

THE SCHOOL OF MUSIC, THEATRE, AND DANCE PRESENTS

CONCERT BAND CONCERT

Of the People

— CONDUCTED BY —

Christina Herman

— GRADUATE CONDUCTOR —

Cameron Honnen

**MAY 4, 2026, 7:30 P.M.
GRIFFIN CONCERT HALL**



**COLORADO STATE
UNIVERSITY**

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THE COLORADO STATE UNIVERSITY CONCERT BAND PRESENTS:

OF THE PEOPLE

MAY 4, 2026 | 7:30 P.M. | GRIFFIN CONCERT HALL

DR. CHRISTINA HERMAN, CONDUCTOR

CAMERON HONNEN, GRADUATE STUDENT CONDUCTOR

Katahj Copley

Infinity (2020)

Michele Fernández

Of Endless Miles and Empty Rafts (2023)

Michael Markowski

Ekklesia (2024)

Pierre LaPlante

The Great American West Suite (2013)

Cameron Honnen, graduate student conductor

Edwin Franko Goldman arr. Schissel

The Chimes of Liberty (1922/1998)

Brian Balmages

Blue Ridge Reel (2013)

John Williams arr. Bulla

Star Wars Saga (2017)

The Concert Band welcomes you to our final concert of the season! This concert program, entitled *Of the People*, recognizes the 250th anniversary of the United States specifically by celebrating a wide range of voices, experiences, and perspectives and honoring the diversity that lies at the heart of the nation. Tonight, we hope you enjoy our presentation of music inspired by rich stories that reflect the many ways people have contributed to, and continue to shape, our musical and cultural landscape.

Notes on the Program

Infinity (2023)

KATAHJ COPLEY (b. 1998)

Duration: 4 minutes

Shooting stars have symbolized many things throughout our Earth's history:

a new birth,
good luck,
a change or big event in one's life,
a brief wonder,
a fleeting moment,
love,
an ending or beginning,
one reaching their ultimate destiny,
and a wish for a better opportunity in one's life.

Throughout our Earth's history, shooting stars have been one of the most significant prophecies we've encountered. This, along with asteroids and the movement of heavenly bodies in the night sky, has always been a fascination of mine. It wasn't until I decided to dive into the subject of shooting stars that I understood the magic behind the miracle.

With *Infinity*, I wanted to construct the phenomena of shooting stars flying through an infinite playground- space. As the piece begins, this playground is filled with stars running through the skies. As we transition from dark to light, the stars encounter different scenarios until the end, where they embrace their bright colors and flash across the atmosphere with spectacular grandeur.

— program note by the composer

Of Endless Miles and Empty Rafts (2023)

MICHELE FERNÁNDEZ

Duration: 5 minutes

Throughout time and regardless of origin, immigrants have shown a spiritual courage and resolve to survive that has found countless families suffering perilous journeys in search of safety. Many have been lost along the way. As a child of Cuban parents who fled oppression (leaving much behind to build a new life), my respect and empathy for all immigrants runs deep. Although my parents' (still traumatic) exoduses were not by sea, several family members' and friends' journeys were. Throughout my life I have heard stories of near losses and rafts washing ashore, empty. I still recall the feelings since childhood -- wondering who they were, and what happened to them.

This piece is in no way intended as a contemporary statement, rather as an empathic look at humanity's struggles to protect innocent families throughout history, and a tribute to my own ancestors' courage. Many of us are descents of immigrants at some point in our deep histories, regardless of era, or origin. During my 30 years as a public school teacher in Miami, I had countless (precious) students who suffered trauma from the dangers of their immigrant journey, and so this original composition honors displaced souls from all eras and walks of life, irrespective of hemisphere -- who have fled homes, to anywhere, in search of safety for themselves and their children.

The piece is written using two authentic Afro-Cuban forms: Guaguancó and Son-Montuno. In this work, many authentic patterns are woven into the fabric of the winds as well. No prior knowledge of Afro-Latin forms is needed to achieve an authentic performance, as percussion parts are carefully crafted using a personally developed, simplified method to achieve authenticity quickly. Each brief section represents elements of an immigrant's story.

