



Dr. David Kish, Conductor

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**AMERICAN TAPESTRY**  
**FEATURING**  
**DR. MARY MATTHEWS, FLUTE**  
**DR. JOOUEEN PAK, PIANO**  
**COMPOSERS**  
**CHERISE LEITER**  
**NICOLE CHAMBERLAIN**

Friday May 9, 2025 7:30 p.m.

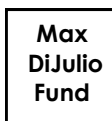
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## DAVID KISH, CONDUCTOR

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](mailto:dkish@msudenver.edu)

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# AMERICAN TAPESTRY

ROCKY POINT

1969

RON NELSON

HOLIDAY

VARIATIONS ON A

1967

AARON COPLAND

SHAKER MELODY

FOUR PROVERBS

2024

CHERISE LEITER

IV THE FLUTE OF FELICITY

“PLAY THE FLUTE OF FELICITY!

YOU, YOURSELF, ARE THE MELODY” — RUMI

II THE FLUTE OF THE INFINITE

“THE FLUTE OF THE INFINITE IS PLAYED WITHOUT  
CEASING, ITS SOUND IS LOVE” —KABIR

ANIMALIS

2024

NICOLE CHAMBERLAIN

III WOLF PIPE

FEATURING DR. MARY MATTHEWS, FLUTE

SYMPHONY No. 7

2005

DAVID MASLANKA

FEATURING DR. JOOEUN PAK, PIANO



## Dr. Mary Matthews

## Flute

A dynamic and versatile performer, **Mary Matthews** enjoys an active career as an international soloist, chamber musician, orchestral flutist, recording artist, author, and pedagogue, having performed on four continents in venues such as Carnegie Hall, the Sydney Conservatorium of Music, Fundação Universidade do Sul de Santa Catarina, Festival Goethe Institut Música Nueva, and Cité Internationale des Arts. Dr. Matthews is the professor of flute at Florida State University's College of Music, and she currently serves as second

flutist of the Tallahassee Symphony, also performing regularly with the Nashville and Chattanooga Symphonies, among others. An active studio musician and recording artist, Mary can be heard on soundtracks for film, TV, and video games on Netflix, HBO, and Disney. She has released four albums including *Intersections* on the Ravello Records label, and *FluteLore*, from which tonight's selections come. A Rochester, NY native, Mary began her formal flute studies at the Eastman School of Music's Preparatory Program. She holds a Doctor of Musical Arts Degree from The Hartt School, a Master of Music Degree from the Peabody Institute of the Johns Hopkins University, and a Bachelor of Music Degree from the Baldwin Wallace Conservatory of Music. Her primary teachers include Jan Angus, George Pope, and Janet Arms. Mary lives in Tallahassee, FL with her husband, trumpeter Brandon Norton, and their four-legged family members, Avery, Chipper, Nala, and Ariel. She has co-authored two method books with flutist/composer Nicole Chamberlain titled *Beatboxing and Beyond* and *Into the Beyond*.

## Dr. Jooeun Pak

## Piano

Hailed as a "profoundly musical artist with poetic temperament and an exceptionally expressive and communicative gift and with highly accomplished technique," she has appeared in major concert venues as a soloist, chamber musician, and a champion of contemporary music, and has given performances in major cities in the U.S., Korea, Italy, Jordan, and Germany. Dr. Pak is a winner of several national and international competitions and is also in high demand as a collaborative pianist and chamber musician, appearing in concerts with winners of renowned international competitions, including the Metropolitan National Council Audition, and the Tchaikovsky International Competition. As a versatile and sought-after collaborative pianist, Pak formerly worked at the Ravinia Steans Music Institute, Atlantic Music Festival, and Indiana University String Academy. As an orchestral pianist, she has performed major orchestral repertoire under legendary conductors including Lorin Maazel, Arthur Fagen and Robert Abaddo. Ms. Pak is also an advocate of creative interdisciplinary projects, actively commissioning and giving world premieres of several new compositions. Dr. Pak received a Doctor of Music in Piano Performance and Literature with minors in theory and chamber music under the mentorship of distinguished Professor Manahem Pressler, a founder of the renowned Beaux Art Trio, to whom she also served as a teaching assistant



