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John J. Cali School of Music, "University Wind Symphony" (2022). *2022-2023*. 3.
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MONTCLAIR STATE WIND SYMPHONY

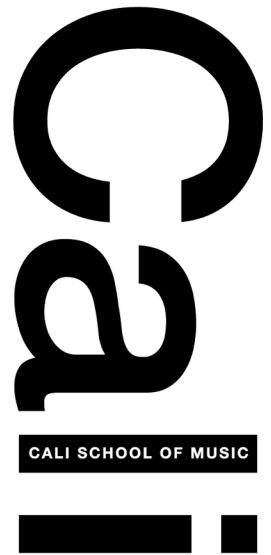
Dr. Thomas McCauley, *conductor*

FEATURING

University Singers

Dr. Heather J. Buchanan, *conductor*

Steven W. Ryan, *accompanist*



FRIDAY | **OCTOBER 28** | 7:30PM

ALEXANDER KASSER THEATER

Jonathan Koppell

President

Junius J. Gonzales

Provost and Senior Vice President
for Academic Affairs

Daniel Gurskis

Dean, College of the Arts

Anthony Mazzocchi

Director

John J. Cali School of Music



**MONTCLAIR STATE
UNIVERSITY**

John J. Cali School of Music

MONTCLAIR STATE WIND SYMPHONY

FEATURING

THE UNIVERSITY SINGERS

Festive Overture

Dmitri Shostakovich
trans. Hunsberger

**In Between:
"Song and Dance"*

Where Words Cannot Go

Nicole Piunno

**In Between:
"For Ukraine"*

Carolyn Bremer

Early Light

Scott Byers, graduate student conductor

INTERMISSION

Rollo Dilworth

Weather

Wind Symphony and University Singers

* **IN BETWEEN (2022-2023)**

IN BETWEEN is a year-long project, devoted entirely to the art of improvised and spontaneous music-making.

During each Montclair State University on-campus band concert throughout 2022-2023, music will be performed **IN BETWEEN** the pieces on the printed program. These pieces are neither pre-planned nor rehearsed; they are being created entirely “in the moment”. The performers will not know if they are performing until they arrive at the theater on the evening of the concert, and will be selected via drawing names from a hat.

The focus of each piece can vary wildly; from improvisations on a given small musical “cell” to completely improvised works based on a word, place, feeling, or situation. Sometimes the audience will know the impetus behind the pieces, and sometimes they won’t.

NOTES ON THE PROGRAM

FESTIVE OVERTURE

The world-renowned musicologist, Richard Taruskin, writes: “The story of Stalinist totalitarianism in practice, where music was concerned, can best be told—in fact, in some ways can *only* be told—in terms of the creative biography of Dmitri Dmitriyevich Shostakovich, the Soviet Union’s emblematic composer. Shostakovich was the one composer wholly formed in the Soviet Union to achieve unquestionable world eminence.” Moreover, his creativity was not only applauded, but “actively promoted by the regime,” and oftentimes served as political propaganda for the USSR, especially under Stalin’s dominion.

Born in St. Petersburg, Shostakovich (1906-1975) grew up in relatively privileged circumstances in the pre-Revolutionary era. He was from a very musical family and succeeded rapidly, consistently studying both piano and composition. In order to graduate, and graduate quickly from the (then) Petrograd (later St. Petersburg) Conservatory, he began writing his First Symphony October 1924. The premiere was May 12, 1925 and with that piece, the 19-year-old Shostakovich became an international “star.”

Years later, and after much suffering in the USSR—war, famine, exile, to name only a few—Shostakovich found himself consistently playing to and writing music that

expressed national pride and national mockery; and who could blame him? Constantly faced with physical and emotional harm from the Communist Party, Shostakovich had to, oftentimes, play the game dictated by the “culture police” and face possible imprisonment—despite his prominence and celebrity status—while pushing the boundaries of artistic permissibility. Siding with “national pride,” *Festive Overture* (op. 97) is a piece in which the composer sought to placate totalitarian sensors, even though Stalin had just died. It would seem the death of the dictator should have offered some respite for artists in the USSR. Still, can years of persecution and possible punishment ever fully yield a free spirit?

