



Central Washington University  
Department of Music  
presents:

# Wind Ensemble

Dr. T. André Feagin, *conductor*

with

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

## *The Road Is Life*

Jerilyn S. McIntyre Music Building | Wayne S. Hertz Concert Hall  
Thursday, June 4, 2026  
7:00 PM

# Program

**Urban Light** (2021)

James M. David  
(b. 1978)

**Four Silhouettes** (1973)

I. Allegretto

II. Andantino

III. Allegretto

IV. Allegro

Ulysses S. Kay  
(1917-1995)

Tyler White, *graduate conductor*

**October** (2000)

Eric Whitacre  
(b. 1970)

**Symphony No. 2**

“The Road Is Life” (2024)

I. Junkman’s Obbligato

II. Intricate Shreds

III. I Saw God in the Sky

IV. The Machinery of Night

James M. David

INTERMISSION

**Saint Francis** (2015)

I. Quite slow

II. Flowing

David Maslanka  
(1943-2017)

*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.*

# Wind Ensemble Personnel

## Flute

Brian Cardenas\*  
Levi Jeffries  
Rey Steen  
Liv Bills

## Oboe

Pedro Lopez-  
Aguilar\*  
Keegan Muñoz

## Bassoon

Noel Virgen\*  
Kyle Edwards+

## Clarinet

Sunny Lee\*  
James Correa Jr.  
Evelyn Chow  
Luna Merrill  
Audrey Robinson  
Tyler Hornell

## Bass Clarinet

Sascha Beamer

## Saxophone

Parker Lasala\*  
Matthew Medina  
Mitchell Goff  
Susana Castaneda

## Horn

Joshua Quintana\*  
Ellie Brower  
Chone Ewell  
Isaac Rosado

## Trumpet

Nick Telford\*  
Henry Bergey  
Dillon Lopes  
Adrian Chavez

## Trombone

Jeremy Skeels\*  
David Perez  
Maxwell Baker

## Bass Trombone

Tobías Glick

## Euphonium

Marvin Sierra\*

## Tuba

Corey Perkins\*  
Tommy Catron

## Percussion

Evan Sewall\*  
Cole Moomaw  
Blaise Clapper  
Gabriel Espitia  
Jack Ekstrand  
Ethan Ocken  
Molly Montgomery+

## Piano

Elliot Matteson

## String Bass

Andy Pinedo\*

## Graduate Conducting

### Assistants

Eric Mills  
Tyler White

*\*Denotes principal*  
*+Denotes Assisting*

# Program Notes

## **Urban Light | James M. David**

Duration: 6 minutes

**Urban Light** (2021) is a brilliant display of colors, forward momentum, and intertwining rhythmic layers that is inspired by the iconic Los Angeles landmark of the same name. Created by conceptual art pioneer Chris Burden in 2008, the original work is an assemblage of historic streetlamps that were transplanted from various cities in California and also Portland, Oregon. The tight spacing and repetitive forms interact with the famously dynamic LA sunlight transitioning to the exciting nighttime glow of the city.

Primary melodic and rhythmic motives are derived from Morse code for the word “California,” creating an asymmetrical and syncopated groove that continuously builds in energy. Parallel “barre” chords reveal a classic rock/metal influence that reaches its zenith with a heavy percussion backbeat. Polyrhythmic layers and prismatic colors move over, around, and under each other, leading towards a hopefully thrilling and intense finale.

This work was commissioned by the National Band Association for its 60th anniversary and is dedicated to my wife who introduced me to the West Coast’s beauty and spirit.

James M. David

## Four Silhouettes | Ulysses S. Kay

Duration: 4 minutes 30 seconds

Ulysses Kay (1917–1995) was an American composer whose music is noted for its clarity, craftsmanship, and expressive restraint. Born in Tucson, AZ, Kay studied at the University of Arizona before continuing his training at the Eastman School of Music, where he worked with Howard Hanson. He later studied with Paul Hindemith at Yale University, an influence that helped shape his refined, neoclassical style.

Kay's career included service in the U.S. Navy during World War II and later a long tenure as a composer and educator, including work with Broadcast Music, Inc.. His output spans orchestral, chamber, choral, and operatic works, and he became one of the most respected American composers of the mid-20th century. Kay's music often reflects a balance between traditional forms and a modern harmonic language, avoiding overt programmatic content in favor of abstract musical expression.

On the piece, Kay writes, "Four Silhouettes is my latest composition for band and continues my long-term interest in this viable and expressive musical medium. It is always a great pleasure to compose a work for young players, and it was a challenge to write this one without changing my aesthetic standards. The title has no programmatic implications; the performer or listener is free to imagine his own conception of the four pieces."

