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DAVID KISH, CONDUCTOR

David Kish is Director of Bands and Professor of Music at Metropolitan State University of Denver, where he conducts the Wind Ensemble and Symphonic Band and teaches conducting and music education courses. He is Editor of the Journal of Band Research, curator of the J. L. Gerardi Band Research Center, and a member of the American Bandmasters Association. His honors include the university's Faculty Senate Teaching Excellence Award and the Distinguished Alumni Award from the University of North Carolina at Greensboro.

Since his appointment as Conductor and Musical Director of the Colorado Wind Ensemble in 2015, David has helped establish the ensemble as a distinctive artistic voice in the national wind band community. Recognized for its ambitious programming and commitment to musical discovery, the ensemble champions new works and brings compelling, underrepresented repertoire to audiences. During the current season, the Colorado Wind Ensemble will perform at both The Midwest Clinic and the National Convention of the Association of Concert Bands, marking significant milestones in the ensemble's continued artistic growth and national visibility.

Kish's career spans all levels of instrumental music education, including Associate Director of Bands and Franklin Fellow at the University of Georgia. His scholarship on wind literature, conducting pedagogy, and music education has appeared in The Instrumentalist, Journal of Band Research, and Music Educators Journal, as well as six volumes of the widely used Teaching Music Through Performance in Band series. 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 award from School Band & Orchestra Magazine; and, most recently, *Visualizing Music*. All seven publications are available from GIA Publications.

An active guest conductor, clinician, lecturer, and presenter, Kish has led professional development sessions at The Midwest Clinic, the National Association for Music Education Conference, and state music education conferences throughout the United States. His international work includes serving as Conductor-in-Residence at Capital Normal University in Beijing, China. He holds 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 a Bachelor of Music in Music Education from Susquehanna University in Selinsgrove, Pennsylvania.

Please join us for our next concert

Wonderlands

Saturday, February 20, 2027 @ 730pm

King Center Concert Hall Denver, CO

Tickets available at ColoradoWindEnsemble.org

Summits

Morning, Noon & Night in Vienna (1844/2002) — Franz von Suppé
Trans Dr. Kenneth Singleton

O Magnum Mysterium (1994) — Morten Lauridsen
Trans H. Robert Reynolds

Symphony in B-Flat (1951) — Paul Hindemith

I. Moderately Fast, with Vigor

II. Andante Grazioso

III. Fuge

—Brief Intermission—

First Suite in E-Flat (1909) — Gustav Holst
Ed. Colin Matthews

I. Chaconne

II. Intermezzo

III. March

Race to the Clouds (2023) — James David
From Three Summits Concerto
For trombone
Featuring Dr. Drew Leslie - Trombone

Maroon Bells Ascending (2026) — John Carnahan



Dr. Drew Leslie Trombone

Dr. Drew Leslie, a native of Ann Arbor, Michigan, joined the faculty of Colorado State University School of Music, Theatre, and Dance in Fall 2019 and currently serves as associate professor of trombone and Undergraduate Coordinator. Active as a solo, chamber, and orchestral musician, Dr. Leslie has performance experience in a wide variety of settings. He has played with the symphony orchestras of Colorado, Boulder, Colorado Springs, Fort Collins, Greeley, Buffalo, Cheyenne, Hawai'I, as well as the Santo Domingo Festival Orchestra of the Dominican Republic and the Aspen Music Festival Orchestra and Chamber Symphony. He has also been featured in performances at the International Trombone Festival, the American Trombone Workshop, the Big XII Trombone Conference, and the International Association of Jazz Educators Conference. He played a Midwest tour with Yo-Yo Ma and the Silk Road Ensemble and has accompanied a wide variety of other artists including Wu Tang Clan, Nas, Ben Folds, Portugal. The Man, the Wailers, Tower of Power, Ray Charles, Bernadette Peters, Jake Shimabukuru and Michael Feinstein. Dr. Leslie has given numerous solo recitals at universities and festivals throughout the country and has been a featured soloist with the CSU Symphony Orchestra, CSU Wind Symphony, CSU Symphony Band, and the Ann Arbor Concert Band. He is currently a member of the Blue Ridge Trombone Quartet and maintains an active performance schedule across the country. Equally as passionate about music education, Leslie has maintained active private studios in Colorado, Michigan, Texas, Missouri, and North Carolina and has served on the faculty of the Interlochen Arts Camp, CSU Brass Workshop, Tromboot Camp, Cannon Music Camp and the Longhorn Summer Music Camp. Dr. Leslie received his Doctor of Musical Arts in Trombone Performance from the University of Texas at Austin, his M.M. from the Manhattan School of Music in New York City, and his B.M. from the University of Michigan. Additionally, he spent four summers studying and performing at the Aspen Music Festival and School, including two as a fellowship student.

