

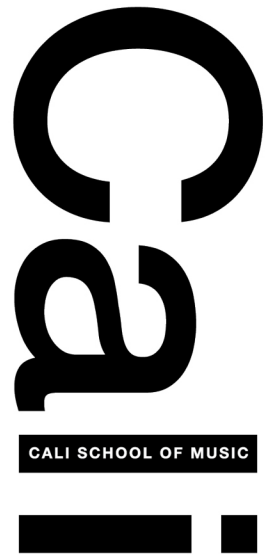
MONTCLAIR STATE WIND SYMPHONY

Dr. Thomas McCauley, *conductor*

Scott Byers, *assistant conductor*

Erika Dohi, *soloist*

Dr. Laura Dolp, *narrator*



FRIDAY | APRIL 28 | 7:30PM

ALEXANDER KASSER THEATER

Daniel Gurskis
Dean, College of the Arts

Anthony Mazzocchi
Director
John J. Cali School of Music



John J. Cali School of Music

MONTCLAIR STATE WIND SYMPHONY

PROGRAM

(anti) Fanfare

Scott Byers, graduate student conductor

Andrew Blair

Questions to Heaven
(for Symphonic Wind Ensemble and Fixed Media)

Jennifer Jolley

A History of Violence (world premiere)

- I. Violent Tendencies
- II. Romance by Gaslight
- III. Rage Forsaken

Armando Bayolo

Erika Dohi, soloist

Intermission

Battle for the Ballot

Dr. Laura Dolp, narrator

Stacy Garrop

Caribana

Omar Thomas

NOTES ON THE PROGRAM

(anti) Fanfare

Composer, percussionist, and conductor Andrew Blair (b. 1987) knows the wind band world from numerous angles: as a performer, composer, arranger, and sound designer for collegiate marching band (both for small, non-competitive ensembles, as well as NCAA Division I and II marching bands). His musical leanings, too, are diverse, having performed in percussion sections across classical albums with the Augusta (Georgia) and Union (North Carolina) Symphonies, as well as drum set across jazz styles, worship music, and pop/commercial settings. Therefore, it should come as no surprise that “(anti)FANFARE” poses some tongue-and-cheek fun pointed towards the traditional brass “fanfare.” Unlike a fanfare with its typical ceremonial pomp and circumstance, this piece’s fast-paced $\frac{3}{4}$ meter holds an eclectic instrumentation (woodwinds, piano, and percussion) across genre-bending jazz-rock fusion. While the piece may begin with a somewhat traditional flourish, it progresses atypically. As Blair states: “The inspiration for **anti-Fanfare** came during a lesson with Cynthia Johnston Turner where we were studying works for winds and percussion with atypical instrumentation. At the end of the lesson, we concluded that there was a gap in the repertoire for a short, exciting concert opener for woodwinds and percussion. I was particularly inspired by her ‘commission’ that day: ‘You should write one, you know, an anti-fanfare.’” The piece was premiered by the University of Georgia Hodgson Wind Ensemble, January 2020, with Blair conducting.

Questions to Heaven (for Symphonic Wind Ensemble and Fixed Media)

Composer, conductor, part-time blogger, and cat lover Jennifer Jolley (b. 1981) is drawn to creative projects that feel current, provocative, and emotionally storied. Not only does she, at times,

write music that seems like current soundscapes of present-day reality, she also is not afraid to confront political issues, controversies, and injustices. Because of this, her pieces traverse diverse social and cultural ground, such as questioning environmental uncertainty in *Blue Glacier Decoy* as well as #MeToo injustices in *You Are Not Alone*. It comes as no surprise, then, that Jolley writes for **I CARE IF YOU LISTEN (ICIYL)**, an online multi-media hub for living composers/creators.

Notably, Jolley’s works have been performed by musicians and ensembles worldwide, receiving commissions from the National Endowment for the Arts, the MidAmerican Center for Contemporary Music, the Left Coast Chamber Ensemble, Quince Ensemble, and others. She has been composer-in-residence at multiple institutions and is on the Executive Council of the Institute for Composer Diversity and the New Music USA Program Council. Jolley received degrees from the University of Cincinnati College-Conservatory of Music and the University of Southern California’s Thornton School of Music. Currently Assistant Professor of Music Theory and Composition at CUNY Lehman College, she has been a composition faculty member at Interlochen Arts Camp since 2015. She previously held positions at Texas Tech University and Ohio Wesleyan University.

