

**MONTCLAIR STATE UNIVERSITY
SYMPHONIC BAND
AND CAMPUS BAND
IN CONCERT**

Dr. Thomas McCauley, *conductor*
Theodora Sotiropoulos, *conductor*



**TUESDAY, DECEMBER 10, 2024
7:30PM**
ALEXANDER KASSER THEATER

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

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IN CONCERT

PROGRAM

Choose Joy	Randall Standridge
Juba Dance	Florence Price, arr. Jay Bocook
Adventum	Jared Barnes
Quicksilver	William Owens

*Montclair State University Campus Band
Theodora Sotiropoulos, conductor*

INTERMISSION

<i>Fearless</i>	Carol Brittin Chambers <i>Joshua Jenkins, graduate student conductor</i>
Dear Heart	Ayatey Shabazz <i>Abby Ferri, graduate student conductor</i>
Pageant	Vincent Persichetti
Slava!	Leonard Bernstein arr. Clare Grundman

*Montclair State University Symphonic Band
Dr. Thomas McCauley, conductor*

NOTES ON THE PROGRAM

Choose Joy

Randall Standridge (b. 1976) received his Bachelor of Music Education degree from Arkansas State University. While there, he took composition lessons, which cemented his drive to become a composer. Working with Tom O'Connor and Tim Crist at Arkansas State University, Standridge received his Master of Music degree in Composition. Prior to becoming a full-time composer, arranger, clinician, and marching arts designer, for twelve years Standridge was Director of Bands at Harrisburg High School in Harrisburg, Arkansas. As a composer, Standridge's pieces have been performed internationally. Several of his pieces have been selected for performance at the Midwest Clinic in Chicago; his work "Art(isms)" was performed at the 2010 CBDNA Conference in Las Cruces, New Mexico. A proponent of LGBTQ+ rights, "Stonewall: 1969" premiered at the LGBA Conference in 2019.

Commissioned by Joe Glass to celebrate a former student of Salyards Middle School (Cypress, Texas) and written in 2022, "Choose Joy," draws upon Beethoven's "Ode to Joy" to fulfill a promise that notices that, *"we never get time back. Ever."* As Standridge acknowledged, this score attempts to honor the life of Nicole, a high school graduate who, upon moving into hospice care at the age of 20 due to Level 4 Glioblastoma, chose joy: *"I feel too many people waste their time (and their lives) choosing hate, choosing anger, choosing misery. Do these emotions legitimately exist? Absolutely, but I can safely say for myself that there have been moments where I gave energy to them and fed them, instead of shutting them down. Choose Joy. I like that. ... we never know how much time we are given on this Earth, but life events such as these can put a lot of things in perspective ... Even in the darkest clouds, there can be beauty and light. Peace, Love, and Music."* Utilizing a five-note melodic line, which represents the five members of Nicole's immediate family, the piece intersperses hope and intensity, nostalgia and pain, lyricism and determination all in the pursuit of experiencing an alternative to darkness.

Juba Dance

Fleeing the terrors of the south, Florence Price (1887-1953) moved with her family in 1927 to Chicago as part of the "Great Migration." By that time, though, Price was destined to be a professional musician. By way of some brief background, in 1903, she attended the New England Conservatory of Music in Boston and graduated with two four-year degrees in three years; one in piano and one in organ. After graduation, she returned home to teach and live with her family. When her father died in 1910, Price's mother—who was of mixed race—sold the family property in the hopes of passing as white in Indianapolis, while Price went from one teaching job to another. Simultaneously, she continued to give piano and organ recitals; she spent

summers in Chicago studying composition at the Chicago Musical College. There, she realized key to the future: composition. Yet navigating the Depression, an abusive husband, becoming a single mother of two, and more proved difficult. Still, she found a way.

