



Central Washington University
Department of Music
presents:

Concert Band

Kyle Edwards, *conductor*

Symphonic Band

Dr. T. André Feagin, *conductor*

Dr. James M. David, *composer-in-residence*

Jerilyn S. McIntyre Music Building | Wayne S. Hertz Concert Hall
Tuesday, June 2, 2026
7:00 PM

Concert Band Program

Under the Double Eagle (1891) Josef Franz Wagner
(1856-1908)

Tight Squeeze (2013) Alex Shapiro
(b. 1962)

Eric Mills, graduate conductor

Benediction (2002/2010) John D. Stevens
(b. 1951)

Suite Divertimento (1997) Jay Gilbert
I. Prologue (b. 1956)
II. Pastorale
III. Parade

New Wade'n Water (2002) Adolphus Hailstork
(b. 1941)

A Little Tango Music (2007) Adam Gorb
(b. 1958)

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.*

Symphonic Band Program

Canzona (1951)

Peter Mennin
(1923-1983)

Postcard from Singapore (2004)

Philip Sparke
(b. 1951)

I. Gelang sipaku gelang

II. Di-tanjung katong

III. Lenggang Kangkung & Munnaeru Vaalibaa

With Soul Serene (2019)

James M. David
(b. 1978)

MARCH! (2021)

Jennifer Jolley
(b.1981)

**Shepherd's Hey/Irish Tune
from County Derry (1918)**

Percy A. Grainger
(1882-1961)

Concert Band Personnel

FLUTE

Molly Montgomery*
Noah Pye
Raelee Scott
Lydia Ferguson
Sài Gòn Huynh

OBOE

Samantha Huerta*

BASSOON

Angel Ruelas*
Dana Bazan

CLARINET

Kristen Acesta*
Kay Martin

SAXOPHONE

Reagan Billingsley*
Jonathan Bautista-Hernandez
Reed Vuylsteke
Julie Castillejo, *tenor*
Cameron Charles, *baritone*

TRUMPET

Jamie Gilchrist*
Victor Foro
Jordan Orbito

TROMBONE

Hyun Park*
Emmett Bell
Robert Briceño
Carter Stafford
Conor Sullivan
Ivy Kelleher
Cosmo Griffith-Steele

EUPHONIUM

Matthew Coughlin*
Bladimir Morales
Connor Arvizu
Mackenzie Cziske

TUBA

Gabriel Miguel Angelo Andres*
Sam Brown
Ulises Carillo
Jhoanna Lopez
Jonathan Fisher

PERCUSSION

Julianna Pearl de Jesus*
Belynda Miranda
Jack Norris
Zaavan Colebrooke
Preston Feria

GRADUATE CONDUCTING ASSISTANTS

Eric Mills
Tyler White

*Denotes principal

Symphonic Band Personnel

FLUTE

Joshua Berg*
Audrey Reid
Riley Oltmann
Jasmine Coole

BASSOON

Guneiteen Squires*

CLARINET

Megan Dougherty*
Ash Schneider
Jessica Brown
Chloe Merrill
Arden Holloway, *bass*

SAXOPHONE

Logan Poll*
Spike Clark
Robert Morales, *tenor*
Joey McKinley, *baritone*

HORN

Jordyn Gribble*
Alex Coon
Lillian Record
Logan Ottak

TRUMPET

Sean Sproul*
Kristopher Davis
Riley Dykman
Anna Houtari

TROMBONE

Urielle Lockwood*
Claire Jordan
Daniel Chuquizuta Cruz
Isaiah Finnestad
Abinadi Slade, *bass*

EUPHONIUM

Alexa Dickmann*

TUBA

Alex Hastings*
Oscar Santillan
Annabelle Borm

PERCUSSION

Patrick Downey*
Aubrey Akers
Daniel Holder
Ben Beckett
Lou Pearson
Austin Padron

GRADUATE CONDUCTING ASSISTANTS

Eric Mills
Tyler White

*Denotes Principal

Concert Band Program Notes

Under the Double Eagle | Josef Franz Wagner

Duration: 3 minutes, 5 seconds

Wagner took the title for this march (Opus 159) from the state emblem of the Austro-Hungarian Empire. The eagle has been a symbol of strength and courage since ancient times; it was the emblem of the Sumerians 5,000 years ago and of Imperial Rome many centuries later. The double-headed eagle was the symbol of the Byzantine Empire for over 2,000 years before it appeared on the imperial coat of arms in Austria-Hungary.

