Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert tonight.

This performance represents only a small portion of the richness and diversity of activities that take place in the Department of Music every year. Composition, scholarship and performance are the central activities of our students and faculty and many of the performances we present represent more than one of these areas. Scholarly seminars often reconstruct and present performances of ancient, lost, or unfinished work. The Composers Ensemble presents music newly composed by our faculty and students performed by some of the world’s most skilled and adventurous musicians.

Our two certificate programs—Program in Jazz Studies and Program in Musical Performance—also integrate the stage, the studio and the classroom. Participants in both of those programs take private lessons, master classes, and academic courses en route to solo and ensemble concerts.

We hope you will attend many more events presented by the Department of Music at Princeton University. The diverse and eclectic interests of our students and faculty means that you can enjoy events not only in our high traffic areas, like Euro-American concert music, opera and jazz, but also a great variety of other music—vernacular, learned, sacred and profane—from around the world.

The public is also invited to the many pre-concert lectures, colloquia and conferences that feature local scholars as well as distinguished visitors. For a list of upcoming events please visit www.princeton.edu/music.

We look forward to seeing you at our next Music Department event!

Steven Mackey
Professor and Chair, Department of Music
INTERMISSION

Concert Jazz Ensemble

Ancestors ........................................... Renee Rosnes
                        arr. Michael Mossman

King Porter '94 .................................. Bob Brookmeyer

Absolution ....................................... Jim McNeely

Almost Like Being in Love ..................... Alan Jay Lerner
                        with Amali Gunawardana
                        Frederick Loewe
                        arr. Lennie Niehaus

Moon Dance ...................................... Van Morrison
                        with Charmaine Lee
                        arr. Eric Richards

Darn That Dream ................................ Eddie DeLange
                        with Alexandra Tollefsen
                        James Van Heusen
                        arr. Matt Harris

Winter Song ..................................... Jak Soodar
                        with Amali Gunawardana
                        Charmaine Lee
                        Neeta Patel, flute
                        Alison Campion, clarinet
                        Daniel Erdman
                        Gina Gaustad Anderson
                        arr. Jens Jensen

Are We There Yet? ............................... Lyle Mays
                        arr. Robert Curnow

— PRINCETON UNIVERSITY —
JAZZ VOCAL COLLECTIVE

Christina Bott – vocals
Chris Doubet – vocals
Charmaine Lee* – vocals
Amali Gunawardana – vocals
Alexandra Tollefsen – vocals
Pamela Soffer – vocals
Jordan Lubkeman – vocals
Anjali Taneja – vocals
Logan Roth* – piano
Zach Huffman – piano
Christina Laurenzi – guitar
Austin Engos – bass
Arjun Dube* – drums

— PRINCETON UNIVERSITY —
CONCERT JAZZ ENSEMBLE

Saxophones
alto 1: James Bartusek
alto 2: Adam Gallagher
tenor 1: Jacob Shulman
tenor 2: Mark Chernoff
baritone: Ryan Budnick

Trombones
lead: Peter Gustason*
2nd: Francisco Avila
3rd: Luke Puhsen
bass: Alex Gerson*

Trumpets
lead: John Anderson
2nd: Daniel Brooker
3rd: Eric Shulman
4th: David Zheng

Rhythm Section
piano: Spencer Caton

* Certificate Program in Musical Performance
^ Certificate Program in Jazz Studies
+ 2013 New Jersey Association for Jazz Education (NJAJE) Intercollegiate
  All State Jazz Ensemble.
Princeton University Jazz Program

Throughout the years, the Princeton University Jazz Program under the direction of Dr. Anthony D.J. Branker has sought to educate and expose the university community to the artistic and historical significance of jazz by presenting artists and repertoire that are representative of the wide spectrum of styles and conceptual approaches found throughout the music's evolution. Students involved in jazz performance have numerous opportunities to concertize, participate in master classes, study privately, and to pursue independent projects. They also have the opportunity to participate in academic courses from the music department curriculum that encourage the study of the historical, social, theoretical, stylistic, and creative issues that pertain to the jazz idiom. In 2008, Princeton University received a multi-million dollar gift to enhance the study and performance of jazz, significantly expanding the university's ability to support performances and develop innovative research and teaching in this uniquely American and broadly influential art form. As a result of this generous contribution to the development of jazz studies at the university, we have been able to establish the Certificate Program in Jazz Studies at Princeton University.

