

MONTCLAIR STATE UNIVERSITY WIND SYMPHONY

IN CONCERT AT THE

NEW JERSEY MUSIC EDUCATORS ASSOCIATION STATE CONFERENCE

THURSDAY, FEBRUARY 22, 2024

3:30 PM

Atlantic City Convention Center

Atlantic City, New Jersey

THE COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION EASTERN REGIONAL CONFERENCE

FRIDAY, FEBRUARY 23, 2024

8:00PM

Cornell University

Ithaca, New York



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

Bruce Yurko

Of Our New Day Begun

Omar Thomas

The Grace in Being

Ryan Hudson, graduate student conductor

Julie Giroux

***Um mitternacht**

Dr. Lori McCann, soloist

Gustav Mahler

Symphony No. 7

III. Fast

David Maslanka

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

*Will be performed only at the CBDNA Conference on February 23

The Montclair State University Wind Symphony performance at the College Band Directors National Association Eastern Regional Conference is dedicated to the memory of the life and work of Glen Adsit.

NOTES ON THE PROGRAM

A.D.-‘L’ Fanfare

Bruce Yurko (b. 1951) received his Bachelor of Science 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.

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.”

The Grace in Being

Emmy award-winning composer and performer, Julie Giroux (b. 1961), began composing at the age of 8, and hasn't stopped since. An accomplished horn player, Giroux graduated from Louisiana State University with a Bachelors of Music in Performance. While playing with the Baton Rouge Symphony, she landed a job orchestrating for ESPN mock Olympics. There, she met composer and conductor Bill Conti, and the rest is history.

With over 100 commercial compositions to her name (film and television scores, and video game music), Giroux is also known for her classical music, particularly pieces written for the wind band. Indeed, “Integrity March,” the first movement to her Symphony No. 3 (*No Finer Calling*) was performed by The President's Own Band at Biden's Inauguration Ceremony, as Vice-President Elect Kamala Harris was being introduced. In addition to Harris' historic signing into office, it was also the first time in history that music by a female composer sounded at this event.

A relatively short piece, “The Grace in Being” opens with simplicity. A piano ostinato is followed by a flute melody. This unfurls and expands, little by little, until the full wind ensemble is united. Commissioned for the Sycamore School Symphonic Band, Indianapolis, Indiana, by Band Director, Candi Granlund, and “in memory of Dr. Donald W. Johnson,” Giroux explains that this “music was composed for all those who struggle with the oppression of this world, a world the has yet to embrace the differences inherent in each of us. Race, religion, sexual orientation: these things and others should never be oppressed. It is sad to think that so many in this world live with this oppression. We should stop dreaming of the day when this oppression is lifted and instead work each day to make it so. We each deserve the ‘Grace to Be.’”

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, as an 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.

Symphony No. 7, Mvt III: Fast

In a letter to a contemporary composer, Michael Colgrass (1939-2020), David Maslanka (1943-2017) wrote: “Why is it that you go on writing music? ... I have dealt with the problem by ignoring it. Have you found any better answers?” Colgrass responded: “Composing is finding out what you are musically and being it ... Once you get a finger on what really makes you different from others you start really composing for the first time.” There is no doubt that (perhaps intuitively) Maslanka’s identity shines through everything he created; Symphony 7 is no exception.

Commissioned by a consortium headed by Illinois State University (and Stephen K. Steele), the piece was completed in 2004 and premiered March 2005, with Steele conducting the Illinois State University Wind Ensemble. A world-renowned composer, with over 150 works, Maslanka studied at the Oberlin Conservatory and received his Masters 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.

Scored for traditional wind ensemble with some interesting additions and doublings, Maslanka specifies that the seven clarinet players are distributed with two on first, two on second, and three on third; a fifth horn and fourth trumpet assist the first players in each respective section; the piano (which is prominent throughout) must be played with the lid removed and placed at the front of the ensemble as if in “concerto-style.” There

are a number of additional percussion instruments added, including Buddhist meditation bells, a rain tree, and an anvil, as well as a hammered dulcimer with two required vibraphones. It is scored in four movements; Maslanka notes that it should be played “without significant pause or relaxation of musical tension between movements. By way of a program note at the front of the score, Maslanka wrote:

“I am strongly affected by American folk songs and hymn tunes, and I think of this symphony as old songs remembered, with one exception. All of the tunes are original, but they all feel familiar. Each song has a bright side and a dark side, a surface and the dream underneath. Each is a signal or call, which evokes an inner world of associations.

I. Sunday night church services from your youth. Mr. Smith played the piano. The opening piano piece is marked “enthusiastically” in the score. A dream travels to a far place.

II. In the manner of an American folk song, with a setting that might come out of the 19th or early 20th centuries.

*III. A ferocious fast music, unrelenting, determined to get a grip on chaos. Toward the end a fractious quote of the Bach chorale melody **Du Friedesfurst Herr Jesu Christ** (Prince of Peace Lord Jesus Christ).*

IV. A simple song of peace and healing.”

Program notes provided by Dr. Marissa Silverman

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.

ABOUT THE CONDUCTORS

Thomas McCauley is currently the Director of University Bands in the John J. Cali School of Music at Montclair State University in New Jersey where

he conducts the Montclair State University Wind Symphony, the Symphonic Band, and teaches both graduate and undergraduate conducting. He has held similar positions in the states of Indiana, Ohio, and Illinois, in addition to teaching high school instrumental music in Nevada for nine years. Composers including Karel Husa, David Gillingham, Michael Daugherty, Joseph Turrin, Bruce Yurko, Robert Aldridge, Morten Lauridsen, Armando Bayolo, and O'Neal Douglas have praised his work. Dr. McCauley has appeared as a clinician at the Midwest Clinic in Chicago on three different occasions. Each November, he hosts and co-teaches 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.

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

Ryan privately studied conducting with Yoichi Udagawa, Boston Conservatory; David Martins, Boston University; and Joel Borrelli-Boudreau, United States Navy Band. In addition to his conducting capacities in the United States Navy Band Music Program, he was the Guest Conductor of the Quincy, Massachusetts Symphony Orchestra; Assistant Conductor, Parkway Concert Orchestra, Norwood, MA; Music Director, Jamestown, RI Community Band; Music Director, Pearl Harbor, HI Community Church Choir; Clinician with numerous middle school and high school ensembles throughout the Northeast Region; and Assistant Conductor of the Nutley, NJ High School Wind Ensemble and Concert Band. Ryan holds a Bachelor of Music, Trombone Performance, from the University of Massachusetts at Lowell (Cum

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

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

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 Slattery, Music Education, Hazlet, NJ

E♭ CLARINET

Anthony Kalanick, Music Performance, Denville, NJ

B♭ CLARINET

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

BASS CLARINET

Quinten Hansen, Woodwind Doubling, Palmer, AK
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 Giammance, Music Education, Wyckoff, NJ
Lucas Harvey, Music Education, Mount Olive, NJ

TENOR SAXOPHONE

Ellis Jasenovic, Conducting, Hackettstown, NJ

BARITONE SAXOPHONE

Stephen Schwarz, Music Education, Staten Island, NY

FRENCH HORN

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

TRUMPET

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

TROMBONE

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

EUPHONIUM

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

TUBA

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

DOUBLE BASS

Dom Carnival, Jazz Performance, Manhattan, NY

PERCUSSION

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

PIANO

Ilya Verashnia, Music Performance , Fair Lawn, NJ

HARP

TBD