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Campus Orchestra and Concert Band

Jacob Kaminski and Cameron May, conductors

Campus Orchestra

Andrew Keiser, conductor

Emma Boone, graduate conductor

Concert Band

Sunday, Nov. 8, 2026, 7:30 p.m.

Macky Auditorium

Program

Campus Orchestra

Light Cavalry Overture

Franz von Suppé (1819-1895)

The Last Hug

Francisco Matte (b. 2007)

World premiere

Symphony No. 8 in G major, Op. 88

Antonín Dvořák (1841-1904)

1. Allegro con brio

Intermission

Concert Band

American Riversongs

Pierre LaPlante (1943-2024)

Rippling Watercolors

Brian Balmages (b. 1975)

And With This New Day…

William Owens (b. 1963)

Emma Boone, conductor

Lux Astra

Tyler S. Grant (b. 1995)

Program Notes

Light Cavalry Overture

Franz von Suppé (1819-1895)

A light-hearted overture from one of his many operettas, Franz von Suppe's *Light Cavalry Overture* serves as a piece in the orchestral canon that combines triumphant brass fanfares, galloping strings, and dense, lyrical string playing. The overture opens with a slow Maestoso, highlighting the brass with militaristic fanfare calls. A darker texture takes over, leading to a jaunty 6/8 gallop-like motive. The "horse riding" music is interrupted by a solo clarinet that transitions the orchestra to a lyrical section of the piece with deliberate, heavy dotted rhythms in the strings. The Allegro returns again, reintroducing the galloping style that leads to a triumphant finish. A short and sweet overture, the piece was originally written for a short opera (operetta) with libretto by Karl Costa. Although the operetta as a free standing work never gained popularity, the overture for *Light Cavalry* serves as one of Suppe's most well known and respected works in the standard canon.

Program note by Jacob Kaminski

The Last Hug

Francisco Matte (b. 2007)

The Last Hug emerged from the necessity of letting go. It explores that singular moment after a difficult season when a final embrace becomes the definitive memory of someone you once held close. It's a brief return to the beauty of years past—a sudden flash of sunshine through a storm. It is a tribute to the beauty that remains even when things fall apart; the kind of warmth you didn't fully appreciate until then, but now realize is the only thing truly worth carrying with you long after the silence sets in.

Program note by composer

Symphony No. 8 in G major, Op. 88

Antonín Dvořák (1841-1904)

Czech composer, violist, nature lover and train enthusiast Antonín Dvořák composed his cheery eighth symphony in the summer and fall of 1889, on the occasion of his election to the Bohemian Academy of Science. Working at his summer residence in the Bohemian resort village of Vysoká u Příbramě, Dvořák completed the entire symphony—including the orchestration—within two and a half months. He conducted the premiere in Prague on Feb. 2, 1890. The symphony features the typical four movements, each of which include a variety of themes. Several of these are based on Bohemian folk material and developed in ways that evoke a sense of improvisation.

The first movement, heard tonight, opens with a well-known and much-loved lyrical theme in the cellos, horns, clarinets and first bassoon. Though the overall key of the symphony and this movement is G major, this theme is always presented in the

parallel minor. The second theme, played initially by the flute, immediately follows the first and sounds like a bird calling over a still G major pedal in the violins. These two themes return several times throughout the movement and form the basis of the material that is developed. The movement—and symphony at large—is full of energy, beauty and charming radiance, and could not be more of a departure from the angsty Brahmsian seventh symphony that preceded it.
Program note by Cameron May

American Riversongs

Pierre LaPlante (1943-2024)
American Riversongs is based on traditional and composed music of an earlier time, when the rivers and waterways were the lifelines of a growing nation.

