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ERIC HEILNER PRESENTS

Modern Sounds
in Classical Music



by Eric Heilner



RELEASE: FRIDAY, OCTOBER 23, 2020

New York, NY October 12, 2020

Veteran musician **Eric Heilner** presents his versatile compositional debut album titled ***Modern Sounds in Classical Music*** out on **Friday, October 23, 2020**. After decades of playing blues, rock and R&B keyboards, **Heilner** switched musical gears at the seasoned age of 66 and began studying composition at the Evening School at Juilliard. Six years later, **Heilner** has recorded his first album, which was produced and engineered by two industry legends, **Jack Douglas, producer** (John Lennon, Aerosmith, Patti Smith, Cheap Trick, and more) and **Jay Messina, lead engineer** (Eddie Palmieri, Patti Smith, Aerosmith, KISS, Miles Davis, John Lennon, Cheap Trick, Peter Frampton, and more). Featured musicians on the album include **violinists Leah Asher, Laura Thompson and Nardo Poy, pianists Erika Dohi and Henry Hey, flutist Laura Cocks, clarinetist John Hong, guitarist Teddy Kumpel, violinists Michael Roth and Robert Chausow, cellist Jesse Levy, soprano sax Lou "Blue Lou" Marini, alto sax Lawrence Feldman, tenor sax Todd Groves, baritone sax Roger Rosenberg, and "The Hum-dingers."**

The music on the album is rigorously through-composed, but in a unique way that blends poly-rhythms, Motown bass figures, and **Heilner's** keen ear for melody - as well as his wry sense of humor. The combination has created a singularly accessible style, made all the more impactful by **Douglas'** signature production techniques.

Pre-Orders are available now at **Bandcamp**: <http://bit.ly/BandcampEricHeilner>

TRACK LIST

Track 1: *Short Story for Viola & Piano*
Recorded at IIWII, March 2019

Viola: Leah Asher
Piano: Erika Dohi

Track 2: *Bounce #3*
Recorded at the Power Station at BerkleeNYC, November 2018

Flute: Laura Cocks
Clarinet: John Hong
Viola: Laura Thompson
Guitar: Teddy Kumpel
Piano: Henry Hey

Tracks 3, 4 & 5: *SQrt - Seasons 1, 2, & 3*
**Recorded at 'The Log Cabin' at the Manhattan Center October 2018 & IIWII
March 2019**

Violins: Michael Roth, Robert Chausow
Violas: Nardo Poy, Leah Asher
Cello: Jesse Levy

Track 6: *The Source of The Beat*
Recorded at IIWII, January 2019

Soprano Sax: Lou "Blue Lou" Marini
Alto Sax: Lawrence Feldman
Tenor Sax: Todd Groves
Baritone Sax: Roger Rosenberg

The Hum-dingers:
Lead Hum-dinger: Colleen Messina
Senior Hum-dingers: Lou Marini, Lawrence Feldman, Todd Groves,
Roger Rosenberg, Eric Heilner
Associate Hum-dingers: Josh & Hannah

CREDITS

Composer: Eric Heilner
Producer: Jack Douglas
Lead Engineer: Jay Messina

All Mixing at West End Sound, NYC
Mastered at Sterling Sound by Greg Calbi
Design: Hannah | Cover & Logo: Rob Signorile

Acknowledgements

Dedicated to Cousin Phyllis

Your legacy made this possible. You will always be in our hearts.

Notes on The Making of *Modern Sounds in Classical Music* by Eric Heilner

The fact that you are reading this at all is the result of a series of wildly improbable coincidences. In the 1970s I played keyboards with a variety of bands doing original material and did the club & college circuit - mostly in New Jersey. One band - Heavy Trucking - opened up for Bruce Springsteen several times and Bruce actually sat in with the band once. But I was barely eking out a living, so to make some more money, I joined up with a New Jersey rock & roll cover band called Smyle. Playing the Doors, Beatles, etc. was fun and I was actually able to pay my rent, but there were no aspirations to go anywhere. Discouraged, I parted ways with Smyle and started looking for something else. One day, while looking through *The Aquarian* (New Jersey's local equivalent of *Rolling Stone*) I noticed that Gary Seitz was playing an acoustic gig at Tierney's - the local tavern in my town. Gary was the bass player in Godspeed, which was one of the top club acts in New Jersey. I knew of Gary by reputation but had never met him, so I went down, hung out a bit, and introduced myself. Gary had heard of me through the musician's grapevine. We chatted and exchanged war stories & phone numbers.

