

# *Westchester Symphonic Winds*

*Our 35<sup>th</sup> season of outstanding music for  
winds and percussion in Westchester County*

CURT EBERSOLE,  
CONDUCTOR/MUSIC DIRECTOR

*DESERT SAGE*

DR. CHRISTOPHER CREVISTON, ALTO SAXOPHONE SOLOIST

INVITATIONAL SAXOPHONE ENSEMBLE

MICHAEL MARKOWSKI, COMMISSION COMPOSER

*Sunday, November 6, 2022 at 3:00 pm  
Tarrytown Music Hall  
Tarrytown, New York*

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# SAX Never Gets Old!



**Happy Birthday,  
Adolphe Sax**

**from  
Tom, Casey, Ed,  
Dan & David  
The WSW Saxophones**

## Happy 35th Anniversary Westchester Symphonic Winds



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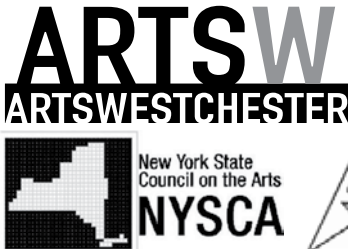
## *Westchester Symphonic Winds*

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Rachel Eckhaus ..... Vice President  
Chris Peña ..... Secretary  
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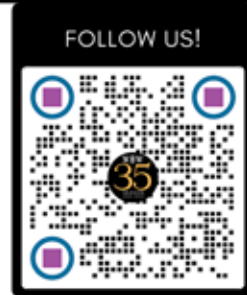
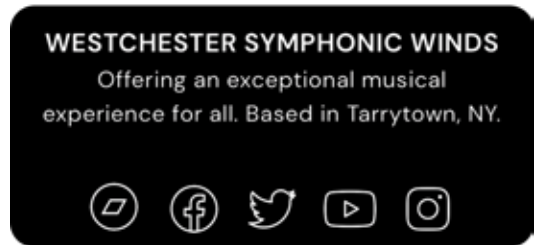
### *Founders*

Rachel Eckhaus - Robert LaPorta  
James D. Wayne



### *Band Committee*

Richard Williams.....Stage Manager  
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Elizabeth Day ..... Assistant Librarian  
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[www.westchestersymphonicwinds.org](http://www.westchestersymphonicwinds.org)

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## ***Acknowledgments***

***We gratefully acknowledge these donations received since July 1, 2022:***

***Broadcast Backer – donations of \$2,500 or more***

Barbara and Daniel Harrison

***Conductor's Circle – donations of \$1,000 or more***

Anonymous	Marjorie Hone
Linda and Sam Herko,	C. Ron McKenzie
in memory of Edward J. Herko	

***Angels – donations of \$500 or more***

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Michael Keller and Pam Sousa	Richard and Diane Williams

***Benefactors – donations of \$250 or more***

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Susan Edwards	Casey Howard	Tom Sweezey
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***Friends – donations of \$25 or more***

Sabrina Caltabellotta	Jessica Stein-Natale
Maria Nemethy	Rebecca Weissman

*Westchester Symphonic Winds is especially grateful to our supporters. We manage our finances frugally, but ticket sales cover only one-third of our concert expenses, and dues (contributed by all of our performing members) cover only one-third of our music storage, instrument maintenance, insurance, and other overhead expenses. Our generous philanthropic donors help us cover concert expenses, bring extraordinary performers like Chris Creviston to our stage (Guest Artist Fund), acquire special musical instruments, share PBS-quality video-recordings of our performances with our extended audience, and commission breathtaking original music, including Michael Markowski's Desert Sage. We cherish all of your tax-deductible contributions of every amount, which help us with our various other expenses. Your support has enabled WSW to ascend to the top echelon of community bands, and your continuing support will enable us to achieve further goals.*

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## *Acknowledgments*

*We gratefully acknowledge the support and assistance of:*

Björn Olsson, Karina Ringeisen, Megan Corkrum, Oscar Portillo, EEK Castleton,  
Greg Jaquin, and the Crew and Volunteer Staff at Tarrytown Music Hall

Mary Alice Franklin and Janet Langsam at ArtsWestchester

Pat Sheridan and Alice Feeley (production volunteers)

*Members on leave/not performing on this program:*

Cassandra Buckout, *clarinet*; Steve Cohen, *clarinet*; Lauren Delesky, *clarinet*;  
Susan Winthrop, *bass clarinet*, Jessica Aleman, *alto saxophone*; Tim Allport, *horn*;  
Douglass Denniston, *trombone*; Mark Dodge, *percussion*

