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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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Details at ColoradoWindEnsemble.org

Thank you and have a good summer!

METAMORPHOSIS

AEGEAN FESTIVAL

OVERTURE (1967/1970)

ANDREAS MAKRIS

TRANS. ALBERT BADER

JAZZ SUITE No. 2 (1938/1995)

DIMITRI SHOSTAKOVICH

TRANS. JOHAN DE MEIJ

I. MARCH

II. LYRIC WALTZ

III. DANCE I

IV. WALTZ NO. 2

V. DANCE II

VI. FINALE

— BRIEF INTERMISSION —

COMMANDO MARCH (1943)

SAMMUEL BARBER

SYMPHONIC METAMORPHOSIS (1943/1972)

ON THEMES OF

PAUL HINDEMITH

CARL MARIA VON WEBER

TRANS. KEITH WILSON

I. ALLEGRO

II. TURANDOT

III. ANDANTINO

IV. MARSCH



Andreas Makris Aegean Festival Overture

1930 - 2005

trans. Albert Bader

Andreas Makris was born in Salonika, Greece. He obtained his first violin "by accident" when one day, during World War II, his father traded the family's ration of salt and olive oil to a man who begged him for the items, offering his violin. "So, for a month we had our bean soup without olive oil, and I began to play the violin," Makris would later explain. Makris continued his music studies at the National Conservatory in Greece and, beginning in 1950, in the U.S. on a Rockefeller Grant at the Phillips University in Enid, Oklahoma. He attended the Kansas City Conservatory in Missouri from 1951 to 1953 and graduated from the Mannes College of Music in New York in 1956 with Artist honors. Additional musical training followed at the Aspen Music Festival in 1956 and 1957 and at the Fontainebleau School in France where in 1958 Makris studied composition with Nadia Boulanger. In 1958 Makris won a first violin position with the Dallas Symphony and in 1959 moved to the St. Louis Symphony after a successful audition there. In 1961, at the invitation of conductor Howard Mitchell, Makris joined the first violin section of the National Symphony Orchestra, where he would remain for 28 years. Over the years, the NSO would go on to perform many of his works, under Mitchell, Antal Dorati, Mstislav Rostropovich and Leonard Slatkin. In 1970 Makris became the first composer to have a work premiered at the Kennedy Center. He would also later compose a piece commemorating the Center's 25th anniversary. Mstislav Rostropovich commissioned more works from Makris than from any other composer. "In my opinion, Makris is a great composer" Rostropovich remarked in 1978. From 1979 to 1989 Makris also served as NSO's composer in residence where his job was to help Rostropovich sort through unsolicited scores that arrived in the mail from unknown but hopeful composers. Makris also composed and arranged numerous incidental pieces for the NSO including a piece for Leonard Bernstein's birthday concert and an arrangement of Paganini's *Motto Perpetuo*, which became a standard encore for the NSO's many tours. He received numerous grants and awards for his compositions including a National Endowment for the Arts grant the ASCAP award. Upon his retirement from the NSO, Makris rededicated himself to composing with renewed vigor. His favorite performers became young musicians for whom he composed numerous solo, chamber and orchestral works. He also cultivated his friendship with National Philharmonic conductor Piotr Gajewski, at whose request he composed several works including the *Symphony for Soprano and Strings*, the *Violin Concerto* and one of his final works, *Strathmore Overture*, composed for National Philharmonic's gala concert, inaugurating its residency at the Music Center at Strathmore.

Metamorphosis of the usual kind! *Aegean Festival Overture* was originally scored for orchestra in 1967 and was premiered by the National Symphony Orchestra under the direction of Howard Mitchell. The immediate success of the work caught the attention of Major Albert Bader of the United States Air Force Band, who undertook the transcription in collaboration with the composer. The work has been a staple in the band repertoire ever since, and like Shostakovich's *Festive Overture*, is best known in its version for concert band. Although Makris did not use any actual folk tunes, the melodies and rhythms throughout *Aegean Festival Overture* are unmistakably Greek in origin. To quote the composer: "Concerning the melodies, they are all original, but my memories from Greece, the climate, sky, beautiful sea, the gaiety and sorrow of the Greek people undoubtedly have contributed to the general character of these melodies. The elaborate clarinet cadenza is a shepherd's inspiration but obviously too sophisticated to actually be played by the lonely shepherd."