Presently, the ensemble program features one 17-piece big band (Concert Jazz Ensemble) and an ever-changing variety of small groups, which have included Jazz Composers Collective, Jazz Vocal Collective, Free to Be Ensemble, Crossing Borders Improvisational Music Ensemble, Birth of the Cool Ensemble, Kenny Dorham Ensemble, Ron Carter Ensemble, Bebop Ensemble, American Songbook Ensemble, Tadd Dameron Ensemble, Horace Silver Ensemble, Ralph Bowen Ensemble, Modal Ensemble, Pat Metheny Ensemble, New Voices Collective, Miles Davis Ensemble, Wayne Shorter Ensemble, Afro-Latin Ensemble, Jazz Messengers Ensemble, Ornette Coleman Ensemble, Swingtet, Fusion Ensemble, Ellington/Strayhorn Ensemble, Afro-Groove Ensemble, John Coltrane Ensemble, Horace Silver Ensemble, Ensemble X, New Orleans Ensemble, Jazz Saxophone Quartet, Art Blakey Ensemble, Avant Garde Ensemble, Monk/Mingus Ensemble, Hard Bop Ensemble, Jazzet, and the Jazz Vespers Ensemble. Qualified students have the opportunity to pursue further studies in jazz performance through the Music Department's Certificate Program in Musical Performance.

In an effort to provide ensemble members with the opportunity to learn from recognized jazz masters, Princeton's national award-winning jazz program has been fortunate to sponsor master class residencies and feature its ensembles in concert performances with such internationally renowned jazz artists as Clark Terry, Phil Woods, Terence Blanchard, Slide Hampton, Jimmy Heath, Gilberto Gil, Jon Faddis, Conrad Herwig, Oliver Lake, Frank Foster, Benny Carter, Ted Curson, Stanley Jordan, Bobby Watson, Bob Mintzer, Ralph Peterson, Steve Nelson, Antonio Hart, Don Braden, Kendrick Scott, Brice Winston, Fabian Almazan, Joshua Crumbly, Jacky Terrasson, Jonny King, Walt Weiskopf, Valery Ponomarev, Bryan Carrott, Michael Philip Mossman, Rick Margitza, Ralph Bowen, Mark Gross, Clifford Adams, Jeffery Smith, Guilherme Franco, Renato Thoms, Marc Bernstein, and Winston Byrd. The program has also been fortunate to feature Maria Schneider, Geri Allen, Omar Sosa, Victor Lewis, Edward Simon, Matt Penman, Eric Harland, Robin Eubanks, Bill Frisell, Fred Hersch, Joanne Brackeen, Dr. Billy Taylor, Roy Hargrove, Hugh Masekela, Kenny Davis, James Williams, Craig Handy, Jeremy Pelt, Gene Bertoncini, Jim Black, Bruce Williams, Scott Lee, Bruce Barth, Eddie Allen, The Free Tallinn Trio with Jaak Sooár/Anto Peti/Anne-Lisa Pöll, The Respect Sextet, Kadri Voorand and Her Trio, and Wilson "Wille Tee" Turbinton as guest lecturers in master class situations.

