

# Upcoming Events

Dance: Visit Day	11/6	University Center for the Arts	All Day
Opera: <i>Hansel &amp; Gretel</i> by Engelbert Humperdinck	11/6, 11/13, 11/14	Griffin Concert Hall	7:30 p.m.
Music: Kodály Music Teaching Workshop	11/7	Instrumental Rehearsal Hall	8 a.m. - 4 p.m.
Opera: <i>Hansel &amp; Gretel</i> by Engelbert Humperdinck	11/8	Griffin Concert Hall	2 p.m.
Music: Virtuoso Series Concert: Nuevo Historias with Peter Sommer, Saxophone	11/9	Organ Recital Hall	7:30 p.m.
Music: Medieval Music Recital	11/10	Organ Recital Hall	7:30 p.m.
Music: Graduate String Quartet: Zinnia Quartet	11/11	Organ Recital Hall	7:30 p.m.
UAM Sport Talk in the Art Museum: Talkin' Success	11/12	University Art Museum	4 p.m.
Dance: Fall Dance Concert	11/13 & 11/14	University Dance Theatre	7:30 p.m.
Dance: Fall Dance Concert	11/14	University Dance Theatre	2 p.m.
Music: Virtuoso Series Concert: Faculty Chamber Ensemble	11/16	Organ Recital Hall	7:30 p.m.
Music: Jazz Ensembles Play the Music of Colorado Composers	11/17	Griffin Concert Hall	7:30 p.m.
Music: Voice Area Recital	11/17	Organ Recital Hall	7:30 p.m.
Music: OboeRAMa	11/20	University Center for the Arts	All Day
Music: Virtuoso Series Concert: Joel Bacon, Organ	11/30	Organ Recital Hall	7:30 p.m.
UAM Sport Talk in the Art Museum: Talkin' Back	12/3	University Art Museum	4 p.m.
Music: Annual Holiday Spectacular	12/3, 12/5	Griffin Concert Hall	7 p.m.
Music: Parade of Lights Preview	12/3	University Center for the Arts	6 p.m.

event calendar • e-newsletter registration

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## Virtuoso Series Concert

“The Invention of the Saxophone”

**Dan Goble**, soprano & alto saxophones  
**Tim Burns**, piano

*FEATURING:*

**Walt Jones**, narrator  
**Patricia Goble**, soprano  
**Peter Sommer**, soprano saxophone

**November 2, 2015**  
**7:30 P.M.**

**Organ Recital Hall**

Pierre Jalbert (b. 1967)  
*The Invention of the Saxophone* (2003)  
(On a poem by Billy Collins)  
for alto saxophone, narrator and piano

Walt Jones, Narrator

Johann Sebastian Bach (b. 1680-1750)

*Sich üben im Lieben*  
from cantata Weichet nur, betrübte Schatten, BWV 202

*Seufzer, Tränen, Kummer, Not*  
from cantata Ich hatte viel Bekümmernis, BWV 21

*Ich will auf den Herren schau'n,*  
from cantata Wer nur den lieben Gott lässt walten, BWV 93

Patty Goble, soprano

Victor Morosco (b. 1936)  
*Blue Caprice* (1983)  
for alto saxophone

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Piet Swerts (b. 1960)  
*Klonos* (1993, rev. 2007)  
for alto saxophone and piano

James David (b. 1978)  
*Wardenclyffe* (2015)  
for soprano saxophone, alto saxophone, and piano

Peter Sommer, soprano saxophone

David Del Tredici (b. 1937)  
*Acrostic Song* (from “Final Alice”) (1974-75)  
for alto saxophone and piano

## Texts

Johann Sebastian Bach

Ich will auf den Herren shau’n / I want to look to the Lord  
Cantata BWV 93, 1724  
based on a hymn by Georg Neumark

Ich will auf den Herren schau’n und stets meinem Gott vertrau’n. Er ist der rechte Wundermann. Der die Reichen arm und bloß und die Armen reich und groß nach seinem Willen machen kann.	I want to look to the Lord and always trust my God He is the true miracle worker. He can make the rich poor and naked and the poor rich and great according to his will.
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Seufzer, Tränen, Kummer, Not / Sighing, Weeping, Sorrow, Grief  
Cantata BWV 21, 1723

