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2-20-2016

## Hallelujah Trombone!

USU Wind Orchestra

USU Symphonic Band

Thomas P. Rohrer  
*Utah State University*

USU Brass Choir

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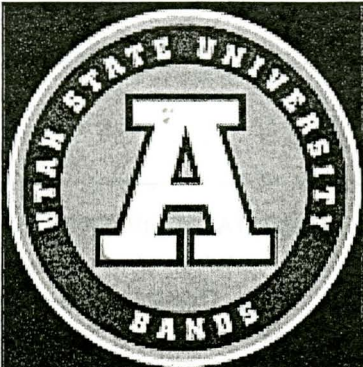
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Utah State University  
**WIND ORCHESTRA**

*and*

**SYMPHONIC BAND**

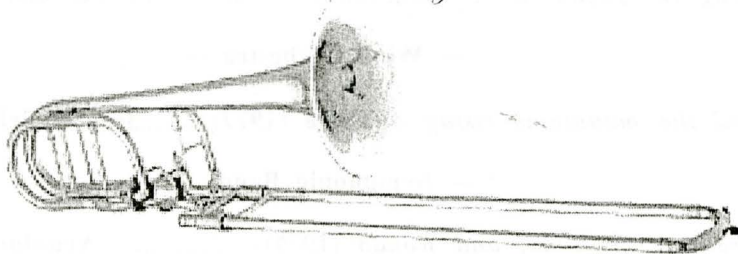
Thomas P. Rohrer  
conductor

# *Hallelujah Trombone!*

*a celebration for Dr. Todd L. Fallis,*

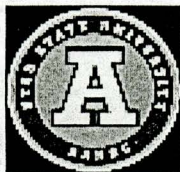
*professor of trombone,*

*in honor of 25 years on the faculty at Utah State  
University*



**Saturday, February 20, 2016  
7:30 PM**

**Grand Ballroom, Taggart Student Center  
Logan, Utah**



DEPARTMENT OF MUSIC

• UTAH STATE UNIVERSITY

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— The Utah State University Wind Orchestra —

— Thomas P. Rohrer, conductor —

*Prelude to Act 3, Lohengrin* (1845/2001)..... Wagner/Brand

— The Utah State University Symphonic Band —

— Thomas P. Rohrer, conductor —

*Toccata for Band* (1957)..... Frank Erickson

— Wind Orchestra —

“Andante con moto - Allegro vivace”

from *Concerto for Bass Trombone*

and Band (1996/2001)..... Ewazen/Allen

~ Todd L. Fallis, soloist ~

— USU Brass Choir and Alumni —

— Lane Weaver [USU 1998], conductor —

*Song for Japan*..... Verhelst/Weaver

— Wind Orchestra —

*and the mountains rising nowhere* (1977)..... Joseph Schwantner

— Symphonic Band —

*Prelude, Siciliano, and Rondo* (1979)..... Arnold/Paynter

— Brass Choir and Alumni —

— Todd L. Fallis, conductor —

*Vovus Sonorous,*  
*Ludus Tonalis*.....Meador/Weaver

— Wind Orchestra and Brass Choir —

*Music for a Festival (1951)*.....Gordon Jacob

- Intrada: for the brass
- Overture: for the band
- Round of Seven Parts: for the brass
- Air: for the band
- Interlude: for the brass
- March: for the band
- Saraband: for the brass
- Scherzo: for the band
- Madrigal: for the brass
- Minuet and Trio: for the band
- Finale: for the brass and band

— Symphonic Band —

*Divergents:*

*A Short Symphony for Band (1970)*..... W. Francis McBeth

- Forcefully
- Lively and animated
- Romantically
- Drammatico

— Wind Orchestra —

*Silver Legacy (2016)*.....Thomas P. Rohrer

*dedicated to Dr. Todd L. Fallis, professor of trombone,  
on the occasion of his 25th year at Utah State University  
~ World Premiere Performance ~*

