

CENTRAL WASHINGTON UNIVERSITY

WIND ENSEMBLE

Dr. T. André Feagin, conductor



20th World Association for Symphonic Bands and Ensembles International Conference

Gwangju-Gyeonggi, South Korea | July 16-20, 2024 | Namhansanseong Art Hall

From the **CONDUCTOR**

On behalf of the Central Washington University Wind Ensemble, it is my distinct honor and pleasure to welcome you to our featured performance at the 20th World Association for Symphonic Bands and Ensembles (WASBE) International Conference here in the vibrant and culturally rich city of Gwangju-Gyeonggi, Korea.

This prestigious conference gathers the finest wind ensembles and most distinguished conductors from around the world, creating an unparalleled atmosphere of musical excellence and camaraderie. We are thrilled to be part of such a significant event and to share our music on this international stage.

I extend my deepest gratitude to the administration of Central Washington University for their unwavering support and belief in our artistic endeavors. Their commitment to the arts has been instrumental in making this performance possible. Additionally, I would like to thank the dedicated applied music faculty whose expertise and guidance have been invaluable in nurturing the talents of our students.

The unwavering support from our community has also been a cornerstone of our success. Their encouragement and enthusiasm have propelled us to new heights, and for that, we are profoundly thankful.

Most importantly, I wish to acknowledge the extraordinary efforts of the students in the Central Washington University Wind Ensemble. Their dedication, hard work, and passion for music has been truly inspiring. It is their relentless pursuit of excellence that has brought us to this special moment, and I could not be prouder to stand before them as their conductor.

Thank you all for joining us. We hope our performance resonates with you and adds to the rich tapestry of experiences at this year's WASBE International Conference.

With warmest regards,



Dr. T. André Feagin
Director of Bands
Conductor, Central Washington University Wind Ensemble





From the Dean

Dear Audience Members:

We here at Central Washington University are thrilled and honored that our Wind Ensemble has been chosen to perform at the 20th WASBE International Conference in Gwangju, Gyeonggi Province. This is the culmination of years of hard work for our student performers, their studio professors, and their conductor, Dr. T. André Feagin.

I have been at CWU for 20 years and have been Dean of the College of Arts and Humanities for the past two years. Throughout my time at Central, and even more so now that I am dean, I have marveled at the record of sustained excellence established by our music department. This excellence has many components: we have excellent facilities, a dedicated faculty who are themselves world-class performers, a deep commitment to teaching excellence, and a thriving relationship with local high schools and music educators.

I am particularly proud to be dean of a college and at a university where the arts and humanities are flourishing in terms of creativity, productivity, and, not least, enrollment. Students are choosing to come to CWU to study music in large numbers. You will see the product of those decisions today as you watch our Wind Ensemble perform.

As a historian, I know that the arts are critical to the health and the future of any society. I am heartened by the fact that an increasingly diverse group of students continues to come to CWU to perform an increasingly wide-ranging slate of music. I am also heartened by the hard work and dedication put in by Dr. Feagin and the studio faculty to teach the next generation of music students at CWU. I am all the more excited because one of the pieces the CWU Wind Ensemble will be performing is written by another CWU faculty member, Dr. Jiyoung Chung, and performed by faculty member Dr. Yerin Kim.

I hope you enjoy the performance of our ensemble. We are delighted to be playing at this very prestigious conference and we are happy to be visiting the Republic of Korea.

Jason Knirck

Dr. Jason Knirck
Interim Dean, CWU College of Arts and Humanities
Central Washington University

From the Department of Music Chair

Dear Audience Members,

It is with great pride that I welcome you to the performance of the Central Washington University Wind Ensemble at the 20th WASBE International Conference in Gwangju-Gyeonggi, Korea. As the Chair of the Department of Music, I am thrilled to present to you a concert of musical brilliance that showcases the remarkable talent and dedication of our students, conducted by our esteemed Dr. T. André Feagin. In addition, this performance will include a new composition by our Director of Composition Studies, Dr. Jiyoung Chung, and feature our Director of Piano Studies, Dr. Yerin Kim. Their performance and creative masterpiece reflect the passion and commitment that define our music program. It is a great honor to be chosen to perform here, and we thank the WASBE organization for this wonderful opportunity.

