

10-3-2013

## UNLV Wind Orchestra

Thomas G. Leslie  
*University of Nevada, Las Vegas*

Zane Douglass

David Waybright

Las Vegas Academy Wind Ensemble  
*true*

Brian Downey  
*University of Nevada, Las Vegas*

*See next page for additional authors*

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## Authors

Thomas G. Leslie, Zane Douglass, David Waybright, Las Vegas Academy Wind Ensemble, Brian Downey, and Logan Biles

# UNLV | Department of MUSIC

College of Fine Arts

presents

**UNLV Wind Orchestra**  
Thomas G. Leslie, conductor  
Zane S. Douglass, guest conductor  
David R. Waybright, guest conductor

**Las Vegas Academy Wind Ensemble**  
Brian Downey, conductor  
Logan Biles, conductor

## PROGRAM

Jack Stamp  
(b. 1954)

Chorale and Toccata

Logan Biles, conductor

Fisher Tull  
(1934–1994)

Sketches on a Tudor Psalm

Brian Downey, conductor

## INTERMISSION

Michael Daugherty  
(b. 1954)

On The Air

Norman Dello Joio  
(1913–2008)

Scenes From The Louvre  
*The Portals*  
*Children's Gallery*  
*Kings of France*  
*Nativity Paintings*  
*Finale*

David R. Waybright, conductor

George Gershwin  
(1898–1937)  
trans. by John Krance

Second Prelude

Zane Douglass, conductor

Aaron Copland  
(1900–1990)

The Red Pony, Film Suite For Wind Orchestra  
*Dream Music*  
*Circus Music*  
*Walk to the Bunkhouse*  
*Grandfather's Story*  
*Happy Ending*

Thursday, October 3, 2013

7:00 p.m.

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



## PROGRAM NOTES

**Jack Stamp's *Chorale and Toccata***, writes the composer, "was commissioned by the Ohio Private College Instrumental Conductors Association (OPCICA) for their 1992 Honor Band. The request was to write a challenging, yet accessible work, well suited for small colleges or advanced high school bands. With this challenge, I called upon my days of study with Robert Washburn, using many of the classic 20<sup>th</sup> century compositional techniques that he taught me. Therefore, the work is written in a traditional style with a main chorale melody, a toccata theme, and a recurring chordal motif which binds the Toccata. During the Toccata, the main theme is used in inversion and appears in a double canon with its inversion. The chorale then returns toward the end of the Toccata to complete the work with a cyclic idea."

**Fisher Tull's *Sketches on a Tudor Psalm***, composed in 1971, is based on a sixteenth century setting of the Second Psalm by Thomas Tallis. The original version was in the Phrygian mode with the melody in the tenor voice. A modern adaptation is still used today in Anglican services. Its popularity is evidenced by its employment by Ralph Vaughn Williams for the basis for his Fantasia for String Orchestra in 1910.

The introduction sets the harmonic character by emphasizing the juxtaposition of a major and minor triads. The theme is first presented by solo alto saxophone, continued by horns, and followed by a fully harmonized version from the brass. The variations begin to unfold in an Allegro section with a melody in the clarinets which was constructed from the retrograde of the theme. Subsequently, fragments of the theme are selected for rhythmic and melodic transformation. Finally, the opening harmonic sequence returns in highly punctuated rhythms to heralds the recapitulation of the theme beginning in the low woodwinds and culminating in a fully-scored setting of the climactic measures. A coda continues the development as the music builds to a triumphal close on a major chord.

**Michael Daugherty's *On The Air*** for symphonic band was commissioned by the San Diego State University School of Music and Dance for its 75th anniversary celebration and the SDSU Wind Symphony, Shannon Kitelinger, conductor. My composition is a fantasy on Arturo Toscanini, who conducted the NBC Symphony Orchestra in radio broadcasts at Rockefeller Center in New York City from 1937 to 1954.

Born in Parma, Italy, Toscanini (1867-1954) was internationally recognized as the most gifted conductor of his time, famous for his definitive interpretation of operatic and symphonic repertoire. At the height of his career, Toscanini was forced into exile in 1936 for his refusal to become part of Mussolini's Fascist regime. Like the aging magician Prospero, exiled from Milan to an island in Shakespeare's *The Tempest*, the seventy-year-old Toscanini sailed across the Atlantic Ocean to the island of Manhattan, and cast a magic spell upon all who heard him conduct. Under his baton the NBC Symphony was heard by millions of listeners, and through his radio broadcasts and recordings, Maestro Toscanini became a household name in America.