— Combined Ensembles —

**FINAL:** *Eternal Father, Strong to Save (1975)*.....Claude T. Smith

**ENCORE:** *Shoutin' Liza Trombone (1920)*.....Henry Fillmore

Saturday, February 20, 2016

7:30 PM

Grand Ballroom, Taggart Student Center

*Please turn off alarm watches and cell phones during the concert*

*Please enter and leave the hall between pieces only*

*Please refrain from talking and extraneous noise during performance*

*There will be a reception outside the Grand Ballroom after tonight's performance*

*Special thanks to the USU Department of Music, Cindy Dewey, Chair,  
for the dinner preceding this evening's concert*



— Program Notes —

*Prelude to Act 3, Lohengrin* (1845/2001).....Wagner/Brand

In a letter addressed to "My Dear Liszt," dated May 1852, Richard Wagner wrote: "It was you who awakened the mute lines of this score to bright surrounding life." He was referring to a performance of his opera, *Lohengrin*, which Franz Liszt conducted at the Weimer Court Theatre on 28 August 1850. The letter was sent from Zurich, since Wagner was exiled from Germany at this time. He had completed his romantic opera, *Lohengrin*, some five years earlier but doubted whether he would ever hear it performed.

The action takes place in Antwerp in the first half of the 10th century. Elsa and Lohengrin are to be married, and the Third Act opens as they proceed in great splendour, accompanied by their respective noblewomen and noblemen, to the cathedral. As a Prelude to the curtain rising, Wagner unleashed music of enormous excitement and expectation with brass blazing a powerful call against a tingling triplet figure in support. Since the solemn bridal scene come next, this arrangement uses the final flourish from Act I to provide an ending consistent with the remainder of the Prelude for concert performance.

— Geoffrey Brand

*Toccata for Band* (1957).....Frank Erickson

For more than 40 years, American born composer Frank William Erickson has devoted his career to music education, and he ranks as one of the profession's best-known and most influential composers and arrangers. Before he was ten years of age, he started his trumpet and piano music studies, composing his first concert band number, *The fall of the evening*, during his last year of high-school.

Following a brief period of service during World War II, he began his writing career as a jazz arranger, thus beginning his studies in composition. By the time he earned his Master's degree, he already had several published band numbers.

He rose to particular fame in the 1950's with *Balladair*, *Air for Band*, *Fantasy for Band*, and *Toccata for Band*. Technically speaking, this piece shows the theoretical genius Erickson was, with neat and sensitive uses of key relationships, counterpoint, voice leading and structural integrity. *Toccata for Band* is written in a rudimentary sonata form.

— Matthew Sultana

**"Andante con moto - Allegro vivace"**

from *Concerto for Bass Trombone*

*and Band* (1996/2001).....Ewazen/Allen

Ewazen's *Concerto for Tuba or Bass Trombone* began life as a *Sonata for Tuba or Bass Trombone and Piano*. The tuba version of the piece was written for and dedicated to Karl Kramer, who premiered the piece as *Sonata for Tuba and Piano* at the New World School of the Arts in Miami, Florida in February of 1996. The New York premiere of

this same version took place in April of that year with Jacomo Bairos on tuba and the composer at the piano. The premier performance with bass trombone as the solo instrument took place at the International Trombone Association Festival held at the University of Illinois in May 1997, with John Rojak as soloist. On the suggestion of Warren Deck, the accompaniment was orchestrated and certain changes made to convert the work into a concerto, to be used as the contest piece for low brass held at the Juilliard School in the fall of 1998. In this format, the work was premiered on November 4, 1998 at Avery Fisher Hall in New York City by bass trombonist Stefan Sanders with the Juilliard Orchestra under the direction of Jahja Ling. The Concerto is dedicated to the Juilliard School.

