

STORY TELLER



SAT, FEB 7
7:30 PM

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DAVID KISH, CONDUCTOR

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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
Myths & Legends
February 28, 2026 7:30 pm
King Center Concert Hall
855 Lawrence Way Denver, CO
Details at ColoradoWindEnsemble.org

STORYTELLER

LIGHT CAVALRY OVERTURE (1866) FRANZ VON SUPPÉ

INCANTATION AND DANCE (1960) JOHN BARNES CHANCE

GIVE US THIS DAY (2005) DAVID MASLANKA

SHORT SYMPHONY FOR WIND ENSEMBLE

1. MODERATELY SLOW

2. VERY FAST

— BRIEF INTERMISSION —

THE LIGHT WITHIN (2024) ALAN STEIN

WORLD PREMIER PERFORMANCE

WAYFARING STRANGER (2015) ANONYMOUS
ARR. CHRISTOPHER M. NELSON

J'AI ÉTÉ AU BAL (1999) DONALD GRANTHAM



Franz von Suppé

1819-1895

Light Cavalry

Overture

Franz von Suppé, born Francesco Ezechiele Ermenegildo de Suppé was an Austrian composer of light operas and other theatre music. He came from the Kingdom of Dalmatia

which is now part of Croatia. Much of his early life's details are debated, however, we do know that Suppé spent his childhood in Zara, where he had his first music lessons and began to compose at an early age. As a boy he had encouragement in music from a local bandmaster and the Zara cathedral choirmaster. After Suppé's father died in 1835 the family moved to Vienna, where he studied music under Ignaz von Seyfried, a pupil of Mozart. In Vienna he played the flute in various orchestras and taught Italian to help support himself and his family. He was in many ways the father of Viennese operetta, having composed some four dozen of them in his lifetime. A few of these remain in the repertoire, particularly in German-Speaking countries, however, most of what he is known for now are the overtures from those works, passed down in the concert hall, on recordings, and in movies and television. From 1840 Suppé worked as a composer and conductor for Franz Pokorny, the director of several theatres in Vienna, Pressburg, Ödenburg, and Baden bei Wien. Suppé was heavily influenced by Offenbach; he studied Offenbach's works carefully and wrote many successful operettas using them as a model. While he was very successful in his life composing operettas, a full-length operatic success eluded Suppé for some years, and it was not until after the triumph of Johann Strauss's *Die Fledermaus* in 1874 that he found a subject for his first full-length treatise. The Opera ***Fatinitza***, composed in 1876, was a critical and box office success, not only in Vienna but in London and Paris, though less so in New York, where it coincided with and was somewhat eclipsed by the first production there of ***H.M.S. Pinafore***. Suppé surpassed the success of ***Fatinitza*** in 1879 with ***Boccaccio*** and had his final lasting success in 1880 with ***Donna Juanita***.

Light Cavalry Overture is part of an operetta rarely performed today. It premiered at the Carltheater in Vienna on the 21st of March, 1866. The operetta was in two acts consisting of the set-up and the resolution, much like today's musicals. The basic premise being a young woman, Vilma, a ward of the village in which she lives has grown to be very beautiful and all the men desire her. Vilma is in love with Hermann and they wish to get married. Alas, they cannot until the consent of the mayor of their village, Burns, has been given which he will not do as he

is also in “love” with Vilma. A Light Cavalry of Hussars shows up, Hermann joins them, a love triangle’s shenanigans and machinations ensue, and in the end, the Light Cavalry helps Hermann and Vilma come together. This may sound silly, but was a formula very popular for operettas and opera buffa (comic opera) of the day. The overture’s popularity has long outlasted the operetta which it preceded. John Philip Sousa used it in his concerts often, having done several different arrangements of the piece for his various bands. Perhaps the most well-known vehicle for this piece for semi-modern audiences was in cartoons, specifically in the 1942 Disney cartoon **Symphony Hour**. In the cartoon, Mickey, is the leader of an orchestra which auditions and then performs for rich benefactor, Sylvester Macaroni, played by Peg Leg Pete. While arriving at the broadcast studio Goofy, in charge of transporting the instruments, misses the elevator, falls down the shaft and the returning elevator crushes all of them. The orchestra must then play on with the damaged instruments, and in classic cartoon fashion, hilarity ensues and we are left with the kid’s instrument version including a concertina (small accordion) that sounds like a braying donkey. A plot not all too less hilarious than the source material.

