

# Colorado State University

## UPCOMING EVENTS

### CLASSICAL CONVERGENCE SERIES IGUDESMAAN & JOO

2/25 • The Lincoln Center • 7:30 pm • lctix.com

### SINFONIA CONCERT

2/26 • Griffin Concert Hall • 7:30 pm

### SINGER OF THE YEAR

2/26 • Organ Recital Hall • 7:30 pm • FREE

### VIRTUOSO SERIES CONCERT

with K. Dawn Grapes, Flute

2/29 • Organ Recital Hall • 7:30 pm

### SYMPHONIC BAND CONCERT

with Peter Sommer, Saxophone

3/2 • Griffin Concert Hall • 7:30 pm

event calendar • e-newsletter registration

[www.uca.colostate.edu](http://www.uca.colostate.edu)

General Information: (970) 491-5529

Tickets: (970) 491-ARTS (2787)

[www.CSUArtsTickets.com](http://www.CSUArtsTickets.com)

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Season "Green" Sponsor



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Colorado  
State  
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UNIVERSITY CENTER FOR THE ARTS

This is your UCA

The CSU School of Music, Theatre and Dance Presents

## CSU JAZZ ENSEMBLES

WITH SPECIAL GUEST

MARSHALL GILKES, TROMBONE

CSU JAZZ ENSEMBLE II  
Wil Swindler, Director

CSU JAZZ ENSEMBLE I  
Peter Sommer, Director

Wednesday, February 24, 2016 • 7:30 pm

GRIFFIN CONCERT HALL, UNIVERSITY CENTER FOR THE ARTS

## Jazz Ensemble II

Wil Swindler, Director

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*Splanky*

By Neal Hefti

Arranged by Sammy Nestico

Erin Paton, *tenor saxophone*  
Stephanie Kaiser, *piano*

*For All We Know*

By Sam Lewis and Fred Coots

Arranged by John Clayton

Stephanie Kaiser, *piano*

*Early Autumn*

By Ralph Burns and Woody Herman

Arranged by Manny Albam

Kaelin McDonald, *trombone*  
Erin Paton, *tenor saxophone*  
Stephanie Kaiser, *piano*

*Moanin'*

By Charles Mingus

Arranged by Sy Johnson

Michael Rinko, *bass*  
Jimmy Ackermann, *baritone saxophone*  
Kaelin McDonald, *trombone*  
Matt Brown, *drums*

### Jazz Ensemble II Personnel:

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Andrew Macrossie, *alto saxophone*  
Michael Doppler, *alto saxophone*  
Erin Paton, *tenor saxophone/clarinet*  
Garrett Revelle, *tenor saxophone*  
Jimmy Ackermann, *baritone saxophone*

Matt Weaver, *trumpet*  
Ryan Holbrook, *trumpet*  
Karla Rogers, *trumpet*

Kaelin McDonald, *trombone*  
Jon Hanlon, *trombone*  
Holly Morris, *trombone*  
Samantha Boies, *bass trombone*

Stephanie Kaiser, *piano*  
Michael Rinko, *bass*  
Matthew Brown, *drums*

UNIVERSITY CENTER FOR THE ARTS PRESENTS

# SINGER OF THE YEAR

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SINGER OF THE YEAR AWARD • CHARLES AND RETA RALPH  
UNDERGRADUATE SCHOLARSHIP • MOST IMPROVED  
AWARD • JAMES MCDONALD MEMORIAL SCHOLARSHIP

FEBRUARY 27, 7:30 P.M.

ORGAN RECITAL HALL

ANNUAL COMPETITION FEATURING COLORADO STATE  
UNIVERSITY'S TOP UNDERGRADUATE VOCAL STUDENTS

CONCERT IS FREE AND  
OPEN TO THE PUBLIC

Composer and Saxophonist, **Wil Swindler** currently resides near Denver, Colorado where he leads Wil Swindler's Elevenet, the modern bop quintet GoodRattle and serves as musical director vocalist Barron Steffen. He is a performer and contributing composer with Raincheck, the Colorado Jazz Repertory Orchestra, the 9th+Lincoln Orchestra, the Colorado Jazz Orchestra, Manny Lopez's Latin Jazz Project, and the Legacy Jazz Orchestra. He also performs with the Colorado Symphony, the Fort Collins Symphony, and the Boulder Philharmonic, as well as playing productions at both the Buell Theatre and the Arvada Center for the Arts. In addition to receiving IAJE's Gil Evans Fellowship for 2008, Wil has completed numerous commissions from military bands, local orchestras, and big bands around the world. His most recent commission was premiered at the 1st China Drum Summit in Beijing, China in November 2013. Wil has two CDs available under his own name, Universe B (OA2 Records 2010) and Chamber Jazz Ensemble (NohJoh Music 2006), and can be heard on numerous other albums including Steve Owen's Stand Up Eight, Al Hood/Dave Hansen's You're It, and Manny Lopez's Searching Out. His most recent recording project, The Right Riot with his quintet, GoodRattle, is scheduled for release March 2014.

