



College of Fine Arts

presents

UNLV Wind Orchestra

Thomas G. Leslie, conductor

Col. John R. Bourgeois, guest conductor

Dean E. Snively, graduate conductor

Green Valley HS Wind Ensemble

Diane Koutsulis, conductor

PROGRAM

Samuel Hazo
(b. 1966)

"...GO"

Wolfgang Amadeus Mozart
(b. 1756–1791)
arr. by Robert Longfield

Requiem
Introit
Kyrie Eleison

Boris Kozhevnikov
(1906–1985)
arr. by John R. Bourgeois

Symphony #3 "*Slavyanskaya*"
Allegro

INTERMISSION

George Gershwin
(1898–1937)
arr. by Mark Rogers

Cuban Overture

Nikolai Rimsky-Korsakov
(1844–1908)
trans. John R. Bourgeois

The Three Wonders from the Tsar Sultan

Col. John R. Bourgeois, conductor

Franz Biebl
(1906–2001)
Edited by Larry Gookin

Ave Maria

William McCullough, Baritone Soloist
Dean E. Snively, conductor

Wayne Oquin
(1900–1990)

Tower Ascending

Thursday, November 21, 2013

7:00 p.m.

**Artemus W. Ham Concert Hall
Performing Arts Center
University of Nevada, Las Vegas**

PROGRAM NOTES

Samuel Hazo's ...GO, is an energetic and extended fanfare that is actually masquerading as an overture. It is a short and powerful work containing multiple themes, irregular phrases, rhythmic play, and mixed meter that culminates in a thunderous ending and ringing percussion. ...Go is Hazo's tribute to the many band composers that influenced his writing, including Hindemith, Rodrigo, and Holst. Program note by the Concord Band.

Mozart's Requiem, was his last work and was unfinished when he died in 1791. Completed by friend and pupil, Franz Xavier Sussmayr, it has become a testament to Mozart's enduring greatness, unmatched for melodic eloquence and emotional depth. This marvelously effective adaptation for winds by Robert Longfield includes the opening 2 movements, *Introit* and *Kyrie Eleison*. Program note by the Hal Leonard Corporation.

Symphony #3 "Slavyanskaya". Boris Kozhevnikov (1906-1985) was a prolific composer of music for Soviet bands. He attended the Kharkov Music-Dramatic Institute, where he studied composition and conducting, graduating in 1933. He later attended the Military School of Music in Moscow. He was the conductor at several theaters and a faculty member of the Moscow Conservatory. He wrote a handful of orchestral works and over 70 pieces for Soviet military bands, including 5 numbered symphonies for band. His music was discovered by the west only after the collapse of the Soviet Union and the Iron Curtain in the 1990s. He is still much better known in Russia than anywhere else, although his *Symphony no. 3, Slavyanskaya*, enjoys popularity in the US thanks to an edition that former Marine Band commander John R. Bourgeois created for American bands in 1995.

Slavyanskaya is a fairly conventional Russian-sounding symphony in four movements. The first is at times aggressive and lyrical, opening with a strong F-minor declamation. The second is a slow waltz with an exuberant episode in its coda. A spritely piccolo solo opens the 3rd movement, a rondo that whizzes by at lightning speed. The fourth movement is an exuberant finale. Throughout the symphony, Kozhevnikov uses folk tunes from his native city of Novgorod as the sources of his melodic material. Although Kozhevnikov wrote *Slavyanskaya* in 1950, it did not receive its first performance in the US until the late 1990s.

The word "Slavyanskaya" in Russian (Славянская) appears to be nothing more than a proper name. It's also applied to a public square in Moscow, a fancy Radisson hotel also in Moscow, and a Russian brand of vodka. Program notes by Andy Pease.

George Gershwin's Cuban Overture. In mid-February 1932, George Gershwin left New York with several friends to take a vacation in Havana, Cuba. He had just presented a successful show on Broadway -"Of Thee I Sing"- and the premiere of his *Second Rhapsody for Piano and Orchestra*. While there he became fascinated with the native music of Cuba and returned to New York armed with Cuban percussion instruments and musical ideas.

These ideas culminated in a symphonic work he entitled *Rumba*; its first performance was presented in an all-Gershwin concert in Lewisohn Stadium on August 16, 1932, conducted by Albert Coates. Later, on November 1 of the same year, it was performed at the Metropolitan Opera under the title *Cuban Overture*. Gershwin provided these program thoughts:

In my composition I have endeavored to combine the Cuban rhythms with my own thematic material. The result is a symphonic overture, which embodies the essence of the Cuban dance.