Several months later, I was really down on my luck - I was totally broke and living on handouts. Then I got a call from Gary - "Hey we're doing an album with this guy Rick Dufay and it's being produced by Jack Douglas - that's John Lennon's producer. Are you interested?" The word "yes" popped up into my mind, and two weeks later I was in sunny California recording an album. The full story of that session is a tale told another time, but for several years afterwards I kept in touch with Rick & Jack.

Eventually I gave up on music and went into the corporate world as a software engineer. I have no regrets about this decision.

Now fast forward 35 some odd years (cue the sound effect of tape fast forwarding). Attend NYU Grad School for Masters in Computer Science - whoosh. Get good job in the corporate world as software engineer - whoosh. Get married, buy a house, have twins - whoo-oo-sh. Kids grow up, go to college, and move out of house. Whoosh, whoosh, whoosh.

Wow, those 35 years passed by in one paragraph.

Sometime in the "aughts," with my wife's encouragement, I came out of musical retirement and started playing keyboards with several local bands here in North Jersey. With my kids grown up, I had the time to study piano again. I remembered my classical lessons as a kid, and through the years I would occasionally play some of my favorite Chopin pieces. After a bit of web searching I found that I could take piano lessons at the Evening Division of Juilliard in New York City. As I was working in mid-town Manhattan this was very convenient; and so I enrolled for the fall 2013 semester.

As I was going back to my classical roots I noticed that musical ideas were popping into my mind. I'd be walking down the street minding my own business and I would notice that a string quartet was playing along with me. When it was done I'd say to myself "Gee that was neat, too bad I'll never hear it again." This started happening over and over. I finally got the message - "OK subconscious, you want me to compose." But how does one go about becoming a composer? I noticed that the Juilliard Evening Division offered classes in composing, and somehow I bluffed my way into the program.

Make a long story short here. Within a year I was turning out some pretty decent chamber music. The next step was to get the compositions performed. For a novice composer with no credentials this is not easy, but one of my professors (thanks Conrad!) put me in touch with the New York Composers Collective - a small group of mostly young composers who had also attended the Juilliard Evening Division. Through the Composers Collective I had the opportunity to hear my pieces performed in small venues in New York City. I later joined a similar organization - confusingly named New York Composers Circle - and I now get to hear my pieces performed at least 2-3 times a year. (For clarity, I will refer to these as Composers Collective and Composers Circle.)

So this was all good, but my professors at Juilliard - especially Ray Lustig - encouraged me to seek a wider audience for my music. This, in turn, led to me deciding at the ripe old age of 69 - and stealing a line from the musical Hamilton - "It's time to take a shot" - to record an album of my material.

Now come some "minor details." How, where, and with whom would I record? I did not want to do a conventional classical recording, I wanted a big immersive in your face rock & roll sound. I needed someone to help put the album together - a producer. I pulled in every favor I knew to find the right person but was having little success. I thought of Jack, but it seemed far-fetched. I googled him and saw that he was still active in the music business, but I also knew that he would not be interested in doing some eccentric classical music by an unknown composer. But after a few months had passed I thought, "Why the hell not reach out to him?" Maybe he could recommend someone.

So I tried emailing him. I waited a few days, but there was no response. That was OK, the last time we had emailed was in the 90s, so likely he was no longer using that email. I tried reaching out to him on Facebook. I didn't hear back. I was sort of expecting that - he had thousands of followers and likely did not check for random people trying to contact him. Finally, I tried Twitter. I had never been on Twitter before, but I opened up an account anyway and reached out to him. I checked every day for about a week but did not hear back. Oh well. It was worth a shot. I stopped checking Facebook & Twitter and went back to pursuing other leads.

