

Montclair State University

JOHN J. CALI SCHOOL OF MUSIC

PRESENTS

JOURNEYS REAL AND IMAGINED

FEATURING

**MONTCLAIR STATE UNIVERSITY
WIND SYMPHONY**

Dr. Thomas McCauley, *conductor*

Joshua Jenkins, *assistant conductor*

Nicholas Mossa, *assistant conductor*

FRIDAY, DECEMBER 5, 2025

5:30PM

ALEXANDER KASSER THEATER

Daniel Gurskis

Dean, College of the Arts

Shea Scruggs

Director

John J. Cali School of Music

John J. Cali
School of Music

MONTCLAIR
STATE UNIVERSITY



MONTCLAIR STATE UNIVERSITY
WIND SYMPHONY
JOURNEYS REAL AND IMAGINED

PROGRAM

<i>Exhale!</i>	James Stephenson
<i>Peace Dancer</i>	Jodie Blackshaw
Josh Jenkins, <i>conductor</i>	
<i>Variations 2019</i>	Bruce Yurko

INTERMISSION

<i>Fanfare Reimagined</i>	William May
Nick Mossa, <i>conductor</i>	
<i>In This Breath</i>	Shuying Li
<i>Traveler</i>	David Maslanka
<i>Kauyumari</i>	Gabriella Ortiz arr. Michael Brignolo

ABOUT THE PROGRAM...

Exhale!

Dubbed as “The Concerto King” for having written concertos and sonatas for nearly every instrument, the largely self-taught composer James M. Stephenson (b. 1969) became a composer later in life, after a successful performing career as an orchestral trumpet player. Through commissions by and for major symphony principal players across the United States, and by way of example, the Minnesota Commissioning Club contracted two violin concertos, both receiving premieres in 2012; one by Jennifer Frautschi with the Minnesota Orchestra under Osmo Vänskä and the other by Alex Kerr with the Rhode Island Philharmonic under Larry Rachleff. An active arranger and conductor, his arrangements have been performed/recorded/broadcast by the Boston Pops, Cincinnati Pops, New York Pops, and more. On the podium, Stephenson has led orchestras throughout the nation, in addition to numerous concert bands. Additionally, he serves as the Composer-in-Residence of the Lake Forest Symphony.

In the hopes of catharsis, “Exhale!” hopes to “whoosh” through listeners with triumph and upward-moving sonic trajectories. As Stephenson states: *“mid-pandemic, I was asked by Col. Don Schofield of the United States Air Force Band to write a piece full of hope...[one] that might bring a rush of excitement to the audience, and also reflect on how grateful we all were to be in a room together again listening to live music.”*

Peace Dancer

Born 1971 in rural Australia, composer, conductor, and educator Jodie Blackshaw draws inspiration planet wide, primarily from its peoples and places. An artistic citizen by nature, Blackshaw has been a fierce advocate for environmental justice and has championed the voices of those historically marginalized. A multiple award winner, Blackshaw composes music for all age groups and abilities. Her music has been featured as test pieces in state and national competitions and appears across state curriculum repertoire lists; her scores have been performed by numerous school and professional ensembles throughout Australasia, Europe, and the Americas. Still, Blackshaw’s wind-band routes emerged right after her undergraduate studies when. After studying composition at the Australian National University, she provided music opportunities for young students in remote communities. In 2020 she completed a PhD in Composition studying with Carl Vine and later, Australian indigenous composer Dr. Christopher Sainsbury.

Written in 2017 and dedicated to Dr. Craig Kirchoff, former Director of Bands at University of Minnesota, “Peace Dancer” takes inspiration from the First Nations text of the same name by Roy Henry Vickers (Squamish Nation). As Vickers writes: *“The story Peace Dancer is about a song and dance that is thousands of years old originating from the time of the flood. Songs have been composed for different Chiefs up and down the Pacific northwest coast. The Chief who is chosen to do this sacred dance is recognized as a healer in each community and the songs and dances are a reminder of the great flood and how the people lost their way and their love for all things in creation. During the dance there is a time when the dancer shakes eagle down from their headdress to remind people of the flood.”* The work—commissioned by the University of British Columbia Conducting Symposium Consortium (hosted by Dr. Robert Taylor, consortium led by Janet Wade)—musically speaks towards *“love and respect.”* To do this, Blackshaw crafts the score in musical moments, namely *“meditation – awakening – realization – humility.”*