## October | Eric Whitacre

Duration: 7 minutes 20 seconds

October is my favorite month. Something about the crisp autumn air and the subtle change in light always make me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English romantics (Vaughan Williams and Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds.

*October* was commissioned by the Nebraska Wind Consortium, Brian Anderson, Consortium Chairman. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

Eric Whitacre

## Symphony No. 2 "The Road Is Life" | James M. David

Duration: 23 minutes

*"Our battered suitcases were piled on the sidewalk again; we had longer ways to go. But no matter, the road is life"*

- Jack Kerouac, *On the Road*

In the late 1940s and 1950s, the so-called Beat Generation of American writers challenged the perception of their nation and its people. They wrote on the joy of America's natural beauty and grandeur – its powerful music and poetry, but also the suffering and malaise of its citizens, weighed down by those who would exploit them. My second symphony

ruminates on the words of four Beat poets and how they might relate to our current mindset in the second quarter of the 21st century. In four movements, a musical road trip of the mind is cast as each one is built on a different author and American place.

I. Junkman's Obbligato (New York City) - This fiery poem by Lawrence Ferlinghetti deals with the complex and testy emotions of Greenwich Village in the late 1940s and was distinctly influenced by jazz. Swing and bebop intermingle with mid-century modernism, with stabbing brass and percussion alongside swirling winds as Ferlinghetti begs us to "come on, let's go!"

II. Intricate Shreds (New Orleans) - Bob Kaufman's Believe, Believe references jazz alongside fears of nuclear war and the rise of authoritarianism. Here, a soulful clarinet and soprano saxophone duet recall Sidney Bechet alongside an ominous heartbeat of the second line "big four" rhythm. Jelly Roll Morton's The Spanish Tinge" appears in the form of a brash habanera to give way to the ticking of an atom bomb. Finally, these "shreds" recombine alongside a paraphrase of Bach's St. John Passion to end with an ominous alarm bell.

III. I Saw God in the Sky (Colorado) - Jack Kerouac spent significant time in Colorado with his friend Neal Cassady, the inspiration for Dean Moriarty in On the Road. Here, I use my own musical language to express the beauty and transcendence of the high desert of the Rockies as described by Kerouac.

IV. The Machinery of Night (San Francisco) - Finally, Allen Ginsberg's immortal Howl was published shortly after his move to California. All of the earlier movements' themes find their way here, much as each author eventually came to this beautiful mess of a city. A psychedelic infernal dance

utilizes malambo, bop, and samba rhythms as night clubs blare into the foggy San Francisco gloom. At last, we hear Kaufman's alarm bell now joyous as it strikes six in the morning of a new American age.

This work was commissioned by a consortium of wind conductors led by Dr. Andrew Trachsel, University of North Texas, and Dr. Rebecca Phillips, Colorado State University. The symphony is dedicated to composers David Amram and Sammy Nestico.

James M. David

## **Saint Francis | David Maslanka**

Duration: 18 minutes

In 800 years, all the actual details of the life of St. Francis have faded to white, and there has emerged St. Francis the icon of childlike gentleness, the little flower, the one who talks to the birds and the animals, who has a brother sun and a sister moon. However, under this benign and smiling image lies the true nature: the fierce and unshakable determination to imitate the way and being of Christ as closely as possible: radical poverty, physical abasement, following the vision of the Holy Mother, complete dependence on the perceived will of God – to the extent that the stigmata of Christ appeared spontaneously on his body, and he was said to have ascended into the air while praying.

Why St. Francis as the subject of this piece of music? Some years ago I had a dream of St. Francis. It began with me being in the presence of a metal object that looked vaguely human in form, but was thousands of degrees hot. Touching it would be fatal ... I touched it! It changed into the figure of St. Francis dressed as a Chinese peasant. Holding his hands on either side were an African and an Asian child. For me

this was an indication for my life path of opening the lives of young people through music.

Larry Gookin has had a long-time fascination with St. Francis, and he and Karen have visited Assisi and communed with that spirit. The heated compassion of St. Francis is mirrored in Larry's lifelong devotion to the movement of young lives through music. This new piece is a tribute to Larry's devotion. It is both a summation and an open door to the future.

David Maslanka

## 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.

# 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.

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, 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.

## Graduate 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 NSULA 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

June 7, 12:00pm  
June 7, 2:00pm  
June 7, 4:00pm  
June 7, 6:00pm  
June 7, 8:00pm

Jack Norris, Percussion Recital\*  
Dallin Millard, Voice Recital\*  
Orchestra Concert+\$  
Rafael Morales-Velez, Voice Recital\*  
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](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.*