

MYTHS & LEGENDS

DAVID KISH, CONDUCTOR
NEIL GUY, TROMBONE

SAT, FEB 28
7:30 PM

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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

Please join us at our next concert
Metamorphosis
May 8, 2026 7:30 pm
King Center Concert Hall
855 Lawrence Way Denver, CO
Details at ColoradoWindEnsemble.org

MYTHS & LEGENDS

KHAN (2008)

JULIE GIROUX

SYMPHONY FOR BAND (1956)

VINCENT PERSICHETTI

I. ADAGIO ALLEGRO

II. ADAGIO SOSTENUTO

III. ALLEGRETTO

THE ADVENTURES OF (2023)

MICHAEL DAUGHERTY

JESSIE OWENS

I. COTTON

II. BERLIN (1936 OLYMPICS)

III. GOLD

RAIDERS MARCH (1981/2004)

JOHN WILLIAMS

TRANS. PAUL LAVENDER

HARVEST CONCERTO (2009)

JOHN MACKAY

FOR TROMBONE

NEIL GUY – TROMBONE



Neil Guy

Trombone

A native of Aurora, Colorado, **Neil Guy** is in his twenty-third year at Cherokee Trail High School, where he serves as Director of Bands and Performing Arts Coordinator. He earned his bachelor's degree in music education, from the University of Northern Colorado and later completed a master's degree in educational technology. An avid trombonist, Neil performs regularly with the

Colorado Wind Ensemble and the Flatirons Jazz Orchestra, and he frequently appears as a substitute with several ensembles throughout the Denver metro area. He began subbing with the Colorado Wind Ensemble in 2015 and became a full member in 2021. His performance experience also includes appearances with the Denver Philharmonic Orchestra, Jefferson Symphony, Cheyenne Symphony, Loveland Symphony, William and The Romantics, and the Swing Shift Jazz Band. Neil's wife, Sarah, is a teacher in Cherry Creek. Together they have two children: Annie, who is studying to become a nurse, and David, who is pursuing degrees in Bassoon Performance and Music Education.

Khan

Julie Giroux

b. 1961



Julie Giroux was born in Fairhaven, Massachusetts, but raised in Monroe, Louisiana. She earned her Bachelor of Music Performance from Louisiana State University, Baton Rouge. While there, she composed several works for concert band which were published and immediately after graduation, moved to Los Angeles, California and began orchestrating for composers in Hollywood. Her first job was working with Bill Conti on the *North and South* mini-series and during her time there she worked with many others on projects such as *Dynasty*, *The Karate Kid Part II*, *Masters of the Universe*, and *Blaze*. From 1985-1997 aside from orchestrating movies, she was also an arranger and conductor for many awards shows including the Emmy's, Grammy's and Oscars. She has been nominated for seven Emmy's for her work, including three times for Outstanding Individual Achievement in

Music Direction for the Oscar telecasts from 1990 – 1992. She has one three times, including her win 1992 win for the 64th Oscars in 1992 where she became not only the first woman to win this award, but also the youngest ever to do so. In 1997 Julie turned her composing primarily towards wind bands but continues to write for many other formats as well. She is currently working on writing her 8th symphony, along with many other commissions. She lives in Madison, Mississippi with her wife Kay, where they are enjoying life with their many koi, and rescue dogs, of which they have many.

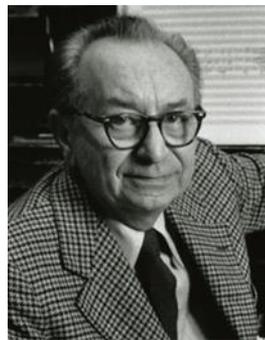
Khan: The composer states: This is a programmatic work depicting Genghis Khan and his army on the move. The opening theme "Warlord" represents Genghis Khan which is followed by the "Horseback" theme, comprised of an A and B section. These three musical representations are used throughout the piece creating a musical "campaign" complete with a serene village scene just before its decimation. Most of the work is at a brisk tempo combined with energetic rhythms and driving percussion which continuously propel the music forward. Extreme dynamic contrasts throughout the piece contribute to the emotional turbulence. Genghis Khan and his army ended the lives of thousands of people and his "Warlord" theme with great force, ends this work.

