

2-23-2012

UNLV Wind Orchestra

Thomas Leslie

University of Nevada, Las Vegas, thomas.leslie@unlv.edu

Zane Douglass

University of Nevada, Las Vegas

Eric Marienthal

University of Nevada, Las Vegas

Christian Tamburr

University of Nevada, Las Vegas

Wei-Wei Le

University of Nevada, Las Vegas, weiwei.le@unlv.edu

See next page for additional authors

Follow this and additional works at: https://digitalscholarship.unlv.edu/music_orchestra

 Part of the [Music Performance Commons](#)

Repository Citation

Leslie, T., Douglass, Z., Marienthal, E., Tamburr, C., Le, W., Shifflett, J., Dresel, B., Ehling, O. (2012). UNLV Wind Orchestra. 1-6.

Available at: https://digitalscholarship.unlv.edu/music_orchestra/43

This Music Program is protected by copyright and/or related rights. It has been brought to you by Digital Scholarship@UNLV with permission from the rights-holder(s). You are free to use this Music Program in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you need to obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/or on the work itself.

This Music Program has been accepted for inclusion in Orchestra by an authorized administrator of Digital Scholarship@UNLV. For more information, please contact digitalscholarship@unlv.edu.

Authors

Thomas Leslie, Zane Douglass, Eric Marienthal, Christian Tamburr, Wei-Wei Le, John Shifflett, Bernie Dresel, and Otto Ehling

UNLV

Department of Music
College of Fine Arts

presents the

UNLV Wind Orchestra

Thomas G. Leslie, conductor

Zane S. Douglass, guest conductor

Eric Marienthal, alto saxophone

Christian Tamburr, vibraphone

Wei-Wei Le, violin

John Shifflett, bass

Bernie Dresel, drums

Otto Ehling, piano

PROGRAM

Ferruccio Busoni
(1866–1924)
Departure

From *Turandot Suite*

I. The Execution, The City Gate, and The

Joaquin Rodrigo
(1901–1999)
trans. Zane Douglass

A La Busca Del Mas Alla

Alberto Ginastera
(1916–1983)
arr. David John

From *Estancia*
Danza Final

INTERMISSION

Patrick Williams
(b. 1939)
trans. Zane Douglass

The Witch

Charles Chaplin
(1889–1977)
arr. Anthony LaBounty

Smile

Thursday, February 23, 2012

7:30 p.m.

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

Ferruccio Busoni “was the only child of two professional musicians: his Italian/German mother a pianist, his Italian father a clarinetist. They were often touring during his childhood, and he was brought up in Trieste for the most part. He was a child prodigy. He made his public debut on the piano with his parents at the age of seven. A couple of years later he played some of his own compositions in Vienna where he heard Franz Liszt play, and met Johannes Brahms and Anton Rubinstein. Busoni was a virtuoso pianist and his works for piano are difficult to perform. The Piano Concerto (1904) is probably the largest such work ever written. It lasts for over an hour, requiring great stamina of the soloist and is written for a large orchestra with a male voice choir in the last movement. Busoni's suite for orchestra *Turandot* (1904), probably his most popular orchestral work, was expanded into his opera *Turandot* in 1917.” Transcribed for wind orchestra by Zane Douglass. Notes from “Ferruccio Busoni.” <http://www.bach-cantatas.com/Lib/Busoni-Ferruccio.htm> (accessed February 6, 2012).