About 3 weeks later, I randomly logged back into Twitter just for the heck of it and....Jack had actually responded. Not only that, but he wanted to produce. I was startled, but somehow the word "yes" popped into my mind.

And (omitting a few salient details) here we are.

The Music

"Talking about music is like dancing about architecture" - Unknown

Like (I'm assuming) most other people in a creative field, I try to keep up with what is happening in my particular niche. I try to listen to as broad a range of music as possible, and I read or listen to interviews with (and reviews of) other composers. And yet - I am still amazed that folks can talk at length about what their music means and how they were inspired by some current event or guided by some musical framework. How do they do this (I ask myself)? I have no grand musical or philosophical treatise that I can expound upon to help folks better understand my music.

It sounds sort of dumb or obvious, but basically I'm just trying to compose music that I like to listen to.

My compositions come into existence via some combination of intuition, serendipitous luck, and often a whole lot of re-writing. As I compose, there usually comes a point where the piece "takes over" and starts dictating where it should go - but even then I often struggle to convert this "feeling" into the actual notes. I'm rarely 100% happy with any piece, but usually I'll get to the point where it sounds decent enough to my ears - or at least nothing jumps out at me as being seriously out of place.

Otherwise we wouldn't be here.

I'd add that I'm not good at the more technical aspects of composing. My sight reading skills are very limited. If I had not composed them myself I could not even look at my own scores and know what they sounded like. It is only through the use of computers and the advanced notation software that I'm able to realize these compositions at all.

My influences? Here's a short (and abbreviated) list: Scarlatti, Bach, Haydn, Mozart, Beethoven, Chopin, Louis Armstrong, Duke Ellington, all the great boogie-woogie piano players (Meade Lux Lewis, etc.), Miles Davis, Broadway show tunes (West Side Story, My Fair Lady, etc.), The Beatles, Motown (Holland, Dozier, Holland), Stax, every hit single from the 60s, The Meters, Steely Dan, original field recordings of African music, etc., etc., etc.

As you listen to the pieces you will notice that the "bass" lines - mostly played by the cello - are evocative of things you have heard in pop music. This is no accident. Much of my composing is from the bass upwards (it's all about that bass). My biggest influence in this regard is James Jamerson - the legendary bass player for Motown Records in the 60s. If there is one single key musical element which made Motown's music work, it is the way Jamerson's bass lines provide a framework around which the rest of music is structured. Two other bass players who factor into my style are George Porter from the legendary New Orleans based band The Meters, and Paul McCartney's work with The Beatles.

I would note that there are many gaps in my musical knowledge. I'm just starting to absorb Shostakovich, and I've recently become aware that there's this music that's very popular among young kids today called, umm, rap? Some of it is very cool.

The Pieces (a brief discussion)

Short Story for Viola and Piano

An exercise in contrasting moods. The cross fades actually work quite well in concert. The piano in the opening section is inspired by Errol Garner's version of *The Man I Love*.

Bounce #3

This was written specifically for a mixed ensemble of flute, clarinet, viola, electric guitar and piano and had its debut performance in a Composers Collective concert in June 2018 by members of the Con Vivo ensemble. The piece then went through a series of major re-writes. I reluctantly tossed out about a minute and a half of the guitar solo to balance things out.

SQrt Season 1

Any professional software engineer will tell you that getting the proper acronyms for your variables is essential to a well-written computer program. With that in mind, it should be apparent that "SQrt" is short hand for String Quartet.

Episode 1

Constructed around a rock & roll-ish ostinato cello line; the Doors L.A. Woman might have been in the back of my mind. I believe this piece went through more revisions than any other piece I have composed before or since - there are a near infinite number of things you can do on top of a simple ostinato - the hard part is picking and choosing.

Episode 2

A mashup of Beethoven and R&B. The main theme was inspired by Bettye Lavette's version of a song titled *Where A Life Goes* (written by Randall Bramblett) that appears on her album *Worthy*.