Incantation and Dance

John Barnes Chance
1932-1972



Born to Mr. and Mrs. Robert Floyd Chance, John Barnes Chance was the youngest of three children. His first musical experiences started at the age of nine when he began to take private piano lessons. In high school, he continued to perform in ensembles and met Arnold Whedbee, a band director, who would premiere the first movement of Chance's Symphony No. 1 at his graduation. After high school, Chance studied at the University of Texas, from which he earned the degrees of Bachelor of Music and Master of Music. While there he studied composition with Clifton Williams, Kent Kennan, and Paul Pisk. In 1956–57 he was honored with the Carl Owens Award for student composition. After college he played timpani for the Austin Symphony Orchestra before becoming an arranger for the Eighth United States Army Band. While serving in Seoul, South Korea, Chance came across a pentatonic Korean folk song named "**Arirang**" that served as the inspiration for his 1965 composition **Variations on a Korean Folk Song**, which became his best-known work. The Northwestern University Band premiered the work in March 1966 at the American Bandmasters Association convention, where the composition won the Ostwald Award. After leaving the army, Chance was the composer-in-residence at the Ford Foundation Young Composers Project in Greensboro, North

Carolina, from 1960 to 1962. He joined the faculty of the University of Kentucky in 1966 and taught there until his death.

Incantation and Dance came into being during Chance's residency at Greensboro. He wrote it in 1960 and originally called it *Nocturne and Dance* -- it went on to become his first published piece for band. Its initial "incantation," presented in the lowest register of the flutes, presents most of the melodic material of the piece. Chance uses elements of bitonality throughout the opening section to create a "sound world mystically removed from itself." This continues as the dance elements begin to coalesce. Over a sustained bitonal chord (E-flat major over an A pedal), percussion instruments enter one by one, establishing the rhythmic framework of the dance to come. A whip crack sets off furious brass outbursts. When the full dance finally arrives, its asymmetrical accents explicitly suggest a 9/8 and 7/8 feel, chafing at the structure of 4/4 time. The push and pull of the piece continues with a brief recapitulation of the percussion section, before the final charge and flurry of dance to the end.



David Maslanka Give Us This Day **1943-2017**

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.

In the composers words: ***Give us This Day*** was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, Calif., which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was

finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, *Give Us This Day* has literally taken off. It continues to be performed all over the U.S., and many places around the world. The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled *For a Future to be Possible*. His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music makes the connection to reality, and by reality, I mean a true awakesness and awareness. ***Give Us This Day*** gives us this very moment of awakesness and aware aliveness so that we can build a future in the face of a most dangerous and difficult time. I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the chorale melody *Vater Unser in Himmelreich* ("Our Father in Heaven"), #110 from the 371 Four-Part Chorales by J.S. Bach.

The Light Within

Alan Stein

Dr. Alen Stein received his D.M.A. degree from the University of Illinois in composition and conducting and is a prolific composer and arranger, from string quartets to choral music, many orchestral compositions and arrangements, an opera, and a great many piano/vocal compositions. In 2024, The American Prize--the prestigious national competition for composers--not only honored Alan with four National Finalist awards (one for each piece he submitted), but also his 3-movement work entitled *Sojourn for Orchestra* took the third place prize. Alan lives in Aurora and is thrilled to be able to offer this work in honor of this remarkable ensemble.



The Light Within is written for and dedicated to Dr. David Kish and the extraordinary men and women of The Colorado Wind Ensemble in recognition of the remarkable and uplifting musical contribution they provide our community. Tonight is the world premier performance. The piece was inspired by talks with Dr. Kish, who at first wished for something contemplative for the group, but which eventually morphed into *The Light Within*. It also quotes his favorite hymn (see if you can find it!).



Christopher Nelson

b. 1987

**Wayfaring
Stranger**

Christopher M. Nelson is a conductor, educator, composer, and arranger. His wide array of musical interests stem from his experiences as a music

educator and community performer. His studies have taken him to degree programs at Brigham Young University, Washington State University, and the Indiana University Jacobs School of Music, where his research has focused upon transcriptions of percussion and keyboard works for the modern wind band. As an educator, Chris has held band director positions in the Salem-Keizer (OR) and Alpine (UT) school districts, where his ensembles have been consistently recognized for their high-quality performances. His bands have been invited to state festivals and contests in both Oregon and Utah, earning superior ratings and state placements with his concert, jazz, and percussion ensembles. His marching ensembles have been similarly recognized with state classification championships and numerous caption awards. He has presented at the Utah, Indiana, and Oregon Music Educator's Association Conferences, and has been awarded the Citation of Excellence from the Utah Chapter of the National Band Association. Chris is sought after as a concert and marching band adjudicator, clinician, and arranger throughout the United States. A native of Oregon, Chris has works for band published by C-Alan Publications. Pieces written by him have been performed by the Musashino Academy of Music Wind Ensemble, the Indiana University Wind Ensemble, and Michigan State University Wind Symphony, among others. His music has been performed throughout the world, including the Midwest Clinic in Chicago, Illinois, the Opera City Concert Hall in Tokyo, Japan, and at Carnegie Hall. In addition to his works for the concert hall, Chris enjoys writing and arranging for bands in virtually any circumstance including marching band, pep band, graduation ensembles, and drumlines. His favorite thing to do in the whole world is to spend time with his wife, Jessica, and their four children.