— Eric Ewazen

*Song for Japan*.....**Verhelst/Weaver**

March 11, 2011, began just like any other day in Japan. The sun rose. People headed to work or school. Life was normal. By afternoon that day, “normal” was the last word to cross any lips. A devastating 9.0 magnitude earthquake and the resulting tsunami unleashed fury on Japan. The losses were catastrophic. More than 20,000 people were dead or missing. Hundreds of thousands more were displaced. In disbelief the world watched seemingly endless images of devastation and nuclear crisis. Over the ensuing months financial and technical support poured in from across the world. At a loss over what they could do to help with the recovery, a group of Japanese trombonists realized their contribution was to come through music. They turned to Verhelst. His resulting composition – originally for trombone quartet – became Japan’s way of expressing the inexpressible. It became a means of dealing with pain and finding hope at a time when words were insufficient. Though the quartet’s original intent was simply to post their recording on YouTube in support of Japan’s healing, *A Song for Japan* quickly became a global movement. Trombone players from around the world added their versions, contributing to a universal expression of prayer and healing. Other arrangements quickly followed, and now nearly 50 versions are available. The pieces has been performed thousands of times worldwide by professionals, amateurs, and students.

*and the mountains rising nowhere* (1977).....**Joseph Schwantner**

Joseph Schwantner was born in Chicago in 1943. He earned degrees from the Chicago Conservatory College and Northwestern University, receiving a doctorate from the latter institution in 1968. Schwantner became an Associate Professor at the Eastman School of Music in 1960 and taught at the Juilliard School as well. In addition, he was the 1987-88 Karel Husa visiting professor of composition at Ithaca College. He received his highest professional recognition as a composer for his orchestral work *Afertonos of Infinity*, which won the Pulitzer Prize in 1975.

*And the mountains rising nowhere* was commissioned by the Eastman Wind Ensemble through a grant from the National Endowment for the Arts. Schwantner completed the work in January 1977, just in time for its premiere in March of that year at the College Band Directors National Association Convention at the University of Maryland.

Schwantner dedicated the work to Carol Adler, author of the poem Arioso, which is the "creative generator" of the piece. Schwantner insisted, though, that the work is not programmatic. It is, instead, a reflection of the contrast between the fragmentary images of sound and colors present in the poem.

arioso    bells  
sepia  
moon-beams  
an afternoon sun blanked by rain  
and the mountains rising nowhere  
the sound returns  
the sound and the silence                          chimes

"The Mountains" was Schwantner's first work for wind ensemble, and it was the product of the composer's chamber music background. It is, for the most part, a piano solo with the addition of wind and multiple percussion doublings for coloristic effect. The work, however, is not classified as a concerto. The piano, instead, is used as a "trigger to initiate important musical ideas." Schwantner obtained a "damper pedal effect" using successive stacking of sustained wind entrances. This successive arpeggiation of chords from the bottom or top produces pyramid and cascading effects, imitating the strumming of a guitar.

Schwantner's scoring typically features choirs of instruments with the six flutes, brasses, and percussion serving as the largest opposing units. The percussion writing requires sixteen different instruments, not including the seven glass crystals played by the oboe section or alternate players. Doublings are common, and the resulting demand stretches the arsenal and organization skills of the percussion. The work is organized into nine sections, sandwiched inside an introduction and coda. The sections are defined by changes in instrumentation, meter, dynamics, or tempo.

***Prelude, Siciliano, and Rondo (1979)*..... Arnold/Paynter**

A composer of symphonies, chamber music, ballet, and music for film (including a 1958 Oscar for *Bridge Over the River Kwai*), Malcolm Arnold is one of England's most widely known and innovative composers. A former trumpet player with the London Philharmonic Orchestra and student of Gordon Jacob, Arnold's work is characterized by unique orchestration and an uplifting, optimistic spirit.