Episode 3

All I knew was that I wanted to start off with an extended solo violin and then bring in the remaining instruments one at a time. It took me quite a while to come up with an opening theme that worked. The theme is then re-echoed in different permutations throughout the piece.

The Source of The Beat

Strongly influenced by field recordings of African music that are on YouTube - in particular the music of African Bayaka Pygmies as well as the album *Music of the Dagomba from Ghana*. As far as the *I Love Lucy* quotes? I wanted to start the piece with something goofy and *I Love Lucy* popped into my mind - and that somehow wormed its way into the rest of the piece. *The Source of The Beat* had its debut performance in November 2017 at a Composers Collective concert performed by the New Thread Quartet.

Why the title *Modern Sounds in Classical Music*?

This is an homage to one of my musical idols' albums - Ray Charles' *Modern Sounds in Country & Western Music*. In doing so I realize that I have placed my scrawny musical neck on the critical chopping block and have left a large cleaving knife handy....



Eric Heilner, Composer

Eric Heilner has an impressive musical lineage. His father, Irwin Heilner, was a composer who studied with Nadia Boulanger and was a member of Aaron Copland's Young Composers' Group in the 1930s. Heilner's sister, Deborah Holland, is an accomplished singer/songwriter most well-known for leading the group Animal Logic – which included Stewart Copeland drummer of the Police and bassist Stanley Clarke.

Heilner grew up in a household imbued with classical music. He took piano lessons as a child and advanced far enough to tie for third place in a New Jersey children's piano competition at age 13. As a teenager, Heilner abandoned the piano to pursue girls and other social activities. But in 1966, as a freshman in college, after hearing the Doors song *Light My Fire*, he realized that romance and music were not mutually exclusive and took up playing rock and roll. After graduating from college, with his degree in Physics in hand, Heilner was briefly a research assistant at Bell Laboratories. But to the dismay of his parents, he gave up his day job to become a world-famous rock and roll star.

In the 1970s, Heilner toured the East Coast with a variety of bands, played in an opening act for the then rising Bruce Springsteen, wrote songs, and recorded on an album produced by Jack Douglas (John Lennon's producer). However, after turning 30, he gradually retired from the music business and became a "respectable" member of society. Until his recent retirement, he worked for a software company and developed applications used by big business, government institutions, and hospitals.

In the early 2000s, with the encouragement of his wife and family, Heilner came out of musical retirement and started playing rock and roll. Eventually he was drawn back to his classical roots and rediscovered Mozart, Bach, and Chopin. With his children grown up, Heilner had free time and started studying piano at the Evening School at Juilliard. However, he was increasingly drawn to composition. Musical themes – entire pieces – would play through his mind as he walked down the street. Finally, Heilner gave into the urge and started studying composition at the Juilliard Evening School.

Heilner is now a member of several New York based composer societies and has had public performances of his chamber music at various venues in New York City and most recently in Moscow.

Heilner is now embarked on the most ambitious project in his career. With the encouragement of his composition professors and fellow composers, Heilner reconnected with producer Jack Douglas and together they have recorded an album of his compositions. The album – *Modern Sounds in Classical Music* – is a unique synthesis of classical music, rock & roll, R&B, jazz, and African tribal music – and points to a new direction music can take in the 21st century. ***Photo: Michael Reitman***

