

2024 BEATRICE CRAWFORD MEMORIAL CONCERT

SATURDAY, DECEMBER 14, 2PM + SUNDAY, DECEMBER 15, 2024, 3PM

ALEXANDER KASSER THEATER, MONTCLAIR STATE UNIVERSITY

R A I S I N G H E R

VOICE!

EQUALITY, HOPE, PEACE + UNITY

#WeAreMadeofSong

VOCAL ACCORD, UNIVERSITY SINGERS, CHORALE

+ GUEST ARTISTS CHAMBER ENSEMBLE, BERGENFIELD HS TREBLE CHOIR, CHAMBER ORCHESTRA

HEATHER J. BUCHANAN, CONDUCTOR; STEVEN W. RYAN, PIANIST

PERFORMING

Here I Am – Jocelyn Hagen (East Coast Premiere)

Illuminare – Elaine Hagenberg

Undivided – Karen Marroli

John J. Cali
School of Music

MONTCLAIR
STATE UNIVERSITY

BEATRICE CRAWFORD MEMORIAL CONCERT: This concert is a free public performance supported by a generous grant from the Keating Crawford Foundation.

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ABOUT THE BEATRICE "BILLIE" CRAWFORD MEMORIAL CONCERT

This concert is presented in honor of Beatrice Corn Crawford. She was born in Ogden, Utah, on December 23, 1919. In her formative years, she and her younger sisters, Margaret and Dorothy, lived all over the world, accompanying their father, William Anderson Corn, a career naval officer, on his tours of duty. She also received the nickname "Billie" from the young enlisted men who served under her father. At a very early age, she developed an appreciation for music and a love for the piano, both of which were guided by her mother. She performed in her first piano recital in 1932 and subsequent recitals followed in California and Washington, D.C. When she graduated from Coronado High School in Coronado, California, in 1937, the yearbook was dedicated for the first time to a student—Beatrice Corn. Billie attended the University of Rochester and Eastman School of Music, receiving dual degrees in music in 1941. A year later she met and married Bernard Keating Crawford, a young naval officer teaching at the U.S. Naval Academy. In 1945 they moved to North Arlington, New Jersey, where Bernie entered the special machinery business and they began raising a family. In the early '50s, Billie formed a women's choral group in North Arlington. She arranged and directed the music for this group, The Choraliers, and they performed several times a year, primarily in New Jersey, but occasionally in other venues including the World's Fair in New York in 1960. In that same year, the Crawfords and their five children moved to Montclair. Billie continued to direct The Choraliers, whose reputation had grown considerably over the years. Soon she was invited to assume direction of the Upper Montclair Women's Club chorale group, The Madrigals. Although The Choraliers would remain her first love, she took on the direction of The Madrigals with same enthusiasm and style that endeared her men she directed, as well as the audiences she entertained. Billie Crawford loved all music and thoroughly enjoyed performing. She continued to arrange music for and direct The Choraliers and The Madrigals until her untimely death in July of 1969. This free public performance, the Crawford Concert, is supported by a generous grant from the Keating Crawford Foundation. It is an annual event presented by the Cali School in memory of Beatrice Crawford.



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THE 2024 BEATRICE CRAWFORD MEMORIAL CONCERT

RAISING HER VOICE!

FEATURING

VOCAL ACCORD, UNIVERSITY SINGERS, CHORALE

+ GUEST ARTISTS CHAMBER ENSEMBLE, BERGENFIELD HS TREBLE CHOIR, CHAMBER ORCHESTRA

HEATHER J. BUCHANAN, *CONDUCTOR*; STEVEN W. RYAN, *PIANIST*

SATURDAY, DECEMBER 14, 2PM + SUNDAY, DECEMBER 15, 2024, 3PM

ALEXANDER KASSER THEATER, MONTCLAIR STATE UNIVERSITY

PROGRAM

Here I Am

Jocelyn Hagen (b. 1980)