To place the piece heard tonight in context, the year 2020 caught people around the world by surprise. Jolley, too, found herself “at sea.” Written during the pandemic, “Questions to Heaven” is an examination of that state of isolation, fear, and uncertainty. She notes: “If you were like me, you had plans for 2020 that didn’t work out. First, it started with scattered stories about a novel coronavirus, then it arrived in pockets, then there were illusions of two-week interruptions, and then it was an eternal presence. But that’s the nature of a pandemic: it’s unimaginable until it’s a reality.” Then,

Jolley's state seemed fueled by anxiety until she happened upon article in *The New York Times* by retired NASA astronaut Scott Kelly entitled "I Spent a Year in Space, and I Have Tips on Isolation to Share." As Kelly shares, "Seen from space, the Earth has no borders. The spread of the coronavirus is showing us that what we share is much more powerful than what keeps us apart, for better or for worse." With this sense of connectivity, compassion, and self-other understanding, Jolley left behind her fear of isolation and crafted her score.

Commissioned by a consortium of wind ensembles, including Baylor University, Florida State University, Northwestern University, University of Akron, University of Illinois, University of South Carolina, and Michigan State University Symphonic Band, "Questions to Heaven" had its premiere October 21, 2021 by the Michigan State University Symphony Band in East Lansing, MI, with David Thornton as conductor.

Jolley states: "NASA launched Mars 2020 Perseverance Rover, the United Arab Emirates launched their Hope spacecraft explorer, and China launched its orbiter Tianwen-1 or 'Questions to Heaven,' named after a classical Chinese poem. I became an avid fan of anything music and space-related from Stanley Kubrick's use of Richard Strauss's 'Sunrise' theme in the opening montage of the film *2001: A Space Odyssey* to Canadian astronaut Chris Hadfield's cover of David Bowie's 'Space Oddity,' performed on the International Space Station, to recordings of interstellar space." So, space features prominently throughout the piece, and sounds from the actual cosmos—audio from NASA's missions, sounds captured from beyond Earth's orbit, as well as launch countdowns—are fused with an ever increasing and intensifying openness and fragility from the winds and percussion.

A History of Violence (world premiere)

Puerto Rican born, Cuban composer Armando Bayolo (b. 1973) holds a BMus from the Eastman School of Music, where he studied with Samuel Adler, Joseph Schwantner, and Christopher Rouse; a MMus from Yale University, where he studied with Roberto Sierra, Jacob Druckman, Ingram Marshall, and Martin Bresnick; and DMA from the University of Michigan where he studied with Michael Daugherty, Bright Sheng, and Evan Chambers. His music has been performed world-wide and is the recipient of prestigious commissions and awards from the Aspen Music Festival, Fromm Music Foundation at Harvard University, the Music Department of the National Gallery of Art, the Arts Councils of the states of Iowa and North Carolina, the Cintas Foundation, the Minnesota Orchestra and American Composers Forum, the Consortium for a Strong Minority Presence, the all-Virginia Intercollegiate Band, the Festival Interamericano de las Artes (Puerto Rico), and the MacDowell Colony.

Written in the summer and fall, 2022 in St. Louis, Missouri and Laurel, Maryland, *A History of Violence*—a Piano Concerto with Winds and Percussion—examines a lack of humanity and abusiveness, and, in the end, healing and catharsis. It was commissioned by the following consortium: John J. Cali School of Music at Montclair State University, Director of Bands, Professor Thomas McCauley (consortium leader); Rowan University, Joseph Higgins, Director of Bands; Oregon State University, Erik Kar Leung, Director of Bands; The University of Michigan, Michael Haithcock, Director of bands; The University of Southern Mississippi, Colin McKenzie, Director of Bands; California State University, Los Angeles, Emily Moss, Director of Bands; and Moorehouse College, Chad Hughes, Director of Bands.

