Satuday, May 13, 2017 at 8pm
Richardson Auditorium in Alexander Hall

PRINCETON UNIVERSITY CREATIVE LARGE ENSEMBLE
WITH SPECIAL GUEST BILLY CHILDS, PIANO
Darcy James Argue, Conductor
Rudresh Mahanthappa, Program Director; Alto Saxophone

PROGRAM

El Camino Real ................................................................. J.J. Johnson (1961)

Selections to be announced performed by Billy Childs and Rudresh Mahanthappa

Do You Know My Name? ....................................................... Billy Childs (2015)

INTERMISSION

Rejoice ............................................................................. Billy Childs (2017)

World Premiere
Commissioned by Jazz at Princeton University’s Creative Large Ensemble

Selections to be announced performed by Billy Childs and Rudresh Mahanthappa

The Red Wheelbarrow ....................................................... Billy Childs (2008)
arranged by Darcy James Argue (2017)
PRINCETON UNIVERSITY CREATIVE LARGE ENSEMBLE
Conducted by Darcy James Argue
Special guest: Billy Childs, Piano
with Rudresh Mahanthappa, Alto Saxophone

WINDS
Alex Laurenzi ’20, Alto Saxophone
Nick Ng ’20, Alto Saxophone
Diego Aldarondo ’18, Tenor Saxophone
Soon Il Higashino ’20, Tenor Saxophone
Anna Meadors GS, Baritone Saxophone

TRUMPETS
Matt Hetrick ’20
William Grear ’20
Conor Fitzpatrick ’18
Lucas Makinen ’20

TROMBONES
Rajeev Erramilli ’18
Kyle Groves ’19
Michael Stambler ’20
Kyle Goldman ’18

VOICE
Allison Spann ’20

GUITAR
Michael Delgado ’17

PIANO & ELECTRIC PIANO
Phillip Yoon ’20

BASS
Sean Decker ’18

DRUMS
Russell Burton ’17
DO YOU KNOW MY NAME?

Do you know my name? Have you seen a trace of the despair that’s hiding there behind the mask on my face?

Look into my eyes. Tell me what you see. Do you see a trace of the girl I used to be?

I am inside of a world that hates me, that tries to destroy me, my humanity.

It’s been five long years, walking on these streets the neon lights contrast the darkness of my soul.

He told me he loved me. The child in me believed him. But that child has gone long ago.

I am inside of a world that hates me, but it won’t destroy me, I will be free.

[SPOKEN]

The older leaves have grown thick, tough with age.

She’s showing her scars.

There’s the spot where she was hurt when she was young.
There’s the wrinkles born of joy, grief, worry, and pain.

The blooms are long gone. But this plant is still deeply green.

She still lives. Still grows, stronger.

She’s been re-planted and moved to a different place.

New tender leaves are emerging.

She’s taking chances, living, dreaming, hoping.

She’ll bloom again.
ABOUT THE CONDUCTOR AND GUEST ARTISTS

BILLY CHILDS was born in Los Angeles on March 8, 1957. In 1975, he entered the University of Southern California as a Composition Major, graduating four years later with a Bachelor of Music in Composition under the tutelage of Robert Linn. Since then, Mr. Childs has received a number of orchestral and chamber commissions from, among others: Esa-Pekka Salonen and the Los Angeles Philharmonic, the Detroit Symphony Orchestra under the baton of Leonard Slatkin, the Los Angeles Master Chorale, The Kronos Quartet, the Dorian Wind Quintet, the Lincoln Center Jazz Orchestra, the American Brass Quintet, the Ying Quartet, Anne Akiko Meyers, and Rachel Barton Pine.