Written quickly and in a matter of days after a last-minute request from the Bolshoi Theater in early November, 1954, this piece “celebrates” the 37th Anniversary of the Russian Revolution. Likely one of Shostakovich’s most widely played pieces, the work is triumphant, jubilant, and a commemoration of “new beginnings.” The wind band version heard here tonight does what its original orchestral setting does best: after the fanfare, champagne flows and sparks ignite in an unbridled manner.

WHERE WORDS CANNOT GO

Writer Victor Hugo famously penned, “Music expresses that which cannot be said and on which it is impossible to be silent.” Similarly, composer and trumpeter Nicole Piuanno (b. 1985) noted: “There are times in life when it is hard to find the right words. At times like this music is often able to speak in ways we cannot. My wish is that ‘Where Words Cannot Go’ can be whatever it needs to be for anyone who hears it.” Premiered March 2020 by the Frostburg State Symphony Wind Ensemble under the direction of Shannon Shaker, *Where Words Cannot Go* yields an experience of sonic empathy and pathos. Indeed, upon losing something profound and experiencing the loss of a loved one, it is difficult, if not impossible, to find the right words to describe one’s own feelings; and it is difficult, if not impossible, to find the right words to offer to others during their times of grief. Because of this, sometimes it’s best to “hold” the moment. Piuanno’s piece aims to do just that: hold oneself and/or another in light and love. In a little over 8 minutes of melodic woodwind and brass warmth, the chimes and bells do the most to bring about potential healing.

EARLY LIGHT

Originally written for orchestra, Carolyn Bremer (1957–2018) orchestrated this same-titled piece for wind band. And it does not disappoint; it is just as joyous and bright. A composer and educator, and known as the “Dumbledore” of the California State Long Beach Bob Cole Conservatory of Music (where she served for nearly 20 years), Bremer had a passion for many things: Tibetan Singing Bowls, photography, fountain pens, Apple products, and baseball.

A feminist by trade, she composed *Early Light* in 1995 and orchestrated it for wind band in 1998; both notably times in America’s history when women’s voices were not as loud as they are today.

Trained as an orchestral bassist, at the age of 24 Bremer started composing somewhat “late.” As such, she created 13 works for wind band; many of her compositions trace incredibly provocative themes and politically charged events in history. She stated: “my music is not only about the sound itself but that it has meaning in it for me. I was teaching at the University of Oklahoma when Anita Hill and Clarence Thomas – that whole thing was going on. Anita Hill taught there too. It was really bizarre to be on the campus where Anita Hill was a faculty member and have all this going on ... So I wrote a piece that had to do with that situation, *I Have a Nightmare* instead of ‘I Have A Dream.’ So those kinds of things, those external influences are really important. That really means my music is going to be political, or social, or spiritual. I think all of my pieces do that in some way, except maybe *Early Light*, come to think of it.”

Early Light was specifically inspired by Bremer’s fascination with baseball. Thus, the character of the work expresses the composer’s “happy anticipation at hearing the anthem played before baseball games.” Such enthusiasm is heard through fanfare-esque statements in the brass and the sound of a “crack of the bat” yielding a home run. While she utilized material from *The Star-Spangled Banner*, the piece should not be considered patriotic in nature (though, it has been performed by The President’s Own United States Marine Band). Instead, its reverent nature combined with energetic zeal are imbued and colored with joyful unisons (particularly between the winds and timpani, xylophone, and marimba), rhythmic ostinati, exposed lyricism (particularly in the French horn lines), and challenging dynamic contrasts. Between the ebullient piccolo solos and heralding brass, listeners can expect to feel and hear triumph, contentment, and a forward-motion of sustained energy. Thus, the spirited character of *Early Light* is vital; as is America’s pastime itself.

WEATHER

Weather [**weth**-er]; Noun—atmospheric state, whether via wind, temperature, pressure, moisture, air quality, and so forth.

