

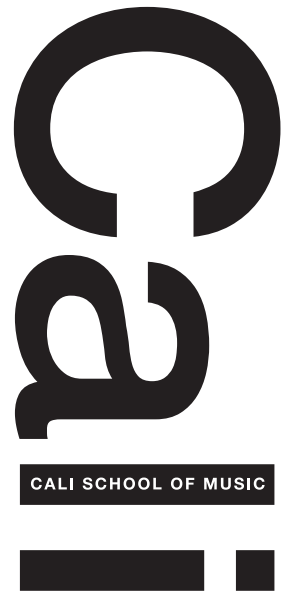
MONTCLAIR STATE UNIVERSITY
WIND SYMPHONY
IN CONCERT

Dr. Thomas McCauley, *conductor*
Ryan Hudson, *associate conductor*

with special guests
Eric Whitacre, *guest conductor*
Dr. Lori McCann, *soloist*

ALEXANDER KASSER THEATER
Friday, April 26, 2024
7:30pm

Daniel Gurskis
Dean, College of the Arts
Anthony Mazzocchi
Director
John J. Cali School of Music



John J. Cali
School of Music
MONTCLAIR
STATE UNIVERSITY

PROGRAM

A.D.-“L” Fanfare for Wind Ensemble

Bruce Yurko

Sleep

Eric Whitacre, conductor

Eric Whitacre

Um mitternacht

Dr. Lori McCann, soloist

Gustav Mahler

Of Our New Day Begun

Omar Thomas

INTERMISSION

Symphony No. 4

David Maslanka

***The Montclair State University Wind Symphony
Dr. Thomas McCauley, conductor***

NOTES ON THE PROGRAM

A.D.-“L” Fanfare

Bruce Yurko (b. 1951) received his Bachelor of Science degree in Music Education from Wilkes College and Masters in Music in Performance/Composition from the Ithaca College School of Music. He studied horn with Douglas Hill and John Covert. While at Ithaca College, Yurko studied conducting with Thomas Michalik and Frederick Fennell, and composition with Karel Husa. A New Jersey band director and music educator, Yurko taught public school instrumental music for 31 years and continues to teach composition at Rowan University.

The Cali School bands have worked with Yurko over the years, whether as guest conductor or through his compositional creativity. Indeed, the Wind Symphony has performed many of Yurko’s works, including those written specifically for Dr. Thomas McCauley and the ensemble; most recently “TMCC Fanfare,” which premiered at World Association of Symphonic Bands (WASBE) International Conference, Prague, Czech Republic, July 2022. According to McCauley: “Bruce Yurko has been a great friend to the MSU Wind Symphony for several years. Every band director in New Jersey—whether in public schools or higher education—is fortunate that Mr. Yurko is a source of educational advice, programming suggestions, and, notably exquisite compositions for bands at all levels.”

Written and premiered in 2023 for Andrew DiNicola and the J. P. Stevens High School Wind Ensemble, “A.D.-‘L’ Fanfare” celebrates, commemorates, and honors DiNicola’s 50 years of music teaching. The piece is fairly short—as is typical for most fanfares—though written in a way that intersperses rhythmic unisons and octaves with dissonant calls-to-action. The piece’s perpetual motion adds anticipatory angst, boldness, and magnetism to the piece.

Sleep

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.*

Um Mitternacht

Austro-Bohemian composer and conductor, Gustav Mahler (1860-1911), sits on the fence of musical romanticism (as an heir of Beethoven and Wagner) and modernism (as precursor of Schoenberg). His biography, too, sits on other fences. He was born in Kaliště, a village now in the Czech Republic (then part of the Austrian empire). One of 14 children, he was Jewish yet spoke German at home despite living in an area that spoke Czech. Indeed, throughout his childhood he knew racial tension. Because of this, and much more, he oftentimes felt like he was an outsider, or worse: “I am thrice homeless, as a native of Bohemia in Austria, an as Austrian amongst Germans, as a Jew throughout the world. Always an intruder, never welcomed.” While his childhood was marked with trauma of many kinds—his abusive father mistreated his mother, he was subject to poverty, and experienced the early death of numerous siblings as well as the suicide of one of his surviving brothers—Mahler coped by becoming a day-dreamer, story-teller, and music maker. At the age of 10, he gave his first piano recital. In 1875, he went to study at the Vienna Conservatory, first as a pianist and then through composition and conducting.

