



Dr. David Kish, Conductor

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# ***INSPIRATION***

Saturday, November 18, 2023 at 2:00 pm

Lakewood Cultural Center  
470 S. Allison Parkway  
Lakewood, CO 80226

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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, Practicing with Purpose* which received the 2018 “Best Music Education Book” from School Band & Orchestra Magazine and *Visualizing Music* which was recently released by GIA Publications.

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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# INSPIRATION

*Full Circle*

2019

Ryan George

*A Colour Symphony* 2015  
*Symphony no. 3*

Philip Sparke

*I. White Molto lento*

*II. Yellow Vivo e ritmico*

*III. Blue Molto lento*

*IV. Red Vivace*

*V. Green Molto lento e Molto vivace*

*Dope*

2022

Katahj Copely

*Tico Tico*

1917 /1992

José Gomes Abreu

*Arr.* 1992

Naohiro Iwai

## Full Circle

## Ryan George

(b. 1978)



**Ryan George** is a graduate of the University of Kentucky where he earned his degree in Music Education. He is a prominent specialist in music design for Marching Ensembles including the Drum Corp International group, Boston Crusaders. Ryan began composing for wind groups in 2007 and has had works performed at numerous Band clinics and conventions as well as in concert halls across the country.

**Full Circle** In 1997, I found myself in Indianapolis, sitting in rehearsals with the Bands of America (Music for All) National Honor Band. Ray Cramer was the conductor. I was an eighteen-year-old senior horn player on the tail end of a high school career that was loaded with B.O.A. experiences: marching band championships, concert band festivals, three years at the summer symposium, and now I was closing out that chapter with the National Honor Band. Those four years and the experiences that I had at those B.O.A. events were profound and were major motivators in my decision to pursue music as a profession. When Ray contacted me about writing this piece, I was struck immediately with the realization that my life had come full circle. I was now doing what I had set out to do twenty-two years ago and would be returning as a composer to the same honor band, with the same conductor, and the place that had been the catalyst for so much. Is intended to be a musical homecoming: something that exudes joy, excitement, and optimism. This piece is not so much about compositional cleverness (a thematic idea that bookends the work is the only real reference to circularity in the piece), but a reflection of the past and its influence on the present and the future. It is an embrace of those moments and experiences that positively change our lives.



## Philip Sparke

(b. 1951)

## A Colour Symphony

**Philip Sparke** studied composition, trumpet, and piano at the Royal College of Music, where he gained an ARCM. It was at the college that his interest in bands arose. He played in the college wind orchestra and also, formed a brass band among the students, writing several works for both ensembles. His conducting and adjudicating activities have taken him to most European countries, Scandinavia, Australia, New Zealand, Japan and the United States. In September 2000 he was awarded the Iles Medal of the Worshipful Company of Musicians for his services to brass bands.

**A Colour Symphony (Symphony no. 3)** was commissioned by Sinfonischen Blasorchester Wehdel, Thomas Ratzek, conductor. In common with the composer, Maestro Ratzek sees the large symphonic wind ensemble as the artistic zenith of the genre and was specific in his request that it should exploit as full and varied an instrumentation as possible, requesting the inclusion of low woodwinds, harp, piano and cello. To fully exploit this, Sparke had the idea of writing a symphony of 'colors', to take advantage of the rich palette of instrumental sounds available to him. There is a medical condition called chromesthesia, which is a neurological phenomenon whereby certain musical sounds and pitches can lead the listener to see certain colors. This is not how Sparke perceives pitches. Rather, he sees, as do many people, equivalencies between instrumental 'color' and harmonies, and colors of the spectrum. It is these colors that he has utilized in his *Third Symphony*.

### ***I. White***

Open Harmonies are pure instrumental colors characterize the first movement. A horn intones a long solo against clean textures which resolves into C Major (the 'white' keys of the piano) and reaches a *tutti* climax, A pastoral interlude leads to a calming of the mood which brings a quiet close.

### ***II. Yellow***

The second movement focuses on the higher-pitched instruments of the band, creating a feeling of brightness and sunshine, both in color and mood. Melodic motives are short and constantly pushing the musical argument forward, frequently changing key centers and registers. A longer tune in minor mode emerges briefly but the sunshine soon returns to close the movement.

### ***III. Blue***

The third movement features only woodwind, percussion, and strings, and, although by no means a 'blues', has an unremitting feeling of stillness and desolation, which the word 'blue' can sometimes conjure. A long clarinet chorale is echoed by sparse scoring for strings, harp, and piano.

### ***IV. Red***

In contrast, the fourth movement is for brass and percussion and sees red as the color of positivity and optimism which characterizes most brass writing. The various brass families are featured individually and collectively in energetic fugato passages and blatant fanfares.

