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, Sô Percussion, are an exciting new addition to our musical community. An internationally acclaimed quartet of musicians, Sô 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!

- Professor and Chair, Department of Music

Program

PRINCETON UNIVERSITY
CONCERT JAZZ ENSEMBLE

Isotope............................................. Joe Henderson

In the Land of Oo-Bla-De........................................ Mary Lou Williams &
with vocalist Alison Crockett
Milton Orent
Transcribed by Ted Buehrer

Moon Dance........................................ Van Morrison
with vocalist Alison Crockett
arr. Eric Richards

Joshua................................................. Victor Feldman
arr. Bob Mintzer

∞ INTERMISSION ∞
“Is This It? My American Dream”
ALISON CROCKETT TRIO

featuring

Vocalist/pianist Alison Crockett
Bassist Tarus Mateen
Percussionist Jabari Exum
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<tr>
<td>alto 1: James Bartusek</td>
<td>lead: Evan Wood</td>
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<td>4th: Spencer Hadley</td>
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TONIGHT’S ARTISTS
ALISON CROCKETT

Alison Crockett has paid her musical "dues" in full... She is perhaps the quintessential nu jazz/progressive soul singer of her generation and yet you may not have heard of her—but you’ve no doubt heard her voice... On seminal recordings by King Britt, Blue Six, Us3, Landslide, John Wicks, Mathematics and a whole host of others, Alison's voice has provided the velvety, sensual sound of tomorrow’s yesterday's...a captivating tone which evokes both the music of the past and that yet to come. A voice dripping soul with generous helpings of jazz, gospel and blue, Alison has taken the baton from divas of the present and past such as Lizz Wright, Rachelle Farrelle, Erykah Badu, Jill Scott, Donna Summer, Diana Ross and Sarah Vaughn and forged a uniquely personal and singular musical vision.

Alison decided early in her life to pursue a music career. Piano was her first love. "It just called to me. I still feel like a pianist who sings." However after winning several local vocal talent showcases during her high school years, it quickly became apparent that her voice was a rare gift. Alison honed her vocal skills at Temple University in Philadelphia, PA and then earned a Master of Music Degree in Jazz Performance at the prestigious Manhattan School of Music in New York City. As she says, "I set out to be a craftsman; someone who could mold and shape music like sculpture."

Upon graduating, she settled in Philadelphia, where she met superstar DJ/producer King Britt (formerly of Digable Planets). Britt summarily gave Alison the nickname "Diva Blue" and together they recorded the classic, "Season’s Change" for his groundbreaking Sylk 130 album, "When the Funk Hits the Fan" (Ovum/Sony Music). She was also featured on four other genre-bending tracks on the album including the single, "Gettin’ Into It." Billboard Magazine loved her "throaty, diva-styled vocals."

After touring the US as a member of Sylk 130, Alison relocated to Brooklyn, NY, where she introduced herself to the vibrant New York music scene by fronting hip hop/jazz pioneer Greg Osby’s band. Only a few months later she was approached by Geoff Wilkenson, founder of the pioneering UK based acid jazz outfit Us3 (best known for their 1994 world-wide smash "Flip Fantasia (Biddy Biddy Bop)") who’d heard "Season’s Change" and became convinced he was hearing a young legend on the order of his heroes Shirley Bassey, Dianna Washington and Dianne Reeves. In this pre-You Tube, pre-Facebook era, Wilkenson had embarked upon a feverish, months long search to track Alison down and request that she became Us3's first lead singer. Upon her acceptance, Alison traveled to London to write and sang on the album An Ordinary Day in an Unusual Place (the first single, "Get Out," immediately shot...
to the top 10 within a few weeks of its release in Japan). In support of the album, Alison experienced her first world tour, as Us3 headlined stadiums and festivals throughout Europe, the US and Japan.

Throughout her tenure with Us3, Alison continued to write, perform and record on a number of interesting musical projects, always looking to grow and remain fresh. To distinguish these side projects, she often recorded under her Sylk 130 pseudonym, Diva Blue. Under the Diva Blue moniker, a 4-song EP entitled Azure was released during the summer of 2001 on the Brooklyn based Soulhead Recordings. The lead track off of Azure, an early version of the breakbeat influenced track "Alive," began to create a buzz on DJ mix shows and in clubs throughout Europe. Almost overwhelmed by the response to the track and near bursting with creative energy and song ideas, Alison could hardly wait to begin working on a project which would showcase the new music she was writing. Her debut solo album, On Becoming A Woman, was released to wide acclaim in Japan in June 2003 and in the US and Europe in April 2004. The epic ballad from the album "Like Rain" reached number 3 on Gilles Peterson's Worldwide Winner's 2003 chart on his legendary BBC Radio 1 Programme. Alison knew she'd tapped into something special with the album. "I really thought long and hard about this music... agonized over it... it was truly a birth-like experience and that's why I named the album On Becoming A Woman... I feel like I grew in leaps and bounds as both an artist and a person making it..."