<https://www.ericheilner.com>



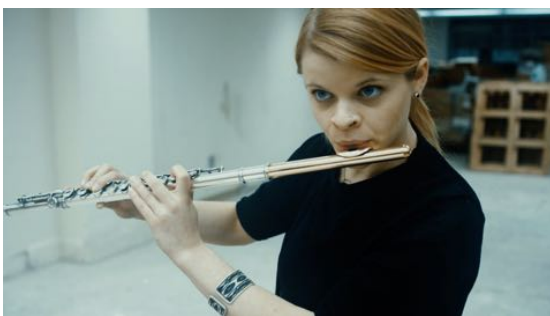
Leah Asher, Violist

Violinist/violist, composer, and visual artist **Leah Asher** is an avid performer of contemporary music and creator of new artistic works. Leah is a member of The Rhythm Method string quartet, the violin-piano duo Aether Eos, and co-creator of the series 'Meaningless Work' with Nicolee Kuester. She has been featured as a concerto soloist with NOSO Sinfonietta and Oberlin's Contemporary Music Ensemble. Leah formerly served as solo violist of NOSO Sinfonietta and co-principal viola of the Arctic Philharmonic. She regularly performs with other New York-based ensembles such as ICE, Talea ensemble, and Shattered Glass. As a composer, Leah has been commissioned by ensembles including andPlay, Chartreuse, Periapsis, NorthArc Percussion Group, The Great Learning Orchestra, Du.0, and solo artists such as Meaghan Burke, Tristan McKay, and Jennifer Torrence. Leah released her debut solo album, *Retreat into Afters*, on SCRIPTS records in 2018. www.leahasher.com
www.therhythmmethod.nyc



Erika Dohi, Pianist

NYC-based pianist **Erika Dohi**, a multi-faceted artist with an eclectic musical background that ranges from traditionally classical to jazz, free improvisation, and contemporary music, has been described as a "dynamic" performer whose "technique is decidedly unidiomatic" (*Classicalite*). Most recently, Erika appeared with Wadada Leo Smith during his residency at The Stone, and with her new-music duo RighteousGIRLS at Lincoln Center's Bruno Walter Theater. Erika co-directs BLUEPRINTS piano series, a project that unites pianists from different genres for eclectic concerts that mix classical music, contemporary, jazz and improvisation. *Photo: Karjaka Studios* <https://www.erikadohi.com>



Laura Cocks, Flutist

Laura Cocks is a New York based flutist who works in a wide array of creative environments as a performer and promoter of contemporary music. Laura is the flutist and executive director of TAK ensemble, and a member of the Nouveau Classical Project and the Association of Dominican Classical Artists. She has performed across the Americas and Europe as a soloist and chamber musician in ensembles such as The London Sinfonietta, International Contemporary Ensemble (ICE), Talea Ensemble, Wet Ink Ensemble, and Ensemble Dal Niente. Laura can be heard with TAK, International Contemporary Ensemble, Wet Ink Ensemble, and others on labels such as Carrier Records, ECM, New Focus Recordings, Sound American, Denovali Records, Orange Mountain Music, TAK editions, Double Whammy Whammy, Winspear, Supertrain, and Gold Bolus. <http://www.lauracocks.biz>



John Hong, Clarinetist

A clarinetist, writer, and marketing consultant, **John Hong** has enjoyed plaudits from *The New York Times* for playing “quirky theatrical and musical elements with aplomb” and from *The Chicago Tribune* for his “deft solo playing.” Performance highlights include appearances with the **American Ballet Theatre** and **Lincoln Center’s MostlyMozart Festival**, as well as his concerto debut with the Wiener Residenzorkester, with whom he performed Mozart in Vienna’s St. Stephens Cathedral—the very chapel where the composer was married. He makes his home in Ottawa, Canada and often can be seen in New York City performing in his current position as the principal clarinetist for the Washington Heights Chamber Orchestra. **Photo: Dario Acosta** <http://johnhong.me>



Laura Thompson, Violist

Laura Thompson is a violinist, violist, fiddler, and musical wanderer who is at home in a wide variety of traditions. She is especially excited about working with composers on new works of music, collaborating with other musicians on chamber music projects, and discovering forgotten fiddle tunes from dusty recordings.

Currently, Laura performs duo repertoire with pianist Kai-i Tien, violin-cello duo repertoire with cellist Marie Sinco Warren, and Irish music with flutist Molly Noyes. Additionally, Laura plays with the Bronte Piano Trio, and has a folk duo with cellist Kim Souther. She also plays with the Milwaukee Ballet Orchestra, Fox Valley Symphony, and the Racine Symphony Orchestra.