1. Opening Chorale: Depicts a treacherous journey, for example, as seas toss about a small raft and its occupants. At the end of the chorale, the listener can almost visualize someone falling overboard and descending into the depths with others still in the raft, crying out with reaching hands as rain and darkness beat down.

2. Guaguancó (3/2 Rumba Clave): A seamless flashback to a memory; this dignified soul at home, living peacefully.

3. Son Montuno (2/3 Son Clave): Still a flashback -- urgency sets in at home as turmoil intensifies into a pursuit, and the courageous decision to flee from danger comes to the

forefront. The piece returns to the present (remaining souls), and the intense finale depicts the will of the human spirit to survive and carry on to thrive and contribute, now in their new home -- in honor of their lost loved ones' memories and courage.

— program note by the composer

Ekklesia (2024)

MICHAEL MARKOWSKI (b. 1986)

Duration: 3 minutes

Ekklesia was first conceived as a piece for choir with original text by Andy Wilkinson. The title (pronounced in English as eh-KLEE-zee-uh, or in the original Greek as eh-klay-SEE-ah), refers to a place where people would assemble for a common purpose—perhaps to think, to pray, or to debate. Here, in this piece, we gather simply to sing, to make music, and to celebrate our togetherness while we can.

EKKLESIA

By Andy Wilkinson

Here we are, the final measure
Before tonight turns yesterday
We will leave forever better
As we go our separate ways.

We have gathered, one and another
In this moment, for this song
Voices joining all together
Now the many become the one.

Ekklesia! Ekklesia!
We are each part of the other.
Ekklesia! Ekklesia!
Every other is part of us.

(As we go... as we go...)

— program note by the composer

The Great American West Suite (2013)

PIERRE LAPLANTE (b. 1943/d. 2024)

Duration: 11 minutes

Pierre LaPlante was a noted composer of highly musical and educational compositions. A native of Wisconsin, LaPlante studied at the University of Wisconsin-Madison, earning his Bachelor's (1967) and Master of Music (1972) degrees. While there, LaPlante was an accomplished bassoonist, pianist, and percussionist, and studied composition under James Christensen. As an educator, Mr. LaPlante taught general music and beginning band classes in the Pecatonica Area School system from 1975 until 2001. While teaching these younger students, LaPlante developed his compositional style and a thorough understanding of how to compose for younger bands.

A notable aspect of his compositional style is the use of known folk tunes, giving young students melodic material to latch onto. A three-movement work, LaPlante's *The Great American West Suite* utilizes Western songs to great effect. Though no explicit narrative is given, the tale of those brave people who ventured west of the Mississippi River towards the Pacific Ocean in search of either solitude, adventure, or the riches the land had to offer can be interpreted from the work.

I. *Waltz on the Range* – After a grandiose opening of the tune “The Dying Cowboy,” the first movement settles into a setting of the unofficial anthem of the American West, “Home On The Range.” Musically emulating the vastness and tranquility of the American plains, “Waltz on the Range” conjures images of a camp of travelers settling down for the night as the sun sets along the horizon.

II. *Desperado* – Traveling further west, the second movement tells the story of the outlaws and gunslingers who called the American Southwest home. With whip cracks and gunshots, La Plante utilizes a Spanish-tinged arrangement of “Billy the Kid” and the contrasting “Streets of Laredo” to tell the tale of those criminals’ daring escapades and ultimate demise at the hands of the law.

III. *The California Stage (In the Days of ‘49)* – At the end of the road lies the California foothills and the 1849 gold rush. In this third and final movement, tales of prospectors and their ambitious pursuit of gold are told through the folk songs “Days of ‘49” and “The California Stage Company.” Although a much lighter and humorous movement, the concluding section reprises “Home On The Range” in a final reminder of the majesty of the Western landscape and its untamable beauty.

