

GRIFFIN CONCERT HALL / UNIVERSITY CENTER FOR THE ARTS

SEPTEMBER 12 / 7:30 P.M.

VIRTUOSO SERIES

PETER SOMMER SEPTET

PETER **SOMMER**, TENOR SAX. / CLARINET

WIL **SWINDLER**, ALTO SAX. / CLARINET

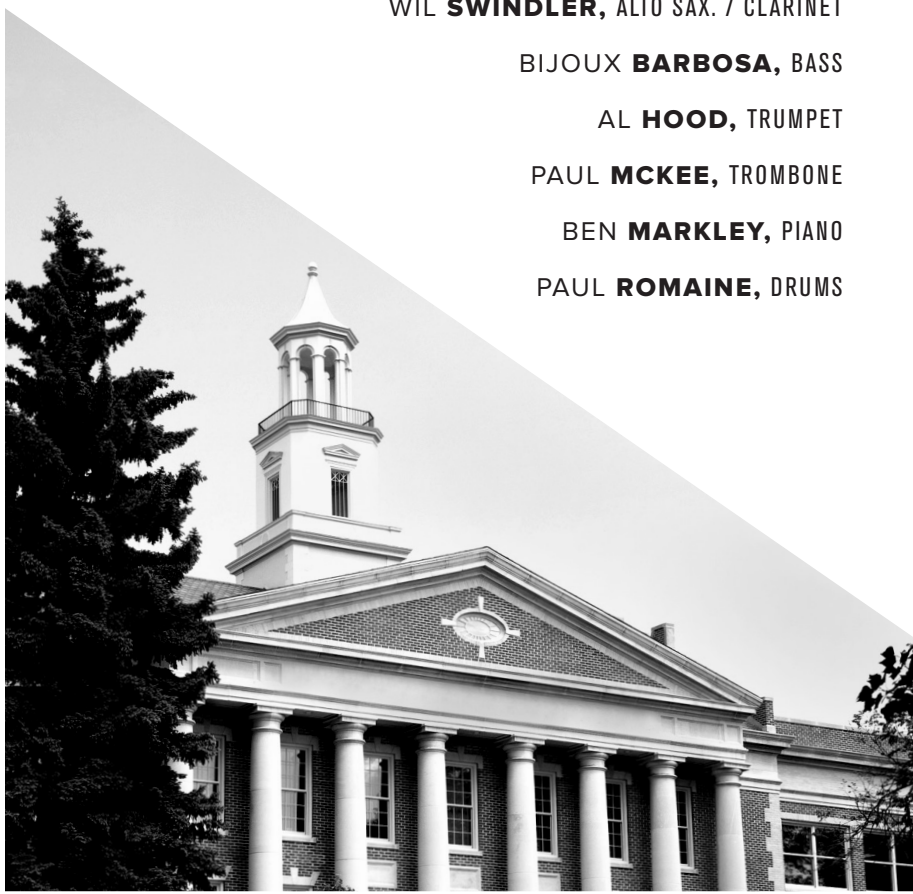
BIJOUX **BARBOSA**, BASS

AL **HOOD**, TRUMPET

PAUL **MCKEE**, TROMBONE

BEN **MARKLEY**, PIANO

PAUL **ROMAINE**, DRUMS



Colorado State University

SCHOOL OF MUSIC, THEATRE AND DANCE

TONIGHT'S PROGRAM TO BE SELECTED FROM

***Boogie Stop Shuffle* / CHARLES MINGUS**

***Cedric Daniels* / PETER SOMMER**

***Dead Man Blues* / JELLY ROLL MORTON**

***Happy-Go-Lucky Local* / DUKE ELLINGTON**

***Misterioso* / THELONIOUS MONK**

***Señor Blues* / HORACE SILVER**

***This Here* / BOBBY TIMMONS**

***When Will the Blues Leave?* / ORNETTE COLEMAN**

"The blues as such are synonymous with low spirits. Blues music is not. With all its so-called blue notes and overtones of sadness, blues music of its very nature and function is nothing if not a form of diversion. With all its preoccupation with the most disturbing aspects of life, it is something contrived specifically to be performed as entertainment. Not only is its express purpose to make people feel good, which is to say in high spirits, but in the process of doing so it is actually expected to generate a disposition that is both elegantly playful and heroic in its nonchalance.

