

SUN | 3PM
DEC 10
KASSER
THEATER

CRAWFORD
CONCERT

FEATURING

ARTURO SANDOVAL

WITH THE
UNIVERSITY
WIND
SYMPHONY

DR. THOMAS MCCAULEY, *CONDUCTOR*

UNIVERSITY
JAZZ
ENSEMBLE

DR. OSCAR PEREZ, *CONDUCTOR*

AND THE
UNIVERSITY SYMPHONIC BAND

BEATRICE CRAWFORD MEMORIAL CONCERT:

This concert is a free public performance supported by a generous grant from the Keating Crawford Foundation.



UNIVERSITY WIND SYMPHONY



UNIVERSITY JAZZ ENSEMBLE

John J. Cali
School of Music

MONTCLAIR
STATE UNIVERSITY



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John J. Cali
School of Music

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THE BEATRICE CRAWFORD MEMORIAL CONCERT

FEATURING

ARTURO SANDOVAL

WITH THE

UNIVERSITY WIND SYMPHONY

UNIVERSITY JAZZ ENSEMBLE

SYMPHONIC BAND

SUNDAY, DECEMBER 10, 2023 3PM

ALEXANDER KASSER THEATER, MONTCLAIR STATE UNIVERSITY

PROGRAM

Overture to Colas Breugnon

Dmitri Kabalevsky
arr. Donald Hunsberger

*Ryan Hudson, graduate student conductor
Montclair Wind Symphony*

Concerto No. 2 for Trumpet

Arturo Sandoval
original orchestration by Chris Walden
wind trans. by Thomas McCauley

*Arturo Sandoval, trumpet
Montclair Wind Symphony*

Sleep

Eric Whitacre

Montclair Wind Symphony

La Virgen de la Macarena

Bernardo Bautista Monterde
Antonio Ortiz Calero
arr. Charles Koff

*Arturo Sandoval, trumpet
Montclair Wind Symphony*

America, the Beautiful

Samuel Ward
arr. Carmen Dragon
edited by Thomas McCauley

*Arturo Sandoval, trumpet
Montclair Wind Symphony
Montclair Symphonic Band*

INTERMISSION

A Night in Tunisia

Charlie Parker and Dizzy Gillespie
arr. Wally Minko

Arturo Sandoval, trumpet
Montclair Jazz Ensemble

Smile

Charlie Chaplin
rhythm arr. Shelly Berg
wind trans. Thomas McCauley

Arturo Sandoval, trumpet and vocals
Montclair Wind Symphony

Funky Cha-Cha

Arturo Sandoval
edited by Oscar Perez

Arturo Sandoval, trumpet
Montclair Jazz Ensemble
Montclair Wind Symphony

El Manisero

Moisés Simons
arr. Arturo Sandoval
edited by Oscar Perez

Arturo Sandoval, trumpet
Montclair Jazz Ensemble
Montclair Wind Symphony

NOTES ON THE PROGRAM

Overture to Colas Breugnon

In 1938, Dmitri Kabalevsky (1904-1987) wrote his first opera, **Colas Breugnon**. Performed in Leningrad, it was never performed anywhere else in the Soviet Union. The story tells the tale of a master craftsman from sixteenth-century Burgundy (France). Written by Romain Rolland in 1913, though published in 1918, the novel was popular among Russian intellectuals and became the subject for Kabalevsky's opera. While Rolland liked Kabalevsky's music, he did not fully appreciate the "character shift" in the libretto. Namely, the librettist re-interpreted French optimism to Russian social commentary by stressing a conflict between the opera's protagonist and his feudal-patron, the Duke. Despite this, the full score is sparkling. However, in the West, only the Overture is known. Performed here is Donald Hunsberger's setting of this curtain raising piece; like its original, this orchestration, too, is brilliant.

Concerto No. 2 for Trumpet

In 1962, Duke Ellington wrote: "I have always been against any attempt to categorize or pigeonhole music, so I won't attempt to say whether the music of the future will be jazz or not jazz, whether it will merge or not merge with classical music. There are simply two kinds of music, good music and the other kind." This work—nay, the whole of this concert—is an embodiment of this sentiment: no need to categorize genres; it's all music. Undeniably, the ten-time Grammy award-winner Arturo Sandoval's (b. 1949) musicianship—as both a performer and composer—and this piece crosses musical and cultural boundaries and borders, thus further echoing Ellington: "Let's just say that what we're all trying to create, in one way or another, is music." And in this case, it's the "good" kind.