American Riversongs begins with a rousing setting of *Down the River*, followed by an expansive and dramatic treatment of *Shenandoah*, or *Across the Wide Missouri*, as it is sometimes called. After a brief transition, a brass band is heard playing a quadrille-like version of Stephen Foster's *The Glendy Burk*. As the Glendy Burk travels along, a second theme is introduced by piccolo, flutes and tambourine. The second theme is based on a Creole bamboula tune that probably originated in the Louisiana delta region. Other composers have used this melody, including Louis Moreau Gottschalk in his *La Bamboula*, Op. 2, for piano and his Symphony No. 1, subtitled "A Night in the Tropics." The bamboula theme is marked by an incessant syncopated ragtime rhythm and used to good effect in the coda to bring *American Riversongs* to a rowdy, foot-stomping close!

Commissioned by and dedicated to the 1988-89 Oberlin High School Band, Stephen Johnson III, director, Oberlin, Ohio.
Program Note from score

Rippling Watercolors

Brian Balmages (b. 1975)
Many often underestimate the extensive colors, harmonies and emotional range that are often achievable in younger ensembles. It is in this spirit that the musical lines of *Rippling Watercolors* was born. This was not meant to be a lyrical piece for younger ensembles; rather, it was written as a fully expressive lyrical work that happens to be playable by younger ensembles. I believe there is a significant difference. No phrases were truncated, no ranges were "limited" and no rhythms were watered down for the sake of playability. This piece just happens to be attainable by younger groups, yet the music exists exactly as it would even if I had written this for a college group.

The title comes from a range of inspiration. I often get asked about my last name. As most can imagine, there are very few of us left in the world. At present, my wife and I are one of only two couples in the United States that can carry on our family name. My cousins Ben and Carrie on the West Coast are the other couple, and they now have two beautiful girls. We all share a lot of beliefs—we encourage our children to be creative and spontaneous, and we enjoy watching where their imaginations take them.

The idea for this piece came from a simple set of watercolors. When children get hold of these and use their imagination, the

most amazing things can happen. Children can see things that adults never see. They open our minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from a mountaintop or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely within nature. It is my hope that Lily and Charlotte grow up with an infinite palette of watercolors, and that every drop creates a new, fantastic world.

Rippling Watercolors was commissioned by the Springer Middle School Bands in Wilmington, Delaware; Robert J. Baronio, director. It is dedicated to my cousins Lily and Charlotte Balmages, who, combined with my two boys, form the next generation of the Balmages name in the United States.
Program Note by composer

And With This New Day…

William Owens (b. 1963)
Eleanor Roosevelt (1884-1962) is rightfully recognized as one of America's most formidable and influential first ladies. Widely regarded as the benchmark for those to follow, Roosevelt mightily used the platform to make better the lives of those less fortunate than herself. From helping immigrants adjust to American life, to championing rights for women and African Americans to lending hands-on support to the American war effort, Roosevelt endures as a true beacon of justice and equality for all Americans.

The music of *And With This New Day* is inspired by this simple yet powerful thought, which encourages us to be open to positive change and recognizes that no matter how difficult previous times were, the new day always brings a fresh start. The introspective opening statement aptly illustrates the day anew, as we contemplate the good things to come. Beginning quite serenely with a clarinet solo and a gentle harmonic complement, the music gradually blossoms into a lush “pastorale” section.

The energetic and brisk statement that follows is a true celebration of life, as the mood becomes lively and jovial. Throughout this sprightly section, an array of colors and textures are heard with strong melodic concentration and a driving rhythmic pulse at its core. The final statement calls us to reflect on the day’s end, as the music concludes serenely and peacefully. *And With This New Day*… comes through the generosity and creativity of the IDEA (Inclusion, Diversity, Equality, Access).

This work is the result of the ABA [American Bandmasters Association] IDEA (Inclusion, Diversity, Equity, Access) Commission Project
Program Note by composer

Lux Astra

Tyler S. Grant (b. 1995)

Lux Astra was commissioned by the Cheek Middle School Bands (Denton, Texas). Their director, Gregory Denson, approached me about writing a work that would be programmatic in nature while also reflective and symbolic of his students' journey. In addition to shared experiences in the Cheek band program, these are also among the first graduating classes from this brand-new school.