Morning Noon and Night In Vienna

Franz von Suppé

1819-1895

Trans. Dr. Kenneth Singleton



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. Tha 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*.

Morning Noon and Night in Vienna is a concert overture written for a theatrical play of the same name, much like Mendelsohn's overture and incidental music to *A Midsummer Night's Dream.* The play written by Franz Xaver Told was a critical and popular flop. It ran only three days after opening on February 26, 1844. The play was meant to depict vignettes of everyday life in Vienna from breakfast at the Graben (one of the most famous of squares in Vienna) to lunch at the Prater, which is the large public park in the Leopoldstadt district in Vienna. It is most famous for its Ferris Wheel featured in film such as the James Bond movie *The Living Daylights*. Finishing with a stroll in the gardens of Schönbrunn. A Baroque castle and gardens similar to Versailles in France. The overture models precisely none of this, and was simply written to help inspire the audience. *Morning, Noon, and Night* is best known from the 1959 Bugs Bunny cartoon *Baton Bunny* in which Bugs bunny takes over as the guest conductor of the "Wanner Brother's Symphony Orchestra. The overture has of course long outlasted the play as it became a staple of concert and particularly wind band literature, having been transcribed by Theo Moses-Tobani, Henry Fillmore, and Ken Singleton whose transcription we hear tonight.

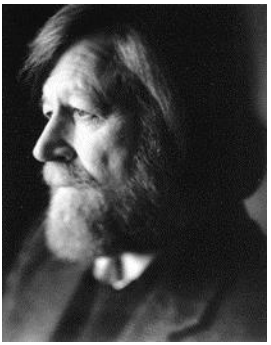
Dr. Kenneth Singleton

1947-2026



Ken "Doc" Singleton – While this writer does not often go too deep into those who have done transcriptions of works, given his recent passing and ties to Colorado music and music education, I feel it is worth noting that Dr. Kenneth "Doc" Singleton was a highly respected musician, conductor and educator in Colorado. Doc held a bachelor of music degree from the University of South Florida and two master's degrees from Yale, as well as a doctorate in Tuba Performance, the first awarded by Yale. He helped in founding the Charles Ives Society while at Yale. He was the director of bands at New Mexico State University, and was the Director of Bands and Wind Conducting at the University of Northern Colorado where he led both the university's wind ensemble and concert band for 34 years. He helped to shape the music education of Colorado in that time and many of us on this stage are graduates of UNC or had worked with Doc as part of our education. Doc was also an avid transcriber of pieces and having been at UNC during his tenure we were lucky to

get to play his transcriptions from the Finale to Tchaikovsky's *Fourth Symphony*, arrangements of Charles Ives' music, Bellini's *Oboe Concerto*, and tonight's offering *Morning, Noon, and Night in Vienna*. Doc will be missed, but his mark on many of us will be long lasting.



