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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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Summits

November 14 2026

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AMERICA 250!

THE STAR (1814/2004)
SPANGLED BANNER
WILLIAMS

JOHN STAFFORD SMITH
ARR. JOHN

SESQUICENTENNIAL (1926)
EXPOSITION MARCH

JOHN PHILIP SOUSA
ED. LORAS JOHN SCHISSEL

A MOVEMENT FOR ROSA (1992)

MARK CAMPHOUSE

THE PROMISE OF LIVING (1954)
FROM "THE TENDER LAND"

AARON COPLAND
ARR. JAMES CURNOW

HOEDOWN FROM "RODEO" (1942)

AARON COPLAND
ARR. MARK ROGERS

—BRIEF INTERMISSION—

LIBERTY FANFARE (1986/2002)

JOHN WILLIAMS

ARR. JAMES CURNOW

WITH READING BY COLORADO SUPREME COURT

CHIEF JUSTICE MONICA MÁRQUEZ

SPIRITUAL SYMPHONY (2025)

BENJAMIN HORNE

I. *DRINKIN' GOURD/WADE IN THE WATER*

II. *MOTHERLESS CHILD*

III. *DEEP RIVER*

IV. *WHAT A MORNING/GO TELL IT*

THE STARS AND (1896)
STRIPES FOREVER

JOHN PHILIP SOUSA



Chief Justice Monica Márquez

Chief Justice Márquez was appointed to the Colorado Supreme Court in 2010 by Governor Bill Ritter, Jr. She began her term as Chief Justice in July 2024. Before joining the Court, she served as Deputy Attorney General at the Colorado Attorney General's Office, where she led the State Services section in representing several state executive branch agencies and Colorado's statewide elected public officials, including the Governor, Treasurer, Secretary of State, and Attorney General. Chief Justice Márquez also served as Assistant Solicitor

General and as Assistant Attorney General in both the Public Officials Unit and the Criminal Appellate Section. Before joining the Attorney General's Office, Chief Justice Márquez practiced general commercial litigation and employment law at Holme Roberts & Owen, LLP. She earned her bachelor's degree from Stanford University in 1991, and her law degree from Yale Law School in 1997. Chief Justice Márquez grew up in Grand Junction, CO. She enjoys hiking with her spouse and partner of 25+ years, and playing endless games of fetch with their boisterous yellow lab.

The Star Spangled Banner

**John Stafford
Smith**

1750-1821

Arr. John Williams



John Stafford Smith Was an English born composer and musicologist. He was one of the first serious collectors of Bach's music, which had fallen out of favor during the Classical period. He began learning music at a very early age because his father was a church organist at Gloucester Cathedral, and he enrolled him in the Cathedral's school. By the 1770s Smith had gained a reputation as a composer and organist. He was elected as a member of the select Anacreontic Society which boasted amongst its membership Samuel Johnson, James Boswell and Sir Joshua Reynolds. During this time, Smith composed music for the society's constitutional song entitled To Anacreon in Heaven (The Anacreontic Song). The words were by Ralph Tomlinson, the president of the society, and were inspired by the 6th-century BC Greek lyric poet, Anacreon, who wrote odes on the pleasures of love and wine. The song became popular in Britain and America following the establishment of several Anacreontic Societies there as a common drinking song. This tune would go on to serve as

the backdrop to Francis Scott Key's poem, *The Defense of Fort M'Henry*, as the two merged to become the Star Spangled Banner.

The Star Spangled Banner continued to serve as a patriotic song through the 1800s but would not be officially made the national anthem until Congress adopted it in 1931. Until this time several songs had acted as the United State's national anthem including, *My Country Tis of Thee*, *Hail Columbia*, and *America the Beautiful*. This arrangement by John Williams was used for his duties as the Grand Marshall of the Rose Bowl Parade in 2004.