The march itself has been extremely popular for over a century. By 1910, Franz Pazdirek was listing approximately 50 different instrumental and vocal arrangements of the work published by a dozen different firms. Beginning in 1903, Under the Double Eagle March was recorded by the Sousa Band four times before Wagner's death in 1908. Like Sousa's Washington Post and numerous other marches around the turn of the century, this march has probably motivated more dancers than marchers. It has been used by country and western fiddlers in the U.S. for so long that many believe the composer was from Nashville, Tennessee.

Tight Squeeze | Alex Shapiro

Duration: 3 minutes, 15 seconds

From the acclaimed composer of Paper Cut, Alex Shapiro, this unique, high-energy work could be described by the following: imagine Arnold Schoenberg, Henry Mancini, and Charlie Parker walking into a dance club in Havana, and staying for three minutes. Tight Squeeze ventures into new territory as it explores chromaticism and syncopation against a prerecorded percussion groove. The result is the repertoire's first electroacoustic twelve-tone techno Latin bebop band piece! Okay, maybe Schoenberg did all that first, but it never sounded quite like this!

Benediction | John D. Stevens

Duration: 4 minutes

Benediction was originally composed in 2002 for tuba/euphonium quartet as the closing work on a recording project by the Sotto Voce Quartet, released on Summit Records. The ensemble – comprised of former students of John Stevens at the University of Wisconsin–Madison – is internationally recognized for its artistry and expressive depth.

Conceived as a reflective contrast to the more energetic works on the recording, Benediction serves as a resonant, vocal-inspired “amen.” Its warm sonorities and sustained lyricism evoke a sense of stillness and closure, inviting both performers and listeners into a moment of quiet contemplation.

The composer later created this wind band setting at the encouragement of Scott Teeple, to whom the arrangement is dedicated, expanding the work’s expressive reach while preserving its intimate, hymn-like character.

Suite Divertimento | Jay Gilbert

Duration: 9 minutes, 10 seconds

Suite Divertimento is comprised of three movements: Prologue, Pastorale, and Parade. The main themes of the movements are derived from a four-note motive and reflect the character of the movement’s title. The Prologue is an eclectic fanfare that combines elements of popular music into a symphonic form. The Prologue also serves as a prelude to the more introspective second movement. The Pastorale has serene opening and closing sections that surround a stormy middle section. Parade opens with a procession of themes and motives that are then used throughout the movement, some of which were presented earlier in the suite.

As the work unfolds, these ideas begin to overlap and build in intensity, as if the parade were passing by the listener. Suite Divertimento was commissioned by the Lewisville High School Symphonic Band by Michael T. Brown, assistant director of bands at the school. The composition premiered in the Meyerson Symphony Center in Dallas, February 7, 1996. The work incorporates blues scales, mixed meter, and extended phrases highlighting the composers creativity.

New Wade'n Water | Adolphus Hailstork

Duration: 3 minutes, 15 seconds

A contemporary adaptation of the traditional African American spiritual Wade in the Water. The work incorporates blues scales, mixed meter, and extended phrases highlighting the composers creativity.

A Little Tango Music | Adam Gorb

Duration: 4 minutes, 40 seconds

A Little Tango Music is a short sequence of melodies inspired by the curvaceous, melancholic and dangerous dance from Argentina that is the tango. I have always been greatly inspired by the tango in all its guises, ranging from the Habanera in Bizet's Carmen, through its more mysterious deployment in the music of Debussy and Ravel, and a more satirical approach adopted by Stravinsky and Kurt Weill, and perhaps most vividly conveyed in the seductively violent music of Astor Piazzolla. This miniature suite of three movements attempts to show in a trio of snapshots the varied moods and colors of the tango.

Symphonic Band Band Program Notes

Canzona | Peter Mennin

Duration: 5 minutes

Canzona is a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next, a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation.

Canzona was commissioned by Edwin Franko Goldman through The League of Composers, and was premiered by the Eastman Wind Ensemble, Frederick Fennell conducting, in New York on 15 June 1951.