Joaquin Rodrigo and his wife came to America in 1970 to attend the premiere of his *Concierto Madrigal* for two guitars (by guitarists Pepe and Angel Romero and the L.A. Philharmonic at the Hollywood Bowl) and made an extended vacation of it. While seeing friends in Houston, they visited what is now the Johnson Space Center, where NASA gave Rodrigo VIP treatment, introducing him to astronauts and letting him handle moon rocks that the general public would have been allowed only to look at; looking would have been useless for Rodrigo, since diphtheria had left him blind at age three. When, a few years later, the Houston Symphony asked Rodrigo to compose something for the 1976 American bicentennial, he came up with *A la busca de más allá (In search of the beyond)*, a symphonic poem inspired by the thought of space exploration. In his program notes for the 1978 Houston premiere, Rodrigo noted that the work had “no definite story or descriptive content,” but added that the long roll on suspended cymbal that opens and closes the work was meant to “evoke in the listener the sense of mystery associated with the far-off, the ‘beyond.’” He called the themes that the flute introduces at the beginning “melodic apparitions.” The first one owes its sense of mystery to being essentially a leap of a minor ninth – in a manner of speaking, it aims at an octave, the most basic of intervals, and lands a note high, giving a sense of something definite just out of reach, which is the essence of mystery. Long droning basses and sparse orchestration suggest the vastness and emptiness of space. Much use is made of sounds that die away: the harp, xylophone and, most of all, the celesta, whose otherworldly chiming is to the “the beyond” (“Neptune, the Mystic” in Holst’s *The Planets* is the best-known case in point) what the flute is to birdcalls. Grand, sweeping, yearning melodic episodes give a sense of the search into that emptiness. Transcribed by for wind orchestra by Zane Douglass. Notes from “Joaquin Rodrigo.” <http://www.laphil.com/philpedia/piece-detail.cfm?id=479> (accessed February 6, 2012).

The Argentine composer **Alberto Ginastera** was perhaps the most influential composer of classical music from Latin America of the 20th century. His contacts and influences were great: he studied with Aaron Copland, taught Astor Piazzolla, and the rock group Emerson-Lake-and-Palmer used a movement of his Piano Concerto on their album *Brain Salad Surgery*. *Danza Final* is the final movement of Ginastera’s four-movement orchestral suite *Estancia*. The dance is cast in the form of a malambo, a dance specific to Argentina with roots dating to the 1600s. Only males are allowed to participate in this dance, and it is often used by gauchos (cowboys) to prove their manhood. The clapping of hands and a use of the feet akin to tap dancing are the hallmark of this style. The composer’s *Malambo*, Op. 7, for piano, composed in 1940, preceded the orchestrated version of 1941. David John arranged the version for band in 1965. Transcribed for wind orchestra by David John. Notes from “Alberto Ginastera.” <http://www.laphil.com/philpedia/piece-detail.cfm?id=3279&bc=1> (accessed February 6, 2012).

The Witch, composed by **Patrick Williams** in 1973, is a composition from the groundbreaking album *Threshold*. Williams makes no secret of his classical leanings here, including the solo violin passages, string quartet writing, and echoes of Stravinsky. “Having composed music for over 65 feature films, 100 television films, 25 television series, as well as 18 albums and 30 concert works, Patrick Williams has established himself as one of the most accomplished and prolific composers in the music industry today. He has received 4 Emmy Awards with 22 nominations and 2 Grammy Awards with 17 nominations; he has also been nominated for both an Academy Award and the Pulitzer Prize in music.” Most notable compositions include: Theme from the *Mary Tyler Moore Show*, *Colombo*, *The Bob Newhart Show*, and provided arrangements and conducted both of Frank Sinatra’s *Duets* albums. Transcribed by Zane Douglass. Notes from “Patrick Williams.” www.patrickwilliams.com (accessed February 6, 2012).

Most famously known for his portrayal of “The Tramp” in his silent films, **Charlie Chaplin** also composed the music for most of his cinematic works. *Smile* was “originally written as an instrumental work by Chaplin himself in 1936, but two lyricists named John Turner and Geoffrey Parsons added lyrics to it, giving it the sense of melancholy and optimism that infuses the track. It has been covered by an eclectic batch of performers including Elvis Costello, Michael Bolton, Nat King Cole, Michael Bubl , Barbara Streisand and Josh Groban.” Arranged for wind orchestra by Anthony LaBounty. Notes from “Smile.” <http://newsroom.mtv.com/2009/07/07/smile-charlie-chaplin> (accessed February 6, 2012). Lyrics and dedication from score.

Smile
Smile though your heart is aching
Smile even though it's breaking.
When there are clouds in the sky
you'll get by.