Sesquicentennial Exposition March

John Philip
Sousa
(1854 - 1932)

ed. Loras John
Schissel



John Philip Sousa began his career playing violin and studying music theory and composition under John Esputa and George Felix Benkert. Sousa's father enlisted him in the United States Marine Band as an apprentice in 1868. He left the band in 1875, and over the next five years, Sousa performed as a violinist and learned to conduct. In 1880, he rejoined the Marine Band and served there for 12 years as director, after which Sousa was hired to conduct a band organized by David Blakely, P.S. Gilmore's former agent. Blakely wanted to compete with Gilmore. From 1880 until his death, Sousa focused exclusively on conducting and writing music. Upon the outbreak of World War I, Sousa was awarded a wartime commission of lieutenant commander to lead the Naval Reserve Band in Illinois. He then returned to conduct the Sousa Band until his death in 1932.

Sesquicentennial Exposition March was written for the event of the same name held in Philadelphia, at the request of its officials. Sousa dedicated it to the Mayor of Philadelphia, W. Freeland Kendrick. Sousa's marches generally share a form of introduction, first and second strain, a break strain or "dogfight" section, a trio, and an obbligate often added during the repeat of the trio (for example the Piccolo soli in *The Stars and Stripes Forever*). Unlike *The Stars and Stripes Forever*, *Sesquicentennial* is written in a triple meter (meaning there are three divisions to each beat, 6/8) as opposed to a duple meter (two divisions to each beat, 2/4). For all marches by Sousa, or otherwise, the difference between these two meters was dependent upon what groups were marching. A 2/4 march is meant for men to march to, while a 6/8 march was meant for horses. If you listen, you can hear the horse in a parade gait or trot as we make our way through the path of Sousa's celebration of the 150th anniversary of our country.



Mark Camphouse A Movement for b. 1954 Rosa

A product of the rich cultural life of Chicago, composer-conductor **Mark Camphouse** was born in Oak Park, Illinois in 1954. He received his undergraduate and graduate degrees in music from Northwestern University where he studied composition with Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowicz. A scholarship from the Civic Orchestra of Chicago enabled Camphouse to study trumpet privately for two years with the late, legendary Chicago Symphony Principal Trumpet Emeritus, Adolph "Bud" Herseth. Mr. Camphouse began composing at an early age, with the Colorado Philharmonic premiering his *First Symphony* when he was 17. His 28 published works for wind band have received widespread critical acclaim. He was Professor and Associate Director of the School of Music at George Mason University where he conducted the wind symphony and taught courses in conducting and composition; he retired in 2022. Other principal artistic, administrative, and educational positions he has held include serving as Music Director and Conductor of the New Mexico Music Festival at Taos Symphony Orchestra (1977-1982), Music Division Head of the Virginia Governor's School for the Arts (1985-1989), Acting Dean of Music of New World School of the Arts in Miami, Florida, during the 1998-99 academic year, and Director of Bands at Radford University in Virginia from 1984-2006. Mark has been married to Elizabeth Ann Curtis (Director of GMU's Potomac Arts Academy) since 1982. They have twin daughters, Beth and Briton.

A Movement for Rosa From the composer:

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr., inscribed the following words on the front piece of his book, *Stride Toward Freedom*, a copy of which he gave to Mrs. Parks: "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom." Throughout the history of our great nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures, and athletes. But we must not forget heroes who are perhaps less conspicuous, but every bit as significant. Rosa Parks, who worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement. America's proud heritage and the accomplishments of its people have been,

and continue to be, darkened by racial discrimination. This blight on our country takes many forms, whether subtle or more overt, as with cowardly acts of intimidation and violence by various extremist hate groups.

Hoe Down from Rodeo

Aaron Copland
1900 - 1990

Arr. R. Mark Rogers



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 Fulbright 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.

Hoe Down is the fifth and final movement from the full ballet, *Rodeo*. Written in 1942 and choreographed by Agnes De Mille, for the Ballet Russe de Monte Carlo which had moved to the United States during WWII. De Mille based the choreography of *Hoe Down* on American square dance and tap, and is full of high energy. *Rodeo* is from Copland's Americana period, from which the majority of his most well-known works come. He was