It has three main parts. The first part [*Moderato e Molto Ritmato*] is preceded by an [forte] introduction featuring some of the thematic material. Then comes a three-part contrapuntal episode leading to a second theme. The first part finishes with a recurrence of the first theme combined with fragments of the second.

A solo clarinet cadenza leads to a middle part, which is in a plaintive mood. It is a gradual developing canon in a polytonal manner. This part concludes with a climax based on an ostinato of the theme in the canon, after which a sudden change in tempo brings us back to the rumba dance rhythms.

The finale is a development of the preceding material in a stretto-like manner. This leads us back once again to the main theme.

The conclusion of the work is a coda featuring the Cuban instruments of the percussion.

As is the case with *Second Rhapsody*, *Cuban Overture* portrays a composer in transition – trying out new ideas in harmony and counterpoint and streamlining his orchestration. Doubtless a major source of this change – and historians will argue how much or how little – was due to Gershwin's studies with Joseph Schillinger, which started in 1932.

Certainly, Gershwin's musical interests were widening at this point since his music library now included Bach's *Art of the Fugue*, Schubert, Beethoven, Brahms and the then avant-garde works of Berg and Schoenberg. For many years he had been an irregular student of music, and now he surprised his friends with his knowledge of the inner workings of the classics. While linear aspects of his music revealed a growing confidence, Gershwin's orchestral technique was making even greater strides. It may very well be that this is the area in which Schillinger influenced Gershwin the most. *Cuban Overture* has the fewest examples of the excessive instrumental doublings that Gershwin overused in his orchestration of the *Concerto in F, An American in Paris* and *Second Rhapsody*. However, Gershwin, remaining true to his own spirit, continued his orchestral palette and sound in addition to his bad habits in orchestration.

Gershwin also highlighted the formal aspects of his music since he was obviously aware that even critics praising his work were not happy with the sometimes awkward construction of some of his orchestral music. This was an aspect of his creative efforts that he constantly sought to improve. Thus, *Second Rhapsody* and *Cuban Overture* were opportunities to experiment in form, imitative counterpoint and more effective transitions. Program notes from the score, by Mark Rogers.

Tonight's performance of *Cuban Overture* is dedicated to our friend D.A. Downey.

Nikolai Rimsky Korsakov's *The Three Wonders from "The Tsar Sultan"* is an opera in four acts with a prologue and seven scenes, by Nikolai Rimsky-Korsakov. The opera was composed in 1899 and is set to a poem of the same name by Alexander Pushkin.

"The Three Wonders" is the interlude between scenes 1 and 2 of Act 4, and is the third movement of a suite from the opera. The Three Wonders are:

1. A magic squirrel that eats nuts of gold and sings
2. Thirty-Three magic knights who emerge sometimes from the sea
3. The Swan Princess

The music is composed in a more or less continuous musical texture throughout as a tableau and a fairly thorough-going leitmotif system, broken up here and there by song-like passages. Program notes provided by Col. Bourgeois.

Franz Biebl's *Ave Maria* written in 1964, is one of the most beautiful and engaging works composed in the 20th century. Born in 1906, Biebl is one of modern Germany's most celebrated choral composers. He served in the German army in World War II and was captured by the Americans in Italy. He served time in an internment camp at Fort Custer, near Battle Creek Michigan. Of his incarceration in America he said, "It was a good time. I learned to know the Americans and a little bit of American life and democracy. We got enough to eat and we had to work, but not too hard. I was allowed to arrange a choir and songs for it. The Americans helped me to arrange concerts with choir, soloists and a chamber orchestra." On his return to Germany he sought to introduce American music to the German public. Over 40 American folk songs and spirituals have been introduced into the German repertoire through his arrangements. The lyric tenderness and the rich chordal texture of his *Ave Maria* are set in a contemplative fashion. Each verse is intoned by a solo chant line that tells the story of the annunciation. As stated by Dr. Wilbur Skeels, a colleague of Franz Biebl, in a program note for this piece, "Herr Biebl told me that when he was organist/choirmaster and teacher in the Fürstentfeldbruck parish near Munich he had in his church choir a fireman. It was common for companies, factories, police and fire departments, etc. to sponsor an employees' choir, which often would participate in choral competitions and festivals with other similar choirs. This fireman asked Biebl to please compose something for his fireman's choir for such an occasion. The result was the *Ave Maria* (double male choir version).