Like a traditional concerto, *A History of Violence*,

is organized in three movements. At the front of the score is the epigram, “He who has ears, let him hear” (from Matthew 11:15), thereby alluding to the idea that people should pay attention and seek wisdom. Indeed, the tenor of this biblical line musically erupts differently depending upon the movement. As the work progresses—movement one, Violent Tendencies, marked “not at all nicely”; movement two, Romance by Gaslight, marked “deceptively gentle”; and movement three, Rage Forsaken, marked “darkly peppy”—the listener can expect to musically experience the one and only antidote to being treated violently, and that is to violently possess faith in hope and purification.

Bayolo notes at the front of the score: “*A History of Violence* is dedicated to Ellen Elder (an old friend and classmate who has chomped at the bit for this piece for some time now) and Thomas McCauley, who led the consortium for its commission. I am indebted to them both for allowing me to let this very personal piece out into the world.”

Battle for the Ballot

Award-winning composer, Stacy Garrop (b. 1969), earned degrees in music composition at the University of Michigan–Ann Arbor (BM), University of Chicago (MA), and Indiana University–Bloomington (DMA). She is likely best known as a story-teller; whether writing music for solo instruments, children’s chorus, wind ensemble, or art song. Writing commissioned pieces for the St. Louis Symphony Orchestra and the Kronos Quartet, as well as the San Francisco Choral Society and Piedmont East Bay Children’s Chorus, Garrop also served as composer-in-residence with the Albany Symphony (2009/2010) and Skaneateles Festival (2011), and as well as on faculty of the Fresh Inc Festival (2012–2017). She taught composition and orchestration at Roosevelt University (2000–2016) before launching her freelance career.

Commissioned by the Cabrillo Festival of Contemporary Music and its Music Director and Conductor Cristian Macelaru (with support from JoAnn Close and Michael Good), *Battle for the Ballot* premiered virtually on August 9, 2020 due to the pandemic. Inspired by the 100th Anniversary of the ratification of the 19th Amendment—a seventy-year fight, which secured voting rights for women in the United States—the work features voices of seven Suffragists: four who were Black (Carrie W. Clifford, Frances Ellen Watkins Harper, Adella Hunt Logan, Mary Church Terrell), and three who were white (Jane Addams, Susan B. Anthony, and Carrie Chapman Catt).

While at work on *Battle for the Ballot*, America’s democracy was, indeed, in the words of Garrop, “messy” and “in flux.” George Floyd’s murder amidst nation-wide protests loudly rang out. So for Garrop, it was ever more urgent to explore the country’s history as well as its disenfranchised by way of activists’ voices who spoke out against discrimination and for the rights of all. Garrop notes: “we still witness today how various parts of our nation try new methods to disenfranchise Black women and men from voting. For instance, in June 2013 the U.S. Supreme Court removed a significant section of the 1965 Voting Rights Act which enabled especially southern states to once again seek to disenfranchise primarily Black voters because they are no longer required to get the approval of the Justice Department when revising voting laws in their states. Even more recently, the aftermath of the 2020 presidential election brought a fresh wave of attacks on voting rights in states all around the country. Not only is democracy a messy process, but it is something we must be vigilant in safekeeping for all of our citizens.”

In some way close to Aaron Copland’s *Lincoln Portrait*, this work, too, is a concerto for narrator with an ensemble. Across Garrop’s incisive score, the listener may feel as if experiencing

a documentary film and its soundtrack, filled with American patriotism, lyricism, stillness, and optimism. However, this is likely as it should be. If the promise of America has not yet been achieved for all its people, then we must work together to assure equality and equity for all. In the words of Suffragist, Mary Church Terrell: “With courage, born of success achieved in the past, with a keen sense of responsibility which we shall continue to assume, we look forward to a future large with promise and hope.”

Caribana

After receiving a BM in Music Education from James Madison University, an MM from the New England Conservatory, and studying composition with Ken Schaphorst and Frank Carlberg, as well as the Grammy-winning composer and bandleader Maria Schneider, Brooklyn born composer, arranger, trombonist, and educator Omar Thomas (b. 1984) has been commissioned by ensembles such as the Eastman New Jazz Ensemble, the San Francisco and Boston Gay Mens’ Choruses, and the Colorado Symphony Orchestra. Writing music across classical and jazz styles, Thomas’ musical ethos defies categorization, at times fusing gospel, jazz, Latin, blues, and classical idioms. Because of this, his music evokes a worldly cosmopolitanism, whether he is writing music about LGTBQ+ identity, civil rights, or social unrest.