Jazz Suite No. 2

Dmitri Shostakovich

Trans. Johan De Meij

1906 - 1975



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 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, Sergei Prokofiev, and Aram 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

Metamorphosis in the extreme! Identified here as Jazz Suite No. 2, it was actually mis-identified in the 10th volume of Shostakovich’s collected works as such. The piece should hold the title of *Suite for Variety Orchestra No. 1*. Originally in eight movements the transcription by de Meij only uses six. Further change from the “original,” is that despite being commonly attributed to Shostakovich and based on his music, the *Suite for Variety Orchestra No. 1* was arranged by Levon Atovmyan, a composer, arranger, and artistic administrator born in Russian Turkestan. Atovmyan and Shostakovich were introduced to each other at a meeting of the Vsyeroskomdram, the All-Russia Society of Composers and Dramatists, in the early 1930s. Atovmyan subsequently became part of Shostakovich's circle of close friends and was later regularly entrusted with arranging concert suites of his film music. In addition, Atovmyan also made transcriptions and arrangements of Shostakovich's other music, but even though his arrangements were made with the composer's tacit approval, they incorporated extensive alterations and newly composed material. Music in this suite can be heard from Shostakovich's music for *The Gadfly*, *The Adventures of Korzinkina*, *The First Echelon*, and other theater and film scores. No manuscript score exists in Shostakovich's hand. Its instrumentation, movement arrangement, and generic titling of movements also do not correspond with Shostakovich's style, nor is there a precise date for the suite's composition. However, it is believed to have been composed in the late 1950s, sometime after 1956.



Samuel Barber

Commando March

1910 - 1981

Samuel Osmand Barber II was born in West Chester, Pennsylvania, the son of Marguerite McLeod and Samuel "Le Roy" Barber. He was born into a comfortable, educated, social, and distinguished American family. His father was a physician, and his mother was a pianist. His maternal aunt, Louise Homer, was a leading contralto at the Metropolitan Opera and his uncle, Sidney Homer, was a composer of American art songs. Through his aunt, Barber was introduced to many great singers and songs. Sidney Homer mentored Barber for more than 25 years and was a great influence on his nephew. A child prodigy, Barber took an interest in music at a young age, despite his parents hoping he would become interested in sports such as football. Barber knew that he wanted to compose, writing a letter to his mother letting her know that he would never be a football player and that being a composer was his destiny. He began studying piano at six and composed his first work at seven. By fourteen Barber had entered the youth artist program at the Curtis Institute of music in Philadelphia all while still attending and graduating from high school. In 1928, he moved to the adult program at Curtis and continued working with Rosario Scalero (composition), George Fredrick Boyle (Piano), Emilio de Gorgoza (voice), and Fritz Reiner (conducting). It is at this time he also met fellow composer Gian Carlo Menotti, best known for his operas, and especially his operetta *Amahl and the Night Visitors*. Barber and Menotti became involved in a personal relationship as well as collaborating professionally for the next forty years. At the age of eighteen he won the Joseph H. Beards prize for his violin sonata, a work he later destroyed, something Barber was known for when he found a work less than up to his standards. He won that prize a second time for his *Overture to the School for Scandal* in 1931 while still working on his degree. He traveled through Europe during and after college in the summers studying in Vienna, Germany, and most of Europe. He attempted to make a career of being an operatic baritone and conductor, but was mostly celebrated for his compositions, particularly in Rome and Vienna. In 1942, after the outbreak of WWII, Barber joined the Army Air Corps, and would serve through to the end of the war in 1945. In 1943, he wrote *Commando March*. Also during this time Barber wrote a lot of music to accompany patriotic shorts, and was commissioned often by the Boston Symphony Orchestra to write pieces such as his cello concerto and second symphony (another work he attempted to suppress). At this time, he and Menotti purchased their home, Carpracorn, just north of New York city, where they lived until 1972. This is where Barber did the majority of his composing, including pieces such as his opera *Vanessa* (1958), which garnered him his first Pulitzer Prize. He also developed relationships with Toscanini who programmed Barber's music, something which Toscanini did not do often with American composers, as well as Leontyne Price, accompanying her on piano more than once as well as writing a role for her in his cantata *Prayers of Kierkegaard*. In 1962 Barber won his second Pulitzer Prize for his

