Welcome...

On behalf of the Department of Music, I am delighted to welcome you to our concert. Composition, Performance, and Scholarship—these are the central activities of the undergraduates, graduate students, and faculty in the Department of Music. At Princeton, we believe that composers and music historians do their best work in an environment in which performance is highly regarded, and that performers flourish when their passion for music is supplemented by a deep intellectual engagement with the works they perform.

We are especially pleased to announce that our valued studio instructors are now officially part of the faculty, and that our majors and certificate students have the option—for the very first time in the history of the department—to receive academic credit for their lessons. You will hear the results of these endeavors in the superb performances by our department ensembles (Princeton University Orchestra, Princeton University Opera Theater, Glee Club and Chamber Choir, Jazz Ensembles, Princeton Laptop Orchestra, Sinfonia, and Wind Ensemble) and our many student-run organizations, which include a chamber orchestra, an opera company, and chamber music collective—all of this in addition to a rigorous academic schedule!

We urge you to get to know all the corners of the Department of Music, Come to the Princeton Sound Kitchen and hear new works by our graduate and faculty composers; hear the world’s greatest musicians on the Princeton University Concerts series; take advantage of the many pre-concert lectures and conferences sponsored by our musicologists. Sunday afternoons are a perfect time to come hear the Richardson Chamber Players, the resident ensemble of our performance faculty, or catch some late night jazz on Thursdays with the Jazz @ Cafe Vivian series. If you have not yet had the opportunity to attend the electrifying performances of So Percussion, Edward T. Cone Performers-in-Residence, you are in for a treat!

With all of this activity, we are particularly looking forward to expanding into our new building in fall of 2017! Stay tuned… plans for an exciting inaugural year are underway. We look forward to seeing you at our next Music Department event!

Wendy Heller
Professor, and Chair Department of Music

Program

CONCERT JAZZ ENSEMBLE

Mean What You Say ........................................... Thad Jones
transcribed by Michael Weiss

So May It Secretly Begin .................................. Pat Metheny
arr. Robert Curnow

Chachanita ..................................................... Michael Mossman
with pianist Jim Ridl

Fables of Faubus ............................................. Charles Mingus
with pianist Jim Ridl arr. Bob Curnow

∞ INTERMISSION ∞

Jim Ridl Quartet

Selections to be announced from stage

Philip Harper – trumpet
Jim Ridl – piano
John Benitez – bass
Donald Edwards – drums
TONIGHT’S ARTISTS

JIM RIDL

Jim Ridl is "an innovative force in jazz, a pianist of the highest caliber, a creative composer and improvisor, and one of those rare musicians who stretches the art form even as he honors the established traditions."

(All About Jazz)

Jim Ridl was raised on a farm and ranch in North Dakota, and discovered his love for piano and jazz at an early age. He attended college at the University of Colorado at Denver, where he earned his Bachelor's degree in Scoring and Arranging, and was awarded its Student Achievement Award for composing "Ocean Sojourn," an orchestral tone poem, which he performed with the Denver Symphony Orchestra conducted by James Setapen. In Denver, Jim began his professional career performing and touring with local and nationally recognized musicians, including the Grammy-nominated vocal jazz group, Rare Silk.

Jim Ridl performs internationally with the Jim Ridl Quartet, Dave Liebman Big Band, Mingus Big Band, Tim Horner Quintet, vocalist JD Walter, Ximo Tebar's IVAM Jazz Ensemble of Spain, saxophonist Ralph Bowen, and the Antfarm Quartet. His most recent CD, Jim Ridl's Blue Corn Enchilada Dreams, was released in 2012 and features the outstanding soloists and improvisers Terell Stafford, Donald Edwards and John Benitez. Evoking the landscapes, aromas, foods and humanity of New Mexico through his original instrumental compositions and brief poems, this body of work is lyrical, rhythmic, passionate, philosophical, spiritual, loving and reverent. Previous recordings with his own ensembles include Your Cheatin' Heart and Other Works; Door In a Field; Jim Ridl Trios/Live; Blues Liberations; and Five Minutes to Madness and Joy. Jim's commissions as a composer/arranger have included the BMI New York Jazz Composers Orchestra, the Denver Symphony Orchestra, the Lamont School of Music Chamber Orchestra, the Singing Patriots of Gersoontown Academy, the Manor Singers, the Off-Broadstreet Theatre, soprano Katja Rothfuss, and St. Andrew's Church of Trenton.

In 2010, Jim toured the Asia-Pacific as part of Jazz@Lincoln Center's Rhythm Road project, sponsored by the U.S. State Department, with the Mark Sherman/Tom Horner Quartet. The band performed and taught in Russia, South Korea, China and the Philippines. Jim's tenure with jazz guitar legend Pat Martino received many critically acclaimed reviews of performances around the world and produced three outstanding recordings: Interchange, Night Wings and The Maker. Jim's inventive arrangement of the Sonny Rollins' classic Oleo can be heard on the Grammy-nominated release Pat Martino Live at Yoshi's with Joey DeFrancesco and Billy Hart. Jim's composition Sun On My Hands can be heard on Martino's Grammy-nominated release Think Too in duet with
Gonzalo Rubalcaba. Additionally, Jim has performed and/or recorded with Ignacio Berroa, Steve Wilson, Charles Pillow, Darryl Hall, Billy Hart, the West Chester Jazz Orchestra, Bill Stewart, Vic Juris, Randy Brecker, Martin Wind, Kenny Davis, Sheryl Bailey, Marc Johnson, Tom DiCarlo, Diane Monroe, Anthony Branker, Denis DiBlasio, Adam Cruz, Mark Walker, Tony Marino, Francois Motin, James Moody, Mickey Roker, Rich Matteson, and many others.

