Saturday, April 13, 2019 at 12pm-6:30
Richardson Lawn

PRINCETON UNIVERSITY JAZZ FESTIVAL
Rudresh Mahanthappa, Director

Festival Schedule

12-1pm
**Joel Frahm, Saxophone**
with Princeton University Small Group X
Under the direction of Matthew Parrish
   Diego Zamalloa-Chion ’22, Violin
   Michael Watson ’21, Tenor Saxophone
   Olivia Hadley ’21, Trombone
   Ned Furlong ’21, Piano and Keyboard
   Noah Daniel ’22, Guitar
   Aaron Skepasts ’22, Bass
   Vincent Pagano ’22, Drums

1:20-2:20pm
**Tia Fuller, Saxophone and Ingrid Jensen, Trumpet**
with Princeton University Small Group A
Under the direction of Rudresh Mahanthappa
   Anson Jones ’21, Voice
   Maya Keren ’22, Piano
   Max Manicone ’21, Guitar
   Jeffrey Gordon ’22, Guitar
   Gus Allen ’22, Bass
   Ben Alessio ’21, Drums
2:40-3:40pm
Charenée Wade Quartet
Charenée Wade, Vocals, Oscar Perez, Piano, Paul Beaudry, Bass, Darrell Green, Drums

4-5pm
Pedrito Martinez Group
Pedrito Martinez, Percussion and Lead Vocals, Isaac Delgado Jr., Keyboards and Vocals, Sebastian Natal, Electric Bass and Vocals, Jhair Sala, Percussion

5:20-6:30pm
Donny McCaslin Quartet
Donny McCaslin, Tenor Saxophone, Jason Lindner, Keyboards, Jonathan Maron, Bass, Zach Danziger, Drums

8pm*
Dave Holland, Bass
with Princeton University Jazz Small Group I

*This is a ticketed event in Richardson Auditorium, Alexander Hall

To join the Jazz at Princeton University email list, scan the QR code to the left and enter your information, or send an email to jazz@princeton.edu
PRINCETON UNIVERSITY JAZZ FESTIVAL
Rudresh Mahanthappa, Director

Dave Holland, Bass

with Princeton University Jazz Small Group I
Under the direction of Rudresh Mahanthappa

Anson Jones ’21, Voice
Alex Laurenzi ’20, Alto Saxophone
Benny Rosenzweig ’22, Tenor Saxophone
Sam Bartusek ’20, Guitar
Phillip Taylor ’21, Piano
Maya Stepansky ’22, Drums

PROGRAM

Selections from the following will be announced from the stage.
All compositions by Dave Holland, unless otherwise noted.

Cosmosis
Dream Of The Elders
Everybody’s Song But My Own (by Kenny Wheeler)
Jugglers Parade
Last Minute Man
Looking Up
Processional
Quiet Fire
The Balance
The Winding Way
ABOUT THE PERFORMERS

Born in Racine, Wisconsin in 1969, saxophonist **Joel Frahm** studied classical piano and bassoon before taking to the tenor saxophone when he was 14 years old. In 1985, his family moved to West Hartford, Connecticut, where he attended the jazz program at Hall High School and met pianist Brad Mehldau. After graduating high school, Frahm went to Rutgers University’s Mason Gross School for the Arts and earned his BA in Jazz Performance at Manhattan School of Music. He has worked with artists including Matt Wilson, Maynard Ferguson, Betty Carter, Dewey Redman, Lee Konitz, Pat Martino, Andrew Hill, Larry Goldings, Kurt Rosenwinkel, Ben Allison, Ingrid Jensen, Dena DeRose, and Kyle Eastwood. He also developed a reputation as a saxophonist who can accompany and work with singers – a quality that he exploits and mines to this day. Among the vocalists he has shared the bandstand and the studio with are Cyrille Aimee, Rondi Charleston, Laine Cooke, Dana Lauren, Chris McNulty, Jane Monheit, Janis Siegel, Tessa Souter, and Joan Stiles. In 2004, Frahm, collaborating with pianist Brad Mehldau, released *Don’t Explain* for the Palmetto label. In the decade-plus since, Frahm has become one of the more in-demand saxophonists, standing among the top-tier players in New York as well as globally. He has released a number of recordings under his own name – mostly for the Palmetto, Anzic, and Smalls labels. Additionally, his contributions to others’ recordings now exceed the 100-title mark.