1. There is a Girl
2. The Other Side
3. Voting for Ourselves
4. Write the Story

East Coast Premiere

VOCAL ACCORD + UNIVERSITY SINGERS

Sydney Swearengin, *soprano*

Brianna Coppolino, Gabrielle Guida, Gabrielle Cintrón, *trio*

Bergenfield HS Treble Choir – Elaine Thoman, *director*

Steven W. Ryan, *piano*

Chamber Ensemble

Dr. Heather J. Buchanan, *conductor*



INTERMISSION



Illuminare

Elaine Hagenberg (b. 1979)

1. Splendor
2. Caritas
3. Nox
4. Munera pacis
5. Illuminare his

CHORALE

Jeffrey Castellano, *tenor*

Steven W. Ryan, *piano*

Chamber Orchestra

Dr. Heather J. Buchanan, *conductor*



Undivided

Karen Marroli (b. 1975)

Gabrielle Guida, *mezzo-soprano* + Sydney Swearengin, *soprano*

Joana Genova, *violin* + Tomoko Fujita, *cello*

Steven W. Ryan, *piano*

Dr. Heather J. Buchanan, *conductor*

FROM THE PODIUM

Raising Her Voice! continues our choral program tradition of 'artivism' by leveraging Crawford Concert funding to present music from living composers focused on subjects of social and artistic importance. This is our attempt to constructively move the needle on the issue of gender equity while exploring music that addresses issues that matter in today's world. Historically, women have been underrepresented in many areas of music, most notably in the professional arenas of composition, conducting, instrumental performance (especially brass and percussion), production, and arts administration/management.

To fully appreciate our quest, please read the exquisite Program Notes prepared by Professor Marissa Silverman. Also notice how many women we welcome to the stage in the Chamber Ensemble and Chamber Orchestra. And check names in the production teams, particularly the video/livestream crew and Broadcast Media Operations. Sincerest thanks to my Cali and SCM colleagues for supporting this concert vision and putting our students first – particularly our young women who deserve to shine. #WeAreMadeOfSong

—Dr. Heather J. Buchanan

GUEST READERS OF *HERE I AM* (in order of appearance)

Penny Vance – *College of the Arts Advisory Board and Montclair State University Foundation*

Elaine Thoman, '15 - *Choral Director - Bergenfield High School, Montclair State Alumna*

Jaeda Domingo – *Student, Bergenfield High School Treble Choir*

Kailyn Hughes-Sellers - *Cali Pathways Student, Montclair High School Senior*

Dr. Susan Cole - *President Emerita - Montclair State University*

Dr. Lori McCann - *Associate Professor – Vocal Program Co-Coordinator*

Susan Stucker - *John J. Cali School of Music Advisory Board*

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Scan this QR Code for *Here I Am*
Libretto and Biographies

PROGRAM NOTES BY DR. MARISSA SILVERMAN

Love. What does it mean? Some might avoid thinking about this word, intuiting its sensibilities need no consideration. Others might willingly, whether loudly or quietly, sit with the possibility that “love” deserves continued reflection. Regardless of where today’s listeners find themselves next to this word, I offer that “love” is not a privately held feeling. Love is a verb; it is something people do.

Understanding “love” in an active sense is not new. Past and present spiritual teachings and social justice movements recognize, sometimes without labeling it, that love exists not as a feeling—despite love’s profound grasp on body, mind, and spirit—but moreover as an engagement in the world, a relational stance with and for others. How, then, does equity factor into relational being?

In the United States, particularly during the 1980s, feminists fought for equality between men and women. So, feminists, perhaps best, directly and explicitly articulate and theorize love-as-action. Still, notions of feminism that focus on equality instead of equity do not account for how racial and socio-economic privilege rears discrimination. Because of this, I draw upon Black feminist theorist and poet, bell hooks (or Gloria Jean Watkins), who explains feminism this way: “*Feminism is a movement to end sexism, sexist exploitation, and oppression*”; feminism works to end all “isms” that discriminate and, so, “*feminism is for everybody*.”ⁱ And love? She writes: “*When we choose to love we choose to love against fear—against alienation and separation. The choice to love is a choice to connect—to find ourselves in the other.*”ⁱⁱ More, hooks writes:

*when angels speak of love
they tell us
all is union and reunion
dying reborn again
there is no separation
no end to paradise
we are always present
the ecstatic moving us
along each current
each wilderness of spirit
a dedicated path*ⁱⁱⁱ

“Raising Her Voice!”—an event that celebrates contemporary female composers advocating equality, hope, peace, and unity—is more than the sum of its parts. Indeed, the experiences curated for this year’s Crawford Concert yield feminist understandings

of “love-as-action.” Differently and uniquely, the compositions heard today lean into feminist love in specific ways, namely love-as-resistance, love-as-hope, and love-as-unity; all active, all ways of being in the world with ourselves, with one another, and for one another.