Symphony #6

Vincent Persichetti

Symphony for Band

1915 - 1987



Vincent Persichetti was born in Philadelphia, Pennsylvania, in 1915. Though neither of his parents were musicians, his musical education began early. Persichetti enrolled in the Combs College of Music at the age of five, where he studied piano, organ, double bass and later music theory and composition with Russel King Miller, whom he considered a great influence. He first performed his original works publicly at the age of 14. By the time he reached his teens, Persichetti was paying for his own education by accompanying and performing. He continued to do so throughout high school, adding church organist, orchestral player and radio staff pianist to his experience. In addition to developing his musical talents, he attended art school and remained an avid sculptor until his death. He attended Combs for his undergraduate education and after receiving a bachelor's degree in 1936, he was immediately offered a teaching position. By the age of 20, Persichetti was simultaneously head of the theory and composition department at Combs, pursuing a conducting major with Fritz Reiner at the Curtis Institute, and a student of piano and composition at the Philadelphia Conservatory of Music. He earned a master's degree in

1941 and a doctorate in 1945 from the Conservatory, as well as a conducting diploma from Curtis. In 1941, while still a student, Persichetti headed the theory and composition department as well as the department of postgraduate study at the Philadelphia Conservatory of Music, where he taught from 1939–1962. In 1941 Persichetti married composer Dorothea Flanagan. They had a daughter Lauren, a dancer, and Garth, an actor. From 1932 to 1948 he was organist and eventually choirmaster of the Arch Street Presbyterian Church. In 1947, William Schumann offered him a professorship at the Juilliard School. While at Juilliard, Persichetti became devoted to the wind band movement and encouraged William Schuman and Peter Mennin to compose pieces for wind band. He was on staff at Juilliard for over forty years. Persichetti's students included Einouhuni Rautavaara, Leonardo Balada, Steven Gellman, Peter Schickele (P.D.Q. Bach), Michael Jeffrey Shapiro, Claire Polin, Toshi Ichianagi, Robert Witt, Randell Croley and Philip Glass.

The **Symphony for Band**, also known as his **Symphony no. 6** was commissioned and premiered by Clark Mitze and the Washington University Band at the MENC Convention in St. Louis on April 16, 1956. According to the composer, it could have been titled *Symphony for Winds*, following, as it did, his *Symphony No. 5 for Strings*. Persichetti, however, did not wish to avoid the word “band,” which he felt no longer had the connotation of a poor quality of music. In the autumn 1964 issue of *Journal of Band Research*, he wrote, “Band music is virtually the only kind of music in America today (outside of the ‘pop’ field) which can be introduced, accepted, put to immediate and wide use, and become a staple of the literature in a short time.” The four movements (*Adagio allegro*, *Adagio sostenuto*, *Allegretto*, and *Vivace*) have traditional forms. The opening horn call and the subsequent scale-wise passage in the slow introduction become the two principal themes (in reverse order) for the Allegro. The slow second movement is based on *Round Me Falls the Night*, from the composer's *Hymns and Responses for the Church Year*. It uses an extended ABA format with. The third movement, in trio form, serves as the traditional dance movement and is followed by a finale in a free rondo form, which draws the thematic material from the preceding movements and concludes with a chord containing all 12 notes of the western scale.

The Adventures of Jesse Owens

Michael Daugherty

b. 1954

Michael Daugherty was born in Cedar Rapids, Iowa in 1954 and is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of



the 20th century including Pierre Boulez, Jacob Druckman, Earle Brown, Bernard Rands, Roger Reynolds and György Ligeti. Daugherty was also an assistant to jazz arranger Gil Evans in New York for a time in the 1980s. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

The Adventures of Jesse Owens for Symphonic Band was commissioned by Kappa Kappa Psi, National Band Fraternity, and Tau Beta Sigma, National Band Sorority for the National Intercollegiate Band. The world premiere was given by the National Intercollegiate Band, conducted by Rodney Dorsey, in Orlando, Florida on July 11, 2023.

