



Dr. David Kish, Conductor

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# ***THE WILD WEST***

**Featuring Dr. Michael Hengst, Trumpet**

Saturday, February 10, 2024 7:30pm

King Center Auraria Campus  
855 Lawrence Way  
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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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# THE WILD WEST

OVERTURE TO 1980/1988 JOHN WILLIAMS  
"THE COWBOYS" ARR JAY BOCOOK

SYMPHONIC SUITE 1957 CLIFTON WILLIAMS

I. INTRADA

II. CHORALE

III. MARCH

IV. ANTIQUE DANCE

V. JUBILEE

SAN ANTONIO DANCES 2010 FRANK TICHELI

BRIEF INTERMISSION

SILVERADO! 1985/2008 BRUCE BROUGHTON  
ARR RANDOL ALAN BASS

CONCERTO NO. 1 1988/2007 ANTHONY PLOG  
FOR SOLO TRUMPET  
AND WIND ENSEMBLE

DR. MICHAEL HENGST TRUMPET

DAUGHTERS OF 1929/1987 JOHN PHILIP SOUSA  
TEXAS ED. FREDERICK FENNEL



## **Dr. Michael Hengst, Trumpet**

Michael T. Hengst teaches trumpet, serves as brass area director, and directs the Roadrunner Pride Pep Band at Metropolitan State University of Denver. Prior to his appointment at MSU Denver, he served on the faculties at The University of Texas at Austin and Southwestern University. Dr. Hengst holds a Bachelor of Music in trumpet performance from The University of

North Carolina at Greensboro, where he studied with Edward Bach, a Masters of Music, and a Doctor of Musical Arts in trumpet performance from The University of Texas at Austin, where he studied with Ray Sasaki.

Dr. Hengst has also been nationally recognized as a 1st prize winner UGA Brass Quintet Competition of the Americas, Finalist and Honorable Mention at the Crawford Trumpet Competition, 3rd Prize winner at the 2005 National Trumpet Competition in the Master's and Ensemble Divisions, and 4th Prize winner at the 2007 National Trumpet Competition. He is a member of the Boulder Brass, former principal solo cornet with the Colorado Brass, and has played with the Colorado Symphony Orchestra, the Colorado Ballet, the Colorado Bach Ensemble, the Wyoming Symphony, the Boulder Philharmonic, the Central City Opera, the Fort Collins Symphony, the Breckenridge Music Festival, the Fred Hess Big Band, the H2 Big Band, the Denver Municipal Band, and the Austin City Brass Quintet and Brass Ensemble, as well as house trumpeter for musicals at the Arvada Center for the Arts and Humanities. Dr. Hengst has performed throughout the United States, Europe, and South America.

He has presented at the conference of the International Trumpet Guild on multiple occasions and has been selected as an adjudicator for national contests including the National Trumpet Competition. Dr. Hengst has been invited to present masterclasses at dozens of universities throughout the country, as well as in Brazil and Bulgaria.

Hengst is a Bach trumpet performing artist and spends his free time with his twin daughters, his rescue pug, and his two cats while supporting his Philadelphia sports teams.

# Overture to **John Williams** “The Cowboys” (b. 1932)

**Arr. By Jay Bocook**



**John Williams** was born in Flushing Queens, New York City to Esther Towner and Johnny Williams. In 1948, his family moved from Flushing to Los Angeles to follow his father’s job as the drummer for Raymond Scott, known for his small novelty Jazz compositions (the best known being Powerhouse, heard in many cartoons). His father also took jobs working as a percussionist in the movie and music studios where John would sit in the back listening to the orchestras rehearse. After graduating from North Hollywood High School in 1950, Williams joined the U.S. Air Force where he played piano, conducted, and arranged music in the Air Force Band. He went on to attend Juilliard and the Eastman School of Music before returning to Hollywood to become a studio and session pianist. While working in the studios he began to arrange music for other composers and then moved into composing original scores. At 92, Williams has been nominated for 54 Oscars, second only to Walt Disney, and has won five times. His latest nomination comes this year for *Indiana Jones and the Dial of Destiny* and his first was for his score adaptation for the 1968 movie *Valley of the Dolls*. Aside from movies, television and the Olympics, Williams also has written a large volume of concert hall music including a number of concerti, a symphony, and various chamber pieces.

