WEST CHESTER UNIVERSITY WIND ENSEMBLE

Flute
Matthew Angelo
Elaine Martir
Kaitlin Troutman
Kaysey Davis
Tiffany Wheeler

Piccolo
Kaitlin Troutman

Oboe
Lauren Longacre
Erica Dickson
Cassidy Nalepa,
English horn

Bassoon
Kyle Gautieri
Nicholas Karras

Contra Bassoon
Kelcie Hillard

Eb Clarinet
Jack Hontz

Bass Clarinet
Rebecca Pasqualo

Contrabass Clarinet
Lorraine Huddy

Clarinet
Brian Tracey
Matthew Rothenberg
Christopher Smucker
Emily Carr
Jamal Reddick
Matthew Tenaglia
Kelsey Mills
Kolleen Skahan

Saxophone
Frank Ancona
Andrew Bower
Joseph Luciano
Bill Dougherty
Lawrence Major

Horn
Jason Cooper
Samantha Wright
Kyle Kraft
Elizabeth Mallozzi
Connor Barz
Nicholas Lepkowski

Trumpet
Benjamin Evert
Kyle Risch
Ian Rode
Jordan Fisch
Kevin Horne
Heather House
Christopher Lewis
Jonathan Lightcap

Trombone
Brian McDonie
Christa Sipes
Jason Moore

Bass Trombone
Nicholas Conti

Euphonium
Zackary Travis
Michael Roche
Gregory Dundore

Tuba
William Lennox
Tom Kelly
Jason Welsh

Percussion
Ryan Connors
Joshua Bailey
Joseph Ganzelli
Alison Ely
Amy DeLoriea
Alex Esposito
Andrew Snyder

Piano/Celesta
Alexander Marthaler

Harp
Julianna Kocher

Contra Bass
Patrick Nugent

Graduate Wind Conducting Students
James Ackerman
Scott Cullen
John Eckstine
Andrew German
Adam Gumble
Theresa Hoover
Lorraine Huddy
Justin McAdams
Cassidy Nalepa
Matthew Tenaglia

CREDITS

Recording Engineer: Mark J. Morette
Recording Producers: William Berz and M. Gregory Martin
Assistant Producers: Jim Ackerman, Scott Cullen, Andrew German, Jack Hontz, Theresa Hoover, Mark Kraft, Justin McAdams
Editing Engineer: David St. Onge
Editing: Andrew Yozviak
Recorded: 9-11 March, 2012 at the Madeleine Wing Adler Theatre
Copyright Clearances: CopyCat Music Licensing, Jeni Paulson
Graphics: Jason Boldt, MarkArt

WEST CHESTER UNIVERSITY WIND ENSEMBLE

The West Chester University Wind Ensemble features approximately sixty of the finest wind and percussion musicians in the School of Music and is one of four symphonic bands at the university. This auditioned group is dedicated to the performance of quality wind repertoire throughout all periods of music history. The ensemble presents numerous programs on and off campus each year and regularly entertains guest artists. Most recently Donald Hunsberger, Frank Battisti, William Berz, Joseph Turrin, Eric Ewazen, John Mackey, Eric Aubier and Alan Vizzutti have collaborated with the group.

The WCU Wind Ensemble is active in pursuing the commissioning of new works by contemporary composers. Recent efforts have included the commissioning and world premiers of Joseph Turrin's *Concertino for 11 Instruments and Wind Ensemble* and Rob Maggio's *Glass Ceiling*. The group has also participated in commissioning consortiums that have sponsored Steven Bryant's *Concerto for Wind Ensemble* and Kevin Walczyk's *Scion* concerto for solo clarinet and wind ensemble.

Mark Masters • 10815 Bodine Road • Clarence, NY 14031-0406
phone: 716.759.2600 • fax: 716.759.2329 • www.markcustom.com
9979-MCD
℗ 2012

Rites

WEST CHESTER UNIVERSITY WIND ENSEMBLE
Andrew Yozviak, Conductor

PROGRAM NOTES

SCARECROW OVERTURE

The Scarecrow Overture (2004) is the opening of Joseph Turrin's Chamber Opera, *The Scarecrow*. Based on the Nathaniel Hawthorne short story, *Feathertop*, the opera tells the story of a lonely old witch who creates a scarecrow to protect her beloved garden. So impressed with her handiwork, she gives life to the scarecrow and sends him to town to woo the daughter of a local magistrate for whom she bears a grudge. The scarecrow and magistrate's daughter fall in love only to eventually discover the scarecrow's true existence. Hawthorne concludes the story with the moral "There are thousands upon thousands of coxcombs and charlatans in the world, made up of just such a jumble of worn-out, forgotten, and good-for-nothing trash as he was! Yet they live in fair repute, and never see themselves for what they are."