*Rehearsal substitute players:*

Jill Bloom, *piccolo/flute*; Barbara Barry Schulz, *flute*; Amanda Desperito, *horn*;  
Amanda Keil, *horn*; Adam Schommer, *horn*; Nikolas Seger, *tuba*

*Vendors and Miscellaneous Assistance:*

Robert LaPorta/MSR Classics and

Richard Price/Candlewood Digital (audio recordings)

Andrew Merelis/Merelis Productions (video recording)

JW Pepper, Steven Bryant, Barton Green, Jay Kennedy, Michael Markowski,  
Arizona State University Bands (library)

Dr. Paul Cohen (auxiliary instrument loans)

Michelle, Elizabeth & Ed Herko (hospitality)

Rachel Eckhaus (saxophone ensemble assistance)

Alloy Printing, White Plains (brochure, flyer, and program printing)

Northwestern Executive Services, White Plains (program design and layout)

*Special gratitude:*

We are indebted to member clarinetist, Dr. Ron MacKenzie,  
for his medical expertise and advice during the past three years  
of this tremendously challenging chapter of our lives.

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## *Acknowledgments*

### *Endowed Principal Chairs*

The Wharton Green, Jr. Memorial Chair - Flute  
*Barton Green*

The Curtis and Dorothy Vaughan Chair – Flute  
*Marjorie Hone*

The Ruth Hirsch Memorial Chair - English Horn  
*Anonymous*

The C. Ronald MacKenzie Chair – Bb Clarinet  
*Dr. and Mrs. C. Ronald MacKenzie*

The Bebe and Bob Harrison Memorial Chair – Alto Saxophone  
*Dan and Barbara Harrison*

The Edward J. Herko Memorial Chair – Baritone Saxophone  
The Edward D. Herko Chair – Tenor Saxophone  
*Samuel and Linda Herko*

The Joseph Greco Chair – Trumpet  
*Richard Cohen*

The Beth Greany Memorial Chair – Horn  
*Ann and Jim Savage*

The John Gramm Memorial Chair – Euphonium  
*The Tartell Family*

The John & Helen Ebersole Chair – Personnel Manager  
*Curt Ebersole and Tim McVey*

The John P. Paynter Memorial Chair – Conductor  
*Edward D. and Michelle C. Herko*

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## ***Personnel - Invitational Saxophone Ensemble***

### *Sopranino*

Paul Cohen

### *Soprano*

Christopher Creviston

David Church

Lois Hicks-Wozniak

Jeff Kinsey

David Russell

Tom Sweezey

### *Alto*

Jarod Apple

David Baker

Nicole Cusano

Guy Dellacave

### *Alto, cont.*

Andrew Drelles

Genevieve Lotze

Nancy Maron

Kristina Martorano

Galo Morales

Javier Oviedo

Nick Sowul

### *Tenor*

Austin Day

Mitchell Guido

Ed Herko

Casey Howard

Jillian Kaplan

Nicholas Natalie

Tyler Sakow

### *Baritone*

Michael Cappabianca

Dan Chiplock

Jonathan Gilbert

Will Hotaling

Lawrence Major

Devon Toland

Karl Watson

### *Bass*

Malcolm Dickinson

Zachary Kern

### *Contrabass*

Charles Gray

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## ***Acknowledgments***

***We gratefully acknowledge these donations to our  
35th Anniversary Tuning into Technology Fund, received since July 1, 2022:***

Kathryn Davis

Curt Ebersole

Susan Edwards

Kurt Eidsvig

Marjorie Hone

Casey Howard

Eric Milkie

Maria Nemethy

James Savage

Thomas Sweezey

Jeanette Stein

Rebecca Weissman

Ira and Evelyn Weissman

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## *Personnel - Westchester Symphonic Winds*