Variations 2019

Bruce Yurko (b. 1951) received his Bachelor of Science degree in Music Education from Wilkes College and Master of Music degree 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, for example, "TMCC Fanfare," which premiered at World Association of Symphonic Bands (WASBE) International Conference, Prague, Czech Republic, July 2022. According to Dr. 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 for and premiered May 3, 2019 at Kasser Theater by the MSU Wind Symphony, "Variations 2019" came to light after Yurko experienced Dr. McCauley and the MSU Wind Symphony perform at the 2019 College Band Directors National Association National Conference (CBDNA) in Tempe, Arizona. Yurko stated: *"What an honor to have this outstanding conductor and ensemble perform my music. 'Variations 2019' is based on two 7-note tone rows. Each variation explores the vitality of rhythm, tonal timbre and ever-changing groupings of wind and percussion instruments."* A hypnotic drive holds listeners, leaving those experiencing the work fully cognizant of time while simultaneously unable to truly know time. Clearly an existential parable, whether musically intended or not.

Fanfare Reimagined

Composer and educator William May (b. 1988) earned a Bachelor of Music from Columbus State University, studying composition with Dr. Alfred Cohen. In 2014, he obtained a Master of Music Composition from Georgia State University, studying with Dr. Nickitas Demos. Currently, May is pursuing his doctoral degree from the University of Georgia.

As an educator, May has worked with at-risk youth and exceptional children in Title I School Programs, serving primarily communities of color. In 2019, as director of choral activities for Dr. Martin Luther King, Jr. High School (Stonecrest, Ga.), his Concert Chorale traveled to the state capital to perform Damon Dandridge's *I Know I've Been Changed* for the governor of Georgia. Notably, in 2016, May founded and established the WARMAY Music Company (formerly WARM Productions), a business focused in the areas of music creation, publishing, and pedagogy.

The work heard tonight takes root from "Fanfare" for Six Horns, Op. 1 by May, an internationally recognized work championed by such artists as John Turman (Seattle

Symphony Orchestra), who described the work as a “gift to the repertoire.” Its rebirth heard tonight, “Fanfare Reimagined,” was commissioned Quentin Goins, director of bands at Stephenson High School in Stone Mountain, GA, and celebrates, not solely horns, but the whole wind band. Filled with flourishes and flair, this celebratory work aims to please.

In This Breath

Award-winning composer, Shuying Li (b, 1989), is committed to fostering cultural dialogue through music. She founded the Four Corners Ensemble, dedicated to championing new works and cross-cultural storytelling, with performances at Carnegie Hall’s Weill Hall, OPERA America, and the Shanghai Conservatory of Music. She also launched the Operation Opera Festival, an annual initiative supporting composers, vocalists, and pianists in developing new chamber operas and art songs. Four Corners’ debut album, *World Map*, featuring a series of her chamber concertos, and has received acclaim in Gramophone, American Record Guide, Pizzicato, and Take Effect.

Originally from China, the composer began her musical training at the Shanghai Conservatory of Music before earning a scholarship to continue her undergraduate studies at The Hartt School. She holds master and doctoral degrees from the University of Michigan and is currently on the faculty at California State University, Sacramento. Previously, she directed the Composition/Music Theory program at Gonzaga University and served as research faculty at the Shanghai Conservatory of Music.

As a tribute to her partner, the widely-beloved conductor and Director of Bands at The Hartt School and CBDNA president, Glen Adsit, after his untimely passing in 2024, and commissioned by numerous schools and individual contributors, “In this Breath” draws upon *The Art of Living* by the Buddhist monk, Thich Nhat Hanh: *“My nature is the nature of the cloud – the nature of no birth and no death. Just as it is impossible for a cloud to die, it’s impossible for me to die. I enjoy contemplating my continuation body, just as the cloud enjoys watching the rain fall and become the river far below. If you look closely at yourself, you will see how you too are continuing me in some way. If you breathe in and out, and you find peace, happiness, and fulfillment, you know I am always with you, whether my physical body is still alive or not. I am continued in my many friends, students, and monastic disciples.”* Li explains: *“This book is a collection of the Vietnamese monk’s ruminations on life and death that guided my partner Glen Adsit through his personal struggles when confronted with his own mortality. As well as being my beloved life partner and musical collaborator, Glen was a beloved figure in the music community who touched the lives of countless collaborators and students. In the wake of Glen’s sudden passing in January 2024 we have all become the rain to Glen’s cloud. His inextinguishable spirit and profound influence continue to resonate deeply within all of us. Although his physical body is no longer with us, we now constitute his continuation body and are charged with continuing his legacy of support and love for one another.”*