Originally written for the popular British brass bands, *Prelude, Siciliano and Rondo* was expanded by John P. Paynter to include woodwinds and additional percussion. All three movements are written in five-part song form. The *Prelude* begins in a fanfare style and ends in a tranquil, tapered return to the original theme. The second movement is reminiscent of a classic English folk melody and creates several solo opportunities for various instruments. The five-part Rondo provides an energetic conclusion to this work which has become a classic of band literature.

***Vovus Sonorous,*  
*Ludus Tonalis*..... Meador/Weaver**



These movements appeared originally as *Quartet No. 1 for Trombone Quartet*. This arrangement was completed by Lane Weaver.

***Music for a Festival* (1951).....Gordon Jacob**

Gordon Jacob was a teacher of counterpoint, orchestration, and composition at his alma mater, the Royal College of Music in London, from 1926. His long career allowed him to write music through nearly every important musical period of the twentieth century, but his music remained primarily tonal throughout. His output included works for chorus, orchestra, ballet, piano, and films. Jacob's band works reflected the development of his career as well as the evolution of band music through the century. In 1928, he completed *An Original Suite*, which displayed the characteristics of the first British suites for band by Vaughan Williams and Holst. By the 1950s, his works for band were of a larger scale, using extended tertian sonorities within traditional forms. In the 1960s, interest in popular music by his longtime employer, the British Broadcasting Corporation caused Jacob to write for smaller ensembles, as the demand for large-scale works decreased. It was during that time that he composed several works for band because it was the conductors of those ensembles that provided performances for his works in an otherwise lean time.

Certainly Jacob's most monumental work for winds, *Music for a Festival* was commissioned by the Arts Council of Great Britain for the Festival of Britain in 1951. The massive work contains eleven movements alternating between an eight-piece brass choir and full symphonic band. The movements for band use classical forms including sonata-allegro, minuet and trio, and scherzo while incorporating original melodies and a variety of added tertian sonorities. The brass movements complement those for the band, sometimes with original song-like melodies and other times with the unifying theme of the piece, which appears at the outset of the opening fanfare and concludes the final movement.

***Divergents:***

***A Short Symphony for Band* (1970).....W. Francis McBeth**

A native Texan, McBeth has taught theory and composition at Quachita University in nearby Arkansas since 1957. He is Conductor Emeritus of the Arkansas Symphony Orchestra and is a graduate of Hardin-Simmons University and the University of Texas, where he studied with Clifton Williams and Kent Kennan. Other composition mentors include Wayne Barlow, Bernard Rogers, Macon Summerlin, and Howard Hanson. He has received the Presley Award, the Howard Hanson Prize, and the Edwin Franco Goldman Award, and in 1975, he was appointed Composer Laureate of the State of Arkansas by the governor.

*Divergents* was commissioned in 1969 by the Lambda Chapter of Kappa Kappa Psi and the Psi Chapter of Tau Beta Sigma for performance that year of their Symphonic Band—University of Arkansas—at the American School Band Directors' Association (ASBDA) Convention at Hot Springs. The four-movement work is based on McBeth's characteristic minor modalities in a motivic design.



The opening movement begins with a unison phrygian statement, punctuated by percussive interjections. Imitation—another McBeth “trademark”—runs throughout. A more florid section (low clarinets) follows the introduction, succeeded by a legato version of the introductory theme, again in the woodwinds. The movement concludes with a 12/8 section that introduces an important rhythmic motive in the rest of the work, the dotted eighth-sixteenth-eighth (“Amsterdam”) figure, before ending quietly with a tam tam ring.

The second movement begins and ends in a scherzo-like style, although in duple meter. After two opening statements in the woodwinds, the theme appears twice in a mixed-metered version before giving way to a dramatic 6/8 section, punctuated by the “Amsterdam” figure from the first movement. The movement concludes with a short statement of the scherzo-like theme, ending on a sustained concert C.

The third movement, labeled “Romantically,” features the horn sorority along with the low brass in the beginning and end, while the remainder of the movement highlights the dark voice of the lower clarinets. The main motive develops in textural complexity to a sustained climax before the return of the opening in a subdued finish.