Written in 2021, *Caribana* is a celebration of the music and peoples of Trinidad and Tobago. The son of Guyanese parents, Thomas notes: “Calypso and Soca [music] form many of my earliest and most endearing musical memories. There is not a family gathering I can recall that wasn’t (loudly) underscored by this music, be it a cookout, a holiday, a wedding, a repast, Saturday morning house cleaning, or car rides to and from Brooklyn.” Stretching back to African and East Indian rhythms, Thomas’ piece—aptly

named after the largest Caribbean Carnival in North America; located in Toronto, Canada—recreates a Carnival experience bejeweled and bedazzled with the sonic equivalent to the social events’ bright colors, lush feathers, and metallic beads. The layered rhythms and intense groove rely largely on the percussion section, with glass bottles, a police whistle, agogo bells, and bongos—among other percussion battery—all charging the ensemble forward in a celebratory manner. As Thomas notes: “The piece is lovingly dedicated to my family and to the ancestors. Wave yuh flag!”

Program notes by Dr. Marissa Silverman

The Montclair State University Wind Symphony
Comprised of the best wind players and percussionists in the John J. Cali School of Music at Montclair State University in New Jersey, the Montclair State University Wind Symphony, since 2006, has appeared at the New Jersey Music Educators Association Conference, the 2012 CBDNA Eastern Division Conference, the National Association for Music Education Eastern Division Conference, and the 2015 and 2012 Northeast Regional Tuba-Euphonium Conference. Their appearance at the 2019 CBDNA National Conference in Tempe, Arizona marked the first time that a large ensemble from Montclair State University appeared at a national conference. Most recently, the MSU Wind Symphony appeared at the international conference of the prestigious World Association of Symphonic Bands and Ensembles (WASBE) in Prague, Czech Republic, in July of 2022.

The Montclair State University Wind Symphony is one of three concert bands in the John J. Cali School of Music, and, though the graduate student population is always growing, the majority of its members are undergraduate students majoring in Music Education, Music

Therapy, Music Performance, or Composition. The MSU Wind Symphony has premiered pieces by composers Michael Daugherty, Bruce Yurko, David Gillingham, Elizabeth Brown, O'Neal Douglas, Patrick Burns, and Ting Ho, and has participated in commissioning works from composers Lawton Hall, Armando Bayolo, James Beckel, Stephen Anderson, and Rollo Dilworth. The MSU Wind Symphony has appeared in concert with, among others, Dame Evelyn Glennie, The Imani Winds, the Monarch Brass, The Manhattan Brass Quintet, Warren Vache', and Demondrae Thurman. Since 2006, recruiting and concert tours have taken the ensemble to Philadelphia, Boston, Indianapolis, Chicago, Atlantic City, and New York where, in 2014, they appeared at Carnegie Hall. Former members of the band program are now teaching in public and private schools throughout the northeast, performing as professional musicians throughout the country, and have gone on to attend some of the most prestigious graduate institutions in the world.

Erika Dohi

Described as “virtuosic” (*NY Times*) and “barrier-defying artist” (*Mix Magazine*), Osaka-born and New York-based pianist Erika Dohi is a multi-faceted artist with an eclectic musical background. From highly polished traditional classical to bold improvisation, she is a dynamic performer whose timeless style and unidiomatic technique sets her apart in contemporary NYC avant-garde circles. *I, Castorpollux*, Dohi's debut solo album, which was released in May 2021 under 37d03d, the label founded by Justin Vernon (Bon Iver), Aaron Dessner, and Bryce Dessner (The National), is a profound personal excavation set to a gripping landscape of wild, genre-fluid composition; a virtuosic, but emotionally generous convergence of the technical and the spiritual. With understated piano & keyboards at its center, *I, Castorpollux* is equal parts hazy nostalgia,

science-fiction soundtrack, and electro-acoustic experimentation. The project features contributions from Channy Leaneagh (Poliça), Andy Akiho, Immanuel Wilkins, Ambrose Akinmusire, Jeremy Boettcher, Emily Wells, Zach Hanson, and is produced by William Brittnelle, a vital modern composer himself. The album has received “The Best Ambient Albums in May 2021” (Bandcamp), “Best of the Week” (Brooklyn Vegan and JAZZIZ Magazine), described as a “retro-futuristic piece of poetry” (Mixmag), and was featured on The New York Times' Playlist and WNYC's New Sounds/Soundcheck.