Seufzer, Tränen, Kummer, Not, ängstlich’s Sehnen, Furcht und Tod nagen mein beklemmtes Herz, ich empfinde Jammer, Schmerz.	Sighs, tears, sorrow, distress anxious yearning, fear and death Gnaw my oppressed heart I feel misery, pain.
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Sich üben im Lieben / To Become Adept in Love  
Cantata BWV 202, (“The Wedding Cantata”) 1718 or 1721 (perhaps his own)  
Text: Anon

Sich üben im Lieben im Scherzen sich herzen ist besser als Florens vergängliche Lust. Heir quellen die Wellen, hier lachen und wachen die siegenden Palmen auf Lippen und Brust.	To become adept in love to jest and caress is better than Flora’s passing pleasure. Here the waves flow, here laugh and watch the palms of victory on lips and breast
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(\* = deceased)

# Performer Biographies, cont.

## PETER SOMMER

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, he directs Jazz Ensemble I, and coordinates the Jazz Studies area.

## JAMES DAVID

Dr. James M. David (b. 1978) is associate professor of composition and music theory at Colorado State University. He previously taught on the faculty of the Schwob School of Music at Columbus State University and the Georgia Governor's Honors Program. Additionally, he has served as composer-in-residence for Leon County Public Schools in Florida and ART 342 in Colorado.

Among the distinctions David has earned as a composer are an ASCAP Morton Gould Award, national first-place winner in the MTNA Young Artists Composition Competition, winner of the Dallas Wind Symphony International Fanfare Competition, and national first-place winner in the NACUSA Young Composers Competition. Commissioned works include projects for Joseph Alessi (New York Philharmonic), John Bruce Yeh (Chicago Symphony Orchestra), Robert Rumbelow (University of Illinois), Blair Bollinger (Philadelphia Orchestra), and the Commission Project of Rochester, NY. In 2009, he received a consortium commission from twelve university wind ensembles through the Atlantic Coast Conference Grant for Emerging Wind Band Composers.

His works have been selected for performance at more than twenty conferences and festivals throughout the United States, Thailand, and Japan, including the SCI National Conference, CMS conferences, the MTNA National Conference, the Percussive Arts Society International Convention, two World Saxophone Congresses, and three International Clarinet Fests. As a performer, he has toured with the American Wind Symphony Orchestra and has been a featured artist at the Eastern Trombone Workshop in Washington, D.C.

Dr. David graduated with honors from the University of Georgia (B.M.Ed., M.M.) and completed his doctorate in composition and graduate certificate in music theory pedagogy at Florida State University. His former teachers include Ellen Taaffe Zwilich, Ladislav Kubik, Lewis Nielson, Sammy Nestico, and William D. Davis. His music is currently available through Pebblehill Music Publishers and Lovebird Music and has been recorded for the Naxos, Summit, Luminescence, and MSR Classics labels.

# The Invention of the Saxophone

by Billy Collins

It was Adolphe Sax, remember, not Saxo Grammaticus, who gets the ovation. And by the time he had brought all the components together—the serpentine shape, the single reed, the fit of the fingers, the upward tilt of the golden bell—it was already 1842, and one gets the feeling that it was also very late at night.