Mack Avenue recording artist **Tia Fuller** is a touring artist and full-time professor at Berklee College of Music in Boston, Massachusetts. She holds a Bachelor of Arts degree in Music from Spelman College in Atlanta, GA, (Magna Cum Laude) and Master’s degree in Jazz Pedagogy and Performance from the University of Colorado at Boulder (Summa Cum Laude). She was selected to be a member of the all-female band touring with R&B star Beyoncé and is a featured soloist on Beyoncé’s DVDs. She has appeared on a number of major television shows including The Oprah Winfrey Show, Today Show, Good Morning America, BET Awards, American Music Awards, and Total Request Live, and the 2010 GRAMMY® Awards. She performed as the featured soloist with Beyoncé for President Obama at the White House. Tia’s most recent recording is the 2018 *Diamond Cut* produced by Terri Lyne Carrington and featuring Jack DeJohnette and Dave Holland. Tia has toured with Terri Lyne Carrington’s GRAMMY-winning Mosaic Project, Esperanza Spalding’s Radio Music Society tour, and Dianne Reeves. She has also performed with luminaries such as Ralph Peterson, Rufus Reid, Geri Allen, the Nancy Wilson Jazz Orchestra, Wyckiffe Gordon, Jon Faddis Jazz Orchestra, Chaka Khan, Jay-Z, Jill Scott, Patti LaBelle, Sheila E, Dionne Warwick, Janelle Monae, and Aretha Franklin. Tia has been featured on the covers of *Saxophone Today*, *Jazz Education Journal*, *DownBeat*, and *JazzTimes*. She has received numerous awards including winning *DownBeat* Critic’s Poll-Rising Star two years in a row for Soprano Sax (2014), Alto Sax and Flute (2013).
Born in Vancouver and raised in Nanaimo, British Columbia, Ingrid Jensen has been hailed as one of the most gifted trumpeters of her generation. She graduated from Berklee College of Music in 1989, then recorded three highly acclaimed CDs for the ENJA record label. After a teaching stint as the youngest professor in the history of the Bruckner Conservatory in Linz, Austria, Jensen settled in New York City in the mid-1990s where she joined the jazz orchestras of Maria Schneider (1994-2012) and Darcy James Argue (2002-present). More recently, Jensen has been performing with the Grammy-winning Terri Lynne Carrington and her Mosaic Project. Jensen is a featured soloist on the Christine Jensen Jazz Orchestra’s Juno-award-winning album, Treelines (2011), and its successor, Habitat (2013). She has performed with artists ranging from Clark Terry to Esperanza Spalding, and alongside British R&B artist Corrine Bailey Rae on Saturday Night Live. She has also recorded with Canadian pop icon Sarah McLachlan. In addition to her busy sideman and featured soloist schedule, Jensen leads her own quintet, quartet, and organ trio. Jensen is also a dedicated jazz educator, having taught at the University of Michigan and Peabody Institute of the Johns Hopkins University, the Centrum Jazz Workshop, the Dave Brubeck Institute, the Banff Centre Workshop in Jazz and Creative Music, the Stanford Jazz Camp, and the Geri Allen Jazz Camp for young women. Since her victory at the Carmine Caruso Trumpet Competition in 1995, Jensen has sat on the judges’ panel twice. In 2018 she served as Artist-in-Residence at the prestigious Monterey Jazz Festival. One of Jensen’s closest collaborators is her sister, saxophonist/composer Christine Jensen. In addition to recent performances of their revamped version of Porgy and Bess, the sisters released a small group recording entitled, Infinitude. Ingrid’s latest album Invisible Sounds was featured on NPR’s Jazz Night in America. Ingrid plays a custom Monette trumpet, built personally by the master builder Dave Monette.

Native New Yorker Charenée Wade began singing at age 12. From an early age, she immersed herself in the sounds of iconic vocalists, from Sarah Vaughan and Nancy Wilson to Dianne Reeves, Phyllis Hyman, and Dee Dee Bridgewater. Wade continued developing her talents at the Fiorello H. LaGuardia High School of Music & Art and Performing Arts, opening for Herbie Hancock at the Clifford Brown Jazz Festival. At Manhattan School of Music, Wade continued to develop her musicianship and became an even more polished performer and notable arranger and composer. She has excited international audiences with the ingenuity of her phrasing and vibrancy that her big personality projects on stage. She was named First Runner-Up in the 2010 Thelonious Monk Vocal Competition. In 2015, she performed in an epic Salute to Betty Carter at Jazz at Lincoln Center. In 2017, Charenée was honored to be one of the recipients of the Jazz at Lincoln Center Millennial Swing Award. She has worked with notable artists in the industry including Wynton Marsalis and the Jazz at Lincoln Center Orchestra and Terri Lyne Carrington with her Mosaic Project. Wade also contributed her virtuosic vocalese to Rufus Reid’s GRAMMY-nominated recording called Quiet Pride. Other recent highlights include performing with Robert Glasper and MacArthur...
Fellow and choreographer Kyle Abraham on the multi-media re-imagination of Abbey Lincoln and Max Roach’s *Freedom Now Suite* at The Kennedy Center. Wade’s latest CD is *Offering: The Music of Gil Scott-Heron and Brian Jackson*. Charenée Wade is a professor at the Aaron Copland School at Queens College and was recently appointed to Peabody Institute of the Johns Hopkins University.

