



Saturday, December 10, 2022, 8:00 PM  
Richardson Auditorium, Alexander Hall

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# Princeton University Creative Large Ensemble

**Darcy James Argue, Conductor**

**Rudresh Mahanthappa, Program Director**

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*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](https://music.princeton.edu).***

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## PROGRAM

*Selections from the following to be announced from the stage:*

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| <b>Long Yellow Road</b><br>1960, arr. 1974   | Toshiko Akiyoshi  |
| <b>Topsy</b><br>1937   | Edgar William Battle & Eddie Durham<br><i>arr. Eddie Durham</i> |
| <b>Ain't That a Kick in the Head</b><br>1961, arr. 1961  | Sammy Cahn & James Van Heusen<br><i>arr. Nelson Riddle</i>      |
| <b>Every Day (I Have The Blues)</b><br>1949, arr. 1955   | Peter Chatman<br><i>arr. Ernie Wilkins</i>                      |
| <b>Vortex (Endless Winter)</b><br>2015<br><i>Commissioned for the University of<br/>Portland Jazz Festival</i> | Patty Darling   |
| <b>Chuck's Changes</b><br>2022<br><i>For Charles and Sylvia Cook</i>   | Evan DeTurk ('23)   |
| <b>Don't Get Around Much Anymore</b><br>1943, arr. 1962  | Duke Ellington & Bob Russell<br><i>arr. Billy Strayhorn</i>     |
| <b>Jack the Bear</b><br>1940   | Duke Ellington  |
| <b>Little Karin</b><br>1961, arr. 1961   | Benny Golson<br><i>arr. Quincy Jones</i>                        |
| <b>You Make Me Feel So Young</b><br>1946, arr. 1966  | Mack Gordon & Josef Myrow<br><i>arr. Quincy Jones</i>           |
| <b>A View From the Side</b><br>1989  | Bill Holman   |
| <b>Self Help is Needed</b><br>1969   | Oliver Nelson   |
| <b>Yes, Indeed!</b><br>1941  | Sy Oliver   |
| <b>Groove Merchant</b><br>1967, arr. 1967  | Jerome Richardson<br><i>arr. Thad Jones</i>                     |
| <b>Isfahan</b><br>1964   | Billy Strayhorn   |

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## PERFORMERS

### PRINCETON UNIVERSITY CREATIVE LARGE ENSEMBLE

Conducted by Darcy James Argue

#### WINDS

Evan DeTurk '23 (soprano sax, alto sax, clarinet)  
Milan Sastry '26 (alto sax)  
Konstantin Howard '24 (alto sax, tenor sax)  
Skywalker Li '26 (tenor sax)  
Adithya Sriram '24 (baritone sax, bass clarinet)

#### TRUMPETS

Fareed Simpson \*  
Gabriel Chalick '24  
John Cureton '26  
Ian Kim '26 (doubling horn in F)

#### TROMBONES

Pranav Vadapalli '25  
Thomas Verrill '25  
Jack Isaac '23  
Wesley Sanders '26

#### VOICE

Jimmy Waltman '23

#### GUITAR

Rohit Oomman '24

#### PIANO

Shlok Shah '26

#### BASS

Laura-Simone Martin \*

#### DRUMS

Ryder Walsh '26

\* **Guest Artist**

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## ABOUT

**JAZZ AT PRINCETON UNIVERSITY** serves to promote this uniquely American music as a contemporary and relevant art form. Its 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. Jazz at Princeton University thanks you for joining them on this evening's journey of beauty, exploration, discovery, and hope.

#### **Darcy James Argue, Conductor**

Darcy James Argue, "one of the top big band composers of our time" (*Stereophile*), is best known for Secret Society, an 18-piece group "renowned in the jazz world" (*The New York Times*). Argue brings an outwardly anachronistic ensemble into the 21st century through his "ability to combine his love of jazz's past with more contemporary sonics" and is celebrated as "a syncretic creator who avoids obvious imitation" (*Pitchfork*).

Acclaimed as an "innovative composer, arranger, and big band leader" by *The New Yorker*, Argue's accolades include multiple GRAMMY nominations and a Latin GRAMMY Award, a Guggenheim Fellowship, a Doris Duke Artist Award, and countless commissions and fellowships. His prescient 2016 *Real Enemies*, an album-length exploration of the politics of paranoia, was named one of the 20 best jazz albums of the decade by *Stereogum*. Like *Real Enemies*, Argue's previous recordings — his debut *Infernal Machines* and his follow-up, *Brooklyn Babylon* — were nominated for both GRAMMY and JUNO awards.

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The long-awaited fourth Secret Society album, *Dynamic Maximum Tension*, coming in 2023, is named after the three words that inventor and futurist R. Buckminster Fuller combined to form his personal brand: “Dymaxion” — a term reflecting Bucky’s desire to get the most out of his materials, the utopian vision of his designs, and his quest to improve the pattern of daily life. In composing the music for this recording, Argue found optimism and creative renewal in Fuller’s extraordinary prescience as an early proponent of wind and wave power, and in his timelessly futuristic designs inspired by the geometry of the natural world.

Argue has been named Composer of the Year and Secret Society named Big Band of the Year by the *DownBeat* International Critics Poll. He has been commissioned by the MAP Fund, the Fromm Music Foundation, the Newport Festival Foundation, the Jerome Foundation, BAM, and the Jazz Gallery, as well as ensembles including the Danish Radio Big Band, the Canadian National Jazz Orchestra, NYO Jazz, 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, Composers Now, the Mid Atlantic Arts Foundation, the Aaron Copland Fund for Music, 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.

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