As an educator, Jim Ridi has maintained a private piano studio for over 30 years and currently teaches adjunct jazz piano at the City College of New York. His work as an adjunct instructor also includes New York University Steinhardt School, William Paterson University, and Rutgers University Mason Gross School of the Arts. He has conducted piano master classes at the University of the Arts (Philadelphia, PA), Metropolitan State College (Denver, CO), and West Chester University (West Chester, PA). Jim was the Art Tatum Scholarship Artist in Residence at the University of Toledo (Ohio) where he taught master classes and performed solo piano concerts. Jim Ridi has previously taught Music 215: Projects in Jazz Performance at Princeton University and currently coaches several of the university jazz program’s small groups.

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.


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, Freddie Hendrix, Don Braden, Kendrick Scott, Brice Winston, Fabian Almazan, Joshua Crumbly, Jack DeJohnette, Jonny King, Walt Weiskopf, Valery Ponomarev, Bryan Carroll, Michael Philip Mossman, Rick Margitza, Ralph Bowen, Mark Gross, Clifford Adams, Jeffery Smith, Guilherme Franco, Renato ’Tohom, Marc Bernstein, Alison Crockett, and Winston Byrd. The program has also been fortunate to feature Maria Schneider, Geri Allen, Omer Sosa, David Binney, Victor Lewis, Edward Simon, Matt Penman, Eric Harland, Robin Eubanks, Bill Frisell, Jamie Baum, Fred Hersch, Joanne Brackeen, Billy Taylor, Roy Hargrove, Hugh Masekela, Barry Miles, Kenny Davis, James Williams, Craig Handy, Jeremy Pelt, Gene Bertoncini, Jim Black, Bruce Williams, Scott Lee, Bruce Barth, Eddie Allen, Alison Crockett, The Free Tallinn Trio with Jaak Soosäär/Ano Pett/Anne-Liis Poll, The Respect Sextet, Artur Majewski, Kadri Voorand and Her Trio,
and Wilson "Willie" 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 entitled, "A Lush Life: The Music of Billy Strayhorn"; as well as the Ellington/Strayhorn collaborative adaptation of Peter Ilich Tchaikovsky's "Nutcracker Suite" and Edvard Grieg's "Peer Gynt Suits Nos. 1 & 2." Princeton's jazz groups have also undertaken a number of stylistically diverse and challenging projects in concert programming. They have presented Lalo Schifrin's "Gillespiana Suite" written for trumpeter Dizzy Gillespie, as well as 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 Bauza, Dizzy Gillespie, Chico O'Farrill, as well as the Brazilian and Afro-Cuban based compositions of Milton Nascimento, Arturo Sandoval, Duke Ellington, and Clorles Mingus; "Jazz Meets the Symphony Orchestras" 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 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. Through funding from Sons of Sound Records, the university jazz program commissioned trombonist Conrad Hervig 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 project 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. Recently, the University Free to Be Ensemble traveled to Poland to collaborate and perform original music with jazz studies students from the Stanislaw Moniuszko Academy of Music in Gdansk in March 2015. In 2014, the University Concert Jazz Ensemble and Jazz Vocal Collective embarked on a performance tour of Italy to such cities as Rome, 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 Wannable High School in the city of Blue Mountains, Australia where they performed with jazz students in school 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 Kulttuurikeskus (Cultural Center), Philly Joe's Jazz Club in Tallinn, Geneva Nigla 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 Soolär, 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 Elii's Nineteen Tartu Musicakool in Tartu, Estonia and Osmoä 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 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) Sistas 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, D.C.

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 USA 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 USA 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 Trenton 2Nite Women in Jazz Festival, the Princeton Jazz Feast 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 Groove (Afro-Groove Ensemble & Fusion Ensemble), Sounds From The Free-Thinking (Monk/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).
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 Guillerme 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 Fukuji Junior Orchestra. In addition, Branker has collaborated with the Juilliard Jazz Orchestra and conductors Wynton 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. Recently, Dr. Branker conducted Pulitzer Prize Winning Composer Wynton Marsalis's "Abyssinian 200—A Gospel Celebration" for choir and big band.

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 Down Beat magazine's 63rd & 2nd Annual Critics Poll as a "Rising Star Composer" (2013 & 2014). 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), Uptown (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 Poland, Italy, Denmark, Finland, France, Estonia, Russia, Austria, 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 Eutana Time City Trumpets Jazz Club, Puffin Cultural Theatre, and the Schomberg Center for Research in Black Culture. His music has also been performed and/or recorded by the Princeton University Orchestra, Tabib Kwib (U.K.), 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 Clion, Michael Cochrane, Jann Parker, Curtis Lundy, Steve Koon, 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); JVC 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 Carson, Talib Kibwe, Guilherme Fraco & Nova Bossa Nova, Steve Nelson, Marcus Belgrave, Billy Higgins, John Hicks, Calvin Hill, James Weidman, Eddie Henderson, Michael Cochrane, Stanley Jordan, Benny Carter, Ralph Peterson, Terence Blanchard, Big John Patton, Roscoe Mitchell, Dick Margitza, Gary Burton, the R&B group Tavares, and has performed in the critically acclaimed Off-Broadway production of Diriuh Waz: the Diriuh 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 (RIEM), 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 was the keynote speaker for the University of Jyväskylä Music Education Research Seminar in Jyväskylä, Finland, and has 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.