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2021-2022

John J. Cali School of Music Immersive
Residency Program

2-28-2022

Dame Evelyn Glennie and Michael Dougherty

John J. Cali School of Music

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MONTCLAIR STATE UNIVERSITY

MSU Wind Symphony + MSU Symphonic Band

Thomas McCauley, *Conductor*

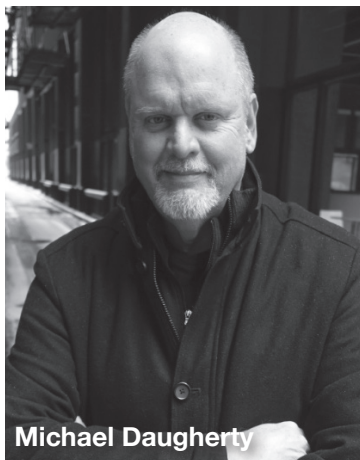
WITH SPECIAL GUEST ARTISTS

Michael Daugherty, *Composer*

Dame Evelyn Glennie, *Soloist*

FRIDAY, MARCH 4, 2022

Alexander Kasser Theater



Michael Daugherty



Dame Evelyn Glennie

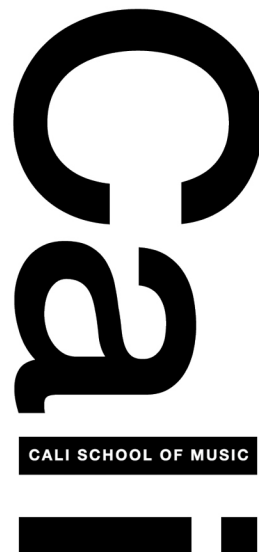
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CALI
IMMERSIVE
RESIDENCY
PROGRAM

THE MSU WIND SYMPHONY AND MSU SYMPHONIC BAND

Dr. Thomas McCauley, *conductor*

Program

Winter Dreams

Michael Daugherty

*MSU Symphonic Band
Dr. Thomas McCauley, conductor*

Rosa Parks Boulevard

Michael Daugherty

*Burt Mason, Julie Zedeck, and
Jennifer Wharton, soloists*

Dreamachine

Michael Daugherty

(Wind Band Version World Premiere)

- I. DaVinci's Wings
- II. Rube Goldberg's Variations
- III. Electric Eel
- IV. Vulcan's Forge

Dame Evelyn Glennie, soloist

MSU Wind Symphony

NOTES ON THE PROGRAM

Winter Dreams

Commissioned and premiered in 2015 by Leonard Lavelle, the Director of the North Hills High School Wind Ensemble, *Winter Dreams* was written in recognition of the 50th anniversary of the North Hills High School Commission Series. The piece is, in many ways, a present-day reflection on the turn-of-the-century creative past of Iowa artist, Grant Wood (1891-1942). *Winter Dreams* honors the life of Michael Daugherty's father, Willis Daugherty (1929-2011); it harkens back to his family in Cedar Rapids, Iowa. As Daugherty states:

"I first became aware of Grant Wood when I was a ten-year-old boy enrolled in art classes ... Prominently displayed in the room where we learned to draw and paint was Grant Wood's original painting of his mother, entitled Woman with Plant (1928). I realized that Grant Wood was everywhere in Cedar Rapids..."

The imagery of Wood's paintings starkly expressed farm life. Like those showcased across many of Wood's canvases, Daugherty's father, too, milked cows and worked the land; it made sense that Willis Daugherty was enamored by this chronicler of rural Iowa. Whether through *American Gothic*—visually representing the older, white couple, in which the man is holding a pitch fork (in some circles, considered the United States' answer to the *Mona Lisa*)—or via Wood's landscapes, such as *Arbor Day* or *Spring Turning*, the regionalism of the scenes and people depicted across his works showcase both a localness and an homage to European masterworks and techniques. So, too, does Daugherty's *Winter Dreams*.