Over the years, the award-winning Concert Jazz Ensemble has dedicated itself to the performance of the historically significant music of Duke Ellington and Billy Strayhorn. They have presented such works as: The Far East Suite and New Orleans Suite with the Juilliard Jazz Orchestra; Ellington's extended orchestral composition, A Tone Parallel to Harlem with the Delaware Valley Philharmonic Orchestra and the Princeton University Orchestra; New World A Comin' with the Princeton University Orchestra; The Sacred Concert Music of Duke Ellington with the Princeton University Chapel Choir as well as with the University Glee Club and Gospel Ensemble; the all-Strayhorn program of big band music titled, A Lush Life: The Music of Billy Strayhorn; as well as the Ellington/Strayhorn collaborative adaptation of Peter Ilyich Tchaikovsky's Nutcracker Suite and Edward Grieg's Peer Gynt Suites Nos. 1 & 2. Princeton's jazz groups have also undertaken a number of stylistically diverse and challenging projects in concert programming.

Between 2003 and 2006, Princeton's jazz program worked in collaboration with The Commission Project (TCP) from Rochester, New York to present new works for big band. Jazz composers who have received TCP commissions to write for the University Concert Jazz Ensemble have included Jimmy Heath, Bob Mintzer, Michael Philip Mossman, and Ralph Bowen. Of these commissioned works, Bob Mintzer's "March Majestic" has been made available through Alfred Publishing and appears on recordings by the Bob Mintzer Big Band (Old School, New Lessons) and The Yellowjackets (Altered State), and Michael Mossman's three-movement "John Coltrane Suite" has been performed by university and conservatory jazz programs throughout the United States and is published by RGM. Randy Bauer, a recent Ph.D. recipient and graduate of Princeton's composition program was named the winner of an Honorable Mention Award in the 2004-2005 ASCAP Foundation Young Jazz Composers Award Competition for his composition, "Wide-Eyed Wonder." This work was also made possible thanks to a commission from The Commission Project and was premiered by the University Concert Jazz Ensemble in 2003. In 2007, through
funding from Sons of Sound Productions, the jazz program commissioned trombonist Conrad Herwig to compose the Afro-Latin influenced "Reflections of a Man Facing South," a suite that was premiered by the Concert Jazz Ensemble. Recently, the Concert Jazz Ensemble collaborated with the Princeton University Sinfonia and the vocal ensemble Fuma Sacra to present the world premiere of "In Another Time," a five-movement work by composer Laurie Altman.

Princeton offers a number of outstanding jazz performance groups. Recently, the University Jazz Composers Collective traveled to Australia to perform and collaborate with students in the jazz studies program at the Sydney Conservatorium of Music. They also took part in a jazz-in-the-schools residency initiative sponsored by the Office of the U.S. Consulate General in Sydney that brought them to Winnalee High School in the city of Blue Mountains, Australia where they performed with jazz students in school's big band and presented a program of original compositions. The University Jazz Composers Collective has participated in two tours to Estonia that were sponsored by the Department of State of the United States of America, the U.S. Embassy in Estonia, and the Estonian Academy of Music. The ensemble presented performances at the Estonian Academy of Music, Geneva Night Club in the city of Narva, which was recorded for broadcast on Estonian National Radio, and two performances at Theatre No. 99 in Tallinn where they featured original music created by students in the ensemble and collaborated with students from the jazz studies program at the Estonian Academy of Music & Theatre, Estonian jazz vocalist Kadri Voorand, and guitarist Jaak Soolik, chair of the jazz department at the academy of music. The Jazz Composers Collective was also featured in performance on Estonian National Television (ETV) and took part in a master class presentation at Heino Elleri Nimelime Tartu Muusikakool in Tartu, Estonia. In addition, the University Jazz Composers Collective traveled to Hong Kong, China in March of 2008 for a series of performances, including a night at the Vibe Jazz Club, and the University Crossing Borders Improvisational Music Ensemble collaborated with the experimental jazz quartet Amparo from the Royal College of Music in Stockholm, Sweden in concert at Princeton University.