<i>Piccolo</i> Rachel Eckhaus	<i>Bb Clarinet, cont.</i> Daniel Harrison C. Ronald MacKenzie	<i>Trumpet</i> Ben Acrish Patti DiMeglio	<i>Tuba</i> Christian Carbone † Ulysses Torres
<i>Flute</i> Debra Dashnaw † <i>The Wharton Green, Jr.</i> <i>Memorial Chair</i> Marjorie Hone <i>The Curtis &amp; Dorothy</i> <i>Vaughan Chair</i> Marianne Lepre-Nolan Janice Vuoso	<i>Gerould McCoy</i> Chris Peña † <i>The C. Ronald</i> <i>MacKenzie Chair</i> <i>Bass Clarinet</i> Rebecca Weissman	Mary Eberling David Marchiony Kelly Oram Jennifer Plummer Donna Rossi ‡ Stan Serafin † <i>The Joseph Greco Chair</i> Jessica Stein-Natale	<i>String Bass</i> Richard Dashnaw  <i>Percussion</i> Nathan Brewster Chris Larsen Eric Milkie § Jake Staffin Diane Suris
<i>Oboe</i> Ruth Garcia Emily Harrison Gina Serafin †	<i>Contrabass Clarinet</i> David Church  <i>Alto Saxophone</i> Casey Howard Thomas Sweezey † <i>The Bebe and Bob</i> <i>Harrison Memorial</i> <i>Chair</i>	<i>Horn</i> Scott Bernitt Susan Davidson Kathryn Davis † <i>The Beth Greany</i> <i>Memorial Chair</i> Marc Perler Ian Vlahović	<i>Piano</i> Barbara Ciannella  <i>Personnel Manager</i> David Church <i>The John &amp; Helen</i> <i>Ebersole Chair</i>
<i>Bassoon</i> Joseph Bergamini Elizabeth Day †	<i>Tenor Saxophone</i> Edward D. Herko <i>The Edward D. Herko</i> <i>Chair</i>	<i>Trombone</i> Devin Cawley Alejandro Espinosa Andrew Hill Michael Lucke ‡ Elliot Semel Richard Williams †	<i>Conductor</i> Curt Ebersole <i>The John P. Paynter</i> <i>Memorial Chair</i>
<i>Eb Clarinet</i> Gerould McCoy	<i>Baritone Saxophone</i> Daniel Chiplock <i>The Edward J. Herko</i> <i>Memorial Chair</i>	<i>Euphonium</i> Erin Dawson Marc Tartell † <i>The John Gramm</i> <i>Memorial Chair</i>	† <i>Principal</i> ♯ <i>Acting Principal</i> ‡ <i>Assistant Principal</i> § <i>Section Leader</i>
<i>Bb Clarinet</i> Caroline Cole Katherine Filatov Bryan Filetto Barton Green			

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## *Program*

ARR. BARTON GREEN	Pre-Americana
JOHN STAFFORD SMITH	The Star-Spangled Banner
ARR. JOHN PHILIP SOUSA/WALTER DAMROSCH	
JAY KENNEDY	Catapult - <i>New York Premiere</i>
JAY KENNEDY	Be Ever the Hope - <i>New York Premiere</i>
ANDRÉ WAIGNEIN	Rhapsody for Alto Saxophone <i>Christopher Creviston, alto saxophone</i> Fast Slow Fast

## *Intermission*

STEVEN BRYANT	Dusk
ARR. JOSÉ OLIVER RIOJAS	
ARR. BARTON GREEN	Mouse Mashup <i>Invitational Saxophone Ensemble</i>
MICHAEL MARKOWSKI	Desert Sage - <i>World Premiere</i> A Cowboy's Life Goodbye, Old Paint Bury Me Not Rye Whiskey

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## ***Westchester Symphonic Winds***

### ***Conductors***

James D. Wayne, Founding Conductor (1988-2005);

Dr. Luis Fernando Jiménez, Conductor (2005-2008)

Curt Ebersole, Conductor/Music Director (2008-present)

### ***Guest Conductors/Clinicians (since 2008)***

Dr. Robert J. Ambrose, Dr. Shelley Axelson, Jeff W. Ball, Dr. Joseph M. Bello, Darryl J. Bott,

Patrick Burns, Dr. Patricia Cornett, Dr. Travis Cross, Dr. Bradley Ethington, Joseph Greco,

Jeffrey Grogan, Rich Guillen, Dr. Joseph Higgins, Keith Hodgson, Dr. John Lynch,

Dr. Peter Martin, Dr. Thomas McCauley, Todd Nichols, Jason Noble, Dr. Albert Nguyen,

Richard Regan, 2d Lt David Neil C. Regner, Dr. Mary K. Schneider,

Dr. Jack Stamp, Dr. Mallory Thompson, Dr. Emily Threinen, and Brian Worsdale.

### ***Assistant/Apprentice Conductors (since 2008)***

Assistant Conductor: Matt Kowalski (2011-2015)

Apprentice Conductors: Ben Acrish, Bob Bennett, Joe Bergamini, Nathan Brewster,

Richard S. Dashnaw, Mark Dodge, Kelly Oram, Tim Takagi, Marc Tartell, and Amy Wilcox.