Thus far in his career, Childs has garnered fourteen Grammy nominations and four Grammy awards: two for best instrumental composition (“Into the Light” from Lyric and “The Path Among The Trees” from Autumn: In Moving Pictures) and two for best arrangement accompanying a vocalist (including “New York Tendaberry” from Map to the Treasure: Reimagining Laura Nyro, featuring Renee Fleming and Yo-Yo Ma). In 2006, Childs was awarded a Chamber Music America composer’s grant, and in 2009 was the recipient of a Guggenheim Fellowship. In 2013, he was awarded the Doris Duke Performing Artist Award. Most recently, he has been awarded a Composers Award from the American Academy of Arts and Letters. Childs has also been named Outstanding Alumnus of the Thornton School of Music (sharing that honor with, among others, Morton Lauridsen, Michael Tilson Thomas, and Marilyn Horne). Childs is currently serving as president of Chamber Music America.

Childs’ solo jazz recording career began in 1988, when he released four critically acclaimed albums on the Windham Hill Jazz label. Mr. Childs has also recorded two volumes of “jazz/chamber music” (an amalgam of jazz and classical music) – Lyric, Vol. 1 (2006) and Autumn: In Moving Pictures, Vol. 2 (2010); both recordings have collectively been nominated for five Grammy awards (winning twice). Recently, Childs recorded a collection of re-imagined Laura Nyro compositions for Sony Masterworks, released in September 2014. Map to the Treasure: Reimagining Laura Nyro, was produced by Larry Klein and features guest artists Renee Fleming, Yo-Yo Ma, Wayne Shorter, Alison Kraus, Dianne Reeves, Chris Botti, Esperanza Spalding, and Lisa Fischer, among others.

As a pianist Childs has recently performed with Yo-Yo Ma, Sting, Renee Fleming, the Los Angeles Philharmonic, the Detroit Symphony, Chick Corea, the Kronos Quartet, Wynton Marsalis, Jack DeJohnette, the Dorian Wind Quintet, Ying Quartet, the American Brass Quintet, Dave Holland, and many others.

Past commissions include, among others: three works for the LA Philharmonic (Tone Poem, 1993 and If, to The Color of Midnight,
2003) two pieces for the LA Master Chorale (*The Voices of Angels*, 2005 and *In Gratitude*, 2017), a piece for wind quintet and piano for the Dorian Wind Quintet (*A Day in the Forest of Dreams*, 1996), a piano quintet for Childs and the Ying Quartet, and a violin concerto for Regina Carter and the Detroit Symphony. Recently completed commissions include: *Four Portraits for Violin*, commissioned by Rachel Barton Pine, and *In Gratitude* for the Los Angeles Master Chorale. Childs has also recently released a new jazz quartet recording (*Rebirth*) in spring 2017, on the Mack Avenue label.

**Darcy James Argue** is a Vancouver-born, Brooklyn-based composer and bandleader who has toured nationally and internationally with his 18-piece ensemble, Secret Society, garnering countless awards and nominations and reimagining what a 21st-century big band can sound like. His most recent recording, *Real Enemies*, released in the fall of 2016, has been praised as “wildly discursive, twitchily allusive, a work of furious ambition... deeply in tune with our present moment” by *The New York Times*’ Nate Chinen. In addition to his work with Secret Society, Argue has toured Australia and New Zealand leading the Jazzgroove Mothership Orchestra and was featured in the Orquestra Jazz de Matosinhos’ inaugural international Jazz Composers Forum. He has led performances of his music by the WDR Big Band, the Danish Radio Big Band, the Frankfurt Radio Bigband, the Cologne Contemporary Jazz Orchestra, the Big Band Palácio das Artes, and the West Point Jazz Knights. He has conducted residencies and workshops at the University of North Texas, McGill University, the Royal Conservatory of The Hague, Cornish College, Western Connecticut State University, and with the Western Australian Jazz Youth Orchestra, among others. In 2012, he was composer-in-residence for Missouri State University’s annual Composition Festival. In 2015, Argue was awarded a Guggenheim Fellowship in Music Composition and a Doris Duke Artist Award. He has received commissions from the Fromm Music Foundation, the Jazz Gallery, the Manhattan New Music Project, the Jerome Foundation, and BAM, as well as ensembles including the Danish Radio Big Band and the Hard Rubber Orchestra. He is the recipient of grants and fellowships from the New York Foundation for the Arts, New Music USA, the Aaron Copland Fund for Music, Composers Now, the Mid Atlantic Arts Foundation, the Canada Council for the Arts, and the MacDowell Colony.