Known as the first African American female creator of symphonic works, in 1932, composer, pianist, and music educator Price finished her Symphony No. 1, which was first performed in 1933 by the Chicago Symphony Orchestra under the baton of Frederick Stock. Winning first prize of the Rodman Wannamaker Competition (named for the department store owner in the hopes of supporting African American composers), Price collected \$500. The piece drew upon European models (such as Dvorak's "New World"), which included four movements. Traditional symphonic form crafted third movements typically as dances; Mozart wrote minuets and Beethoven wrote scherzos. Price, expanding this symphonic tradition, drew upon dance from her own roots. Thus, "Juba Dance: Allegro," the third movement of the Symphony, incorporated the syncopated tapping of the "pattin' juba" of Black fiddler and banjo players of the southern United States, all which drew upon music makers from Africa and Haiti.

Arranged by Jay Bocook (b. 1953) for winds and percussion, on the surface "Juba Dance" seems celebratory and joyous. Written in ternary form, this dance is laced with tragedy. Described in his 1853 autobiography, **Twelve Years a Slave**, Solomon Northup explained the dance this way: *"the patting is performed by striking the hands on the knees, then striking the hands together, then striking the right shoulder with one hand, the left with the other - all the while keeping time with the feet and singing."* Enslaved Blacks were restricted means of communicating, even musically; namely slave owners considered instruments such as drums as a potential means for secret messaging one another. Thus, the body became a vehicle and instrument for, not only an escape from reality, but also to connect with others. Indeed, the syncopated cross-rhythms in combination with the steady pulse yielded a concealed spirituality.

Adventum

The title of this piece, "Adventum," comes from the Latin meaning: "the glorious arrival of something." Indeed, capturing all that surrounded the very first Christmas using sacred and secular carols, this piece celebrates, not only the anticipation of the holidays, but the arrival of the good will of the holiday season, too. Opening with *O Come, O Come, Emmanuel*, the bells of the world ring out and welcomes the traditional *Ukrainian Bell Carol*, which then morphs into a triumphant symphony of numerous resounding bells.

Based in northern Iowa, composer and music educator,

Jared Barnes (b. 1985) is well-versed to write for various types of ensemble configurations and ability levels, given he has plenty of performing experiences as a pianist, percussionist, and vocalist. His vocal and instrumental works have been performed in recital and concert settings throughout the United States and internationally, including performances at honor bands and festivals, as well as the Midwest Clinic in Chicago. His music has appeared on the Stanton's Signature Selection, J.W. Pepper Editors' Choice, and Bandworld Top 100 lists, as well as in *Teaching Music through Performance in Band*.

Quicksilver

A graduate of VanderCook College of Music (Chicago, Illinois), William Owens (b. 1963) is a winner of numerous awards and a two-time recipient of the Forrest L. Buchtel Citation for Excellence in Composition. In 2014, he was recognized by the Texas Bandmasters Association as the featured composer and named distinguished alumnus by his alma mater. Owens has written nearly 200 works for wind ensemble and string orchestra. His music has been programmed at venues such as the Midwest Clinic in Chicago and appears on required music lists both nationally and abroad. Principal commissions include those from the California Band Director's Association, the Chicago Public School Bureau for Cultural Arts, the South Plains college Dept. of Fine arts and the Texas University Interscholastic League. The piece heard tonight, "Quicksilver," musically celebrates and yields consistent forward momentum; notably, this quick-spirited piece showcases intensity across all sections of the ensemble.

Fearless

Audacious. Confident. Bold. Daring. Courageous. Unafraid. While each of these words means something slightly different, all adjectives can be felt, heard, and understood in composer, arranger, and educator Carol Brittin Chambers's "Fearless." Written in 2023, the opening of "Fearless" heralds and heroically declares for continuing onward. After the opening flourishes in the brass and percussion, the melodic and rhythmic forward motion suggests courage despite darkness, uncertainty, and distress. Commissioned by the Union Country Bandmasters Association, NC All County Honors Band, Chambers explains: *"We all face challenges in our life and sometimes we find ourselves having to move out of our comfort zone in order to face them. This piece is dedicated to those moments, when we are able to dig down deep and find the resolve, courage, and strength that we need to keep going."*