Even when blues lyrics are about the most harrowing anxieties, hardships, and misfortunes, blues music is no less appropriate to good-time situations. Even when what the instrumentation represents is the all but literal effect of the most miserable moaning and groaning, the most excruciating screaming and howling, the most pathetic sighing, sobbing, and whimpering, blues music is never presented to more enthusiastic response than at the high point of some festive occasion. Nor is it likely to dampen the spirit of merriment in the least. On the contrary, even when such representations are poorly executed they seldom fail to give the atmosphere an added dimension of down-to-earth sensuality.

That the blues as such are a sore affliction that can lead to total collapse goes without saying. But blues music regardless of its lyrics almost always induces dance movement that is the direct opposite of resignation, retreat, or defeat. Moreover, as anyone who has ever shared the fun of any blues-oriented social function should never need to be reminded, the more lowdown, dirty, and mean the music, the more instantaneously and pervasively sensual the dance gestures it engenders. As downright aphrodisiac as blues music so often becomes, however, and as notorious for violence as the reputation of blues-oriented dance-hall records has been over the years, blues-idiom merriment is not marked either by the sensual abandon of the voodoo orgy or by the ecstatic trance of a religious possession. One of its most distinctive features, conversely, is its unique combination of spontaneity, improvisation, and control. Sensual abandon is, like overindulgence in alcohol and drugs, only another kind of disintegration. Blues-idiom dance movement being always a matter of elegance is necessarily a matter of getting oneself together."

Albert Murray, *Stomping the Blues*

Da Capo Press, 1976

PETER SOMMER: Since establishing himself among the Denver areas 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.

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U P C O M I N G P E R F O R M A N C E S

MUSIC PERFORMANCES

Guest Artist Concert / Lau Ney Duo, Sax and Percussion / FREE	September 14, 7:30 p.m.	ORH, UCA
<i>Virtuoso Series Concert</i> / Michelle Stanley, Flute	September 19, 7:30 p.m.	ORH, UCA
Classical Convergence / DUO 1804	September 20, 7:30 p.m.	GCH, UCA
Guest Artist Concert / Ascendo3 / FREE	September 21, 6 p.m.	ORH, UCA
<i>Virtuoso Series Concert</i> / Dan Goble, Saxophone	September 26, 7:30 p.m.	ORH, UCA
University Symphony Orchestra Concert	September 29, 7:30 p.m.	GCH, UCA
Guest Artist Concert / Jeffrey Agrell, Horn / FREE	September 30, 6 p.m.	ORH, UCA
University Symphony Orchestra Concert	September 30, 7:30 p.m.	GCH, UCA
<i>Virtuoso Series Concert</i> / Margaret Miller, Viola	October 3, 7:30 p.m.	ORH, UCA
Guest Artist Concert / Gerry Pagano, Trombone / FREE	October 3, 6 p.m.	GCH, UCA
Voice Area Recital / FREE	October 4, 7:30 p.m.	ORH, UCA
Jazz Ensembles Concert	October 5, 7:30 p.m.	GCH, UCA

RALPH OPERA PROGRAM PERFORMANCES

<i>Die Fledermaus</i> by Johann Strauss II	November 3, 4, 5, 7:30 p.m.	GCH, UCA
<i>Die Fledermaus</i> by Johann Strauss II	November 6, 2 p.m.	GCH, UCA

DANCE PERFORMANCES

Fall Dance Concert	November 11, 12, 7:30 p.m.	UDT, UCA
Fall Dance Concert	November 12, 2 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 9, 10, 7:30 p.m.	UDT, UCA
Fall Dance Capstone Concert	December 10, 2 p.m.	UDT, UCA

THEATRE PERFORMANCES

<i>Ubu Roi</i> by Alfred Jarry	Oct. 14, 15, 20, 21, 22, 7:30 p.m.	ST, UCA
<i>Ubu Roi</i> by Alfred Jarry	October 16, 23, 2 p.m.	ST, UCA
<i>Noises Off</i> by Michael Frayn	Nov. 11, 12, 17, 18, 19, 7:30 p.m.	UT, UCA
<i>Noises Off</i> by Michael Frayn	November 13, 20, 2 p.m.	UT, UCA
Freshman Theatre Project / FREE	December 2, 3, 4, 5, 7:30 p.m.	ST, UCA