As an educator, Wil is in demand as a saxophone and jazz clinician and joined the music faculty at Colorado State University as an adjunct Jazz Instructor in the fall of 2009. He is a frequent adjudicator for high school and college jazz festivals around the country and maintains a private saxophone/composition studio in the Denver area. Wil has served as an Adjunct Saxophone Teacher and Jazz Ensemble director at Denver University, Instructor at the University of Northern Colorado, composition teacher for the Colorado Conservatory of the Jazz Arts, faculty at the Yellowstone Jazz Camp as well as the University of Northern Colorado Jazz Camp, and the Rocky Mountain Summer Music Camp.

Originally from Central Texas, Wil began studying music at age 5 and picked up the saxophone at age 9. He earned a B.M. in Jazz Studies from the University of North Texas in 2001 where he played in, composed for, and recorded with the 1:00 Lab Band. In 2000 he attended the Henry Mancini Institute on a full scholarship from BMI and received a commission the following year from HMI for a piece premiered at the Hollywood Bowl in Los Angeles. In Sept 2001, Wil relocated to New York City, where he played with Toshiko Akiyoshi and Bill Warfield's NY Fusion Ensemble among others. During his time in New York, Wil studied saxophone with Dave Pietro and composition with Michael Abene and Jim McNeely as a member of the BMI Jazz Composers' Workshop. In 2003 he returned to his hometown of Austin, TX where he co-founded the 10-pc Chamber Jazz Ensemble and served as musical director for vocalist Kevin Ahart. Mr. Swindler has lived in Longmont, Colorado since March 2006 with his wife April Johannesen and daughter Annika.



ART342 is a nonprofit residency program that provides artists with the necessary time and space for their creative practice. Studios, living arrangements and financial aid are given to qualified emerging or mid-career applicants. Awards are given to national and international artists who specialize in the visual arts, writing or music composition.

The ART342 Foundation also proudly supports the Colorado State University Jazz Studies Program. [www.art342.org](http://www.art342.org)

Thank you to Jim and Wendy Franzen for their support of the Jazz Studies Program

## Jazz Ensemble I

Peter Sommer, Director

*Additional soloists will be announced from stage.  
Program to be selected from:*

*The Crossover* by Marshall Gilkes

*Downtime* by Marshall Gilkes

*Edenderry* by Marshall Gilkes

*Late Arrival* by Marshall Gilkes  
Bryan Sanders, *soprano saxophone*

*My Shining Hour* by Harold Arlen  
Arranged by Marshall Gilkes  
Chris Hewitt, *drums*

*Plant Bassed* by Marshall Gilkes  
Jo Asker, *bass*

*Vesper* by Marshall Gilkes  
Kate Vincent, *piano*  
Adam Van Wert, *flugelhorn*

## Jazz Ensemble I Personnel:

Bryan Sanders, *soprano and alto saxophone, clarinet and flute*

Brittney Davis, *alto saxophone, clarinet and flute*

Jack Harrington, *tenor saxophone and clarinet*

Joseph Hoffarth, *tenor saxophone, clarinet and bass clarinet*

Oren Logan, *baritone and alto saxophone, clarinet and bass clarinet*

Casey Cole, *trumpet*

Sam Ferbuyt, *trumpet*

Matt Chanlynn, *trumpet*

Adam Van Wert, *trumpet*

Matt Weaver, *trumpet*

Aidan King, *trombone*

Alex O'Leary, *trombone*

Kelan Rooney, *trombone*

Amanda Tatara, *bass trombone*

Kate Vincent, *special guest, piano*

Jordan Asker, *bass*

Chris Hewitt, *drums*

## GUEST ARTIST BIO

# MARSHALL GILKES

Simply considering the range of music that Marshall Gilkes has played over the course of his career, it would be easy to assume that the trombonist/composer is a musical chameleon, able to alter his sound to fit into whatever situation he finds himself. After all, it seems unlikely that an individual sound would be able to express itself in such diverse contexts as the lush impressionism of the Maria Schneider Orchestra; the exotic chamber jazz of Colombian harpist Edmar Castañeda's trio; or the fiery combustion of New York's thriving Latin music scene.