Born in Lubbock, Texas in 1970, Chambers received a Bachelor of Music Education degree from Texas Tech University and a Master of Music in trumpet performance from Northwestern University (where she studied with Vincent Cichowicz, Arnold Jacobs, John Paynter, Will Strieder, and James Sudduth). Currently serving as a

faculty member at Texas Lutheran University, Chambers taught band for many years in the North East Independent School District, in San Antonio, Texas. As a composer, Chambers owns Aspenwood Music, LLC. Commissioned each year to compose and arrange works for various ensembles, her music sits on J.W. Pepper Editor's Choice List and the Bandworld Top 100 and has been performed at state educator conferences across the country, including the Midwest Clinic in Chicago. She has arranged and orchestrated marching shows for numerous high school and college bands across the country, as well as The Crossmen Drum Corps. Chambers was named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition.

Dear Heart

Imagine being able to speak to your younger self: What would you say? What wisdom would you impart? How would you say it? "Dear Heart" musically considers such imaginings and speaks openly, honestly, and soulfully from self-to-self. In addition, the piece asks listeners to consider their own introspective journeys.

A native of Biloxi, MS, and an accomplished composer, arranger, educator (of beginning through high school band), and clinician, Ayatey Shabazz (b. 1971) received his formal training from the University of Southern Mississippi. Active as an arranger and composer for many high school and college music programs, as well as creating music for drum corps, jazz, film and television projects, Shabazz conducts clinics, adjudicates concert festivals and marching band contests, and is a Pro-Mark endorsed educator.

Pageant

A piano and organ prodigy, Vincent Persichetti (1915-1987) financially supported himself from the age of 11 as both an accompanist and radio pianist in his lifelong hometown of Philadelphia and soon beyond. By the time Persichetti was 25, he served as the Chair of the Music Department of Combs College. In the late 1930s, while still maintaining his duties as college administrator, he simultaneously was a conducting student of Fritz Reiner at Curtis and also a piano and composition student at the Philadelphia Conservatory, where he studied with Olga Samaroff and Paul Nordoff, respectively. In other words, not only gifted, Persichetti lived busily on many musical fronts; he earned himself a doctorate and later became a professor of composition at Juilliard. Awards and distinctions followed him throughout his life. To name only a few, Persichetti won three Guggenheim Fellowships, two grants from the National Endowment for the Arts, the Brandeis University Creative Award, the first ever Kennedy Center Friedham Award, and the Juilliard Publication award.

Like his musical biography, Persichetti writes in a multifaceted way, utilizing a compositional language that breathes of range and breadth. The piece heard

here tonight, “Pageant,” too, showcases Persichetti’s prowess. Opening with a solemn dignity, the horn line and clarinet choir give way to various configurations of instrumental “choirs” that get passed around throughout the ensemble. As the piece shifts and morphs both tonally and emotionally, a parade emerges at the snare drum’s request. About half-way into the piece, the second section showcases an exquisite exercise of divine orchestration. Filled with flourishes and a brass fanfare, “Pageant” ends with a resounding final chord that may cause some listeners to question all that came before or help them feel balanced while future directed. Commissioned by the American Bandmaster’s Association and completed in 1953, its premiere performance occurred during the organization’s 1953 Convention in Miami, Florida, with the University of Miami performing under Persichetti’s baton.

Slava!

The world-renowned conductor, composer, pianist, music educator, and humanitarian Leonard Bernstein (1918-1990) projects an enormous legacy across various domains of music’s professions. Few triumphed like him; Bernstein helped shape, mold, and innovate nearly every musical profession he touched. Notably, amidst personal and political frustrations—such as balancing life as an artist with being a husband and father; left-leaning allegiances despite right-wing slanderous attacks—and uncertainties connected to his own contradictory natures as well as being incredibly critical of himself despite an overt ego, Bernstein managed to do the impossible: remain true to his sense of purpose. As he stated in 1942, though equally true regardless of the when and where of his life: “These are certainly times of trial for me; but I know that if I can come through this period of adjustment and difficulty, all will be well, and I will be better for it.”