Written in 2015 for trumpet and orchestra,

Concerto No. 2 for Trumpet possesses many of the mechanisms of a classical concerto—three movements of contrasting tempi—and draws from diverse musical landscapes: the opening of the work seems inspired, somewhat, by Beethoven's Fifth Piano Concerto and progresses with vibrant allusions to the score from *Gone With the Wind*; hints of Cuban music, which appears through some of the modes utilized within the first movement, also shows up in some rhythmic motifs across the third movement. Still, in combination, the three movements pay homage to lyrical turn-of-the-century and mid-century composers like Sergei Rachmaninov. While the work possesses

typical concerto-like flourishes, on the whole, it is not necessarily a vehicle for cadenzas and showmanship; it is romantic.

Making its world premiere as an arrangement for trumpet and wind band, Thomas McCauley's setting of ***Concerto No. 2 for Trumpet*** replaces lush string playing with the sky-bound warmth of winds and brass. By way of example, and similar to the original orchestration, a clarinet opens the second movement; yet this time, instead of being held by string players, the clarinet is embraced by additional clarinet players and saxophones. A violin solo in the third movement of the original is now cast by a flute's soaring, silvery hues. Subtle changes like these make for uniquely sonorous colorings. Still, regardless of how this piece's new orchestration is described, like Ellington, Sandoval says, music is "whatever sounds good." This work is good, indeed.

Sleep

Known primarily for his choral writing, though having composed several wind band works and electronic music, Eric Whitacre (b. 1970) received his undergraduate degree in music from the University of Las Vegas, Nevada. He received a graduate degree in composition from Julliard, where he studied with David Diamond and John Corigliano.

Interestingly, long before the pandemic, long before online meetings and zoom-based experiences were common-place, the Grammy award-winning composer, conductor, and YouTube sensation, Whitacre, created world-wide virtual choirs—a connected network of YouTube singers, joined together in voice. Notably, Whitacre's virtual choir movement began with "Sleep."

In 2009, it started as an experiment in social media. Singer and composer Britlin Lee Losee heard Whitacre's "Sleep" and became obsessed. So, she sent her appreciation of the piece and the composer into the "ether" by recording herself sing "Sleep" for him. After hearing this on YouTube, Whitacre called upon his fans to purchase a specific performance of "Sleep"—namely the recording made by the Polyphony choir, which formed in 1986 for a concert in King's College Chapel, Cambridge—and, while listening, video record themselves singing along to it, and upload the result for him to utilize. Scott Haines volunteered to edit the video. Long story short, Whitacre was impressed. Because of this, he expanded the virtual possibilities by recording himself conducting his piece, "Lux Aurumque," and

solicited individual “choir” members to sing to his own conducting. Once again, Haines edited the audio and video; the very first Virtual Choir was born.

But why was Losee so obsessed with “Sleep”? Aside from the music itself, which is nostalgic and open, loving and love-seeking, the composition possesses an interesting history. In 1999, Whitacre received a commission from Julia Armstrong, a lawyer and mezzo-soprano living in Austin, Texas. She requested a choral work to be premiered by the Austin ProChorus (Kinley Lange, conductor), a group with whom she regularly performed. The rationale for the commission: in memory of her parents who died within weeks of one another after having been married for over fifty years. Armstrong asked that the piece be set to Robert Frost’s “Stopping by the Woods on a Snowy Evening.” The music was composed; it had its premiere in 2000 as requested. But sadly, Frost’s poem was not yet in the public domain, so it could not be published. So, the piece sat for decades. Whitacre states: *“After many discussions with my wife, I decided that I would ask my friend and brilliant poet Charles Anthony Silvestri ... to set new words to the music I had already written. This was an enormous task, because I was asking him to not only write a poem that had the exact structure of the Frost, but that would even incorporate key words from “Stopping”, like ‘sleep’. Tony wrote an absolutely exquisite poem, finding a completely different (but equally beautiful) message in the music I had already written...”*