The piece gained practically no attention in Germany for many years. However, when Biebl was the head of choral programs for the Bayerischen Rundfunk (Bavarian Radio) he made a habit of inviting American choirs to come to Munich and sing on the radio and with other German choirs. One of these choirs (the Cornell University Glee Club) was introduced to his *Ave Maria* and brought it back to the US, where it became increasingly popular. When Chanticleer recorded it, it became a hit, not only in the US but in Germany too, who now considered the piece to be special as it was such a hit in America! Biebl did arrangements for other voicings, and the seven-part mixed choir arrangement is now probably the most popular. Program notes by Sam Ormson.

Wayne Oquin's *Tower Ascending*, for wind ensemble and clarinet solo, attempts to depict musically an ongoing aspect of urban city life: the construction of a modern skyscraper. The musical structure, development, and gradual assimilation of materials are best described as cumulative. Just as skyscrapers are built laying stone upon stone, floor upon floor, so too is this music constructed from the bottom up: measure upon measure, phrase upon phrase, rhythm upon rhythm. This ascension is gradual and permeates many dimensions of the music: register (low to high); dynamics (soft to loud); tempo (slow to fast).

Living on New York's Upper West Side I witness first hand this construction on a daily basis. Although I had no particular building in mind during the composing process, certainly Time Warner Center, Sony Tower, Trump World Tower, Freedom Tower – to name a few that have been conceived during my lifetime – would represent this idea.

This eight-minute composition is divided in two equal parts: four minutes of slow music, four minutes of fast. Each of the two sections culminates in a dramatic clarinet solo, the clarinet both summarizing and commenting on the music that came immediately before, stating the material in its most concise form.

Composed between July 2008 and January 2009, *Tower Ascending* was commissioned by John P. Lynch for The University of Georgia Wind Ensemble's performance at College Band Directors National Association (CBDNA) 2009 in Austin, Texas. The clarinet soloist was D. Ray McClellan. My sincere thanks to John Lynch for his encouragement, invaluable insights, and involvement during every stage of the composing process.

Tower Ascending is dedicated to my own college band director, John Stansberry, in honor of his retirement. I am deeply indebted to Mr. Stansberry for his strong support of my music during the formative stages of my career. Program notes from the score.

UNIVERSITY BAND STAFF

Thomas G. Leslie, Director of Bands
Anthony LaBounty, Associate Director of Bands
Dr. Zane Douglass, Visiting Instructor of Conducting

LIBRARIAN

Erin Vander Wyst

INSTRUMENT INVENTORY

Ashlea Sheridan

WIND ORCHESTRA MANAGER

Dean Snavelly

GRADUATE TEACHING ASSISTANTS

Keith Larson
Ben Blasko

GRADUATE STAFF

Adam Steff
Adam Hille
Jimmy Smerek

COMMUNITY LIAISON

Col. (Ret.) Alan Ginsberg

BIOGRAPHIES

Director Emeritus Colonel **John R. Bourgeois**, USMC (Ret.), was 25th Director of "The President's Own" United States Marine Band. His acclaimed career spanned nine presidential administrations, from Presidents Dwight D. Eisenhower to Bill Clinton.

Bourgeois is a graduate of Loyola University in New Orleans. He joined the Marine Corps in 1956 and entered "The President's Own" as a French hornist and arranger in 1958. Named Director of the Marine Band in 1979, Bourgeois was promoted to colonel in June 1983. He retired from active duty July 11, 1996.

As Director of "The President's Own," Bourgeois was Music Advisor to the White House. He selected the musical program and directed the band on its traditional place of honor at the U.S. Capitol for four Presidential inaugurations, a Marine Band tradition dating to 1801. He regularly conducted the Marine Band and the Marine Chamber Orchestra at the White House, appearing there more frequently than any other musician in the nation.

Under Bourgeois' leadership the Marine Band presented its first overseas performances in history, traveling to the Netherlands in 1985 where "The President's Own" performed with the Marine Band of the Royal Netherlands Navy. In February 1990, Bourgeois led the Marine Band on an historic 18-day concert tour of the former Soviet Union as part of the first U.S.-U.S.S.R. Armed Forces band exchange. He also directed the Marine Band on 16 nationwide tours, bringing the music of "The President's Own" to the American people.