### ***V. Green***

The finale takes the term green from nature, meaning 'lush, fertile, and vibrant'. It mixes the many instrumental colors of the wind band in myriad combinations and, unlike the other movements, is built around rich, rather than primary, colors. Full of drive and energy, the movement is dance-like in character and closes triumphally with brass fanfares under woodwind flourishes.

## Dope

**Katahj Copley**  
(b. 1988)



**Katahj Copley** (he/him/his) premiered his first work, *Spectra*, in 2017 and hasn't stopped composing since. Katahj received two Bachelor of Music degrees from the University of West Georgia in Music Education and Composition in 2021. He is currently studying composition with Omar Thomas at the University of Texas at Austin. Aside from composing, Katahj is an excited educator who teaches young musicians the joy of discovering music and why music is a phenomenal language.

**Dope:** The first semester of my masters- I was in a different headspace. I had finished writing *Where the Sky Has No Stars* and at the moment I felt renewed. I didn't know what else to write, so I began to write music that felt disingenuous to my spirit (music that will never see the light of day)- I was going on autopilot and I had lost my voice. During one of my lessons at UT Austin, my professor Omar Thomas and I began listening to a piece I had mocked up a couple of days before. We both weren't feeling it, and finally I asked him to turn off the piece and I told him it didn't sound like me. I felt lost creatively. He then asked me what music I listen to. I began to name only band music composers. He asked me again, and I told him outside of wind band music I'm in love with Rap, R & B, Jazz and Soul. Then he asked an important question- "Why do you make a barrier between those ideals?" I didn't have an answer. It was a wake-up call for me. Why was I compartmentalizing my musical inspirations? He continued, "If you create something that is a celebration of who you are, the music you grew up with, and the music that inspires you now... then that would be dope..." And with that this piece was born.

## Tico Tico

## José Gomes de Abreu (1880-1935)



**José Gomes de Abreu**, better known as **Zequinha de Abreu** was a Brazilian musician and composer. Abreu was born in Santa Rita do Passa Quatro, São Paulo state. He is best known for the famous choro tune "Tico-Tico no Fubá" (1917), whose original title was "Tico-Tico no Farelo". Other well-known tunes he wrote were "Branca" and "Tardes em Lindóia." Tico-Tico is played in various melodic versions all over the world. Abreu died in São Paulo, aged 54.



## Naohiro Iwai                      Arranger (1923-2014)

**Naohiro Iwai** was a Japanese composer, arranger and conductor. In 1947, Iwai graduated from the Tokyo Ongaku School's Instrumental Department. Following his graduation, he entered the jazz field, gaining experience by working as an arranger with many bands. He arranged over 5,000 songs in the classical and popular styles for many different purposes, including brass and woodwind ensembles, and music education. He was very active nation-wide as a conductor and adjudicator. As a composer, arranger, and conductor it was his aim to develop pop music for brass and concert bands.

**Tico-Tico** no Fubá was composed by Zequinha de Abreu in 1917. It was recorded and made popular internationally by Carmen Miranda (who performed it onscreen in *Copacabana* (1947) and Ray Conniff. It was also heard in the 1942 Disney animated film *Saludos Amigos*. This concert band arrangement pays homage to the original choro ensemble by using the woodwinds for much of the melody. The brass and percussion often provide the rhythm and groove of the piece.

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# Colorado Wind Ensemble Musicians

## Flute

Jayne Copland  
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## Oboe

Geoff Long  
Loren Meaux

## Bb Clarinet

Emily Campbell  
Heather Davis (+E-Flat, Contra)  
Steel Jackson  
Emilie Helms  
Brooke Hengst  
Jen Horn  
Jim Travis

## Bass Clarinet

Amy Musick  
Karen Weiser

## Bassoon

Doug Moran  
Marcus Turner

## Alto Saxophone

Bill Graves (+Sop. Sax)  
Rachel Andersen

## Tenor Saxophone

Nathan Drabek (+Sop.Sax)  
Alex Preston

## Baritone Saxophone

Ben Wiebe

## Trumpet

Abby Bernat  
Toshi Clark  
Leonard Fahrni  
Gary Wilhelm  
Ellie Vogelsberg

## French Horn

Nancy Elliott  
Marianne Giesler  
Prem Subramanian  
Dave Unkrich

## Trombone

Neil Guy  
Ryan Krofta  
Bill Skulley

## Bass Trombone

Terissa True

## Euphonium

Nick Bidinger  
Peter Severson

## Tuba

Jaeden Rooker  
Steve Wixom

## Percussion

Felicia Elenum  
Kevin Floth  
Jakob Garcia  
Peggy McCreary  
Rick Riggs  
Sarah Sexton  
Alex Sylvester  
Daniel Weinberg

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Tara McCrory  
Richard Spritz

## String Bass

Lucy Bauer

## Electric Bass

Chris Norwood

## Piano

Elisa Dean

## Harp

Dani Misegardis

## 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, we love the challenge, excitement, and pleasure of playing diverse music of all kinds.

The CWE is in its 40th 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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