**The Cowboys** is a typical example of John Williams’s capacity to enrich a film story with an almost narrative musical score. Through music, we are transported to the Old West and experience the joys and hardships of cowboy life. Taken from the 1972 motion picture *The Cowboys* starring John Wayne and Roscoe Lee Browne, the music complements the story of a 60-year-old Montana cattleman who enlists (and ultimately mentors) ten schoolboys as cowboys after the regular ranch hands have left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and have to deal with rustlers.

Williams describes the motivation to create a concert piece from this music in these words from the program notes in the score:

*The movie required a vigorous musical score to accompany virtuoso horseback riding and calf roping, and when my friend, Andre Previn, heard fragments of the score and suggested that a concert overture lay hidden within the film’s music. Several years slipped by, and each time I saw the indefatigable Previn he would ask, “Have you*

made an overture of Cowboys yet?" He kept this up until 1980, when I finally worked out the piece and played it at a Boston pops concert. Both the orchestra and audience seemed to enjoy the music to such an extent that it has been part of our repertoire ever since.



**Clifton Williams**  
(1923 - 1976)

## **Symphonic Suite**

**James Clifton Williams Jr.** began playing French horn, piano, and mellophone at Little Rock High School in Arkansas. As a professional horn player he would go on to perform with the San Antonio and New Orleans Symphony Orchestras. Williams also served in the Army Air Corps band as a drum major, composing in his spare time. He attended Louisiana State University where he was a pupil of Helen Gunderson, and then Eastman School of Music where he studied with Bernard Rogers and Howard Hanson. In 1949, Williams joined the composition department at the University of Texas School of Music, where he taught until appointed Chair of the Theory and Composition Department at University of Miami in 1966. Williams received the prestigious Ostwald Award in 1956 for his first composition for band, *Fanfare and Allergo*. He repeated his success in 1957 when he won again with his *Symphonic Suite*.

**Symphonic Suite** - The suite consists of five movements related through the use of a primary theme. Though related, each movement introduces its own new theme and in the last movement several of these themes return and are developed simultaneously.

### ***I. Intrada***

The suite begins with *Intrada*. Lead by a Trumpet fanfare, the main theme comes from the horns, euphoniums, and trombones. Each statement of the opening fanfare is interrupted by the main theme which then come together in the last statement. The movement then segues directly into the second movement...

### ***II. Chorale***

*Chorale* begins with a new melody played by the euphonium and cornet. The primary theme returns in the woodwinds in the B section using the color of the flutes, oboes, and clarinets together to great effect. Alternating between the primary theme and the specific theme, the movement comes to a quiet close.

### III. *March*

*March* is marked *allegro vivo* and is based on a short fanfare motif heard at the beginning after an introduction from the percussion. After many repetitions it passes to the middle of the movement, where the primary theme once again is played in a gradual *accelerando*, before it moves back to the march motif. At the end a sudden change in tempo results in a charge to the end of the movement.

### IV. *Antique Dance*

*Antique Dance*, features a modal melody which begins in the flutes, and then passes to the oboe, accompanied by temple blocks in the percussion. The primary theme then returns in waltz form stated by Saxophones and Horns, moving gradually faster the movement comes to its peak and then begins to slow and returns to its individual theme to close.

### V. *Jubilee*

*Jubilee*, brings all the movements back together. Marked *allegro con brio*, it is written in a sonorous triadic harmony, and assembles the previous March theme with the primary theme. The B section contains a variation of the Antique Dance theme and when the final section comes it combines many of the previous themes as the piece moves to its conclusion with large brass chords reminiscent of Stravinsky's *Firebird*, slowing to the final, exciting chord.

## San Antonio Dances

Frank Ticheli  
(b. 1958)



**Frank Ticheli** is a composer of music across a multitude of genres. He lives in Los Angeles where he was the professor of composition at the University of Southern California. His works include *Postcard* and *Blue Shades* for Wind Ensemble, as well as three Symphonies for orchestra and/or wind ensemble. He has been the recipient of numerous awards, including the Arts and Letters Award, Goddard Lieberston Fellowship, and Charles Ives Scholarship, all from the American Academy of Arts and Letters.

About ***San Antonio Dances*** Ticheli writes: It was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music

professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music. The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality -- a 2-1/2 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever.