Much more could be said about Mahler the man and the pianist, composer, and conductor. Yet, it is not hyperbole to state that Mahler was much more than a man and a musician; Mahler was a great artist consumed with various philosophical matters through his creativity, particularly the meaning of existence. A restless soul who felt torn between idealism and realism as well as innocence and experience, Mahler sought to understand and express the cosmos, love, spirituality, and death. For example, Mahler said his purpose for writing a symphony was “so great that the whole world is actually reflected therein—so that one is, so to speak, only an instrument upon which the universe plays.” As the writer Thomas Mann said, Mahler expressed himself through music in the “profoundest and most sacred form,” whether that be through composing his symphonies or song-cycles, or conducting the New York Philharmonic Orchestra.

Performed on this concert is one of five songs from Mahler’s *Rückert Lieder* (written 1901-1902), “Um Mitternacht” (Midnight). The “symphonic” piece is for solo voice, winds, brass, percussion, and piano. It begins with lonely thoughts about fate and ends with a triumphant reliance on the divine. A translation of the lyrics are as follows:

At midnight / I kept watch / and looked up
to heaven; / no star of all the host of stars / smiled
on me / at midnight.

At midnight / I sent my thoughts / out
to the bounds of dark space; / no vision of light /
brought me comfort / at midnight.

At midnight / I took note of / the beating
of my heart; / a single pulse of sorrow / was set in
motion / at midnight.

At midnight / I fought the battle, / O
Mankind, of your sufferings; / I could not gain
victory / by my own strength / at midnight.

At midnight / I gave my strength / into
Your hands! / Lord of death and life, / You keep the
watch / at midnight.

Of Our New Day Begun

After receiving a Bachelor of Music in Music Education from James Madison University, an Master of Music 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 diverse 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 LGBTQ+ identity, civil rights, or social unrest.

Written in 2015, “Of Our New Day Begun” is a response to the heinous act where hatred took the lives of nine innocent parishioners. Rather than solely mourn those dead, Thomas’s work pays an honest tribute to those who, on June 17, 2015, took to the Emanuel African Methodist Church (Charleston, South Carolina) in order to find solace and refuge in prayer, but were instead murdered. As Thomas explains: “My greatest challenge in creating this work was walking the line between reverence for the victims and their families, and honoring my strong, bitter feeling towards both the perpetrator and the segments of our society that continue to create people like him.”

Quoting a cell from “Lift Every Voice and Sing,” an anthem rooted in the Black church, Thomas’ musical sermon begins with an evocative

descending fourth, suggestive of Antonin Dvorak's third movement from his 9th "New World" Symphony. Indeed, Dvorak was keenly aware that the melodies of Black people should be the foundation for any original composition to come out of the United States. In this case, "Of Our New Day Begun" takes from the spiritual "Lift Every Voice and Sing" (lyrics written in 1900 by James Weldon Johnson and set to music by his brother John Rosamund Johnson for Abraham Lincoln's birthday) and repurposes both the solemn and uplifting appeal for Black liberty. Thus in the spirit of originality and national rootedness, Thomas' work takes the pain and anger of the past and combines it with a "grace and forgiveness" for tomorrow. On the whole, the piece draws upon the habits and customs of Black worshippers: stopping, clapping, singing, chanting—all inclusive of a tambourine part that signals and signifies "hope" in ever after. Amidst the meter changes, blues chords, and ostinato patterns, the work settles into 9/8, then 4/4 in order to honor the "humanity" portrayed by the victims' families. As Thomas' notes explain, once the piece returns to 9/8, it rests "on a unison F that grows from a very distant hum to a thunderous roar, driven forward by march-like stomping to represent the ceaseless marching of Black Americans towards equality."

Symphony No. 4

A world-renowned composer with over 150 works, David Maslanka (1943-2017) studied at the Oberlin Conservatory and received his Master of Music and PhD degrees in Composition from Michigan State University. After teaching at several universities for two decades, in 1990, he moved to Montana to compose full-time. Friends and colleagues described Maslanka as "generous," "kind," "gentle," and "humble"; yet while his music often displays such characteristics, it is also monumental, stunning, riveting, powerful, and intensely spiritual. All these qualities show up across Maslanka's scores.

Because of this, it is likely no accident that Maslanka's Symphony No. 4 is heard on the same concert as Mahler's music. Both composers revered the earth; both composers wrote songs of and for the earth. As Maslanka explains: "The roots of Symphony No. 4 are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of

central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed – the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise."