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## *Westchester Symphonic Winds*

### *Guest and Member Soloists (since 2008)*

Paul An, bass; Chad Armstrong, baritone; Daniella Ashbahian, soprano; Stephen Austin, trumpet;  
Don Batchelder, trumpet; TSgt Joseph Bello, euphonium; Robert Bennett, trombone;  
Jessica Bogart, mezzo; SSgt Erin Bubalo, clarinet; Nathan Brewster, percussion;  
Christian Carbone, tuba; Dan Chiplock, baritone saxophone; Barbara Ciannella, piano;  
Steve Cohen, clarinet; Christopher Creviston, soprano saxophone; Jennifer Dapice, soprano;  
Debra Dashnaw, flute; Jenn Dashnaw, clarinet; Richard Dashnaw, string bass; Kathryn Davis, horn;  
Erin Dawson, euphonium; Patti DiMeglio, trumpet; Mark Dodge, percussion;  
Rachel Eckhaus, flute; Lenora Eve, soprano; Pete Friedman, narrator; Paul Geidel, trombone;  
Emily Geller, mezzo; Jeffery Goodwin, tenor; Emily Harrison, English horn; Rick Henly, trumpet;  
Edward D. Herko, tenor saxophone; Edward J. Herko, alto saxophone;  
Lois Hicks-Wozniak, alto saxophone; Marge Hone, flute; MSgt Sam Kaestner, basset horn;  
Geoffrey Katin, clarinet; Kyunghie Kim, soprano; Chris Larsen, percussion;  
Eunjoo Lee-Huls, mezzo soprano; SSgt Brittany Lehman, bassoon; Tommy Leo, tenor; Michael  
Lucke, trombone; SSgt Kristen Mather de Andrade, clarinet; Eric Milkie, percussion;  
Anthony Mazzocchi, trombone; MSgt Troy Messner, horn; Thomas Morehouse, narrator;  
SFC Torin Olsen, flute; Björn Olsson, baritone; MSgt Bill Owens, trumpet;  
John J. Palatucci, euphonium; Sara Petrocelli, mezzo soprano; Joshua Pierce, piano;  
Jennifer Plummer, trumpet; Matt Podd, accordion; SSgt Manuel Ramos, clarinet;  
David Rosen, baritone; Nick Rosolanko, percussion; J. Fred Sammel, bass trombone;  
Elliot Semel, trombone; Gina Serafin, oboe; Stan Serafin, trumpet; Brian Shaheen, tenor;  
Robert Sherman, narrator; Ryan Silverman, baritone; Jessica Slotwinski, percussion;  
Timothy Stoddard, tenor; Thomas Swezey, soprano saxophone; Marc Tartell, euphonium;  
Ulysses Torres, tuba; Erich Tusch, baritone; SSgt. Chris Venditti, trumpet; Steve Welgoss, bassoon;  
Richard Williams, trombone; and SSgt Natalie Wren, oboe.

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## ***Westchester Symphonic Winds***

### *Thirty-five Years of Musical Excellence*

In 1988, two New Rochelle High School graduates, Rachel Eckhaus and Robert LaPorta, realized how much they missed the musical and social experience of playing in their high school concert band. They also discovered that there were virtually no local community bands, so they persuaded their former band director, James D. Wayne, to work with them to form a new organization in Westchester, which they named the Hudson Valley Wind Symphony.

From its humble beginning of 30 members, the group has grown to 60 wind and percussion players, has found a permanent home at the Tarrytown Music Hall, and has changed its name to the Westchester Symphonic Winds, to better reflect that its members are drawn from Westchester County and the surrounding tri-state metropolitan area. The Westchester Symphonic Winds is an adult community-based wind and percussion ensemble, proud to celebrate its 35<sup>th</sup> season. We exist to promote music in our area, instill pride in our nation and heritage, provide opportunities for personal expression and growth within our membership, and nurture the love of music by offering an exceptional musical experience for people of all ages.

The ensemble has benefitted from the leadership of its conductors. James D. Wayne conducted the band from 1988-2005. Dr. Luis Fernando Jimenez was conductor from 2005-2008. Curt Ebersole was invited to conduct the 20th Anniversary Gala Concert in 2008, and was subsequently invited to stay on permanently as Conductor/Music Director. During Maestro Ebersole's tenure, the ensemble has been honored with several high-profile performances, including our Lincoln Center debut at Avery Fisher Hall in 2010, performances at the Association of Concert Bands National Convention in 2012 and 2019, the New York State Band Directors Winter Symposium in 2017, and eight performances at the Caramoor Music Festival in Katonah, New York. In addition, guest conductors and

clinicians have included the finest wind band conductors from across the nation, and superb soloists, both guests and players from within the ensemble, have headlined our programs.

Over the years, we have given concerts on behalf of many service and benefit organizations. Our educational outreach program has included a Side-by-Side Concert with the Mahopac Central School District. Our Exchange Program with the Northshore Concert Band of Evanston, Illinois, provided opportunities to perform at Pick-Staiger Concert Hall at Northwestern University and the Palace Theatre in Stamford, Connecticut. Our Apprentice Conductor program gives music educators from within the group an opportunity to conduct the ensemble, with coaching and feedback from Maestro Ebersole. The ensemble has been the subject of articles in *The New York Times* and *Teaching Music*, the magazine of the National Association for Music Education.