<https://laurathompsonmusic.com>



Teddy Kumpel, Guitarist

Teddy Kumpel is an alumnus of the University of Miami, Frost School of Music, Studio Music and Jazz program, a respected producer/mixer who regularly contributes to NYC's fertile indie rock and jazz scenes, a guitarist with more than 20 major motion pictures, 20 plus major label records and extensive touring experience to his credit. He is also an EMI music publishing staff writer. Aside from all that, Teddy produced a record for the kids band "Creation" in 2005 that raised \$100,000 to build a school in Mali, Africa and led the group to become part of the Clinton Global initiative, Do Something, Three Dot Dash and We Are Family Foundation. <https://www.teddykumpel.com>



Henry Hey, Pianist

Henry Hey has an innate curiosity and unique ability to bring multiple musical influences together. This is probably because everything from the Beatles to Bach to Count Basie to the sound of Henry's own father playing various musical instruments could be heard at any time in his Midwest childhood home.

One famously curious artist, David Bowie, identified with this spirit in Henry during the making of *The Next Day*, on which Henry played piano and keyboards. Bowie then chose him as arranger and musical director to help reimagine his classic songs and to shape new ones, creating the sound for what would be Bowie's final work, *Lazarus*.

Photo: Coco Schwab <https://henryhey.com>



Michael Roth, Violinist

Michael Roth is currently associate concertmaster of the New York City Ballet Orchestra and has appeared in chamber music and as a soloist with the company, most recently in the debut of "Slice To Sharp", a ballet of Biber and Vivaldi violin concerti, and "After the Rain", violin music of Arvo Pärt. In addition he is a member of the Mostly Mozart Festival Orchestra, Principal 2nd violin of the Westchester Philharmonic, the American Composers Orchestra and the New York Pops. He was concertmaster of the Vermont Mozart Festival Orchestra for many years and often appeared as soloist there, as well as at the Caramoor and Bard Music Festivals. He has played and toured internationally with the Orpheus Chamber Orchestra and the New York Chamber Soloists. <https://musiciansofnycb.com/michael-roth>



Robert Chausow, Violinist

Robert Chausow, violinist, has been a member of the New York City Ballet Orchestra for over 30 years, currently as Associate Concertmaster. Born in Chicago, he attended Indiana University, where he was a student of Josef Gingold. Other violin teachers included Ivan Galamian, Oscar Shumsky and Nathan Milstein. In addition to his position with City Ballet, he is the Concertmaster of the Westchester Philharmonic, and Assistant Concertmaster of the Mostly Mozart Festival Orchestra and the American Composers Orchestra. <https://musiciansofnycb.com/robert-chausow>



Nardo Poy, Violist

Nardo Poy, violist, an Associate Musician with the Metropolitan Opera Orchestra since 1990, has been a member of the world-renowned Orpheus Chamber Orchestra since 1978 and has been featured as soloist in the United States, Europe and Japan with Orpheus, the North Carolina Symphony, the Concerto Soloists of Philadelphia and the Kansas City Camerata. Other groups with which Mr. Poy performs are the Orchestra of St. Luke's, the Perspectives

Ensemble, the Lighthouse Chamber Players and is principal violist of the American Symphony Orchestra, the Gotham Chamber Opera and L'Opera Français de New York, as well as assistant principal violist with the American Ballet Theatre Orchestra in New York.

<https://www.metorchestramusicians.org/portfolio/nardo-poy-viol-a-associate>



Jesse Levy, Cellist

Jesse Levy, cellist, has long been recognized as one of the recording industry's most elite musicians. Among his many accolades are seven consecutive "Most Valuable Player" awards from the National Academy of Recording Arts and Sciences. He has served as an arranger, conductor, contractor for a long list of luminaries: Tony Bennett, George Benson, Michael Jackson, Madonna, Vanessa Williams, LL Cool J and Luther Vandross to name a few, and has appeared in a Woody Allen film and recorded with Aaron Copland.



Lou "Blue Lou" Marini, Soprano Sax

Often referred to as an "unsung jazz hero," platinum recording artist, **Lou Marini, Jr.** is the seasoned soul and adept multi-instrumentalist, arranger, composer, educator, and producer credited with inspiring the origins of a fan-following cult across multiple genres of music.

