



Dr. David Kish, Conductor

# AMERICAN SCHOOL BAND DIRECTORS ASSOCIATION CONVENTION

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Thursday, June 30, 2022 5:00 pm  
King Center Concert Hall  
855 Lawrence Way, Denver, CO

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## DAVID KISH, CONDUCTOR

A native of Hershey, Pennsylvania, David Kish is Director of Bands and Professor of Music at Metropolitan State University of Denver (Colorado) where he conducts the Wind Ensemble, Symphonic Band, and teaches conducting and music education courses. In 2015, David was appointed Conductor and Musical Director of the Colorado Wind Ensemble. He has twice served as a Faculty Fellow in the Center for Innovation at MSU Denver, is a member of the editorial board for the Journal of Band

Research, and curator of the J.L. Gerardi Band Research Center. David is a recipient of the Faculty Senate Teaching Excellence Award at MSU Denver and the Distinguished Alumni Award from the University of North Carolina at Greensboro. Most recently, he was elected to membership in the American Bandmasters Association.

David has taught instrumental music at all educational levels, including a position as Associate Director of Bands and Franklin Fellow at the University of Georgia. His writings on wind literature, conducting pedagogy, and music education have been published in The Instrumentalist Magazine, Journal of Band Research, Music Educators Journal, and six volumes of the popular resource texts, Teaching Music Through Performance in Band. He is the author of Brass Methods: an Essential Resource for Educators, Conductors and Students, four volumes of Guides to Band Masterworks, and Practicing with Purpose which received the 2018 “Best Music Education Book” from School Band & Orchestra Magazine.

Dr. Kish earned the Doctor of Musical Arts and Master of Music degrees in Instrumental Conducting and Music Education from the University of North Carolina at Greensboro, and Bachelor of Music in Music Education from Susquehanna University in Selinsgrove, Pennsylvania. He has presented sessions at the Midwest International Band and Orchestra Clinic, the National Association of Music Education Conference, and various state music education conferences. He was Conductor-in-Residence at Capital Normal University in Beijing, China, and maintains an active schedule as guest conductor, clinician, and lecturer throughout the United States. Dr. Kish can be reached at: [dkish@msudenver.edu](mailto:dkish@msudenver.edu)

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**AMERICAN SCHOOL BAND DIRECTORS  
ASSOCIATION CONVENTION**

Colorado Wind Ensemble  
Dr. David Kish, Conductor

**Program to be selected from...**

*Funiculi Funicula Rapsody* (1880) Luigi Denza  
arr. Yo Goto

*March Tumbao* (2020/21) James David

*Spiritual from Symphony  
No. 5 1/2* (1967) Don Gillis  
trans. Glenn C. Bainum

*Revival March* (1876) John Philip Sousa  
Keith Farmer, guest conductor

*The Hounds of Spring* (1980) Alfred Reed

*A Time to Dance* (2006) Julie Giroux

*Picture Studies* (2012) Adam Schoenberg  
Trans. Don Patterson

Movement 10. *Pigeons in Flight*

*Adventures on Earth* (1982) John Williams  
*From "E.T."* Arr. Paul Lavender



**Funiculi Funicula  
Rhapsody**

**Luigi Denza**  
(1846-1922)

The famous melody *Funiculi Funicula* was written in 1880 by Luigi Denza to lyrics by Peppino Turco to celebrate the opening of Mount Vesuvius' funicular railway in Naples, Italy. A funicular, also known as an inclined plane or cliff railway, is a cable railway in which a cable attached to a pair of tram-like vehicles on rails moves them up and down a steep slope, the ascending and descending vehicles counterbalancing each other.

Yo Goto's arrangement begins with bold fanfares that segue into a traditional tarantella. As the melody passes through each section of the ensemble, the polyrhythms eventually give way to a simple, slow, romantic rendering before the vibrancy of the original melody returns in the finale.

Denza composed hundreds of popular songs. Some of them, such as *Luna fedel*, *Occhi di fata*, and *Se*, have been sung by Enrico Caruso, Mario Lanza, Carlo Bergonzi, Luciano Pavarotti, and Ronan Tynan. He was also an able mandolinist and guitarist.



