

DANCE MIX

CWE
COLORADO
WIND
ENSEMBLE

SATURDAY
OCT 11
2:00 PM

ST. ANDREW
UNITED METHODIST,
HIGHLANDS RANCH

This concert is made possible in part through the generous support of



Amazon
Smile



The Stein
Family
Trust



COLORADOGIVES.ORG®
A program of Community First Foundation



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

Please join us at our next concert
PEOPLE & PLACES
November 15, 2025 7:30 pm
King Center Concert Hall
855 Lawrence Way Denver, CO
Details at ColoradoWindEnsemble.org

DANCE MIX

OVERTURE FOR BAND (1984)

JOHN HEINS

DANCERIES SET I (1999)

KENNETH HESKETH

I *LULL ME BEYOND THEE*

II *CATCHING OF QUAILS*

III *MY LADY'S REST*

IV *QUODLING'S DELIGHT*

CHILDREN'S MARCH (1918)

PERCY GRAINGER

"OVER THE HILLS AND FAR AWAY"

GUMSUCKER'S MARCH (1942)

PERCY GRAINGER

MASQUERADE (2013)

ANNA CLYNE

TRANS. DENNIS LLINÁS

TAHITI TROT (1927)

DMITRI SHOSTAKOVICH

TRANS. JERRY BRUBAKER

SAMBA MAGIC (1995)

BASEMENT JAXX

TRANS. BRIAN SADLER



John Heins

Overture for Band

b. 1956

John Heins is an American composer. He received his Bachelor of Music degree in composition from the University of Montana and a Master of Music degree in composition and

performance from the University of Colorado, Boulder. He studied composition with Donald O. Johnston, Cecil Effinger and Karel Husa. Heins has taught at Rocky Mountain College in Billings, Montana, and he served as composer, arranger, pianist and clarinetist in the U.S. Air Force Band of the Pacific Northwest. His Neo-romantic compositions have garnered considerable praise over the past three decades, and have been performed throughout the United States and Europe.

Overture For Band was written to provide audiences with an exciting concert opener featuring contemporary harmonies and rhythmic interest for each section of the band. Driving rhythms in the brass and flourishing passages in the winds appear throughout the composition. After a bold fanfare opening, the first theme is stated by horns in unison and then proceed to lyrical soli for flute, oboe and clarinet throughout the middle section. The work concludes with the return of the opening theme followed by a short, energetic coda.

Dancerics: Set I Kenneth Hesketh

b. 1968



Kenneth Hesketh is a professor of composition and orchestration at the Royal College of Music, honorary professor at Liverpool University and active as a guest lecturer. He has received numerous national and international commissions. From 2007 to 2009 Hesketh was Composer in the House (Royal Philharmonic Society/ PRS Foundation scheme) with the Royal Liverpool Philharmonic Orchestra. He has been represented at festivals from London (Proms) to the USA (Tanglewood/Bowdoin) to China (Beijing Modern Music Festival).

Hesketh's natural flair for the theatrical has led to works for the stage as well as a dance work for the Psappha and the Phoenix Dance Theatre. This was done through the support of The Royal Philharmonic Society Drummond Fund, and toured nationally throughout

Danceries Set I: The term "danceries" can be found in a copy of Playford's *Dancing Master*, an extensive collection of folk and popular tunes of the seventeenth century (and no doubt earlier). This publication was used by master fiddle players to teach the various dance steps of the day to a nobleman's house or a king's court. The composer writes, "Whilst this present set of 'danceries' cannot be said to be an aid to terpsichorean agility, I do hope that it will at least set feet tapping. The melodies themselves are a mixture of new and old -- well, nearly. Where old occurs, it has been adapted in mood and composition and is often interspersed with completely new material. The harmonies and rhythms bring a breath of the new into these themes and add to the drama of the set."

Movement I: Lull me beyond thee: Gentle and lilting, almost a barcarole, this movement is very much a reverie. The original tune had the name *Poor Robin's Maggot* -- a rather disconcerting title; maggot however, in seventeenth-century parlance, meant whim or fancy. This theme can also be found in *The Beggar's Opera* by John Gay (first performed in 1728) under the title *Would you have a young lady?*

Movement II: Catching of Quails: A colorfully buoyant scherzo on an original melody. The thematic material is shuttled around through the band to contrast with full-bodied tuttis. The last few bars fade away almost to nothing, it seems, until a final surprise!