Bourgeois is past president of the American Bandmasters Association, chairman of the board and past president of the National Band Association, president of the John Philip Sousa Foundation, and the American vice president of the International Military Music Society. He has served on the boards of directors for the World Association for Symphonic Bands and Ensembles and the Association of Concert Bands. As Director of the Marine Band, Bourgeois was Music Director of Washington, D.C.'s prestigious Gridiron Club. He is a member of the Military Order of the Carabao, the Alfalfa Club, and the College Band Directors National Association.

Among the many honors and awards Bourgeois has received are the 1986 Phi Beta Mu Outstanding Bandmaster Award and the 1987 Kappa Kappa Psi Distinguished Service to Music Award for "contributions to the growth and development of modern college and university bands." In 1993, he was awarded the Midwest International Band and Orchestra Clinic Medal of Honor. Bourgeois was elected to the Academy of Wind and Percussion Artists of the National Band Association in 1988 and received the 1991 Phi Mu Alpha Sinfonia National Citation "for service and dedication to music and country."

Bourgeois conducted his final concert as Director of "The President's Own," July 11, 1996 (the band's 198th birthday), at DAR Constitution Hall in Washington, D.C. More than 3,500 people, including prominent musicians and government dignitaries, attended the gala event. Former Presidents Clinton, George H. W. Bush, and Jimmy Carter, as well as former First Lady Nancy Reagan sent letters of gratitude and praise that were read at the concert.

Secretary of the Navy John H. Dalton hailed Bourgeois as "a national treasure" and presented him with the Distinguished Service Medal from President Clinton. Marine Corps Commandant General Charles C. Krulak compared Bourgeois to the band's 17th Director, John Philip Sousa, saying, "Our Corps has not only had John Philip Sousa, we have now had a John Bourgeois. His legacy will never be forgotten by the Marine Corps or our nation." The change of command received national attention, being covered by CNN, ABC, CBS, The New York Times, The Wall Street Journal, and The Washington Post. ABC's Peter Jennings selected Bourgeois as the Evening News "Person of the Week."

After the change of command concert, The Washington Post's chief music critic wrote, "Bourgeois leaves his ensemble in terrific shape; indeed, it would be hard to imagine any band playing with greater vigor, precision, and timbral variety ... Washington is very generous with its standing ovations. But Bourgeois deserved each and every one he received last night."

Since retiring from the Marine Band, Bourgeois has been actively involved in music as a guest conductor, has published new editions of classic band compositions, and is a visiting professor in a chair endowed in his name at Loyola University in New Orleans.

Thomas Leslie

As Director of Bands, and Professor of Conducting, Thomas Leslie has earned recognition for high quality performances of the UNLV Bands. During his tenure at UNLV, his bands have received critical acclaim from members of the international music world. Such notables include composers Malcolm Arnold, Bruce Broughton, Eric Whitacre, Frank Ticheli, United States Marine Band Conductor Emeritus Colonel John Bourgeois (Ret.), United States Air Force Band Conductor Colonel Lowell Graham (Ret.), United States Navy Band Conductor/Commander John Pastin (Ret.), Dr. Harry Began, Director Emeritus, University of Illinois, Grammy Award winning recording artists Eric Marienthal, Jimmy Haslip, Will Kennedy and Russell Ferrante.

Recognized for a fresh, interpretative style among collegiate wind orchestras, Thomas Leslie and the UNLV Wind Orchestra continue to excel in their commitment to commission new works by the next generation of the world's finest young composers. This ensemble, under Professor Leslie's baton, has premiered numerous pieces commissioned by UNLV, Professor Leslie and the Wind Orchestra. Professor Leslie has conducted, and recorded eighteen compact disc recordings with the UNLV Wind Orchestra. They are: *1994 – The UNLV Wind Symphony; Ghost Train; GaudSilla Eats Las Vegas; It Takes a Village; Monkey; No Mo' Chalumeau, Chunk* (all title tracks commissioned by Thomas Leslie), *BCM...Saves the World, Bandanna* (the complete Daron Hagen opera), *3 Steps Forward*, the premiere disc in the *UNLV Wind Orchestra Series* for Klavier Recordings, *Spiritual Planet, 4 Flew Over the Horner's Nest, The Quest, Vegas Maximus, Concerto for Marienthal, Marquee Mojo, Lost Vegas, and Ventanas*, the newest release in the collection. All of these recordings have received noteworthy acclaim in professional journals in addition to high praise from colleagues throughout the world.