Peter Mennin

Postcard from Singapore | Philip Sparke

Duration: 9 minutes, 30 seconds

This three-movement work is based on traditional children's songs from Singapore. Movement 1 is based on Gelang sipaku gelang, a well-loved folk song that has become associated with the Geylang area -- a song about community spirit and people living together in harmony. The slower second movement utilizes Di-tanjung katong, a song popular with children's choirs. Finally, movement 3 blends two traditional melodies: Lenggang kangkung, which tells of the graceful swaying of watercress in the rice paddy fields; and Munnaeru vaalibaa, a traditional Singaporean song that has become a patriotic anthem.

With Soul Serene | James M. David

Duration: 6 minutes, 10 seconds

With Soul Serene is my third work written specifically for younger musicians and was inspired by a poem composed by an American Civil War soldier in 1864. John Worrell Northrop fought for the Union and was captured and sent to Andersonville Prison, about one hundred miles from my hometown. Andersonville was a notoriously cruel and miserable place, but Northrop's poem reflects a man who remained optimistic in the face of adversity:

I've struggled hard for victory,
In pride, although in pain,
With soul serene and spirit free,
And so I must again.

My piece attempts to capture the indomitable spirit of Northrop's words, while reflecting on the harsh and conflicted past of the Southern United States. Howard Hanson's Chorale and Alleluia served as a guide for the form of this piece, and the "alleluia" motive is quoted liberally in the second half of my work. Ultimately, I hope my composition leaves listeners with a sense of optimism for the future, despite the many tensions that pester our present day.

Commissioned by a consortium of Georgia high school bands and premiered at the Georgia Music Educators Association All-State Band, Dr. Rebecca Phillips, conductor.

James M. David

MARCH! | Jennifer Jolley

Duration: 6 minutes, 30 seconds

When I received a commission from the American Bandmasters Association, I knew that I wanted to write a march. How do you not write one for an organization that John Philip Sousa belonged to? Besides, who doesn't love a good march? Their rhythmic drive and infectious melodies are irresistible. Even the word itself -- "march" -- is sharp and percussive. It's like they were engineered to give us sonic sugar highs. Yet there is another side to the sonic pleasures of the march -- since antiquity, marches have been recognized and principally employed to incite combatants gearing up for battle.

At first it seemed strange to make this association. The migration of the march from martial processions that celebrated rulers and nations to an art-music genre performed in the auditoriums of educational institutions is usually dated to the late nineteenth and early twentieth centuries. The ardor it inspires has long been divorced from the promotion of grim acts of violence. At best, the march motivates decidedly non-lethal athletic competition. I realized, however, during my research and writing of this piece that this is only a partial description and that the march's original functions have persisted.

This is because the story of the march's conversion to political neutrality isn't one narrative but two. While it is true that the march retreated to the aesthetic realm in Europe and the United States, it was simultaneously advancing in the accompaniment of political and economic dominion abroad. Though often uncredited, it's actually the march that introduces Western music to the non-Western world. It wasn't orchestras performing the canon in concert halls, but military bands playing amongst cannons in colonial ports. For much of humanity, the reception of the march

is impossible to uncouple from the imperial project it provided a soundtrack to. Moreover, we see this legacy of the march continue today only on a global scale. New marches are being written for elected officials, sovereigns, and the increasing number of despots and proto-autocrats to legitimize their stations, to provoke expansionist and nationalist fantasies, and to inflame their followers.

With March! I wanted to follow my connections to both legacies. The work is a combination of my devotion to a type of musical composition and my uncertain feelings towards its historical past and present. Fortunately, I had a precedent in the form of Dmitri Shostakovich's March of the Soviet Militia (1970) to offer assistance in my efforts (listeners may detect a loose homage to his work in my opening). Like Shostakovich's late work, my march is a dark parody. But where Shostakovich used the march form in excess to turn pomp into pomposity in "honor" of a brutal armed force, I sought to deconstruct my march. I wanted my crisp, uncomplicated anthems and quotations of unsettling North Korean patriotic melodies to be interrupted and broken apart by irreverent percussion, sputtering tempos and audio taken from the Korean demilitarized zone. My intention was to blunt the march's aural seductions. I still wanted the bravado, but I wanted to make it insubstantial and alienating. Importantly, I depart from Shostakovich in my proximity to the brutal regime referenced. He lived during the Stalinist nightmare. I exist in a wounded but still functioning liberal democracy far from the nightmare of the Kim dynasty. And while there is personal connection -- my mother was orphaned during the Korean War -- the selection of North Korean marches should ultimately be understood as representative of our contemporary moment: one where dictatorships and backsliding democracies embrace repression, ethno-nationalism, and brutality to thunderous cheers and fanfare.