Like many avocational groups, WSW members represent many backgrounds and vocations, but the common thread is the love of the concert band experience. Since a broad cross-section of the public has never heard a serious concert band, one of the aims of the group is to expose music lovers to its wonderful, vast repertoire. The organization is an Ensemble-in-Residence at the historic Tarrytown Music Hall in Tarrytown, New York, and rehearses there on Monday evenings from September through June. Visit us at [www.westchestersymphonicwinds.org](http://www.westchestersymphonicwinds.org) for more information and personnel opportunities. We also maintain a presence on Facebook and Instagram.

Westchester Symphonic Winds, Inc. is a Section 501(c)(3) Not-for-Profit organization. Contributions, financial assistance, charitable gifts of securities, principal chair underwriting, and volunteers are essential to our success, and always welcomed. Contact [info@westchestersymphonicwinds.org](mailto:info@westchestersymphonicwinds.org) for more information.

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## *Conductor/Music Director*



**Curt Ebersole** has served as the Conductor and Music Director (John P. Paynter Memorial Chair) of the Westchester Symphonic Winds since 2008, fostering its exponential growth over the past fifteen years. He led

the Westchester Symphonic Winds in their Lincoln Center debut in March 2010 at Avery Fisher Hall, and at convention and exchange performances in Chicago, Poughkeepsie, Stamford, and Syracuse, as well as eight summer festival performances at the Caramoor Center for Music and the Arts (Katonah, NY). He retired from Northern Valley Regional High School (Old Tappan, NJ) in 2013 after serving as Director of Instrumental Music for 31 years. His ensembles earned consistent critical accolades, and his instrumental Prism Concerts became a local rite of spring. He now teaches at The Masters School (Jane Rechtman Faculty Chair), in Dobbs Ferry, New York.

He earned a Bachelor of Music Education degree and a Master of Music in Conducting degree from Northwestern University, where he studied conducting with John P. Paynter and clarinet with Larry Combs, and a Master of Fine Arts in Clarinet Performance from SUNY-Purchase, where he studied with Ben Armato.

Mr. Ebersole has served as a guest conductor and clinician for numerous county, regional, all-state, and adult community ensembles across the nation, including performances at Carnegie

Hall, Symphony Space, University of Georgia, Syracuse University, Hartwick College, Georgia State University, with the US Army Field Band, as well as performances in Las Vegas, South Korea, and Australia. He is the founding coordinator of the Music Educators of Bergen County Wind Conducting Symposium. He has served as a clinician at the Midwest Clinic, Temple University Wind Conducting and Teaching Workshop, Florida Music Educators Association Convention, and presented his TED Talk “Framing Failure” at TEDxOneonta in 2017. He is a practitioner of both Positive Psychology and the Harkness Method. His performance achievements include solo and ensemble performances as both a clarinetist and basset hornist, including service as principal clarinet of this ensemble in 1989-1990, recording credits with the West Point Band.

He was selected as the Northern Valley District Teacher of the Year in 1994 and the Bergen County Teacher of the Year in 1995. The Mayor and Council of Old Tappan honored him for twenty years of service to the community in 2002. The New Jersey Music Educators Association chose him as the recipient of the 2003 Master Music Teacher Award, and he received a Governor’s Award in Arts Education later that year. In 2009 he was the Northern Valley-Old Tappan recipient of the New Jersey Governor’s Teacher Recognition Award. Yale University honored him with their Distinguished Music Educator Award in 2011.

Mr. Ebersole is a native of Lancaster County, PA, and a current resident of White Plains, NY. In addition to his musical life, he enjoys riding America’s fastest and tallest roller coasters. Follow him at [jce.ebnet.biz](http://jce.ebnet.biz).

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## Guest Artists



Hailed as "one of the world's top saxophone artists..." (*Audiophile Audition*) with "the personality and fingers of a first rate soloist..." (*American Record Guide*), "subtle, perceptive phrasing, and flawless control of vibrato..." (*Fanfare*

*Magazine*), Our solist, Yamaha Performing Artist **Christopher Creviston**, has played venues ranging from Carnegie Hall to Paisley Park and the Apollo Theater.

Internationally recognized as a performer and clinician, Creviston has been featured with some of the world's top orchestras and wind ensembles, including the Baltimore Symphony Orchestra, Indianapolis Symphony Orchestra, and National Symphony Orchestra, working with conductors André Previn, Neeme Järvi, Randall Craig Fleischer, Jack Everly and Steven Reineke, to name a few. Creviston performs regularly in chamber ensembles with pianist Hannah Creviston, guitarist Oren Fader, and the Capitol Quartet.