An adjudicator and conductor throughout the United States, Professor Leslie has also been invited to conduct performances and clinics internationally in Australia, Ireland, Japan, England, Scotland, France, Switzerland, Austria, Germany, and Canada. Under his direction, the UNLV Wind Orchestra appeared as an invited performing group at the College Band Directors National Association Conference in March 1994, the Music Educators National Conference Biennial Convention in April 1998, the American Bandmasters Association National Convention in March 2001 and numerous state music educator conferences. The UNLV Wind Orchestra performed as the featured ensemble at the Hokkaido Band Association Clinic in Sapporo, Japan, in May 2002 and was featured in a multiple performance tour at the *La Croix Valmer International Music Festival* in St. Tropez, France in June 2005. The UNLV College of Fine Arts awarded Professor Leslie the CFA Teacher of the Year Award in 2006.

Thomas Leslie received degrees in Music Education from The University of Iowa and Indiana State University. In March 2012, Professor Leslie was elected to serve office as the 75th President of the prestigious American Bandmasters Association. He was originally inducted to membership in 1997 and he hosted the National Convention of this very distinguished group in Las Vegas in March 2001. He continues to be a

long-standing member of the College Band Directors National Association, and he has served as Western Division Chair for the National Band Association. Professor Leslie currently serves on the Board of Directors for the John Philip Sousa Foundation.

Dean Ellis Snavelly

Dean Snavelly is a performer and conductor whose roots run deep in the Pacific NW. His mother often recalls when he was in second grade watching his sister's 5th grade band concert that he stated, "That's what I want to do when I grow up!" A product of the Oregon public school system, Dean began his journey as a French horn player in 5th grade and happily moved to tuba when offered by his band director. Through years of practice and private study he continued to grow as a musician learning trombone, bass trombone, euphonium, trumpet and guitar. This passion for making music took him to Los Angeles to study tuba with Roger Bobo and Loren Marsteller. After two years in LA, he returned to the northwest to continue schooling as well as performing. Upon returning, he stumbled upon an interesting career in the feature film industry as an electrician and gaffer.

Dean continued his education at Central Washington University, completing a degree in tuba performance and music education in 1998. The next 13 years were spent building a thriving music program at Snoqualmie Middle School. His bands and choirs performed throughout the region, around the country, and internationally. During this time, Dean also performed regularly around the NW on tuba and trombone in many ensembles including: Soundwave (The Seattle Sounders), Seattle Rock Orchestra, Exhoxo, The Jazz Police, Jim Cutler Jazz Orchestra, Bellevue Symphony and Brass Band NW.

After 13 years of teaching, Dean and his wife decided to take a leave of absence from their teaching careers and accept offers to return to CWU as graduate teaching assistants in the music department. Through this experience, he has had the great fortune to perform at the Jazz Educators Network conferences in both Louisville KY and Atlanta GA, conduct at the CBDNA Western regional conference in Reno, NV, and was the recipient of the Outstanding Graduate Student Artistic Achievement Award for 2013. He completed his Masters in Music (conducting) with a cognate in Jazz Pedagogy in June of 2013.

The family has relocated to Henderson, NV, as Dean pursues his DMA in wind conducting under the tutelage of Thomas G. Leslie at UNLV. Dean has studied conducting under: Thomas Leslie, Larry Gookin, Dr. Daniel Baldwin, Dr. Nikolas Caoile, and Marlin Owen. He has studied brass under: Roger Bobo, Loren Marsteller, Steven Eklund, Dr. Jeffrey Snedeker, Dr. Curtis Peacock, Dr. John Neurohr, Dr. Russell Schultz, Tom Gause, Stephen Fissel, Jeff Uusitalo, Dick Shearer, and Charles Bolton. He has had the pleasure of playing with many great musicians, including: John and Bucky Pizzarelli, Doc Severinsen, Dave Barduhn, Dan Helseth, Deanna Swoboda, and Menachem Pressler. Dean's wife is a very successful choral director and together they have two lovely children.

Green Valley High School Wind Ensemble

Flute

Samantha Kurihara
Rae Berkley
Andrea Dalziel
Daniel Mallory
Arlette Rodriguez-Herrera
Emily Nee
Aakansha Singh
Kim Santoyo
Kristen Buck

Oboe

Mackenzie Wilson
Marisa Davidson
Dacia Flowers
Alycia Bosnos

Bassoon

Colin Hoang
Sabrina Meek
Koko Takahashi

Clarinet

Samantha Borley
Rachel Buck
Mia Chacon
Corbett Myers
Daniel Li
Brooklyn Stepro
Chris Domino
Jason Patrino
Erica Fisch
Zoie Koch
Chris Whiteaker
Victoria Limon
Graham Vereen