piano concerto composed for the opening of Lincoln Center in New York. Barber had battled depression most of his life, and after the rejection of his third opera, *Antony and Cleopatra*, his depression worsened and he began to drink heavily as well. This placed a strain on his relationship with Gian Carlo that would eventually lead to them splitting up and selling their home. Between 1978 and 1981 Barber was in and out of the hospital as he was battling multiple myeloma, a form of lymphatic cancer, which would finally claim his life in 1981.

Metamorphosis in Reverse! His only work originally composed for winds, *Commando March* was not officially commissioned by the US government, but it was Barber's first work after his military induction. He completed it in February of 1943, and the premier was given by the Army Air Forces Technical Command Training Band in March of that year. *Commando March* enjoyed immediate success as the Goldman Band played the work throughout the summer of 1943 on their tour of the United States. This led to a request by Serge Koussevitzky, for Barber to adapt it for orchestra. One of a small handful of pieces that were originally composed for band and then transcribed for orchestra, others include *Outdoor Overture* by Aaron Copland, and several of John Philip Sousa's Marches. The orchestral adaptation received its premiere with the Boston Symphony under the baton of Koussevitzky in October of 1943. The rapid pace of composition, premiere, achieving popular success and orchestral adaptation in the same calendar year can be attributed to Barber's high status as one of the most widely accepted American composers of his time. Barber's music gathered broad acclaim not just among his American colleagues, but throughout Europe as well, solidifying him as one of the titans of twentieth-century American music. *Commando March* endures as a cornerstone work for wind band.



Paul Hindemith 1895 - 1963

Symphonic Metamorphosis on Themes by Carl Maria Von Weber

Trans. Keith Wilson

Paul Hindemith was born in Hanau, near Frankfurt, the eldest child of the painter and decorator Robert Hindemith and his wife Marie. He was taught the violin as a child, and entered Frankfurt's Dr. Hoch's Konservatorium, where he studied violin with Adolf Rebner, as well as conducting and composition with Arnold Mendelssohn (a distant relation of Felix Mendelssohn) and Bernhard Sekles. He supported himself by playing in dance bands and musical-comedy groups until he became deputy leader of the Frankfurt Opera Orchestra in 1914, being promoted to concertmaster in 1916. After his