1. Cotton

Jesse Owens (1913-1980) was the youngest of ten children, the son of a sharecropper, and the grandson of enslaved people. The family lived in a small shack in rural Oakville, Alabama and everyone picked cotton for a living, including Jesse beginning at age seven. The first movement is a "work song" composed of pulsating, multi-layered ostinatos accompanied by a rhythmically relentless anvil.

2. Berlin (1936 Olympics)

As a student athlete on the track and field team at Ohio State University, Jesse Owens set five world records in 1935. He was subsequently invited to join the United States Olympic team for the 1936 Olympic Games in Berlin, Germany. The German Nazi Party hoped that hosting the 1936 Olympic Games in Berlin would provide an international showcase for the Third Reich and give legitimacy to its racist and fascist policies of Aryan supremacy. The participation of American Jewish and Black athletes subsequently caused great controversy. The second movement is comprised of three different musical works associated with the opening ceremonies of the 1936 Berlin Olympics: Richard Strauss: *Olympische Hymne* (1936); *My Country, 'Tis of Thee* (also known as *America*, 1831); and *Deutschlandlied* (German National Anthem, 1922). As these melodies are interrupted by rolling drums, the ominous mood of the music anticipates World War II, started by Germany in 1939.

3. Gold

By winning four gold medals and setting world records in the 100-meter, 200-meter, 400-meter relay and long-jump, Jesse Owens became the most successful athlete of the 1936 Berlin Olympic Games. His victories made international headlines as "the fastest man in the world," challenging the German Nazi doctrine of Aryan supremacy. Inspired by the superhuman feats of Jesse Owens at the Olympics, the brightly orchestrated final movement, marked "Presto," moves at breakneck speed to a triumphant finish line.



John Williams

b. 1932

The Radians March

arr. Paul Lavendar

Anyone who has seen a movie in the last 50 years will have likely seen at least one that was scored by **John Williams**. He studied piano and composition at the

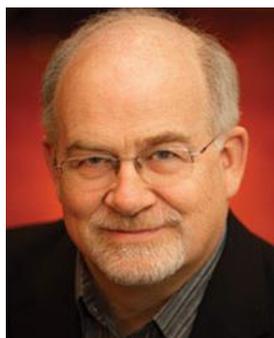
University of California at Los Angeles and The Juilliard School in New York City. By the time he was in his late twenties, Williams was an active jazz and studio pianist in Los Angeles and began composing music for television and films. In 1974 he met Steven Spielberg, and the two forged a friendship that would prove to be one of the most successful partnerships in the history of filmmaking and spawned many other successful relationships as well such as with George Lucas. Over the course of seven decades, and having composed many of the most famous film scores in Hollywood history, including Superman, Home Alone, the first three Harry Potter movies, and all but two of Steven Spielberg's feature films, Williams is the second most nominated person in Oscar history (second only to Walt Disney) with 54 nominations and has won five. Among these scores he has composed music for all nine of the Skywalker saga *Star Wars* films (Episode's I - IX). Two years ago he was inducted into the American Academy of Arts and Letters, and this year he will score Steven Spielberg's *Disclosure Day*, which marks the pair's 30th collaboration, the most in cinema history. John Williams turned 94 on February 8th and this makes him the second oldest composer to have scored a film, second only to Danish composer Bent Fabricius-Bjerre, known for scoring films such as *Flickering Lights*, *While We Live*, and *Slingrevalsen*.

Paul Lavender

b. 1949

Paul Lavender is the director of product development and marketing for music publisher Hal Leonard's extensive catalog of works for orchestra, concert band, marching band, and jazz ensemble, as well as instrumental books, collections and methods. Paul supervises the creative work of many of the industry's most respected composers and arrangers, publishing over 600 new instrumental

publications each year. His longtime association with renowned film composer John Williams has produced the prestigious John Williams Signature Series,



featuring Williams' authentic film scores and concert music for professional orchestras. In addition, Paul has become the premier arranger for Williams' works from orchestra to wind band. Paul and his wife Cheryl, an internationally recognized music educator and author of classroom resources, live in Brookfield, Wisconsin. They are the parents of three adult children, Eric, Brandon and Krista.