Shepherd's Hey/ Irish Tune from County Derry | Percy A. Grainger

Duration: 7 minutes, 50 seconds

Few composers have shaped the wind band repertoire as enduringly as Percy Aldridge Grainger, whose deep fascination with folk music led him to create some of the most beloved settings in the medium.

Shepherd's Hey, drawn from an English Morris dance tune, bursts with rhythmic vitality and rustic charm. Grainger's setting captures the buoyant energy of the dance through lively articulation, playful interplay between sections, and moments of brilliant flourish. While it demands clarity and control from the ensemble, its spirit remains lighthearted and exuberant, offering both performers and listeners a sense of joyful motion.

In contrast, *Irish Tune from County Derry* reveals Grainger's gift for lyricism and sonority. Based on the traditional melody often associated with "Danny Boy," this setting unfolds with warmth and breadth, allowing the ensemble to explore a rich palette of tone colors. Its gradual shaping toward a powerful and expressive climax has made it one of the most cherished works in the wind band repertoire. Accessible yet deeply moving, it continues to resonate with audiences through its sincerity and emotional depth.

Together, these two works highlight the duality of Grainger's artistry: the spirited vitality of dance and the profound expressiveness of song, both rooted in his lifelong devotion to folk music.

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.



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.

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.

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, Craig 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.

Composer-In-Residence Biography



Dr. James M. David (b. 1978) is a leading American composer for winds and percussion who serves as professor of music theory and composition at Colorado State University. His symphonic works have been performed and recorded by many prominent ensembles

including the U.S. Air Force Band, the U.S. Army Band “Pershing’s Own”, the U.S. Army Field Band, the U.S. Navy Band, the Des Moines Symphony Orchestra, the Fort Collins Symphony Orchestra, the Showa Wind Symphony (Japan), the Osaka Shion Wind Orchestra, and the North Texas Wind Symphony. His music has been performed at more than eighty national and international conferences including the Midwest Clinic, the College Band Directors National Association Biennial Conference, the American Bandmasters Association Convention, the World Association for Symphonic Bands and Ensembles Conference, the International Clarinet Fest, the International Trombone Festival, the Percussive Arts Society International Convention, the International Horn Symposium, and the World Saxophone Congress. Dr. David was the winner of the 2025 CBDNA Frederick Fennell Prize, the 2022 William D. Revelli Composition Contest, named a three-time finalist for the Sousa-ABA Ostwald Award, winner of the ACC James Croft Grant, winner of an ASCAP Morton Gould Award, and won national contests sponsored by the Music Teachers National Association and the National Association of Composers (USA). Commissions include projects for the National Band Association, the Atlantic Coast Conference Band Directors Association, Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony), James Markey (Boston Symphony), and hundreds of university faculty and

ensembles. His works are represented on over twenty commercially released recordings on the Naxos, Summit, Mark, Albany, Parma, MSR Classics, Bravo Music, GIA Windworks, and Luminescence labels and are published by Murphy Music Press, C. Alan Publications, Potenza Publishing, and Excelcia Music. He is an elected member of the American Bandmasters Association and an honorary member of Phi Mu Alpha Sinfonia National Music Fraternity.

As a native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. Dr. David received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

Graduate Conductor Biography



Eric Mills is a second-year graduate student at Central Washington University pursuing the 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.

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Music Department Calendar of Events

June 3, 7:00pm	Kamron Emery, Composition Recital+
June 3, 8:00pm	Gabe Mccoy, Saxophone Recital*
June 4, 6:00pm	Arlette Villalobos, Voice Recital*
June 4, 7:00pm	Wind Ensemble Concert+
June 5, 6:00pm	Jason Menor, Trumpet Recital*
June 5, 8:00pm	Aurora Albright, Bass Recital*
June 6, 11:00am	Annabelle Borm, Tuba Recital*
June 6, 4:00pm	An Afternoon of Jazz+\$
June 6, 7:00pm	An Evening of Jazz+\$
June 7, 12:00pm	Jack Norris, Percussion Recital*
June 7, 2:00pm	Dallin Millard, Voice Recital*
June 7, 4:00pm	Orchestra Concert+\$
June 7, 6:00pm	Rafael Morales-Velez, Voice Recital*
June 7, 8:00pm	Julianna Pearl De Jesus, Percussion 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.

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.

*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.*