The Wayfaring Stranger is an old American folk song that was likely to have been written sometime in the early half of the 19th century. Though its exact origins are unknown, it is thought that it began as an African-American slave spiritual. The lyrics were first codified to print in 1859 in Joseph Bever's Christian Songster, and the song has been set by many different artists across the nearly 200 years it has been known. Samuel Coleridge-Taylor used it in a collection of piano arrangements he did of 24 songs composed by African Americans. Burle Ives used it as the theme song for his early TV show, Natlie Merchant, Johnny Cash, Jack White, Emmylou Harris, and Jack White are just a few of the other artists who have recorded versions of the tune.

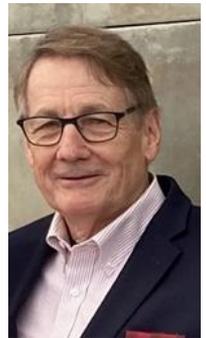
*I am a poor wayfaring stranger
Travelling through this world of woe.
And there's no sickness, no toil or danger
In that fair land to which I go.
I'm going there to meet my father,
I'm going there no more to roam;
I'm only going over Jordan,
I'm only going over home.*

Christopher Neslon's arrangement of this piece utilizes the dark, sonorous voices of the English Horn and Euphonium to state the theme, as it passes to the horns and back again. The sounds of great sweeping vistas and the dark somberness of this spiritual pointed with woodwind runs and percussion sparkling help to punctuate the journey of the wayfarer as he searches for his salvation.

J'ai été au bal

Donald Grantham

b. 1947



Grantham was born in Duncan, Oklahoma. After receiving a Bachelor of Music from the University of Oklahoma, he went on to receive his MM and DMA from the University of Southern California. For two summers he studied under famed French composer and pedagogue, Nadia Boulanger at the American Conservatory in France. His music has won many prestigious awards, including the Prix Lili Boulanger, the ASCAP Rudolf Nissim Prize, and First Prize in the National Opera Association's Biennial Composition Competition. Grantham is the recipient

of a Guggenheim Fellowship and three separate grants from the National Endowment for the Arts. The symphony orchestras of Atlanta, Cleveland, and Dallas are among the ensembles that have performed Grantham's works. He also collaborated with fellow composer Kent Kennan to author the textbook *The Technique of Orchestration*. Grantham currently teaches music composition at the University of Texas at Austin Butler School of Music, where he is the Frank C. Erwin, Jr. Centennial Professor of Music.

J'ai été au bal is a celebration of some of the popular and folk music styles of Louisiana, in particular Cajun music also known as Zydeco, and the strong brass band tradition of New Orleans. ***J'ai été au bal*** or "I went to the dance", begins and ends with the two-step waltz tune, ***Allons danser, Colinda***, ('Let's go dancing, Colinda'). The two-step is known for its upbeat and syncopated rhythms and involves dancers dancing in a shuffled three count step over a song in a common two beat meter. ***Allons danser, Colinda*** is the story of a young man trying to coax the young woman, Colinda, into going dancing while her mother is not watching.

*Colinda was the sweetest girl in all the bayou land
And every boy wanted to dance with her and try to hold her hand
Her mama used to chaperone Colinda every night
She didn't want those Cajun boys to hold her close and tight
Not everyone knows how to dance to them
Old waltzes of long ago
Make the old women angry
Let's go dancing, Colinda*

The touching tune would work better in a syncopated two but here it is represented in the notation as 3+3+2. The second Cajun song is ***Les flames d'enfer*** ('The flames of hell'), most often performed as a heavily accented two-step, this version is much faster and lighter, and is introduced by a country-fiddle style tune. The New Orleans style brass band begins with solo tuba, followed by a duet with the euphonium, and culminating in a full Dixie Land style band before transforming into a wild ride with wood wind runs and sultry trumpet solo in the middle. Both tunes get overlaid as the piece ends with a quick flourish.

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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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