Erika is the co-founder of BLUEPRINTS Piano Series and accompanying festival, In Visible Roads, in collaboration with Metropolis Ensemble, as well as RighteousGIRLS, whose album *gathering blue* has been hailed by *Downbeat* as “one of the most adventurous new music debut albums in recent years.” Dohi has performed William Brittnelle's *Spiritual America* with Metropolis Ensemble at The Hollywood Bowl opening for Bon Iver and TU Dance, the Central Park Summer Stage with Ensemble LPR, and has made appearances at international festivals including the D.C. Jazz Festival, Montreal Jazz Festival, Banff International Workshop in Jazz and Creative Music, Tokyo Experimental Festival, INTERSECT Festival in Bryant Park, and at the Time's Arrow Festival. She is a part of the six-piano ensemble Grand Band, most recently performed at Peak Performances at Montclair State University. The performance was featured at WNET's ALL ARTS in January 2021, featuring the works by Julius Eastman, Kate Moore, Julia Wolfe, and Missy Mazzoli. As an improviser, she is a pianist for the avant-garde trumpeter, Wadada Leo Smith's Golden Quintet, and performed at SFJazz as part of ECM 50th Anniversary.

Laura Dolp

Dr. Laura Dolp's interdisciplinary research explores the historical agency of music as a site of human transformation, including music and spirituality, the interrelation of music and social spaces, mapping and musical practices, and the poetics of the natural world. Her creative work also engages these themes, most recently in a book of poems and illustrations entitled *A Book of Hours*.

She edited *Arvo Pärt's White Light: Media, Culture, Politics* (Cambridge University Press, 2017) and she is a co-contributor to *Cambridge Companion to Arvo Pärt* (Cambridge University Press, 2012), *Artistic Citizenship: Artistry, Social Responsibility, and Ethical Praxis* (Oxford University Press, 2016), *The Oxford Companion to Music and Medievalism* (Oxford University Press, 2020), and the journals *19th-Century Music*, *Journal of Musicological Research*, and *altrelettere*. Her recent editorial work includes *Letters from Cairo*, and the editorial board for the journal *Elements of Music Since 1945* (Cambridge University Press). Some of her other interests include languages (Swedish, Italian and Arabic), playing cello, and flying.

At the John J. Cali School of Music, Dr. Dolp teaches undergraduate history and graduate seminar special topics. Before joining the faculty at Montclair State University she was a visiting faculty member at Wellesley College. Dr. Laura Dolp holds a Ph.D. in Historical Musicology from Columbia University.

Armando Bayolo

Born in 1973 in Santurce, Puerto Rico to Cuban parents, composer Armando Bayolo began musical studies at the age of twelve. At sixteen he went on to study at the prestigious Interlochen Arts Academy in Interlochen, Michigan, where he first began the serious study

of composition. He holds degrees from the Eastman School of Music (B.M. 1995), where his teachers were Samuel Adler, Joseph Schwantner and Christopher Rouse; Yale University (M.M. 1997), where he studied with Roberto Sierra, Jacob Druckman, Ingram Marshall and Martin Bresnick; and the University of Michigan (D.M.A. 2001) where he studied with Michael Daugherty, Bright Sheng and Evan Chambers. Mr. Bayolo has been hailed for his "suggestive aural imagination" (*El Nuevo Día*) in works that are "full of lush ideas and a kind of fierce grandeur, (unfolding) with subtle, driving power" (*The Washington Post*). His "music combines the audacity of popular music, the verve-filled rhythmic language of Latin America, and the pugnacity of postmodern classicism into a heady, formidable concoction" (*Sequenza21*), and "deserves to be heard many more times, and in many more places. It is new, it is fresh, and it gets its message across" (*The Charlotte Observer*) "with quite a high degree of poetic expressiveness" (*Music-Web International*).