For Thomas G. Leslie in loving memory of his mother Virginia J. Leslie



John Shifflett almost received an M.A. in music from the University of Iowa, where he also taught Jazz Studies and directed big bands. He is currently an instructor at San Jose State University, teaching bass and small ensembles. He has done countless studio sessions ranging from radio and TV jingles to jazz and country and pop recordings. His show business experience includes tours with Frankie Avalon and the Ringling-Barnum & Bailey circus, several seasons with the San Jose Civic Light Opera, and many engagements with stars such as Dinah Shore, Mel Torme, Jerry Lewis, Dionne Warwick, the Smothers Brothers, etc.

His primary focus, however, has always been jazz. He has performed with the likes of Dave Liebman, Toshiko Akiyoshi, Red Holloway, Ernie Watts, John Zorn, Kim Richmond, Madeleine Peyroux, Kurt Elling, Norma Winstone, Tom Harrell, Bobby Hutcherson, John Stowell, Harold Land, Kendra Shank, and others. In the Bay Area he can be heard with Boz Scaggs (and CD), Eric Crystal, the Mike Zilber/Steve Smith quartet (and CD), the Scott Amendola Band (and CD), the Taylor Eigsti Trio (and CD's), the Paul Nagel Trio (and CD), the Dave MacNab Trio, Ann Dyer & No Good Time Fairies (and CD's), the Will Bernard Quartet (and CD), Anton Schwartz (and CD's), Ray Brown's Great Big Band, Ben Goldberg, Tim Volpicella (and CD), and many others. Biography from "John Shifflett." <http://www.jambase.com/Artists/57911/John-Shifflett/Bio> (accessed February 6, 2012).



Christian Tamburr is a multi-instrumentalist - accomplished on the piano and drum set, as well as world and orchestral percussion. However, his true talent is exhibited on his instrument of choice, the vibraphone. Confirmed when Downbeat Magazine awarded him "Outstanding Solo Jazz Performer." Christian currently leads the critically acclaimed Christian Tamburr Quartet, a four-piece acoustic jazz group. From 2006 till 2008 Christian toured around the world as pianist and musical director for Latin vocal legend Julio Iglesias. In 2008 Christian joined Cirque du Soleil as a Musical Director for a new production to be opened in Macao China. Christian currently holds the principal resident pianist position with the Aria Resort and Casino at City Center in Las Vegas, NV.

Christian first started performing jazz at the age of 14, now 31. He has the opportunity to work and tour with many jazz legends including Ira Sullivan, Kenny Barron, Billy Drummond, Matt Wilson, Dave Kikowski, Clark Terry, James Moody, Milt Hinton, Benny Green, Bucky Pizzarelli, Tal Farlow, Kevin Mahogany, Nicolas Payton, Art Van Damm, Slide Hampton, Bob Mintzer, Dick Hyman, Bob Haggart, Mark Murphy, Eric Marietnthal, Marcus Printup, and Bunky Green. Christian is endorsed by Receptor Muse, Pro-Mark Sticks and Mallets, and plays exclusively Musser vibraphones. Biography from "Christian Tamburr." <http://www.christiantamburr.com/> (accessed February 6, 2012).



Bernie Dresel was driven to a career in music by the same inspiration as Brian Setzer, with whom Bernie plays regularly as part of the Brian Setzer Orchestra. Look no further than Liverpool, England. At the age of two Bernie clearly remember his Grandmother buying him the Fab Four's American debut, "Meet the Beatles." Unlike Bernie's desire to play the guitar, the young Bernie was moved by the beat of Ringo's Ludwig drum kit. After high school, Bernie headed to Rochester, NY to the Eastman School of Music where he studied classical percussion. Upon graduating in the spring of 1983 he did what a lot of musicians who want to earn a living do, he moved to Los Angeles. Bernie recalls that his first big gig was a two-week stint in Las Vegas backing up former Dean Martin Gold Diggers, the Albaricci Sisters.