Verb (used with an object)—exposed to atmospheric states and conditions; to discolor, fragment, disintegrate, split, degenerate, injure as a result of atmospheric states and conditioning.

Verb (used without an object)—to undergo change as a result of atmospheric states and conditioning; to endure and resist exposure to atmospheric states and conditioning.

The New York Times “Book Review” asked two prominent poets from the United States to respond to historic moments of 2020. Claudia Rankine was one of them, and her verse “Weather” is the result of that invitation and invocation. At a time when the country faced devastating environmental disasters and feared the gruesome heights of COVID-19, violence, too, swept our nation. Specifically, Rankine spoke up and out loud for the murder of George Floyd at the hands of the police. Paying tribute to this moment and to atrocities felt nation-wide, the “weather” in the poem illustrates more than facing atmospheric forces beyond control. Indeed, Rankine calls out persistent and consistent patterns of mistreatment, systemic racism, brutality, and injurious social fragmentations. Rankine cries, “I say weather but I mean / a form of governing that deals out death / and names it living.” She exploits environmental deprivation and so loudly declares: “I can’t breathe.”

Through Rankine’s process of reflection and anger, consonance and dissonance, alliteration and rhythmic syncopation, composer Rollo Dilworth (b. 1970) wrote his score. Born out of a commissioning project that began at The College of New Jersey, in 2021, TCNJ premiered “Weather.” Upon the announcement of this project, Montclair State University joined the nation-wide consortium of twenty-one universities, schools, and arts organizations.

Scored for mixed chorus, speakers, and chamber winds, the work is a coming together of multiple forces, genres of music, and more. The structure of the piece is in consort with the poem; six disparate sections, namely: the meditation, marginalization, memorial, meltdown, march, and mobilization. Weaving together African American Spirituals, blues and gospel idioms, jazz structures, functions, and grooves, Dilworth notes that performers and listeners—students and professionals alike—have something to “learn from” this moment in history, from

the musics that are utilized and sewn into the fabric of, not only this particular piece, but into the fabric of this nation. Because of this, the spiritual “Stand the Storm” is juxtaposed with “George Floyd” motives—alternating concert pitches of “G” and “F” flood both melodic and rhythmic lines. The names of those “unjustifiably killed” are voiced aloud during the “memorial” section. Notably, during the “marginalization,” “I can’t breathe” is sung twenty-seven times, which represents the number of times George Floyd gasped for air; conversely, during the “mobilization,” the key of C-major optimistically colors the piece’s twenty-seven beat passage in the end.

The text, the music, the instrumentation, the speakers are a call to action; they seek out and speak out to, in Rankine’s words, “disorder the disorder.” Through sitting with this specific discomfort, through a journey of discrimination, violence, and trauma, both Rankine and Dilworth’s incarnations and incantations yield hope. Thus, the layers that make up this work, and the layers that help us find meaning through our process with this work, embody the nature of artistic citizenship. How so? We show up for one another when we connect through radical empathy, when “we are here for the storm / that’s storming because what’s taken matters.”

The poem along with the music is an act of resistance; a resistance to being weathered by weather’s conditions. Instead, and as Rankine’s words call out: “We’re out / to repair the future.” Despite the traumas and devastation of the past, we are charged by the words of Rankine and the music of Dilworth to rebuild a more just world. Let’s not let atmospheric states deter us any longer.

Program notes by Dr. Marissa Silverman

THE MONTCLAIR STATE 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.

THE UNIVERSITY SINGERS

The UNIVERSITY SINGERS is the Montclair State’s flagship choir - a mixed-voice elective ensemble comprising undergraduate & graduate students who are experienced musicians. Students from all schools/colleges in the University in good academic standing may audition. The University Singers performs a wide variety of sacred and secular repertoire, encompassing genres from the Renaissance to the 21st Century, with special interest in contemporary composers.