## Rocky Point Holiday

## Ron Nelson

1929 - 2023

**Ron Nelson** began piano lessons at the age of six, and soon after he wrote his first composition, entitled *The Sailboat*. Finding it more fun to improvise than to practice, he became a church organist at the age of 13. His early efforts rewarded him with the discipline to write down his improvisations and the basic principles of orchestration. Between 1953 and 1956, he would earn his Bachelor, Masters, and Doctorate from the Eastman School of Music at the University of Rochester. He also studied in France at the Ecole Normale de Musique and at the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty the following year, and taught there until his retirement in 1993. In his composing career, he composed two operas, a mass, music for films and television, 90 choral works, and over 40 instrumental works. Composing for band became a major focus, and the community has been rewarded with several staples of the literature through his efforts. In 1991, Dr. Nelson was awarded the Acuff Chair of Excellence in the Creative Arts, the first musician to hold the chair. In 1993, his *Passacaglia (Homage on B-A-C-H)* made history by winning all three major wind band compositions – the National Association Prize, the American Bandmasters Association Ostwald Prize, and the Sudler International Prize.



**Rocky Point Holiday** was a commission from Frank Bencriscutto and the University of Minnesota band for a tour of Russia. It was composed between 1968 and 1969. Bencriscutto had heard Nelson's orchestral work *Savannah River Holiday* and decided he wanted something virtuosic to take with him on the Russian tour. When asked about the limitations of the band, Bencriscutto told him there were none. "I'm going to write a tremendously difficult piece," Nelson warned him. "That's fine," replied Bencriscutto, and thus *Rocky Point Holiday* was born. Nelson says, "This was a pivotal moment in my notion of wind ensemble scoring, in which I focused on orchestrating in an extremely transparent way." The bulk of the work on the composition occurred while Nelson was on vacation at a Rhode Island seaside resort and is representative of the Rocky Point amusement park there.



## Aaron Copland

1900 - 1990

## Variations on a Shaker Melody

**Aaron Copland**, is perhaps one of the two best well-known American Composers in history, the other being Leonard Bernstein. Born in Brooklyn New York, Copland was the youngest child of five. The son of Jewish immigrants from Russia, Copland's parents ran a department store, above which his family lived. Copland began piano lessons early with his older sister, Laurine, who would support him throughout his career.

As an avid fan of opera, one of the main inspirations that she would be able to bestow was the gift of libretti she would bring home from the concerts she attended at the Metropolitan Opera. Copland wrote his first notated music at the age of eleven, and as he got older, he studied with the composer, Rubin Goldmark, a well-known German-born composer who taught in New York at this time. The lessons with Goldmark gave young Aaron a very solid foundation in the Germanic tradition of

music, and after graduating from high school Copland would receive a Fullbright scholarship to study at the Fontainebleau School of Music in France. There he would further his studies with Isidor Philipp, Paul Vidal, and most famously Nadia Boulanger. Copland had three main periods of music in his life, his Modernist period, his Populist period, and his teaching and conducting period. The modernist period came early where he wrote music not often heard now but was contemporary, and of similar sound to fellow composers David Diamond, Walter Piston, and Roy Harris. However, it is his Populist period which we know most well. Copland has often been said to have captured the essence of American music with his wide-open tonality and picturesque soundscapes so closely associated with the American West, and while well-travelled, Copland never actually visited the West or Southwest United States. Around 1960 Copland lost the inspiration for composing and instead turned to lecturing, teaching and conducting which would take up the rest of his time till his death in 1990.

