Friday, November 30, 2018 at 8pm
Richardson Auditorium, Alexander Hall

PRINCETON UNIVERSITY
CREATIVE LARGE ENSEMBLE

Darcy James Argue, Conductor
Rudresh Mahanthappa, Program Director
PRINCETON UNIVERSITY CREATIVE LARGE ENSEMBLE
Conducted by Darcy James Argue

WINDS
Alex Laurenzi ’20, *Soprano Saxophone,*
   *Alto Saxophone, Flute*
Ameya Hadap ’21, *Alto Saxophone*
Benny Rosenzweig ’22, *Tenor Saxophone, Clarinet*
Michael Watson ’21, *Tenor Saxophone*
Austin Isgrig ’22, *Baritone Saxophone, Bass Clarinet*

TRUMPETS
Matt Hetrick ’20
William Grear ’20
Joe Bartusek ’21
Henry Herrington ’22

TROMBONES
Olivia Hadley ’21
Justin Coon ’22
Julien Chang, ’22
Michael Stambler ’20

VOICE
Anson Jones ’21

GUITAR
Jeffrey Gordon ’22

PIANO & KEYBOARDS
Maya Keren ’22
John Nydam ’20

BASS
Gus Allen ’22

DRUMS
Maya Stepansky ’22

GUEST VOCALIST
(on *I Ain’t Got Nothing but the Blues*)
Allison Spann ’20
PROGRAM

Four, Five, Six        Frank Foster (1962)
Tone Poem              Melba Liston (1961)
The Oracle             Alex Laurenzi (2016)
I Like the Sunrise     Duke Ellington (1947)
                      from The Liberian Suite
All My Life            Ornette Coleman (1971)
                      arranged by John Hollenbeck (2010)
Blue Skies             Irving Berlin (1926)
                      arranged by Mary Lou Williams (1944)

~INTERMISSION~

Walkin’ Shoes          Gerry Mulligan (1954)
I Ain’t Got Nothing but the Blues Duke Ellington/Don George (1944)
Spirits                 Chelsea McBride (2016)
Blockbuster            Dave Douglas (2008)
                      from Letter From America
Bemsha Swing           Thelonious Monk (1952)
                      arranged by Bill Holman (1997)
ABOUT THE CONDUCTOR

Darcy James Argue, a Vancouver-born, Brooklyn-based composer and bandleader, has toured nationally and internationally with his 18-piece ensemble, Secret Society, garnering countless awards and nominations, and re-imagining what a 21st century big band can sound like. He made his mark with his critically acclaimed 2009 debut Infernal Machines. 2013 saw the release of Brooklyn Babylon, which, like Infernal Machines before it, earned the group nominations for both GRAMMY and JUNO Awards. His most recent recording, Real Enemies, released in the fall of 2016, earned a third consecutive GRAMMY nomination and 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 critic Nate Chinen.

Argue recently collaborated with GRAMMY-winning vocalist Cécile McLorin Salvant, arranging, orchestrating, and conducting her “macabre, majestically relevant” (New York Music Daily) original song cycle Ogresse, which premiered in September 2018 to a standing-room only crowd at the Metropolitan Museum of Art. JazzTimes critic Matthew Kassel calls Ogresse “a daring, and genre-defying, departure… a grand synthesis of jazz, musical theater, mythology, visual art, cooking, fashion, acting, race, sexuality.”

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, the Hard Rubber Orchestra, the West Point Jazz Knights, and the Orquestra Jazz de Matosinhos. 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.

ABOUT THE PROGRAM DIRECTOR

Hailed by Pitchfork as “jaw-dropping… one of the finest saxophonists going,” alto saxophonist, composer, and educator Rudresh Mahanthappa is widely known as one of the premier voices in jazz of the 21st century. He has over a dozen albums to his credit, including the acclaimed Bird Calls, which topped many critics’ best-of-year lists for 2015 and was hailed by PopMatters as “complex, rhythmically vital, free in spirit while still criss-crossed with mutating structures.” He has been named alto saxophonist of the year for seven of eight years running in the Downbeat Magazine’s International Critics’ Polls (2011-2013, 2015-2018), and for five consecutive years by the Jazz Journalists’ Association (2009-2013) and again in 2016. He won alto saxophonist of the year in the 2015-2017 JazzTimes Magazine Critics’ Poll and was named by the Village Voice
as “Best Jazz Artist” in 2015. He has also received the Guggenheim Fellowship and the Doris Duke Performing Artist Award, among other honors, and is currently the Anthony H. P. Lee ’79 Director of Jazz at Princeton University.

Born in Trieste, Italy to Indian émigrés in 1971, Mahanthappa was brought up in Boulder, Colorado and gained proficiency playing everything from current pop to Dixieland. He went on to studies at North Texas, Berklee, and DePaul University (as well as the Stanford Jazz Workshop) and came to settle in Chicago. Soon after moving to New York City in 1997, he formed his own quartet featuring pianist Vijay Iyer. The band recorded an enduring sequence of albums, *Black Water, Mother Tongue,* and *Codebook,* each highlighting Mahanthappa’s inventive methodologies and deeply personal approach to composition. He and Iyer also formed the duo Raw Materials.