reluctant to write another “cowboy” ballet as *Rodeo* came fresh on the heels of *Billy the Kid* but these two ballets along with *The Fanfare for The Common Man*, *Appalachian Spring*, and his score for *The Red Pony* are among his most well-known works. De Mille performed the principal part in the New York premier and was received with critical acclaim, though she was not entirely happy with the production. The ballet went on to lead a successful tour, though producers were hard pressed to replicate the skill with which de Mille had portrayed the lead. She also retained veto power over any casting of the ballet, which often sent companies to extremes in order to find a worthy Cowgirl. Meanwhile, Copland arranged the music as a symphonic suite for orchestra titled *Four Dance Episodes from Rodeo*, which consisted chiefly of removing the very middle movement, *Ranch House Party* along with minor adjustments to the final two sections. With the middle section removed, the composition now resembled the symphonic form with an ambitious opening movement, slow movement, minuet and finale. In this form, *Rodeo* found even greater success, premiering at the Boston Pops in 1943.

The Promise of Living from The Tender Land

Arr. James Curnow

The Promise of Living is from Copland's opera *The Tender Land*, with the Libretto by Horace Everett, who was Copland's former lover. The work premiered in 1954 and was one of several works written for Television as part of the NBC Television Opera Workshop, however, it was passed over when producers rejected the opera. Copland continued to develop the work and would perform it in New York, and again at Tanglewood. The opera suffered from issues with character development and the differences in the medium for which it was written (television), and a larger scale stage. *The Tender Land* depicts a 1930s Midwest farming family as they approach the spring harvest and their elder daughter's graduation from high school and is in three acts. Two young drifters come to the family looking for work. Rumors are heard that there are two strangers in town making trouble, but even so, the family employs the two new-comers. One of the two drifters encourages getting the patriarch of the family drunk at the graduation party, but for what we do not know. The police are called and we find the two strangers are not the local troublemakers, however, they are told to leave. The eldest daughter and one of the strangers share a kiss and make plans to leave together. The drifters end up leaving with out the eldest daughter, but she decides to leave home by herself and leaves to make her way in the world anyway. This leaves the family to continue their life and the hopes that their younger daughter will stay on the farm to take over. *The Promise of Living* comes at the end of act one, and depicts the hopes for rain and bountiful grain harvest as well as the good will and need for the assistance of neighbor and stranger alike. The opening three stanzas are:

*The promise of living with hope and thanksgiving
Is born of our loving our friends and our labor.*

*The promise of growing with faith and with knowing
Is born of our sharing our love with our neighbor.*

*The promise of loving, the promise of growing
Is born of our singing in joy and thanksgiving.*



John Williams

B. 1932

Liberty Fanfare

arr. James Curnow

Featuring a reading by

**Colorado Supreme Court Chief Justice
Monica Márquez**

John Williams was born in Flushing Queens, New York City to Esther Towner and John Williams. In 1948, his family moved from Flushing to Los Angeles to follow his father's job as the drummer for Raymond Scott, known for his small novelty Jazz compositions (the best known being Powerhouse, heard in many cartoons). His father also took jobs working as a percussionist in the movie and music studios where John would sit in the back listening to the orchestras rehearse. After graduating from North Hollywood High School in 1950, Williams joined the U.S. Air Force where he played piano, conducted, and arranged music in the Air Force Band. He went on to attend Juilliard and the Eastman School of Music before returning to Hollywood to become a studio and session pianist. While working in the studios he began to arrange music for other composers and then moved into composing original scores. At 92, Williams has been nominated for 54 Oscars, second only to Walt Disney, and has won five times. His latest nomination comes this year for *Indiana Jones and the Dial of Destiny* and his first was for his score adaptation for the 1968 movie *Valley of the Dolls*. Aside from movies, television and the Olympics, Williams also has written a large volume of concert hall music including a number of concerti, a symphony, and various chamber pieces.

Liberty Fanfare was written in 1986, for the celebration of the 100th birthday of the Statue of Liberty, John Williams was commissioned by the Statue of Liberty-Ellis Island Foundation to write a fanfare for orchestra. The entire piece is approximately five minutes in length and utilizes brilliant brass for the main themes and woodwinds for a recurring, melodious motif. The rhythm is also repeated several times throughout the piece. "As fanfares go, it is a humdinger," wrote Anthony Tommasini, chief music critic of the New York

Times. “It’s got two great tunes: a brassy and boisterous fanfare riff, all roulades and flourishes and forward motion; and a long-lined tune for hushed -up [woodwinds] that sounds like lots of others Williams has composed for Hollywood, but still gets you right in the back of the throat.” Before the premiere of the piece, Williams commented that he had “tried to create a group of American airs and tunes of my own invention that I hope will give some sense of the event and the occasion.”