Indeed, upon revisiting regional villages and towns in Iowa in 2012, the composer was not only reminded of his own experiences as a youngster; he put himself into the places and spaces where his father experienced his own coming of age. Thus, *Winter Dreams*, as Daugherty notes, "is inspired by the bleak winter scenes of rural Iowa depicted in Grant Wood's black and white lithographs of the 1930's, such as *January* and *February*."

From the concert stage, listeners can experience haunting evocations of the cold wind, whistling and winding its hold on the rolling hills, lowlands, and farms worn "down in the valley." About winter, American painter Andrew Wyeth said: "I prefer winter and fall, when you feel the bone structure of the landscape—the loneliness of it; the dead feeling of winter. Something waits beneath it, the whole story doesn't show." Daugherty's vision of this season is no less solitary-sounding, poignant, wistful, and phantastic.

Opening with an alto-flute solo, *Winter Dreams* begins in reverie, as if lost in its own solitude, which is seemingly both ancient and future-bound. The chimes, harp, soprano saxophone, and celeste enlivens the soundscape. This transformation suggests the magic and iridescence of snow-filled landscapes. The alto saxophone then offers its counterpart, providing warmth that is echoed in the addition of more woodwinds, namely flutes and clarinets, as well as sleighbells. Trumpets and later bassoons color the sonic world with metallic sheen and velvety tones. Near the middle of the piece, a solo clarinet line is spell-bound; it is embraced by the chimes, harp, marimba, celeste, and glockenspiel. The full ensemble bursts onto the scene, and drives momentum forward that is reminiscent of sacred, Baroque counterpoint. Still, the essence of winter maintains its hold. The forward drive halts, and we are brought back to reverie, that is marked in time by the glockenspiel, vibraphone, marimba, celeste,

and harp, yet interrupted by the piccolo. The piece ends in a similar manor as it began; with a melancholy loneliness in the alto flute that maintains hope for more.

Rosa Parks Boulevard

American activist Rosa Parks (1913-2005) is best known for her role in the civil rights movement. Namely, in 1955, she refused to give up her seat to a white man on a bus in Montgomery, Alabama. Taking inspiration from Parks, and then led by Dr. Martin Luther King, Jr, the "Bus Boycott" lasted over a year, and ended with the Supreme Court deciding that bus segregation is unconstitutional. In honor of this in 1976, Detroit, Michigan renamed 12th Street, "Rosa Parks Boulevard." The renaming of the street represented both a reckoning of the past and a hope for a future that could be buoyed with resilience, joy, and equity.

The piece heard tonight, *Rosa Parks Boulevard*, was fittingly commissioned by the University of Michigan Symphony Band, conducted by H. Robert Reynolds in Detroit, Michigan on April 6, 2001. Of the work, the composer writes: "In 1957, [Rosa Parks] came to Detroit, Michigan...For me, [she] stands for the willingness to challenge boundaries and cross over them." Daugherty continues:

"In the fall of 1999, I had the pleasure of attending a Sunday church service with Rosa Parks, at the St. Matthew African Methodist Episcopal Church in Detroit. For more than four decades she has attended this modest church with the motto: "the Church Where Everybody is Somebody," hand-painted over its entrance. During the four-hour service, I joined in with Rosa Parks and the congregation to sing various gospel hymns and hear the inspired oratory from the preacher, Reverend Robinson.

From her association with the Reverend Martin Luther King in the fifties to the present day, the spirit of the African American preacher has been a source of strength to Rosa Parks. The African American poet James Weldon Johnson was also inspired by the voice of the preacher in his 1927 volume of poetry, entitled God's Trombones. In his preface he describes how the preacher "strode the pulpit up and down in what was actually a very rhythmic dance, and he brought into play the full gamut of his wonderful voice, a voice—what shall I say?—not of an organ or a trumpet, but rather of a trombone, the instrument possessing above all others, the power to express the wide and varied range of emotions encompassed by the human voice—and with greater amplitude. He intoned, he moaned, he pleaded, he blared, he crashed, he thundered. I sat fascinated; and more, I was, perhaps against my will, deeply moved; the emotional effect upon me was irresistible."

