

Upcoming Events

Halloween Organ Extravaganza	10/31	Organ Recital Hall	7, 9, 11 p.m.
University Art Museum: First Friday Extended Hours	11/1	University Art Museum	6 p.m. - 8 p.m.
Guest Artist Series: John Patrick Shanely	11/3	University Theatre	7:30 p.m.
Virtuoso Series Concert, Duo Francois	11/4	Organ Recital Hall	7:30 p.m.
Creative Writing Reading Series Collaboration: <i>Uncanny Valley</i> by John Gibson	11/5	Organ Recital Hall	7:30 p.m.
Contemporary Artist Music Series: Shilo Stroman	11/6	Organ Recital Hall	7:30 p.m.
Carnero String Quartet	11/7	Organ Recital Hall	7:30 p.m.
Opera: <i>Patience</i> by Gilbert and Sullivan	11/8, 11/9, 11/15	Griffin Concert Hall	7:30 p.m.
Early Music Chamber Recital	11/11	Organ Recital Hall	7:30 p.m.

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Meet Me at the UCA

Virtuoso Series Recital

Peter Sommer, saxophone
Kim Joyce, piano

October 28, 2013
7:30 P.M.
Organ Recital Hall

Fantasy Etudes, Book I (2006) I. LS/SR II. OM/MD III. GL/LM	James M. David
Sonata, Op. 19 I. With vigor II. With tranquility III. With gaiety	Paul Creston (1906-1985)
Sonata I. Two-Part Invention II. La follia nuova: a lament for George Cacioppo III. Scherzo “Will o’ the wisp” IV. Recitative and Dance	William Albright (1944-1998)
<i>Escapades</i> (2002) 1. Closing In 2. Reflections 3. Joy Ride	John Williams



Program Notes

The impact of György Ligeti’s works on my current direction as a composer cannot be understated. Like so many composers from throughout the world, I was profoundly inspired to write a work in his memory after learning of his passing in 2005. Drawing from his Piano Etudes, each movement utilizes a different rhythmic process as the primary motivating force. Further, each is inspired by both a great composer and jazz trumpeter. The first draws on the muscular sound of Lew Soloff with the asymmetrical rhythms of Silvestre Revueltas in a brief but playful dance. The lyrical middle movement utilizes the chord progression from Miles Davis’ “So What” with the isorhythmic techniques of Olivier Messiaen. Finally, a furious combination of hard bopper Lee Morgan’s style and György Ligeti’s tempo fugues form the forceful finale.

Originally composed in 2006 for trumpet and piano, this work has been adapted for saxophone and digital media or piano at the request of Prof. Peter Sommer, director of jazz studies, Colorado State University. In keeping with the original version, digital modeling of piano sounds is used exclusively with various forms of algorithmic manipulation.

- *Fantasy Etudes, Book I, program notes by the composer*

Paul Creston’s *Sonata* (1939) is one of the most often played of all chamber works for concert saxophone, and is an excellent example of Creston’s fascination with rhythmic syncopation and hemiola. The work calls for virtuosic technical skills from both the saxophonist and the pianist, but remains lyrical in style and relatively conservative in melodic and harmonic content. The sonata is an excellent example of mid-twentieth-century neo-classical American wind repertoire and is consistent in style with Creston’s other works for saxophone, including a concerto, a suite for saxophone quartet and a Fantasy for saxophone and organ.

William Albright’s *Sonata* (1984) for alto saxophone and piano is a contemporary classic in the repertoire, and is performed fairly often in concert settings in spite of its many technical and stylistic challenges. The work succeeds in being very complex, dense and unpredictable, while at the same time being accessible and moving to the listener, walking a fine line between the avant-garde and traditional techniques. In addition to being a composer and professor at the University of Michigan, Albright was an organist and pianist with a particular fondness for ragtime, and much of his music incorporates material from American popular music. He was also highly influenced by his teacher Olivier Messiaen and by non-Western music, creating music that can only be described as “polystylistic”. In his original program notes on the second movement, Albright writes:

Of all of the movements, the second perhaps most deserves comment. This movement is dedicated to the memory of the composer George Cacioppo who died unexpectedly on April 8, 1984. Co-founder of the ONCE group and mentor to two generations of composers, Cacioppo and his music and personality rest at the foundation of my thinking. He would have very much appreciated the use of the traditional title “La follia” (the madness) in my reincarnation as “La follia nuova.” Like its Baroque antecedents, the movement is in a chaconne-variation form, although at one point the sections jumble together, or intersect. The fact that the key is F-sharp minor may be important, or it may not be.