Love-as-resistance

Given world-wide cynicism, hatred, and despair, to choose love—nay, to dare to love—already demonstrates defiance and resistance, already illuminates love-as-action. When harnessed, love can promote change by righting wrongs and challenging oppression (particularly sexist, classist, racist systems). The first piece, ***Here I Am*** by Jocelyn Hagen (b.1980), examines and illustrates love-as-resistance. How so?

A champion of the female spirit, many of Hagen’s projects focus on the stories of women. Expanding expectations of musicians and listeners in a 45-minute choral work with illuminated portraits, and spoken word, ***Here I Am*** rhythmically grounds and texturally and intricately weighs the right for women to be and live with dignity. Composed to commemorate the 100th anniversary of the 19th Amendment to the United States Constitution, this multimedia large-scale work honors global contributions of women from ancient times to the present—a 2200 BC Sumerian priestess to Vice-President Kamala Harris—and reminds listeners that women around the world continue to fight for equality and equity.

Please note: the 19th Amendment guaranteed only white women citizens voting rights. Many women of color and those from other marginalized communities, then, were excluded based on race and gender. The struggle for women’s suffrage, which began in the early 1800s, continued until 1965, when female activists, particularly those of color, helped right these systemic wrongs, legally ending a 200 year-long battle. Because of this, ***Here I Am*** focuses, not only on (albeit slow) progress towards gender-based equity, but also on the need to remain vigilant surrounding world-wide trauma of gender-based oppressions.

Commissioned by True Concord Voices and Orchestra (Eric Holtan, Founding Music Director), through the Dorothy Dyer Vanek Fund for Excellence, and the Chamber Ensemble Arrangement Commissioned by the Lutheran Choir (Jennaya Robinson, Artistic Director), ***Here I Am*** showcases “testimony” of 46 women fighters and crusaders and is organized in four parts: There is a Girl; The Other Side; Voting for Ourselves; and Write the Story.

Amplifying the voices of amazing women—presented by female choristers and Montclair State University faculty/staff and community members—each chapter of **Here I Am** highlights aspects of a journey towards justice; through narration, listeners can expect meaningful, powerful words from politicians, poets, activists, and more.

From *There is a Girl*, which is, in some ways, a call to arms, the music of the first movement provides the sonic grounding for silenced voices to be heard: “For most of history, Anonymous was a woman.”

—Virginia Woolf

From *The Other Side*, which is filled with anger and a waltz-like dance that adds and subtracts beats to portray both the dance women have had to endure and the unsteady landscape they continue to navigate: “It is not our differences that divide us. It is our inability to recognize, accept, and celebrate those differences.”

—Audre Lorde

From *Voting for Ourselves*, which quotes from British composer Ethel Smyth’s 1911 song, “The March of the Women”: “Truth is powerful and it prevails.”

—Sojourner Truth

From *Write Our Story*, which is liberating and disarming, with upward moving glissandos, the final words being, “we are made of song” (Julia Klatt Singer, poet): “Just don’t give up trying to do what you really want to do. Where there is love and inspiration, I don’t think you can go wrong.” —Ella Fitzgerald

From seven different female portrait artists around the world, the 50 images projected above the soloist and choir in combination with the score remind listeners of hooks’ words: “when we love we can let our hearts speak”^{iv} and from this place find each and all connected with a “combination of care, commitment, knowledge, responsibility, respect, and trust.”^v In the end, **Here I Am** is not only about the right to vote for all women of all races; it is about women being heard and honored as fellow human beings.