Morten Lauridsen — O Magnum Mysterium

b. 1943 — **trans H. Robert Reynolds**

Morten Johannes Lauridsen is an American composer, a National Medal of Arts recipient, composer-in-residence of the Los Angeles Master Chorale from 1994-2001, and has been a professor of composition at the University of Southern California Thornton School of Music for more than 40 years. A native of the Pacific Northwest, Lauridsen worked as a Forest Service firefighter and lookout (on an isolated tower near Mt. St. Helens) and attended Whitman College before traveling south to study composition at the University of Southern California with Ingolf Dahl, Halsey Stevens, Robert Linn, and Harold Owen. He began teaching at USC in 1967 and has been on their faculty ever since. In 2006, Lauridsen was named an 'American Choral Master' by the National Endowment for the Arts. In 2007 he received the National Medal of Arts from the President in a White House ceremony, "for his composition of radiant choral works combining musical beauty, power and spiritual depth that have thrilled audiences worldwide." His musical approaches are very diverse, ranging from direct to abstract in response to various characteristics (subject matter, language, style, structure, historical era, etc.) of the texts he sets. His Latin sacred settings, such as the Lux Aeterna and motets, often reference Gregorian chant plus Medieval and Renaissance compositions. His series of sacred a cappella motets (*O Magnum Mysterium, Ave Maria, O Nata Lux, Ubi Caritas et Amor,* and *Ave Dulcissima Maria*) and numerous instrumental works are featured regularly in concert by distinguished artists and ensembles throughout the world.

O Magnum Mysterium

Is a chant from the Matins of Christmas in the Christian Church. The lyrics are

O great mystery,
and wondrous sacrament
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Alleluia!

The composer said of his own work, "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the newborn king amongst lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy."

Symphony in B-Flat — Paul Hindemith

1895-1963



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 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.

The ***Symphony in B-Flat*** was composed at the request of Lt. Col. Hugh Curry, leader of the United States Army Band, and was premiered in Washington, D.C., on April 5, 1951, with the composer conducting. The Suite shows Hindemith's great contrapuntal skill, and the organized logic of his thematic material. His melodies develop ever-expanding lines, and his skill in the organization and utilization of complex rhythmic variation adds spice and zest to the strength of his melodies. In 1950, the United States Army Band invited Hindemith to Washington, D.C., to guest conduct the ensemble. Rather than simply accept the proposed date, Hindemith requested that the appearance be postponed because he wanted to write something for the occasion. That something was the symphony, completed the following year and premiered by the Army Band under Hindemith’s direction on April 5, 1951. Hindemith had written for winds before, most notably in the Konzertmusik für Blasorchester, in 1926, however, the Symphony in B-flat was his first symphonic work conceived specifically for the modern concert band. There is nothing tentative about it: he approached the ensemble not as an orchestral substitute but as a medium capable of sustaining the contrapuntal density, formal scale, and harmonic argument of a symphony.

In the first movement there is a forceful, rhythmic outburst in the low brass lays the groundwork for a broad melody in the trumpets, set against woodwind motion that colors the harmony while providing its own separate counterpoint. A short five-note figure embedded in the opening gesture becomes increasingly important, eventually serving as the basis for a more lyrical second theme, first heard in the oboe. Through mounting harmonic friction, shifting orchestration, and asymmetrical phrase lengths, the music presses toward a development driven by a clipped dotted rhythm, where the movement's two principal themes are subjected to increasing repetition, fragmentation, and contrapuntal collision. The recapitulation restores a measure of familiarity before gathering momentum toward an emphatic B-flat-major close.

The second movement begins in a completely different world. Alto saxophone and solo cornet trade the melancholy theme back in forth in a near broken melody. This conversational character continues while delicate woodwind ornaments flicker underneath. The texture is spartan and graceful, but never entirely serene, with quiet, accompanimental figures and irregular phrases. In the middle section, Hindemith abruptly changes the character with a new section marked "Fast and gay" begins with the theme in the clarinet. This is quickly echoed and overlapped among the woodwinds, and what begins as an exuberant dance grows more frenetic as entrances chase one another. The brass eventually crashes in with raucous energy, and instead of choosing between the movement's two personalities, Hindemith ultimately superimposes them: the poised opening melody returns atop the bustling woodwind dance, revealing that these seemingly incompatible ideas were designed to coexist.

The finale, simply titled Fugue, turns counterpoint from craft into conflict. A weighty introduction hints at the first fugue subject before the music becomes leaner and more energetic, sending the subject through the ensemble in increasingly compressed entrances downwards. A scherzando briefly redirects the momentum before the second fugue emerges from the low reeds, time proceeding upward through the ensemble in inverse to the first fugue. Echoes of the scherzando return in solo flute and clarinet as the orchestration thins and the tempo relaxes. The two fugues sound simultaneously, leading to the return of the principal theme from the first movement in the brass, now stacked into a single polyphonic construction as fragments splinter off, entrances multiply, and chromatic lines begin in the woodwinds. Through it all, B-flat reasserts itself with increasing authority until the entire movement drives toward three enormous B-flat-major chords.