In addition to our fantastic Wind Ensemble, the CWU Department of Music is home to over two dozen musical groups, many of which are also invited to national and international conferences. Our outstanding faculty and staff are dedicated to providing the highest-quality musical education possible, while also creating a place of welcoming and belonging. We continue our commitment to preparing our students for performing or teaching careers, or both!

Thank you for joining us on this musical journey. We hope that you enjoy an unforgettable conference filled with inspiration.

Mark Goodenberger

Mark Goodenberger
Chair, Department of Music
Central Washington University

Dr. T. André Feagin, CONDUCTOR

Dr. T. André Feagin serves as Director of Bands in the Department of Music at Central Washington University where he guides the educational and artistic vision of a comprehensive band program. He heads the graduate wind band conducting program and serves as the conductor of the Symphonic Band and Wind Ensemble, the preeminent wind band at CWU. Under his leadership, the Wind Ensemble was a featured performer at the 2022 College Band Directors National Association (CBDNA) Western/Northwestern Division Conference and selected as a featured ensemble at the 20th WASBE International Conference in Gwangju-Gyeonggi, South Korea.

In addition to his role in the department of music, he serves as Dean Fellow of Student Success in the College of Arts and Humanities where his programming and mentorship focus on student academic success, community engagement/building, and creating a culture of diversity, equity, inclusion, and belonging. He currently serves as chair of the diversity, equity, and inclusivity committee in the College of Arts and Humanities. In 2023, Dr. Feagin was the recipient of two President's Diversity Awards at CWU in the "faculty" and "community" categories, respectively for his work in fostering equity and belonging at CWU and the surrounding community.

Prior to his appointment at CWU, he served on the music faculties of Colorado State University, Coastal Carolina University (SC), and the University of Texas at El Paso. His secondary teaching experience includes serving as Director of Bands at Watkins Overton High School for the Creative and Performing Arts (TN).

Dr. Feagin has appeared as a guest conductor with numerous all-state, honor, and professional bands and orchestras throughout the United States, Canada, Central and Southwest Europe, and Southeast Asia. As a clinician/presenter, he has been invited to speak on conducting, diversity and inclusivity in music education, and leadership at numerous music educators' conferences across the United States and around the globe. In 2022 he presented at the WASBE International Conference in Prague, Czech Republic.

In 2004, Dr. Feagin was one of three nationally selected conductors to perform with the United States Air Force Band of Mid-America in the inaugural Young Composer/Conductors Mentor Project sponsored by the National Band Association. In 2012, he was one of three nationally selected conductors to perform with the United States Academy Band at West Point during the Association of Concert Bands National Convention. He is the recipient of numerous awards and honors including two national finalist placements in the professional/college wind



band division of the American Prize contest. In 2011, he was honored with a proclamation of "Professor T. André Feagin Day" from the Mayor and City Council of El Paso, Texas. Dr. Feagin has served as a teacher resource guide contributing author in four volumes of the *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 Fred Fox School of Music where he was a student of the late Gregg I. Hanson. His doctoral research studies Spanish wind composer Bernardo Adam Ferrero and his wind composition *Homenaje a Joaquín Sorolla*. He holds a Master of Music degree in instrumental wind conducting from the University of Memphis Rudi E. Scheidt School of Music. He is grateful for his mentors and teachers that 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, Darryl Pilkington, and Sallie Vines White.

Dr. Feagin holds professional memberships in the National Association for Music Education, College Band Directors National Association, World Association of Symphonic Bands and Ensembles, Washington Music Educators Association, Patron of Mu Phi Epsilon, and honorary memberships in both Tau Beta Sigma and Phi Mu Alpha Sinfonia. He currently serves on the diversity and research committees of the College Band Directors National Association and serves on the advisory board of *Emergence: Research & Performance Topics in Black Music*, the scholarly publication of the National Association of Negro Musicians, Inc.