Bass Clarinet

Zach Turley
James Bonura
Anthony Navarro

Alto Saxophone

Alexander Hicks
Lauren Quiroz
Sean Berman
Haley Merrill
Richard Panduro
Travis Dinwiddie
Erica Duarte
Max Almond

Tenor Saxophone

David Kessler
Donovan Guzman
Caesar Cassal

Baritone Saxophone

Joe Manrique
Michael Lawton

Trumpet

Jeremy Tippetts
Nick Nelson
Tyler Fitterer
Justin Streeter
Aidan Cortney
Jerome Santos
James Nazareno
Carson Taylor
Shage Tanhueco

Horn

Alejandro Ayala
Cameron Berg
Paola Velasco
Eliza Vogl
Owen Besancon

Trombone

Collin Clark
Troy Goldbaum
Sophia Marrs
Cameron Thompson

Euphonium

Jordan Nicolaides
Skylar Williamson
Zach Mahoney
Holly McEnaney

Tuba

Tate Christian
Violet Bobrick
Anthony Finni

Percussion

Shaquille Regis
Michael Hoffman
Aidan Seidman
Schaller DeSart
Nick Mastroluca
Josiah Reves
Russell Vermillion
Erin Margetts
Gabriel Domino
Alejandro Rodriguez

UNLV WIND ORCHESTRA

Piccolo

Jamie Leigh O'Neil Scotch Plains, NJ

Flute

Lynn Tsai** Columbus, GA

Christin Nance Henderson, NV

Brandon Denman Las Vegas, NV

Oboe

Chris Fujiwara* Honolulu, HI

Sharon Nakama Kula, HI

English Horn

Ben Serna-Grey Vancouver, WA

Bassoon

Kevin Eberle** Redlands, CA

Ashlea Sheridan^ Newman, CA

Contrabassoon

Brock Norred Las Vegas, NV

B-Flat Clarinet

Erin Vander Wyst** Appleton, WI

Audrey Wood Lehi, UT

Guillermo Ramasasa Las Vegas, NV

Isaiah Pickney Las Vegas, NV

Jennifer Iles^ Denton, TX

Jonathan Cannon Bountiful, UT

Dora Ivanov Las Vegas, NV

Annie Douglass Sutherlin, OR

Jay Savoy Las Vegas, NV

Bass Clarinet

Joey Schrotberger Lincoln, NE

Contra Alto Clarinet

Jason Burchette Mililani, HI

Contra Bass Clarinet

Brian Murphy Campbellford, ON

Alto Saxophone

Patrick Garcia* Las Vegas, NV

Daniel Nuñez ^ Navasota, TX

Tenor Saxophone

Emilio Rivera San Pedro, CA

Baritone Saxophone

Justin Marquis ^ Cincinnati, OH

Trumpet

Justin Bland** Clinton, MD

Kevin Tague^ LaPorte, IN

Jorge Machain

Benjamin Blasko^ Johnstown, PA

Hazen Mayo Halifax, NS

Ashley Marshall ^ Greenville, SC

Horn

Jon Holloway** Carson City, NV

Linnie Hostetler ^ Hollsopple, PA

Sarah Walton^ Gainesville, GA

Alina Eckersley Las Vegas, NV

Trombone

Keith Larsen** Denver, CO

Paul Olesuk^ Hampden, MA

Bowen Gass Las Vegas, NV

Dylan Musso Arcadia, CA

Bass Trombone

Alan Quan Las Vegas, NV

Euphonium

Leanne Stamp* Las Vegas, NV

K.C. Singer Las Vegas, NV

Tuba

Stephen Turner** Augusta, GA

Dean Snavelly^ Gresham, OR

Cello

Anthony Rodriguez Las Vegas, NV

Double Bass

Summer Kodama Las Vegas, NV

Tim Harpster Lincoln, NE

Harp

Kristie Smith Las Vegas, NV

Piano/Celesta

Ryan Kelly Las Vegas, NV

Timpani

Caleb Pickering** Paris, TX

Percussion

Adam Steff** Orlando, FL

Ryan Harrison** Adelaide, Australia

Luc Brust Wichita, KS ^

Mike Smith ^ Bismarck, ND

Luigi Ng Quezon City, Philippines

Alex Tomlinson Broken Arrow, OK

Chris Dye Las Vegas, NV

Kyle Bissantz Wichita, KS

*Principal

^Graduate Teaching Assistant