Gustav Holst
1874-1934

First Suite in E-Flat
Ed. Colin Matthews

Gustav Holst, was born in Cheltenham, Glouchestershire, England to Adolph and Clara, and he was the eldest of two children. His father was the pianist, organist and choirmaster at All Saints' Church. His mother was a former student of Adolph, as well as being a talented singer and pianist. His younger brother Emil Gottfried, would become a famous actor in London's West End, New York and Hollywood under the name Ernest Cossart. Gustav's father wanted him to be a concert pianist, but due to multiple medical conditions he was unable to adhere to the rigors needed for such a grueling career. He also studied Violin, which he hated, and at age 12 his dad recommended he take up the trombone,

hoping that the brass instrument would help resolve Gustav's asthma. It was at this same time that Gustav developed an interest in composing, and even though he tried to deter him from that career, Adolph paid for four months of counterpoint instruction in 1891. Gustav began studies at the Royal College of Music in 1892 where he studied with many of the school's most renowned teachers. He supported his studies by playing trombone professionally. In 1895 he and Ralph Vaughan Williams became friends and from that point forward Vaughan Williams would have a large influence on Holst's music. Composing did not pay enough so Holst continued to support himself and his family by playing the Trombone with such organizations such as the Scottish Orchestra and the Carl Rosa Opera Company. In addition, he would go on to have several teaching positions and became well-established as a choral conductor. His most well-known position was that of the music director at St. Paul's Girl's School in Hammersmith. These names may sound familiar as Holst wrote folk song suites with both of these as their primary title. His most famous composition is of course *The* Planets which actually brought Holst from relative obscurity to internationally known composer.

First Suite in E-flat

Wind bands have been around since the 1500s, however, it was not until the latter half of the 1800s as wind and brass instruments began to be refined by improved manufacturing processes and standardization in construction, that the literature for them started to became more serious and organized. Composers like Mendelssohn, Berlioz, Wagner, Gounod and Richard Strauss wrote for small groups that were often modified wind or brass quintets or combinations there-in. However, the American wind band tradition, originating with John Philip Sousa, Pat Gilmore, and Arthur Pryor along with the rise of brass bands based in the coal mining towns of Britain were where the shape the composition of wind bands as we know them today. Percy Grainger spanned those two worlds, but to a lesser extent so did Gustav Holst. While traditionally considered a symphonic and choral composer, Holst's works for wind band or more accurately Military Band, which is itself a predecessor of the modern-day wind ensemble with its leaner instrumentation, have become staples in the literature. Holst, having been a trombonist, understood how to write for winds as he was raised near the British band tradition. The *First Suite in E-flat* was composed in 1909 but was not premiered until 1920 at the Royal Military School of Music. Along with his *Second Suite in F,* the first suite lead many other composers to take wind bands and writing for them much more seriously. The suite is composed of three movements a Chaconne, an Intermezzo, and finally a March. The Chacone begins with a long melody in the Tubas and Euphoniums and builds slowly through the ensemble punctuated in the middle by a "dance" theme in the woodwinds. The Intermezzo, while usually meant as a slow movement, in this case uses a much more up-tempo opening with a dancing tune in the Oboe, Clarinet, and Cornet, that gives way to a singing melody. The two themes are then played over each other as the movement peaks and then closes out. This proceeds into the March. Unlike an American march however, British marches take on much more pomp and cirucumstance, and in fact the main theme here is very reminiscent of Edward Elgar's Pomp and Circumstance marches (the most famous of which is his *Pomp and Circumstance March no.1* widely used for graduation ceremonies). This grandeur also implies a slower tempo, and as you can hear here, the March is significantly slower than a traditional American March such as *The Stars and Stripes Forever*.