Mr. Bayolo's music is routinely performed throughout the world. Renowned collaborators include soloists Jeffrey Weisner (double bass), Cornelius Dufallo (violin), D.J. Sparr (electric guitar), Vicky Chow (piano), Erika Dohi (piano), Kathleen Suppove (piano), Natalie Spehar (cello); conductors Mei-Ann Chen Mei-Anne Chen, Tian Ng Hui, Thomas McCauley, Joseph Higgins, Christopher Westover, David Vickerman, Christopher Hisey, Julian Wachner, Carlo Boccadoro, Maximiano Valdés, and the late J. Reilly Lewis; and ensembles like Loadbang, the Society for New Music, the Grand Valley State University New Music Ensemble, the Euclid, Beo, and Bleeker ST Quartets, Invoke, H2 Quartet, SOLI Chamber Ensemble, The Carolina Master Chorale, Orfeón San Juan Bautista, the Victory Players, Sentieri Selvaggi, Lontano, The Percussion Plus Ensemble, Hexnut, and orchestras and wind ensembles throughout the world. He has received important commissions

from the Aspen Music Festival, the South Jutlands Symphony Orchestra (Denmark), the Chicago Sinfonietta, the Puerto Rico Symphony Orchestra, Orquesta Nacional de Venezuela, the Greater Connecticut Youth Symphony, the Western Piedmont Symphony, the National Gallery of Art, Washington Chorus, Washington Choral Arts Society, and the wind ensembles of San Jose State University, Rowan University, Montclair State University, The College of New Jersey, Hartwick College, Oregon State University, The University of Oregon, The Ohio State University, The University of Maryland, and The Eastman School of Music, among many others. Mr. Bayolo has received recognition from organizations like the Aspen Music Festival, the Fromm Music Foundation, the Music Department at the National Gallery of Art, the Arts Councils of North Carolina and Iowa, The Minnesota Orchestra and American Composers Forum, the Cintas Foundation, the Consortium for a Strong Minority Presence, the all-Virginia Intercollegiate Band, the Festival Interamericano de las Artes (Puerto Rico), and the MacDowell Colony.

Mr. Bayolo is an “adventurous, imaginative and fiercely committed” (*The Washington Post*) advocate for contemporary music in American culture. From 2005-2021 he was the Artistic Director of Great Noise Ensemble, which he founded as a grass roots effort on the website Craig’s List, in 2005. From 2011-2014, of the New Music at the Atlas series for the Atlas Performing Arts Center in Washington, which was hailed at the time as “a key destination for anyone interested in new American music” (*The Washington Post*).

With Great Noise Ensemble, Mr. Bayolo led several world and regional premieres of music by a diverse group of composers, both emerging and established, like Joel Puckett, D.J. Sparr, Robert Paterson, Hannah Lash, Carlos Carrillo, Ryan Brown, David T. Little, David Smooke, John

Adams, Michael Daugherty, Steve Reich, John Luther Adams, Frederic Rzewski, Poul Ruders, Ken Ueno, Gabriela Lena Frank, Martin Bresnick, Sean Doyle, Marc Mellits, Arlene Sierra, Eric Nathan, and Louis Andriessen. As a conductor of “precision, imagination and tangible electricity” (*The Washington Post*), Mr. Bayolo led Great Noise Ensemble to become the premiere contemporary music ensemble in Washington, D.C. and one of the most important new music ensembles in the U.S. He has specialized, particularly, in the music of Louis Andriessen, leading the first professional American ensemble performance of *De Materie* in 2010 and of *La Commedia* during the 2013-14 season as part of a week-long festival of Andriessen’s music he curated in honor of the composer’s 75th birthday in 2014.

