The Princeton University Program in Jazz Studies presents

Grammy Award-Winning Alto Saxophonist

Mark Gross

performing with the

Princeton University Concert Jazz Ensemble

directed by
Dr. Anthony D.J. Branker

plus

The Mark Gross Quintet

featuring
alto saxophonist Mark Gross
trumpeter Freddie Hendrix
pianist David Berkman
bassist John Lee
drummer Corey Rawls

Saturday
October 11
2014
8:00 p.m.

Richardson Auditorium
in Alexander Hall
Princeton University
Welcome...

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

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 those areas. Scholarly seminars often reconstruct and present performances of ancient, lost, or unfinished work. The Princeton Sound Kitchen 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 – the Program in Jazz Studies and the 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.

Our new Edward T. Cone Performers-in-Residence, Sō Percussion, are an exciting new addition to our musical community. An internationally acclaimed quartet of musicians, Sō will give free public concerts with instruments that range from the familiar to the exotic.

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 mean 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 princeton.edu/music.

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

[Signature]

Professor and Chair, Department of Music
Program

PRINCETON UNIVERSITY
CONCERT JAZZ ENSEMBLE

Trane Connections................................................................. Jimmy Heath

Without A Song................................................................. Vincent Youmans
   with alto saxophonist Mark Gross Billy Rose/Edward Eliscu
   arr. Joe Henderson

Black, Brown and Beautiful ............................................... Oliver Nelson
   with alto saxophonist Mark Gross

A Single Sky................................................................. Dave Douglas
   with alto saxophonist Mark Gross arr. Jim McNeely

∞ INTERMISSION ∞
MARK GROSS QUINTET

Selections to be Announced from Stage

Mark Gross – alto saxophone
Freddie Hendrix – trumpet
David Berkman – piano
John Lee – bass
Corey Rawls – drums
### PRINCETON UNIVERSITY
CONCERT JAZZ ENSEMBLE

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<th><strong>Trumpets</strong></th>
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<tr>
<td>alto 1: Ryan Budnick</td>
<td>lead: Evan Wood</td>
<td>lead: Conor Fitzpatrick</td>
<td>piano: Alice Mar-Abe</td>
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<td>alto 2: Adam Gallagher</td>
<td>2nd: Rajeev Erramilli</td>
<td>2nd: Daniel Brooker</td>
<td>guitar: Michael Delgado</td>
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<td>tenor 1: Diego Aldarondo</td>
<td>3rd: Matthew Echols</td>
<td>3rd: Eric Shullman</td>
<td>bass: Alice Terrett</td>
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<td>tenor 2: Joshua Burd</td>
<td>4th: James Borowski</td>
<td>4th: Spencer Hadley</td>
<td>drums: Ashwin Prasanna</td>
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<td>baritone: Beatrix Weil</td>
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TONIGHT’S ARTISTS

MARK GROSS

Saxophonist Mark Gross has recorded on over 80 notable jazz recordings, including 2 Grammy-Award winning projects by the Dave Holland Big Band—What Goes Around on ECM Records, and Overtime on Dare 2 Records. Mark has also recorded three CDs under his own name to date, including Preach Daddy on King Records, Riddle of the Sphinx on J Curve Records, and Blackside on Jazz Legacy Productions.

Mark has toured the world with the Mark Gross Quartet, Buster Williams’ “Something More” Quartet, Delfeayo Marsalis, Dizzy Gillespie Alumni Big Band, Philip Harper, Nat Adderley, Dave Holland, James Moody, Mulgrew Miller, Nicholas Payton, Wynton Marsalis, Dizzy Gillespie, Nancy Wilson, Jimmy Heath, Village Vanguard Jazz Orchestra, Tom Harrell Big Band, Duke Ellington Orchestra, Frank Foster and the Loud Minority, Charles Mingus Big Band, Freddie Hubbard, Donald Harrison, Mark Whitfield, Joe Dukes, Captain Jack McDuff, Joe Chambers, Neal Smith, Cyrus Chestnut, Regina Carter, Lionel Hampton, Stephon Harris, Walter Booker, Jimmy Cobb, Don Braden, Vincent Gardner, Lenora "Zenzalai" Helm, Marlon Saunders, SEPIA, Spirit of Life Ensemble, and Jann Parker, to name a few. His professional relationships with these musicians and others have been long lasting and far-reaching.

