deserves.

Guest Artist Biography



Dr. Aaron Burr serves as Lecturer of Saxophone at Central Washington University, where he teaches applied saxophone, chamber music, and conducts Jazz Band III. A native of northern Arizona, he is a dedicated advocate for student achievement and contemporary music.

Before joining the CWU faculty, Dr. Burr maintained a thriving saxophone studio in Dallas, Texas, where his saxophone, clarinet, and jazz students consistently excelled at the regional and state levels. He has presented guest recitals and masterclasses across the United States and has recently performed with the Plano Symphony Orchestra, San Angelo Symphony Orchestra, Mesquite Symphony Orchestra, and the New Texas Symphony Orchestra.

An active proponent of new music, Dr. Burr has led consortiums for new works for tenor saxophone and fixed media. He is also a member of Duo Velox with clarinetist Kaitlyn Neufeld; the ensemble regularly commissions and premieres new repertoire, including the recent debut of *Vicissitudes* by Takuma Itoh at the International Duo Symposium.

Dr. Burr holds a Doctor of Arts in Saxophone Performance from the University of Northern Colorado, where he served as graduate teaching assistant, instructor of record in applied saxophone, and conductor of the UNCo Saxophone Ensemble. He also earned a Master of Music from the University of New Mexico and a Bachelor of Music in Performance from Northern Arizona University. He is an endorsing artist for Dahlke Mouthpieces and D'Addario Woodwinds.

Conductor Biography



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Dr. Feagin has appeared as a guest conductor with numerous all-state and honor bands, as well as professional ensembles throughout the United States, Canada, Central and Southwest Europe, and Southeast Asia. His work as a conductor, educator, and advocate for music education has also led to invitations to appear as a guest conductor at Carnegie Hall and the Kennedy Center. As a clinician and presenter, he has been invited to speak on topics including conducting, educational leadership, and broadening participation in music education at conferences and institutions across the U.S. and internationally. In 2022, he was a featured

presenter at the 19th WASBE International Conference in Prague, Czech Republic.

Recognized nationally for his work with leading U.S. military ensembles, Dr. Feagin has conducted guest engagements with the United States Air Force Band of Mid-America, the United States Military Academy Band, “The President’s Own” United States Marine Band, and the United States Coast Guard Band. In 2024, he was also invited to present and collaborate as a guest speaker at a leadership summit for conductors within the United States Air Force Band Program.

Dr. Feagin holds a Doctor of Musical Arts degree in wind conducting from the University of Arizona School of Music, where he studied with Gregg I. Hanson. His doctoral research focused on Spanish wind composer Bernardo Adam Ferrero and his work *Homenaje a Joaquín Sorolla*. He also holds a Master of Music degree in instrumental wind conducting from the University of Memphis Rudi E. Scheidt School of Music. Dr. Feagin is deeply grateful to the many mentors and teachers who have shaped his passion for conducting and music education. Among them are Gregg I. Hanson, Eugene Migliaro Corporon, Kraig Alan Williams, Thomas Cockrell, Bruce Chamberlain, Pat Morrow, Darry Pilkington, and Sallie Vines White.

Actively engaged in the professional music community, he holds memberships in the National Association for Music Education, the College Band Directors National Association, the World Association for Symphonic Bands and Ensembles, and the Washington Music Educators Association. He is a Patron of Mu Phi Epsilon and holds honorary memberships in both Tau Beta Sigma and Phi Mu Alpha Sinfonia. He currently serves on the Diversity and Research Committees of CBDNA and is a member of the advisory board for *Emergence: Research & Performance Topics in Black Music*, the scholarly publication of the National Association of Negro Musicians, Inc.

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

March 8, 6:00pm	Chamber Recital*
March 8, 8:00pm	Aidan White, Cello Recital*
March 11, 6:00pm	Jazz Combo Concert 1*
March 11, 8:00pm	Jazz Combo Concert 2*
March 14, 12:00pm	Trevor Patnode, Voice Recital*
March 14, 2:00pm	Maria Maddox, Graduate Voice Recital*
March 14, 3:00pm	Emmeline Baldwin, Piano Recital+
March 14, 7:00pm	Samantha Staab, Voice Recital+
March 15, 2:00pm	Mackenzie Turner, Voice Recital*
March 15, 4:00pm	Orchestra Concert+\$
April 3, 6:00pm	Jinjoo Cho & Max Geissler, Guest Artist Performance*
April 5, 4:00pm	Tommy Hawthorne, Faculty Bass Recital*
April 9, 7:00pm	Opera+\$
April 10, 7:00pm	Opera+\$
April 11, 7:00pm	Opera+\$
April 12, 2:00pm	Opera+\$
April 16, 7:00pm	Shea-Kim Duo, Joint Faculty Recital+
April 17, 7:00pm	Lorenzo Anguiano, Cello Recital+
April 18, 4:00pm	Tori Seward, Horn 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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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.