The Chimes of Liberty (1922/1998)

EDWIN FRANKO GOLDMAN (b. 1878/d. 1956)

arr. LORAS SCHISSEL (b. 1964)

Duration: 3 minutes

Written in 1922, just a few years after the end of World War I, Goldman's resplendent *Chimes of Liberty* gave musical voice to our renewed national spirit: one of joy, optimism, and hope. Special features that mark the work occur in the trio. The most notable of these are the beautiful chime solo and the shimmering embroidery of the piccolo obbligato upon the repeat. In addition Goldman makes a subtle nod to the regimental march during the trio by incorporating distant bugle-call fanfares.

They're the chimes of liberty.
Chime that ring for you and me,
Where every loyal heart beats true,
They bring joy anew;
'Tis a song of loyalty
Of a nation brave and free.
Let us pray that they will ring for aye,
Our country's chimes of liberty!

Blue Ridge Reel (2013)

BRIAN BALMAGES (b. 1975)

Duration: 3 minutes

Blue Ridge Reel was inspired by a recent visit to Asheville for the National Convention of the American Band Directors Association. I was extremely taken with the fun vibe of the town, located in the mountains of North Carolina. During the trip, I had an opportunity to hear several bluegrass bands, including a great performance during a dinner and special tour of the Biltmore Estate. I love the rich heritage of the music of the mountains of the Eastern United States. Many influences in the region come from the rich cultures of England, Ireland, Scotland, and Wales. This fiddle music eventually played a major role in the development of country and bluegrass music.

The title, *Blue Ridge Reel*, pays homage to the Blue Ridge Mountains. While influenced by the form and style of a traditional Irish reel, the music certainly heads in some contemporary directions as it seeks to mix the modern feel of a city like Asheville with its deeply ingrained musical roots. It is also deeply influenced by the untimely passing of Davidson College

mathematics professor Robert Whitton, a music lover and major supporter of local musicians. Shortly before his passing, over 100 friends and family gathered in downtown Davidson to participate in a New Orleans-style march through the city. Thus, this piece ties together the spirit of that New Orleans march with my own personal bluegrass experiences in Asheville.

— program note by the composer

Star Wars Saga (2017)

JOHN WILLIAMS (b. 1932)

arr. STEPHEN BULLA (b. 1953)

Duration: 8 minutes

The music of *Star Wars* has become one of the most recognizable bodies of film music ever written. Since the release of *Star Wars: Episode IV – A New Hope* in 1977, John Williams' score has played a central role in shaping the identity of the series through its use of recurring musical themes associated with characters and ideas.

This arrangement by Stephen Bulla presents a medley of themes spanning multiple films in the saga. It opens with the familiar Main Title before moving through contrasting sections that highlight both heroic and lyrical material. Among the themes featured are music associated with Darth Vader, Princess Leia, the Resistance, and more recent material connected to characters such as Rey and Kylo Ren.

At its core, *Star Wars* is a story about ordinary individuals drawn into larger events. It is about identity, responsibility, and collective struggle. Williams' music reflects these ideas through themes that are not only tied to specific characters, but that have also been widely embraced by audiences themselves. In that way, the score has taken on a life beyond the films, becoming music that belongs as much to the public as to the screen. We hope you enjoy celebrating together this evening, and may the "fourth" be with you!

COLORADO STATE UNIVERSITY CONCERT BAND

(NAMES ARE LISTED ALPHABETICALLY BY SECTION)

Flute

Kayla Arthur
Annika Becker
Christine Castillo-Rivera
Sammie Graves
Cerys Hembury
Lucy Kich
Stephanie King
Eleanor Long
Camilynn Marsh
Irena Podger
Meg Riley
Autumn Ryann
Jalyn Schmid
Lyle Schumacher
Kaydence States
Alexa Szumny
Lauren Ward
Lauren Wong
Grace Yang

Oboe

AJ Atkinson
Brielle Browning

Bassoon

Zachary Cramton
Jamie Hoel
Olivia Hoo

Clarinet

Ethan Agena
Claire Ardoin
Kaitlyn Beavers
Marina Covard

Clarinet (cont.)

