Friday, December 10, 2021 at 8:00 PM
Richardson Auditorium in Alexander Hall

PRINCETON UNIVERSITY
CREATIVE LARGE ENSEMBLE

Darcy James Argue, Conductor
Rudresh Mahanthappa, Program Director

All patrons must wear a properly fitting mask over their nose and mouth.
The use of photographic, video or audio equipment is strictly prohibited.
Please turn off or mute electronic devices for the duration of the performance.
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PROGRAM

Take the “A” Train
Billy Strayhorn (1939)

Down Under *
Justin Coon ’22 (2021)

Amphitrite *
Anson Jones ’22 (2021)

What’s Your Story, Morning Glory?
Mary Lou Williams/Jack Lawrence/Paul Francis Webster (1938)

U.M.M.G. *
Billy Strayhorn (1956)
arranged by Evan DeTurk ’23 (arr. 2021)

Wichita Lineman
Jimmy Webb (1968)
arranged by John Hollenbeck (arr. 2010)

The Waltz you Swang for Me
Thad Jones (1968)

INTERMISSION

Half the Fun
Billy Strayhorn (1956)

Basie Straight Ahead
Sammy Nestico (1968)

A Nightingale Sang in Berkley Square *
Eric Maschwitz/Manning Sherwin (1939)
arranged by Alexander de Gogorza Moravcsik ’23 (arr. 2021)

Love Me or Leave Me
Walter Donaldson/Gus Kahn (1928)
arranged by Skip Martin (1957)

Ballad of an Early Summer Night *
Jimmy Waltman ’23 (2021)

I’ll Wait Another Spring *
(based on “I’ll Remember April”)
Gene de Paul/Patricia Johnston/Don Raye
arranged by Isaac Yi ’24 (arr. 2021)

Jelly Roll
arranged by Sy Johnson (arr. 1975)

* PREMIERE
PRINCETON UNIVERSITY CREATIVE LARGE ENSEMBLE
conducted by Darcy James Argue

WINDS
Evan DeTurk ’23: clarinet, soprano sax, alto sax
Preston Lust ’23: soprano sax, alto sax
Ken Nakamura ’23: clarinet, tenor sax
Isaac Yi ’24: soprano sax, tenor sax
Adithya Sriram ’24: clarinet, bass clarinet, baritone sax

TRUMPETS
Charlie Barber *
Kakuyon Mataeh ’23
Jordan Shaevitz *
Matthew Chen *

TROMBONES
Justin Coon ’22
Pranav Vadapalli ’25
Thomas Verrill ’25
Jack Isaac ’23

VOICE
Anson Jones ’22

GUITAR
Rohit Oomman ’24

PIANO
Alexander de Gogorza Moravcsik ’23

BASS
Laura-Simone Martin *

DRUMS
Dom Palombi *

* guest artist
ABOUT THE ARTISTS

**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 reimagining 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’* Nate Chinen.

Argue has 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*’ Matthew Kassell 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 MacDowell.

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**Rudresh Mahanthappa**, 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 crisscrossed with mutating structures.” His most recent release, *Hero Trio*, was considered to be one of the best jazz albums of 2020 by critics and fans alike. Rudresh has been named alto saxophonist of the year for nine of the last eleven years running in *Downbeat Magazine’s* International Critics’ Polls (2011-2013, 2015-2018, 2020-1), 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 2015-2018 & 2020 *JazzTimes Magazine* Critics’ Polls and was named the *Village Voice’s* "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 study 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 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. In 2020, Rudresh released *Hero Trio*, an album of “covers” paying tribute to his musical heroes. He also co-led a project celebrating the centenary of Charlie Parker with the blessing of the Parker estate.

Mahanthappa has also worked with Jack DeJohnette, Mark Dresser, 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 doubledisc release *Heritage/Evolution, Volume 1.*