The original opera was commissioned by a consortium of twelve universities and premiered at the University of Texas in March of 2006. The overture and supporting instrumental forces call for a small chamber wind ensemble of 19 instruments. Turrin rescored the overture in 2010 at the request of Joan de Albuquerque, Director of Bands at Luther College. This reworked version was premiered at the College Band Directors National Association Northwest Regional Conference by the California State Long Beach Symphonic Band, Joan de Albuquerque, conductor.

RITES

Jean Absil composed his *Rites, Op. 79* in 1952. This three-movement triptych for symphonic band is composed in a decidedly impressionistic style. The first movement, "Pour saluer l'aurore" (To salute the dawn), describes nature awakening. As dawn struggles to break, one of the work's more prominent themes is sounded by the horns at the end of the introduction. This theme of birth or new light serves as a recurring theme throughout the work. The second movement, "Pour conjurer les esprits" (To conjure the spirits), describes the arrival of a group of worshipers preparing for the celebration of a ritual. The movement represents the mood of the group as at first, uneasy and only later more relaxed. The final movement, "Pour fêter le soleil" (Celebration of the Sun) is meant to represent a ritualistic bacchanalia. In this fiery, Dionysian dance, themes from preceding movements are intertwined with new material to create an appropriately energetic ending.

ELEGY FOR A YOUNG AMERICAN

The Elegy for a Young American was composed in 1964 in the wake of the assassination of John F. Kennedy. It received its premier in April of that year by the Indiana University of Pennsylvania Wind Ensemble, conducted by Daniel DiCicco. A simple 4-note rising scale motive at the opening develops both melodically and harmonically throughout the piece and provides the listener a full experience of pain, grief and loss. Solo instruments alternating with small sectional groupings and the tutti wind ensemble provide contrast and balance. In the work's final moments, the tolls of funeral bells leave the listener not with despair and emptiness, but rather a sense of inner peace.

DANZA DE LOS DUENDES

Danza de los Duendes (1992) was originally composed for Argentina's Orquesta Sinfónica de Tucumán, and premiered by this ensemble in 1992 under the direction of Eduardo Alonso-Crespo. The composer re-scored the work for wind band in 1996 and was first performed by the Carnegie Mellon Wind Ensemble under the direction of Denis Colwell. The work's title was suggested by a student of the composer and refers to the mischievous, goblin-like creatures *(los duendes)* of South American folklore. These *duendes* are thought to be the spirits of deceased children unable to pass from the earthly plane and are often blamed for mishaps experienced by unattended children at play. *Danza de los Duendes* has become Galbraith's most popular piece and is performed frequently by concert bands all over the world.

GLORIOSA

Gloriosa was commissioned in 1990 by the Sasebo Band of the Maritime Self-Defense Force in Nagasaki, Japan. The work is inspired by the music of the *kakure*, or 'hidden Christians' of Kyushu. These people continued to practice their faith surreptitiously after Christianity, which had entered Japan in the mid-sixteenth century, was proscribed in 1614 by the isolationist authorities in Edo (present-day Tokyo). The composer explains:

"Nagasaki continued to accept foreign culture even during the seclusionist period, as Japan's only window on the outer world. After the proscription of Christianity, the faith was preserved and handed down in secret in the Nagasaki and Shimabara areas of Kyushu. My interest was piqued by the way in which the Latin words of Gregorian chants were gradually 'Japanized' during the two hundred years of hidden practice. That music forms the basis of *Gloriosa*."

The Gregorian chant *Gloriosa*, pronounced "Gururioza" by the hidden Christians, forms the basis for the first movement, "Oratio." The movement opens with bells rendering the hymn's initial phrases. The movement as a whole evokes both the fervent prayers and the suffering of the hidden Christians as the chant is manipulated through a series of 13 variations.

The second movement is a blend of Gregorian chant infused with Japanese elements. The main material utilized in this movement is derived from the Japanese hymn San Juan Sama no Uta. It is initially presented by solo piccolo in the style of the Japanese ryuteki flute.

The third and final movement, "Dies Festus," takes as its theme the Nagasaki folk song *Nagasaki Bura Bura Bushi*. The piece concludes triumphantly with the return of the *Gloriosa* chant from the first movement as a symbol of the defiant resolve of the *kakure*.