In 1939, Life magazine reported "the world knows Toscanini as a great conductor with a fearful temper, an unfailing memory, and the power to lash orchestras into frenzies of fine playing." And in 1944, Toscanini conducted Tchaikovsky's *The Tempest: Symphonic Fantasy* for a live radio performance with the NBC Symphony Orchestra. Just as Shakespeare's Prospero calls upon the spirit of Ariel to fly through the air at his command, so also Toscanini commanded radio waves for his live NBC Symphony Orchestra broadcasts he conducted "on the air". For this radio broadcast, I have composed music that captures Toscanini's tempestuous temperament, his musical intensity, and the frenzied tempos of his legendary performances. Notes from score, Michael Daugherty Music, 2012.

**Norman Dello Joio's *Scene's from the Louvre*** comes from a 1964 television documentary produced by NBC News called *A Golden Prison: The Louvre*, for which Dello Joio provided the soundtrack. The documentary tells the history of the Louvre and its world-class collection of art, which is in many ways inseparable from the history of France. Dello Joio chose to use the music of Renaissance-era composers in his soundtrack in order to match the historical depth of the film. He collected the highlights of this Emmy-winning score into a five-movement suite for band in 1965, on a commission from Baldwin-Wallace College. The first movement, "Portals", is the title music from the documentary, and it consists entirely of Dello Joio's original material, complete with strident rhythms and bold 20th-century harmony. The second movement, "Children's Gallery", never actually appears in the film. It is a light-hearted theme and variations of Tielman Susato's *Ronde et Saltarelle*. The stately third movement is based on themes by Louis XIV's court composer, Jean Baptiste Lully, and is aptly titled "The Kings of France". Movement four, "The Nativity Paintings", uses the mediaeval theme "In dulci jubilo", which Dello Joio also used in his *Variants on a Mediaeval Tune*. The "Finale" uses the *Cestilliche Sonate* of Vincenzo Albrici as its source material, to which Dello Joio adds his own harmonic flavor, particularly in the final passages of the piece.

Born in 1913 into a long line of Italian musicians, Norman Dello Joio followed quickly in his family's footsteps. His father was an opera coach and organist; by age 12, young Norman was substituting for his father on organ jobs. He went to Juilliard on scholarship, where he shifted his focus from the organ to composition, studying with Paul Hindemith. He wrote for a wide range of ensembles and won accolades from all corners of the music world, including a Pulitzer Prize in 1957 and an Emmy in 1965 for his score to the television documentary *The Louvre*. His contributions to the wind band repertoire are significant, and include *Scenes from The Louvre*, the *Variants on a Mediaeval Tune*, a set of *Satiric Dances*, and several other beloved works. Dello Joio died in 2008 at age 95 having never retired from composition. Notes from Andy Pease.

**George Gershwin's *Second Prelude***, *Second Prelude* is set in the form of a simple song (ABA). The plaintive "blues" melody unfolds and develops through a richly harmonic accompaniment into a contrasting middle section and then returns to



the original theme. The overall mood is one of contemplation and introspection, a fascinating view into the past. Gershwin's *Prelude II for Piano* is the second in a set of three preludes, which were short piano pieces that were first performed by the composer at the Roosevelt Hotel in New York in 1926. Gershwin originally planned to compose twenty-four preludes, but this number was reduced to five in public performance and further decreased to three when they were first published. The second Prelude has a distinct jazz flavor, beginning with a sad melody above a smooth, steady bass line. The melodies and harmonies are built on thirds, also emphasizing the interval of the seventh and the character of the blues scale. In the middle section, the key, tempo, and thematic material all change, and only the similarity of style binds the two sections together. The opening melody and bass return in the final section, and the piece ends with a slow ascent of the keyboard. Gershwin referred to the piece as "a sort of blues lullaby". Notes from CSUF website.

**AARON COPLAND'S *The Red Pony – Film Suite for Band*.** Lewis Milestone's movie *The Red Pony*, based upon the eponymous novella by John Steinbeck and starring Myrna Loy and Robert Mitchum, was released to the public by Republic Pictures in March of 1949. However, the orchestral ***Suite from The Red Pony***, drawn by composer Aaron Copland from his score for the film, received its own world premiere months in advance of that date: on October 30, 1948, in a performance by the Houston Symphony under the baton of conductor Efrem Kurtz, who had commissioned the work as the HSO's incoming music director. Copland's six-movement symphonic suite was heard for the first time at the old City Auditorium of Houston, Texas, with the composer in attendance.