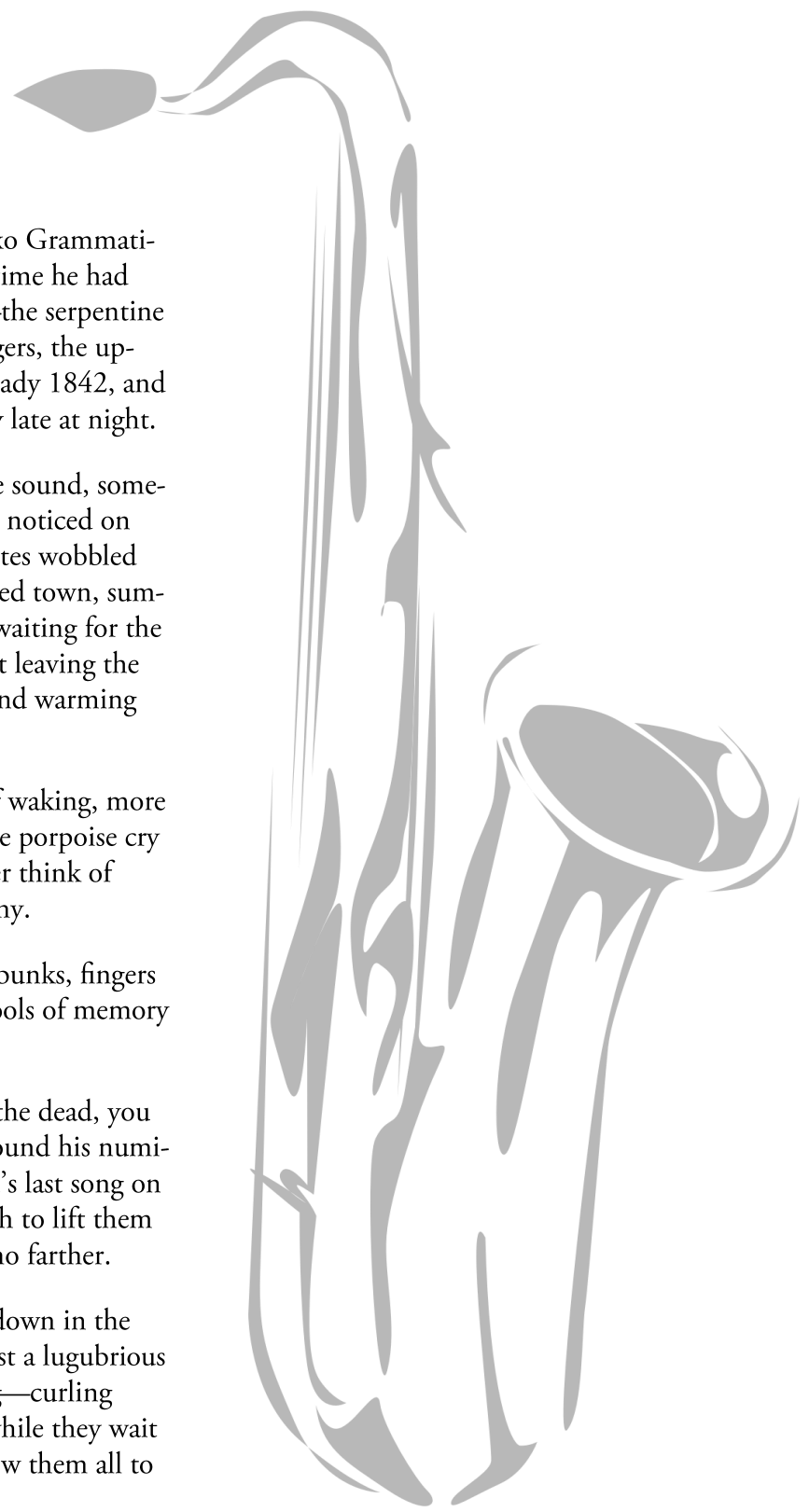
There is something nocturnal about the sound, something literally horny, as some may have noticed on that historic date when the first odd notes wobbled out of his studio into the small, darkened town, summoning the insomniacs (who were up waiting for the invention of jazz) to their windows, but leaving the sleepers undisturbed, even deepening and warming the waters of their dreams.

For this is not the valved instrument of waking, more the smoky voice of longing and loss, the porpoise cry of the subconscious. No one would ever think of blowing reveille on a tenor without irony.

The men would only lie in their metal bunks, fingers twined behind their heads, afloat on pools of memory and desire.

And when the time has come to rouse the dead, you will not see Gabriel clipping an alto around his numinous neck. An angel playing the world’s last song on a glistening saxophone might be enough to lift them back into the light of earth, but really no farther.

Once resurrected, they would only lie down in the long cemetery grass or lean alone against a lugubrious yew and let the music do the ascending—curling snakes charmed from their baskets— while they wait for the shrill trumpet solo, that will blow them all to kingdom come.



# Performer Biographies

## DAN GOBLE

Recently named the new director of the School of Music, Theatre and Dance at Colorado State University, saxophonist and professor Dan Goble is thrilled to return to the Rocky Mountain West where he began his career in his hometown of Casper, Wyoming. An arts administrator who is also an active performer, Dr. Goble has performed extensively with the New York Philharmonic, as well as with the New York City Ballet, The American Symphony Orchestra, The Mariinsky Orchestra, the New York Saxophone Quartet, and the Harvey Pittel Saxophone Quartet.