Beyond **Here I Am**, which showcases feminist practices, Hagen’s own professional life echoes the above sensibilities. A native of Valley City, North Dakota, Hagen’s music has been described as “dramatic and deeply moving” (*Star Tribune*, Minneapolis/St. Paul). She holds degrees in Theory, Composition, and Vocal Music Education from St. Olaf College, as well as a Master’s in Composition from the University of Minnesota. Additionally, Hagen worked at the European American Musical Alliance in Paris, France, where she studied with Philip Lasser of the Juilliard School of Music. Other former teachers include Judith Lang Zaimont, Peter Hamlin, David Maslanka,

Mary Ellen Childs, and Timothy Mahr. Still, beyond the grants, commissions, and awards, Hagen’s initiative, “Compose Like A Girl,” deserves focus. As stated on the website:

“*The Compose like a Girl initiative is reclaiming the phrase ‘like a girl.’ This sentiment has almost always been used as an insult, and we’re wanting to redefine what it truly means: having the bravery to unapologetically be who you are. We’re using the term ‘girl’ in a very broad and inclusive way, exploring the lived experiences of those whose identities have not been expected to succeed in our society. We are exploring the privilege, power, and opportunity that all intersect with our ability to self-advocate and live confidently. The conversation around gender is evolving on a daily basis, and this initiative wants to be a part of that discourse especially within the context of artistry. In the creative world, being an artist is a vulnerable journey. When we say ‘compose like a girl,’ we’re really encouraging you to express your authentic self.*”

Love-as-hope

To live as a feminist necessitates the will to build partnerships, build community, build the life-sustaining and mind-and-heart-expanding spaces and places that fuel mutuality. The core of this work is love-as-hope. On the surface, hope may feel idealistic, yet idealism does not always result in practicality. Instead, hope is a practice. Hope provides the fuel, energy, and activity for which we can confront the darkness of today, in search of a better tomorrow.

According to hooks, hope allows for a focus on growth and betterment with and for one another. Love-as-hope asks us to be fully present, asks us to, not only name problems, but constructively and collectively find resolutions to problems. Without a communal search for solutions, according to hooks, “we take away hope.”^{vi} So, while the role of the critic is useful, the critic alone does no good. As hooks explains: “living in hope says to us, ‘There is a way out,’ even from the most dangerous and desperate situations.”^{vii} Because of this, love-as-hope gracefully reaches out a hand towards tomorrow with another. Such is the foundation for Elaine Hagenberg’s (b. 1979) **Illuminare**: the work not only hopes for hope; it offers hope.

Commissioned by a consortium of nine ensembles in 2021, the 24-minute piece in five movements (Splendor, Caritas, Nox, Munera pacis, and Illuminare his) emerged during the pandemic and can be heard through this lens of a global tragedy. Yet as explained in the program notes to the score, “using lesser-known sacred Latin texts, the piece takes us through a season of beauty and goodness that has been disrupted by darkness and confusion ... as Light gradually returns,

hope is restored, illuminating our future and guiding us in peace.”

1. Splendor
text by Saint Ambrose (340-397)

Splendor paternae gloriae, Splendor of God’s glory,
de luce lucem proferens, brings forth light from light
lux lucis et fons luminis, light of light, light’s living spirit
diem dies illuminans. Day, all days, illuminates.

2. Caritas (Charity)
text by Hildegard von Bingen
(1098-1179)

Caritas abundat in omnia, Love abounds in all,
de imis excellentissima from the depths most excellent
super sidera, to beyond the stars,
atque amantissima in omnia, and loving toward all,
quia summo regi she has given the highest King
osculum pacis dedit. the kiss of peace.

3. Nox (Night)
text from Roman Catholic Mass and by
Aurelius Prudentis Clemens
(348-413)

Kyrie eleison; Christe eleison. Lord have mercy;
Christ have mercy.
Nox et tenebrae et nubila, Night and darkness and fog,
confusa mundi et turbida. confused world and turmoil.
Caligo terrae scinditur, Dark gloom tears the earth,
percutsa solis spiculo. beats and stabs the sun.