In 1966, Copland again arranged and adapted his film music anew, this time into a four-movement suite for wind band. According to an essay on "The Legacy of Aaron Copland" edited by Sgt. Tedd Griepentrog of the U.S. Army Field Band, this transcription was introduced to the world by the U.S. Navy Band under Lt. Cmdr. Anthony Mitchell at a Chicago concert in December of 1968.

While this popular work is in the composer's folk-like and accessible nationalistic American style — much in the vein of his *Lincoln Portrait* and *Appalachian Spring* — *The Red Pony*, unlike those two works, quotes no folk songs but is entirely original in content. Program Note by Clifford W. Crouch

#### **UNIVERSITY BAND STAFF**

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

#### **LIBRARIAN**

Erin Wyst

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Ashlea Sheridan

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Dean Snively

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Adam Steff  
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#### **COMMUNITY LIAISON**

Col. (Ret.) Alan Ginsberg

### **BIOGRAPHIES**

#### **David A. Waybright**

David A. Waybright received his Bachelor of Arts and Master of Arts degrees at Marshall University and the Doctor of Musical Arts degree in orchestral conducting from the Cincinnati College-Conservatory of Music. He taught initially at Wahama High School in Mason, West Virginia and since that time has served as Director of Bands at Ferrum College, Plymouth State College, and Director of Bands and Orchestra at McNeese State University. Dr. Waybright is currently Director of Bands at the University of Florida, where he holds the rank of professor and is the head of the conducting area. He directs the wind symphony and supervises the band program and the graduate and undergraduate conducting curricula.

Dr. Waybright is in demand as a guest conductor and clinician with wind bands, orchestras, and choirs, and has appeared in that capacity in most of the 50 states, Europe, Asia and Australia. He has held residencies at many of the nation's leading music schools. In addition, he is active in the commissioning and performance of new music and has won the praise of composers such as Dana Wilson, Michael Torke, Donald Grantham, John Corigliano and Leslie Bassett for his interpretation of their works. There are many recordings available featuring the University of Florida Wind Symphony under his direction.

Dr. Waybright is a lifetime member of the World Association of Symphonic Bands and Ensembles. He has conducted concerts at three WASBE conferences, most recently Singapore 2005; he also conducted the American Chamber Winds at the Manchester, England conference in 1991, and the All New England Intercollegiate Wind Ensemble in Skien, Norway in 1983. He is co-founder and principal conductor of The American Chamber Winds, whose recent recording "The Art of the Serenade" has been widely acclaimed. Dr. Waybright is an elected member of The American Bandmasters Association, and



ensembles under his direction have played at conferences of that organization in 1999 and 2005, and numerous additional conferences of the College Band Directors National Association, Music Educators National Conference, and the Florida Music Educators Association. Dr. Waybright is also a member of Pi Kappa Lambda, a National Arts Associate honorary of Sigma Alpha Iota, and an honorary member of Phi Mu Alpha, Tau Beta Sigma and Kappa Kappa Psi.

#### **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; Gawd\$illa 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 Hornet'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 75<sup>th</sup> 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.

#### **Dr. Zane Douglass**

Dr. Zane Douglass is the Visiting Instructor of Conducting at the University of Nevada, Las Vegas. His duties at UNLV include Graduate and Undergraduate Conducting, the UNLV Brass Ensemble; and assisting with the Wind Orchestra, The UNLV Community Band, the 'Star of Nevada' Marching Band, and the 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. Students in Dr. Douglass's Low Brass 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 served as Principal Trombone with the Bozeman Symphony, the Montana Ballet Orchestra, and performed 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, the Montana Bandmasters symposium, and the Nevada Music Educators annual conference. 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.



Dr. Douglass earned a Doctor of Musical Arts in Conducting from the University of Nevada, Las Vegas, a Masters of Music in conducting from Central Washington University, and a Bachelor of Music Education from Montana State University-Bozeman. Prior to his appointment to UNLV, Dr. Douglass was Director of Bands at Montana State University and McNeese State University, director of the Snohomish High School Band Program in Snohomish, Washington, instructor of music at Central Washington University, and band teacher in both the Bozeman and Park City, Montana School Districts. Dr. Douglass has received numerous awards throughout his career, including: Honorary Member: Kappa Kappa Psi (Beta Chapter - 2010); Honorary Member: Tau Beta Sigma (Theta Tau Chapter - 2005); International Association of Jazz Educators Outstanding Service Award (2005); Graduate Teaching Assistantships (University of Nevada, Las Vegas: 2002-2004; Central Washington University 1996-1998); Pi Kappa Lambda honorary music fraternity (1998).