**Bruce Broughton**  
(b. 1945)

## **Silverado!**

**Arr. by Randol Alan Bass**

**Bruce Broughton** is best known for his many motion picture scores, which include *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, *Homeward Bound*, and *Harry and the Hendersons*. His television themes include *The Orville*, *JAG*, Steven Spielberg's *Tiny Toon Adventures*, and *Dinosaurs*; and his scores for television range from mini-series (*Texas Rising* and *The Blue and Gray*) to TV movies (*Warm Springs*, *O Pioneers!*) and include countless episodes for television series such as *Dallas*, *Quincy*, *Hawaii Five-O*, and *How the West Was Won*. With 24 nominations, Broughton has won a record 10 Emmy awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world, and his score for *Heart of Darkness* was the first recorded orchestral score for a video game.

**Silverado!** was a 1985 Western starring several of Hollywood's largest names such as Brian Denehy, Danny Glover, Kevin Klein, John Cleese,



Linda Hunt, Rosanna Arquette, Kevin Costner, and Jeff Goldblum. Filmed primarily in Cerro Pelon Ranch in New Mexico it follows a pair of brothers, a group of settlers and ranchers and the threats they face, including a corrupt sheriff. The amazing vistas and fast action are accentuated by the score from Broughton. The opening Horn fanfare uses the range and voice of horns in the most effective way and displays the majesty of the wide open west of the 1800s This gives way to several small woodwind and brass solos which depict the more quiet and introspective moments in the film. The brass and trombones restate the opening fanfare which then gives way to music from the hoedown, finally leading to the dramatic Hollywood ending.

## **Concerto No. 1 for Solo Trumpet Wind Ensemble and Percussion**

**Anthony Plog  
(b. 1947)**



**Anthony Plog** has had a rich and varied international career in music—as a composer of operas, symphonic music, and chamber works; as an orchestral musician, soloist, and recording artist; and as a brass teacher and coach at some of the great music conservatories internationally and now online to students around the world. His music has been performed in over 30 countries, and he has been the recipient of numerous grants and commissions. After beginning his career writing extensively for brass, he now works in many different musical forms. He has composed three children’s operas, the first of which (How the Trumpet Got Its Toot) was premiered by the Utah Opera and Symphony. He completed a major tragic opera (Spirits) based on a Holocaust theme and recently finished a new opera about a drone operator suffering a nervous breakdown (The Sacrifice). Other new works include an oratorio about the first major environmental battle in the United States (God’s First Temples), in versions for orchestra, symphonic band, and soprano song cycle; and a cantata using the stories of women who have recovered from sex trafficking, prostitution, and drug abuse (Magdalene).

Anthony Plog began studying music at the age of 10, and by 19 he was playing extra trumpet with the Los Angeles Philharmonic under conductors such as Zubin Mehta, James Levine, Michael Tilson Thomas, and Claudio Abbado. He has held positions with orchestras around the world, including the Los Angeles Chamber Orchestra, the Malmo Symphony, and the Basel Symphony, and has performed on tour with the Stockholm Royal Philharmonic Orchestra and Buenos Aires Symphony. As a soloist he has toured throughout the United States, Europe, Australia, and Japan, and has numerous solo recordings to his credit.

Anthony Plog's *Concerto No. 1 for Solo Trumpet, Brass Ensemble, and Percussion* was premiered in 1988 by the Summit Brass, with David Hickman as trumpet soloist. Although premiered by Hickman, the *Concerto* was originally written for Doc Severinsen, who at the time served as Music Director for *The Tonight Show Starring Johnny Carson*. Severinsen had recorded with Summit Brass a few years earlier, and the intention was for Plog to write a concerto for Doc that would be premiered and recorded by that ensemble. Ultimately, Severinsen had to withdraw from the project because of conflicts with his *Tonight Show* contract.

Plog composed the *Concerto* over the relatively short span of about three months in order to have it ready for the Summit Brass premiere. The piece is in four movements and lasts approximately 17 minutes. The *Concerto* is remarkable as a virtuosic showpiece, not only for the trumpet soloist, but for the brass ensemble and percussionists as well. Like many of Plog's compositions, the *Concerto* is based almost entirely on a relatively short melodic motive, first played by the trumpet soloist at the beginning of the concerto. It also features rhythmic complexities and ostinatos that have become another common characteristic in Plog's compositions. The Third Movement of the *Concerto* illustrates the extent to which Plog relies on rhythm as a compositional device; the same repeated ostinato rhythm, first played by the first trumpet in measure one, appears in every measure of the third movement. The *Concerto* is challenging not only for the trumpet soloist, but for the ensemble as well. Plog re-wrote the piece for Solo Trumpet and Wind Ensemble in 2007 which is the version you hear tonight.