4. Munera pacis (Give us peace)
text by Saint Gregory (540-604)

Ecce jam noctis tenuatur umbra, Behold, already
night and shadows
taper off,
Lux et auroræ rutilans coruscat Light and dawn
sparkle and quiver.
Supplices rerum Dominum canora We humbly beg the
Lord through song
Voce precemur: Our voices pray:
Ut reos culpæ miseratus, omnem Though we are
guilty, view us with
compassion
Pellat angorem, tribuat salutem, Banish anguish,
bestow health
Donet et nobis bona sempiternae Grant us everlasting
goodness
Munera pacis. Give us peace.

John 14:27

*Peace I leave with you, my peace I give unto you: not
as the world giveth, give I unto you.
Let not your heart be troubled, neither let it be afraid.*

5. Illuminare his (Illuminate)
text Canticale of Zechariah
(Luke 1:68-79)

Illuminare his qui in tenebris Illuminate those in
darkness
et in umbra mortis sedent: and in the shadow
of death are seated
ad dirigendos pedes nostros direct our footpath
in viam pacis. in the way of peace.

The piece and its expression of love-as-hope begins in D major and ends in D major. Except we—music makers on stage and listeners in the audience—are not the same people we were at the start of *Illuminare*; nor can we return to who we once were. This is what love-as-hope yields: we, as the program note to the score states, “blaze forth to declare: Light has triumphed to guide us toward a brighter future.”

An accomplished pianist and singer, Hagenberg graduated from Drake University in Des Moines, Iowa, and is composer-in-residence for the Des Moines Choral Society under the direction of Dr. James Rodde. Not a stranger to “love,” Hagenberg’s additional pieces, *Refuge*, *Through Love to Light*, and *You Do Not Walk Alone* shimmer with hope, too.

Love-as-unity

Across publications, hooks writes: “Imagine living in a world where there is no domination, where females and males are not alike or even always equal, but where a vision of mutuality is the ethos shaping our interaction.”^{viii} This kind of empathy is a community healed through love, or enacting love-as-unity. A healed world is one where there is no oppression; more, “When love is the ground of our being, a love ethic shapes our participation in politics.”^{ix} Such is the ethos of *Undivided*. As the notes to the score explain: “*Undivided* was partially inspired by performances of the New Mexico Peace Choir, and speaks to the desire for people of different backgrounds and ideologies to core together in unity for the common good. Where tension and stoking of division, we each can make a choice: the choice to listen to one another, to speak to each other with respect, to be kind to each other, to not participate in physical or emotional violence, and to stand up for each other rather than tearing each other down. We can choose to not dismiss those who are

“the other” but rather seek to understand those whose life experiences are different from our own.”

Indeed, the composer of this piece is a model of enacting love-as-unity. Director of Music Ministries at Central United Methodist Church in Albuquerque, New Mexico, Karen Marroli (b.1975) previously served as Director of Music Ministries at Trussville First United Methodist Church in Trussville, Alabama, as Director of Choral Ministries at the United Church of Santa Fe in Santa Fe, New Mexico, and as the Artistic Director of the Zia Singers, the Cantu Spiritus Chamber Choir, and the Santa Fe Men’s Camerata. She holds the DMA degree in Choral Conducting from Louisiana State University (2010), where she studied Choral Conducting with Dr. Kenneth Fulton. She earned her BM in Music Theory and Composition (1997) and her MM in Choral Conducting and Sacred Music (2000) from Westminster Choir College before relocating to Charleston, South Carolina, where she lived for seven years prior to pursuing doctoral studies. While in Charleston, she founded Lux Aeterna, a chamber choir who presented candlelight concerts in honor of such events as World AIDS Day, the September 11th attacks, and Child Abuse Awareness Month. These concerts of choral music also consisted of readings, often written by trauma survivors. The concerts progressed from a sense of darkness to light and were meant to give hope to those in a process of healing.