After the Church service, Rosa Parks told me her favorite piece of music was the traditional African American spiritual, "Oh Freedom." Fragments of this melody are played in musical canons by the trombone section, echoing the voices of many generations of African American preachers in Detroit and throughout America. In addition to the soulful trombones, I composed a musical motive which I associate with Rosa Parks. It is first heard in the woodwinds and vibraphone. These lyrical sections alternate with a turbulent bus ride, evoked by atonal polyrhythms in the trumpets, horns and percussion instruments. The recurrence of ominous beating in the bass drum reminds us that while progress was made in civil rights in the twentieth century, there is still much to be done in the twenty-first century."

Dreamachine

Imagine sound in such a way that is an invitation into a fantasia of kaleidoscopic worlds. And imagine further that sound sculpted, shaped, re-shaped, and re-enlivened into a spiritual realm that only the most sensitive, transcendental performers could hope to bring to reality. Indeed, this is what Daugherty has done with *Dreamachine* with Dame Evelyn Glennie. Based on *Dreamachine* (2014), written for and premiered by Glennie and the WDR Rundfunkorchester Köln in Cologne, Germany, this adaptation and recasting is as riveting and sensory-laden.

Notably, Daugherty has 21 concertos for orchestra and another 9 concertos for symphonic band or wind ensemble. His newest performed tonight is as inspired as it is vivid. The composer writes:

"Dreamachine (2022) for solo percussion and wind ensemble was commissioned by Montclair State University in Montclair, New Jersey. The world premiere was given by the Montclair State University Wind Symphony, under the direction of Dr. Thomas McCauley with Dame Evelyn Glennie, solo percussion on March 4, 2022. The percussion concerto is 30 minutes in length and divided into four movements, each featuring a different solo percussion instrument. The concerto is a tribute to the imagination of inventors who dream about new machines, both real and surreal. The music is inspired by images that connect man and machine in surprising ways.

The flying machines of Leonardo DaVinci are the inspiration for the first movement, "DaVinci's Wings." To imagine different ways for man to fly, the great inventor of the Italian Renaissance (1452-1519) made many drawings of wings patterned after birds and bats, with wooden frames. Playing the marimba (also made of wood), the percussion soloist performs music that I have created to hover, flutter, and rise in the imagination.

The second movement is named after Rube Goldberg (1883-1970), the American cartoonist, engineer, and inventor. Syndicated in newspapers across America, his cartoons feature witty contraptions (with pulleys, pipes, wires, gears, handles, cups, fingers, feathers, birds, dogs, monkeys, and so on) that perform simple tasks in complicated ways. In "Rube Goldberg's Variations," I have composed music for the soloist to play a series of small hand-held instruments, creating a chain reaction like one of Goldberg's carefully designed machines.

"Electric Eel" is the third movement, inspired by Fritz Kahn's eerie drawing of an incandescent light bulb plugged into an electric eel. The German artist and scientist Kahn (1888-1968) invented a unique graphic style to illustrate the relations of man, machine and nature through brilliant visual analogies. Featuring the vibraphone, I have composed music to suggest an eel slithering through murky waters. The first section incorporates impressionist harmonies to create a spectrum of light that becomes brighter as the music progresses. The next section is a voltaic burst of energy in syncopated rhythms and atonal sound clusters. After reaching a white heat, the musical glow gradually fades back into silent darkness.