Like other works of Maslanka, this piece, too, draws from hymns and Bach chorales, specifically, "Old Hundred, several other hymn tunes (the Bach chorales *Only Trust in God to Guide You and Christ Who Makes Us Holy*), and original melodies which are hymn-like in nature, form the backbone of Symphony No. 4." Crafted in a single movement with six parts or episodes, the impulse for writing this piece began when Jerry Junkin, Director of Bands at the University of Texas at Austin, asked Maslanka to write something for his University's Wind Ensemble. From this invitation, a consortium grew. The result being the composer freely created with a unique orchestration and color-palette, producing a score that includes alto flute, contrabass clarinet, contrabassoon, piccolo trumpet, harp, organ, and an extensive variety of percussion. And while the score calls for an actual organ, much of the ensemble feels organ-like. Of particular interest, listen for the clarinets, which separate the barrel from the instrument and, while placing the lower parts of clarinet aside, play from only the barrel and mouthpiece. The effect is dynamic, as they bend pitches with their fingers to create sounds of a crying baby or siren. Notice, too, how Maslanka alternates between soft and loud sections and does not allow the full ensemble to play loudly together until the very last section—*tutti; shout for the joy of life*; the result being an intense culmination, a "welling up that cannot be denied."

Program notes by Dr. Marissa Silverman

ABOUT THE CONDUCTORS

Grammy Award-winning composer and conductor, **Eric Whitacre**, is among today's most popular musicians. His works are programmed worldwide and his ground-breaking Virtual Choirs have united 100,000 singers from more than 145 countries. Born in Nevada in 1970, Eric is a graduate of The Juilliard School. He is currently Visiting Composer at Pembroke College, Cambridge University (UK) and is an Ambassador for the Royal College of Music (London). He recently completed two terms as Artist in Residence with the Los Angeles Master Choral. In the 2022-2023 season, the Cincinnati

Pops and the National Symphony Orchestra premiered a new commission: Prelude in C. Eric is proud to be a Yamaha Artist. Eric's compositions have been widely recorded and his debut album as a conductor on Universal, Light and Gold, went straight to the top of the charts, earning a Grammy. As guest conductor he has drawn capacity audiences to concerts with many of the world's leading orchestras and choirs in venues from Carnegie Hall (New York) to the Royal Albert Hall (London). Insatiably curious and a lover of all types of music, Eric has worked with legendary Hollywood composer Hans Zimmer, as well as British pop icons Laura Mvula, Imogen Heap and Annie Lennox. His composition, Deep Field, was inspired by the achievements of the Hubble Space Telescope and became the foundation for a pioneering collaboration with NASA, the Space Telescope Science Institute, and film-makers 59 Productions. His long-form work The Sacred Veil, a profound meditation on love, life and loss, was premiered by the Los Angeles Master Chorale, conducted by the composer, and released on Signum Records. In 2021, Eric launched the Virtual School with its first course "The Beautiful Mess: Masterclass in Composition and Creativity". A charismatic speaker, Eric Whitacre has given keynote addresses for TED, Apple, Google, the United Nations Speaker's Program, in education and for numerous global institutions.

His collaboration with Spitfire Audio resulted in a trail-blazing vocal sample library which became an instant best-seller and is used by composers the world-over.

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 the *Weekend Wind Conducting Symposium* at Montclair State University, with special guest

clinicians and participants from around the world.

Dr. Thomas McCauley is in demand as a guest conductor and clinician, and ensembles under his direction have appeared at regional, national, and international conventions and conferences. McCauley has collaborated with artists including Dame Evelyn Glennie, Arturo Sandoval, Imani Winds, Manhattan Brass Quintet, 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's book titled, *Adventures in Band Building (or How to Turn a Less-Than-It-Could-Be into a More-Than-It-Should-Be)* is published by G.I.A. Publications. He has been published in *The Instrumentalist* magazine, several state music magazines, and in the second edition of *Teaching Music Through Performance in Band, Vol I* published by G.I.A. publications. In 1995, the Nevada Music Educators Association named Dr. McCauley *Music Educator of the Year* and in 2006, the Indiana Music Educators Association honored Dr. McCauley with an *Outstanding University Music Educator Award*. He currently 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 also an active member of the World Association for Symphonic Bands and Ensembles, and the National Association for Music Education, in addition to serving as a Conn-Selmer Educational Clinician. Dr. McCauley holds undergraduate and graduate degrees in Music Education from the University of Nevada-Las Vegas, and earned a D.M. in conducting from Northwestern University.