“This piece is a tribute to Glen, the physical life we shared together, and the new life we share as I continue his legacy in my own way. It reflects the profound love and connection we share, both personally and through our collaborative musical endeavors. The piece is lyrical and tender, inviting listeners into the intimate emotional spaces Glen and I navigated together. It captures the essence of Glen’s loving spirit — missed by many, cherished by those who experienced his warmth and guidance, and still apparent in the life and work of his family, colleagues, and students. It is both a celebration of Glen’s life and the enduring bond he and I share and a tribute to the legacy of love and artistic collaboration that he left behind for all of us to continue together.”

Traveler

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.

Commissioned in 2003 by the University of Texas at Arlington Band Alumni Association, the Delta Sigma Chapter of Kappa Kappa Psi, and the Gamma Nu Chapter of Tau Beta Sigma, in honor of the career contributions of Ray C. Lichtenwalter, retiring Director of Bands at UT Arlington, “Traveler” embodies moving from one stage of life to another. Like other works of Maslanka, this piece, too, draws from hymns and Bach chorales, specifically, opening with a firm declaration of the melody from “Nicht so traurig, nicht so sehr” (“Not so sad, not so much”). As Maslanka states: *“The last part of life need not be sad. It is an accumulation of all that has gone before, and a powerful projection into the future – the potential for a tremendous gift of life and joy. And so the music begins with energy and movement, depicting an engaged life in full stride. At the halfway point, a meditative quiet settles in. Life’s battles are largely done; the soul is preparing for its next big step.*

*“In our hearts, our minds, our souls
We travel from life to life to life
In time and eternity.”*

Kauyumari

Twice Latin Grammy-nominated Mexican composer, Gabriella Ortiz (b. 1964), has been commissioned and performed by prestigious ensembles world-wide, by soloists and

orchestras such as the Los Angeles Philharmonic and Esa Pekka Salonen, Kroumata and Amadinda percussion ensembles. Notably and recently, in 2025, Ortiz's portrait album *Revolución diamantina*, recorded by the Los Angeles Philharmonic and Gustavo Dudamel, won three GRAMMY Awards, including Best Contemporary Classical Composition for the title track. Hailing from a musical family, her parents were founding members of Los Folkloristas—an ensemble dedicated to performing Latin American folk music. While playing charango and guitar with her parents' group, she also studied classical piano. Her formal studies began under esteemed Mexican composers Mario Lavista, Federico Ibarra, and Daniel Catán. She furthered her education, studying in Europe and earning a graduate degree at the Guild Hall School of Music and Drama with Robert Saxton. Additionally, Ortiz received a doctorate in composition and electronic music from London's City University, where she worked with Simon Emmerson. Currently composer-in residence at Carnegie Hall, the Orquesta Sinfónica de Castilla y León, and the Curtis Institute of Music, Ortiz also teaches composition at Mexico's National Autonomous University. Her music, which oftentimes examines and explores important themes such as environmental justice, racism, sexism, and globalization, is published by Boosey & Hawkes.

Commissioned and premiered by Gustavo Dudamel and the Los Angeles Philharmonic in 2021 and asked to create a work that spoke to a return to the stage after the pandemic, Ortiz thought long and hard about the healing of wounds. Taking inspiration from the Huichol people of Mexico, "Kauyumari" means "blue deer." As Ortiz states: *"The blue deer represents a spiritual guide, one that is transformed through an extended pilgrimage into a hallucinogenic cactus called peyote. It allows the Huichol to communicate with their ancestors, do their bidding, and take on their role as guardians of the planet. Each year, these Native Mexicans embark on a symbolic journey to "hunt" the blue deer, making offerings in gratitude for having been granted access to the invisible world, through which they also are able to heal the wounds of the soul." Additionally, while composing the piece, Ortiz explains she thought about "how music has the power to grant us access to the intangible, healing our wounds and binding us to what can only be expressed through sound. Although life is filled with interruptions, 'Kauyumari' is a comprehension and celebration of the fact that each of these rifts is also a new beginning."*