In 1999, the University Monk/Mingus Ensemble was named winner of Down Beat magazine's Student Music Award for "Best College Jazz Instrumental Group" and Ensemble X was selected by Down Beat as the winner of "Outstanding Performance" honors in the jazz instrumental group category in 2003. The jazz program received its third national prize from Down Beat in 2007 when pianist Julia Brav was awarded "Outstanding Performance" honors in the "Best College Jazz Soloist" category. In addition, Ms. Brav was selected to the International Association for Jazz Education (IAJE) Sisters in Jazz Collegiate All-Star Quintet and performed with the group at the IAJE 35th Annual Conference in Toronto, Canada and at the Kennedy Center in Washington, DC.

Princeton's jazz program, in partnership with the Princeton Public Library, was the proud recipient of a 2006-2007 Looking At: Jazz, America's Art Form grant from the National Endowment for the Humanities in collaboration with Jazz at Lincoln Center, the American Library Association and Re: New Media. The Looking At: Jazz project series was dedicated to exploring the cultural and social history of jazz through the presentation of six compelling documentary films, accompanied by viewing and discussion programs, essays by eminent scholars, and live performances for the community that featured the Princeton University Concert Jazz Ensemble, Swingtet, and Afro-Latin Ensemble.

Princeton's jazz program has also produced thirteen recording projects over the past twenty-four years, which include Love Is What It Is (Jazz Vocal Collective), Onwards (Jazz Composers Collective), Blue/Yellow Dances (Jazz Composers Collective), Expanding Horizons (Jazz Composers Collective), Yesternow: The Princeton University Jazz Program 1989-2004 compilation CD (Concert Jazz Ensemble, Monk Mingus Ensemble, Ensemble X, Hard Bop Ensemble & Afro-Groove Ensemble), It's All About the Groove (Afro-Groove Ensemble & Fusion Ensemble), Sounds From The Free-Thinking (Mingus/Mingus Ensemble) with guest trumpet soloist and former Mingus band member Ted Curson; Music From the Sacred Concerts of Edward Kennedy Ellington (Concert Jazz Ensemble and Chapel Choir); What's Going On? (Ensemble X), Mosaic (Concert Jazz Ensemble & Hard Bop Ensemble), The Sacred Concert Music of Duke Ellington (Concert Jazz Ensemble, Glee Club and Gospel Ensemble), Mean What You Say (Concert Jazz Ensemble), and 7 Steps 2 Heaven (Concert Jazz Ensemble).

Dr. Trinece Robinson-Martin

Dr. Robinson-Martin received her B.A. in Improvised Music Studies from San Jose State University; Master of Music in Jazz Studies from Indiana University-Bloomington, under the mentorship of legendary jazz educator Dr. David N. Baker; Master of Education in Music Education from Columbia University Teachers College where she focused on vocal pedagogy for non-classical singing; and earned her doctorate from Columbia University Teachers College where her doctoral work combined research on vocal pedagogy, musical expression, performance characteristics and practices, and applied music instruction to develop a resource for teaching gospel singing in an applied/private lesson setting.
Growing up singing in the church playing piano and percussion, Dr. Trineice Robinson-Martin began singing jazz in school and at local parties at the age of 16. She made her professional debut as a jazz vocalist when she was selected as the "Youth Patron of the Arts" at the 1997 Oakland Jazz and Blues Festival, where she opened for such internationally renowned artists as Eric Bené, Etta James and Gerald Albritt. In 2000, this Oakland, CA native made her international debut as featured soloist with the San Jose State University Alumni Chorale on their European tour. Throughout the years, Trineice has performed alongside a variety of musical artists, ranging from the free jazz sounds of Eddie Gale, to Latin jazz with David Sanchez, to rock and roll with Chubby Checker. She has been a featured performer at the Monterey Jazz Festival and San Jose Jazz Festival in California, and has had multiple featured performances with the Bloomington POPS Orchestra and the African-American Jazz Caucus Dance Band of the International Association for Jazz Education. Currently, she performs throughout the tri-state area with the Trineice Robinson Jazz Quartet, Big Ric Rising Band, Joe Sudler's Swing Machine jazz ensemble, Melanie Rice Orchestra, and the international R&B recording group CHANGE.