The final movement, "Vulcan's Forge," refers to the Roman god of fire and to Mr. Spock, the half-human, half-Vulcan science officer aboard the starship Enterprise in Star Trek. Vulcan

invented weapons and other marvels for gods and heroes, such as self-propelling robots, the shield of Achilles, Apollo's chariot, and the thunderbolt of Jupiter. Featuring the snare drum, I have created striking, fiery rhythms to imagine the god creating his inventions at the forge. The concerto ends with music that blasts us from our seats, like a bolt of lightning. — Michael Daugherty "

Tonight's journey—from beginning to end—seems book-ended by dreams. Dreams "in the bleak midwinter," as the poet Christina Rossetti declares, "where frosty wind made moan" and "where snow had fallen on snow." In fact, how fitting that this concert starts where we are; amidst winter. In the middle of things, we experience hope for a better future. And, notably, we end with futuristic dreams. As Leonardo Da Vinci, one of Daugherty's inspirations for *Dreamachine*, wrote: "The eye sees things more clearly in dreams..." Daugherty's musical visions also seem to elicit the same advice; namely, keep dreaming.

Program notes by

Dr. Marissa Silverman

Coordinator of Music Education

John J. Cali School of Music

About the composer...

GRAMMY Award-winning composer **Michael Daugherty** first came to international attention when his *Metropolis Symphony* was performed by the Baltimore Symphony Orchestra, conducted by David Zinman, at Carnegie Hall in 1994 and subsequently recorded by Decca/Argo. Since then, Daugherty's music has entered orchestral, band and chamber music repertoire and made him, according to the League of American Orchestras, one of the ten most-performed American composers of concert music today. His music has received six GRAMMY Awards, including Best Contemporary Classical Composition in 2010 for *Deus ex Machina* for piano and orchestra and in 2016 for *Tales of Hemingway* for cello and orchestra.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the oldest of five brothers, all professional musicians. They grew up in a musical household, with a father who played the drums in dance bands and a mother who sang in musical theater productions. As a young man, Daugherty studied composition with many of the preeminent composers of the twentieth century including Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale University (1980-82), Betsy Jolas at the Paris Conservatory and Pierre Boulez at IRCAM in Paris (1979-80), and György Ligeti in Hamburg (1982-84). From 1980-82, Daugherty was also an assistant to jazz arranger Gil Evans in New York.

After teaching from 1986 to 1991 at the Oberlin Conservatory of Music in Oberlin, Ohio, Daugherty became Professor of Composition at the University of Michigan School of Music, Theatre and Dance in Ann Arbor, Michigan, where he is a mentor to many of today's most talented young composers. Daugherty is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world. Daugherty's music is published by Peermusic Classical/Faber Music, Boosey & Hawkes and since 2010 by Michael Daugherty Music.

About the soloists...

Dame Evelyn Glennie is the first person in history to create and sustain a full-time career as a solo percussionist, performing worldwide with the greatest orchestras and artists. She grew up on a farm in the north-east of Scotland and was influenced by Scottish traditional music. Evelyn's hearing declined from the age of 8 but she became a proficient pianist and later was introduced to percussion at the age of 12. She gained a place at The Royal Academy of Music in London at the age of 16 where she studied percussion and piano. She quickly realised there was a life for percussion outside the orchestra and became determined to define a new genre of solo percussion. Evelyn paved the way for orchestras globally to feature percussion concerti when she played the first percussion concerto in the history of the Proms at the Royal Albert Hall in 1992.

Evelyn has commissioned more than 200 pieces from many of the world's most eminent composers. "It's important that I continue to commission and collaborate with a diverse range of composers whilst recognising the young talent coming through". Evelyn composes music for film, television, theatre and music library companies and is a double GRAMMY winner and BAFTA nominee. She regularly provides masterclasses and consultations to inspire the next generation of musicians. 'Listening is the backbone to every aspect of our lives. The challenges we face in business and at home can usually be overcome with better listening skills.' The film **'Touch the Sound'** and her enlightening **TED Talk** remain key testimonies to her unique and innovative approach to sound-creation.

Throughout her career, Evelyn has worked with diverse artists from the worlds of pop, jazz, folk, classical and contemporary music. Evelyn's solo recordings currently exceed 40 **CDs**, are as diverse as her career on-stage. These range from original improvisations, collaborations, percussion concerti and ground-breaking modern solo percussion projects.