Bernie has earned quite a reputation as a reliable and brilliant musician playing for such names as Maynard Ferguson, Talking Head David Byrne, The Rippingtons, Chaka Khan in addition to doing session work on such television shows as Dallas, Knots Landing, Deep Space Nine, Suddenly Susan, and films too numerous to mention. One of the highlights of Bernie's career was actually performing with his idol, Ringo Starr when the Beatle appeared on the English television series, Dame Edna. Bernie's dynamic playing can be heard on such iconic recordings as Brian Wilson/Van Dyke Parks CD, Orange Crate Art, Andy Summer's tribute to Thelonius Monk, Green Chimneys as well as contributing to the Grammy Award winning sound of Brian Seltzer's orchestra. Dresel plays DW Drums and Zildjian Cymbals. Biography from "Bernie Dresel." <http://www.drumsoloartist.com> (accessed February 6, 2012).



After graduating high school in Southern California in 1976, **Eric Marienthal** went on to study at the Berklee College of Music in Boston, MA. There he studied with the legendary saxophone professor, Joe Viola. By the time he left Berklee, Eric had achieved the highest proficiency rating given by the school. In 1995, Eric was awarded the Berklee Distinguished Alumnus Award for outstanding achievements in contemporary music. He has since gone on to perform in over 65 different countries, recorded 11 solo CD's and has played on hundreds of records, films, television shows and commercial jingles.

Eric started his professional career in 1980 with famed New Orleans trumpeter Al Hurt. After returning to Los Angeles Eric became a member of the Chick Corea Elektric Band. He recorded 6 CD's with Chick's band and 2 of those CD's were Grammy award winners. Eric went on to perform with artists such as Elton John, Barbara Streisand, Billy Joel, Stevie Wonder, Dionne Warwick, Burt Bacharach, Aaron Neville, Johnny Mathis, Dave Grusin, Lee Ritenour, David Benoit, The Rippingtons, The Gordon Goodwin Big Phat Band, Patti Austin, Lou Rawls, David Lee Roth, The Yellowjackets, B.B. King, Ramsey Louis, Patti Labelle, Olivia Newton-John, and many others.

Among Eric's 11 solo CD's, his latest is entitled "Got You Covered", on Peak Records. Six of the songs that Eric has recorded have made it to the top 10 of the National Contemporary Jazz Radio Charts and two have made it to #1. Eric's "Oasis" CD hit the top 5 on the Billboard Contemporary Jazz Chart. Shortly after that, Eric was voted as being one of the year's "Favorite Alto Sax Players" in Jazziz Magazine's Reader's Poll along with David Sanborn and Phil Woods. Eric has also written 3 instructional books, "Comprehensive Jazz Studies & Exercises", "The Ultimate Jazz Play Along" and "The Music Of Eric Marienthal" as well as 3 instructional videos, "Play Sax From Day One", "Modern Sax" and "Tricks Of The Trade", all published by Warner Bros. Publications which is now Alfred Publishing/Belwin Jazz.

Every summer for the past 8 years Eric has put on an annual fundraising concert for High Hopes. High Hopes is a non-profit organization in Orange County, California that works with people who have suffered traumatic head injuries. With the help of many guest artists who have donated their time to perform, these concerts to date have raise well over a half million dollars for this charity. - Biography from "Eric Marienthal."

<http://www.ericmarienthal.com> (accessed February 6, 2012).



Assistant professor **Wei-Wei Le**, a native of Shanghai, graduated from Yehudi Menuhin School in England and received a Bachelor of Music degree from the Oberlin Conservatory of Music. Le went on to receive her Master of Music degree from the Cleveland Institute of Music, and Graduate Diploma from the New England Conservatory of Music. She has won numerous competitions, including the Yehudi Menuhin International Violin Competition (England), the Kloster Schontal International Violin Competition (Germany), and the Starling International Violin Competition (USA). Her studies have taken her to renowned violin pedagogues, such as Yehudi Menuhin, Donald Weilerstein, Almita and Roland Vamos, Dorothy DeLay. As a solo performer, Le has given recitals and concerts all over the world, performing with noteworthy orchestras such as the Hong Kong Philharmonic, Royal Philharmonic Orchestra (London), Queensland Symphony (Australia), and the Tianjin Symphony Orchestra (China). Many of her performances have been conducted by Lord Yehudi Menuhin himself, who described her as "one of the most talented young musicians he has ever seen."