The final movement is reminiscent of another McBeth work, *Masque*, which demonstrates a driving ostinato under a modal melody treated in imitation between instrumental choirs. The percussion section plays a large role in this movement, as the snare drum, timpani, and xylophone each take turns on the motor rhythm that propels the motion toward a dramatic sequence in a drive to the final sustained unison.

***Silver Legacy* (2016).....Thomas P. Rohrer**

*Silver Legacy* was begun in December, 2015 and completed in January, 2016 in time for premiere by the Utah State University [USU] Wind Orchestra on February 20, 2016. The work is dedicated to the Dr. Todd L. Fallis, professor of trombone at USU, on the occasion of his twenty-fifth year teaching at that institution.

Structurally, the work is a full concert overture, complete with an extended introductory section preceding a three-part form in which a main theme appears twice before giving way to a secondary theme in 3/4 time. After a brief break strain-like interlude, the main theme returns to end the opening section.

Next, a transparent section, featuring a sequence of melodic statements by solo trombone followed by the addition of baritone saxophone and finally conical brass is accompanied by the saxophone section with a rhythmic ostinato provided by bongos and bass drum, meant to imitate an incessant cajon rhythm. Forces are successively added, and the ostinato becomes more driving until the culmination in a brass fanfare, featuring triadic glissandi by the trombones.

The subsequent section is more violent in nature, beginning solely with two piano notes and leading to a 3/4 melody in minor mode labeled “brusco” (rough, harsh). Two series of sonorous brass pyramids interrupt this and an alternate minor melody in 4/4

time before the section abruptly gives way to a recapitulation of the main, secondary, and break strain themes in sequence. The work concludes with brief coda, introduced by a two-measure ostinato that layers to a final series of cadences to the end.

The work is full of symbolism in dedication to Dr. Fallis' career at USU. The recurrence of tonal center of F stands for his last name, and there are numerous motivic references to Johan de Meij's "Big Apple Symphony," reflecting on Dr. Fallis' roots in Poughkeepsie, New York. The frequent call of bass trombone pedal notes and trombone section triadic glissandi refer to his career as a bass trombone performer and pedagogue. The transparent section with solo trombone in lower range also references Dr. Fallis, and the addition of the baritone saxophone refers to his longtime colleague, Dr. Jon Gudmundson, professor of saxophone and director of jazz studies at USU. The cajon-like ostinato was suggested by Dr. Fallis' multiple musical talents playing that instrument with his trombone ensemble as well as percussion with his wife, Liz's, celtic band on occasion; further, during his tenure at USU, he even played drum set with the basketball pep band, an ensemble that he directed for twenty years, when needed.

The unstable violent section is meant to humorously mark the challenges of being part of the band program under the composer's direction . . . always moving forward, but not without "rain clouds" that challenged an otherwise bright day. In the end, Dr. Fallis' theme overcomes and moves on in consonance.

In the end, it is with sincere congratulations that this work was written for a cherished colleague and musician . . . one of the finest teachers of brass pedagogy I have known personally. I witnessed no student—at any level—that he could not take to the next level (and beyond), and his seemingly-relaxed demeanor so cleverly couched an intense drive to make every student his/her best . . . and they all knew it.

— Thomas P. Rohrer, February 20, 2016

*Eternal Father, Strong to Save* (1975).....Claude T. Smith

Claude Smith served in the 371st Army Band during the Korean War and later taught instrumental music in Nebraska and Missouri. He also taught composition and conducted the orchestra at Southwest Missouri State University and served as education consultant for Wingert-Jones Music Company.

Dedicated to the United States Navy Band, *Eternal Father, Strong to Save* is a fantasia on the Navy Hymn sandwiched between a festive fanfare at the beginning and at the end. The work displays Smith's characteristic compositional techniques of using a recurring theme in imitation with a layering of countermelodies.