Leading 1000 drummers, Evelyn collaborated with director, Danny Boyle, in her prominent role in the Opening Ceremony of the London 2012 Olympic Games which also featured a new instrument, the **Glennie Concert Aluphone**.

"Playing at an event like that was proof that music really affects all of us, connecting us in ways that the spoken word cannot". In 2018, Evelyn built upon this inter-disciplinary experience by composing the score for Gregory Doran of The Royal Shakespeare Company's visionary new production of Troilus and Cressida. **The Evelyn Glennie Podcast** was launched in 2020 featuring popular personalities from the worlds of music, television, sport and academia.

Evelyn was awarded an OBE in 1993 and has over 100 international awards to date, including the Polar Music Prize and the Companion of Honour. She is President of **Help Musicians**, only the third person to hold the title since Sir Edward Elgar and Sir Peter Maxwell Davies. Since 2021 she has been Chancellor of Robert Gordon University, Aberdeen, Scotland. Evelyn is the patron of several charities and regularly participates in events to raise money and awareness for diverse causes.

Evelyn is currently curating **The Evelyn Glennie Collection** which includes in excess of 3000 percussion instruments. "I realized as soon as my parents bought me my second pair of sticks that I was going to be a collector of something!" The collection also encompasses

concert programmes, awards, photos, paintings, letters and scores spanning her remarkable career. Her mission is to **Teach the World to Listen**. She aims to improve communication and social cohesion by encouraging everyone to discover new ways of listening in order to inspire, to create, to engage and to empower.

‘My career and my life have been about listening in the deepest possible sense. Losing my hearing meant learning how to listen differently, to discover features of sound I hadn’t realized existed. Losing my hearing made me a better listener.’

Evelyn lives in the beautiful countryside of Cambridgeshire in the East of England.

Burt Mason performs regularly with the Metropolitan Opera Orchestra, serves on faculty at the Juilliard School’s Preparatory Division and is Principal Trombone of the Chamber Orchestra of New York. He has appeared as guest artist with the NY Philharmonic, the Metropolitan Opera Brass, the Utah Symphony and as a soloist Internationally. Mr. Mason made his Carnegie Hall solo debut in March 2018 performing Albrechtsberger’s Concerto for Alto Trombone in Weill Recital hall with the Chamber Orchestra of New York. He has also appeared as soloist with numerous ensembles throughout North America, the United Kingdom, Europe and Australia.

Mr. Mason has performed under the baton of notable conductors such as Michael Tilson Thomas, Kurt Masur, Alan Gilbert, Mstislav Rostropovich, Esa-Pekka Salonen, Skitch Henderson, Gustavo Dudamel, and Yannick Nezet-Seguin amongst others in world-renowned venues such as Royal Albert Hall, Carnegie Hall, Lincoln Center, Kennedy Center, Walt Disney Concert Hall and the Apollo Theater. Mr. Mason began playing trombone at age 12 but did not receive any formal lessons until he entered college at the Crane School of Music (SUNY Potsdam). Despite this lack of formal training in his early stages, his natural skills as a trombonist placed him as a finalist in the first annual New York Philharmonic Young Performers Audition, selection for the esteemed NAfME/MENC All-Eastern Band, the NYSSMA All-State Band and Orchestra, as well as winning several local music contests during high school. While in college at the Crane School of Music, Mr. Mason won the school’s most prestigious performing contest, the annual Crane Concerto Competition, as a freshman. Mr. Mason has been featured as a soloist on a variety of recordings with the New York Staff Band on the Triumphonic label. He has also completed several recordings with the Chamber Orchestra of New York on the Naxos label. Mr. Mason has recorded on several motion picture soundtracks including A Dog’s Purpose (Amblin Entertainment) and the Live Action Lion King movie (Disney) released in 2019 and Space Jam 2: A new Legacy (Warner Bros).