In addition to her fifteen years as a professional performing artist, Dr. Robinson-Martin has taught on the university/college level as an applied vocal instructor, small ensemble coach, lecturer, senior lecturer, and assistant professor. During this time period she has taught courses in music appreciation, music history survey, graduate level vocal jazz improvisation, applied lessons in voice, in addition to coaching at both the graduate and undergraduate level. As an applied lesson instructor in both academic and private settings, Dr. Robinson-Martin has had the opportunity to work with students from all over the world, at different levels of education and technique, and in a variety of musical genres. Such styles have included: Korean, Japanese, Latin and American pop music; Latin Jazz and Salsa; Serbian folk music; jazz, spirituals, blues, rhythm and blues, and gospel; classic rock, alternative rock, and grunge; country-pop and contemporary country; hip-hop; music theater; and art songs in the western-European classical music tradition. Her experience as a performer in most of these genres combined with her education and training, has allowed her the flexibility and sensitivity to apply the appropriate pedagogical methods to the teaching of these diverse musical styles. Dr. Robinson-Martin currently serves on the music faculty at Columbia University Teachers College (New York) as a Voice Instructor in Contemporary Commercial Music (CCM) Styles; University of the Arts (Philadelphia, PA) as a Lecturer teaching Graduate Vocal Jazz Improvisation and coaching a gospel ensemble; Mercer County Community College (NJ) as an Assistant Professor/Jazz Voice Instructor; and Rider University where she is also an instructor in Jazz Voice.

Program Director

Dr. Anthony D.J. Branker holds the endowed chair of the Anthony H.P Lee Senior Lecturer in Jazz Studies, is Founder and Director of the Program in Jazz Studies, and serves as Associate Director of the Program in Musical Performance at Princeton University, where he directs an extensive list of ensembles and teaches courses in jazz theory through improvisation & composition, jazz performance practice in historical and cultural context, jazz composition, the evolution of jazz styles, and the improvising ensemble. He has served as a U.S. Fulbright Scholar and visiting professor at the Estonian Academy of Music and Theatre in Tallinn, Estonia and has also been a member of the faculty at the Manhattan School of Music, Rutgers University Mason Gross School of the Arts, Hunter College of the City University of New York, Ursinus College, and the New Jersey Summer Arts Institute. Dr. Branker was visiting composer at the Southern Danish Academy of Music and Dramatic Arts in Odense/Esbjerg, Denmark; Hochschule für Musik und Theater in Hamburg, Germany; the Estonian Academy of Music & Theatre; and for the Socrates/Erasmus Intensive Programme in cooperation with the European Union, the Association of Baltic Academies of Music, and the Estonian Academy of Music & Theatre.

As a conductor, Dr. Branker has had the opportunity to work with such internationally renowned artists as Clark Terry, Phil Woods, Slide Hampton, Jimmy Heath, Jon Faddis, Conrad Herwig, Oliver Lake, Frank Foster, Ben Carter, Ted Curson, Stanley Jordan, Bobby Watson, Terence Blanchard, Bob Mintzer, Ralph Peterson, Steve Nelson, Antonio Hart, Don Braden, Jacky Terrasson, Jonny King, Walt Weiskopf, Valery Ponomarev, Bryan Carroll, Michael Philip Mossman, Rick Margitza, Ralph Bowen, Mark Gross, Clifford Adams, Jeffery Smith, Guilherme Franco, Benny Powell, Michael Cochrane, and Patience Higgins. Dr. Branker has also conducted Terence Blanchard's Grammy Award-Winning score for A Tale of God's Will (A Requiem for Katrina) from Spike Lee's documentary “When the Levees Broke” featuring trumpeter Terence Blanchard and His Quintet along with members of the Princeton University and Rutgers University Orchestras. In addition, he has conducted the Princeton University Orchestra in world premieres of two dance works choreographed to the orchestral music of Claude Debussy's La Boîte à joujoux (The Toy Box) - including the U.S. Premiere of Debussy's newly discovered "jazz overture" for this work - and John Alden Carpenter's Krazy Kat. Dr. Branker has collaborated with the Juilliard Jazz Orchestra and conductors Wytliffe Gordon, Loren Schoenberg, and Cecil Bridgewater on joint big band performances of Duke Ellington and Billy Strayhorn's The Far East Suite and Ellington's The New Orleans Suite at McCarter Theatre in Princeton. He has also appeared as conductor with the Jugend Sinfonie Orchester (Bremen, Germany), Israel's Kryat Ono Symphonic Youth Band, Japan's Fukui Junior Orchestra, Estonian Academy of Music Big
Band (Tallinn, Estonia), Hunter Jazz Repertory Orchestra (New York), and the Rutgers University/Mason Gross School of the Arts Jazz Ensemble.