Movement III: My Lady's Rest: A rather tender pavane, also on an original theme, with Moorish leanings. Solos for principal winds and brass with warmer tutti passages. The movement culminates with a final presentation of the theme before evaporating in held flute and trumpet chords.

Movement IV: Quodling's Delight: The final movement to the set combines one of the melodies from Playford's *Dancing Master* (under the title "Goddesses," here theme 1) with an original contrasting melody (theme 2). It provides a dramatic and exuberant ending to this first set of *Danceries*.

Percy Grainger

(1882-1961)



Children's March:

"Over the Hills and Far Away"

And

Gumsucker's March

Percy Grainger was an Australian-born composer, arranger and pianist who moved to the United States in 1914 and became an American citizen in 1918. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century, along with championing band music and even early forms of what is now called "Flex-Music" or music that can be played by ensembles of various size/composition of instruments. Grainger left Australia at the age of 13 to attend the Hoch Conservatory in Frankfurt. Between 1901 and 1914 he was based in London, where he established himself first as a society pianist and later as a concert performer, composer, and collector of original folk melodies. As his reputation grew, he met many significant figures in European music, forming important friendships with Frederick Delius and Edvard Grieg. In 1914 Grainger moved to the United States, where he lived for the rest of his life, though he travelled widely in Europe and Australia. He served briefly as a bandsman in the United States Army during the First World War from 1917–18 and took American citizenship in 1918. After his mother's suicide in 1922, he became increasingly involved in educational work. He also experimented with music machines, which he hoped would supersede human interpretation. In the 1930s he set up the Grainger Museum in Melbourne, his birthplace, as a monument to his life and works, and as a future research archive. As he grew older, he continued to give concerts and to revise and rearrange his own compositions, while writing little new music. After the Second World War, ill health reduced his levels of activity before his death in 1961.

Children's March: Over the Hills and Far Away was scored for band by Grainger in 1919 from a solo piano work which he had composed between 1916 and 1918. The band arrangement was begun in 1918 while the composer was a member of the U.S. Coast Artillery Band and was written to take advantage of that band's instrumentation. Generally accepted as the first band composition utilizing the piano it is often considered his first mature work. The march features the woodwinds -- especially the low reeds -- during most of its seven-minute duration. From the introduction to the end, the folk-like melodies make it difficult for the listener to realize that the work was originally composed by Grainger. It was first performed by the Goldman Band on June 6, 1919, with the composer conducting and Ralph Leopold at

the piano. Like many of Grainger's works, the march demonstrates both the fierceness and the tenderness of the composer's personality. It was dedicated to "my playmate beyond the hills," believed to be Karen Holton, with whom the composer corresponded for eight years but did not marry because of his mother's jealousy. In 1953, 48 years after they first met, they saw each other for the last time in Denmark, where Grainger had gone for a cancer operation performed by Dr. Fai Holton, Karen's brother.

Gumsucker's March. A "Gum-Sucker" is an Australian nickname for Australians born in Victoria, Grainger's home state. The eucalyptus trees that abound in Victoria are called "gums", and the young shoots at the bottom of the trunk are called "suckers"; so "gum-sucker" came to mean a young native son of Victoria. The march was sketched for wind band in the late 1930s but not finished until the summer of 1942. The first theme was composed by Grainger at Hill Hall, Epping, England, around 1911, and the second theme dates from 1905. The complete march was worked out in the summer of 1914 at Evergood Cottage, Goudhurst, Kent, England, and scored for orchestra late that year in New York. Grainger used what he called "tone-clashfulness" (writing of independent harmonies for various families of instruments, creating moments of dissonance). The lyric theme from this march can also be found in his his works, *Australian Up-Country Tune* and *Colonial Song*, written to typify Australia.



