GEORGE MASON UNIVERSITY
COLLEGE OF VISUAL AND PERFORMING ARTS
SCHOOL OF MUSIC

GEORGE MASON UNIVERSITY
JAZZ ENSEMBLE

and

THE FAIRFAX
LAW FOUNDATION

present the

14th Annual Jazz 4 Justice®
The Great American Songbook

Henry N. Butler, Special Guest Conductor
James R. Carroll, Director
Darden Purcell, Director

Friday, November 20, 2015 at 8 p.m.
Center for the Arts Concert Hall

The Center for the Arts gratefully acknowledges the generous and ongoing support of the Friends of the Center for the Arts.

FOOD AND DRINK ARE NOT ALLOWED IN THE THEATER.
PATRONS ARE REQUESTED TO TURN OFF PAGERS, CELLULAR PHONES, AND SIGNAL WATCHES DURING PERFORMANCES.
THE TAKING OF PHOTOGRAPHS AND THE USE OF RECORDING EQUIPMENT ARE NOT ALLOWED IN THE THEATER.
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<thead>
<tr>
<th>Song</th>
<th>Composer(s)</th>
<th>Arranger(s)</th>
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<tr>
<td>Whistle While You Work</td>
<td>Frank Churchill</td>
<td>Denis Diblasio</td>
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<td>Stardust</td>
<td>Hoagy Carmichael and Mitchell Parish</td>
<td>Arr. Tommy Newsom</td>
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<td>What a Little Moonlight Can Do</td>
<td>Harry Woods</td>
<td>Arr. Billy May</td>
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<td>Cottontail</td>
<td>Duke Ellington</td>
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<td>West Side Story</td>
<td>Leonard Bernstein</td>
<td>Arr. Bill Reddie</td>
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**Intermission**

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<th>Song</th>
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<tr>
<td>I Needs To Be’d With</td>
<td>Quincy Jones</td>
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<td>I Can’t Believe That You’re in Love With Me</td>
<td>Clarence Gaskill and Jimmy McHugh</td>
<td>Arr. Darmon Meader</td>
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<td>Danny Boy</td>
<td>Traditional</td>
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<td>In The Mood</td>
<td>Joe Garland</td>
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<td>Sing Sing Sing</td>
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GEORGE MASON UNIVERSITY JAZZ ENSEMBLE
James R. Carroll, Director

**Saxophones**
Luis Palacios, *Alto I*
John Longbottom, *Alto II*
Chris Young, *Tenor I*
Parker Roth, *Tenor II*
Jack Irby, *Baritone*

**Trombones**
Michael Ottaviano*
Emily Cissell
Chandler Comer
A. Tyler Thompson, *Bass Bone*

**Trumpets**
Joe Donegan*
Anthony N. Dass
Marc Anthony
Tim Fary, Jr.

**Voice**
Sarah Moyers

**Rhythm Section**
John Buck, *Bass*
Marcelo Carrion, *Guitar*
Tomas Jackson, *Piano*
Angel Bethea, *Drums*
Sam Carolla, *Drums*

*Section Leader

MASON JAZZ VOCAL ENSEMBLE
Dr. Darden Purcell, Director

Brandon Boling
Ace Chapman
Markus Ellis
Clare Galvin
Adam Gambrel
Taewon “Johnny” Kim
Kyra Larson
Kori Long
Linnea Monson
Sarah Moyers
Huy Ngo
Khanh Ngo
Jazz 4 Justice© was the brainchild of Edward L. Weiner back in 2000 when he was attending a recital at the George Mason University Department of Music. He was impressed by the music, but distressed by the small audience. As a Past President of the Fairfax Law Foundation, he saw an opportunity for the two organizations to work together. Since then, he has also founded an Annual Law Day Weiner Roast, another fundraiser for the Law Foundation. Ed serves as the National Fundraising Chairman of the Recurrent Respiratory Papillomatosis Foundation (RRPF), is currently President of the Virginia State Bar, participates in VDOT’s Adopt-A-Highway Program (and may be spotted on weekends keeping our roads clean), and is involved in numerous other community projects to make Fairfax an even better place to live. Ed will be quick to tell you that all of his efforts are made possible by the love and support of his wife, Maura, and two daughters, Maurissa and Brianna.

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MEET THE ARTISTS

Our Jazz Vocal Director

Dr. Darden Purcell is a Washington, D.C.-based jazz vocalist. A multi-faceted musician, Ms. Purcell is an active featured soloist with big bands and small ensembles, a band leader, and a vocal instructor. She has collaborated with many of the world's top jazz artists, including Jim Pugh, Chip McNeill, Dana Hall, Don Heitler, Glenn Wilson, Chip Stephens, Larry Gray, Stockton Helbing, Joel Spencer, Lisanne Lyons, Chris Vadala, Jim Carroll, Anthony Maiello, The Metropolitan Jazz Orchestra, and the Naval Academy Big Band Next Wave, and has performed at concert halls and clubs throughout the nation, including the Pops for Champagne, The Jazz Kitchen, The Blue Wisp, and The Kennedy Center (back-up vocals for George Benson). Dr. Purcell is Director of Jazz Studies, Instructor of Jazz Voice, and Founder/Director of the Mason Jazz Vocal Ensemble at George Mason University.