Dr. Douglass has experience teaching and administering band programs at every level, from beginning band in rural Montana, to marching band performances for Bowl Games and University performances at regional and national conferences. As an active writer, Dr. Douglass has transcribed and arranged works for wind orchestras and chamber groups, many of which have received international performances, highlighted on the national tours of St. Olaf and Gustavus Adolphus Universities, performed regularly by University and High School bands around the world, and recorded on the Klavier label. His 2009 transcription of the Michael Kamen 'Concerto for Saxophone' was performed and recorded by Grammy-winning saxophonist Eric Marienthal, and his transcription of 'Etudes-Tableaux' by Rachmaninoff/Respighi is under consideration for publication by Boosey and Hawkes.

As a performer, Dr. Douglass has played with a variety of ensembles in didactic and professional settings. He has performed with the Bozeman and Lake Charles Symphonies, the Gulf Coast Brass Band, '10,000 Maniacs', The Northshore Jazz Orchestra, and many others. He has shared the stage with Eric Marienthal, The Yellowjackets, Col. John Bourgeois, Lew Soloff, The Voices Of London, Ben Vereen, Bobby Sanabria, Cajun Music Legends Terence Simien and Jo-El Sonnier, and Marcia Ball. Dr. Douglass has performed around the United States, and has performed in England, France, Germany, Switzerland, Austria, British Colombia, Alberta, and the People's Republic of China, and has conducted and presented at local, state, and regional conferences throughout the U.S.

### **Las Vegas Academy Wind Ensemble**

#### **Flute**

Alana Bronso  
Amber Epstein  
Melissa Guerrero  
Kimberly Karp  
Sierra Paul  
Lily Ross

#### **Clarinet**

Kaitlyn Adymy  
Kevin Blume  
Demyia Browning  
Caleb Burbey-Howland  
Jade Garcia  
Rachel Long  
Jay Savoy  
Brenna Spector  
Zachery Webster

#### **Bass Clarinet**

Noah Andrews  
Issai Edge

#### **Oboe**

Alyssa Adams  
Breann Breci  
Benjamin Cormier

#### **Bassoon**

Jazmyn Barajas-Trujillo  
Corbin Krebs

#### **Saxophone**

Alyssa Buell  
Brian Lambert  
Mackenzie Melnar  
Connor O'Toole  
Priscila Venzor

#### **Trumpet**

Alexis Berrios  
Carson Galati  
Sean Hunter  
Alejando Saenz  
Jordan Sicut  
Elda Solomon  
Matthew Wright

#### **Horn**

Casey Davis  
Christian Jacobs  
Austin Littlefield  
Kristen Muller  
Austin Waugh

#### **Trombone**

Brett Hasbrouck  
Nicholas Pino  
Alan Rodriguez  
Bryan Rosenblatt  
Anthony Vereen

#### **Euphonium**

Cauley Bouchard

#### **Tuba**

Andrew Azar  
Alexander Drake  
Kent Tsubouchi

#### **Percussion**

Amy Crosley  
Paul DeLaTorre  
Joseph Ellison  
British Kellogg  
Matthew Kyle Talbert  
Orchid Young



## UNLV WIND ORCHESTRA

### Piccolo

Jamie Leigh O'Neil Scotch Plains, NJ

### Flute

Lynn Tsai\*\* Las Vegas, NV  
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 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  
Jason Manalo Corona, CA  
Isaiah Pickney Las Vegas, NV

### Bass Clarinet

Joseph 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 Las Vegas, NV

### Trumpet

Justin Bland\*\* Clinton, MD  
Kevin Tague^ LaPorte, MD  
Richard Paugh Wichita, KS  
Benjamin Blasko^ Johnstown, PA  
Hazen Mayo Las Vegas, NV  
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 Snively^ Gresham, OR

### Cello

Anthony Rodriguez Las Vegas, NV

### Double Bass

Summer Kodama Las Vegas, NV  
Tim Harpster Lincoln, NE

### Harp

Emily Montoya 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