Harper Davis
Brodie Halvorson
Aidan Hurlburt
Micah Joiner
Spencer Lomax
Vinessa Marsh
Abbey Norton
Paige Palmer
Rylan Rivers
Ava Stampa
Hunter Wells
Jessica Witten
Alex Zega

Bass Clarinet

Nathan Karsten
Brooklyn Rodriguez
Noah Sexton
Evan Wilmouth

Alto Saxophone

James Appel
Ethan Barker
Elyse Curtin
Brett Deas
Madison Fulcher
Matthew Grace
Hunter Luedtke
Cory Simpson
Kayleigh Van Ingen

Tenor Saxophone

Logan Kocer
Samantha Lesh
Addison Maher

Tenor Saxophone (cont.)

Abby Mendus
Trevor Woodcock

Trumpet

Noelle Baker
Bella Bontempo
Dylan Burdette
Braeden Cooper
Ella Crump-Bertram
Owen Dolezal
Emma Edwards
Tommy Grande
Joey Hultgren
Ella Martin
Priya Saha
Alex Semple
Alejandra Valentin Marti
Ryan Wright-Anderson

Horn

Alicia Francisca Avitia
Kevin Bay
Allie Caldwell
Elise Humes
Norah Larson
Eleanor Legg
Kai Morales
Alison Murray
Ben Redding
Evan Roehrich
Claire Sousley
Vivian Tran
Kelsie Wayt
Jenna Yonce

Trombone

Nicolas Barton
Danny Blevins
Noah Burgtorf
Blake Cherkauer
Elliana Del Negro
Paul Feist
Aaron Gadeken
Andrew Gormley
Sienna Jack
Kyri Jewell
Maci Kanzler
Scarlett Montgomery-Anderson
Corbin Ridenbaugh
Sorina Scohy
Jack Shoup
Ryan Starr
Logan Wahlers

Euphonium

Shelby Chandler
Tyler Detro
Jack Donovan
Kamiya Dowdell
Abigail Feger
Andrew Hackenmueller
Lee Marcus
Ava Pearson
Adam Remington
Caleb Schmitz

Tuba

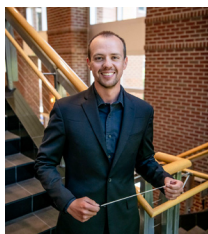
Austin Baldini
Caleb Merson
Dominic Nabayan
Aaron Ortega
Jackson Singleton
Matthew Walters

Percussion

James Adair
Tallon Castillo
Ryan Costello
Dylan Dickson
Quinn Durrenberger
Tasha Erpenbeck
Lucy Kelley
Lovie Morrow
Molly Odgren
Emrys Rivera
Dia Rubio
Jessica Smith
Nova Styrna



KATELYN GLAVAN serves as the percussion coordinator for Concert Band this year. Katelyn is a first year Music Therapy major in the studio track. She is in the percussion studio and has played in various percussion ensembles and in Symphonic Band under Dr. Jayme Taylor.



CAMERON HONNEN, a native of Grand Junction (Colorado), currently serves as a graduate teaching assistant for Colorado State University's comprehensive band program. As part of his master's in music degree (conducting), Mr. Honnen is a guest conductor with the Wind Symphony, Symphonic Band, and Concert Band. His conducting teachers include Dr. Rebecca Phillips, Dr. Calvin Hofer, and Dr. Jonathan Hinkle. Other CSU GTA responsibilities include supporting the athletic bands, including the CSU Marching Band, Presidential Pep Band, and the

Rampage Basketball Band, and managing the CSU Symphonic Band.

Mr. Honnen earned a Bachelor of Music Education degree from Colorado Mesa University (CMU) in 2017, graduating with honors. At CMU, he played bass trombone, tenor trombone, and euphonium in several ensembles, including the Wind Symphony, Jazz Ensemble, Symphony Orchestra, 12th Street Brass Quintet, and various jazz combos. He was also a founding member of the Maverick Stampede Marching Band and the Rowdy Brass Band, serving in leadership roles as visual captain, music captain, and drum major. In 2016, he received the Outstanding Leadership and Trailblazer awards.