Mr. Bayolo has been featured on Public Radio International’s *Studio 360* broadcast out of WNYC in New York and on the NPR program *Fresh Ink* broadcast out of WCNY in Syracuse, WQXR’s Q2, as well as the Washington Post and the New York Times’ Opinionator Blog. He has contributed articles to New Music Box and Sequenza21, where he was a Contributing Editor until 2011. As an educator, he has served on the music faculties of Reed College, Hamilton College, the Peabody Conservatory of Johns Hopkins University, and Southern Illinois University, Carbondale, where he coordinated the Outside the Box new music festival. From 2013-15, he served as guest faculty with the Charlotte New Music Festival. He is a 2018 MacDowell Colony Fellow, and the recipient of a 2011 Fromm Foundation grant from Harvard University, the 2008 Brandon Fradd fellowship in music composition from the Cintas Foundation, a fellowship from the Consortium for a Strong Minority Presence from 2006-2008 and various other awards and honors from the American Composers Forum, the University of Michigan, BMI, ASCAP and the arts councils of

Iowa and North Carolina. His cello concerto, *Orfei Mors* and the cantata, *Kaddish:Passio:Rothko*, were each nominated for the Pulitzer Prize in music. Mr. Bayolo's music can be heard on the Sono Luminus, Inova, New Focus, and Great Noise labels and is published by his own imprint, Olibel Music and available through [Murphy Music Press](#) and his web site, www.armandobayolo.com.

Thomas McCauley is the Director of University Bands in the John J. Cali School of Music, Montclair State University, New Jersey. There, he conducts the Montclair State University Wind Symphony, the MSU Symphonic Band, and teaches both graduate and undergraduate conducting. He held similar positions in Indiana, Ohio, and Illinois, in addition to teaching high school instrumental music in Nevada for nine years. Composers including Karel Husa, David Gillingham, Joseph Turrin, Bruce Yurko, Robert Aldridge, Morten Lauridsen, Armando Bayolo, and O'Neal Douglas have praised his work. Dr. McCauley has twice appeared as a clinician at the Midwest Clinic in Chicago. Each November, he hosts and teaches a symposium at Montclair State University—the *Weekend Wind Conducting Symposium*—with renown guest clinicians and participants from around the world.

Dr. McCauley is in demand as a guest conductor, clinician, and adjudicator throughout North America. Currently a *Conn-Selmer Educational Clinician*, the Nevada Music Educators Association named Dr. McCauley *Music Educator of the Year* (1995); the Indiana Music Educators Association honored him with the *Outstanding University Music Educator Award* (2006). He serves on the Executive Board of the New Jersey Band Association, is the New Jersey State Representative of the College Band Directors National Association, and is the former New Jersey State Representative of the National Band Association. He is an active member of

the World Association for Symphonic Bands and Ensembles, and the National Association for Music Education. He has published in *The Instrumentalist*, several state music education magazines, in the second edition of *Teaching Music Through Performance in Band, Vol I* (G.I.A. Publications), and is author of *Adventures in Band Building: How to Turn a Less-Than-It-Could-Be into More-Than-It-Should-Be* (G.I.A. Publications, 2015).

Graduate conducting student **Scott Byers** is in the final year of his Master of Music – Concentration in Conducting degree in the John J. Cali School of Music, where he is a conducting student of Dr. Thomas McCauley. This is his third appearance as a conductor with the Montclair State University Wind Symphony. In addition to his graduate studies at Montclair State, Scott is a fulltime professional music educator and the Associate Director of Bands at Wayne Valley High School in Wayne, New Jersey, where he co-directs the Symphonic Band, Marching Band, Jazz Band, and serves as an instructor in the Instrumental Instruction program. Prior to his appointment at Wayne Valley High School, Scott Byers served as the director of bands at Merrick Avenue Middle School on Long Island, where he taught 7th-grade band, 8th-grade band, and Jazz Band. Scott holds an undergraduate degree in Music Education and Saxophone Performance (magna cum laude) from Ithaca College.