The version heard tonight, arranged by Michael Brignolo for wind ensemble, was meant to be included during the Equity Arc Wind Symphony collaboration with The President's Own U.S. Marine Band concert on May 4, 2025. That concert was canceled following executive orders impacting DEI-related programs. Originally intended to bring together over 30 extraordinary pre-college musicians from across the country who earned their spots through a competitive audition process, the young musicians were to receive mentorship from Marine Band musicians and perform a powerful program celebrating diverse voices in music. On that program should have been Brignolo's arrangement of "Kauyumari." As Brignolo disappointedly stated on social media: *"I was prepared for the*

possibility of this happening based on everything going on. I feel much worse for those high school kids than for myself. I sincerely hoped that the arts wouldn't be affected, but especially after what has happened with the Kennedy Center, here we are ... these students just had that opportunity - which they had earned through hard work and auditions (ie. merit) - ripped away from them." In some ways, then, tonight's performance honors, not only this piece of music and the peoples, spaces, and places it evokes, but also showcases, in the spirit of this piece, *"a new beginning."*

Program notes created by Dr. Marissa Silverman

ABOUT THE ENSEMBLE....

The Montclair State University Wind Symphony is one of three concert bands in the John J. Cali School of Music at Montclair State University in New Jersey. The ensemble has premiered pieces by composers Michael Daugherty, Bruce Yurko, David Gillingham, Elizabeth Brown, Armando Bayolo, and O'Neal Douglas among others. The Wind Symphony has appeared in concert with, among others, Dame Evelyn Glennie, Arturo Sandoval, Doreen Ketchens, The Imani Winds, the Monarch Brass, Decoda, Eric Whitacre, Daniel Bernard Roumain, the Manhattan Brass Quintet, The Westerlies, and Zzyzx Quartet.

Since 2006, the Wind Symphony has appeared at the New Jersey Music Educators Association Conference on several occasions, the 2012 and 2023 CBDNA Eastern Division Conferences, 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 Montclair State 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. 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.

ABOUT THE CONDUCTORS...

Joshua Jenkins is the Director of Bands at Ramsey High School in Ramsey, New Jersey where he has been since 2020. His responsibilities at Ramsey High School include directing the Ramsey High School Wind Ensemble, the Ramsey "Big Blue" Band and Guard, and teaching instrumental lessons for grades 9-12. Previously, he was the assistant band director in the Vernon Township school district in Vernon, NJ and the band director at Brooklawn Middle School in Parsippany, NJ. Mr. Jenkins has a Bachelors in Music

Education from Ithaca College where he studied French horn with Professor Alexander Shuhan. Currently, Joshua is pursuing his Masters degree at Montclair State University in Wind Conducting where he studies with Dr. Thomas McCauley.

Mr. Jenkins attributes much of his musical success to the marching arts. He is the mellophone technician at the Sacramento Mandarins Drum and Bugle Corps from Sacramento, California as well as the Brass Caption Head of the Hawthorne Caballeros Drum and Bugle Corps from Hawthorne, New Jersey. He was a member of the Caballeros from 2008-2012 and then went on to perform with the Carolina Crown Drum and Bugle Corps in 2013 and 2014.

Mr. Jenkins' professional affiliations include the MEBCI (Music Educators of Bergen County Inc.), the New Jersey Music Educators Association, and the National Association for Music Education. He is an active performer and has performed with the New Jersey Wind Symphony and is currently a member of the Sussex County Brass Quintet.

Nicholas Mossa currently serves as a band director at Bridgewater Raritan High School and has enjoyed teaching music in the Bridgewater Raritan community since 2012. He is currently pursuing his graduate degree in Wind Band Conducting at Montclair State University, and serves as the associate conductor of the Wind Symphony.

At BRHS, Mr. Mossa is the director of the Marching Band and Symphonic Band, assistant director of the Wind Ensemble, and co-director of the Concert Band. A devoted advocate for music education, Mr. Mossa also oversees the Winter Guard and Indoor Percussion Ensembles as the director of the Marching Arts Programs, and also directs the Tuesday Jazz Band & Clarinet Choir.

Mr. Mossa also has an extensive performance background as a clarinetist, including professional appearances with the Mid-Atlantic Symphony Orchestra, Adelphi Orchestra, and the Central Park Orchestra. Mr. Mossa has also been recognized as a featured soloist with the Montclair State University Symphony Orchestra and at Windhaven in Vermont. Additional performances have included concerts in Providence, Boston, Baltimore, Chicago, Shanghai, and New York City. Mr. Mossa is a member of the Eastern Wind Symphony and enjoys performances throughout the tri-state area each season.

Mr. Mossa's professional affiliations include the New Jersey Association for Jazz Education, Central Jersey Music Educators Association, New Jersey Music Educators Association, and the National Association for Music Education, and is also the championships Co-Chair for the New Jersey Marching Band Directors Association.