**Variations on a Shaker Melody**, comes from Copland's populist period and is based on the ballet Appalachian Spring. The melody will be immediately recognizable to anyone familiar with his works. The music, which was composed to accompany Martha Graham's ballet for the Coolidge Theater, won the Pulitzer Prize for Copland in 1945, and along with the other ballets Billy the Kid and Rodeo, it comprises the most well-known of his music from the this period. The shaker tune, which is first heard in the solo trumpet, is actually an older American folk song called *Simple Gifts*, written by Elder Joseph Brackett in 1848 and has been used by other composers, but none have been as popular or are as far reaching as Copland's work. Originally composed for 13 instruments due to space limitations of the theater, Copland would later re-orchestrate the piece for a full orchestra and then again for band, something he did for many of his works including Lincoln Portrait, Danzo Cubano, and The Red Pony.



## Cherise Leiter

## Four Proverbs For Flute and Chamber Winds

Born in Florida, **Cherise Leiter** received a Bachelor of Music degree in Music Theory and a Master of Music degree in Composition from the University of Florida where she studied with Dr. Budd Udell. She has since relocated to Colorado and is currently Professor of

music at Metropolitan State University of Denver, where she teaches music theory and composition. Her compositions range the full gamut of instruments from carillon (an instrument constructed entirely of church bells) to orchestra and everything in-between. Her works have been performed worldwide with performances in Canada, Scotland, France, Japan, Italy, Romania and the United States. These works have also garnered her multiple awards and accolades including the New Flute Music Competition, the Braintree/Nashoba Valley choral competition and many others. In her spare time she is an avid knitter, hiker, swimmer, cook, and bibliophile, and has a vested interest in anything made of Chocolate.

### Four Proverbs for Flute and Chamber Winds

Tonight we hear two of the four movements. The first to be played will be the fourth movement entitled with the Persian proverb from the great poet Rumi: "Play the flute of felicity! You, yourself, are the melody." It is characterized by a dance theme with

a bouncy, near-clava rhythm played in the bassoons. The middle lyrical section is expansive and conjures a rising balloon or kite. The dance then returns and pushes to the end as the “balloon theme” pushes the tonality higher as it mixes with the dance and then ending with a flourish. The second movement from Four Proverbs and is inspired by the Indian mystic poet Kabir: “The flute of the infinite is played without ceasing, and its sound is love.” beginning with the flutist on alto flute and the ensemble humming softly, the opening is very introspective and meditative. The main body adopts a 7/4 meter alternating between a 3/2/2 and 2/2/3 pattern giving the theme an very organic feel. The theme is passed from flute to oboe to clarinet to horn as it winds its way through the ensemble and soloist. This allows the music and theme to never cease. The movement ends as it began, with the ensemble humming in the background as the alto flute fades away into it’s meditation once more.

## Animalis

## Nicole Chamberlain

Composer and flutist **Nicole Chamberlain** has a varied career in the arts, acquiring simultaneous bachelor’s degrees in music composition and digital media at the University of Georgia. Her original compositions are influenced by storytelling and visual imagery from her former day job as a web animator and designer.

Chamberlain’s music “heavily utilizes extended techniques, that play into the theme or story of each piece to sonically enhance its meaning” (The Flute View). “Being a virtuoso flautist herself has informed her ability to write for the instrument with thrilling facility and endearing charm.” (Gramophone Magazine). Currently, Chamberlain balances her time composing, teaching students, performing, and avoiding graphic design work as much as possible. She and her husband, guitarist and composer Brian Chamberlain, have their own independent music publishing company, Spotted Rocket Publishing ([www.spottedrocket.com](http://www.spottedrocket.com)), and pitbull, Gerty, who longs to be a social media influencer. You can typically catch Chamberlain on any of the many social media platforms where she spends an abhorrent amount of time. For more information visit her website at [www.nikkinotes.com](http://www.nikkinotes.com).