TEXT

*The evening hangs beneath the moon,
A silver thread on darkened dune.
With closing eyes and resting head
I know that sleep is coming soon.*

*Upon my pillow, safe in bed,
A thousand pictures fill my head.
I cannot sleep, my mind’s a-flight;
And yet my limbs seem made of lead.*

*If there are noises in the night,
A frightening shadow, flickering light,
Then I surrender unto sleep,
Where clouds of dream give second sight,*

*What dreams may come, both dark and deep,
Of flying wings and soaring leap
As I surrender unto sleep,
As I surrender unto sleep.*

La Virgen de la Macarena

Little is known about the Spanish composer Bernardo Bautista Monterde (1880-1959) and even less is known about songwriter, composer, and lyricist Antonio Ortiz Calero. Despite this, “La virgen de la Macarena”—attributed to both creators—is exceptionally popular. Based upon the patron saint of Macarena, Seville (Spain), the piece is a tribute to the prayers that matadors evoke prior to entering the bullfighting arena. Made popular by the great trumpet virtuoso Rafael Méndez (1906-1981), numerous players have performed this trumpet solo, notably Arturo Sandoval. Cast here by Charles Koff for wind band and solo trumpet, the shades of this arrangement show off the dance style of *pasodoble* (two-step) with muscular bravery. Filled with trumpet-pyrotechnics, embellishments, and improvisatory statements, the initial trumpet line is plainly and overtly stated; like the matador who enters the ring with dignity and grace. As the piece progresses, though, the solo line vibrantly flourishes more and more, which allows the trumpeter to showcase heights of athleticism and virtuosity.

America, the Beautiful

Composer and organist Samuel Ward (1848-1903) was from Newark, NJ. After a short time as a church organist in New York City, Ward returned to his hometown, opened a music store, taught piano, and sold sheet music and musical instruments for the whole of his life. In 1890, he formed and directed the male singing group, The Orpheus Society (currently called Orpheus Club), which still exists today with women, now, part of the group. Still, what made Ward famous was his melody for “America, the Beautiful.” Originally created as a poem by Katherine Lee Bates, the literary work was published July 4, 1895 in the weekly journal, *The Congregationalist*. While this poem was set to many melodies, it is known best set to Ward’s 1888 hymn, “Materna,” previously known as “O Mother Dear Jerusalem.” Set here by Carmen Dragon and edited by Thomas McCauley, this iconic arrangement of “America, the Beautiful” is as colorful as is the American landscape. The added feature of the trumpet heralds the country’s individual spirits, glorious collective, and “brotherhood, from sea to shining sea.”

While it is not customary for jazz shows to include program notes, the following brief remarks might be of interest to some listeners. Written by Duke Ellington (1899-1974), Irving Gordon (1915-1996), Juan Tizol (1900-1984), and Irving Mills (1894-1985), ***Pyramid*** was first released by Ellington and his orchestra June 30, 1938. A cross-cultural exploration and flirtation with

Latin jazz, this chart originally featured Ellington not on piano, but on tom-toms. Ellington recorded this work four additional times.

A Night in Tunisia by Charlie Parker (1920-1955) and Dizzy Gillespie (1917-1993) remains somewhat a mystery. Some claim it emerged in 1942 while Gillespie was part of Benny Carter's band. However, Billy Eckstine's big band (the first bebop big band) made this chart famous, which housed trumpeter Gillespie, saxophonist Parker, and Sarah Vaughan on vocals, who wrote the lyrics to the tune, then called "Interlude." Later, new lyrics by Jon Hendrick warranted a new title, namely "A Night in Tunisia." Featuring Afro-Cuban rhythms and motifs, and though Gillespie continued to call it "Interlude," this work is as innovative as it is iconic.

Written by filmmaker Charlie Chaplin (1889-1977), with lyrics by John Turner (birth name, James John Turner Philips, 1902-1982) and Geoffrey Parsons (1910-1987), the seeds of ***Smile*** were first heard in 1938 during the final scene of Chaplin's last silent movie, *Modern Times*. Inspired partially by Puccini, the song (with lyrics) we know today was crafted in 1954, primarily by Turner and Parsons. Numerous musicians have performed this song, most notably Nat King Cole in 1954 (it is the first recorded version with the lyrics), Judy Garland in 1963 on the Ed Sullivan Show, Jimmy Durante in 1965 on his album *Jackie Barnett Presents Hello Young Lovers*, and Arturo Sandoval in 2010 on his album *A Time for Love*.