As a devoted chamber musician, Le has collaborated with great musicians and quartets in North America, Europe, and Asia, including Richard Stoltzman, William Preucil, Sara Chang, and Eliot Fisk, as well as the Ying Quartet and St. Petersburg Quartet. Prior to her appointment at UNLV, Le served on the faculty at Emory University and Georgia State University in Atlanta. Biography from "Wei-Wei Le." <http://music.unlv.edu/directory/bios/wle.html> (accessed February 6, 2012).

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, Eric Whitacre and Frank Ticheli, United States Marine Band Conductor Emeritus Colonel John Bourgeois, (Ret.), Colonel Lowell Graham, Conductor United States Air Force Band, (Ret.), United States Navy Band Conductor Commander John Pastin (Ret.), Dr. Harry Begian, 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 sixteen compact disc recordings with the UNLV Wind Orchestra. They are: 1994 – *The UNLV Wind Symphony*; *Ghost Train*; *Gawd\$illa Eats Las Vegas*; *It Takes a Village*; *Monkey*; *No Mo' Chalumeau*, and *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 new *UNLV Wind Orchestra Series* for Klavier Recordings, *Spiritual Planet*, *4 Flew Over the Hornet's Nest*, *The Quest*, *Vegas Maximus*, *Concerto for Marienthal*, and *Marquee Mojo*, 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.

Thomas Leslie received degrees in Music Education from The University of Iowa and Indiana State University. In March 2011, Professor Leslie was elected to the office of President-Elect 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 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.

Dr. Zane Douglass is in his first year as Visiting Instructor of Conducting at UNLV. His duties at UNLV include teaching Graduate and Undergraduate Conducting, the UNLV Brass Ensemble; and assisting with the Wind Orchestra, Community Band, Symphonic Winds, 'Star of Nevada', and UNLV Basketball Pep Band. Prior to returning to UNLV, Dr. Douglass was Director of Bands and Low Brass Studies at Montana State University in Bozeman, Montana. He was Conductor and Music Director for the Montana State Wind Symphony, and directed the "Spirit of the West" Marching and Pep Band. He taught courses in Music Education, Brass Pedagogy, Conducting and Graduate Theory and History, and coordinated and taught the Trombone/Euphonium/Tuba studio. During his tenure at Montana State University, the 'Spirit of the West' doubled in enrollment, and the low brass studio enrollment increased three-fold. Students from Dr. Douglass's studio have been selected to perform in various clinics and honor groups, including the Rafael Mendez Institute and the American Intercollegiate Wind Ensemble. Dr. Douglass has diverse professional experience as a conductor and music educator, conducting symphony orchestras, wind orchestras, choirs, brass ensembles, chamber ensembles and percussion ensembles. Active as a conductor and clinician, Dr. Douglass has given clinics and performances throughout the country, has served as guest conductor for the Lake Charles (Louisiana) Symphony Orchestra, and is currently principal trombone with the Bozeman Symphony, the Montana Ballet Orchestra, and performs in the Intermountain Opera Orchestra. His 2007 performance of Keith Gates' An American Requiem with the Voices of London has aired numerous times on Louisiana Public Television. He has guest conducted at the Louisiana Music Educators State Conference, the College Band Directors National Association bi-annual conference, and has presented at the Montana Music Educators Conference and the Montana Bandmasters symposium. Dr. Douglass has attended numerous clinics and seminars hosted by various conductors throughout the country, including a session with former conductor and concertmaster of the New York Philharmonic, Michael Gilbert. Dr. Douglass is committed to enhancing the image of the wind band as a means of artistic expression through creative programming, discovering and commissioning new works of artistic merit, transcribing quality orchestral repertoire, and unique musical interpretation.