While researching the geographic location of the school, I discovered it sits near the University of North Texas' Rafes Urban Astronomy Lab, which features an observatory far enough from the Denton area that light pollutants doesn't interfere with the stunning celestial displays. Often, when we look into the stars, we aren't seeing them as they are right now, but rather as they were many years ago. The light we see reflects a pathway through space and time, creating the illusion of a still image or fixed point.

I found this juxtaposition fascinating: the journey of the stars, and how that journey ultimately forms an image we can witness in a single moment. I chose to use this metaphor as the foundation for a work that reflects the journey of these students at this point in time.

The opening features shimmering entrances in the mallet percussion, symbolizing the appearance of individual stars before unfolding into vast galaxies. As more voices join, the texture gradually widens as the night sky fills in one point of light at a time until the ensemble is fully illuminated. The music soon accelerates as it carries the listener on a sweeping journey

through the cosmos with a sense of forward momentum. Brief episodes along the way allow different orchestrational colors to cut through, offering moments of contrast and discovery as we catch glimpses of new constellations coming into view. The work ultimately gives way to a cinematic climax that draws together all of the momentum from before into an explosive celestial celebration.

Program note by composer

Personnel

Emma Boone

Emma Boone is a doctoral student studying wind conducting and literature. Prior to her enrollment at CU Boulder, she earned a master's degree in wind conducting from the University of Oklahoma, where she worked with the concert and athletic band program. Prior to that, Boone served as the high school band director at Whittier High School in southern California for three years, where she oversaw all aspects of the instrumental music program, including the concert, marching, jazz, indoor and musical theater ensembles. Growing up in Fresno, California, Boone earned a bachelor's degree from the University of California, Los Angeles where she served as the drum major for the UCLA Bruin Marching Band.

Boone has been a performer and instructor within the Blue Devils organization, an instructor for Drum Major Leadership Academy, and serves as a private teacher and clinician in horn, mellophone, conducting and leadership. Her current and former instructors include Shanti Simon, Caroline Hand, Logan Sorey, Brian Britt and Eric Shannon.

Campus Orchestra

Violin

Alexander Baker
Sydney Barday
Eliot Bevier Dill
Nisha Binu
Becca Blum
Alexandria Carelock
Raymond Catlos
Caleb Cease
Alan Chen
Alexandra Cramer
AudreyClaire Crossen-Zawila
Caiden Dardanis
Amelia De Herrera-Schnering
Jacob DeWitt
Alex Doner
James Ferguson
Andrew George
Jade Glaister
Ronan Grainawi
Samantha Hahn
Claire Harris
Hanna Harris
Kennedy Hogan
Kate Hughes
Tiffany Hutama
Eliza Lauritzen
Charli Lawler
Emmy Link
Sherrie Liu
Thomas Livingston
Aaliyah Long
Sparrow Mark
Jason Nam
Eliah Nicholson
Caleb Nickerson
Matt Norris
Avery Olson
Karamea Omlid
Gennah Penalosa
Bella Perrin
Ashvant Pilli
Eric Rappeport
Concertmaster
Shellene Redhorse
Jonathan Reite
Alana Robinson
Kylee Romero
Elisha Russo
Alana Saliba
Oliver Schmidt
Zach Schultz
Blair Schulze
Angela Sen
Anika Seter
Cayden Stratford
Samantha Sullivan
Lillie Thomasset
Principal

Brooke VanRavenswaay
Nicole Wang
Alyssa Wells-Lewis
Anea Williams
Gabrielle Williams
Morgan Yoshimoto

Viola

Clay Arnold
Rachael Fritchie
Asier Garcia
Jake Geels
Michael Han
Principal

Torsten Hornemann
Tristan Johnston
Audrey Lyp
Joey McWherter
Jack Miller
Jimmy Mohl
Reagan Morgart
Jasmine Munn
Gracie Peterson
Johannes Rudolf
Johnny Sanchez
Katerina Sharman
Dylan Silva
Matthew Su
Ivy Vicory
Margaret Voss
Abigail Witt
Callie Wynn
Jacie Zou
Principal