Mr. Gross has also performed on Broadway, including: After Midnight; Five Guys Named Moe based on the music of Louis Jordan; Kat And The Kings, which explores the joyous sounds that were born out of oppression during the apartheid-ridden 1950s in Cape Town, South Africa; and Swing!, in which Mark added his own unique performance sensibility to the exciting musical that celebrated the music of the Swing era of jazz (Swing! received a nomination for the 2000 Tony Award for Best Musical). Mr. Gross has also appeared in Spike Lee’s major motion picture Malcolm X (1992) starring Denzel Washington, and was a featured musician on the HBO series Boardwalk Empire. He appears in the new film Annie, set for release December 2014.

After developing his interests in classical music at the Baltimore School for the Arts, Mark studied for a semester at Howard University and then four years at Berklee College of Music, where he was awarded the Bachelor of Arts Degree in Music Performance in 1988. At Berklee, Mark was fortunate to study privately with two of the institutions legendary saxophone professors, Joe Viola and Bill Pierce, who helped to inspire his creative and musical approach on the instrument.

Mr. Gross has been a member of the faculty at the Prins Claus Conservatory in The Netherlands, New Jersey Performing Arts Center (NJPAC) Wachovia Jazz for Teens Program, and Rutgers University Mason Gross School of the Arts. He has also served as visiting faculty for the Program in Jazz Studies at Princeton University as a guest artist and lecturer for Music 215: Projects in Jazz Performance.
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 the Jazz Composers Collective, Jazz Vocal Collective, Free to Be Ensemble, Crossing Borders Improvisational Music Ensemble, Freddie Hubbard Ensemble, Standard Deviation Ensemble, Sonny Rollins Ensemble, Joe Henderson Ensemble, Sounds of Brazil Ensemble, Monk/Mingus Ensemble, Herbie Hancock Ensemble, Birth of the Cool Ensemble, John Coltrane Ensemble, Jazz Messengers Ensemble, Miles Davis Ensemble, Fusion 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, Wayne Shorter Ensemble, Afro-Latin Ensemble, Ornette Coleman Ensemble, Swingtet, Ellington/Strayhorn Ensemble, Afro-Groove Ensemble, Horace Silver Ensemble, Ensemble X, New Orleans Ensemble, Jazz Saxophone Quartet, Art Blakey Ensemble, Avant Garde Ensemble, Hard Bop Ensemble, Jazztet, 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,

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 entitled, “A Lush Life: The Music of Billy Strayhorn”; as well as the Ellington/Strayhorn collaborative adaptation of Peter Ilyich Tchaikovsky’s “Nutcracker Suite” and Edvard 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. They have presented such programs as “Hotter Than That: Louis Armstrong and the Early Years of Jazz”—featuring music from Armstrong’s Hot Five and Hot Seven Recordings, Jelly Roll Morton and Fletcher Henderson; “Jazz and the Latin Tinge”— spotlighting classic works from the Latin jazz orchestras of Mario Bauzá, Dizzy Gillespie, Chico O’Farrill, as well as the Brazilian and Afro-Cuban based compositions of Milton Nascimento, Arturo Sandoval, Duke Ellington, and Charles Mingus; “Jazz Meets the Symphony Orchestra” with the Princeton University Orchestra featuring works by Duke Ellington, McCoy Tyner, and Clare Fischer, with orchestral arrangements by Todd Beaney and Anthony Branker; and “A Love Supreme:
The Spirit and Sound of John Coltrane’s Music” featuring tenor saxophonist Ralph Bowen, the world premiere of a commissioned work for big band by composer and trumpeter Michael Philip Mossman, and a performance of John Coltrane’s A Love Supreme suite.

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 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 Concert Jazz Ensemble and Jazz Vocal Collective embarked on a performance tour of Italy to such cities as Rome, Ferentino, Florence, Ponsacco, and Milan. In 2012, 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 Winmalee 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 Sooäär, 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 Nimeline 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.

The University Concert Jazz Ensemble has been featured in performance at the International Association for Jazz Education International Conference in Washington, D.C., the National Endowment for the Humanities Paul Robeson Institute at Rutgers University, Down Beat MusicFest U.S.A. National Finals (Oakland, California), and has received numerous awards at intercollegiate jazz festivals held at the University of Notre Dame, Villanova University, and Rowan (Glassboro) University. In addition, several students from the Concert Jazz Ensemble were named winners of prestigious "Outstanding Soloist" awards at Down Beat's Musicfest U.S.A. National Finals and at the Notre Dame Intercollegiate Jazz Festival. The University Afro-Groove Ensemble was featured at the 2004 New Jersey Music Educators Association (NJMEA) State Conference and at the 4th Annual North Texas Jazz Festival with two members of the group receiving "Outstanding Soloist" awards. In addition, the University Jazztet has performed at
the Trenton2Nite Women in Jazz Festival, the Princeton JazzFeast Jazz Festival, as well as for numerous Jazz-in-the-Schools programs in the greater Princeton area.

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-five 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