Benjamin Horne *Spiratual Symphony*

b. 1995

Benjamin Horne (b.1995) is a conductor, educator, and composer. He currently serves as Visiting Assistant Director of Bands at the University of Florida where he assists in directing the Gator Marching Band, coordinates the athletic pep bands, directs the Concert Band, and teaches undergraduate conducting. As an

award-winning composer, Horne’s works have been widely performed internationally by ensembles such as Musiqa, Decoda, Picoso, the SOLI Chamber Ensemble, and the Atlanta Chamber Players. His works have also been programmed by several of the leading wind bands in the US winning the 2025 National Band Association/William D. Revelli Memorial Composition Contest. Horne holds a DMA in wind conducting and a MM in composition from Michigan State University. Horne also completed a MM in music performance from Indiana University and two BM degrees from Columbus State University (GA) in music education and music performance.

From the composer:

Spiritual Symphony is a collection of settings of African American spirituals for wind band. Together, this compilation synthesizes into a large work that engages with symphonic form.

Drinkin’ Gourd is primarily based on *Follow the Drinking Gourd*. Filled with many inferences and descriptions, there is belief that the song may have been used as directions for slaves escaping along the Underground Railroad. The lore around this song also includes *Peg Leg Joe* as the “old man” referenced in the lyrics “comin’ just to carry you to freedom”. Joe was believed to have been a figure who would travel to plantations to deliver the “instructions”. This work uses the melody from the chorus of the song as a strophic theme that gradually intensifies and recedes like Peg Leg Joe coming to teach you how to escape and then disappearing in the dead of night. *Wade in the Water*, another spiritual believed to be used for a similar purpose, is also interwoven throughout this movement.

Motherless Child is the musical bedrock for the second movement. Shrouded in anguish and desperation, the song’s lyrics suggest a state of worthlessness and a sense of one feeling lost -- having squandered their

sense of identity and humanity.

Deep River was previously a standalone setting written for my friend Anthony Morris. This edited version makes up the third movement. The setting pays homage to Henry Burleigh whose published versions in the 1910s helped popularize the song as well as the recordings of Paul Robeson. In contrast to the earlier movements, *Deep River* expresses a sense of hope and a longing desire to crossover to a land of freedom and peace.

The final movement opens with *My Lord, What a Morning* as a chorale before progressing into an exuberant rendition of *Go Tell It on the Mountain*. Both songs contain references to biblical events in their lyrics, but the connecting idea of a “new life” or a “new age” resonates throughout.



John Philip Sousa The Stars and Stripes Forever

The Stars and Stripes forever. What can be said about the most popular march John Philip Sousa wrote? It is the national march of the United States and is rivaled only in popularity by *The Liberty Bell* which was popularized as the opening theme for *Monty Python's Flying Circus*. All other marches in this style are always compared to its grandeur and flash, it is meant to inspire feelings of pride and patriotism, and bring us together as a nation, no matter our differences. It is the quintessential march for us to celebrate the semi-quincentennial of this country.

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Jayne Copland + pic
Rachel Dugger + pic
Kari Polmateer + pic

Oboe

Geoffrey Long
Loren Meaux

Bb Clarinet

Emily Campbell
Heather Davis + Eb
Brooke Hengst
Jen Horn
Daniel Rodriguez
Julian Ruiz
Jim Travis

Bass Clarinet

Amy Musick

Contrabass Clarinet

Karen Weiser

Bassoon

Karen Gregg
Marcus Turner

Contra Bassoon

Darryl Nakatani

Alto Saxophone

Bill Graves + sop.
Trevor Stevens

Tenor Saxophone

Carter DeSouza

Baritone Saxophone

Ben Wiebe

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Toshi Clark
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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 44th 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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