Upon graduation, Mr. Honnen taught for seven years in western Colorado, first as Director of Bands at West Middle School (Grand Junction) for four years and then as Director of Bands (Fruita 8/9 Junior High School) and Assistant Director of Bands at Fruita Monument High School for three years. His programs included multiple concert bands, jazz ensembles, chamber groups, and marching bands. Under his leadership, groups consistently earned Superior ratings at festivals and twice received the "Exemplary Band" designation from the Colorado Bandmasters Association (CBA). In his first year of teaching, he was honored with the CBA Exceptional Young Educators Award and Scholarship.

A passionate marching band enthusiast, Mr. Honnen has been involved in the marching arts since the age of fifteen. He spent six years with the Troopers Drum & Bugle Corps, five as

a euphonium player, section leader, and horn sergeant, and his final year as a drum major. In recognition of his leadership, he received the Jim Jones Leadership Award. Since 2017, Mr. Honnen has also taught and assisted with several high school marching bands and two world-class drum corps. His guidance helped the Fruita Monument High School Wildcat Band become a finalist for seven consecutive years, and his instruction contributed to the Troopers' strong competitive showings in 2024 and 2025. As an adjudicator, Cameron has judged marching band competitions in the Rocky Mountain region, including competitions in Colorado, Wyoming, and Idaho.

Mr. Honnen is an accomplished bass trombonist. He has studied with Dr. Sean Flanigan and Dr. Drew Leslie. He performed with the Grand Junction Symphony Orchestra, Western Slope Jazz Orchestra, and Clark Gault's Swing City Express. He also played on national tours for Felix Cavaliere's Rascals and the Canadian Brass. As a CSU student, Mr. Honnen has been a performing member of the CSU Wind Symphony, the CSU Symphonic Band, the CSU Jazz Ensemble I, and the CSU Trombone Choir. Mr. Honnen is a member of the National Association for Music Education, the National Band Association, the College Band Directors National Association, Phi Beta Mu, and the Colorado Bandmasters Association.



DR. CHRISTINA HERMAN is an instructor of music at Colorado State University where she teaches music education courses, conducts the CSU Concert Band, and serves as one of the program directors for the CSU Middle School Outreach Ensemble and Trying-on-Teaching programs. Prior to this appointment, she served as an associate instructor of music education at Indiana University where she taught undergraduate music education courses, directed the Young Winds program, and conducted research with the IU Music and Mind Lab.

Dr. Herman currently serves as the editorial assistant for the *Journal of Research in Music Education*, and her research interests include teacher identities, student agency in music classrooms, and collaborative learning and teaching approaches. Her work has most recently been published in *Psychology of Music*, the *Bulletin for the Council of Research in Music Education*, and the *Music Educators Journal*.

Grounded in her belief that research should meaningfully inform teaching practice, Dr. Herman remains actively engaged in all facets of music education. She is an active clinician, conductor, and educator for concert and marching ensembles at the secondary and university

levels and participates in the drum and bugle corps activity, continually bridging scholarship and practice in her work with students and teachers.

Prior to her university teaching, Dr. Herman taught middle school and high school band in South Carolina. She holds music degrees from Furman University, Colorado State University, and Indiana University.

COLORADO STATE UNIVERSITY MUSIC APPLIED FACULTY

Violin Ron Francois	Flute Ysmael Reyes Michelle Stanley	Trumpet Stanley Curtis	Harp Kathryn Harms
Viola Rose Wollman	Oboe Galit Kaunitz	Horn John McGuire	Piano Bryan Wallick Tim Burns
Cello Meredith Blecha-Wells	Clarinet Wesley Ferreira	Trombone Drew Leslie	Organ Joel Bacon
Bass Forest Greenough	Saxophone Peter Sommer Dan Goble	Tuba/Euphonium Brian Sugrue	Voice Nicole Asel Tiffany Blake John Lindsey
Guitar Jeff Laquatra	Bassoon Cayla Bellamy	Percussion Eric Hollenbeck Shilo Stroman	

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