Cello

Connor Ackerfield
Joella Anderson
Samantha Climaco
Victoria Davis
Tia Egan
Marti Flickinger
Avi Flores
McKenzie Gallagher
Karina Gayatao
Nathan Grigsby
Debbie Hodson
My Huynh
Lance Johnson
Principal

Jayden Kenney
Marielle Lenehan
Ale Martinez
Liam Masias
Sarah Middleton
Andrew Mord
Brandon Muller
Laney Rehkopf
Alex Stangel
Eleanor van Alphen
Lana Vu

Double bass
Ridge Dicarlo
Principal

Jas English
Gillian Gwartz
Luke Houston
Sophia Maniscalo
Brayden Pappas
Lilly Tillett

Flute
Nicole Beltman
Mollie Blew
Rune Denolf
Ariella Ecker
Hazel Foster
Emil Pellett
Yiwei Yu

Oboe
Jack Baker

Clarinet
Timothy Aguilar
Jaret Anderson
Nathan Ciraula
Emma Haas
Dane Polchin
Tyler Rockey
Ryleigh Young

Bassoon
Kody Fung
Adeline Hofle

Horn
Luc De Nardi

Trumpet
Egan Heisey-Grove
Jonah Kern
Christopher Krueger
Isaac Poulton

Trombone
Ryan Brown
Josh Cole
Caitlyn Komar
Mason Kumnick
Mason Pai
Jered Turner

Tuba
Ellis Bieringer
Nathan Kleve

Timpani
Nathan Kleve

Harp
Ava Pluto

Piano
Rhiana Rand

Guests
Riley Stone, oboe
Emma Boone, horn
Alexander Delperdang, horn
Annalise Goetz, percussion
Austin Probst, percussion

Concert Band

Flute
Avram Filipiak
Evey Thacker
Tenley Hollman
Anisha Kashyap
Chloe Kowalczyk
Hannah Vogel
Khiana McCarty
Kristina Adams
Laina Eskins
Lana Novogoratz
Sania Powell
Stella Goltzman
Stephanie Avelar
Tanyah Prezkuta

Oboe
Bodie Armstrong
Nathan Lucas

Bassoon
Amelia Dundon
Kody Fung
Madi Roberts

Clarinet
Alyssa Cheeseman
Eden Soasey
Francis Francavilla
Swaraj Patnaik
Nathaniel Francis
Riley Laguana
Ryan Bonner
Elaine Keiser
Theodore Harris
Tricia Lee
James Bramley

Bass clarinet
Campbell Stoughton
Swaraj Patnaik

Alto saxophone
Colby Muchlinski
Emily Whiteley
Jackson Buchanan
Kazu Iwasa
Parker Hay
Shai Moseley
Stephen Tucci

Tenor saxophone
Diego Willebeek-LeMair
Ian Lenick

Baritone saxophone
Benjamin Rybnicek

Trumpet
Aubrey Riehl
Carter Jenson
Christian Raya
Diego Ayala
Kaitlyn Brown
Kyra Larivee
Lenyx Nevin
Logan Hernacki
Xander DuBois

Horn
Alexandra Neil
Bennett Slade
Noelle Garcia

Trombone
Angel Bustillos
Alex Weeks
Andrew Johnston
Ashley Stuhlsatz
Cooper keene
Jason Born
Owen Jensen
Roman Dorothy
Tian Klomp Znidarsic
Benji Archer
Alex Chen

Euphonium
Anna Simmons
Autumn Dunlap
Jacob Zara
Kieran Johnson
Kieran Ulbee
Sydnie Notter
Zayden Lee

Tuba
Erich Brady
Mason Boeff

Percussion
Basil Solovyev
Ben Williams
Elizabeth Senabre
Tyler Moseley
Victoria Shook
William Jackson
Deklan Brimhall
Andrew Carson



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