Anna Clyne

b. 1980

Masquerade

Trans. Dennis Llinás

Described as a "composer of uncommon gifts and unusual methods" by the *New York Times* and as "fearless" by *NPR*, Grammy-nominated **Anna Clyne** is one of the most in-demand composers today, working with

orchestras, choreographers, filmmakers, and visual artists around the world. She often collaborates on creative projects across the music industry, including *Between the Rooms*, a film with choreographer Kim Brandstrup and LA Opera, as well as the *Nico Project* at the Manchester International Festival. Clyne has also reimagined tracks from Thievery Corporation's *The Cosmic Game* for the electronica duo with orchestra, and has worked with Jess Gillam, Jeremy Denk, Martin Fröst, Pekka Kuusisto, and Yo-Yo Ma. Her music is frequently choreographed for dance, with recent projects including the world premiere of choreographer Pam Tanowitz's dance set to *Breathing Statues* for the

Royal Ballet in London and performances of *DANCE* by the San Francisco Ballet with choreography by Nicolas Blanc. Clyne is deeply committed to music education and to supporting and mentoring the next generation of composers. She has taught master classes and workshops throughout the US and internationally and was the founding mentor for the Orchestra of St Luke's Degaetano Composition Institute, the Scottish Chamber Orchestra's New Stories program, and the Berkeley Symphony Orchestra's Emerging Composers Program.

Masquerade draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks and masquerades. Anne states, "I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*." The work derives its material from two melodies. For the main theme, a chorus welcoming the audience and inviting them into their imaginary world. The second theme, *Juice of Barley*, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*.



Dmitri Shostakovich

(1903-1975)

Tahiti Trot

Trans. Jerry Brubaker

Dmitri Shostakovich was born in Saint Petersburg, the second child of Dimitri Boleslavovich Shostakovich and Sofia Kokoulina. After showing an early aptitude for music when he began studying piano with his mother at the age of nine (often he would simply play back the music from the previous week despite what was placed in front of him for his lesson) Shostakovich would begin

study at the Petrograd Conservatory in 1919 at the age of 13. The successor of Nikolai Rimsky-Korsakov, Alexander Glazunov was then the head of the conservatory and took special interest in Shostakovich helping him in his studies as well as promoting him as a performer. Shostakovich graduated from the conservatory in 1925 and his *Symphony No. 1* was his graduation piece and would earn him international attention as it started to be performed across the globe. This same year Shostakovich's music was first performed in Moscow but was received coolly by critics and the public. This would be a harbinger of the love and hate between the Soviet

leadership, namely Stalin, and Shostakovich. In the 1930s and 40s Shostakovich would be denounced. First in 1936 when Stalin paid a rare visit to the Opera to listen to *Lady MacBeth of the Mtsensk District*, which the party newspaper *Pravda* described as “Muddle not Music” and this review encouraged the leader of the Leningrad Philharmonic to have Shostakovich withdraw his 4th symphony from performance. The well-known 5th Symphony would return Shostakovich to favor, as it was hailed as patriotic and a true representation of the Soviet struggle. The second denunciation came in 1948 when Shostakovich, Prokofiev, and Khatchaturian were all accused of writing music that was too formal or too influenced by western music. This did not affect Shostakovich too terribly as he continued to compose for film, theater, and the performance hall, even if it did see him removed from his post at the conservatory of music. Beginning in 1958 Shostakovich began to suffer from symptoms and complications of being infected with the Polio virus. It slowly took his mobility as well as the motor control in his hands. In all Shostakovich wrote 15 symphonies, 15 String quartets, 10 Operas, 5 Ballets, 36 film scores, and much more for chamber and solo instruments.

Tahiti Trot

Shostakovich had demonstrated as early as 1928 his penchant for what might be termed “light music.” In a bet between friends, Dmitri was challenged by conductor Nikolai Malko to prepare, in less than one hour’s time, a completely new orchestration of *Tea for Two*, the popular song by Vincent Youmans. The work had previously been adapted in 1926 by Boris Forem as *Tahiti Trot*. It was a recording of this earlier rendition that inspired the wager. The stakes were 100 rubles, and the result was Shostakovich’s Opus 16. Dmitri easily won the bet as he completed his original and witty orchestration within only forty-five minutes.

Samba Magic
(1882-1961)

Basement Jaxx

Simon Ratcliffe

Felix Burton

b. 1969
1970

b.