**Animalis**, derived from the Latin word for “breath” and representing the term for earthly creatures, is a concerto for flute and chamber ensemble that draws inspiration from animal-centered stories and fables passed down through generations. Each movement explores a different narrative involving animals and the flute, capturing the magical and often whimsical interactions between them. Tonight, we hear the final movement from the work as the “third” movement of our featured composers and guest artist’s performance. Wolf Pipe draws from an Aesop fable featuring a young goat who strays from the safety of the flock and encounters a wolf. As the wolf threatens to eat the young goat, the goat cleverly persuades the wolf to play his pipe one last time. The familiar tune attracts the flock’s protective dogs, who rush to the rescue, driving the wolf away and saving the goat. The movement portrays this dramatic and cunning escape with a blend of tension and relief, incorporating lively and rhythmic elements to convey the chase and the ultimate triumph of the young goat’s quick thinking.



## David Maslanka

1943 - 2017

## Symphony No. 7

**David Maslanka** was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did his Masters and Doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka's music for winds has become

especially well known. Among his more than 150 works are over 50 pieces for wind ensemble, including ten symphonies, seventeen concerti, a Mass, and many concert pieces. His chamber music includes four wind quintets, five saxophone quartets, and many works for solo instruments and piano. In addition, he has written a variety of orchestral and choral pieces.

### Symphony No. 7

The program note from the composer: I am strongly affected by American folk songs and hymn tunes, and I think of this Symphony as "old songs remembered." With one exception, all the tunes are original, but they all feel very familiar. The borrowed melody is from the 371 Four-Part Chorales by J.S. Bach. Each song has a bright side and a dark side, a surface and the dream underneath. Each is a signal or call which evokes an inner world of associations.

Mvmt I. Sunday night church services from my youth. Mrs. Smith played the piano. The opening piano solo is marked "enthusiastically" in the score. A dream travels to a far place.

Mvmt II. In the manner of an American folk song, with a setting that might have come out of the 19th or early 20th centuries.

Mvmt. III. A ferocious, fast music, unrelenting, determined to get a grip on chaos. Toward the end a fractious quote of the Bach Chorale melody "Du Friedensfurst Herr Jesu Christ" (Prince of Peace Lord Jesus Christ).

Mvmt. IV. A simple song of peace and healing



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Loren Meaux

# Colorado Wind Ensemble Musicians

## Flute and Pic

Jayne Copland  
Rachel Dugger  
Kari Polmateer

## Oboe

Loren Meaux  
Geoffrey Long

## English Horn

Michael Vigliotti

## Bb Clarinet

Emily Campbell  
Jessica Clark  
Heather Davis + Eb  
Emilie Helms  
Brooke Hengst  
Jen Horn  
Julian Ruiz  
Jim Travis

## Bass Clarinet

Amy Musick  
Kaitlyn Rosling

## Contra-Alto Clarinet

Karen Weiser

## Bassoon

David Guy  
Marcus Turner

## Contra Bassoon

Darryl Nakatani

## Alto Saxophone

Bill Graves + Sop. Sax  
Jack Rueshoff

## Tenor Saxophone

Nathan Drabek

## Baritone Saxophone

Ben Wiebe

## Trumpet

Kylie Bronk  
Toshi Clark  
Leonard Farhni  
Rich Gabriel  
Austin Kinard

## French Horn

Marianne Giesler  
Kori Miller  
Prem Subramanian  
Joy Xiaodan

## Trombone

Neil Guy  
Ryan Flanagan

## Bass Trombone

Terissa True

## Euphonium

Darrell Sessions  
Peter Severson

## Tuba

Darren DeLaup  
Jaeden Rooker  
Steve Wixom

## Percussion

Jake Bergeron  
Felicia Elenum  
Jakob Garcia  
William Gayde  
Peggy McCreary  
Sarah Sexton  
Andrew Snyder  
Alex Sylvester

## String Bass

Robin Steuteville

## Harp

Annie Zagorski

## Conductor

Dr. David Kish

## Conductor Laureate

Dr. Matthew J. Roeder

## Conductor Emerita

Martha E. Cox

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

The CWE is in its 42nd 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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