Of all the composers on this program, John Williams needs the least introduction, having written many instantly recognizable film scores for our most beloved characters and stories on the big screen. The score to the 2002 Steven Spielberg film *Catch Me If You Can* is a particular favorite of saxophonists, as it prominently features the instrument in a highly jazz-influenced setting. *Escapades* is Williams’ adaptation of the primary themes from the film’s score into a concerto format for alto saxophone and orchestra. Tonight we will be playing a reduction for saxophone and piano that still captures the 1960’s “cool jazz” atmosphere of the original score in three movements.

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Biographies

Since establishing himself among the Denver area's elite jazz musicians, **Peter Sommer** has contributed his energetic tenor playing and creative spirit to a wide variety of musical projects ranging from mainstream bebop to avant garde and beyond at venues across the nation and around the world. Although rooted in the great jazz tradition of his heroes Duke Ellington, Thelonious Monk and John Coltrane, he continues to search for the mystery in music making and takes great joy in sharing the present moment with the listener.

Peter has released three albums as a leader – Sioux County (2006) on Tapestry Records, featuring his original compositions in duo with jazz piano legend Art Lande, Crossroads (2008) on Capri Records, featuring a two-tenor frontline with the great NYC saxophonist Rich Perry, and Tremolo Canteen (2010) on Dazzle Recordings.

From a May 2009 Saxophone Journal review of Crossroads, "(Sommer) is the possessor of a dark, gritty sound, clean, fast technique, melodic ideas and a true understanding of the post-bebop style. In addition, he is fearless, thus the inclusion of one of the most original voices of the tenor saxophone in jazz as a guest artist, Rich Perry. . . . Together the two tenor players complement each other perfectly. . . . After hearing this CD, the name Peter Sommer will certainly jump out at you in a big way; this guy delivers." Peter is also featured on Terra Firma (Synergy Music) by the Ken Walker Sextet, Unfailing Kindness (Capri Records) by Chie Imaizumi, and the debut release from Ninth and Lincoln (Dazzle Records). He is also a soloist on the Colorado Symphony Orchestra's recording of Too Hot to Handel with Marin Alsop conducting.

Peter is a regular member of the Ken Walker Sextet, Ninth and Lincoln (modern big band under the direction of Tyler Gilmore), the Wil Swindler Elevenet, the Fred Hess Big Band, the Colorado Jazz Orchestra, the New Third Stream Saxophone Quartet and is an honorary member of the Russian Dragon Band. He also performs often as a soloist, in duo with Art Lande, and as a leader of his own quartet – Tremolo Canteen.

Peter has performed with the Dallas Symphony Orchestra, the Colorado Symphony Orchestra and the Colorado Music Festival Orchestra, and has been a featured jazz soloist at North American Saxophone Alliance Regional and Biennial Conferences. He has also performed at IAJE International Conferences in Anaheim and Toronto, Canada, and has performed at World Saxophone Congresses in Valencia, Spain, Bangkok, Thailand and St. Andrews, Scotland.


Peter Sommer is Associate Professor of Jazz Studies and Saxophone at Colorado State University in Ft. Collins. At CSU, Mr. Sommer directs Jazz Ensemble I and coordinates the Jazz Studies area.


Kim Joyce has been active as a collaborative pianist at Colorado State University, University of Northern Colorado and Colorado University at Boulder for over 20 years. After graduating with a Bachelor of Science degree in Zoology from Iowa State University, she earned a Master of Music performance degree from Northwestern University before moving to Los Angeles where she taught piano, directed musical theater productions and accompanied soloists and choirs for many years. Ms. Joyce also maintains a private piano studio in Loveland. This fall she joined the Collaborative Piano faculty at CSU.

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