While at Princeton, Dr. Branker has led performances that have featured the Princeton University Orchestra, Sinfonia, Chapel Choir, Glee Club/Concert Choir, and Gospel Ensemble, and has directed two national award-winning jazz groups, including the Monk/Mingus Ensemble, winner of the Down Beat magazine Student Music Award for "Best Jazz Instrumental Group," and Ensemble X, recipient of a 2003 Down Beat music award for "Outstanding Performance." In addition, Dr. Branker directs the University Jazz Composers Collective, which has traveled to Australia, Estonia, and China to give performances, collaborate with jazz studies programs, and offer master class presentations. Dr. Branker has also conducted such extended works as Lalo Schifrin's "Gillespiiana Suite," Ellington's "A Tone Parallel to Harlem," "New World A Comin,'" "Music From the Sacred Concerts," the Ellington/Strayhorn collaborative adaptation of Peter Ilyich Tchaikovsky's "Nutcracker Suite" and Edvard Grieg's "Peer Gynt Suites Nos. 1 & 2." In addition, he has conducted premières of such commissioned works as Jimmy Heath's "For the Love Of," Michael Philip Mossman's "John Coltrane Suite," Bob Mintzer's "March Majestic," Ralph Bowen's "Little Miss B," Conrad Herwig's "Reflections of a Man Facing South," Randy Bauer's "Wide-Eyed Wonder," and Laurie Altmann's "In Another Time."

As a composer, Dr. Branker has recorded for Origin Records and Sons of Sound Records and has six releases in his fast growing and musically rich discography. They include: Spirit Songs (Sons of Sound, 2006), Blessings (Origin Records, 2009), Dance Music (Origin Records, 2010), Dialogic (Origin Records, 2011), Together (Origin Records, 2012), and Upptit (Origin Records, 2013). He leads two jazz collectives that include Anthony Branker & Ascent and Anthony Branker & Word Play, which have featured Mark Gross, Tia Fuller, Steve Wilson, Antonio Hart, Ralph Bowen, Andy Hunter, Clifford Adams, Conrad Herwig, Eli Asher, Jonny King, Jim Ridl, Bryan Carroll, Kenny Davis, John Benitez, Belden Bullock, Donald Edwards, Adam Cruz, Ralph Peterson Jr., Wilby Fletcher, Renato Thom, Kadir Voorand, and Freddie Bryant.

Dr. Branker has received composition prizes, commissions, served as composer-in-residence, and has had his music featured in performance at the Pori International Jazz Festival (Finland), Leningrad/St. Petersburg International Jazz Festival (Russia), Kaunas International Jazz Festival (Lithuania), Estonia International Jazz Festival (Estonia), Mt. Fuji International Jazz Festival (Japan), JVC Jazz Festival (New York); concert and club appearances in China, Russia, France, Germany, and Australia; as well as in performance at such venues as the Iridium Jazz Club, Sweet Basil Jazz Club, The Five Spot, New York's Symphony Space, the Fez under the Time Café, Trumpets Jazz Club, Estonian Academy of Music and Theatre, Southern Danish Academy of Music, and the Schomburg Center for Research in Black Culture. His works have also been performed and/or recorded by Steve Nelson, Stanley Jordan, Talib Kwibwe, Conrad Herwig, Mark Gross, Curtis Lundy, James Weidman, Steve Koone, Rick Margitza, Jann Parker, and the Spirit of Life Ensemble and have featured such guest soloists as Kenny Barron, Eddie Henderson, Winard Harper, John Hicks, Valery Ponomarev, Joe Ford, Cecil Brooks III, Onaje Ali Gumbs, Alex Blake, Sarah Jane Quin, and Benny Carter.