Committed to recording and promoting contemporary works for the saxophone, his critically acclaimed CD Freeway, includes significant compositions by Pulitzer Prize winning composers Charles Wuorinen and John Harbison (CRI 876). His recording of Quartet, Opus 22, by Anton Webern, conducted by Robert Kraft, is available on the Naxos label, and his most recent project with pianist Russell Hirshfield, Mad Dances, American Music for Saxophone and Piano (Troy 1251), features the music of David Diamond, William Albright, David Del Tredici, Libby Larsen, and Kevin Jay Isaacs.

On the international stage, Dr. Goble has toured extensively with the New York Philharmonic, including the historic visit to North Korea in 2008, as well as recent tours to Europe, Japan, Taiwan, South Korea, and China. He was a featured performer at the 2004 Thailand International Saxophone Conference in Bangkok, Thailand, and has performed recitals in Japan, China, and in Europe. He was the First Prize-winner at the 1993 Louise D. McMahon International Competition, and has won or placed in numerous other prestigious competitions, including, the Concert Artist Guild International Competition, the Ima Hogg International Young Artist Competition, and the Fischhoff Chamber Music Competition.

Dr. Goble received his Doctor of Musical Arts and Master of Music degrees from the University of Texas at Austin and his Bachelors degrees in Saxophone Performance and Music Education from the University of Northern Colorado. Recently, he was named distinguished alum of Casper College in his hometown of Casper, Wyoming. His saxophone teachers include Roger Greenberg, Thomas Kinser, Harvey Pittel, and Albert Regni.

Dan Goble is a D’Addario performing artist.

## TIMOTHY BURNS

Pianist Timothy Burns is a versatile performer and collaborator, with significant instrumental, vocal, and choral accompanying experience. He holds degrees in piano performance, music theory pedagogy, and collaborative piano from Duquesne University in Pittsburgh, Penn., and the Eastman School of Music in Rochester, N.Y., studying with Carol Schanely-Cahn, David Allen Wehr, and Jean Barr. Currently, Dr. Burns serves as supervisor of piano accompanying at the Colorado State University.

Dr. Burns has performed in a variety of collaborative and solo settings throughout the United States and Canada. He has worked with renowned choral conductors Brady R. Allred, Daniel Bara, Scott Tucker, and Amanda Quist, among others, with performances at such venues as New York City’s Riverside Church and Lincoln Center’s Avery Fisher Hall. Additionally, Dr. Burns served as staff accompanist for the 2010 King Award Competition in Salina, Kan., the 2012 International Viola Congress, performing with artists Jeanne-Louise Moolman of South Africa and Hartmut Rohde of Germany, and the 2013 International Society of Bassists Competition and Conference, performing with competitors from the United Kingdom, China, South Korea, and the United States. Recent performances include the Frick Collection’s “Salon Evening” concert series in New York City, presenting Laszlo Varga’s arrangement of the tone poem Don Quixote by Richard Strauss with members of the Rochester Philharmonic Orchestra. As an avid supporter for new and current music, Dr. Burns has performed works by current composers such as Mari Esabel Valverde, Margaret Brouwer, Mathjis van Dijk, and Baljinder Sekhon.

Additional performance honors include winning the Western Pennsylvania Steinway Society competition in 2004, and holding the Brooks Smith Fellowship in Collaborative Piano at the Eastman School of Music for the 2010 and 2011 academic years. Past summer residences have included the New York State Summer School of the Arts Choral Studies Program in Fredonia, N.Y., the Performing Arts Institute at the Wyoming Seminary near Wilkes-Barre, PA, and the Eastman School of Music’s “Summer@Eastman” program. For the summer of 2015, Dr. Burns was in residence for the Lift Clarinet Academy and Just Chamber Music program, both held in Fort Collins, Colo.

In addition to his performing career, Dr. Burns has been recognized for his academic contributions. Photographer Francis Smith interviewed him for his documentary Columbia: America by Another Name, discussing the history of the US national hymn “Hail, Columbia” from its creation in the 1790s through its use in the nineteenth century. Dr. Burns has given lectures at Bloomsburg University, the Eastman School of Music, and the Wyoming Seminary on topics of piano accompanying and music theory. He has also received Eastman’s prestigious D.M.A. Lecture Recital Prize for his presentation on Robert Schumann’s late song cycle Gedichte der Königin Maria Stuart with the support of soprano Clara Nieman.