Written by Arturo Sandoval and first released on his 1998 album *Hot House*, ***Funky Cha-Cha*** unites Afro-Cuban sentiments with the Latin dance form, cha-cha, and funk. With a get-up-and-dance vibe combined with a smooth sensuality, this chart grooves and moves.

Lastly, ***El Manisero*** (The Peanut Vendor), written in 1928 by Cuban composer, pianist, and band leader Moisés Simons (1889-1945), was likely the first Cuban tune to be a big hit in United States. Having been recorded more than 160 times, and sold over a million copies, Arturo Sandoval's live performances of this chart oftentimes showcase, not only his trumpet playing, but also his musical heights as a vocalist, keyboardist, and timbales player.

Program notes by Dr. Marissa Silverman

ABOUT THE SOLOIST

A protégé of the legendary jazz master Dizzy Gillespie, **Arturo Sandoval** was born in Artemisa, a small town in the outskirts of Havana, Cuba, on November 6, 1949, just two years after Gillespie became the first musician to bring Latin influences into American Jazz. Sandoval began studying classical trumpet at the age of twelve, but it didn't take him long to catch the excitement of the jazz world. He has since evolved into one of the world's most acknowledged guardians of jazz trumpet and flugelhorn, as well as a renowned classical artist, pianist and composer.

He is one of the most dynamic and vivacious live performers of our time, and has been seen by millions at the Oscars, at the Grammy Awards, and the Billboard Awards. Sandoval has been awarded 10 Grammy Awards, and nominated 19 times; he has also received 6 Billboard Awards and an Emmy Award. The latter for his composing work on the entire underscore of the HBO movie based on his life, "For Love or Country" that starred Andy Garcia as Arturo. Sandoval is a renowned classical musician, performing regularly with the leading symphony orchestras from around the world. Arturo has composed his own "Concerto for Trumpet & Orchestra", which can be heard on "Arturo Sandoval: "The Classical Album." And in 2017 he composed his second classical concerto or Trumpet and Orchestra which he had performed throughout the world. Arturo has performed with the foremost orchestras in the country as well as abroad and recorded John Williams' Trumpet Concerto with the London Symphony Orchestra. His classical artistry has earned him the respect and admiration from the most prestigious conductors, composers and symphony orchestras worldwide. A few of these include: Chicago Symphony, London Symphony, Colorado Symphony, Baltimore Symphony, Rochester Symphony, Memphis Symphony, Madison Symphony, Pittsburgh Symphony, Virginia Symphony, Utah Symphony, Toledo Symphony, Detroit Symphony, Dallas Symphony, Honolulu Symphony, Columbus Symphony, Boston Pops, National Symphony, Indianapolis Symphony, Miami Symphony, Kansas City Symphony, Oregon Symphony, San Diego Symphony, Buffalo Symphony, Dayton Symphony, Peru Symphony, El Paso Symphony, Puerto Rico Symphony, Palermo Symphony, and Prague Symphony.

Sandoval was a founding member of the Grammy Award-winning group Irakere, whose explosive mixture of jazz, classical, rock and traditional Cuban music caused a sensation throughout the entertainment world. In 1981, he left Irakere to form his own band, which garnered enthusiastic praise from critics and audiences