Marroli’s lyrics to ***Undivided*** aptly ring out with love:

*When darkness drops an anchor
In the fearful oceans of our minds,
And when the world is preaching rancor,
I can choose to be kind.
And maybe more will find the quiet rivers,
Where we’ll lift a peaceful melody,
And undivided we will stand,
Stand together, hand in hand.*

*And when hatred shatters silence,
And each one clings to each one’s will,
And when the world bows down to violence,
I can refuse to kill.
And maybe more will join in sweet resistance,
Singing chords in gentle harmony,
And undivided we will stand,
Stand together, hand in hand.*

*And when anger breeds division,
We can choose to stand side by side,
And when the world exalts derision,
We can choose to lift each other high.
And maybe then we’ll join in one big chorus,
Singing songs of peace and unity,
And undivided we will stand,
Stand together, hand in hand.*

SPECIAL THANKS

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- School of Communication and Media and Broadcast Media Operations colleagues – David Sanders, Stuart MacLelland, Patricia Piroh
- Dean Daniel Gurskis and Director Tony Mazzocchi
- Elaine Thoman ’15 and the Bergenfield HS Treble Choir
- *Here I Am* guest readers
- Alexa Tabbacchino, Alexa Tammone, Jackie Wick, and Cecelia Grossman – Production Assistants
- Steven W. Ryan – collaborative partner *par excellence*
- Sydney Swearengin (GA) and Gabrielle Guida (TA) – administrative and artistic support
- *Here I Am* visual media tech operators – Paige Elise Buchanan Stewart and Darren Butler
- Supertitles caller - Sabina Kunze
- @RobDavidsonMedia for Photography
- Choral Activities Student Leaders, ACDA Chapter members, and Chorale student volunteers
- Composers Jocelyn Hagen, Elaine Hagenberg, and Karen Marroli – for your inspirational music and enthusiastic support of this prescient program

i. hooks, b. (2000). *Feminism is for everybody: Passionate politics*. South End Press, p. xi.

ii. hooks, b. (2000). *All about love: New visions*. Harper Collins Publishers, p. 219.

iii. hooks, b. (2007). *When angels speak of love*. Atria Books, p. 41.

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v. hooks, b. (2000). *All about love: New visions*. Harper Collins Publishers, p. 54

vi. hooks, b. (2003). *Teaching community: A pedagogy of hope*. p. xv.

vii. hooks, b. (2003). *Teaching community: A pedagogy of hope*. p. xv.

viii. hooks, b. (2000). *Feminism is for everybody: Passionate politics*. South End Press, p. x; hooks, b. (2000). *All about love: New visions*. Harper Collins ix. Publishers, p. x.

ix. hooks, b. (2020, June 29). *Toward a worldwide culture of love*. Lion’s roar.

<https://www.lionsroar.com/toward-a-worldwide-culture-of-love>



Scan this QR Code for video messages from the composers

PERFORMERS

UNIVERSITY SINGERS + VOCAL ACCORD

SOPRANO I

Alain Altshuler
Jenna Ferrera
Mia Grizzuti
Maya Henry
Megan Huber
Sabina Kunze
Victoria Mango
Maeve Marron
Madelynn McDevitt
Olivia Meyer
Hailey Morin
Brooke Raughton
Alexa Tammons
Sarah Walton

ALTO I

Elinet Brito
Sabrina Cantatore
Alicia Gadek
Melanie Gilbert
Gabrielle Guida
Emma Hinz
Karina Kilbashian
Melanie Lockwood
Gabriella Megale
Izzy Ortiz
Sydney Swearengin
Alexa Tabbacchino

TENOR I

Jeffrey Castellano
Ezra McMurren
Eddie Morel
Samuel Sanchez
Claire Westling
Jamie Yermish

HIGH BARITONE

Brian Corona
Jonas Cruz-Morales
Kevin Gilroy
Luis Grados
Tyler Kriney
Dean Tarriff
Joey Staltari
Yadiel Rivera-Colon
Alex Walton
Perry Zoe

SOPRANO II

Hannah Bogard
Cristina Clare
Brianna Coppolino
Dillan Dabice
Anna Kodak
Julia Krempasky
Christmas Lamoureux
Abigail Montesino
Kathryn Radcliffe
Aizhan Soltanova
Taryn Spoto
Chloe Stavis
Sarah Sweeney
Christine Tanko

ALTO II

Gabrielle Cintrón
Laurel Cousineau
Suriya Crowe
Arianna Joseph
Taylor Kitzman
Mari Wiley