Creviston has appeared in concert with notable jazz musicians Wycliffe Gordon, John Pizzarelli, Ken Peplowski, Ann Hampton Callaway, Jon Faddis, Bobby Shew, Dennis DiBlasio, Bunky Green, Jim Snidero, Bob Mintzer, Wayne Bergeron, Steve Houghton, Vinny DiMartino, Dave Liebman, Peggy Cone, and Marvin Stamm, and has had the pleasure of working with pop performers Crystal Gayle, Maureen McGovern, Billy Porter, Patti Russo, Marty Thomas, Lisa Vroman, David

Raleigh, Ben Vereen and Kim Sozzi, as well as playing shows with jokester Bob Hope.

Presently on faculty at Arizona State University, Dr. Creviston has held positions at the Crane School of Music (SUNY Potsdam), the Greenwich House of Arts (NYC), the University of Windsor (Canada), and the University of Michigan. In 2016, Creviston served on the faculty of the Great Plains Saxophone Workshop, held at the University of Oklahoma.



**Michael Markowski** (b. 1986) is fully qualified to watch movies and cartoons. In 2010, he graduated magna cum laude with a Bachelor of Arts degree in 'Film Practices' from Arizona State University. While Markowski never studied music in college,

his primary music teachers have included Gary Larkins, Dawn Parker, Jon Gomez, Dr. Karl Schindler, and Michael Shapiro. He has continued this education by participating in a number of extracurricular programs, such as The Art of Orchestration with Steven Scott Smalley (2008), the National Band Association's Young Composer and Conductor Mentorship Project (2008), and the NYU/ASCAP Foundation's Film Scoring Workshop (2014) where he was named one of ASCAP's Film & TV "Composers to Watch." Mark Snow, composer of The X-Files and one of the workshop's guest mentors, says Michael's music was "extremely sophisticated" and "compli-

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mented the mood and emotion of the scene with unusual maturity and sensitivity.” Most recently, Markowski was invited to join the BMI Lehman Engel Musical Theatre Workshop (2015) as a composer and lyricist.

*Shadow Rituals*, one of Markowski’s first works for concert band, was awarded first prize in Manhattan Beach Music’s Frank Ticheli Composition Contest in 2006. Over the last ten years, Markowski has composed nearly twenty-five original works for wind band, nine of which were recently recorded in collaboration with the Brooklyn Wind Symphony, now available on iTunes. *Joyride for Orchestra* (2015) recently won the Arizona Musicfest’s young composer fanfare competition, and *You Are Cordially Invited* (2016) recently won a fanfare competition with the Dallas Wind Symphony. He has received commissions from a

number of organizations including CBDNA, The Consortium for the Advancement of Wind Band Literature, The Lesbian and Gay Band Association, the Durham Medical Orchestra, the Florida Music Educator’s Association, the Westchester Symphonic Winds, and has received performances from the United States Air Force bands, The Phoenix Symphony, the Arizona Musicfest Symphony Orchestra, and from hundreds of bands around the world. He has been the composer-in-residence for the ‘Music for All’ organization (2015), the ‘Mid Europe’ international wind band festival in Schlading, Austria (2013-2018), and frequently visits junior high schools, high schools, universities, and community bands around the country to share stories about his music.

He is a member of ASCAP and currently lives in Brooklyn, New York.

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### ***Dedication - Desert Sage***

*Desert Sage*, composed by Michael Markowski, was commissioned by the Tartell Family in 2022 to honor their love of music and the Westchester Symphonic Winds. Curt Ebersole, conductor and music director.

When my father, Dr. Robert Tartell, announced to his mom, a hardworking immigrant who had left her parents in eastern Europe, that he wanted to play the harp, she replied, “Music is for bums, Bobby. Become a dentist.” And he did. But Dad’s passion for music and art was strong. He loved to sing, and with the help of excellent teachers, developed his fine strong baritone voice and acting skills as a performer. His taste ranged from show tunes, art songs, opera to folk music. Gilbert and

Sullivan operettas were among his favorites and he played lead roles in many shows. He had excellent management skills and was a driving force in the Gilbert and Sullivan Workshop of Long Island. Besides co-producing performances, he also co-created Yiddish versions of a number of Gilbert and Sullivan operettas which were performed in North America and abroad.