all over the world, and continues to do so. Arturo Sandoval's versatility can be heard on recordings with everyone from Dizzy Gillespie, Woody Herman, Woody Shaw, Michel Legrand, Josh Groban, Tony Bennett, Bill Conti, and Stan Getz to Johnny Mathis, Frank Sinatra, Paul Anka, Rod Stewart and Alicia Keys, Pharrell Williams, Ariana Grande, and Megan Trainor amongst many others. He has performed with John Williams with the Boston Pops, and in the Super bowl with Tony Bennett and Patti LaBelle. His underscore compositions can also be heard in movies including, Clint Eastwood's most recent films "The Mule" starring Clint Eastwood & Bradley Cooper, and Eastwood's "Richard Jewel", "1001 to 1" starring Beau Bridges, "At Middleton" starring Andy Garcia and Vera Farmiga, Dave Grusin's soundtrack for "Havana" and "Random Heart", in the "Mambo Kings" soundtrack with his Grammy nominated composition "Mambo Caliente", in the soundtrack of "The Perez Family", "61", "Mr. Wrong", the documentary "Oscar", and "The Family Fuentes" among of others. He also was commissioned by the Kennedy Center to compose the music "Pepito's Story", "Soul Possessed", as well as "Oman O Men", and "The Chocolate Hot Nutcracker, choreographed by Debbie Allen. And as mentioned above, he was awarded an Emmy for his composing work on the entire underscore of the HBO movie based on his life, "For Love or Country" starring Andy Garcia. Arturo Sandoval reaches beyond the scope of mere effort. His struggles while in Cuba and since his defection have given him more energy and strength, urging him to accomplish and surpass his childhood dreams. Filled with a virtuoso capability, he desires nothing more than to share his gift with others who feel the same intense adoration for music as he does.

What the pandemic of 2020 revealed to those who follow Arturo on social media was just how much this man, who at age 72 has seen and done it all, continues to love music and court it with all the eagerness of a love-struck teenager. During the imposed quarantine, when the music business all but stopped, Arturo would share 1-3 new compositions or improvisations to his Facebook and Instagram pages almost daily, revealing an insatiable need to keep creating and communicating.

One frequently speaks of Arturo Sandoval's virtuoso technical ability or his specialty in high notes, but he who has seen him on the piano, lyrically improvising a ballad, or has had the opportunity to enjoy the diversity of his music, through his compositions from the most straight ahead jazz, Latin jazz or classical, knows that Arturo Sandoval is a prominent musician, and one recognizes that Arturo is one of the most brilliant, multifaceted and renowned musicians of our time.

ABOUT THE CONDUCTORS

Thomas McCauley is currently the Director of University Bands in the John J. Cali School of Music at Montclair State University in New Jersey where he conducts the Montclair State University Wind Symphony, the Symphonic Band, and teaches both graduate and undergraduate conducting. He has held similar positions in the states of Indiana, Ohio, and Illinois, in addition to teaching high school instrumental music in Nevada for nine years. Composers including Karel Husa, David Gillingham, Michael Daugherty, Joseph Turrin, Bruce Yurko, Robert Aldridge, Morten Lauridsen, Armando Bayolo, and O'Neal Douglas have praised his work. Dr. McCauley has appeared as a clinician at the Midwest Clinic in Chicago on three different occasions. Each November, he hosts and co-teaches a symposium at Montclair State University called the *Weekend Wind Conducting Symposium* with special guest clinicians and participants from around the world. Dr. Thomas McCauley is in demand as a guest conductor, clinician, and adjudicator throughout North America. Ensembles under McCauley's direction have appeared at national and regional conventions and conferences, and he has collaborated with artists including Dame Evelyn Glennie, The Imani Winds, The Manhattan Brass Quintet, Warren Vache', Demondrae Thurman, Monarch Brass, and Phil Smith among others. In February of 2019, Dr. McCauley led the Montclair Wind Symphony in concert at the 2019 *College Band Directors Association* national conference in Tempe, Arizona. And the appearance of the Montclair State Wind Symphony at the WASBE International Conference in Prague, Czech Republic in July of

2022 was the first in the school's history. Dr. McCauley earned undergraduate and graduate degrees in Music Education from the University of Nevada-Las Vegas, and holds a D.M.A. in conducting from Northwestern University.

Oscar Perez, a New York City native, has performed, traveled and recorded in the musical groups of Phoebe Snow, Wycliffe Gordon, Christian McBride, Charenee Wade, Dave Stryker, Steve Turre, Eddie Allen, Ted Chubb, the Mingus Big Band, Abel Mireles LatiNext Project, Charlie Porter, Roseanna Vitro, Bruce Williams and Don Braden. Oscar is Coordinator of Jazz Studies at the Cali School of Music at Montclair State University. He has been an educator through Carnegie Hall, the Kupferberg Center at Queens College, Jazz House Kids in Montclair, Jazz at Lincoln Center and has held faculty positions at Drew University and the Manhattan School of Music. Perez earned a Doctorate in Jazz Arts Advancement from the Manhattan School