ANDREW YOZVIAK, CONDUCTOR

Andrew Yozviak is the Director of Bands at West Chester University. Dr. Yozviak's primary responsibilities include conducting the Wind Ensemble and Chamber Winds, directing the Golden Rams Marching Band, and teaching graduate and undergraduate conducting classes. Prior to this appointment, Yozviak served as Visiting Director of Bands at Susquehanna University and taught thirteen years in the Pennsylvania public schools.

Dr. Yozviak has earned a Bachelor of Science Degree in Music Education from West Chester University of Pennsylvania and a Master of Music Degree in Composition from Indiana University, Bloomington, Indiana, and a Doctorate of Musical Arts Degree in Wind Conducting from Rutgers University where he studied with William Berz.

Dr. Yozviak maintains a busy schedule as a guest conductor, adjudicator and clinician, regularly presenting at conferences and workshops. His research in the area of eighteenth century *Harmoniemusik* has produced two modern editions of wind partitas by the Bohemian composer, Antonio Rosetti (1750-1792). His scholarly edition of Antonio Rosetti's Partita in E-flat is published by Amadeus Verlag, Winterthur, Switzerland.

As a composer, Dr. Yozviak has accepted commissions to compose and arrange music in a variety of genres. He has composed commissioned works for winds, chorus, jazz ensemble, and a variety of chamber ensembles. Dr. Yozviak's work as an arranger has yielded more than one hundred fifty marching band shows for some fifty high schools, universities, drum and bugle corps and work for NFL Films.

Dr. Yozviak is a member of the College Band Directors National Association, the World Association for Symphonic Bands and Ensembles, the National Band Association, the Phi Beta Mu, National Association for Music Education, Pennsylvania Music Educators Association, the Pennsylvania Bandmasters Association, Pi Kappa Lambda, and Phi Mu Alpha Sinfonia.

WEST CHESTER UNIVERSITY OF PENNSYLVANIA SCHOOL OF MUSIC WIND AND PERCUSSION FACULTY

Timothy V. Blair, Dean and John Villella, Associate Dean

M. Gregory Martin, associate director of bands
Kimberly Reighley, flute
Henry Grabb, oboe
Jon Gaarder, bassoon
Karen Dannessa, clarinet
Greg Riley, saxophone
Elizabeth Pfaffle, horn
Jean-Christophe Dobrzelewski, trumpet
Haim Avitsur, trombone
Jonathan Fowler, tuba/euphonium
Christopher Hanning, percussion
Ralph Sorrentino, percussion
David Nelson, percussion

Rites

WEST CHESTER UNIVERSITY WIND ENSEMBLE

Andrew Yozviak, Conductor

1.	**Scarecrow Overture** *Henmar Press*	**Joseph Turrin**	4:06
	Rites, Op. 79 *Hafabra Music*	**Jean Absil**	
2.	I. Pour saluer l'aurore		5:47
3.	II. Pour conjurer les esprits		4:05
4.	III. Pour fêter le soleil		3:51
5.	**Elegy for a Young American** *Theodore Presser Co.*	**Ronald Lo Presti**	6:06
6.	**Danza de los Duendes** *Subito Music Publishing*	**Nancy Galbraith**	10:07
	Gloriosa *Ongaku No Tomo Sha*	**Yasuhide Ito**	
7.	I. Oratio		7:33
8.	II. Cantus		5:05
9.	III. Dies Festus		6:22

Randal Scarlatta, baritone

Total Time: **53:19**

Mark Masters, 10815 Bodine Road • Clarence, NY 14031-0406
Ph: 716 759-2600 • www.markcustom.com • **Support Music, Don't Copy.**
WARNING: All rights reserved. Unauthorized duplication is a violation of applicable laws.
9979-MCD
℗ 2012

Rites West Chester University Wind Ensemble Andrew Yozviak, Conductor 9979-MCD Mark
Rites West Chester University Wind Ensemble Andrew Yozviak, Conductor 9979-MCD Mark

9979-MCD West Chester Disc
Black Flood White
120 Line screen

Rites

1. Scarecrow Overture

Rites, Op. 79
2. I. Pour saluer l'aurore
3. II. Pour conjurer les esprits
4. III. Pour fêter le soleil

5. Elegy for a Young American

6. Danza de los Duendes

Gloriosa
7. I. Oratio
8. II. Cantus
9. III. Dies Festus

WEST CHESTER UNIVERSITY WIND ENSEMBLE

Andrew Yozviak, Conductor

Mark 50 Years
Mark Masters • ℗ 2012 9979-MCD