**March Tumbao**

**James David**  
(b. 1978)

From the composer, "*March Tumbao* is an amalgam of the rhythmic styles of the Afro-Cuban tradition with the American march forms of the late nineteenth and early twentieth centuries. The "tumbao" is the principal bass rhythm found in Afro-Cuban dance music and is also a term roughly similar to "swing" in jazz

(i.e. the ineffable rhythmic sense of satisfying motion). This cross-cultural combination is far from new as the incomparable Jelly Roll Morton would incorporate Afro-Latin rhythms that he called “the Spanish tinge” into his works which used traditional march or ragtime form. Besides the tumbao, the cascara, son clave, montuno, and other characteristic rhythms are utilized throughout my composition. The form incorporates all of the typical elements of American marches and rags including a boisterous introduction, a syncopated binary first section, a tuneful trio section, the break strain or dogfight, and a virtuosic woodwind obbligato in the final trio statement. “

James David is an internationally recognized composer who currently serves as professor of music composition at Colorado State University and is particularly known for his works involving winds and percussion. His symphonic works for winds have been performed by some of the nation’s most prominent professional and university ensembles including the U.S. Army and Air Force Bands, the Dallas Wind Symphony, the Des Moines Symphony, the Ohio State University Bands, Northwestern University Bands, and the University of North Texas Wind Symphony among many others. His compositions have been presented at more than fifty national and international conferences throughout North and South America, Asia, Europe, and Australia.

**Spiritual, from                      Don Gillis**  
**Symphony No. 5 1/2 (1912-1978)**



Many of Gillis's titles are in a whimsical vein, for example the fraction of this symphony's title (composed between his fifth and sixth symphonies), and its subtitle "A Symphony for Fun." The

work contains square dances, blues, swing, and even ragtime, but all treated in typical Don Gillis fashion.

*Spiritual* is the second movement. The opening rhythmic pattern of the horns in *Spiritual* is an exact replication of the rhythm found at the beginning of the song *Ol' Man River* from the musical *Show Boat* (which was one of the most popular songs from one of the iconic musicals of America's "Golden Age" of theater.

Program note: Excerpt from Sean Morrison

Don Gillis composed prolifically in virtually all contemporary styles and genres. One of his artistic goals was to interpret his American background musically. His music therefore draws on popular material, particularly emphasizing jazz, which Gillis viewed as a dynamic and revitalizing element in American music. He assimilated popular influences in a simple and straightforward style aimed at communicating with his audiences through an emphasis on clear, accessible, melodic writing. As a result of his popular appeal, his music has achieved considerable success and has been performed by a number of major orchestras, including the NBC Symphony and the Boston Pops. His more than 150 works include ten symphonies.

**Revival March      John Philip Sousa**  
(1854-1932)



This march incorporated the hymn *In the Sweet Bye and Bye*, and was one of Sousa's earliest marches. It was written for orchestra, not band. His former music teacher, John Esputa, Jr., made note of the march and correctly predicted Sousa's future in music. He wrote in the September 30, 1876, issue of his weekly newspaper, the *Musical Monitor*: "We have now on hand the ***Grand Revival***

**March** composed by J.P. Sousa of this city, and which was played with immense success by Hassler's orchestra at the Chestnut St. Theater, Philadelphia. The march is deserving of credit. We are glad to see such proficiency in one so young, and predict for him a brilliant future."

Sousa is best remembered for his marches, his band, and his patriotism. Known as the "March King," he wrote 136 marches, including the famous "Semper Fidelis" (1888), which became the official march of the U.S. Marine Corps, "The Washington Post" (1889), "The Liberty Bell" (1893), and "The Stars and Stripes Forever" (1897), the national march of the United States. Among his many original works for band are suites, humoresques, fantasies, descriptive pieces, and dances. In addition to the over 200 songs of his operettas, he composed 70 other vocal works, and many of these vocal works were transcribed for use with the Sousa Band.

**Hounds of Spring    Alfred Reed**  
**(1921-2005)**



*The Hounds of Spring* was inspired by a poem by Algernon Charles Swinburne. Reed quotes the poem, and describes the inspiration it gave him in his own program notes on the piece:

When the hounds of spring are on winter's traces,  
The mother of months in meadow or plain  
Fills the shadows and windy places  
With lisp of leaves and ripple of rain  
And soft as lips that laugh and hide  
The laughing leaves of the trees divide,  
And screen from seeing and leave in sight  
The god pursuing, the maiden hid.

From the composer, “When the hounds of spring are on winter’s traces,” a magical picture of young love in springtime forms the basis for the present purely musical setting, in traditional three-part overture form of this lovely paean... an attempt to capture the twin elements of the poem, exuberant youthful gaiety and the sweetness of tender love, in an appropriate musical texture.”

Reed began his musical studies at age ten on trumpet, and by high school age he was performing professionally in the Catskills at resort hotels. He served as musician and arranger during World War II in the 529th Army Air Force Band, for which he created more than 100 works, and following the war was a student of Vittorio Giannini at Juilliard.

He was staff composer and arranger for both the National Broadcasting Corporation and the American Broadcasting Corporation. In 1953, Mr. Reed became conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas.