In the spirit of triumphing over adversity sits Bernstein’s concert overture for orchestra, “Slava! A Political Overture.” Illustrating expressive magnificence, as the Russian word “slava” can be translated as an act of glory and admiration, this piece celebrates another spirit dedicated to his art, humanity, and beyond: Cellist and conductor Mstislav (known as “Slava,” to his friends) Rostropovich. Completed in 1977, Rostropovich, then Musical Director of the National Symphony Orchestra, invited Bernstein to share the stage at the Kennedy Center for the Performing Arts in Washington, D.C. as both composer and conductor. “Slava!” held its own at that concert (which included a suite created from his music for the film, *On the Waterfront*, conducted by Rostropovich, as well as *Three Meditations from “Mass,”* for cello and orchestra, performed by Rostropovich and conducted by Bernstein).

Leaning into Rostropovich’s personality, Clare Grundman’s transcription for concert band showcases the “Slava” sections from the original orchestral piece and leaves aside the political sentiments. The setting opens (as marked in the score, “Fast and Flamboyant”) with an overt and extroverted first theme, written spiritedly like a vaudevillian showstopping number (listen for the sliding trombones that assert modulations that never fully land, as well as allusions to Bernstein’s “Gee, Officer Krupke” from *West Side Story*). Theme two commences in 7/8 (2 + 2 + 3). Music appreciators who know Mussorgsky’s *Boris Godonov* will recognize a musical quotation from that opera’s coronation scene (where the chorus sings the word “Slava”). Overall, this piece is a gift from Bernstein to Rostropovich, from one celebrated and complex artist to another.

Program notes by Dr. Marissa Silverman

ABOUT THE CONDUCTORS

Theodora “Teddi” Sotiropoulos recently retired as Director of Bands at Northern Highlands Regional High School in Allendale, New Jersey, where she directed the Symphonic Band, Wind Ensemble, Jazz Ensemble and the award-winning Highlands Regiment Marching Band. She holds a Bachelor of Music Education from the University of Illinois and Master of Music in Conducting from the University of South Florida, where she studied with Dr. Mallory Thompson. During her tenure at NHRHS, her ensembles performed at Avery Fisher Hall (Lincoln Center), Carnegie Hall, Disney World, Universal Studios, and in Boston and Williamsburg, Virginia. She is currently an adjunct faculty member in the John J. Cali School of Music at Montclair State University, where she teaches marching band

techniques, elementary conducting, and conducts the Montclair State University Campus Band.

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.

Abby Ferri is in her 5th year of teaching 4th and 5th grade band at Washington Irving Intermediate School Tarrytown, NY, where she also co-teaches the jazz band and conducts the high school pit orchestra. In 2022, Abby was selected from among band directors across the state to conduct at the New York State Band Directors Association Conducting Symposium with clinician Jack Stamp. As a flutist, Abby was a member of the Hudson Valley Symphonic Wind Ensemble, and performed the 50th Anniversary of Karel Husa's *Music for Prague* with the Ithaca College Wind Ensemble at Lincoln Center in 2019. This past summer, Abby presented at the Conn Selmer Institute Eastern Conference about commissioning multi-level music for band, and Abby's 2023 commissioning project, *Sparks Burn Brightly Among the Skies*, composed by Bruce Tippette, was recently published by Wingert Jones. Abby earned a BM in Music Education from Ithaca College, and is currently in the MM Performance - Concentration in Conducting Program at Montclair State University in the conducting studio of Dr. Thomas McCauley. When she is not getting an adrenaline rush from conducting music, she loves to ski double-black slopes in Vermont.

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 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 Dame Evelyn Glennie, The Imani Winds, The Manhattan Brass Quintet, Warren Vache', 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 earned undergraduate and graduate degrees in Music Education from the University of Nevada-Las Vegas, and holds a D.M.A. in conducting from Northwestern University.