of Music under the tutelage of Stefon Harris, Ingrid Jensen, and Jim McNeely. Previous studies at the New England Conservatory, University of North Florida and the Aaron Copland School of Music at Queens College, gave him the opportunity to serve under the guidance of Danilo Perez, Michael Mossman, and Sir Roland Hanna, respectively. During his formative years he shared the stage with jazz legends Bunky Green, George Russell, Dianne Reeves and Curtis Fuller. He is the recipient of the 2006 ASCAP/IAJE Commission in honor of Billy Strayhorn. Oscar's group featuring Antonio Hart premiered the work at the 2007 International Association of Jazz Education Convention. He has also been commissioned to arrange music for Chick Corea, Regina Carter, Arturo Sandoval, R&B vocalist Jon B, and the MSM Jazz Orchestra featuring Sean Jones. His critically acclaimed CD *Afropean Affair*, is the result of a New Works Grant by Chamber Music America for his septet Oscar Perez Nuevo Comienzo. He placed 2nd in the 2014 Jacksonville Jazz Piano Competition. His latest endeavor, *Prepare a Place for Me*, is available through all media outlets.

Ryan Hudson is in his second year of his Master of Music – Concentration in Conducting degree at the John J. Cali School of Music, where he is a conducting student of Dr. Thomas McCauley. This is his first performance as conductor with the Montclair State University Wind Symphony. Ryan served 21 years on Active Duty in the United States Navy as a Trombonist in the Navy Band Music Program where he performed over 4,000 military and community outreach performances that enhanced Navy presence and coalition-building initiatives domestically and internationally. In his succession through the ranks to Senior Chief Musician, Ryan was the conductor of wind ensembles, ceremonial bands, jazz bands, and drum major at duty stations in Newport, RI, Pearl Harbor, HI, and Little Creek, VA. He served as Instructor at the Naval School of Music as Rehearsal Division Head, where he trained advanced Navy and Marine Corps musicians on rehearsal techniques and performance practices with wind ensembles, jazz bands, ceremonial bands, and chamber ensembles in preparation for their prospective musical assignments. His personal military awards and commendations include: 3 Navy Commendation Medals, 4 Navy and Marine Corps Achievement Medals, 7 Navy Good Conduct Medals, the National Defense Medal, Global War on Terrorism Medal, and the Meritorious Unit Commendation Medal. Ryan holds a Bachelor of Music, Trombone Performance, from the University of Massachusetts at

Lowell (Cum Laude), and a Master of Arts in Teaching, K-12 Music Certification, from Montclair State University (Summa Cum Laude).

ABOUT THE BEATRICE “BILLIE” CRAWFORD MEMORIAL CONCERT

This concert is presented in honor of Beatrice Corn Crawford. She was born in Ogden, Utah, on December 23, 1919. In her formative years, she and her younger sisters, Margaret and Dorothy, lived all over the world, accompanying their father, William Anderson Corn, a career naval officer, on his tours of duty. She also received the nickname “Billie” from the young enlisted men who served under her father. At a very early age, she developed an appreciation for music and a love for the piano, both of which were guided by her mother. She performed in her first piano recital in 1932 and subsequent recitals followed in California and Washington, D.C. When she graduated from Coronado High School in Coronado, California, in 1937, the yearbook was dedicated for the first time to a student—Beatrice Corn. Billie attended the University of Rochester and Eastman School of Music, receiving dual degrees in music in 1941. A year later she met and married Bernard Keating Crawford, a young naval officer teaching at the U.S. Naval Academy. In 1945 they moved to North Arlington, New Jersey, where Bernie entered the special machinery business and they began raising a family. In the early '50s, Billie formed a women's choral group in North Arlington. She arranged and directed the music for this group, The Choraliers, and they performed several times a year, primarily in New Jersey, but occasionally in other venues including the World's Fair in New York in 1960. In that same year, the Crawfords and their five children moved to Montclair. Billie continued to direct The Choraliers, whose reputation had grown considerably over the years. Soon she was invited to assume direction of the Upper Montclair Women's Club chorale group, The Madrigals. Although The Choraliers would remain her first love, she took on the direction of The Madrigals with same enthusiasm and style that endeared her men she directed, as well as the audiences she entertained. Billie Crawford loved all music and thoroughly enjoyed performing. She continued to arrange music for and direct The Choraliers and The Madrigals until her untimely death in July of 1969. This free public performance, the Crawford Concert, is supported by a generous grant from the Keating Crawford Foundation. It is an annual event presented by the Cali School in memory of Beatrice Crawford.