Making a name for himself as a sideman in various high profile groups, any top New York jazz musician will tell you he's "one of the absolute best jazz musicians." The New York based Marini is famed for his chameleon-like adaptability to imagine and perform inventive ideas in jazz, rock, blues and classical music.

Describing Lou's performances, *The New York Times* said, "(he's) the focal point of the group...(who) gives the band most of its colors and shadings, and provides it with a strongly melodic lead voice.

<https://www.blueloumarini.com>



Lawrence Feldman, Alto Sax

Lawrence Feldman has recorded, performed and toured with some of the greatest musicians and entertainers since the mid-1970s. The lead alto of the Bob Mintzer Big Band from its inception, he was also a member of The Saturday Night Live Band and The National Jazz Ensemble. Additional jazz credits include recordings with Dave Sanborn, John Scofield, James Moody, Eliane Elias, Bob Belden, Randy Brecker, etc. He has worked with seemingly every great jazz and pop singer from Frank Sinatra, Tony Bennett, Barbra Streisand and Rosemary Clooney to Barbara Cook, Audra McDonald, Linda Ronstadt, Liza Minnelli, Patti LuPone, Steely Dan, Michael Franks and Rod Stewart. On the classical side of the industry, he has performed with the New York Philharmonic, Concordia, the New Jersey Symphony, American Ballet

Theater, among others. One of the first-call New York studio musicians, he has played on literally hundreds of jingles, movie score soundtracks and record dates in addition to playing the first reed book on over 20 Broadway musicals. <https://joffewoodwinds.com/videos/lawrence-feldman-on-building-a-career>



Todd Groves, Tenor Sax

Todd Groves is a New York City based performer and composer, performing and recording on saxophones, flutes, clarinets, recorders, and world flutes. His performances range from Broadway pit orchestras to jazz ensembles, commercial ensembles, classical orchestras, solo appearances, and more.

Todd is Reed 1 for Disney's *Aladdin*; has been an orchestra member for the Radio City Christmas Spectacular and NY City Center's *Encores* since 2009; plays frequently with the New York Philharmonic, Metropolitan Opera, and American Symphony; and is a member of both the New York and New Jersey Saxophone Quartets. Recent Broadway: *Sunday In The Park With George*, *Motown*, *Nice Work If You Can Get It*, *Follies*, *Catch Me If You Can*. He has performed with Seth Macfarlane, Audra McDonald, Michael Feinstein, Kristin Chenoweth, Randy Newman, Johnny Mathis, Boyz II Men, Natalie Cole, Aretha Franklin and many others.

<https://www.toddgrovesmusic.com>



Roger Rosenberg, Baritone Sax

Roger Rosenberg's career spans 50 years and has included stints with Tito Puente, Buddy Rich, Mongo Santamaria, Chet Baker, Lee Konitz, Michael Brecker, Bob Mintzer, and numerous others. He has been active in the NY studio scene recording with the likes of John Lennon, Miles Davis, Barbara Streisand, Steely Dan, James Taylor, Laura Nyro, and many, many more. Roger has an extensive Broadway career and gigs with the NY Philharmonic, Orchestra of St.

Lukes, NYC Ballet, and was a member of the Orchestra at Radio City Music Hall for 7 years. Roger has been a touring member of Steely Dan since 2006, and has recordings under his own name.

<https://jazzbarisax.com/baritone-saxophonists/hard-bopmodern/roger-rosenberg>



Colleen Messina, Singer/Songwriter

Born into a musical family in Montana, **Colleen Messina** was raised on country music. As a teenager, she added pop and rock music to her repertoire. With a degree in musical theatre in hand, she moved to New York City and formed the band Sweetgrass. They performed regularly in NYC and released a CD called *Primal*. After Sweetgrass ended, she continued on as a solo artist. She has released two EPs on iTunes: *The One Who Listens* and *In The Clouds*, both produced by legendary sound engineer/producer Jay Messina. She has also produced a music video for her song *The House of Right* and has more videos currently in development. You can hear her perform live at various venues around the NYC area – learn about upcoming events here: <https://www.colleenmessina.com>