MONTCLAIR STATE UNIVERSITY CAMPUS BAND

2024 PERSONNEL

PICCOLO

Brianna Scallo

FLUTE

Nana Bazgadze

Jenna Fallon

Myrsine Lachanaris

OBOE

Dylan Slattery

BASSOON

Julian Gorring

CLARINET

Lloyd Darryl

Robbie Grissom

Madison Rodriguez

Jeanelle Wheeler

BASS CLARINET

Ashley Wallis

ALTO SAX

Alex Hernandez

Holden Hutchinson

Lou Sheeran

TENOR SAX

David DaSilva

Joey Staltari

Sydney Zetino-Hernandez

BARITONE SAX

Nate Vondette

TRUMPET

Michael Febles

Alicia Hudson

Nate Robin

Michael Stoukas

Carolyn Veit

Owen Young

HORN

Joshua Jenkins

TROMBONE

Ryan Hudson

James Quinn

Samuel Yoon

EUPHONIUM

Jeremiah Ogilvie

TUBA

Carlos Chuqui-Minchala

Isaac Galang

Percussion

Omar Abdallah

Gianna DiLeo

Thomas Etts

Marcello Fois

Joseph Hurtado

Isabella Ortiz

Angela Paulin

Isabella Santello

Ashley Tarazona

MONTCLAIR STATE UNIVERSITY SYMPHONIC BAND

2024 PERSONNEL

FLUTE

Arianna Nguyen-Habernesti, Woodwind Doubling, Missoula, MT
Judit Garcia, Music Education, Montclair, NJ
Samantha Price, Music Education, Bayonne, NJ
Milo Berntsen, Music Theory & Composition, Staten Island, NY
Julianna Taveras-Garcia, Music Performance, Bronx, NY

OBOE

Elizabeth Sheeran, Business Administration, Sparta, NJ
Dylan Slattery, Music Education, Hazlet, NJ

BASSOON

JoAnee Murray, Music Performance, West Harrison, NY
Tyler Skelly, Music Education, Rockaway, NJ
Bennett Gerhart, Music Performance, Redding, CT

B♭ CLARINET

Lilly Chabla Cortes, Music Education, West Orange, NJ
Bianca Avalos, Music Performance, New York City, NY
Janelys Guzman, Music Education, New York, NY
Mackenzie Brown, Music Education, Manville, NJ
Kayla Pacheco, Music Therapy, Fair Lawn, NJ

BASS CLARINET

Cyrus Waugh, Music Education, Elizabeth, NJ

ALTO SAXOPHONE

Frank DiBari, Music Performance, Middletown, NJ
Alex Hernandez, Music Education, Hazlet, NJ
Matthew Flechas, Jazz Education, Elizabeth, NJ
Angelina Ferraioli, Music Education, Staten Island, NY
Giovanna Limaldi, Music Education, Howell Township, NJ
Mario Hernandez, Music Education, Staten Island, NY
Katie Sorrentino, Music Education, Bayonne, NJ

TENOR SAXOPHONE

Holden Hutchinson, Music Education, Frenchtown, NJ

BARITONE SAXOPHONE

Evell Williams IV, Music Education, Passaic, NJ

TRUMPET

Daniel Ospino, Music Education, Paramus, NJ
Aiden Carr, Music Education, Bayonne, NJ
Taymar Garlington, Music Education, Staten Island, NY
Chris Harle, Music Education, Dumont, NJ
Daniel Lopez, Music Education, Montclair, NJ

TROMBONE

Dayla Spencer, Music Composition, Nashville, TN
James Quinn, Music Education, Staten Island, NY

BASS TROMBONE

Josh Woolard, Music Education, Plainfield, NJ

EUPHONIUM

Tina Salomone, Music Education, Staten Island, NY
Samuel Yoon, Music Education, Hackensack, NJ

TUBA

Isaac Galang, Music Education, North Bergen, NJ
Carlos Chuqui-Minchala, Music Education, Hackensack, NJ

PERCUSSION

Nikiforos Pothos, Music Education, Bridgewater, NJ
Nicholas Caiazza, Music Composition, Fair Lawn, NJ
Domingo Hernandez, Music Education Toms River, NJ
Isabella Cruz, Music Education Bayonne, NJ
Hannah D'elia, Music Education, Bridgewater, NJ
Zach Doberentz, Music Education, Toms River, NJ
Daniel Giermanski, Music Composition, Pequannock, NJ
Rolan Bansil, Music Performance, Ridgewood, NJ