GRAMMY-nominated Pedro Pablo “Pedrito” Martinez was born in Havana, Cuba in 1973. Since settling in New York City in the fall of 1998, Martinez has recorded or performed with Wynton Marsalis, Paul Simon, Bruce Springsteen, and Sting, and has contributed to more than 50 albums. Martinez was a founding member of the highly successful Afro-Cuban/Afro-Beat band Yerba Buena, with which he recorded two albums and toured the world. He received the Thelonious Monk Award, Sphinx Award for Excellence, and was named Percussionist of the Year by the Jazz Journalists Association every year from 2014-2017. His career as a leader began in 2005 with the formation of The Pedrito Martinez Group whose performances have included festivals, performing arts centers, and venues throughout the United States, Europe, Australia and Latin America. The group’s 2013 debut album was nominated for a GRAMMY Award, and chosen as one of NPR’s Favorite Albums of 2013 and *The Boston Globe* Critics’ Top Ten Albums of 2013. *Habana Dreams*, their second album, was released in 2016 with guest artists Ruben Blades, Isaac Delgado, Wynton Marsalis, and Angelique Kidjo. It was named #1 Latin Jazz Album in the NPR Jazz Critics Poll, and was praised by *The Wall Street Journal* as “hip and irresistible.”

Days before his January 2016 death, David Bowie released his final album, *Blackstar*. While the record represented an endpoint for the legendary artist, it also marked a new beginning for jazz lifer Donny McCaslin who, armed with his saxophone, defined *Blackstar*’s visionary stylistic fusion. A few years after *Blackstar*’s release, McCaslin released his new album, *Blow.*, a definitive statement that fully realizes Bowie’s influence and McCaslin’s evolved artistic direction. “Before working with him, things like this didn’t seem possible to me,” McCaslin says of *Blow.*, the most daring work of his two-decade, GRAMMY-nominated career. “The affirmation of that project and how wonderfully that turned out artistically, I feel like anything is possible now.” Despite McCaslin’s extensive, acclaimed career — he grew up gigging with his father’s jazz ensembles in Santa Cruz, California, attended Berklee College of Music, and began his recording career in the late 1990s — collaborating with Bowie altered how he approached his craft. “His aesthetic in the studio was, ‘Go for what you’re hearing, don’t worry about what it’s going to be called or categorized as,’” McCaslin recalls of the late icon. “‘Let’s have some fun. Let’s make some music.’” With the expansive, diverse *Blow.*, McCaslin takes Bowie’s philosophy to heart. According to McCaslin, the “natural progression” that led to *Blow.* began with 2016’s *Beyond Now*. Compromised of originals written after *Blackstar*’s recording but before Bowie’s death, as well as covers
of Bowie Mutemath, and Deadmau5, the album contains what McCaslin describes as “the seed” that grew into Blow:. His moody, electro-tinged rendition of Bowie’s A Small Plot of Land. Ultimately, McCaslin returns repeatedly to a specific phrase: “new territory.” He is propelling his music to places that seemed unreachable — to the extent that he’d even conceived of them — just a few years ago. And Blow. is not the endpoint. “The live show is really evolving,” says McCaslin, thrilled to share his fresh material with audiences around the world. “It’s going to continue to evolve and we have this vision of how it’s going to evolve. It’s going to be much different from what it has been.” Recent years have been a whirlwind for McCaslin, but Blow. proves he is ready for his next chapter: “Going all in with new territory is really stimulating to me.”