TENOR II

Oren Cohen
Thomas Etts
Royalty Roberts
Nate Robin
Benjamin Silvesti

BASS-BARITONE

Omar Abdallah
Ryan Avallone
RJ Chandler
Sean Johnson
Ian Kearney
Jake McCreery
ALan Pinzon
Elvin Santana Roa
Julio Santiago

CHORAL ACTIVITIES STUDENT LEADERSHIP 2024-25

Graduate Assistant

Sydney Swearengin

Teaching Assistant

Gabrielle Guida

Public Relations

Taryn Spoto
Thomas Etts
Laurel Cousineau

CHORALE

Communications Manager

Gabrielle Guida

Logistics Manager

Joey Staltari

Section Leaders

Soprano I

Maeve Marron

Soprano II

Izzy Ortiz

Alto I

Sabrina Cantatore

Alto II

Taylor Kitzman

Tenor I

Jeffrey Castellano

Tenor II

Benjamin Silvesti

High Baritone

Tyler Kriney

Low Baritone/Bass

Ian Kearney

Assistant Section Leaders

Soprano

Alain Altshuler

Alto

Melanie Gilbert

Tenor

Samuel Sanchez

Bass

Alan Pinzon

Sectional Conductors

Gabrielle Cintrón
Conducting Studio Students

Student Accompanists

Gabriella Megale (principal)
Nate Robin
Aizhan Soltanova

UNIVERSITY SINGERS

Manager

Arianna Joseph

Section Leaders

Soprano

Dillan Dabice

Alto

Alexa Tabbacchino

Tenor

Nate Robin

Bass

Omar Abdallah

Kindness Crew

Laurel Cousineau
Jake McCreery

Indicates Vocal Accord Only

CHORALE

SOPRANO I

Alain Altshuler
Julia Bychkowski
Elizabeth Caplan
Mia Costa
Jenna Ferrera
Leilani Ford
Casey Gilbert
Vera Grossman
Megan Huber
Vivian Luff
Morgan Maher
Victoria Mango
Crystal Maoga
Maeve Marron
Madelyn McDevitt
Olivia Meyer
Hailey Morin
Sophie Negrete
Monica Rodriguez
Paige Stewart
Thalia Sulemanov
Krystal Tardif

SOPRANO II

Madison Fair
Naomi Feldman
Amanda Guach
Emma Hinz
Rosalie Judd
Hannah Kemp
Anna Kodak
Hannah Lahr
Gabriella Megale
Yuchen Meng
Karla Menjivar Guerrero
Bella Miller
Deborah Myhren
Izzy Ortiz
Gianna Pellegrini
Kathryn Radcliffe
Savana Reyes
Negin Saidan
Jamie Shipman
Melody Small
Aizhan Soltanova
Anjelica Soto
Charlotte Speck
Taryn Spoto
Sydney Swearengin
Lily Tewfik

ALTO I

Milo Bersten
Elinet Brito
Mackenzie Brown
Zarina Campos
Sabrina Cantatore
Pamela Chayaburta
Alicia Gadek
Judit Garcia
Melanie Gilbert
Patricia Gin
Emily Gramley
Cecilia Grossman
Gabrielle Guida
Seonyu Han
Emilee Johnson
Karina Kilbashian
Leah Laguerre
Haydn Ng
Isabella Pasco
Disnelki Payano
Caridad Pelayo
Suhayla Salcedo
Jocelyn Salles
Lou Sheeran
Bridget Sindelar
Matt Snyder
Lexi Tabor
Gabriela Turfan
Perla Villacampa
Jing Zhing

ALTO II

Shayna Barkan
Gabrielle Cintrón
Laurel Cousineau
Emma Creason
Suriya Crowe
Sabrina Cruz
Nicolette DiBari
Janelys Guzman
Arianna Joseph
Taylor Kitzman
Sofia Oro
Emily Piccola
Dora Rodriguez
Tina Salomone
Angela Salvador
Nicole Stites
Semra Sulejmani
Gabriella Surace
Madeline Tulagan
Iva Verba

TENOR I

Castellano, Jeffrey
Goltry, Michael
Guillen, Kelvin
McMurren, Ezra
Morel, Eddie
Salerno, Ray
Sanchez, Samuel
Yermish, Jamie