Ms. Purcell is a former Washington, D.C., Air Force Band vocalist, performing with the pop group High Flight and the jazz band The Airmen of Note. With both groups, she performed nationally and internationally (Bahrain, Germany, Italy, Kyrgyzstan, Oman, Pakistan, Qatar, and United Arab Emirates). In addition to being a featured soloist, Ms. Purcell has performed back-up vocals for nationally renowned recording artists Chaka Khan, Bryan White, Janie Frickie, Freda Payne, Sherrie Payne, Gloria Loring, Melba Moore, BeBe Winans, Lari White, and Rita Coolidge as well as for a nationally televised performance behind Darlene Love on The Late Show with David Letterman.

Dr. Purcell is a sought-after jazz vocal educator and clinician. For three years, she was the jazz voice instructor and director of the UIUC Jazz Vocal Ensemble at the University of Illinois. This ensemble was invited to perform at the New York Voices Jazz Festival, Gold Company Jazz Vocal Invitational, and the 2012 Jazz Education Network conference. She has served as music faculty for the W.O. Smith Music Camp (Nashville), Illinois Summer Youth Music, and the George Mason Summer Jazz Workshop, and her students have won “Outstanding soloist” awards at collegiate festivals as well as Downbeat Student Music Awards.

Dr. Purcell received her Bachelor of Fine Arts in Vocal Jazz Performance at Virginia Tech, a Master of Music in Jazz Performance at the University of Illinois at Urbana-Champaign, and a Doctor of Musical Arts in Jazz Performance also at the University of Illinois at Urbana-Champaign. Purcell’s CD, Easy Living, was produced by Grammy Award-winning saxophonist Chip McNeill and features McNeill, Shawn Purcell, Chip Stephens, Dennis Carroll, and Stockton Helbing. Visit Darden at www.dardenpurcell.com.

Our Director

Professor James Carroll has a versatile background that includes tours with artists ranging from Michael Jackson to Woody Herman and The Thundering Herd. Jim received both his undergraduate and graduate training from Indiana University under the tutelage of David Baker and Eugene Rousseau.

His travels have taken him to major venues in each of the fifty states, Europe, and the Far East. He has performed at the Aurex, Nice, Bern, Concord, Montreux, Kool, Monterey, Newport, North Sea, Perugia, and Pori Jazz Festivals. Active as an educator, he has taught at Butler University, Capital University, and the Jamey Aebersold Summer Jazz Workshops.
He has authored several volumes through Hal Leonard's *Artists Transcriptions* series, including a collaboration with jazz legend Sonny Rollins. His arrangement and performance of *The Ballgame* can be heard at the main entrance of Nationals Park in Washington, D.C. Jim was a charter member of the Smithsonian Jazz Masterworks Orchestra, in residence at the Smithsonian’s Museum of American History. He performed, recorded, and toured with the group until 1999, when he assumed the position as Director of Jazz Studies at George Mason University.

Mr. Carroll is the founder and artistic director of the Metropolitan Jazz Orchestra and the Jazz Connection. He is passionate about spreading the word of the power of the arts to bring people together, change lives, and do good in the world. Jim resides in Manassas, Virginia, with his wife, Janette.

**Our Special Guest Conductor**

**Henry N. Butler** is Dean and Professor of Law at George Mason University School of Law. Prior to his appointment as Dean, Dr. Butler was a George Mason University Foundation Professor of Law and executive director of the George Mason University Law & Economics Center. For over 20 years, he has led judicial education programs that teach the basics of economics, finance, accounting, statistics, and scientific methods to over 3,000 sitting federal and state judges.

From 2007 to 2010, Butler served as the first executive director of the Searle Center on Law, Regulation, and Economic Growth at Northwestern University School of Law. He has held prior appointments at The Brookings Institution, Chapman University, the University of Kansas, the University of Chicago, and Texas A&M University. From 1986 to 1993, he was a law professor at George Mason and during that period also served as an Associate Dean and Director of the Law & Economics Center.

He received an M.A. and a Ph.D. in economics from Virginia Polytechnic Institute and State University and a J.D. from the University of Miami School of Law. He received a Bachelor Degree in economics from the University of Richmond.
OPENING ADDRESS TO THE 1964 BERLIN JAZZ FESTIVAL  
DR. MARTIN LUTHER KING, JR.

“God has wrought many things out of oppression. He has endowed his creatures with the capacity to create and from this capacity has flowed the sweet songs of sorrow and joy that have allowed man to cope with his environment and many different situations.

Jazz speaks for life. The Blues tell the story of life’s difficulties, and if you think for a moment, you will realize that they take the hardest realities of life and put them into music, only to come out with some new hope or sense of triumph.

This is triumphant music.

Modern jazz has continued in this tradition, singing the songs of a more complicated urban existence. When life itself offers no order and meaning, the musician creates an order and meaning from the sounds of the earth which flow through his instrument.

It is no wonder that so much of the search for identity among American Negroes was championed by Jazz musicians. Long before the modern essayists and scholars wrote of racial identity as a problem for a multiracial world, musicians were returning to their roots to affirm that which was stirring within their souls.

Much of the power of our Freedom Movement in the United States has come from this music. It has strengthened us with its sweet rhythms when courage began to fail. It has calmed us with its rich harmonies when spirits were down.

And now, Jazz is exported to the world. For in the particular struggle of the Negro in America there is something akin to the universal struggle of modern man. Everybody has the Blues. Everybody longs for meaning. Everybody needs to love and be loved. Everybody needs to clap hands and be happy. Everybody longs for faith.

In music, especially this broad category called Jazz, there is a stepping stone towards all of these.”
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