



Dr. David Kish, Conductor

INFLUENCES

Featuring Dr. John Masserini, Clarinet

Saturday, March 16, 2024 7:30pm

King Center Auraria Campus
855 Lawrence Way
Denver, CO 80204

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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. In 2019, 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

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INFLUENCES

AMERICAN NOCTURNE 2021 STEVE DANYEW

DEEP RIVER 2021 BENJAMIN HORNE

CONCERTO FOR CLARINET 1997 JEFF BEAL

I. RICHES TO RAGS

II. FAMINES TO FEASTS

DR. JOHN MASSERINI CLARINET

-BRIEF INTERMISSION-

RIFF RAFF 2012 RYAN GEORGE

SYMPHONY No. 6 2022 JULIE GIROUX
THE BLUE MARBLE

I. THE BLUE MARBLE

II. VOICES IN GREEN

III. LET THERE BE LIFE

SEAN MEIGHAN, MIXED MEDIA



Dr. John Masserini, Clarinet

Dr. Masserini is currently serving as the Dean of the College of Letters, Arts and Sciences at Metropolitan State University of Denver (MSU Denver). Prior to joining MSU Denver, he was Professor of Music and served in various administrative roles at Northern Arizona University and was a professor in the Department of Music at Idaho State University.

As an active performing clarinetist, he has appeared at several international and national venues as a recitalist, concerto soloist, collaborative chamber musician, avant-garde performing artist, and theater musician for national Broadway tours. His clarinet & saxophone duo Velocity² released the CD *Flux* under the Centaur Records label in 2014. In addition to his more traditional work in the field, Dr. Masserini has completed several grant-funded performance projects with longtime collaborator Melanie Kloetzel, Professor of Dance at the University of Calgary. Their work combines music, dance/movement, and various forms of media and has been featured at both international and national invitations to showcase this art-form.

He holds a Doctor of Musical Arts (DMA) and Master of Music (MM) degrees in Music Performance from Michigan State University and a Bachelor of Music (BM) degree in Music Performance from the University of New Mexico.

American Nocturne

Steve Danyew

b. 1983



Steve Danyew grew up in a small town in Connecticut, playing in the school bands, creating wood-working projects in the garage, playing soccer, and riding bikes around his neighborhood. In his own words, *“Music captured my imagination in a way that nothing else could. I was always humming as a child and improvising at the piano, something I still love to do. I knew I wanted to play a band instrument from an early age, but the band program at my school didn’t start until 5th grade. So, I played violin for a year in the 4th grade orchestra. In 5th grade, I started playing the saxophone and I spent hours listening to recordings of great jazz and classical saxophonists and trying to emulate their sounds and styles. In high school, I played in every possible ensemble and started arranging and writing my own pieces. Creating music and being immersed in it was something I needed to do, and I couldn’t imagine my life without it.”* He completed his bachelor’s degree in composition at the University of Miami, Frost School of Music, and a master’s degree in composition at the Eastman School of Music in Rochester, NY, where he met his wife, Ashley. They now live in Rochester, NY and when not composing, teaching, or playing, he loves cooking, woodworking, playing with their dog Rory, and enjoying all that Rochester has to offer.

American Nocturne was commissioned in 2021 by the Rocky Mountain Commissioning Project, led by Alan Mills and Colorado State University Pueblo. The piece depicts a nighttime train ride from the jazz capital of New Orleans north to Chicago, incorporating the blues scale and train-like driving rhythms. The composer says, *“About 10 years before writing this piece, I was reflecting on my experience playing saxophone in my middle school jazz band. Our director started each rehearsal with a simple blues scale exercise that taught us not only about the blues scale, but also how to improvise. I decided that I wanted to write a piece of music using the blues scale, and as I began coming up with musical ideas for the piece, I felt like the music sounded like trains. That piece became Magnolia Star, named for a train that traveled between New Orleans and Chicago in the mid 20th century. A few years later, I decided that perhaps I could write a trilogy of pieces that were inspired by the blues scale and trains, and I set out to create more material from these ideas. After writing Magnolia Star in 2011/2012, I created Green Diamond in 2018/2019. Now with American Nocturne in 2021, I have completed the trilogy of pieces which all reach back to this important experience early in my music education. ‘Nocturne’ refers to a musical work written about the night, and therefore I thought it would be an appropriate word to use in the title for this piece, written about a nighttime train ride. I included “American” in the title as a nod to the influence of jazz and blues on this piece.*



Benjamin Horne

Deep River

(b. 1995)

Benjamin Horne is a conductor, composer/arranger, and low brass performer. He is currently a Doctoral Wind Conducting and Master's Music Composition student at Michigan State University. He previously earned a Master's degree at the Jacobs School of Music at Indiana University in Euphonium Performance and earned his Bachelor's at the Schwob School of Music at

Columbus State University (GA) with degrees in Music Education, Music Performance, and a Certificate in Music Composition. He has studied composition with Dr. James Ogburn, Dr. Don Freund, and Dr. Sky Macklay and his works and arrangements span various styles. Horne's works and arrangements have received many honors and have been performed around the world. He has collaborated on works with several renowned classical artists such as Demondrae Thurman and Charles Vernon.