A dramatic statement of the Navy Hymn appears near the end; originally score for the horn section, this statement appears tonight in the low brass ensemble, featuring alumni from the past twenty-five years in the low brass studio. Thanks to them for being here to honor Dr. Todd L. Fallis.

**ENCORE: *Shoutin' Liza Trombone* (1920).....Henry Fillmore**

Written in 1920, *Shoutin' Liza* caused a spat between composer Henry Fillmore and his father, publisher of hymnals at the Fillmore Brothers publishing house in Cincinnati, Ohio. The piece was originally entitled "Hallelujah Trombone" because of the quote from Handel's Hallelujah Chorus. The piece was actually published under that title until Mr. Fillmore found out. Immediately, all parts were recalled, and the piece was renamed *Shoutin' Liza* as part of the trombone "smear" family of pieces that included the famous *Lassus Trombone*. To this day, copies of the 1920 "Hallelujah Trombone" edition are probably more rare than 1920 Chevrolets!

**UTAH STATE UNIVERSITY WIND ORCHESTRA PERSONNEL,  
Thomas P. Rohrer, conductor**

**PICCOLO**

Arianna Keller - Hyde Park

**FLUTE**

\*Rachel Frandsen - Gilbert, AZ  
Beth Foley - Orem  
Patty Serbousek - Murray  
Allie Patton - Albany, OR

**OBOE**

Jessica Rice - South Jordan

**BASSOON**

\*Jenny Thompson -  
Cottonwood Hts.

**CLARINET**

\*Clifford Tam - Livermore, CA  
Nina Hoyle - Perry  
Rachel Peck - Avon  
Katie Nielson - Dugway  
Jessica Scott - West Jordan  
Tristan Meyer - Murray

**BASS CLARINET**

Sam Dalrymple - Santa Rosa, CA  
Becky Banks - Taylorsville

\* Denotes Section Leader

**ALTO SAXOPHONE**

\*Branson Bell - Bountiful  
Rayna Bell - Spanish Fork

**TENOR SAXOPHONE**

Stewart Houser - Holladay

**BARITONE SAXOPHONE**

Tyler Curtis - Eagle, ID

**TRUMPET**

\*Marcus Tarr - West Jordan  
Chris Bowler - Washington  
Bridger Bush - Park City  
Stephanie England - Pocatello, ID  
Jose Ayala - Hyrum  
Jared Banks - Taylorsville  
Braden Smart - Tooele

**HORN**

\*Abigail Bennion - Payson  
Robert Jones - Sandy  
Adrianna Foster - Roberts, ID  
Jonathan Young - Boise, ID

**TROMBONE**

\*Eric Walker - Kaysville  
Erica Hawvermale - Highland  
Cameron Thomas - American Fork

**EUPHONIUM**

\*David Young - Boise  
David Stevenson - Millville  
Keri Niedens - Bozeman, MT

**TUBA**

\*Enrique Tellez - St. George

**PERCUSSION**

Austin Chadwick - Pleasant Grove  
Justice Ferguson - Woods Cross  
Johnathan Gaines - Nashville, TN  
Hillary Horne - Centerville  
Jonathon Kurecki - Plainfield, IL

**TIMPANI**

\*Steve Buys - Centerville

**DOUBLE BASS**

Zachary Tubbs - American Fork

**PIANO**

Holly Ganoë - Paul, ID



## Tonight's Honored Guest

Todd Fallis, Professor of Trombone, joined Utah State University in 1991. Dr. Fallis holds his bachelor's degree from Crane School of Music SUNY Potsdam, NY in Music Education, Masters of Music in Performance from University of Southern California and his DMA in Music Education from University of Southern California. Since coming to Utah, he has performed with the Utah Symphony, Utah Opera, Ballet West and Utah Festival Opera Company Orchestra. In addition, he has performed at the Classical Music Festival in Eisenstadt, Austria. Dr. Fallis has performed and held masterclasses in Nevada, California, Ohio, New York, Washington, Colorado, Kansas, and Kentucky. Dr. Fallis has recorded in the studio in Salt Lake City having played on recordings for CNN, ESPN, Discovery Channel, ABC Monday Night at the Movies theme, Walker Texas Ranger, Touched by an Angel, Hercules and Zena: Princess Warrior television shows. In addition he has played on motion picture film scores including The Sand Lot, Pearl Harbor, Iron Giant, Antz, 101 Dalmatians and Jumanji.