Music was an integral part of our family life. My two brothers and I all learned to play band instruments and enjoyed performing with our school ensembles. Family musicals, for relatives, friends and neighbors, were an annual event. Our musicals were great fun. My mom, Lottie, played the violin and performed duets of Yiddish songs

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with my dad. I tried out my Juilliard trombone recital pieces and our musical cousins joined in too. We were all encouraged to play, especially our youngest children who sang and improvised on piano or guitar. And I'll always remember how Dad serenaded my mom as he sang "Make Way for My Lady" and "I Married an Angel."

My dad was a man of all seasons. Besides being smart and talented, my father taught himself how to invest. He loved Wall Street and with the help of my mother, invested wisely. Together, they created the Tartell Family Foundation and created a tradition of contributing to many worthy causes.

At the start of the COVID pandemic, I approached our conductor, Curt Ebersole, to explore ways we could support the Westchester Symphonic Winds and insure the ensemble's survival. As a recently retired music educator after teaching for 26 years in Briarcliff Manor, New York and longtime member of the WSW performing on euphonium, I was concerned.

Because I attribute much of my success as a high school music director to my experience performing with the Westchester Symphonic Winds and Curt's guidance, I feel deeply committed to our

group. At Briarcliff, I frequently invited Curt to work with our students. Our musicians developed a marvelous rapport with Curt and enthusiastically participated in his engaging and challenging workshops. Many attended our WSW concerts. Curt helped us develop into an award-winning high school band and I benefited enormously from my mentorship with him. Together, we inspired an enthusiasm for and love of performing concert band music among our students while having a great time doing it!

*Desert Sage* is the culmination of Curt's suggestion that our family support a new composition project. As our members struggled to stay positive and resilient during the challenges of the Covid pandemic, we hoped that the excitement of premiering a new work by Michael Markowski, one of our band's favorite composers, would inspire hope and anticipation of a brighter future. Inspired by my parent's vision and generosity, we are grateful to Curt Ebersole and Michael Markowski for their creativity and vision that honors the Westchester Symphonic Winds and the Tartell family's passion for music.

*Marc Tartell - August 12, 2022*

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### ***Program Note - Desert Sage***

In early 2020, Maestro Curt Ebersole reached out to me about a potential commission project – a project that was to be generously funded by the band's euphonium player, Marc Tartell, and his family to celebrate the life of his late father, Bob Tartell. Although he was a “dentist who grew up in the back of a candy store,” Bob loved music and spent his life singing and performing as much as he could. Even from our early conversations,

it was clear that this commission had to have something to do with Song.

There is a longstanding tradition among composers to use the folk songs and dances of a particular place and people to celebrate that culture. For instance, Percy Grainger celebrated folksingers in rural England in his *Lincolnshire Posy* (which the Westchester Symphonic Winds performed last November). My own teacher, Michael Shapiro, has



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written several pieces based on traditional Jewish melodies, such as his *Variations on Eliahu Hanavi* for solo cello. And perhaps most famously, the composer Aaron Copland used the old American fiddle tune *Bonaparte's Retreat* as the basis for the Hoe-Down from his ballet, Rodeo.

For this commission, I really wanted to follow in these footsteps and celebrate where I come from: the American Southwest. As a boy from Arizona, I grew up around “cowboy” culture, but I never really realized how important it was to our American identity until I moved about as far away from it as I could possibly get: Brooklyn.

I began my research by scouring the internet for old “cowboy songs” and eventually came across a treasure trove of recordings from the 1930’s and 40’s thanks in part to the Lomax Family Collection at the American Folk Center (a division of the Library of Congress). I immediately uncovered dozens of wonderful old songs – many about the hardships, loneliness, and tragedy of early cowboy life – recorded faithfully by folks like Jess Morris (Movement II: “Goodbye, Old Paint”), Carl T. Sprague (Movement III: “Bury Me Not”), and Elmo Newcomer (Movement IV: “Rye Whiskey”). There were many recordings that I fell in love with, but these three songs stood out in particular for the singers’ unique performances and for generally having the elements of a strong melody that I felt would translate well to a concert band.

In the past, composers like Grainger actually recorded their subjects first-hand (on wax cylinders, no less!). Similarly, the musicologist John Lomax traveled America recording his own subjects in the ‘30s and ‘40s. This got me wondering: were there any folk singers alive today – in 2022 – who were continuing the oral tradition and still singing

these historic cowboy songs? After submitting a few inquiries to organizations like the National Cowboy & Western Heritage Museum and the Western Music Association, the name “Skip Gorman” kept coming up.

Skip is an accomplished singer and fiddle player currently living in New Hampshire who, over the last few decades, has recorded nearly every cowboy song imaginable as authentically as possible. They are beautiful acoustic recordings – bare bones and “unplugged” – featuring only his voice and his guitar or fiddle as accompaniment. He is the latest generation of American cowboy singers, and I thought it would be absolutely amazing to include a contemporary folk singer in this suite of songs – somebody who was actually breathing life into these dusty old songs today, getting them off the library shelves and onto the dance floor. After reaching out to Skip, I was fortunate to get his permission to re-imagine his version of “A Cowboy’s Life” for the first movement of this piece.