In 2006 Alison released a collection of remixes based on tracks from On Becoming A Woman entitled The Return Of Diva Blue: On Becoming A Woman Redux (Sol Image/ Village Again/Groove). Featuring mixes by a who's who of top flight DJ producers: DJ Spinna, Yam Who?, Phil Asher, Mark De Clive-Lowe, Waiwan, Landslide and more, the album became a treasure trove for lovers of deep house music, with DJ Spinna's take on the song "Crossroads" becoming a signature classic for Alison. In the spring of 2007, Alison released her "love letter to my fans," the stripped down, acoustic based Bare. Much of the album comprised of Alison simply sitting at the piano and singing songs from a backlog of compositions from a particularly prolific period of writing. "There are songs on Bare that could be placed on no other album," she said. "Some had been in my catalog, unheard by anyone but me, for many years. I wanted "Bare" to be a record that you could just sit back, listen and enjoy, while you let all your cares melt away for a short while..."

After taking an extended break from recording in order to focus on mothering her two children, Alison returned to the recording studio in 2008 to work on
what would become, Mommy, What’s A Depression? her third solo album of original material. Says Alison, “When I began working on this project in earnest, it was during the heart of the financial crisis in the US, and it seemed as if the world was going to hell in a hand basket... George W. Bush was still the president and most people felt as if he’d run the country into the ground, from starting unnecessary wars, to being negligent during the crisis in New Orleans, to enacting policies which almost caused the collapse of the global economy. So I thought about creating a work of art to reflect the chaos and disorientation I, and many people around me, where feeling at the time.” It would take Alison more than three years to bring her vision to reality, as she and her brother fine-tuned the production to ensure the sonic tapestry was just right.

“A mixture of jazz, soul and electronic music seemed to me the best way to give these messages the weight of the moment. Each of these music forms is all about creative destruction and re-invention, a process it seems we are going through right now. So I call the sonic style we’ve come up with, “Mixtape Jazz”; it’s the sound of taking the familiar and shaping layers and layers of seemingly disparate and sometimes even dissonant components onto it in order to fashion new creative textures. I arranged standard songs from the jazz and soul cannons that seemed to speak to our national and societal condition and, to compliment these, wrote music and lyrics that reflected my own feelings of anger, frustration, bitterness and hope about what’s been going on around me.”

And so with the release of Mommy, What’s A Depression? the next chapter in Alison’s musical journey begins. As with all of the music she’s released during a career, which has grown to span a generation, her newest songs take risks, challenge preconceptions, and push her art form powerfully forward. For this is the essence of who Alison Crockett is...
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.


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

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 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. 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 Beane and Anthony Branker, and "A Love Supreme: The Spirit andSound 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. Through funding from Sons of Sound Records, the university 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 in 2007. In 2009, 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. Recently, in 2013, the University Jazz Program and University Orchestra commissioned composer David Sanford to create "Teatro di Strada," a joint work that was premiered by the Princeton University Orchestra and University Concert Jazz Ensemble featuring tenor saxophone soloist Ralph Bowen.

Princeton offers a number of outstanding jazz performance groups. In 2014, 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. The University Jazz Composers Collective traveled to Australia in 2012 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 three tours to Estonia (in 2014, 2011, 2006) 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 & Theatre. The ensemble presented performances at the Estonian Academy of Music, Lindakivi Kultuurikeskus (Cultural Center), Philly Joe's Jazz Club in Tallinn, Geneva Night Club in the city of Narva (which was recorded for broadcast on Estonian National Radio), as well as additional concerts at Theatre No. 99 and Philly Joe's Jazz Club in Tallinn where they performed 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 Soolä, 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 Jazz-in-the-Schools master class presentations at Heino Elleri Nimeline Tartu Muusikakool in Tartu, Estonia and Öisämä Russian Lyceum (Russian-speaking High School) in Tallinn. 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 Anpara and 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,
schools residency initiative sponsored by the Office of the U.S. Consulate General in Sydney that brought them to Wintmale 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 three tours to Estonia (in 2014, 2011, 2006) 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 & Theatre. The ensemble presented performances at the Estonian Academy of Music, Lindakivi Jazz Club in Tallinn, Geneva Night Club in the city of Narva (which was recorded for broadcast on Estonian National Radio), as well as additional concerts at Theatre No. 99 in Tallinn. 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.

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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 Groove (Afro-Groove Ensemble & Fusion Ensemble), Sounds From The Free-Thinking (Monk/Mingus Ensemble) with guest trumpet soloist and former Mingus band member Ted Carson, 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).
PROGRAM DIRECTOR

Dr. Anthony D.J. Branker holds the endowed chair of the Anthony H.P. Lee '79 Senior Lecturer in Jazz Studies, is both founder/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 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; and the Estonian Academy of Music & Theatre. His work as a composer, educator, scholar, conductor, and performer has been featured on the international stage in Italy, Denmark, Greece, China, Estonia, Australia, Germany, United Kingdom, Finland, France, Canada, Russia, Lithuania, and Japan as well as throughout the United States.