### USU LOW BRASS CHOIR, 2016 Todd L. Fallis, conductor

#### TROMBONE

Erik Anderson  
Karen DeMille  
Natalie Fronk  
Hannah Harmer  
Erica Hawvermale  
Stewart Houser  
Jacob Jewkes  
Nathan Johnson  
Ryan Medlyn  
Carrie Pike  
Cameron Thomas  
J.A. Thompson  
Aaron Walker  
Eric Walker

#### EUPHONIUM

Harsha Chaudhari  
Keri Niedens  
David Stevenson  
David Young

#### TUBA

David King  
Enrique Tellez

### USU ALUMNI LOW BRASS CHOIR PERSONNEL, Todd L. Fallis, conductor

Allan Cook (1972) euphonium - West Jordan, Utah  
(playing for Kevin Cook (2014))  
Jonathan Ward (1993) trombone - Virginia Beach, VA  
Mark Bishop (1996) trombone - Layton, UT  
Bernice Hinchcliff Oliver (1997) euphonium - Wyoming, MI  
Dan Gidney (1997) euphonium - West Valley City, UT  
Lane Weaver (1998) trombone - Hays, KS  
Dan Buck (1998) trombone - Perry, UT  
Amanda Brower Johnson (1999) euphonium - Crandall, TX  
Eric Blanchard (2000) trombone - Logan, UT  
Jeremy Neibaur (2001) euphonium - Pocatello, ID  
Jeff Hanni (2002) trombone - Colorado Springs, CO  
Jared Heaps (2002) trombone - Vernal, UT  
Nathan Baker (2002) trombone - Casper, WY  
Sarah Ring Houghton (2003) trombone - Pocatello, ID  
Andrew Watkins (2004) trombone - Perry, UT  
Kirk Jones (2005) trombone - St. George, UT  
Erik Schaelling (2006) euphonium - Clearfield, UT  
Bob Houghton (2006) trombone - Pocatello, ID  
Josh Johnson (2006) trombone - Logan, UT  
David McCollum (2006) trombone - Las Vegas, NV  
Katie Fulford Paiser (2007) trombone - Providence, UT  
Sam Jewkes (2007) trombone - Taylorsville, UT  
Roger Karren (2007) trombone - Smithfield, UT  
Anthony Aronovici (2007) trombone - Denali, AK  
Mark Quintero (2009) trombone - Cincinnati, OH  
Tom Broschinsky (2012) trombone - Logan, UT  
Bridger Burt (2012) tuba - Richfield, UT  
Spencer Jackson (2012) trombone - Logan, UT  
Jay Nygaard (2012) trombone - St. George, UT  
Scott Evensen (2013) trombone - Portland, OR  
Spencer Jensen (2013) trombone - Woods Cross, UT  
Chris Saunders (2013) tuba - Rangely, CO  
Tom Call (2014) trombone - Provo, UT  
Tori Hunter (2014) trombone - American Falls, ID  
Sarah Keen (2014) euphonium - Minneapolis, MN  
Darrell Burton (2015) trombone - Pierce City, MO