Previous season highlights include New York Choral Festival Showcase Concerts performances at Carnegie Hall and Alice Tully Hall, their ACDA Eastern Division Convention debut performance in Providence, RI (2012), their NAFME All-Eastern debut in Atlantic City, NJ (2017), Mid-Atlantic tour of the USA (May 2013), and collaborating with the esteemed American composer Morten Lauridsen on his *Nocturnes* during his November 2013 MSU residency. The choir has also toured Central Europe and Russia with performances in Prague, Budapest, Bratislava, Debrecen, Moscow, Pushkin, and St. Petersburg. An important ensemble in the NJ arts community, the University Singers perform regularly with the NJSO, presenting Handel’s *Messiah* annually since 2014. They

have also performed Mozart's *Requiem* under Jacques Lacombe (2013) and Xian Zhang (2018). In October 2018 they gave the US Premiere performance of *Speak Out!* by Kate Whitley (UK), an inspiring work based on texts by Nobel Peace Prize winner Malala, for the NJSO's 2018-19 season opening.

The University Singers has also had an exciting performance relationship with renowned composer-artist Meredith Monk beginning with their historic collaboration in December 2006 and continuing with the critically acclaimed March 2009 performances of *Ascension Variations* at the Guggenheim Museum. They recorded the CD *Songs of Ascension* with Meredith Monk and Vocal Ensemble on the prestigious European label ECM Records under the legendary producer Manfred Eicher, released May 2011. This collaboration was included in the Producer of the Year section of the 2012 Grammy nominations. 2019-20 saw the choir return to the NJSO for two *Messiah* performances under the baton of guest conductor Roderick Cox, with an inaugural live broadcast on WQXR hosted by John Schaffer from the Cathedral Basilica, Newark. During the COVID pandemic, the Basilica performance was rebroadcast in December 2020 on WQXR and the National Public Broadcast network. The choir's first solo CD recording, *I Sing Because...* was released in March 2020 and is also available for digital download on Spotify and iTunes.

During 2020-21, and in the face of the devastating COVID-19 pandemic, the University Singers continued to function in the vanguard of best choral practices, with socially distanced outdoor rehearsals and innovative recording projects. The choir's activities received widespread regional and national media attention, including TV appearances on *The Today Show*, *NBC Nightly News*, *The Kelly Clarkson Show*, and *News 12 NJ* in addition to print and digital media stories. During the Fall 2020 semester, their social media outreach included 99,591+ views. By invitation of the New York Yankees, their video performance of *The Star-Spangled Banner* was performed at Yankees Stadium in June 2021.

2021-22 season highlights included two NYC debut performances: collaborating with the internationally acclaimed UK-based vocal ensemble VOCES8 at Merkin Hall; and the MSU/Cali showcase event in the Grace Rainey Rogers Auditorium at The Metropolitan Museum. The choir also commissioned composer Kamala Sankaram *Let My Country Awake* as part of her Cali Immersive Residency. 2022-23 will see the choir return to mainstage performances with the NJSO (*Messiah* and Mahler *Symphony No. 3*) under principal conductor

Xian Zhang, perform the NY metropolitan premier of the new social justice piece *Weather* (Rollo Dilworth) in collaboration with the MSU Wind Symphony (Dr. Thomas McCauley, conductor), and continue their partnership with VOCES8 (February 2023) through the Cali Immersive Residency Program. The University Singers' performances are broadcast on Cali Live and the Cali YouTube Channel.

Dr. 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).

Australian-born conductor **Heather J. Buchanan, PhD**, is Professor of Music and Director of Choral Activities at Montclair State University (MSU) where she conducts choirs ranging in size from 24 - 165 voices. Choirs

under her direction have won critical acclaim for their “heartfelt conviction” “grace and precision,” “vibrant sound,” “eloquence”, and for singing with the “crispness and dexterity of a professional choir.” During her 20-year tenure, MSU choirs have collaborated with a variety of renowned national and international performing artists, perform masterworks regularly with the New Jersey Symphony Orchestra (NJSO), and have sung on commercially produced recordings with Meredith Monk (*Songs of Ascension*) and the NJSO (*Carmina Burana* and *Verdi Requiem*). The MSU Singers released their first solo CD recording *I Sing Because...* in March 2020.