Trans. Brain Sadler



Basement Jaxx are an English electronic music duo consisting of Felix Buxton (b 1970) and Simon Ratcliffe (b 1969). The pair got their name from the regular club night they held in Brixton, London, UK. They first met in

1993 through a mutual friend and bonded over a love of New York house music. Their first album, *EP1*, sold more than 1000 copies in Britain and received playtime in New York city. The band came to formation in 1994 as Buxton and Ratcliffe started holding a regular nightclub in Brixton, South London, called **Basement Jaxx**. They opened for several well-known electronica/dance house/UK Garage bands including DJ Sneak and Daft Punk. Their biggest breaks came when they opened for Daft Punk and began their collaboration with singer Corrina Joseph. They have composed music for television such as *The Rubbish World of Dave Spud*, and *What's On Your Head?* , and in the track *Good Luck* from their album *Kish Kash* was re-released in 2004, after exposure from being the theme to BBC's Euro 2004 coverage, and was also featured in the soundtracks of *Just Married* and *Appleseed*, released in 2003 and 2004 respectively. *Kish Kash* was also recognized the following year at the 47th Grammy Awards, winning Buxton and Ratcliffe the inaugural Best Electronic/Dance Album award. They have also collaborated with the Sydney Metropolitan Opera to bring some of their original hits to the concert hall.

Samba Magic

From their Album *Summer Daze*, *Samba Magic* rose to 61 on the British album Charts in 1995. Transcribed for band by Brian Sadler, it is typical of the upbeat sound that was popular in early Dance house music in London at the time. The influences of bands like Daft Punk can be heard in the chord progressions and walking baseline. This version, transcribed from an orchestral version performed initially by the Metropole Orkest from the Netherlands plays up the Samba aspect of the tune, which originally has more of an electronica feel. Tonight's performance features Reece Clausen on Piano, Nathan Drabek on Tenor Saxophone, Rich Gabriel on Trumpet, Neil Guy on Trombone, and the brass, percussion, and saxophone sections of the band.

The CWE is always looking for volunteers. If you, or someone you know, would like to help, please contact us by visiting our web site at:

ColoradoWindEnsemble.org
and click on the **GET INVOLVED**
link. Thank you for your
participation

Thank you for your support!

As a non-profit organization we rely on the support of our wonderful audience. If you would like to make a tax-deductible contribution to the CWE, scan the **QR Code** below, or visit our website at:

ColoradoWindEnsemble.org
and click on the **GET INVOLVED**
link.

You can also mail donations to:

Colorado Wind Ensemble
P.O. Box 101374 Denver CO
80250-1374



OUR CONCERT TONIGHT IS BROUGHT TO YOU BY THE FOLLOWING SPONSORS



Colorado Youth Bands

Formerly Colorado Honor Band Association

Colorado Youth Bands provides a vibrant after-school band experience for elementary through high school students, perfect for kids without a school band or those who simply want more.

Visit us at coyouthbands.org



Now it's easier than ever to support Colorado Wind Ensemble when you shop at King Soopers or City Market grocery stores. Register your King Soopers/City Market rewards card ***just once*** with the Community Rewards program, and each time you shop with your card, the store donates to

Colorado Wind Ensemble AT NO COST TO YOU!

Go to <https://www.kingsoopers.com/topic/king-soopers-community-rewards> for details.

1. Access your on-line rewards card account or create a new account by clicking on the link on the page above.
2. When logged in, under "My Account" select "Community Rewards"
3. Search for "Colorado Wind Ensemble" in the "Find an Organization" search box and enroll. That's it!

MUSIC at MSU DENVER

A world of music in the heart of the city



Get a behind-the-scenes look at Music at MSU Denver!

Meet our students and faculty, learn about our programs, and see yourself making great music with us. Scan the QR code to begin!



METROPOLITAN
STATE UNIVERSITY™
OF DENVER

msudenver.edu/music

Bachelor of Music in Performance
Bachelor of Music in Jazz & American Improvised Music
Bachelor of Music in Composition
Bachelor of Music Education
Bachelor of Arts in Music Theory
Bachelor of Arts in Music
Music Minor

If you would like to advertise in our programs, go to our website at www.coloradowindensemble.org and click on “Get Involved”

Board of Directors

Heather Davis (President)
Emily Campbell (Vice-president)
Greg and Beth Fant (Treasurers)
Felicia Elenum (Secretary)
Nick Bidingier
Jayne Copland
Nathan Drabek
RJ Miller
Jooeun Pak
David Kish, ex officio