The Raiders March along with *Midway March*, *The Imperial March*, *The Superman March*, and *The 1941 March*, compiles some of the most heard, and recognizable marches in the world, set for some of the most successful movie franchises of all time. Originally written for *Raiders of the Lost Ark* this theme, colloquially known as "The Indian Jones Theme," has been used for all five of the Indiana Jones movies, the TV series, and most of the fifteen video games starring the archeological protagonist. Unlike most traditional marches which are in 2/4 time, the *Raiders March* is in 4/4 time, something shared by most of Williams' marches,



John Mackey

b. 1973

Harvest Concerto for

Trombone

Neil Guy - Trombone

John Mackey was born in New Philadelphia, Ohio and grew up in Westerville, Ohio, where he attended Westerville South High School. Though musicians

themselves, Mackey's parents did not provide him with music lessons, and he never formally studied an instrument. However, his grandfather taught him to read music and introduced him to digital music notation. Through experimentation with programs, Mackey began to compose his own music. He wrote his first piece, *Lacrimosa*, at age 11, after being inspired by the film *Amadeus*. As a young composer, he took lessons from one of his mother's friends, who had a Ph.D. in music and he continued to study and compose, finally attending college where he received a Bachelor of Fine Arts degree in 1995 from the Cleveland Institute of Music. At Cleveland he studied with Donald Erb. He then studied with John Corigliano at Juilliard, receiving a Master of Music degree in 1997. Mackey has stated his support for policies not requiring composers to perform an instrumental audition, as many composers, like himself, do not play an instrument. He lived in New York City from 1995 to 2005, where he collaborated frequently with choreographers such as David Parsons, Robert Battle, and Igal Perry. Mackey moved to Los Angeles in 2005 and in April 2008, he moved to Austin, Texas

because a large amount of his income was a result of commissions and other appearances in the state. In March 2011, he and his wife moved to Cambridge, Massachusetts so she could attend graduate school. Once she completed her degree, they moved to San Francisco, in 2019.

Harvest: Concerto for Trombone is based on the myths and mystic rituals of the Greek god, Dionysus. As the Olympian god of the vine, Dionysus is famous for inspiring ecstasy and creativity, but this agricultural, earth-walking god was also subjected each year to a cycle of agonizing death before glorious rebirth, analogous to the harsh pruning and long winter the vines endure before blooming again in the spring. The concerto's movements attempt to represent this dual nature and the cycle of suffering and return. The first section begins with a slow introduction, heavy on ritualistic percussion, representing the summoning of Dionysus's worshippers to the ceremony. The rite itself builds in intensity, with Dionysus (represented, of course, by the solo trombone) engaging in call and response with his followers, some of whom are driven to an ecstatic outcry — almost a “speaking in tongues” — represented by insistent woodwind trills. But, when Dionysus transitions to a gentler tone, his frenzied worshippers, however, do not follow. Their fervor overcomes them, and they tear their god to shreds in an act of ritual madness. This brutal sacrifice by the ecstatic worshippers — the pruning of the vine — is followed without pause by the second section, representing Dionysus in the stillness of death, or winter. The god is distant, the music like a prayer. The shoots of spring burst forth in the final section, following again without pause. In the third section, the earth is reborn as Dionysus rises again, bringing the ecstasy and liberation that have been celebrated in his name for centuries. This work is dedicated to Joseph Alessi. Tonight we are beginning with the second section, picking up with Dionysus' in his stillness.

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

Oboe

Thomas Goodwin
Loren Meaux

English Horn

Michael Vigliotti

Bb Clarinet

Heather Davis + Eb
Emilie Helms
Brooke Hengst
Julian Ruiz
Jim Travis
Laura Wiarda

Bass Clarinet

Karen Weiser

Bassoon

James Scott
Marcus Turner

Contra Bassoon

Darryl Nakatani

Alto Saxophone

Carter DeSouza
Trevor Stevens + sop

Tenor Saxophone

Nathan Drabek

Baritone Saxophone

Ben Wiebe

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Mitch Row

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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 Schwantner, 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.



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