Dr. Buchanan’s publications include Volumes 1 – 3 of the landmark GIA choral series *Teaching Music through Performance in Choir*, a book chapter “Body Mapping: Enhancing Voice Performance through Somatic Pedagogy” in *Teaching Singing in the 21st Century* (Springer), a DVD *Evoking Sound: Body Mapping & Gesture Fundamentals*, and choral octavos in the *Evoking Sound Choral Series* (GIA). Her guest conducting and residency engagements are wide-ranging and include US and international venues. In June-July 2023 she will undertake a comprehensive five-week national tour for the Australian National Choral Association, guest conducting and leading choral conducting/pedagogy workshops in six states.

Dr. Buchanan holds degrees from the Queensland Conservatorium of Music (Australia), Westminster Choir College of Rider University (USA), and the University of New England (Australia). A licensed Body Mapping Educator since 2002, Dr. Buchanan specializes in the teaching of this neuro-anatomical educational technique that trains musicians to attain freedom of expression through effective movement. In June 2017 she was awarded the *Barbara Conable Teaching Award* by the Association for Body Mapping Education (ABME) in recognition of exemplary teaching, innovative ideas, support to colleagues, active involvement in ABME, & personal growth. A vibrant teacher, dynamic performer, and passionate musicians’ health advocate, Dr. Buchanan is in demand as a guest conductor, somatic educator, and choral clinician in the U.S. and abroad.

Steven W. Ryan joined the Cali School faculty in 2006. He has performed as an orchestral keyboardist with most of the major orchestras in New York City, including members of the Metropolitan Opera Orchestra. He has played celesta with the legendary Berlin Philharmonic at Carnegie Hall; piano, harpsichord, and portative organ with the Dessooff Choirs; and synthesizer with the Moody

Blues rock band. He has collaborated with conductors such as Lorin Maazel, Vladimir Ashkenazy, Neeme Järvi, Bernhard Haitink, Gerard Schwarz, and Maxim Shostakovich, among others. Mr. Ryan took first place in the 2001 Concours des Grands Amateurs de Piano. At the close of this international competition, he was engaged to perform Tchaikovsky’s Piano Concerto No. 1 in B-Flat Minor at the Sorbonne in Paris. In addition to winning the French competition, Steven took second prize in the 2000 Van Cliburn International Piano Competition for Outstanding Amateurs. In July 2022 he performed Messiaen’s *Couleurs de la Cité Céleste* with the Wind Symphony (Dr. Thomas McCauley, conductor) in Prague for WASBE Conference.

Graduate conducting student **Scott Byers** is in the second 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 first appearance as a conductor with the Montclair State University Wind Symphony. In addition to his graduate studies at Montclair State, Scott is a full time 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 PERSONNEL

Flute

Karina Bloom, Performance, Julan, PA
Nava Payandeh, M.M. in Flute Performance, Clifton, NJ
Jacob Medina, M.M Woodwind Doubling, Allentown, PA
Sarah Santana, Music Education, Lodi, NJ
Michelle Zarco, Artist Diploma, Nesconset, NJ

Oboe/EH

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

Bassoon

Gregory Morton, M.M Performance, Suffolk, VA
Emily Sullivan, Music Education, Staten Island, NY

Clarinet

Basil Blasa, Music Education, Bayonne, NJ
Katherine Breeden, Music Performance, Johnston, IA
Sabrina Cruz, Music Education, Penns Grove, NJ
Anthony Kalanick, Performance, Denville, NJ
Daniel Kohler, Music Performance, Nannet, NJ
Colin Merkovsky, Music Performance, Dumont, NJ
Matt Rosen, Artist Diploma, Red Bank, NJ
Maria Vincelette, Woodwind Doubling, Peru, NY

Bass C/ Contra Bass

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

Saxophone

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

Horn

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

Trumpet

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

Trombone

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

Euphonium

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

Tuba

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

Percussion

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

Piano

Chris Vehmas, Music Education, Hawthorne, NJ

Double Bass

JP Bernabe, Performance, Haledon, NJ