TENOR II

Drew Abney
Jaidan Becker
Nico Bellas
Frankie Carbonaro
Oren Cohen
Thomas Etts
Jack Gemmill
Jayson Greengold
Miguel Paniagua
Nate Robin
John Rodriguez
Benjamin Silvesti

HIGH BARITONE

Aiden Carr
Brian Corona
Jonas Cruz-Morales
Marco Giambattista
Daniel Giermanski
Luis Grados
Alexander Hernandez
Mario Hernandez
Joseph Hurtado
Tyler Kriney
Johnnez Pantanilla
Noah Powelson
Jason Pritchett
Yadiel Rivera-Colon
Will Schetelich
Joey Staltari
Jacob Swanson
Dean Tarriff
Perry Zoe

LOW BARITONE/BASS II

Omar Abdallah
Ryan Avallone
Gerardo Barroso
Darren Butler
John Duku
Marcello Fois
Thomas Gray
Ian Kearney
Darryl Lloyd
Allen Lopez
Luke Mattessich
Jake McCreery
Ethan Merrit
Jordy Monegro-Ventura
Joey Morra
Vidal Muñoz
Alan Pinzon
Nick Rodriguez
Elvin Santana Roa,
Julio Santiago
Denis Sheeran
Ezra Snyder

BERGENFIELD HIGH SCHOOL TREBLE CHOIR

Hydlyn-Rose Chuayana
Nina Delgado
Andrea Dimaculangan
Jaeda Domingo

Sashann Githinji
Lizbeth Guevara
Addison Pier
Kiana Sarcauga
Briana Schiattarella

Mia Vasquez
Mariah Vasquez
Katie Ventura
Mora Vidal

CHAMBER ENSEMBLE – *HERE I AM*

KeriAnn DiBari, *clarinet* – Adjunct Faculty

Jamie Staton, *bassoon* - Student

Amy Cherry, *trumpet* – Guest Artist

Taylor Goodson, *timpani* – Staff and alumnus

Julian Dippolito, *percussion I* – Guest Artist

Steven W. Ryan, *piano* – Choral Activities Collaborative Pianist

Judith Kim, *violin I* – Trillium Quartet

Sommer Altier, *violin II* – Trillium Quartet

Sydney Link, *viola* – Trillium Quartet

Amelia Smerz, *cello* – Trillium Quartet

JP Bernabe, *double bass* - Student

CHAMBER ORCHESTRA – *ILLUMINARE*

Tanya Witek, *flute* – Adjunct Faculty

Iva Verba, *oboe* – Student

Susan Lafever, *french horn I* – Guest Artist

Shanyse Strickland, *french horn II* – Guest Artist

Taylor Goodson, *timpani* – Staff and alumnus

Isabella Cruz, *percussion* – Student

Steven W. Ryan, *piano* – Choral Activities collaborative pianist

Joana Genova, *violin I (principal)* – Adjunct Faculty

Jonathan Frelix, *violin I* – Student

Briana Almonte, *violin I* – Student

Daniella Renteria, *violin II (principal)* – Guest Artist and alumna

Carlos Santamaria, *violin II* – Student

Rafael Linares, *violin II* – Student

Rachel O'Connor, *viola (principal)* – Guest Artist and alumna

Denton Moreland, *viola* – Student

Adeline Balfour, *viola* – Student

Tomoko Fujita, *cello (principal)* – Faculty

Valentina Zavala Corona, *cello* – Student

JP Bernabe, *double bass* - Student

PRODUCTION PERSONNEL

CALI PRODUCTION

Here I Am Visuals Paige Elise Buchanan Stewart
 Darren Butler

Supertitles Caller Sabina Kunze

LIVESTREAM PRODUCTION

David Sanders
Max McCaffrey
Gabriel Rivas
Erica Aguila
Linda Tran

Supervisor: Prof. Stuart McClelland

The Cali School of Music
at Montclair State University
aims to create dynamic and
comprehensive pathways
to higher education
and careers in music

Cali name a seat project

goal

An opportunity for
School of Music
patrons **to name one
or more of the 180
permanent seats** in the
Leshowitz Recital Hall.



help fund
scholarships for
**under-resourced
backgrounds**



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