As an advocate for Diversity in the Arts, he is founder and director of Ovation Concerts, an organization dedicated to balanced diversity in orchestral music and appeared as a guest on WQXR’s "Conducting Business" with Naomi Lewin to discuss the history and future of classical music and diversity in the orchestral field. He is the Low Brass instructor for the LA Philharmonic’s Youth Orchestra Los Angeles National Festival, a summer music festival led by Gustavo Dudamel, which supports social change through music. Mr. performs regularly with the Gateways Music Festival, Chinike! Orchestra, and other organizations with a mission of increasing diversity in the field of orchestral and classical music. Mr. Mason holds a BA in Music from the Crane School of Music studying with Mark Hartman, an MBA in Arts Administration from Binghamton University, and an MM in Orchestral Performance from the Manhattan School of Music studying with David Finlayson. He has had additional studies with

Joseph Alessi and Weston Sprott. Mr. Mason is a Yamaha Performing Artist and Clinician.
www.burtmason.com

Graduate student **Julie Zedeck** is featured tonight on *Rosa Parks Boulevard*, and is playing alongside her trombone professor, Jen Wharton. She is currently pursuing a Master of Music degree in Trombone Performance at the John J. Cali School of Music. Now starting a career as a freelance trombonist in the NYC area, Julie began her musical studies on piano at age 8 and trombone at age 9. Julie is a proud graduate of Mason Gross School of the Arts at Rutgers University, where she studied trombone with Noreen Baer and received a Bachelor of Music in Music Education. During the summers while studying at Rutgers, Julie won a chair in the College Light Opera Company pit orchestra, where she spent 3 summers working with Broadway conductors and performing a new musical every week for 10 weeks. During the past 2 years, Julie has been a member of a virtual trombone studio led by Atlanta Symphony trombonists Nathan Gonc and Brian Hecht.

Jennifer Wharton is a low brass specialist based in New York City. Though getting her start classically, Jen has deep roots in jazz, commercial, chamber and Broadway music. Jennifer leads the trombone-forward ensemble, Bonegasm, commissioning works from jazz heavyweights and newcomers. She was awarded a 2020 grant by the NYC Women's Fund for Media, Music and Theater to continue to bring trombone music to the masses. The result was Bonegasm's sophomore album, *Not A Novelty* (2021), a follow up to their debut *Bonegasm* (2019). Downbeat Magazine called the most recent album "Trombone Ecstasy". Jen has held positions on Broadway at West Side Story, King Kong, Beautiful, The Gershwin's Porgy and Bess, Jekyll and Hyde, Scandalous, Wonderland, 9 to 5 and Curtains, as well as performing as a substitute in many other Broadway productions. She has won the Radio City Christmas Spectacular bass trombone chair five times.

In addition to being an in-demand freelancer, Jennifer is an active studio musician. She can be heard streaming on shows like Mrs. Maisel, Schmigadoon, Vivo, and Jerry Seinfeld at The Beacon. Commercials include The Incredibles 2, The Greatest Showman and more. She has also been on over 40 big band recordings since 2009. She is a member of three Grammy-nominated ensembles, Darcy James Argue's Secret Society, Alan Ferber Big Band and the Terraza Big Band. She has also performed on the Grammy-nominated cast albums for The Gershwins' Porgy & Bess, 9 to 5 The Musical and Curtains The Musical as well as the Grammy-winning recording of Beautiful - The Carole King Musical. Jen has performed, toured and/or recorded with groups including the Vanguard Jazz Orchestra, Dizzy Gillespie All Star Band, Ken Peplowski Big Band, Miggy Augmented Jazz Orchestra, DIVA Jazz Orchestra, Arturo O'Farrill's Afro-Latin Jazz Orchestra, Birdland Big Band, Ayn Inserto Jazz Orchestra, Woody Herman Orchestra, John Yao and His 17 Piece Instrument, Generation Gap Big Band, Walking Distance, South Florida Jazz Orchestra, New Alchemy Jazz Orchestra, Steven Feifke Big Band, and the BMI Jazz Composers' Workshop.