MONTCLAIR STATE WIND SYMPHONY

2022-2023 PERSONNEL

FLUTE

Klaudia Acevedo, *Elizabeth, NJ, Music Education*
Julia Duggan, *Dunellen, NJ, M.M. Music Performance*
Nava Payandeh, *Clifton, NJ, M.M. in Flute Performance*
Jacob Medina, *Allentown, PA, M.M Woodwind Doubling*
Sarah Santana, *Lodi, NJ, Music Education*
Michelle Zarco, *Nesconset, NY, Artist Diploma*

OBOE/EH

Olivia Dorschell, *Rochester, NY, Artist Diploma*
David Reinstein, *New Milford, NJ, Music Education*
Dylan Slattery, *Hazlet, NJ, Music Education*

BASSOON

Maria Palacios-Sandoval, *Neptune, NJ, M.M. Performance*
Emily Sullivan, *Staten Island, NY, Music Education*

CLARINET

Basil Blasa, *Bayonne, NJ, Music Education*
Katherine Breeden, *Johnston, IA, Music Performance*
Sabrina Cruz, *Penns Grove, NJ, Music Education*
Anthony Kalanick, *Denville, NJ, Performance*
Colin Merkovsky, *Dumont, NJ, Music Performance*
Maria Vincelette, *Peru, NY, Woodwind Doubling*

BASS CL/ CONTRA BASS

Ben Adelberg, *Carlisle, PA, M.M Performance, WW Doubling*

SAXOPHONE

John Demkowicz, tenor, *Hardwick, NJ, Music Education*
Lucas, Harvey, alto, *Mount Olive, NJ, Music Education*
Giovanna Limaldi, baritone, *Howell, NJ, Music Therapy*
Stephen Schwarz, alto, *State Island, NY, Music Education*

HORN

Jeison Campoverde, *Hackensack, NJ, Music Education*
Annika Ross, *Cedar Falls, IA, Artist Diploma*
Sheldon Senek, *West,Orange, NJ, Music Education*
Ryan Ward, *Narthvale, NJ, Music Education*

TRUMPET

Bryce Grier, *Vernon, NJ, Performance*
Patrick Horvat, *Dymont, NJ, Music Education*
Stephanie Parmalee, *Colonia, NJ, Music Education*
John Rivas, *Clifton, NJ, Jazz Studies*
Rick Robert, *Andove, NJ, Performance*

TROMBONE

Ryan Haupt, *Kinnelon, NJ, M.M. Performance*
Natalie Shields, *Charlotte, NC, M.M. Performance*
Matt Veal, *West Orange, NJ, Music Education*

EUPHONIUM

Kathryn Giordano, *Albany, NY, Music Education*
Alyssa Scano, *State Island, NY, Music Education*

TUBA

JT Adinolfi, *Chester, NJ, Music Education*
John Bergner, *Jackson, NJ, Music Education*

PERCUSSION

Alejandro Arbelaez, *Dumont, NJ, Performance*
Hannah D'elia, *Bridgewater, NJ, Music Therapy (Counseling Ed)*
Julian Dippolito, *Toms River, NJ, Music Performance*
Timothy Nuzzetti, *Vernon, NJ, Music Education*
Jack Powers, *Hazlet, NJ, Music Education*
Max Tripodi, *Township of Washington, NJ, Music Education*

PIANO/KEYBOARD

Ilya Verashina, *Minsk, Belarus, M.M. Performance*
Chris Vehmas, *Hawthorne, NJ, Music Education*

DOUBLE BASS

JP Bernabe, *Haledon, NJ, Performance*

ELECTRIC BASS

Felipe Orozco, *Mollejones de platanares, Costa Rica*

ELECTRIC GUITAR

Derick Campos, *Fort Lee, NJ, Jazz Performance*

The Cali School of Music
at Montclair State University
aims to create dynamic and
comprehensive pathways
to higher education
and careers in music



Cali pathways project



for talented
student
musicians
from under-
represented
backgrounds.

Goal

Identify young motivated students
and assist them in breaking down
the barriers that may otherwise
preclude them from achieving their
full musical potential.

Through the generosity of our donors,
the Cali School will ensure that these
students have the educational and
musical resources to advance their
goals. This support may include:

- Acquisition of a musical instrument
- Private instruction
- Master classes and workshops
- Mentoring
- Tuition aid to summer camps
- On-campus activities at MSU
- Travel expenses to and from instruction
- Full tuition remission to the Cali School of Music

Donate today!



For more information or to nominate a student:

www.montclair.edu/music/pathways

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