**Few musicians share the ability of Rudresh Mahanthappa** to embody the expansive possibilities of his music with his culture. The saxophonist/composer hybridizes progressive jazz and South Indian classical music in a fluid and forward-looking form reflecting his own experience growing up a second-generation Indian-American. Just as his personal experience is never wholly lived on one
side of the hyphenate or the other, his music speaks in a voice dedicated to forging a new path forward.

The current manifestations of that trajectory include his latest project, *Bird Calls* (2015), which was named #1 jazz album of 2015 by both *Downbeat Magazine* and NPR Music’s Jazz Critics Poll. This 21st-century tribute to Charlie Parker includes a stellar band of pianist Matt Mitchell, bassist François Moutin, drummer Rudy Royston, and 20-year old trumpet prodigy Adam O’Farrill. The 2013 album *Gamak* featured guitarist David “Fuze” Fiuczynski, whose own microtonal vocabulary opened new possibilities for Mahanthappa’s compositional imagination, alongside bassist François Moutin and drummer Dan Weiss. The 2010 release of *Samdhi* (ACT Music + Vision), a multi-cultural ensemble that advances Mahanthappa’s blend of jazz and Indian music with modernist electronic music, was described by *JazzTimes* as “a landmark convergence of styles that didn’t lend itself to easy analysis... new music of this caliber hasn’t been attempted before.” Other recent projects run the gamut from the cross-generational alto summit Apex featuring Bunky Green; trios MSG and Mauger; the quintet Dual Identity co-led with fellow altoist Steve Lehman; and Raw Materials, his long-running duo project with pianist Vijay Iyer. Mahanthappa also continues to partner with Pakistani-American guitarist Rez Abbasi and innovative percussionist Dan Weiss in the Indo-Pak Coalition, while giants in both jazz and South Indian music have recognized his success: he was enlisted by Jack DeJohnette for the legendary drummer’s recent working group, while a collaboration with the renowned Carnatic saxophonist Kadri Gopalnath resulted in Mahanthappa’s critically-acclaimed 2008 CD *Kinsmen* (Pi).

Hailed by *The New York Times* as possessing “a roving intellect and a bladelike articulation,” Mahanthappa has been awarded a Guggenheim Fellowship, two New York Foundation for the Arts Fellowships, and numerous commissions. *Downbeat Magazine’s* International Critics Polls, *JazzTimes*, and the Jazz Journalists’ Association have named him alto saxophonist of the year numerous times (including 2016). In April 2013, he received a Doris Duke Performing Artist Award, one of the most prominent arts awards in the world. In 2015, he was named a United States Artists Fellow. Mahanthappa is the Anthony H. P. Lee ’79 Director of Jazz at Princeton University.

Mahanthappa is a Yamaha artist and uses Vandoren reeds exclusively.
Upcoming Music at Princeton Events

Monday, May 15, 7:30pm  
**Samuel Matzner ’17, Viola**  
Taplin Auditorium in Fine Hall

Tuesday, May 16, 8pm  
**Princeton Sound Kitchen: Iarla Ó Lionáird**  
Taplin Auditorium in Fine Hall

Friday, May 19, 7:30pm  
**Cara Souto ’17, Harp**  
Taplin Auditorium in Fine Hall

Saturday, May 20, 7:30pm  
**Caroline Griffin ’17, Soprano**  
Taplin Auditorium in Fine Hall

Sunday, May 21, 3pm  
**Kevin McElwee ’18, Baritone**  
Taplin Auditorium in Fine Hall

Monday, May 22, 7:30pm  
**Kevin Chien ’17, Piano**  
Taplin Auditorium in Fine Hall

Monday, May 23, 8pm  
**Winds with Piano: Masterpieces Performed by Princeton Faculty**  
Taplin Auditorium in Fine Hall

Thursday, May 25, 7:30pm  
**Demi Fang ’17, Violin**  
Taplin Auditorium in Fine Hall

For more information visit [princeton.edu/music](http://princeton.edu/music)
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