Dr. Yerin Kim, PIANO

Praised by *International Piano* magazine as a “pianist of beautiful finesse and golden tone,” pianist Yerin Kim is a recitalist, chamber musician, and educator. She has given concerts in various festivals and recitals at major venues internationally, including the Kennedy Center in Washington, D.C.; Carnegie Hall in New York; Place Flagey in Brussels; and Rolston Hall at the Banff Centre for the Arts in Canada. Her solo debut album, *First and Last Words*, featuring works by Robert Schumann and Alfred Schnittke,

was released by the Sheva Collection label in the spring of 2019. Phoenix Classical, one of the foremost promoters of classical recordings worldwide, remarked on the album as “powerful and engaging, very poetic and expressive with some truly original interpretive insights, all performed with great technique.” The album has garnered critical acclaim from major classical music magazines, including *International Piano*, *Fanfare*, and *The WholeNote*.

Partnering with her husband, Brendan Shea, their performances have been broadcast on Klara Continuo in Belgium, PBC in Seoul, and WUFT Classic in the USA. Their performance has been praised by the *Calgary Herald* as a “lively, ebullient, and spikily accentuated performance.” Their debut performance in Seoul, South Korea, was recorded live and published by Ark Studio in 2016. Their latest project, *The Sound and the Fury*, was released in 2021 by Blue Griffin Records and has been praised by major magazines as “rich and intimate” (*BBC*), “exquisitely as a team... gives way to a radiant purity” (*String* magazine), and “deeply musical, expressive character and spiritual fusion” (*Classical Music Sentinel*).

As a regular lecturer and guest artist, Kim performs and gives talks on promoting awareness of the power of music in the community that it serves. She has been invited to give lectures for prominent educators and students at Indiana University Bloomington, the Nantucket Project, MTNA South Bend Music Teachers Association, and the Universal Arts Institute, S. Korea. Committed to bringing inspiring concert programs and classical music experiences to a broader audience, she founded and directs Sensory Friendly Music and Autism Concert Series, bringing music to autistic individuals in New York, St. Louis, and South Bend. She is also Co-Artistic Director with violinist Brendan Shea of Chamber Music in the Bend, programming high-quality chamber music education and performing chamber music concerts for the community.

Kim is equally passionate about teaching and has been teaching a diverse group of students from many parts of the world. She is the head of Keyboard Studies at Central Washington University and directs the keyboard program where she teaches solo piano, chamber music, and collaborative piano. Prior to joining Central Washington University, she taught at the University of Notre Dame and at Chugye University for the Arts Conservatory in South Korea as Visiting Professor of Piano. She also enjoys pre-college teaching and has taught talented young students from pre-college programs at Indiana University Bloomington and State University of New York Stony Brook. Kim holds a two degrees in Piano Performance and Psychology from Oberlin Conservatory and College, a Master of Music from Indiana University Bloomington, and a Doctor of Musical Arts from State University of New York, Stony Brook. Her mentors and teachers include Hans Boepple, Seunghae Choi, Haewon Song, Arnaldo Cohen, Jean-Louis Haguenauer, and Gilbert Kalish.

Dr. Frank Ticheli,

GUEST CONDUCTOR

Frank Ticheli's music has been described as being "optimistic and thoughtful" (*Los Angeles Times*), "lean and muscular" (*The New York Times*), "brilliantly effective" (*Miami Herald*), and "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors" (*South Florida Sun Sentinel*). Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he serves as Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony.

Ticheli's orchestral works have received considerable recognition in the U.S. and Europe, and have been performed by the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, the radio orchestras of Stuttgart, Frankfurt, Saarbruecken, and Austria and the orchestras of Austin, Bridgeport, Charlotte, Colorado, Haddonfield, Harrisburg, Hong Kong, Jacksonville, Lansing, Long Island, Louisville, Lubbock, Memphis, Nashville, Omaha, Phoenix, Portland, Richmond, San Antonio, San Jose, Wichita Falls, and others.

Ticheli's flute concerto received its world premiere at the National Flute Association Convention in Minneapolis, with the composer conducting and Thornton colleague Jim Walker as soloist. In February 2018, Ticheli's third symphony, *The Shore*, received its East Coast premiere at New York's Carnegie Hall by New York Choral Society and Orchestra.

Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world, including Schladming (Austria), Beijing and Shanghai, London and Manchester, Singapore, Rome, Sydney, and numerous cities in Japan.

He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D. Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and first prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest and Virginia CBDNA Symposium for New Band Music.



Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, bestowed to individuals who have significantly contributed to the cause of music in America, and the A. Austin Harding Award by the American School Band Directors Association, given to individuals who have made exceptional contributions to the school band movement in America. At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

Ticheli received his doctoral and master's degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music and are recorded on the labels of Albany, Chandos, Clarion, Klavier, Koch International, Mark and Naxos.

REPERTOIRE

Celebration Overture (1954)Paul Creston (1906-1985)

Baekdudaegan (2024)Jiyoun Chung (b. 1980)

- I. Baekdudaegan
- II. Wildflowers in DMZ
- III. Again, Baekdudaegan!

Dr. Yerin Kim, piano

World Premiere Performance

Blue Shades (1997/2020)Frank Ticheli (b. 1958)

Dr. Frank Ticheli, guest conductor

Symphony No. 1 (2009) Jonathan Newman (b. 1972)

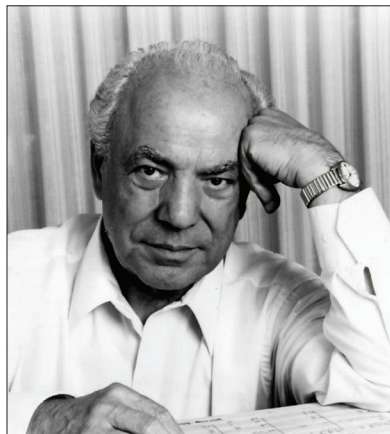
- I. Across the Groaning Continent

Sweet Chariot (2019) Carlos Simon (b.1986)

Traveler (2003)David Maslanka (1943-2017)



PROGRAM NOTES | COMPOSERS



Celebration Overture | Paul Creston

Duration: 7 minutes, 30 seconds

Paul Creston was an American composer who wrote over 100 compositions with opus numbers including piano pieces, songs, chamber music for various instruments, choral works, wind band works, and over 35 orchestra works including six symphonies. He served as Professor of Composition and Orchestration at New York College and served as artist-in-residence beginning in 1968 at Central Washington University.

Celebration Overture was commissioned by Edwin Franko Goldman and premiered at the American Bandmasters Association (ABA) conference in February 1955, with Creston conducting. It consists of three sections: fast, slow, and fast — like the Italian Baroque overture. In style, it differs considerably from its ancestor. Regarding *Celebration Overture*, Creston wrote as follows: "I was preoccupied with matters of melodic design, harmonic coloring, rhythmic pulse, and formal progression, not with limitations of nature or narrations of fairy tales." This bright and festive overture justifies its title with short and rhythmic melodies along with sonorous harmonies.



Baekdudaegan | Jiyoun Chung

Duration: 15 minutes

Baekdudaegan is a mountain range that runs through almost the length of the Korean Peninsula. Culturally, it has been considered the spiritual backbone of all Korean people. Toward the end of World War II, the mountain range was divided into halves by the 38 Military Demarcation Line as an army boundary between the United States and the Soviet Union, a boundary that remains today.

백두대간 (*Baekdudaegan*) for Wind Ensemble was commissioned by Dr. T. André Feagin and the Central Washington University Wind Ensemble as a new work to perform at the 20th WASBE International Convention. In this three-movement work for piano and wind ensemble the composer seeks to address this issue of the Korean Peninsula and the painful cry of the mountain and people, a cry heard for nearly 80 years.

Personally, this work is an extension of my awareness and effort as a socially responsible composer to influence people, communities, and societies through my music. To speak to broader audiences, I am planning to use accessible musical languages with cultural and musical Korean influences. The fact that my students living in the United States, with the most American instrumentation, the wind band, will premiere this piece in South Korea adds many meanings and layers to this project. About 80 years after the war, the younger generations of the USA are going back to Korea. This time, they bring musical instruments, not weapons, and seek to deliver the message of peace. Without a doubt, I believe this project will have a powerful impact on people and the political situation in the Korean peninsula.

NOTE BY JIYOUN CHUNG

PROGRAM NOTES | COMPOSERS



Blue Shades | Frank Ticheli

Duration: 10 minutes, 30 seconds

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent, however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: “blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

NOTE BY FRANK TICHELI



Symphony No. 1 “Across the Groaning Continent”

Jonathan Newman | Duration: 6 minutes

In 2005 I wrote *The Rivers of Bowery*, a short work celebrating a verse from Allen Ginsberg’s *Howl*. I soon discovered that both the musical and extra-musical themes were much larger than the length allowed, and so I designed this Symphony as a complete expansion, both in thematic scope, and in musical material.