Jennifer is an XO Professional Brass artist and plays their 1240-LT bass trombone. She teaches bass trombone at Montclair State University in New Jersey and gives clinics and masterclasses regularly throughout the United States

About the conductor...

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 MSU 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, 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 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 The Imani Winds, The Manhattan Brass Quintet, Warren Vache', Demondrae Thurman, Monarch Brass, and Phil Smith. In February of 2019, Dr. McCauley led the MSU Wind Symphony in concert at the 2019 *College Band Directors Association* national conference in Tempe, Arizona. And the appearance of the MSU Wind Symphony at the WASBE International Conference in Prague, Czech Republic in July of 2022 will be a first in the school's history.

McCauley is the Founder and Artistic Director of *Windhaven*; an intensive, week-long performance opportunity for wind players and percussionists ages 18-28, which takes place each May at the Kinhaven Music School in the beautiful mountains of Weston, Vermont.

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 Educator's 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.

2021-2022 MSU WIND SYMPHONY PERSONNEL

In alphabetical order

FLUTE/PICCO

Kaitlin Barbo-Clovis, CA, *Artist Diploma*
Karina Bloom-Julian, PA, *BM Performance*
Olivia McKenna-Staten Island, NY *MM Performance*
Vic Ortiz-San Cristobal,
Dominican Republic, *Music Education*
Amanda Roth-West Milford, NJ, *Music Education*
Jeongseok Suh-Ridgefield, NJ, *BM Performance*

OBOE/EH

Alexandre Desrivieres-East Orange, NJ, *Artist Diploma*
Parker Diederich-Katy, TX, *MM Performance*

BASSOON

Jess Bergen-Jersey City, NJ, *MM Conducting Performance*
Alex Lemma-Staten Island, NY
MM Multiple Woodwind Performance
Emily Sullivan-Staten Island, N, *Music Education*

E♭ CLARINET

Anthony Kalanick-Denville, NJ, *Music Education*

B♭ CLARINET

Katherine Breeden-Johnston, IA, *MM Performance*
Mical Davila-Hackensack, NJ, *Music Education*
Olivia Dorschel-Rochester, NY, *Artist Diploma*
Sabrina Isaac-Staten Island, NY, *Music Performance*
Julia Marra-Hopatcong, NJ, *Music Education*
Colin Merkovsky-Dumont, NJ *Music Education*
Isabella Porto-Staten Island, NY, *Music Education*
Christina Stockton-Delaware, NJ, *Music Education*

BASS CLARINET

Katy Faracy-Milwaukee, WI, *MM Woodwind Doubling*
Nick Grubic-Wantage, NJ, *Music Education*

SAXOPHONES

Ronald Bonilla-Galloway, NJ, *Music Education*
Scott Byers-Brooklyn, NY, *MM Wind Conducting*
Lucas Harvey-Mount Olive, NJ, *Music Education*
Maya Indarjit-Clifton, NJ, *Music Therapy*
Stephen Schwarz-Staten Island, NY *Music Education*
Tyler Smayda-Hazlet, NJ, *Music Education*

HORN

Joy Breiten-Bronx, N, *Music Performance*
Gabriela Menjivar-North Bergen, NJ *Music Education*
Anthony Rios-Harrison, NJ, *Music Education*
Sheldon Senek-West Orange, NJ, *Music Education*

TRUMPET

Gavin Ard-Saint Petersburg, FL, *Music Performance*
Ryan Branco-Watchung, NJ, *Music Education*
Deshaun Hinson-East Orange, NJ, *Artist Diploma*
Justin Hovi-Chatham Township, NJ, *Music Education*
Ashley Martin-Jackson, NJ, *Music Education*
Manny Reyes-North Arlington, NJ, *Music Education*
Israel Soto-West Orange, NJ, *Music Education*
Summer Thompson-Rahway, NJ, *Music Education*