ABOUT THE SOLOIST

Soprano and pedagogue **Lori McCann** holds a DMA and Artist Diploma in Opera from the University of Cincinnati College-Conservatory of Music. She has performed extensively in Europe and the United States appearing in opera, oratorio and concert performances. Roles include: Mozart's Pamina, Countess, Fiordiligi and Second Lady, Mimi, The Governess (*Turn of the Screw*, Britten),

Fulvia (*Ezio*, Händel), The Fox (*The Cunning Little Vixen*, Janáček), Giulia (*La scala di seta*, Rossini), Iphigénie (*Iphigénie en Tauride*, Gluck), and Mary Warren (*The Crucible*, Ward). Orchestral repertoire includes Brahms, Mozart, Händel, Bach, Beethoven, Debussy, Mahler, Canteloube, Monteverdi, Bernstein, and Zarzuela repertoire. Ms. McCann has received many awards and prizes for her singing including National Finalist of the Metropolitan Opera National Council Auditions. Dr. Lori McCann has been a vocal pedagogue for over 30 years. Academically she teaches the lyric diction sequence, various performance classes and applied voice to freshman through Artist's Diploma candidates in the Cali School, and all levels of student in the highly competitive BFA Musical Theater Program. She has also maintained private voice studios in New York City, Berlin, Mannheim, Cincinnati, San Diego, and Montclair, NJ. She has been Faculty Artist at the prestigious American Institute of Musical Studies (AIMS), in Graz, Austria for more than a decade and is in demand as a mentor teacher, masterclass clinician and adjudicator. Dr. McCann's research interests include lyric diction, developmental pedagogy, zarzuela and university voice and choral faculty collaboration. In conjunction with co-author Elizabeth Brodovitch, Lori McCann recently published *Chant's d'Auvergne, A Singer's Guide to Auvergnat Pronunciation*, Bailero Publishing, Vancouver, BC, 2022. Dr. McCann has presented her research at national and international conferences, including the International Congress of Voice Teachers (ICVT) the International Society for Music Education (ISME) World Conference, The Voice Foundation, National Collegiate Choral Organization (NCCO), and the National Association of Teachers of Singing (NATS) National Conferences and Workshops. In addition to these presentations, Dr. McCann is quite active in leadership roles locally, regionally, and nationally with the National Association of Teachers of Singing, the primary professional organization for voice teachers in the country. She served 2 terms as the NATS Eastern Region Governor, 2 terms as New York City Chapter President, is a member of New Jersey NATS and is currently serving as past president and board member of the NYC chapter. Dr. McCann is especially active in Mentor Teacher programs both in the NYC Chapter and as a NATS National Mentor.

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 CBDNA Eastern Division Conference, the National Association for Music Education Eastern Division Conference, and the 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. In July of 2022, the Montclair State Wind Symphony appeared at the international conference of the World Association of Symphonic Bands and Ensembles (WASBE) in Prague, Czech Republic. Again, a first in the history of the school.

The Montclair State University Wind Symphony rehearses twice per week for a total of 3.5 hours, and is one of three concert bands in the John J. Cali School of Music. 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 Montclair State University Wind Symphony has premiered works by composers Michael Daugherty, Bruce Yurko, David Gillingham, Elizabeth Brown, Armando Bayolo, O'Neal Douglas, Patrick Burns, and Ting Ho, and has participated in commissioning works from composers Lawton Hall, Susan Botti, James Beckel, Stephen Anderson, and Rollo Dilworth among others. The Montclair State Wind Symphony has appeared in concert with, among others, Dame Evelyn Glennie, Arturo Sandoval, Imani Winds, Monarch Brass, Manhattan Brass Quintet, and the Zzyzx Quartet. Since 2006, recruiting and concert tours have taken the ensemble to Philadelphia, Boston, Indianapolis, Chicago, Atlantic City, Nevada, Arizona, New York, and the Czech Republic. 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.

THE 2023-2024 MONTCLAIR STATE UNIVERSITY WIND SYMPHONY

(in alphabetical order)

FLUTE/PICCOLO

Gerardo Borroso, Music Education, Hackensack, NJ
Julie Duggan, Music Performance, Dunellen, NJ
Jacob Medina, Woodwind Doubling, Allentown, PA
Michelle Zarco, Music Performance, Nesconset, NY

OBOE/ENGLISH HORN

Quinten Hansen, Woodwind Doubling, Palmer, AK
David Reinstein, Music Education, New Milford, NJ
Dylan Slattey, 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
Maria Vincelette, Woodwind Doubling, Peru, NY

CONTRABASS CLARINET

Maria Taveras, Music Performance, Bronx, NY

BASSOON

Darren Butler, Music Education, Jackson, NY
Jonathan Hart, Woodwind Doubling, Miller Place, NY
Maria Palacios-Sandoval, Performance Certificate,
Neptune Township, NJ

ALTO SAXOPHONE

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

TENOR SAXOPHONE

Ellis Jasenovc, 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

Ryan Branco, Music Education, Watchung, NJ
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

Ilya Verashnia, Music Performance, Fair Lawn, NJ
Ryan Hudson, Graduate Conducting, Lafayette, NJ

HARP

Diane Michaels, guest artist