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, Eric Whitacre, Jake Runestad, 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, Decoda, The Westerlies, Monarch Brass, and Phil Smith among many 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 Doctor of Music in conducting from Northwestern University.

THE 2025 - 2026 MONTCLAIR STATE UNIVERSITY WIND SYMPHONY

Flute

Sofia Scamurra, *Woodwind Doubling, Minneapolis, MN*
Jules Zea-Joya, *Music Education, Montville*
Julianna Taveras-Garcia, *Music Performance, Bronx, NY*
Anaya Torrence, *Music Performance, Brooklyn, NY*
Arianna Nguyen-Haberneski, *Woodwind Doubling, Missoula, MT*
Samantha Price, *Music Education, Bayonne, NJ*

Oboe

David Reinstein, *Music Education, New Milford, NJ*
Bailey Coon, *Woodwind Doubling, Macedonia, OH*

Bassoon

Jonathan Hart, *Woodwind Doubling, Miller Place, NY*
Taylor Lee, *Woodwind Doubling, Anaheim, CA*
Darren Butler, *Music Performance, Jackson, NJ*

Clarinet

Emily O'Brien, *Woodwind Doubling, Prosper, TX*
Emmett Miller, *Music Performance, New York City, NY*
Nicolette DiBari, *Music Performance, Red Bank, NJ*
Hunter McDonald, *Woodwind Doubling, Germantown, MD*
Maria Taveras-Garcia, *Music Performance, Bronx, NY*
Lilly ChablaCortes, *Music Education, West Orange, NJ*
Basil Blasa, *Music Education, Bayonne, NJ*
Nicholas Derderian, *Woodwind Doubling, Saratoga Springs, NY*
Zarina Campos, *Music Education, Morristown, NJ*
Bianca Avalos, *Music Performance, Brooklyn, NY*

Bass Clarinet

Naji Abdeldayem, *Music Education, Staten Island, NY*
Cyrus Waugh, *Music Education, Elizabeth, NJ*

Alto Saxophone

Frank DiBari, *Music Performance, Middletown, NJ*
Lily Kearney, *Music Performance, Clifton, NJ*

Tenor Saxophone

Katie Sorrentino, *Music Education, Bayonne, NJ*

Baritone Saxophone

Ariana Giammanco, *Music Education, Wyckoff, NJ*

Trumpet

Gabriel Chalick, *Jazz Performance, Naples, FL*
Mario Correa, *Music Performance, Clifton, NJ*
Gianna Ciaburri, *Music Performance, Staten Island, NY*
John Rivas, *Music Education, Clifton, NJ*
Aiden Carr, *Music Education, Bayonne, NJ*

French Horn

Jeison Campoverde-Yunganaula, *Music Education, Hackensack, NJ*
Faith Santana, *Music Education, Rutherford, NJ*
Sheldon Senek III, *Music Education, West Orange, NJ*
Jose Zapata, *Music Performance, Caracas*
Joshua Jenkins, *Conducting, Fair Lawn, NJ*

Trombone

Dan Harkins, *Music Education, Mount Olive, NJ*
David Laird, *Music Education, Millville, NJ*
Hairo Cesar, *Jazz Education, Corona, NY*

Euphonium

Victoria Ortega, *Music Education, Staten Island, NY*
James Quinn, *Composition, Staten Island, NY*

Tuba

Isaac Galang, *Music Education, North Bergen, NJ*
Van Cole, *Music Performance, Jacksonville, FL*
John Bergner, *Music Ed/Special Ed, Jackson, NJ*

Double Bass

Dominic Carnival, *Jazz Performance, Manhattan, NY*

Piano/Keyboard

K. Xie, *Jazz Performance, Brooklyn, NY*
Dan Sokolski, *Jazz Studies, Hawthorne, NJ*

Percussion

Rolan Bansil, *Music Education, Ridgewood, NJ*
Hannah D'Elia, *Music Education, Bridgewater, NJ*
Isabella Cruz, *Music Education, Bayonne, NJ*
Nikiforos Pothos, *Music Education, Bridgewater, NJ*
Fenglin Zhang, *Music Therapy, Xiamen, China*
Alexandros Pothos, *Music Education, Bridgewater, NJ*

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aims to create dynamic and
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Cali name a seat project

goal

An opportunity for
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or more of the 180
permanent seats** in the
Leshowitz Recital Hall.



help fund
scholarships for
**under-resourced
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