- Notes for concerto are courtesy of Jake Walburn and his dissertation on the works of Anthony Plog -



## John Philip Sousa

(1854 - 1932)

## Daughters of Texas

ed. Frederick Fennell

**John Philip Sousa**- began his career playing violin and studying music theory and composition under John Esputa and George Felix Benkert. Sousa's father enlisted him in the United States Marine Band as an apprentice in 1868. He left the band in 1875, and over the next five years, Sousa performed as a violinist and learned to conduct. In 1880, he rejoined the Marine Band and served there for 12 years as director, after which Sousa was hired to conduct a band organized by David Blakely, P.S. Gilmore's former agent. Blakely wanted to compete with Gilmore.

From 1880 until his death, Sousa focused exclusively on conducting and writing music. Upon the outbreak of World War I, Sousa was awarded a wartime commission of lieutenant commander to lead the Naval Reserve Band in Illinois. He then returned to conduct the Sousa Band until his death in 1932.

A curious fact about **Daughters of Texas**, after an evening concert in Denton, Texas, on October 19, 1928, Sousa was approached by Marion Benson and Margaret Marable and other representatives of an all-girls school; they presented him with a petition signed by seventeen hundred students asking him to compose a march. The school was the College of Industrial Arts, now known as the Texas Woman's University. Flattered, Sousa beamed one of his seldom-seen smiles and replied: "It is impossible to resist the request of seventeen hundred charming Texas girls, and if you will send me some of your college songs I will incorporate them into a march." Either the college songs were not sent or else Sousa decided against using them, because he proceeded to compose the first version of the march without them. At the head of the first band score was the inscription "Daughters of Denton." "Denton" was scratched out and replaced by "Texas" in another person's handwriting. A piano manuscript of the same march apparently made later, was titled "Daughters of Texas." This version of the march was never published, becoming Sousa's "mystery" march. Just at this time, a Sousa Band tour for the 1929 season was hurriedly scheduled. There were no plans for a tour that year, but an attractive offer to appear in Minneapolis was made by utilities magnate Wilbur B. Foshay of that city, and a tour was built around that engagement. A skyscraper fashioned after the Washington Monument was being completed, the building now known as the Foshay Tower.

A fabulous four-day celebration was to be held, one of the main attractions being Sousa and his band. Realizing the importance of this engagement, Sousa decided to dedicate a march to Foshay and his impressive building. Apparently thinking there was insufficient time to compose a new one, he took the school march and used it in Minneapolis as the "Foshay Tower Washington Memorial" march. As it turned out, there was sufficient time to compose a second march, because the second version was completed before the tour began, and both marches were featured on tour programs. The second march was published as "Daughters of Texas," but the "Foshay Tower Washington Memorial" march was never published, for reasons given in the discussion of that march.



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# Colorado Wind Ensemble Musicians

## Flute

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Karlotta Davis  
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Geoff Long  
Loren Meaux (+ Eng. Horn)

## Bb Clarinet

Kensley Behel  
Emily Campbell  
Heather Davis (+E-Flat)  
Emilie Helms  
Brooke Hengst  
Jen Horn  
Marie Watkins

## Bass Clarinet

Amy Musick

## Bassoon

Raleigh Eversole V  
Marcus Turner

## Alto Saxophone

Bill Graves  
Rachel Andersen

## Tenor Saxophone

Nathan Drabek

## Baritone Saxophone

Ben Wiebe

## Trumpet

Kylie Bronk  
Leonard Fahrni  
Rich Gabriel  
Gary Wilhelm

## French Horn

Nancy Elliott  
Marianne Giesler  
Tina Herod  
Dave Unkrich

## Trombone

Neil Guy  
Bill Skulley

## Bass Trombone

Terissa True

## Euphonium

Chet Aliga  
Nick Bidinger

## Tuba

Jaeden Rooker  
Steve Wixom

## Percussion

Jake Bergeron  
Jackson Bigham  
Jakob Garcia  
William Gayde  
Sarah Sexton  
Alex Sylvester

## String Bass

Robin Steuteville

## Harp

Alisa DeWitt

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Dr. Matthew J. Roeder

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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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