In my neighborhood on the Lower East Side of Manhattan (New York), the musicians and poets and characters of our mid-century “beats” are still very active ghosts. I walk past the tenement where Allen Ginsberg wrote *Howl*, stroll across “Charlie Parker Place”, and over the city streets rapturously described in prose and verse, and captured in era photos and film. Surrounded by these spirits, I structured the work in three movements, each taking on a different aspect of the sensory experiences I collected from my months of immersion in the novels, poetry, and photographs of these artists.

Titled after a line from Jack Kerouac’s *On the Road*, the first movement opens the Symphony with the restlessness and constant drifting of a young generation terrified of stagnation. As a short burst of agitated motion, this moto perpetuo reflects Kerouac and his characters “performing our one and noble function of the time, move. And we moved!”

NOTE BY JONATHAN NEWMAN



Sweet Chariot | Carlos Simon

Duration: 7 minutes

"Swing Low, Sweet Chariot" is perhaps one of the most well known African American spirituals. As beautiful and rapturing as its melody is, it should be. However, its beauty and popularity is often overlooked by the song's true meaning about death. I have taken fragments of the melody and combined it with the gregorian chant from the Latin mass for the dead, "In Paradisum." Its text is as follows: "May the angels lead you into paradise; may the martyrs receive you at your arrival and lead you to the holy city Jerusalem. May choirs of angels receive you and with Lazarus, once (a) poor (man), may you have eternal rest."

This piece was commissioned by a consortium led by Robert Ambrose, Georgia State University.

NOTE BY CARLOS SIMON



Traveler | David Maslanka

Duration: 14 minutes

Traveler was commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington. Ray has been a close friend and champion of my music for many years, and it was a great pleasure for me to write this piece for his final concert.

The idea for *Traveler* came from the feeling of a big life movement as I contemplated my friend's retirement. *Traveler* begins with an assertive statement of the chorale melody "Nicht so traurig, nicht so sehr" ("Not so sad, not so much"). The chorale was not chosen for its title, although in retrospect it seems quite appropriate. The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life's battles are largely done; the soul is preparing for its next big step.

*In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.*

NOTE BY DAVID MASLANKA



CWU WIND ENSEMBLE PERSONNEL

PICCOLO

Liv Bills

FLUTE

Brianna Wilcher*

Levi Jeffries

Giovanni T. Clarke

OBOE

Pedro Lopez Aguilar*

Alice Hiemstra

BASSOON

Kyle Edwards*

Andrew Owen

CONTRABASSOON

CJ Morrison Hash

E-FLAT CLARINET

Jaiden Thompson

B-FLAT CLARINET

Noah Wilkerson*

James Correa Jr.

Nate Crites

Jacob Merrill

Emily Wall

Stephen Williford

Joshua Merrill

BASS CLARINET

Sascha Beamer

ALTO SAXOPHONE

Ashlynn Smith*

Bridger Call

TENOR SAXOPHONE

Gabriel Bradley

BARITONE SAXOPHONE

Josh DeQuiroz

HORN

Julia McConnachie*

Connor Schwarz

Alec Chinnery

John Roeder

TRUMPET

Gregory DeArmond*

Dylan Thompson*

Nathaniel Kaplowitz

Jason Menor

Samuel Hanson

Kayla Arciniega

TROMBONE

Paige Baber*

Isaac Hurtado

Skie Dalsbo

BASS TROMBONE

Ian Middelburg

EUPHONIUM

Alex Morris*

Hunter De Leon

TUBA

Thomas Elley*

Jonathan Anderson

PERCUSSION

Jeff Ludlow*

George Angelos

Blaise Clapper

Jon Connors

Rieken Rimmasch

Molly Montgomery

PIANO

Daniel Hanks

STRING BASS

Drew Colello

GRADUATE CONDUCTING ASSISTANTS

Giovanni T. Clarke

Kyle Edwards

*PRINCIPAL



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