MONTCLAIR STATE UNIVERSITY WIND SYMPHONY

2023 PERSONNEL

(in alphabetical order)

FLUTE/PICCOLO

Julie Duggan, Music Performance, Dunellen, NJ
Jacob Medina, Woodwind Doubling, Allentown, PA
Nava Payandeh, Music Performance, Clifton, NJ
Michelle Zarco, Music Performance, Nesconset, NY

OBOE/ENGLISH HORN

Quinten Hansen, Woodwind Doubling, Palmer, AK
David Reinstein, Music Education, New Milford, NJ
Dylan Slattery, Music Education, Hazlet, NJ

E♭ CLARINET

Anthony Kalanick, Music Performance, Denville, NJ

B♭ CLARINET

Basil Blasa, Music Education, Bayonne, NJ
Nicolette DiBari, Music Composition, Middletown, NJ
Jacob Han, Music Performance, Fort Lee, NJ
Ben Harris, Woodwind Doubling, Paramus, NJ
Colin Merkovsky, Music Performance, Dumont, NJ
Tristan Shafran, Woodwind Doubling, Saddle Brook, NJ
Maria Taveras, Music Performance, Bronx, NY

BASS CLARINET

Quinten Hansen, Woodwind Doubling, Palmer, AK

CONTRABASS CLARINET

Maria Taveras, Music Performance, Bronx, NY

BASSOON

Darren Butler, Music Education, Jackson, NY
Jonathan Hart, Woodwind Doubling, Miller Place, NY

ALTO SAXOPHONE

Lucas Harvey, Music Education, Mount Olive, NJ
Ariana Giammance, Music Education, Wyckoff, NJ

TENOR SAXOPHONE

Ellis Jasenovic, Conducting, Hackettstown, NJ

BARITONE SAXOPHONE

Stephen Schwarz, Music Education, Staten Island, NY

FRENCH HORN

Jeison Campoverde, Music Education, Hackensack, NJ
Gabrielle Menjivar, Music Education, North Bergen, NJ
Annie Ross, Music Performance, Cedar Falls, IA
Sheldon Senek, Music Education, West Orange, NJ

TRUMPET

Bryce Grier, Music Performance, Vernon, NJ
Patrick Horvat, Music Education, Dumont, NJ
Ashley Martin, Music Education, Jackson, NJ
Stephanie Parmelee, Music Education, Colonia, NJ
Manny Reyes, Music Education, North Arlington, NJ
John Rivas, Music Education, Clifton, NJ

TROMBONE

Nicholas Andrade, Music Performance, Roxbury, NJ
James Boland, Artist Diploma, Hamilton, NJ
Dan Harkins, Music Education, Mount Olive, NJ
Matt Veal, Music Performance, West Orange, NJ

EUPHONIUM

Kathryn Giordano, Music Education, Albany, NY
Matt Maiello, Music Education, Stanhope, NJ

TUBA

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

DOUBLE BASS

Dom Carnival, Jazz Performance, Manhattan, NY

PERCUSSION

Isabella Cruz, Music Education, Bayonne, NJ
Hannah D'elia, Music Education, Bridgewater, NJ
Zach Doberentz, Music Education, Toms River NJ
Domingo Hernandez, Music Education, Toms River NJ
Tim Nuzzetti, Music Education, Vernon, NJ
Max Tripodi, Music Education, Township of Washington, NJ

PIANO

Chirs Vehmas, Music Education, Hawthorne, NJ
Ilya Verashnia, Music Performance , Fair Lawn, NJ

HARP

Katie Andrews, Guest Faculty

MONTCLAIR STATE UNIVERSITY JAZZ ENSEMBLE

2023 PERSONNEL

SAXOPHONES

Rodrigo Romero, Jazz Studies, Lima, Peru
Ryan Huston, Jazz Education, Tom's River, NJ
Alex De Lazzari, Jazz Studies, Arlington, VA
Mario Hernandez, Jazz Education, Staten Island, NY
Tristan Shafran, Woodwind Doubling, Saddle Brook, NJ