With over 250 published works for concert band, wind ensemble, orchestra, chorus, and various smaller chamber music groups, many of which have been on the required performance lists in this country for the past 20 years, Reed was one of the nation’s most prolific and frequently performed composers.

## **A Time to Dance**

**Julie Giroux**

**(b. 1961)**



*A Time to Dance* is an energetic, uplifting work adapted for flexible wind ensembles by the composer in response to the COVID-19 pandemic. In the score, the composer simply offers a quote from the third chapter of *Ecclesiastes*, concluding with the statement “a time to weep, and a time to laugh; a time to



mourn, and a time to dance.”

Throughout this piece, the band alternates between a 4/4 and 2/4 energetic fanfare and a triple meter waltz. Both of these themes work their way around the ensemble with great energy until a final, driving statement of the fanfare concludes the work. An absolute delight. This piece has an infectious feel to it.

Julie Giroux received her formal education from Louisiana State University and Boston University. She studied composition with John Williams, Bill Conti and Jerry Goldsmith, to name a few. Julie is an accomplished performer on piano and horn, but her first love is composition. She began playing the piano at the age of three and had published her first piece at the age of nine.

In 1985, she began composing, orchestrating and conducting music for television and films. To date, Julie has well over 100 film and television credits and has been nominated for an Emmy several times. Julie has also been privileged to arrange for Celene Dion, Paula Abdul, Dudley Moore, Liza Minnelli, Madonna, Reba McEntyre, Little Richard, Billy Crystal, Michael Jackson and many others.

Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. She is also a very well received speaker and clinician. Julie is a member of the American Society of Composers, Authors, and Publishers (ASCAP).

# Picture Studies

## Adam Schoeberg (b. 1980)



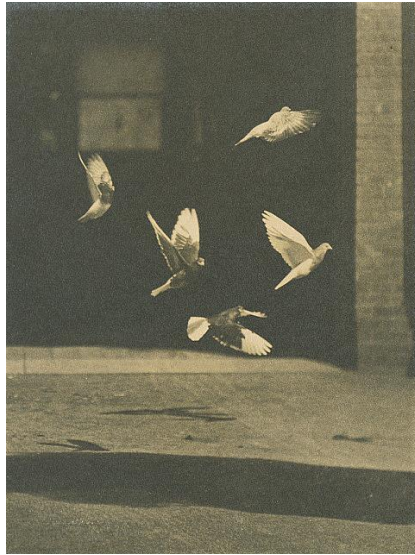
Program note by composer:

“In November of 2011, I received a commission from the Kansas City Symphony and the Nelson-Atkins Museum to write a 21st-century *“Pictures at an Exhibition.”* The idea seemed both intriguing and ambitious, and given my own interest in visual art, I welcomed the challenge. After conceptualizing the piece for six months, and visiting the Nelson-Atkins on three different occasions, I decided to compose a series of studies.

Unlike Modest Mussorgsky, who set all of his movements to the work of Viktor Hartmann, my piece brings eight seemingly disparate works of art to musical life. In honor of Mussorgsky and his original work (for solo piano), four of the ten movements were conceived in the form of piano etudes and later orchestrated. My main objective was to create an architectural structure that connected each movement to the next while creating an overall arc for the entire piece.

I used this series as a way of pushing myself both intellectually and emotionally as a composer. I felt inspired and liberated as I gave myself permission to explore new compositional terrain. The outcome is *Picture Studies*, a 26-minute work for orchestra based on four paintings, three photographs, and one sculpture. Creating this series pushed me in a new direction and allowed me to grow as an artist in the most unexpected ways.”

Tonight CWE will perform movement 10, *Pigeons in Flight* inspired by Francis Blake’s photograph, “Pigeons in Flight.”



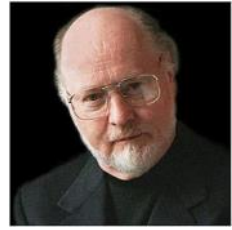
Adam Schoenberg has twice been named among the top 10 most performed living composers by orchestras in the United States. His works have received performances and premieres at the Library of Congress, Kennedy Center, New York Philharmonic, The Cleveland Orchestra, Dallas Symphony Orchestra, and Hollywood Bowl.

Schoenberg received two 2018 Grammy® Award-nominations, including Best Contemporary Classical Composition for *Picture Studies*.

A graduate of Oberlin Conservatory of Music, Schoenberg earned his Master's and Doctor of Musical Arts degrees from The Juilliard School, where he studied with Robert Beaser and John Corigliano.

He is currently a professor at Occidental College, where he runs the composition and film scoring programs.