father's death in 1915 during World War I, Hindemith was conscripted into the Imperial German Army in September of 1917 and sent to a regiment in Alsace, France, where he was assigned to play bass drum in the regiment band. In May of 1918 he was deployed to the front in Flanders, where he served as a sentry; his diary has him "surviving grenade attacks only by good luck". After the war, Hindemith would go on to become a major advocate of the *Neue Sachlichkeit*, or New Objectivity style. This style combines many aspects of composers such as Bach and Brahms but combined with aspects of the New Viennese school of music such as atonalism, polytonalism (many keys at once), and pan-diatonicism (chords moving in parallel). In the 1930s Hindemith began experiencing issues with the Nazi Government as many labeled his music as "Degenerate Art". During this time, the conductor Wilhelm Furtwängler's support and his being absent from Germany helped keep Hindemith and his wife safe. Hindemith had moved to Turkey in the 1930s and began the process of assisting in the creation of an academy of music in Ankara. In 1935 Joseph Goebels placed Hindemith on permanent suspension from his position at the Berlin Academy of Music. In 1936 his music was officially banned by the German government and as his time in Turkey came to a close, he emigrated to Switzerland in 1938. Here he began further codifying his musical language, and he eventually moved to the United States in 1940 where he began teaching at Yale. Here he founded the Yale Collegium Musicum, and his students studied his pedagogical work, *The Craft of Musical Composition*. His students would include, Samuel Adler, Lukas Foss, and Norman Dello Joio. Hindemith became a United States citizen in 1946, but moved back to Zurich, Switzerland in 1956 where he finished his compositional and conducting career. He passed away in Frankfurt due to complications from Pancreatitis.

Metamorphosis in its pure form!! *Symphonic Metamorphosis on Themes by Carl Maria Von Weber* was premiered by the New York Philharmonic on the 20th of January 1944, with Artur Rodzinski conducting. It has since become one of Hindemith's more popular and enduring works. It was inspired in part by choreographer and dancer Léonide Massine, who suggested to Hindemith that he compose a ballet based on Weber's music. However, after watching one of Massine's ballets and discovering that Massine intended to use sets and costumes designed by Salvador Dali (an artist whom Hindemith disliked), Hindemith decided to part ways with Massine, and the project was dropped. A few years later, Hindemith decided to salvage the music and write a set of variations or metamorphoses instead. It showcases Hindemith's unique compositional language with its virtuosic woodwind runs, inventive contrapuntal schemes, and prevalent use of perfect fourths. The work begins with a machine-like ostinato, which precedes the introduction of the main theme taken from Weber's *Huit Pièces pour le pianoforte à quatre mains (Op.60), No. 4.* in the upper woodwinds. Much of the first movement alternates between triumphant brass fanfares and contrapuntal writing for small groups of woodwind instruments, culminating with a bright and climactic A Major chord. The second movement theme is based on the overture to Weber's *Turandot* (which is itself based on an original Chinese song). Introduced by the flute, clarinet, and piccolo in its opening call and response, after a brief percussion episode, the main theme passes between sections in seven complete statements. The composer's contrapuntal artistry is put on full display as a second theme is introduced and developed into two fugues; the first ferociously scored for brass, the second a toccata for woodwinds. A second percussion episode leads to

an abbreviated recapitulation in which the original theme is presented in a truncated form, again, seven times before resolving in a serene F Major chord. Movement three, taken from Weber's *Six Pieces pour le pianoforte a quatre mains*, begins with song-like woodwind solos accompanied by colorful, occasionally bird-like, ensemble interjections. The music intensifies through the addition of new instruments and denser harmonies leading to a reintroduction of the opening material enhanced by a virtuosic flute obbligato. The final movement, "*March*" returns to the *Huit Pieces pour le pianoforte a quatre mains* and begins with trumpets and trombones playing a four-note declamatory fanfare based upon the interval of a perfect fourth. Hindemith develops the opening motive into the main theme of the movement, heard first in the woodwinds. In the trio, the horns introduce a second, more heroic theme. The two themes alternate throughout the movement, and the four-note fanfare returns to bring the work to a thrilling conclusion. The transcription was completed at Hindemith's request by his Yale University colleague, Keith Wilson.

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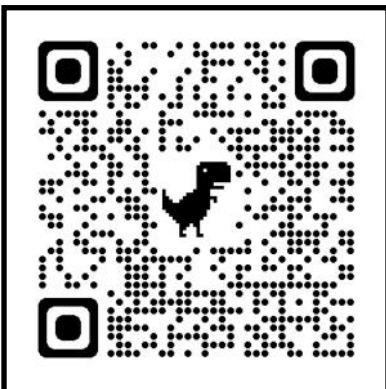
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