As a conductor, Dr. Branker has worked with such artists as Clark Terry, Phil Woods, Slide Hampton, Jimmy Heath, Jon Faddis, Conrad Herwig, Oliver Lake, Frank Foster, Benny Carter, Ted Curson, Stanley Jordan, Bobby Watson, Terence Blanchard, Bob Mintzer, Ralph Peterson, Steve Nelson, Antonio Hart, Freddie Hendrix, Don Braden, Jacky Terrasson, Bryan Carroll, Mark, Gross, and Guilherme Franco. He has conducted world premieres of commissioned works for big band, including Michael Philip Mossman's John Coltrane Suite; Bob Mintzer's March Majestic; Jimmy Heath's For the Love Of; Ralph Bowen's Little Miss B; Conrad Herwig's Reflections of a Man Facing South; Randy Bauer's Wide-Eyed Wonder; and Laurie Altman's In Another Time for orchestra, big band and vocal ensemble. Dr. Branker has also conducted trumpeter Terence Blanchard's Grammy Award-Winning score for A Tale of God's Will (A Requiem for Katrina) featuring Blanchard and His Quintet with orchestra, and has guest conducted the Princeton University Orchestra, Sinfonia, Chapel Choir, and Glee Club; Jugend Sinfonie Orchester (Bremen, Germany); Israel's Kiryat Ono Symphonic Youth Band; and Japan's Fukui Junior Orchestra. In addition, Branker has collaborated with the Juilliard Jazz Orchestra and conductors Wycliffe 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.
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The music of composer Anthony Branker stands firmly on jazz traditions while simultaneously pushing the boundaries in bold and beautiful new directions. Recently, he was named in DownBeat magazine’s 62nd Annual Critics Poll as a “Rising Star Composer.” Dr. Branker has recorded for Origin Records and Sons of Sound Records and has seven releases in his fast growing and musically rich discography. They include The Forward (Towards Equality) Suite (Origin, 2014), Uppity (Origin, 2013), Together (Origin, 2012), Dialogic (Origin, 2011), Dance Music (Origin, 2010), Blessings (Origin, 2009), and Spirit Songs (Sons of Sound, 2006). He leads both Anthony Branker & Ascent and Anthony Branker & Word Play, which have featured David Binney, Ralph Bowen, Conrad Herwig, Jim Ridl, Kenny Davis, Donald Edwards, Renato Thoms, Alison Crockett, Mark Gross, Tia Fuller, Steve Wilson, Antonio Hart, Clifford Adams, Andy Hunter, Eli Asher, Jonny King, Bryan Carroll, John Benitez, Belden Bullock, Adam Cruz, Ralph Peterson Jr., Wilby Fletcher, Kadri Voorand, and Freddie Bryant.

Dr. Branker has received composition prizes, commissions, served as composer-in-residence, and has had his music featured in performance in Italy, Denmark, Finland, France, Estonia, Russia, Australia, China, Germany, Lithuania, Japan, and throughout the United States; as well as at such venues as New York’s JVC Jazz Festival, Iridium Jazz Club, Sweet Basil Jazz Club, The Five Spot, New York’s Symphony Space, the Fez under Time Café, Trumpets Jazz Club, Puffin Cultural Theatre, and the Schomburg Center for Research in Black Culture. His music has also been performed and/or recorded by the Princeton University Orchestra, Talib Kibwe (T.K. Blue), Kenny Barron, Eddie Henderson, Victor Lewis, Steve Nelson, Stanley Jordan, Winard Harper, Joe Ford, Benny Carter, Valery Ponomarev, Cecil Brooks III, Onaje Allen Gumbs, Alex Blake, Sarah Jane Cion, Michael Cochrane, Jann Parker, Curtis Lundy, Steve Kroon, Rick Margitza, and the Spirit of Life Ensemble.

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); IVC Jazz Festival at Sweet Basil (New York); Panasonic 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 Kibwe, 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 Was: The Dinah Washington Musical.

Dr. Branker's work as a scholar has been shared at conferences and/or published by the International Society for Music Education (ISME), International Society for Improvised Music (ISIM), Research in Music Education (RIME), International Symposium on Assessment in Music Education (ISAME), College Music Society (CMS), International Jazz Composers Symposium (IJCS), International Association for Jazz Education (IAJE), New Jersey Music Educators Association (NJMEA), and Down Beat magazine. He has served as program scholar for Looking At: Jazz, America's Art Form, a six-part documentary film viewing and discussion series at the Princeton Public Library in collaboration with the National Endowment for the Humanities, Jazz at Lincoln Center, and the American Library Association. Dr. Branker has also appeared as a guest lecturer for the Department of Pop & Jazz Music at Helsinki Polytechnic Stadia in Helsinki, Finland; 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; and Drew University.

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.