## Adventures on Earth     John Williams from “E. T.”                     (b. 1932)



Williams' exciting and endearing score for the 1982 science fiction adventure film *E. T. (The Extra-Terrestrial)* won the 1983 Academy Award for best original film score, as well as praise from director Steven Spielberg as “John Williams' best work for the movies.” The composer's emotional connection with his score so impressed Spielberg that the director allowed him to record the music for the final scenes without measuring it closely to the edited film, opting instead to re-edit the video to conform to Williams' expressive conducting. *Adventures on Earth* combines themes from the last part of the film, encompassing the thrill of the iconic bicycle chase, the poignancy of the tearful goodbye, and the wonder of the spaceship's ascent into the night sky.

- Program note from U.S. Marine Band concert program

Williams studied piano and composition at the University of California at Los Angeles and The Juilliard School in New York City. By the time he was in his late twenties, Williams was an active jazz and studio pianist and began composing music for television and films. In 1974 he met an ambitious young director named Steven Spielberg, and the two forged a friendship that would prove to be one of the most successful partnerships in the history of filmmaking.

In a career that spans six decades, Williams has composed many of the most famous film scores in Hollywood history, including *Star Wars*, *Superman*, *Home Alone*, the first three Harry Potter movies, and all but two of Steven Spielberg's

feature films, including the Indiana Jones series, *Schindler's List*, *E.T. the Extra-Terrestrial*, *Jurassic Park* and *Jaws*.

Williams is a five-time winner of the Academy Award. He has also won four Golden Globe Awards, seven BAFTA Awards and 21 Grammy Awards. With 45 Academy Award nominations, Williams is, together with composer Alfred Newman, the second most nominated individual after Walt Disney. He was inducted into the Hollywood Bowl Hall of Fame in 2000, and was a recipient of the Kennedy Center Honors in 2004.



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# Colorado Wind Ensemble Musicians

## **Flute/Piccolo**

Jayne Copland  
Valerie Erickson  
Kari Polmateer

## **Oboe**

Geoff Long  
Loren Meaux

## **English Horn**

Michael Vigliotti (+oboe)

## **E♭ Clarinet**

Heather Davis

## **B♭ Clarinet**

Emilie Helms  
Brooke Hengst  
Jen Horn  
Tom Ratterree  
Kevin Sakai  
Jim Travis  
Emily Wangler

## **Bass Clarinet**

Amy Musick

## **Bassoon**

Adam Lusk  
Marcus Turner

## **Alto Saxophone**

Bill Graves (+soprano)  
Sam Hesch

## **Tenor Saxophone**

Nathan Drabek

## **Baritone Saxophone**

Ben Wiebe

## **Trumpet**

Abby Bernat  
Toshi Clark  
Leonard Fahrni  
Rich Gabriel  
Gary Wilhelm

## **French Horn**

Marianne Giesler  
Tina Herod  
Ainsley Kish  
Prem Subramanian

## **Trombone**

Neil Guy  
Emily Songster

## **Bass Trombone**

Terissa True

## **Euphonium**

Nick Bidinger  
Michael Paulez

## **Tuba**

Darren DeLaup  
Steve Wixom

## **Percussion**

Felicia Elenum  
Jakob Garcia  
John Green  
Rick Riggs  
Daniel Weinberg

## **String Bass**

Josh Filley

## **Harp**

Jenna Hunt

## **Piano**

Elisa Dean

## **Conductor**

Dr. David Kish

## **Conductor Laureate**

Dr. Matthew J. Roeder

## **Conductor Emerita**

Martha E. Cox

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# THE COLORADO WIND ENSEMBLE

The Colorado Wind Ensemble's mission is to provide opportunities for musicians to create, and audiences to experience, exceptional live performances of music for winds and percussion. A wind ensemble is much like a traditional concert band, but each of the CWE's 45 musicians plays more as a soloist within a large group rather than as one member of a large section playing the same part. Our conductor and musical director is Dr. David Kish.

The CWE is committed to excellence. Over eighty percent of the CWE's musicians have degrees in music, over thirty-five percent have advanced music degrees, and over fifty percent make their living in music fields. We perform innovative music by contemporary composers, and promote all of the great wind traditions in our repertoire, including wind ensemble classics, contemporary works, Renaissance ensembles, Baroque works, classical chamber pieces, marches, military and symphonic band works—using all combinations of wind and percussion instruments imaginable. From Bach to Holst, Stravinsky to Schwantner and Thomas, we love the challenge, excitement, and pleasure of playing diverse music of all kinds.

The CWE is in its 39th season. This long history would not be possible without the dedication of the founders of our group, Steve Canton and Jacky Canton, and Conductor Emerita Martha Cox, who led the group for our first 21 seasons! The CWE is also indebted to our Conductor Laureate, Dr. Matthew J. Roeder, who led the CWE from 2004 to 2014.



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