

DEPARTMENT OF
MUSIC
AT PRINCETON



Tuesday, December 9th, 2025, 8:00 PM
Richardson Auditorium in Alexander Hall

Princeton University Wind Ensemble

Fall Concert

Joe Bongiovi, musical advisor

Jacob Jackson '26, conductor

Featuring:

The PUWE Brass Quintet

Jacob Jackson '26, bass clarinet

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

PROGRAM

**GERMAINE
TAILLEFERRE**

1892-1983

Marche pour harmonie et fanfare
Arranged by Désiré Dondeyne

FRANK TICHELI

B. 1958

Blue Shades
Olin Zimmet '26, clarinet

**LEONARD
BERNSTEIN**

1918-1990

Suite from "MASS"
Arranged by Michael Sweeney
Featuring the PUWE Brass Quintet

**BRAD
BAUMGARDNER**

B. 1980

Up to No Good
I. Fingers Crossed (Prelude and Double Dare)
II. Little White Lies (what we don't know can't hurt us...)
III. The Devil's in the Details (I hope you brought your woodscrews)
Jacob Jackson '26, bass clarinet
Kade Jackson '28, conductor

YASUhide ITO

B. 1960

La Vita Symphony
I. La Sinfonia
II. Una Poeta

PROGRAM NOTES

Marche pour harmonie et fanfare

...on the occasion of Germaine's eightieth birthday, the Gardiens de la Paix Wind Band included in their programme [Désiré] Dondeyne's transcription of the Overture for a comic opera, originally written in 1932. Germaine was enthusiastic and declared: "If I had my time again, I would write only for wind band!" "What will it take to get you to write an original work for wind band?" "A discount of twenty years on my age!", she replied, but then added, looking at Dondeyne, "I'll write for you."

In fact, from then on, Germaine entrusted to Dondeyne the task of transcribing a certain number of her symphonic works for the band that he conducted. "It's a child we're creating together," she used to say.

Program note from liner notes to the album La Nouvelle Cythère by Christopher Anderson

Blue Shades

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent -- however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: "Blue notes" (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many "shades of blue" are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, Blue Shades burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman's hot playing style, and ushers in a series of "wailing" brass chords recalling the train whistle effects commonly used during that era.

Blue Shades was commissioned by a consortium of thirty university, community, and high school concert bands under the auspices of the Worldwide Concurrent Premieres and Commissioning Fund.

Program note by composer

Suite from MASS

Bernstein's MASS was a monumental 90-minute work written for the opening of the John F. Kennedy Center for the Performing Arts in Washington, D.C. in 1971. In this suite commissioned by the Canadian Brass and the Eastman Wind Ensemble, arranger Michael Sweeney focuses on a select number of movements, often using the brass quintet to represent the vocal lines found in the original. The striking and beautiful work includes Alleluia, Sanctus, the well-known A Simple Song, Agnus Dei, Offertory and Almighty Father.

Program note from publisher

Up to No Good

Though in its modern form the bass clarinet is a flexible and lyrical instrument, it was first popularized in many romantic orchestrations as a harbinger of melancholy. This somber role came to influence many of the early uses of the bass clarinet, and Berlioz even describes Wagner's writing for the instrument as always displaying a "character of solemn resignation." The twentieth century introduced a more liberal use of the instrument's abilities. But, the solemn character assigned by Wagner still influenced much of the literature which expanded to include sinister or comical roles for the instrument in programmatic works.

This traditional "dark" character is referenced and realized primarily in a capricious form in "Up to No Good". The material is presented in three movements, and in each instance the bass clarinet soloist manages to "corrupt" the other players by influencing the musical material and goading the wind ensemble into a reaction. The overall formal structure supports this approach by featuring the first movement as a kind of prelude (or dare) that is eventually accepted and addressed in the third movement. This is referenced in the subtitle for the third movement by a phrase often used by my brother when issuing a personal challenge - "I hope you brought your woodscrews..."

Program note by composer

La Vita Symphony

In the past few years, Ito has been writing vocal music, becoming aware of the beauty of the Japanese language. He thought of applying this to band music, and this piece was born. What is a symphony? What is contemporary music? What is the difference between popular music and serious music? This work is his answer to all these questions.

La Sinfonia means The Symphony. *Una Poeta*, quoted from his own vocal music, is "A Poet". *La Vita* has a different nuance from the English word "the"

Life". What the music expresses is, as Arthur Rimbaud says, "Ma vie etait le festin" (My life was a feast).

La Vita is a serious three-movement work that features every member of the ensemble. The first movement features a traditional symphonic development of two themes. The second movement opens and closes with tasteful percussion section writing, and features warm brass and lyrical woodwind lines. The third movement features a Japanese folk-inspired theme that builds to a dramatic climax.

This work was commissioned by the National Cultural Festival in Oita.