But listen to the four albums that Gilkes has released under his own name – in particular his latest, a stunning set of compositions for the WDR Big Band named for its home base, Köln – and it immediately becomes clear how the versatile trombonist can integrate myriad influences into a singular and distinctive voice. Gilkes combines the spontaneous invention of jazz with the elegant architecture of classical composition; straightahead swing with adventurous modernism; virtuosic technique with passionate emotion. It's a rare combination that has made Gilkes an in-demand performer, composer, sideman, and clinician since his arrival in New York City in the late 1990s.

They've also garnered him accolades from critics, audiences, and peers alike. In 2003 Gilkes was a finalist in the prestigious Thelonious Monk International Jazz Competition, and has been voted a Rising Star on multiple occasions in DownBeat Magazine's esteemed Critics Poll. Bill Milkowski of JazzTimes has called Gilkes “compelling, harmonically intriguing and ferociously swinging,” while bandleader Maria Schneider refers to him as “one of those musicians who continually just drops my jaw and leaves me shaking my head in disbelief.”

While his musical career has taken him to stages around the world, including four years in Cologne (Köln), Germany, as a member of the WDR Big Band, Gilkes became familiar with travel long before a trombone ever touched his lips. Gilkes' father was a trombonist and euphonium player and later conductor in the Air Force, which led the family from Washington D.C. – Gilkes was born on Andrews Air Force Base in Maryland – to New Hampshire, New Jersey, Alabama, Illinois, and Colorado.

It was his father's influence that led Gilkes to pick up the trombone – apparently much earlier than he should have. Members of his father's Air Force band recall their conductor, who by that time had decisively traded his trombone for the baton, suddenly keeping his instrument in his office. It seems his young son insisted on trying it out for himself, and was doing more harm than good.

That early experience laid the groundwork for Gilkes to study trombone in school once the music program started handing out instruments, however. While his early training was in classical music, Gilkes heard jazz from an early age through the Falconaires, then one of the Air Force's premier jazz ensembles, and on his own initiative began collecting albums by the likes of Dizzy Gillespie and Louis Armstrong. Gilkes ultimately entered the jazz program at the Juilliard School, though he continued his classical education in parallel, including studies with Joseph Alessi, the longtime Principal Trombonist of the New York Philharmonic.

From the time he settled in New York in 1998, Gilkes spent the next twelve years working steadily as a sideman while honing his own highly individual voice. In the ensuing years he's played and recorded with a staggering variety of artists and ensembles, including the David Berger Jazz Orchestra, Ryan Truesdell's Gil Evans Project, Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Darcy James Argue's Secret Society, the Christian McBride Big Band, Billy Cobham, Richard Bona, and Barbra Streisand.

Gilkes released his debut as a leader, Edenderry, in 2004 with a quartet featuring pianist Jon Cowherd, bassist Matt Clohesy, and drummer Johnathan Blake. He followed that with the quintet recordings Lost Words in 2008 and Sound Stories in 2012. His latest release, Köln, teams Gilkes with the German WDR Big Band, with whom he was a member from 2010-2013.

During his four years in Cologne, Gilkes worked with renowned soloists, composers and arrangers including Michael Abene, Vince Mendoza, John Scofield, Chris Potter, Kenny Wheeler, Randy Brecker, Patti Austin, Mike Stern, Ron Carter, and Maceo Parker. The influence of those experiences can be heard on Köln, which showcases vivid ensemble writing and arranging which marks the furthest evolution to date of Gilkes' deft combination of his jazz and classical influences.

Those complex and memorable compositions have begun to attract notice from jazz festivals and educational institutions across the country and around the world, leading to invitations for Gilkes as a composer, bandleader and clinician. While he returned to New York in early 2014, life after his interlude in Germany has begun to once again resemble his childhood as an on-the-move military brat. He continues to work regularly with the Maria Schneider Orchestra and the Edmar Castañeda Trio while teaching and offering master classes at institutions including The Banff Center, Berklee College of Music, the New School for Jazz and Contemporary Music, and the Brubeck Institute. Gilkes is an artist for Edwards Instruments.



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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, John Coltrane and Ornette Coleman, 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 four 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) and *Narrando Historias* (2015) 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 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.

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.