Librarian

Kari Polmateer

Recording

Jack Campbell

Website Administrator

Ivy Hartfield

Program

Loren Meaux

Colorado Wind Ensemble Musicians

Flute

Jayne Copland +pic
Myah Frank
Leona Losinski
Kari Polmateer +pic

Oboe

Thomas Goodwin
Geoffrey Long

English Horn

Riley Stone

Bb Clarinet

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

Bass Clarinet

Amy Musick

Bassoon

David Guy
Marcus Turner

Alto Saxophone

Carter DeSouza
Trevor Stevens + Sop. Sax

Tenor Saxophone

Nathan Drabek

Baritone Saxophone

Ben Wiebe

Trumpet

Kylie Bronk
Leonard Fahrni
Rich Gabriel
Mitch Row
Gary Willhelm

French Horn

Nancy Elliott
Marianne Giesler
Dave Unkrich
Joy Xiaodan

Trombone

AJ Dawson
Neil Guy
Peter Nesbitt

Bass Trombone

Terissa True

Euphonium

Travis Almany
Darrell Sessions

Tuba

Darren DeLaup
Jaeden Rooker
Steve Wixom

Percussion

Felicia Elenum
Jakob Garcia
Peggy McCreary
Sarah Sexton
Andrew Snyder
Alex Sylvester

String Bass

Chris Norwood

Piano

Reece Classen

Conductor

Dr. David Kish

Conductor Laureate

Dr. Matthew J. Roeder

Conductor Emerita

Martha E. Cox

Colorado Wind Ensemble Donors

Millennium (\$5,000 and above)

Scientific and Cultural Facilities
District
The Shelley & Alan Stein Family
Trust

Tina Herod
Stuart Hiser
Jen Horn
Mary Kallewaard
Cherise Leiter and Jeff Gleason
Arlene Little

Karen Weiser
Ben Wiebe
Eileen Wilhelm
Steve Wixom
Joy Xiaodan

Benefactor (\$1,000-\$4,999)

Jim Bundy
Denver County Cultural Council,
SCFD
Max DiJulio Fund
Douglas County Cultural Council,
SCFD
Richard L. Gabriel and Jill M.
Wichlens
Jan & John Sbarbaro

Peggy McCreary
Bruce McGinnis
Loren Meaux and Jade Tiller

Amy Medina
Heidi and RJ Miller
Laurie Moore
Catherine Nakai
John Neely
Peter Nesbitt

Kari Polmateer
Rick Riggs
Jack Rueschhoff
Nena Steger

Patron (\$500-\$999)

Steve Canton and Renee Chas-
tant
Katie Collins
Heather Davis
Greg and Beth Fant
Joe and Virginia Knappenberger
Doug Moran
Jooeun Pak
Michael Vigliotti

Robin Steuteville
Judy and Jim Sylvester
Terissa True
Marcus Turner
Elsbeth Williams

Contributor (\$5-\$99)

Travis Almany
Nick Bidingger
Elliott Bostrom
Adam Busch
Jennifer Culhane
Karlotta Davis
Darren DeLaup
Felicia Elenum
Leonard Fahrni
Ryan Flanagan
Abigail Forlina
Myah Frank
Jakob Garcia
Ben Garcia
William Gayde
Brandon Graese
David Guy
Judith Harvey
Kevin Hedican
Caitlin Hilzer

Sponsor (\$250-\$499)

Emily Campbell
Karen Chapin
Toshi & Jessica Clark
Jayne Copland
Martha Cox
Bill and Susan Graves
John Green
David Kish
Alan Matlosz and Michelle
Godfrey
William Peck
Thomas Ratteree
Prem and Stephanie Subramanian

R. Christina Jay
Mary Jones
Mary June
Leona Losinski
Kori Miller
Michael Paulez
Ilse Reardon
Lauren Skinner
Ryan Stutzman
Alex Sylvester
Jim Travis
David Unkrich
Daniel Weinberg

Supporter (\$100-\$249)

James Allamian
Jessica Clark
Nathan Drabek
Nancy Elliott
Phyllis Eveleigh
Keith Farmer
Marianne Giesler
Dick and Cathy Graves
Neil Guy
Emilie and Brandon Helms
Brooke Hengst

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

The CWE is in its 43rd 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.



Website: ColoradoWindEnsemble.org
Facebook [thecoloradowindensemble](https://www.facebook.com/thecoloradowindensemble)
Instagram: [@COWindEnsemble](https://www.instagram.com/COWindEnsemble)