Program note from publisher

ABOUT

The **PRINCETON UNIVERSITY WIND ENSEMBLE** is Princeton University's only concert band and the largest student-run ensemble at Princeton. Dedicated to providing a space for wind and percussion musicians on campus, PUWE provides its over 75 undergraduate and graduate musicians with the opportunity to perform wind band literature as well as chamber wind pieces in independently-formed chamber groups. PUWE programs four concerts each year, including two concerts dedicated entirely to chamber music.

Featuring traditional wind band repertoire, popular music and film scores, innovative contemporary works, and student compositions, PUWE performs a wide range of wind band pieces, with a particular emphasis on works by underrepresented composers. Each season, our repertoire is programmed by our student Music Director, with guidance from our professional conductor.

For more information about PUWE, including our constitution and mission, upcoming events, and ways to support the ensemble, please visit puwe.princeton.edu.

STUDENT OFFICERS

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Artha Abeysinghe '26, Music Director

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FLUTE

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Delaney McCarty
Annika Plunkett
Alessandro Troncoso+
Christina Zhang

OBOE

Kade Jackson+*
Daniel Yoo
Mary Ponnuru

BASSOON

James Dyson*
Collin Fitzpatrick
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Kate Andrews
Jay Georges
Kai Harting
Caroline Johnson+
Rachel Lim
Ardiv Mirza
Jack Roche
Ethan Spain
Max Zhao
Olin Zimmet*

BASS CLARINET

Jacob Jackson*
Maddie Rudolph
Andrew Whitten

CONTRA CLARINET

Eli Swerdloff*

ALTO SAX

Pao Engelbrecht
Tatiana Gonzalez
Ayanna Goonesekere
Cade Hemond
Vinay Karthik
Brady Katano+
Connor Long
Marcello Troncoso*
Ryan Zimmitti

TENOR SAX

Simon Law*
Brody Matthias
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Jaden Stewart

BARITONE SAX

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Cueyoung Lee
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Harrison Levin*

HARP

Kate Andrews*

PERCUSSION

Ariane Adcroft
Daniel Christie*
Eli Gold
Heidi Kwon
Malik Resheidat
Eric Rucker
Colin Sheehe

+ *Doubling Auxiliaries*

* *Principal Player*

JOE BONGIOVI earned his Bachelor of Music in Film Scoring from Berklee College of Music in Boston and a Master of Arts Teaching from The University of The Arts in Philadelphia. For the past 19 years he has been the band director at Princeton High School where he directs the renowned Princeton Studio Band and produces their recordings. During his time at Princeton High School, the jazz program has won 10 state championships and 16 national championships. In addition to conducting the Princeton University Wind Ensemble, Mr. Bongiovi has served as the musical advisor to The Princeton University Band since the fall of 2018. He is the founder and director of the Philadelphia Jazz Orchestra, an all-star high school and college ensemble that performs locally and tours Europe each summer. The Philadelphia Jazz Orchestra hosts summer educational camps for students in grades 3-12 as well. Mr. Bongiovi is also the founder of the National Jazz Festival which has developed into the largest high school jazz festival in the country and is held in Philadelphia each spring.

THE PUWE BRASS QUINTET is one of the Princeton University Wind Ensemble's self-formed chamber ensembles featuring Levi Zimmet '28, Cueyoung Lee '27, Jake Tessnow '28, Artha Abeyasinghe '26, and Wesley Sanders '26. In addition to their feature in Suite from MASS, the ensemble often performs at PUWE's semi-annual Chamber Concerts as well as at Princeton community events.

JACOB JACKSON '26 is a senior in the Music Department at Princeton University, studying music composition and clarinet performance. In addition to his role as President of the Princeton University Wind Ensemble, he has performed with the Princeton University Orchestra, Princeton University Sinfonia, Sinfonia Clarinet Ensemble, Princeton Triangle Club, Princeton University Band, and the Princeton Saxophone Ensemble. Jackson has previously performed as a clarinet soloist with the Western Kentucky University Symphony Orchestra, and though he eventually plans on pursuing a career in music education, he wishes to continue composing and performing throughout his life. Jackson's music has previously been performed by Sō Percussion, Princeton University's Edward T. Cone performers-in-residence, and his undergraduate thesis will be performed by the Princeton University Wind Ensemble in the Spring 2026 semester.

THE DEPARTMENT OF MUSIC at Princeton University provides its undergraduates—whether they major or minor in Music—the opportunity to learn from a world-renowned faculty of scholars and composers. Performance opportunities include student-led and departmental ensembles like symphony orchestras, multi-genre choruses, jazz, contemporary music, African music, steel band, laptop orchestra, and much more, and students have access to private instrumental and voice lessons from eminent performing artists. The graduate program offers two distinct and prestigious Ph.D. programs in composition or musicology; graduate students receive fully-funded, immersive experiences conducting research, advancing their craft, and collaborating with faculty within Princeton University’s inspiring, interdisciplinary campus.

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.