# Performer Biographies, cont.

## PATRICIA GOBLE

As a professional singer and actress, Patty’s Broadway credits include *How to Succeed in Business Without Really Trying* starring Daniel Radcliffe and John Laroquette. *Ragtime* with Brian Stokes Mitchell and Audra McDonald, *Curtains* starring David Hyde Pierce, *The Woman in White*, *Bye, Bye Birdie* with John Stamos and the Tony Award winning Musical Revivals of *La Cage aux Folles* and *Kiss Me, Kate*. Throughout her career, she joined the Toronto, Broadway and The Music Box Tour companies of *The Phantom of the Opera* having performed the roles of both Christine and Carlotta. She has toured the United States and Canada in the productions of *Kiss Me, Kate*, Andrew Lloyd Webber’s *The Music of the Night* and *Cats* (Jellylorum/Griddlebone).

Carnegie Hall appearances have included the NY premiere of the controversial hit opera *Jerry Springer, the Opera* starring Harvey Kietel, *South Pacific* (PBS) with Reba McEntire and Alec Baldwin, *Show Boat* with Nathan Gunn and *The Sound of Music* with the esteemed Stephanie Blyth. She performed in Gershwin’s *Of Thee I Sing*, the Kern/Hammerstein operetta *Music in the Air* at City Center ENCORES!, *Candide* (PBS) with the New York Philharmonic at Avery Fisher Hall starring Kristin Chenoweth and Sir Thomas Allen, and *Noël and Cole in Love* at Merkin Concert Hall.

As a concert soloist, she has sung with the Symphony Orchestras of Akron, Alabama, Annapolis, Edmonton, Colorado Springs, Louisville, North Carolina, Oregon and Orlando. Regional credits have earned her rave reviews as Anna in *The King and I* (opposite Lou Diamond Phillips), Meg in *Damn Yankees* and Mother Abbess in *The Sound of Music*. Her soprano voice can be heard on the original cast recordings of *Kiss Me, Kate*, *Ragtime*, *Curtains* and *South Pacific* (at Carnegie Hall). She recorded *Songs of Love and Life*, for voice and wind ensemble by Frank Ticheli with the University of North Texas Wind Ensemble with Eugene Migliaro-Corporon conducting.

She holds a Master of Music in Vocal Performance degree from the New England Conservatory as well as a Bachelor of Music Education degree from the University of Northern Colorado, and is a distinguished alum of Casper College.

## WALT JONES

Walt Jones, who joined the CSU Theatre program in 2006, is a graduate of the Yale School of Drama. As a teacher of acting and directing, he has served on the faculty at Yale School of Drama, and University of California, San Diego.

He has directed twice on Broadway, six plays off-Broadway, including the American premiere of Howard Barker's *No End of Blame* at Manhattan Theatre Club, and over sixty plays in more than twenty regional theatres from Cambridge to Fairbanks and productions in Soviet Russia and in Tokyo. He directed world premiere productions of plays by Thomas Babe, Lanford Wilson, Naomi Iizuka, Jos Rivera, Arthur Kopit, Jim Yoshimura, Pulitzer Prize-winning playwrights Sam Shepard and David Mamet, John Pielmeier, Derek Walcott and Christopher Durang.

Among the many actors Walt has directed are Meryl Streep, Roc Dutton, John Turturro, Tony Shaloub, Nathan Lane, Liev Schreiber, Angie Bassett, Christopher Walken, Jason Alexander, Michael Gross, Lindsey Crouse, Linda Hunt, Sigourney Weaver, Peter MacNicol, Frances Conroy, Ricardo Antonio Chavira, Lewis Black, Mariel Hemingway, John Goodman, Christopher Lloyd, Kevin Kline, Paul Guilfoyle, Bill Sadler, Athol Fugard, Max Wright, William H. Macy, Ed O'Neill, and Tony Award-winning stage actor, Jefferson Mays. Mr. Jones was a staff director at the O'Neill National Playwrights Conference from 1980-1990, and directed regularly for the Yale Rep, Arena Stage, and the American Repertory Theatre. He is the author of *The 1940s Radio Hour* and *A 1940s Radio Christmas Carol*, both published by Samuel French, Inc.