TRUMPETS

Adrienne Bazile, Jazz Studies, Newark, NJ
Gabriel Matthew Leal, Jazz Studies, Nogales, AZ
John Rivas, Jazz Studies, Clifton, NJ
Will Schetelich, Jazz Education, Scotch Plains, NJ
Dorian Wylde, Jazz Studies, Brooklyn, NY

TROMBONES

Ryan Haupt, Jazz Studies, Kinnelon, NJ
Dan Harkins, Jazz Education, Mount Olive, NJ
Paul Ferrera, Composition, Staten Island, NY
Matthew Veal, Jazz Studies, West Orange, NJ

RHYTHM SECTION

Pierce "Sparni" Sparnroft, Jazz Studies, Staten Island, NY - Vibraphone
Galo Inga, Jazz Studies, Newark, NJ - Piano
Diego Mamani, Jazz Studies, Lima, Peru - Guitar
Thomas Horner, Jazz Studies, Trenton, NJ - Bass
Matt Vera-Corcoran, Jazz Studies, Pompton Lakes, NJ - Drums
Nick Barbuto, Jazz Studies, Hampstead, NH- Drums

MONTCLAIR STATE UNIVERSITY SYMPHONIC BAND

2023 PERSONNEL

(in chair order)

FLUTE/PICCOLO

Gerardo Borroso, Music Education, Hackensack, NJ
Claudia Charles, Music Performance, Plainsboro, NJ
Julianna Taveras-Garcia, Music Performance, Bronx, NY
Judit Garcia, Music Education, Montclair, NJ
Emily Piccola, Music Education, Toms River, NJ
Emma Hinz, Music Education, Cedar Grove, NJ
Kristen Faye de Jesus, Music Therapy, Lyndhurst, NJ
Emma Siefried, Music Education, Millville, NJ

BASSOON

Tyler Skelley, Music Education, Rockaway, NJ
Kyle Hill, Music Performance, Cedar Grove, NJ

CLARINET

Zarina Campos, Music Education, Morristown, NJ
Alice Kong, Music Education, Caldwell, NJ
Jason Nicolau, Music Education, Union, NJ
Ashley Wallis, Music Education, Hopatcong, NJ
MacKenzie Brown, Music Education, Manville, NJ
Kayla Pacheco, Music Therapy, Fair Lawn, NJ
Ash Rodriguez, Music Therapy, East Harlem, NY
Janelys Guzman, Music Education, New York, NY

BASS CLARINET

Cyrus Waugh, Music Education, Elizabeth, NJ

ALTO SAXOPHONE

Nate Vondette, Music Education, Long Valley, NJ
Alex Hernandez, Music Education, Hazlet, NJ

TENOR SAXOPHONE

Holden Hutchinson, Music Education, Frenchtown, NJ

BARITONE SAXOPHONE

Jonathan Hart, Woodwind Doubling, Miller Place, NY

HORN

Faith Santana, Music Education, Rutherford, NJ
Casey Gilbert, Music Therapy, Stanhope, NJ
Jeison Campoverde, Music Education, Hackensack, NJ

TRUMPET

Sabastian Taborda, Music Education, North Bergen, NJ
Daniel Ospino, Music Education, Paramus, NJ
Israel Soto, Music Education, West Orange, NJ
Chris Harle, Music Education, Dumont NJ
Natalia Arcieri, Music Education, Elizabeth, NJ
Aiden Carr, Music Education, Bayonne, NJ
Taymar Garlington, Music Education, Staten Island, NY

TROMBONE

Dayla Spencer, Music Composition, Nashville, TN
Anthony Blanco, Music Education, Montclair, NJ
Hairo Cesar, Music Education, New York, NY

EUPHONIUM

James Quinn, Music Education, Staten Island, NY
Victoria Ortega, Music Education, Staten Island, NY
Tina Salomone, Music Education, Staten Island, NY

TUBA

John Bergner, Music Education, Jackson NJ

PERCUSSION

Nikiforos Pothos, Music Education, Bridgewater, NJ
Nicholas Caiazza, Music Composition, Fair Lawn, NJ
Ammode Emmertz, Music Composition, Chesapeake City, MD
Hannah D'elia, Music Education, Bridgewater, NJ