**UTAH STATE UNIVERSITY SYMPHONIC BAND PERSONNEL**

**Thomas P. Rohrer, conductor**

**PICCOLO**

Becki Hunter - Willard

**FLUTE**

\*Alexandria Traini - Arimo, ID  
Whitney Morgan - Morgan  
Tirzah Earl - Hyde Park  
Rebecca Chandler - Kaysville  
Jennifer Christensen - Grantsville  
Crystal Draper - Kaysville  
Kassi Brandow - Orem  
Sabrina Selman - West Valley  
Briana Moore - The Woodlands, TX  
Marnie Jensen - Stansbury Park  
Anika Knudsen - Sandy  
Melia Hawkins - Orem  
Carrie Sorensen - Draper  
Erin Mackay - Star, ID

**OBOE**

Mikayla Findlay - Lees Summit, MO

**BASSOON**

Everond Marshall - Grantsville

**CLARINET**

\*Natalie Berrett - West Jordan  
Zachary Kuehl - Las Vegas, NV  
Carter Park - College Station, TX  
Bethany Jensen - Preston, ID  
Cherise Cantrell - Cedar Hills  
Riley Samples - West Haven  
Ashley Bailey - Iowa City, IA  
Branson Bell - Bountiful  
Jacey Smart - Tooele  
Zachary Clarke - Enoch  
Taylor Hansen - Bountiful  
Brian Callister - Alpine  
Robert Jones - Sandy

**BASS CLARINET**

Ashley Thompson - Boise, ID  
Eleanor Watson - Logan  
Maya Santa Maria - Provo

**ALTO SAXOPHONE**

\*Elizabeth Raws - Chehalis, WA  
Christopher Terry - Logan  
Eliza Johnson - Mantua  
Riley Park - College Station, TX  
Alyssa Shaffer - Plain City  
Rebecca Bernhardt -  
Taber, Alberta, Canada

**TENOR SAXOPHONE**

\*Chayce Martin -  
Rancho Santa Margarita, CA  
Taylor Russell - Mountain Green

**BARITONE SAXOPHONE**

Trevor Austin - Bountiful

**TRUMPET**

\*Amy Prenatt - Fairmont, WV  
Brady Stuart - Tremonton  
Sam Christensen - Richfield  
David Smith - Mapleton  
Troy Leven - Logan  
Megan Walker - Syracuse  
Richard von Rintelen -  
Zelienople, PA  
Aria Carpenter - Baker, OR  
John Pettit - Idaho Falls, ID  
Kourtney Wagner - Port Neches, TX  
Zach Potter - Boise, ID  
Justin Harris - Logan  
Corinne Thompson - Boise, ID

**HORN**

\*Elsie Williamson - Boise, ID  
Allyson Hales - Syracuse  
McKenna Wiltbank - Tigard, OR  
Amanda Couch - Waynesboro, VA  
Chad Murri - La Verkin  
Eleazar Valenciano - Millville

**TROMBONE**

\*David Young - Boise, ID  
Ryan Medlyn - Windsor, CO  
Erik Anderson - West Valley  
Carrie Pike - West Valley  
Jenny Thompson -  
Cottonwood Hts.  
Caesar Perfidio - Bountiful  
Claire Blodgett - Columbia, MO  
Stewart Houser - Holladay

**EUPHONIUM**

\*Harsha Chaudhari - Vernal  
Alyssa Johns - Morgantown, WV

**TUBA**

\*Blake Dixon - Plain City  
Hailey Allen - Boise, ID

**PERCUSSION**

Chris Jessee - Riverton  
Jamie Johnson - Smithfield  
Scott Male - Fort Collins, CO  
Akari Osumi - Nara, Japan  
Sabryna Parker - Herriman  
\*Jessica Pope - Smithfield  
Zachary Tubbs - American Fork

\* Denotes Section Leader



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band**

Leslie Timmons, flute  
Bonnie Schroeder, oboe  
Dennis Hirst, bassoon  
Gregory Wheeler, woodwinds  
Nicholas Morrison, clarinet  
Jon Gudmundson, saxophone  
Max Matzen, trumpet  
Joseph Falvey, Steve Park, horn  
Todd Fallis, low brass  
Jason Nicholson, percussion