Saturday, April 9, 2022, 8:00 PM
Richardson Auditorium, Alexander Hall

Orrin Evans
with the Princeton University Creative Large Ensemble

As part of Jazz Appreciation Month, one of the most dynamic pianists in jazz, Orrin Evans, joins the Princeton University Creative Large Ensemble in a concert featuring the music of the Captain Black Big Band.

As guidelines continue to change, visit musicprincetoninfohub.com/covid on the day of the event for the latest safety requirements.

The use of photographic, video or audio equipment is strictly prohibited. Please turn off or mute electronic devices for the duration of the performance.

For more information about the Department of Music and other upcoming events, and to sign-up for our mailing list, please visit music.princeton.edu.
PROGRAM
Selections from the following to be announced from the stage:

The Art of War  Ralph Peterson
               arr. Todd Bashore

Big Jimmy      Orrin Evans
               arr. Todd Bashore

Blessed One, The Eternal Truth  Trudy Pitts
                                 arr. David Gibson

Easy Now       Orrin Evans
               arr. Todd Marcus

Explain It to Me  Orrin Evans
                   arr. David Gibson

If             David Gates
               arr. Todd Bashore

I’m So Glad I Got to Know You  Orrin Evans
                                arr. Orrin Evans/David Gibson

Jena 6         Orrin Evans

Kooks          David Bowie
               arr. David Gibson

Overjoyed      Stevie Wonder
               arr. Josh Lawrence/Joanna Pascale

Sunday in New York  Peter Nero
                     arr. David Gibson

This Little Light of Mine  Peter Nero
                           arr. David Gibson

Tickle         Donald Edwards
               arr. Todd Bashore

Tough Love     Andrew Hill
               arr. Orrin Evans

Scan this QR code with your smartphone to access an expanded program with bios, notes, and more.
PERFORMERS

PRINCETON UNIVERSITY CREATIVE LARGE ENSEMBLE
Conducted by Darcy James Argue

WINDS
Evan DeTurk ’23: soprano sax, alto sax
Preston Lust ’23: flute, alto sax
Ken Nakamura ’23: alto sax, tenor sax
Matt Schulz GS: tenor sax
Adithya Sriram ’24: baritone sax

TRUMPETS
Fareed Simpson *
Kakuyon Mataeh ’23
Rehan Ahmed *
Elliot Bild *

TROMBONES
Laura Orzehoski *
Pranav Vadapalli ’25
Thomas Verrill ’25
Jack Isaac ’23

SPECIAL GUEST
Orrin Evans
Piano, electric piano, conductor

VOICE
Anson Jones ’22

GUITAR
Rohit Oomman ’24

PIANO
Alexander de Gogorza Moravcsik ’23

BASS
Laura-Simone Martin *

DRUMS
Dom Palombi *

* Guest Artist
Orrin Evans, Special Guest
During his kaleidoscopic quarter-century as a professional jazz musician, pianist Orrin Evans has become the model of a fiercely independent artist who pushes the envelope in all directions. Evans upholds that reputation on his 20th album, *The Magic of Now* (Smoke Sessions), on which he helms a multi-generational A-list quartet through an eight-piece program that exemplifies state-of-the-art modern jazz. From first note to last, the members, convening as a unit for the first time, display the cohesion and creative confidence of old friends, mirroring the leader’s predisposition for finding beauty in the heat of the moment.

Although he’s never had the support of a major label, Evans has ascended to top-of-the-pyramid stature on his instrument, as affirmed by a #1-ranking as “Rising Star Pianist” in the 2018 *DownBeat* Critics Poll. Grammy nominations for the Smoke Sessions albums *The Intangible Between* and *Presence*, by Evans’ raucous, risk-friendly Captain Black Big Band, cement his bona fides as a bandleader and composer.

Evans bedrocks his speculative sensibility with virtuoso command of the piano and deep assimilation of the fundamentals. A deft tune deconstructor, he commands vocabulary across a broad timeline of swinging, blues-infused hardcore jazz and spiritual jazz/avant garde jazz dialects, as well as the Euro-canon, and conveys his stories with the intuitive spontaneity of an ear player. He projects an instantly recognizable sound, sometimes creating flowing rubato tone poems, sometimes embodying the notion that the piano comprises 88 tuned drums.

Evans’ stylistically polyglot compositions—influenced by the expansive, individuality-first Black Music culture of his native Philadelphia and by a decade playing Charles Mingus’ beyond-category music in the Mingus Big Band—similarly postulate an environment of “structured freedom” that instigates the personnel to push the envelope in all his multifarious leader and collaborative projects. These include the Eubanks-Evans Experience (a recent venture with eminent guitarist Kevin Eubanks); the just-formed Brazilian unit Terreno Comum; Evans’ working trio with bassist Luques Curtis and drummer Mark Whitfield Jr.; and Tar Baby, a collective trio of 20 years standing with bassist Eric Revis and drummer Nasheet Waits.

One of Tar Baby’s two 2022 releases will be released on Evans’ imprint, Imani Records, which he founded in 2001 and relaunched in 2018. An influential educator, Evans is devoted to passing the torch to new generations. His students include the outstanding young alto saxophonist and Blue Note artist Immanuel Wilkins and the prodigious, Grammy-nominated teenage pianist Brandon Goldberg.
Darcy James Argue, 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 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*’s 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*’s 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 MacDowell.

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 Universities (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*. 