As a trumpeter, Branker has performed and recorded with the Spirit of Life Ensemble - including a five-year residency at New York's internationally renowned Sweet Basil jazz club. He has also appeared at the Pori International Jazz Festival (Finland); Leningrad/St. Petersburg International Jazz Festival (Russia); Kaunas International Jazz Festival (Lithuania); Estonia International Jazz Festival (Tartu, Estonia); JVC Jazz Festival at Sweet Basil (New York); Panovic Village Jazz Festival (New York); as well as jazz club performances in France, Finland, Germany, Russia, and New York. In addition, he has worked in a variety of musical settings with such artists as Ted Curson, Talib Kwibwe, Guilherme Franco & Nova Bossa Nova, Steve Nelson, Michael Cochrane, Calvin Hill, James Weidman, Eddie Henderson, Stanley Jordan, Benny Carter, Ralph Peterson, Terence Blanchard, Big John Patton, Roscoe Mitchell, Rick Margitza, Gary Burton, the R&B group Tavares, and has performed in the critically acclaimed Off-Broadway production of Dinah Wears the Dinah Washington Musical.

Dr. Branker has received fellowships or grants from the J. William Fulbright Foreign Scholarship Board/Council for International Exchange of Scholars, the National Endowment for the Humanities, Rutgers Institute of Jazz Studies, Princeton University, and Ursinus College. He has presented research at conferences of the International Society for Music Education (ISME), International Society for Improvised Music (ISIM), Foundation for Educational Administration (FEA) / New Jersey Principals and Supervisors Association (NIPSA) School Leadership Conference, Research in Music Education (RIME), International Symposium on Assessment in Music Education (ISAME), College Music Society (CMS), International Jazz Composers Symposium (IICS), International Association for Jazz Education (IAJE), New Jersey Music Educators Association (NIMEA), and the Princeton University Regional Conference - "Big Ideas: Science, Innovation, and Discovery." He has also appeared as a guest lecturer for the Department of Pop & Jazz Music at Helsinki Polytechnic Stadia in Helsinki, Finland; Heino Eelli Nimeline Tartu Muusikakool, Tartu, Estonia; Kuressaare Music Academy on the Estonian island of Saaremaa; the Pop/Jazz Program at Viljandi Kulturiskademia Musikakmajas in Viljandi, Estonia; Winnalee High School, Blue Mountains, Australia; National Endowment for the...
Humanities Paul Robeson Institute at Rutgers University; "Teachers as Scholars" program for New Jersey Educators at Princeton University; Princeton University Alumni College Seminar "New Orleans: City of Jazz" in New Orleans, Louisiana; the Plexus Institute; Drew University; and has served as program scholar for the Looking At Jazz, America's Art Form, a six-part documentary film viewing and discussion series at the Princeton Public Library. He has also been featured in performance with the Delaware Valley Philharmonic Orchestra as narrator of Aaron Copland's "Lincoln Portrait."

Anthony D.J. Branker holds the degrees of Doctor of Education and Master of Education from Columbia University; Teachers College; Master of Music in Jazz Pedagogy from the University of Miami; and a Bachelor of Arts in Music and Certificate in African-American Studies from Princeton University.

UPCOMING MUSIC AT PRINCETON EVENTS

5/13 Musical Marathon I, McAlpin Rehearsal Hall, 1:00PM
5/14 MUS 308, McAlpin Rehearsal Hall, 3:00PM
5/14 Princeton Sound Kitchen, Yarn/Wire, Taplin Auditorium in Fine Hall, 7:30PM