UNLV WIND ORCHESTRA

Piccolo

Katharine Jensen Las Vegas, NV

Flute

Carmella Cao Reno, NV

Chrissy McHugh^ Kintnersville, PA

Donald Malpass^^ Cheney, WA

Katharine Jensen Las Vegas, NV

Kaitlynn Zigterman^ Aurora, IL

Oboe

Alexandra Gilroy^^ Clovis, CA

Ben Serna-Grey Vancouver, WA

Chris Fujiwara* Honolulu, HI

Bassoon

Brock Norred Las Vegas, NV

Kim Kehau Chai II*^ Sapulpa, OK

B-Flat Clarinet

Annie Douglass Sutherlin, OR

Audrey Wood Lehi, UT

Isaiah Pickney Las Vegas, NV

Jennifer Iles*^ Denton, TX

Jonathan Cannon Bountiful, UT

Jason Manalo Las Vegas, NV

Guillermo Ramasasa Las Vegas, NV

Bass Clarinet

Gizmo Hall Las Vegas, NV

Scott McKell Mendon, UT

Contra Alto Clarinet

Jordan Mathisen Chicago, IL

Contra Bass Clarinet

Brian Murphy Campbellford, ON

Alto Saxophone

Patrick Garcia Las Vegas, NV

Ronald Holmes Las Vegas, NV

Tenor Saxophone

John Summers* Las Vegas, NV

Baritone Saxophone

Emilio Rivera San Pedro, CA

Trumpet

Justin Bland^ Clinton, MD

Dumitru Cernei Nisporeni, Moldova

Benjamin Franke Minneapolis, MN

Jorge Machain Lazaro Cardenas, Mexico

Phil Parsons*^ Dayton, OH

Richard Paugh Wichita, KS

Horn

Chris Golden^ Fresno, CA

Erin Paul^ Waterford, CT

Jordan Rush Las Vegas, NV

Fredrick Stone IV* Las Vegas, NV

Trombone

Keith Larsen Denver, CO

Steve Meyer* Omaha, NE

Noe Otani Aiea, HI

Bass Trombone

Paul Munger Salt Lake City, UT

Euphonium

Steven Mowen^ Elizabethtown, KY

K.C. Singer Las Vegas, NV

Leanne Stamp * Las Vegas, NV

Tuba

Garrison Gillham Broken Arrow, OK

Saxon Lewis Collinsville, OK

Violin

Samantha Ciarlo# Las Vegas, NV

Viola

David Chavez# Las Vegas, NV

Cello

Dominique Jackson Las Vegas, NV

Anthony Rodriguez# Las Vegas, NV

Double Bass

Tim Harpster# Lincoln, NE

Timpani

Chris Tusa ^Baltimore, MD

Harp

Melaney Jones Las Vegas, NV

Piano/Celesta

Zhu Sun Dalian, China

Percussion

A.J. Merlino*^ West Long Branch, NJ

Brandon Bell^ Buffalo, NY

Charles Gott Las Vegas, NV

Michael Smith Bismarck, ND

Sonne Bustos Immokalee, FL

Kyle Bissantz Wichita, KS

Rehearsal Assistant

Daniel Uhrich Henderson, NV

*Principal

^Graduate Teaching Assistant

#The Witch String Quartet

ACKNOWLEDGEMENTS

UNIVERSITY BAND STAFF

Thomas G. Leslie, Director of Bands

Anthony LaBounty, Associate Director of Bands

Dr. Zane Douglass, Visiting Instructor of Conducting

LIBRARIAN

Alexandra Gilroy

GRADUATE TEACHING ASSISTANTS

Christopher C.R. Golden

Clinton L. Williams

Steven S. Mowen

COMMUNITY LIAISON

Allan Ginsberg

PATRONS AND SUPPORTERS

Dr. Neil Smatresk

Prof. Jonathan Good

Dr. & Mrs. Leonard Carpi

Mr. Allan Ginsberg

The Yamaha Corporation

Dr. Jeffrey Koep

Dr. & Mrs. William Carpi

Mr. & Mrs. Jack Pickett

CSUN Student Government

Ms. Terri Garrison Farro

Dr. Tracy Leslie

Mr. Bruce Leek

Klavier Recordings

Ms. Roberta Litzinger

Mr. Michael Farro