Coming deeper into contact with the Carnatic music of his parents’ native southern India, Mahanthappa partnered in 2008 with fellow altoist Kadri Gopalnath and the Dakshina Ensemble for *Kinsmen,* garnering wide acclaim. *Apti,* the first outing by Mahanthappa’s Indo-Pak Coalition (with Pakistani-born Rez Abbasi on guitar and Dan Weiss on tabla), saw release the same year; *Agrima* followed nine years later and considerably expanded the trio’s sonic ambitions.

Mahanthappa has also worked with drummer Jack DeJohnette, bassist Mark Dresser, pianist Danilo Pérez, Arturo O’Farrill’s Afro-Latin Jazz Orchestra, the collaborative trios MSG and Mauger, the co-led quintet Dual Identity with fellow altoist Steve Lehman, and another co-led quintet with fellow altoist and Chicago stalwart Bunky Green (*Apex*). His exploratory guitar-driven quartets on *Samdhi* and *Gamak* featured David Gilmore and Dave “Fuze” Fiuczynski, respectively. In 2015 he was commissioned by Ragamala Dance to create *Song of the Jasmine* for dancers and a hybrid jazz/South Indian ensemble. He was also commissioned by the PRISM Saxophone Quartet to compose a chamber piece, *I Will Not Apologize for My Tone Tonight,* which can be heard on the quartet’s 2015 double disc release *Heritage/Evolution, Volume 1.* Mahanthappa is a Yamaha artist and uses Vandoren reeds exclusively.

**JAZZ AT PRINCETON UNIVERSITY** serves to promote this uniquely American music as a contemporary and relevant art form. Our goals are to convey the vast musical and social history of jazz, establish a strong theoretical and stylistic foundation with regard to improvisation and composition, and emphasize the development of individual expression and creativity. Offerings of this program include academic course work, performing ensembles, master classes, private study, and independent projects. We thank you for joining us on this evening’s journey of beauty, exploration, discovery, and hope.
Upcoming Music at Princeton Events

Saturday, December 1, 9pm
*Betsayda Machado: The Voice of Venezuela*
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Sunday, December 2, 2pm
*Quartet 212*  
*with Mezzo-soprano Emily D’Angelo*  
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Monday, December 3, 7:30pm
*Jazz at Princeton: Vocal Improvisation Ensemble*  
Taplin Auditorium, Fine Hall

Tuesday, December 4, 8pm
*Early Music Princeton*  
Taplin Auditorium, Fine Hall

Wednesday, December 5, 7:30pm
*Jazz at Princeton: Small Groups in Concert*  
Lee Music Room, Lewis Arts complex

Thursday, December 6, 6:30pm
*A Discussion with Vicky Chow, Pianist*  
Woolworth 102

Thursday, December 6, 7:30pm
*Princeton University Orchestra*  
Richardson Auditorium, Alexander Hall

Saturday, December 8, 1pm
*African Music Symposium*  
Taplin Auditorium, Fine Hall

Sunday, December 9, 3pm
*Princeton University Glee Club: Out of the Deep: Basso Profundo*  
Richardson Auditorium, Alexander Hall

Monday, December 10, 4:30pm
*Musicology Colloquium Talk: Ellen Harris*  
Woolworth 102

Tuesday, December 11, 7:30pm
*Princeton University Sinfonia*  
Richardson Auditorium, Alexander Hall

Thursday, December 13, 12:30pm
*Live Music Meditation with Martin Fröst, Clarinet and Henrik Måwe, Piano*  
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Thursday, December 13, 8pm
*Martin Fröst, Clarinet and Henrik Måwe, Piano*  
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

Monday, January 7, 7pm
*Gustavo Dudamel and Musicians from the Los Angeles Philharmonic*  
presented by Princeton University Concerts
Richardson Auditorium, Alexander Hall

For more information visit [music.princeton.edu](http://music.princeton.edu)
JAZZ AT PRINCETON UNIVERSITY PRESENTS

VOCAL IMPROVISATION ENSEMBLE

DIRECTED BY JAY CLAYTON

“Scatting over the Jazz Standards and Beyond...”

MONDAY, DECEMBER 3, 2018

7:30 AT THE TAPLIN AUDITORIUM, FINE HALL
FREE—NO TICKETS REQUIRED

MUSIC.PRINCETON.EDU
JAZZ AT PRINCETON UNIVERSITY PRESENTS

SMALL GROUPS I & A
Directed by Rudresh Mahanthappa

Playing the music of Charlie Parker, Nels Cline, Lee Konitz, Rudresh Mahanthappa, John Scofield and more.

Wednesday, DECEMBER 5, 2018
7:30 PM — Taplin Auditorium in Fine Hall

FREE
No tickets required
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