TROMBONE

Vito Cakaroglu-Staten Island, NY, *Jazz Studies*
Daniel Harkins-Mount Olive, NJ, *Music Education*
Harvey Mars-Teaneck, NJ, *MM Performance*
Martin Pyda-Staten Island, NY, *Music Education*
Matt Veal-West Orange, NJ, *Music Education*
Julie Zedeck-Livingston, NJ, *MM Performance*

EUPHONIUM

Kathryn Giordano-Albany, NY, *Music Education*
Alyssa Scano-Staten Island, NY, *Music Education*

TUBA

JT Adinolfi-Chester, NJ, *Music Education*
Anthony Tutschek-Waldwick, NJ, *Music Education*

PERCUSSION

Julian Dippolito-Toms River, NJ, *BM Performance*
Lornaa Morales-Elizabeth, NJ, *Music Therapy*
Tim Nuzzetti-Vernon, NJ, *Music Education*
Jack Powers-Hazlet, NJ, *Music Education*
Dana Shafranek-Howell, NJ, *Music Therapy*
Max Tripodi-Township of Washington, NJ
Music Education
Kyle O'Toole-Wayne, NJ, *Accounting*

PIANO/KEYBOARD

Christopher Vehmas-Hawthorne, NJ, *Music Education*

2021-2022 MSU SYMPHONIC BAND

In alphabetical order

FLUTE

Klaudia Acevedo-Elizabeth, NJ, *Music Education*
Gerardo Barroso-Hackensack, NJ, *Music Education*
Judith Garcia-Montclair, NJ, *Music Education*
Isabella Romero-Brandon, FL, *Music Education*
Sarah Santana-Lodi, NJ, *Music Education*

OBOE

Megan Hahn-Paramus, NJ, *Undecided*

CLARINET

Anastasia Baker-Dover, NJ, *Music Education*
Zarina Campos-Morristown, NJ, *Music Education*
Sabrina Cruz-Penns Grove, NJ, *Music Education*
Jamie Garcia-Woodbridge, NJ, *Music Education*
Jason Nicolaou-Union, NJ, *Music Education*

CLARINET

Cyrus Waugh-Elizabeth, NJ, *Music Education*

SAXOPHONE

John Demkowicz-Hardwick, NJ, *Music Education*
Alexander Hernandez-Hazlet, NJ, *Music Education*
Giovanna Limaldi-Howell, NJ, *Music Therapy*
Luci Zeoli-West Orange, NJ, *Music Education*

FRENCH HORN

Jesse Hopfer-Hillsdale, NJ, *Music Education*
Anthony Rios-Harrison, NJ, *Music Education*
Ryan Ward-Northvale, NJ, *Music Education*

TRUMPET

Natalia Arcieri-Elizabeth, NJ, *Music Education*
Bryce Grier-Vernon Township, *Music Performance*
Chris Harle-Dumon, NJ, *Music Education*
Patrick Horvat-Dumont, NJ, *Music Education*
Daniel Ospino-Cliffside Park, NJ, *Music Education*
Stephanie Parmelee-Colonia, NJ, *Music Education*

TROMBONE

Paul Ferrera-Staten Island, NY, *Music Composition*
Karina Garcia-North Bergen, NJ, *Music Education*
Lucas Kirchberger-Oceanport, NJ, *Music Education*
Hannah Nosch-Saddle Brook, NJ, *Music Education*

EUPHONIUM

Anthony Hennessey-Egg Harbor Township,
Music Education
Matthew Maiello-Stanhope, NJ, *Music Education*

TUBA

John Bergner-Jackson, NJ, *Music Education*
Tuba Will Turner-West Milford, NJ, *Music Therapy*

PERCUSSION

Zack Doberentz-Toms River, NJ, *Music Education*
Scott Jonach-Berkeley Heights, *Music Education*
Vinny Robles-Clifton, NJ, *Music Education*
Max Tripodi-Township of Washington-
Music Education
Xavier Villavicencio-Hazlet, NJ, *Music Education*