Together, these four movements are called *Desert Sage*. Desert Sage (also known as Purple Sage or *Salvia dorrii*) is a common desert shrub with tall, vibrant purple flowers, a stark contrast to the rusty orange sand and stone that often surrounds it. Musically, this piece is an homage to the cowboys who once roamed this vast country and to the singers and musicians who have kept their stories alive. Each movement is based not only on the traditional song for which the movement is named, but also gives credit to the particular folk singers who lent their unique personalities and pizzazz to this transcription. To conclude, I thought it might be interesting to share a few select lyrics (from which there are countless verses) to help set the scene:

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I. A Cowboy's Life (after Skip Gorman)

A cowboy's life's a mighty dreary life  
Some say it's free from all care  
Roundin' up the dogies from the morning to the night  
Over on the prairie so bare.

The wolves and owls with their terrifying howls  
Disturb us in our midnight dreams  
As we lie on our slickers on a cold, rainy night  
Over on the Pecos Stream.

II. Goodbye, Old Paint (after Jess Morris and Charlie Willis)

Farewell, fair ladies, I'm a-leavin' Cheyenne  
Farewell, fair ladies, I'm a-leavin' Cheyenne  
Goodbye my little doney, my pony won't stand.

Old Paint, Old Paint, I'm a-leavin' Cheyenne  
Old Paint, Old Paint, I'm leavin' Cheyenne  
Old Paint's a good pony, and she paces when she can.

III. Bury Me Not (after Carl T. Sprague)

Oh, bury me not on the lone prairie  
These words came low and mournfully  
From the pallid lips of a youth who lay  
On his dying bed at the close of day.

Oh, bury me not on the lone prairie,  
Where the wild coyotes will howl o'er me  
Where the rattlesnakes hiss and the crow flies free  
Oh, bury me not on the lone prairie.

IV. Rye Whiskey (after Elmo Newcomer)

I'll tune up my fiddle, and rosin my bow,  
And I'll make myself welcome wherever I go.

Rye whiskey, rye whiskey, rye whiskey, I cry  
If I don't get rye whiskey I surely will die!

Oh, whiskey, you villain, you've been my downfall  
You've kicked me, and you've cuffed me, but I  
love you for all.

Eee! Woo-hoo! Ahh!

Eee! Woo-hoo! Ahh!

Epilogue:

I got to know Marc's father the best I could through a video that Marc shared with me. It was Bob's 65th birthday, and although his friends and family had gathered to celebrate him, Bob had actually planned an entire concert to perform for and entertain them. Over the next 45 minutes, we were serenaded by sentimental Broadway tunes like *Love is Here to Stay*. We were moved and saddened by tragic songs like *Glik* by Alexander Olshanetsky. We smiled and laughed as we listened to songs by Gilbert and Sullivan, which Bob infused with his own heritage by singing them in Yiddish. Even Bob's wife, Lottie, accompanied him on her fiddle (a few minutes later, he would go on to present her with a gift: a new bow).

Bob was our emcee, our storyteller, our showman for the evening – his evening. Through his talent, his passion for singing, and his inspiring generosity, he stood out from the crowd – a vibrant, showy purple flower among the rusty orange sand. After his performance, near the end of the video, Bob's sons ask us to raise our glasses for a toast – a “toast to my folks.” I can only assume those glasses were full of a little rye whiskey. Here's to you, Bob.

*Michael Markowski - October 24, 2022*

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## *In Memory of Ed Herko*

The Herko Family would like to acknowledge the following donors who have contributed to Westchester Symphonic Winds in remembrance of Edward J. Herko, a life-long musician, music educator, Westchester County School Music Association Past-President, and 30 year member of the Westchester Symphonic Winds.

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Edward John Herko  
*November 4, 1937 -  
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The Herko Family has pledged to match the \$3,569 in donations to the Westchester Symphonic Winds made in his memory.

Further, the Herko family's sincerest thanks are extended to the following musicians who played for Ed in his final days or at his funeral.

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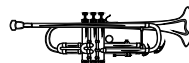


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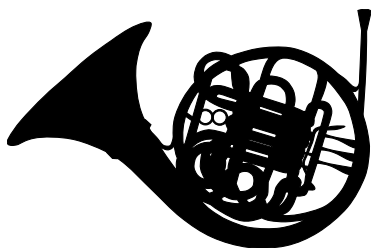
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