Deep River sets the traditional spiritual of the same name for advanced band. This version features several instruments with solos, including the piano. The work also highlights the saxophone section turning the spiritual into a soulful and virtuosic display of jubilation. This work was premiered by the University of Georgia Wind Ensemble and conducted by Dr. Jaclyn Hartenberger in November 2021. *Deep River* has since seen several performances by other major collegiate ensembles, and at events such as the Midwest International Band and Orchestra Clinic as well as state music education conferences.

Concerto for Clarinet

Jeff Beal

(b. 1963)



Jeff Beal is an American composer who began playing trumpet at a young age and went on to write his first long-form composition for the Oakland Youth Symphony Orchestra while in high school. OYSO conductor Kent Nagano had Jeff combine his love of jazz improvisation with an orchestral accompaniment. This merging of improvisation with classical composition has remained a hallmark of Beal's music as he went on to study composition and trumpet at the Eastman School of Music in Rochester, New York, from where he holds a Bachelor of Music degree. After graduating from Eastman, Beal moved to New York City, where he composed and recorded his debut album, *Liberation*, for Island Records. In the mid-1990s, Beal relocated to Los Angeles and began composing for film and television. His catalogue of 35 concert works joins his many film compositions, including his scores for *Pollock*, *Monk*, and *House of Cards*.

Concerto for Clarinet was written for Larry Combs, principal clarinet of the Chicago Orchestra, and the DePaul Wind Ensemble on commission from THE Commission Project. *The piece* contains much of Jeff's eclectic style as it takes the listener on a ride that is jazzy, humorous, reflective and charming. Mr. Beal

makes the most of the abilities of the musician as an improviser to bring us a fresh and interesting addition to the repertoire.



Ryan George
(b. 1978)

Riff Raff

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.

Riff Raff was born out of a renewed interest in post-war jazz and big band. The works of composers and arrangers like Kenton, Riddle, Graettinger, Ellington, and even the jazz-inspired sounds in some of Bernstein's symphonic music conjure up images of the "urban rebel" found within mid-century American pop culture. This idea of the brooding lone figure who forges through life on his own terms can be found in some of the fictional film characters played by James Dean and Marion Brando, or in the hard-boiled detectives and heroes within pulp novels and film noir. What I find interesting about these characters is the double-persona that they usually possess. On one hand they exude an über-cool toughness and an "I don't care what the world thinks" bravado. Yet internally there is often a conflicted and troubled soul in need of redemption.

Symphony no. 6 **The Blue Marble**

Julie Giroux
(b. 1961)



Julie Giroux is best known as a composer for modern Wind Ensemble and Symphonic band music. However, she is also a very accomplished composer and arranger with television, film and video game credits. She has also received many prestigious awards over her career including multiple Emmy Awards. She is an accomplished orchestrator, composer, arranger, clinician and guest conductor, and a great lover of animals, especially her adopted dogs of which she has many.

I. The Blue Marble

It is often said that the first full image of Earth, "Blue Marble", taken by Apollo 17 in 1972 was the first full picture of the planet Earth. The picture is actually upside down. It happened sometime between 4:59:05 and 5:08:14 hours after Apollo's launch as they traveled up to 25,000 miles an hour. It is the most reproduced picture in history. It became painstakingly clear to humanity, just how small and vulnerable our one and only home actually is. This movement celebrates that home in a variety of ways; think of it as an abbreviated introduction to planet Earth through music.

II. Voices in Green

I spent hours, simply listening to the recordings of the Amazon jungle by the world renown sound engineer, George Vlad. The recordings were made during the rainy season when humidity is at it's highest and birds are the most vocal. The sounds transport you into the heart of the jungle which feels incredibly, alive. The exotic calls of the birds and the echos from other birds of the same species, the insects, the frogs and the rain; you can practically feel and smell the rain. The rain forest has it's own music. The density of growth with every shade of green, is the backdrop for this beautiful, strange opera.

I knew I wanted to write music to those sounds. I composed Voices in Green with the Amazon jungle sounds playing as my audio backdrop. It influenced every note and phrase. In my mind and heart, I was there, adding my voice to theirs. Voices in Green can be performed strictly on its own. Audio files are available as well if groups would like to perform Voices in Green with Vlad's recordings as a backdrop. Think of this movement as a concert taking place in the heart of the Amazon Rainforest.

III. Let there be Life

Violence, death, murder, birth, and life; I wanted to capture that commonality with music in the third and final movement. There is a recurring theme throughout the finale. It evolves, much like life on Earth. It moves through the music, transporting us from one musical setting to the next, ending in a majestic, grandiose way.

The miracle of Earth is life. It is the fragile, silken thread that holds existence together. As with the famous Blue Marble photograph, I hope this symphony reminds people just how frail and beautiful Earth is.

I hope The Blue Marble fills hearts & minds with a renewed love for our planet, our one and only home. Earth is the one thing we all have in common. It does not belong to us. We belong to it. It is our only home and we should always treat it as such which every generation leaving it healthier and happier than the way they found it.



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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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