Race to the Clouds From Three Summits

Dr. James M. David

b. 1978



With Dr. Drew Leslie - Trombone

Dr. James M. David is a leading American composer for winds and percussion who serves as professor of music theory and composition at Colorado State University. A native of southern Georgia, Dr. David began his musical training under his father Joe A. David, III, a renowned high school band director and professor of music education in the region. This lineage can be heard in his music through the strong influence of jazz and other Southern traditional music mixed with contemporary idioms. He received degrees in music education and music composition from the University of Georgia and the Florida State University College of Music. He studied composition with Guggenheim recipient Ladislav Kubik, Pulitzer recipient Ellen Taaffe Zwilich, Lewis Nielson, and Clifton Callender as well as jazz composition and arranging with Sammy Nestico.

Race to the Clouds from Three Summits

The composer writes:

Like so many artists, I have always been drawn to mountains, from the ancient peaks of Appalachia in my native Georgia to the proud Rockies in my adoptive Colorado. The perfect natural analog for struggle and triumph, mountains have long represented a sense of transcendence and spirituality. My trombone concerto Three Summits is an homage to three famous peaks of Colorado and draws on the Southern Gospel music traditions of my youth. Hopefully, a spiritual journey from anguish to elation will be heard in this ambitious solo work for my native instrument. We hear the third movement tonight, which will be one of the pieces this ensemble will be performing at Midwest Band and Orchestra Clinic in Chicago in December.

The composer writes of the third movement:

Last is the notorious Pikes Peak Hill Climb also known as the Race to the Clouds. Early each summer since 1916, daring auto racers summit the 14,000-foot Colorado peak amid raucous engines and death-defying curves providing for an aggressive and white-knuckle ride to the top. A joyous “gospel shout” concludes the concerto with a jangling tambourine backbeat and a large glissando for the trombone.



John Carnahan

The Bells Ascending

b. 1955

John Alan Carnahan recently retired from his position as Director of Bands and Professor of Conducting at the Bob Cole Conservatory of Music at California State University, Long Beach. His teaching responsibilities included conductor of the University Wind Symphony and Professor of Graduate Conducting. Prior to his appointment at Long Beach, Mr. Carnahan served as Assistant Director of Bands at the University of Texas, and as Director of Bands at Clovis High School in Clovis, California. Professor Carnahan is very active as a guest conductor, clinician, composer/arranger, author, and adjudicator. He has conducted countless honor ensemble performances at the local, regional, national, and

international levels. He served as a visiting professor at Hanyang University in Seoul, Korea and conducted highly acclaimed performances in the Seoul Arts Center Theater. He is also an award-winning composer. His compositions are performed throughout the United States, Europe, and Asia and In 2007, he won the College Band Directors National Association Young Band Composition Contest with his piece, "…and the antelope play,"

Maroon Bells Ascending is a musical journey along the seven-mile scenic road from Aspen, Colorado, to the base of the Maroon Bells, two of Colorado's most iconic and frequently photographed mountain peaks. Rising to more than 14,000 feet, the Maroon Bells possess a grandeur that has captivated generations of mountain enthusiasts. The music begins with the energy and anticipation of the journey, evoking the rugged beauty of the mountains, forests, and open landscapes. A quieter, atmospheric middle section turns toward the stillness of nature at night, where darkness, stars, and the vastness of the mountains create a sense of wonder and mystery. As darkness gives way to dawn, a bright and radiant sequence evokes the first morning sunlight spilling across the landscape, illuminating the mountains and signaling the beginning of a new day. As the journey continues, the music gradually gathers momentum, building toward the final approach and the breathtaking reveal of the Maroon Bells themselves, creating a majestic culmination of the journey and a celebration of the enduring power and beauty of the Colorado landscape.

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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

Bassoon
Karen Gregg
Marcus Turner

Alto Saxophone
Bill Graves
Trevor Stevens

Tenor Saxophone
Carter DeSouza

Baritone Saxophone
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Terissa True

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Travis Almany
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Chris Norwood

Piano
Jooeun Pak

Conductor
Dr. David Kish
Conductor Laureate
Dr. Matthew J. Roeder
Conductor Emerita
Martha E. Cox

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 Schwantner, 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.



Website: ColoradoWindEnsemble.org
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