**Dave Holland** is a bassist, composer, and bandleader whose passion for musical expression of all styles and dedication to creating consistently innovative music ensembles have propelled a professional career of more than 50 years and earned him top honors in his field including multiple GRAMMY Awards and the title of NEA Jazz Master in 2017. Holland stands as a guiding light on acoustic and electric bass, having grown up in an age when musical genres—jazz, rock, funk, avant-garde, folk, electronic music, and others—blended freely together to create new musical pathways. He was a leading member of a generation that helped usher jazz bass playing from its swing and post-bop legacy to the vibrancy and multidisciplinary excitement of the modern era, extending the instrument’s melodic, expressive capabilities. Holland’s virtuosic technique and rhythmic feel, informed by an open-eared respect of a formidable spread of styles and sounds, is widely revered and remains much in demand. To date, his playing can be heard on hundreds of recordings, with more than thirty as a leader under his own name. He has performed with legends including Miles Davis, Stan Getz, Sam Rivers, Betty Carter, Anthony Braxton, Chick Corea, Gary Burton, and others. He continues to assemble, record, and perform with ensembles including duos and trios to big bands with artists like Steve Coleman, Jason Moran, Chris Potter, Eric Harland, and many others. As a leader and collaborator, Holland continues to tour the world and still serves the music as an educator. He is an Honorary Member of the Royal Academy of Music (UK).

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Special thanks to
Danny Melnick - Festival Consultant
Christopher Drukker - Graphic Designer
Robin Tomchin - Merchandise Coordinator
ABOUT JAZZ AT PRINCETON UNIVERSITY

Jazz at Princeton University, under the direction of Rudresh Mahanthappa, serves to promote this uniquely American music as a contemporary and relevant art form. The program’s 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 coursework, performing ensembles, master classes, private study, and independent projects. Students 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.

Jazz at Princeton’s six major student ensembles include the Creative Large Ensemble directed by Darcy James Argue, Small Groups I and A directed by Rudesh Mahanthappa, Small Group X directed by Matthew Parrish, the Jazz Vocal Collective directed by Dr. Trineice Robinson-Martin, and the Vocal Improvisation Ensemble directed by Jay Clayton.

This year’s exciting programming also features guest artists including world renowned vocalist Nnenna Freelon (February 16, 2019) and Terri Lyne Carrington (May 11, 2019), and the first ever outdoor jazz festival. “With the contribution of so many of jazz’s most articulate voices – both as guest artists and ensemble leaders – we are thrilled to offer performances that will engage, inspire, and entertain students, educators, and the community at large,” (Rudresh Mahanthappa).

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” Ficuczynski, 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.
### Upcoming Music at Princeton Events

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<td><strong>Opus 21 Presents</strong></td>
<td>Lee Rehearsal Room, Lewis Arts complex</td>
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<td><strong>Donna Weng Friedman ’80</strong> Masterclass Series: <strong>Carter Brey, Cello</strong></td>
<td>Taplin Auditorium, Fine Hall</td>
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<td>3:30pm</td>
<td><strong>Donna Weng Friedman, Piano</strong></td>
<td>Taplin Auditorium, Fine Hall</td>
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<td>Sunday, April 14</td>
<td>7pm</td>
<td><strong>Carter Brey, Cello</strong></td>
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<td>Monday, April 15</td>
<td>7:30pm</td>
<td><strong>Princeton University Jazz: Jazz Vocal Collective</strong></td>
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<tr>
<td>Tuesday, April 16</td>
<td>7:30pm</td>
<td><strong>Avi Avital, Mandolin and Omer Avital, Bass</strong></td>
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<td>Thursday, April 18</td>
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<td><strong>Early Music Princeton with members of The English Concert</strong></td>
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<td>Saturday, April 20</td>
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<td>Tuesday, April 23</td>
<td>7pm</td>
<td><strong>Musicians from the Berlin Philharmonic and Konstinknekt</strong></td>
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<td>Wednesday, April 24</td>
<td>7:30pm</td>
<td><strong>Princeton University Jazz: Jazz Small Groups in Concert</strong></td>
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For more information visit [princeton.edu/music](http://princeton.edu/music)
NEA JAZZ MASTER
Ahmad Jamal
SATURDAY, MAY 18
AT 8:00PM

Sponsored by
Made possible by funds from
the New Jersey State Council on
the Arts, a partner agency of the
National Endowment of the Arts

Photo: Ahmad Jamal, by Jean-Marc Lubrano
Jazz at Princeton University Presents

Jazz Vocal Collective

Celebrating the Nat King Cole Centennial

Directed by Dr. Trineice Robinson-Martin

Monday, April 15, 2019
7:30 pm

Taplin Auditorium, Fine Hall
Free, no tickets required
music.princeton.edu • 609-258-9220