

Mary Lou Williams: A Celebration

with

DEANNA WITKOWSKI, piano
VIRGINIA MAYHEW, tenor saxophone
LINDA OH, acoustic bass
WILLARD DYSON, drums

and

LEENA CONQUEST
ROOSEVELT CREDIT
ANNA DAGMAR
MILES GRIFFITH
JONATHAN HAMPTON
JOHN MCMAHON
DYLAN PRAMUK
CATARINA DOS SANTOS
TAMMY SCHEFFER
SARA SERPA
BRENDA EARLE STOKES
PAUL VASILE, conductor
CRAIG WALTER
SCOTT YOUNG, sound engineer

Wednesday, February 20 at 8:00 PM
Park Avenue Christian Church
1010 Park Avenue
New York, NY 10028

PROGRAM

The use of any recording device and the taking of photographs is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers, and watches.

Music for Peace

Mary Lou Williams (1910-1981)

I. Old Time Spiritual

II. Praise the Lord

Praise the Lord in heaven, Praise Him in the heights.
Praise Him all you angels, Praise Him all you host.
Praise Him sun and moon, Praise Him all you waters.
Praise Him fire and hail, Praise Him all you mountains.
Praise Him from the earth, Praise Him fog and mist.
Praise Him all you creatures, Praise Him blast of horn.
Praise the Lord!

- from Psalms 148 + 150

Roosevelt Credit, soloist

III. The Lord Says

The Lord says, "I think thoughts of peace and not of affliction.
You shall call upon me and I will hear you, and I will bring back your captivity from all places."
Lord, you have favored your land. You have restored the well-being of Jacob.
Thank you, thank you...

- Jeremiah 29:11-12, 14

Miles Griffith, soloist

IV. I Have a Dream

I have a dream, yes, a dream.
Listen, oh Lord, when I pray, my people shall be free!
Here will be love, from North to South, from mountaintop! Let freedom ring!
We shall be free. I have a dream.

- From Martin Luther King Jr.'s "I Have a Dream" speech

John McMahon, soloist

arr. Carmen Lundy

V. Act of Contrition

O my God, I detest all of the sins of my life, sorry for having offended Thee, who art all good.
I resolve with the help of Thy grace, O God, never to sin again.

Leena Conquest, soloist

VI. Kyrie eleison (Lord, Have Mercy)

For our lack of hope, Lord, have mercy.
For our lack of faith, Lord, have mercy.
For our failure to care, Lord, have mercy.
For letting ourselves be paralyzed with fear, Christ, have mercy.
For our divisions, Christ, have mercy.
for our jealousies, Christ, have mercy.
Oh, for our hatred, Lord, have mercy.
For not being peacemakers, Lord, have mercy.
For our lies, Lord, have mercy on our souls.

- Robert Ledogar

Brenda Earle Stokes, soloist

VII. Gloria (Glory to God)

Glory to God above all things.

Peace on earth to men, loved by God.

We praise You, we bless You, we thank You,

Because you are who You are.

Lord, God, King, Father, Holy Spirit, Jesus Christ.

Lord, God, Lamb of God, Lord, Christ, Son of God.

We praise You, we bless You, we thank You,

Because you are who You are.

- Robert Ledogar

Sara Serpa and Craig Walter, soloists

VIII. In His Day

In his day, justice shall flourish, and peace, till the moon fail.

Peace I leave with you; my peace I give to you.

Alleluia, Alleluia, Alleluia.

- Psalm 72:7; John 14:27

Tammy Scheffer and Dylan Pramuk, soloists

IX. Lazarus (The Beggar Man)

There was a selfish rich man who clothed himself in purple and fine linen. There was also a beggar man named Lazarus who laid at the gate of the rich man's door, full of sores and hungry, begging crumbs from the rich man's table. Even his dogs came to lick his sores. The rich man showed no pity to Lazarus' plea and scorn was Lazarus' lot.

So God took pity on poor Lazarus and gave him peace. He sent his angels to carry poor Lazarus into the bosom of Abraham. The rich man also died and was buried and as he burned in hell, he saw the beggar man Lazarus, safe in the bosom of Abraham. He cried, "Father send Lazarus to cool my parching tongue, 'cause I didn't mean all the misery I've caused and all the bad things I have done. Have mercy on me Father, send Lazarus to cool my parching tongue."

But the Lord said, "Son, in your time you received all the good things in life but poor Lazarus, beggar, received nothing but pain and strife. Now Lazarus is comforted and you are burning in the halls of flame and there's no way for you to cleanse your deeds, for God never knew your name."

"Father, send Lazarus to cool my parching tongue, 'cause I didn't mean all the misery I've caused and all the bad things I have done. Father, send Lazarus to my house that he may warn them about the flames and what it's all about." Then Abraham said, "They have Moses, let them hear his cry, for if they don't repent their evil ways they will surely die."

- from Luke 16, words by Sonny Henry

Catarina dos Santos, soloist

X. Apostles' Creed

Mary Lou Williams and Ed Flanagan

And I believe in the Father Almighty and in one God who made heaven and earth,

And in Jesus Christ, his only Son, our Lord, conceived by the spirit, born of the Virgin Mary,

Suffered under Pontius Pilate, was crucified, died and was buried.

And on the third day He rose again, ascended into heaven, sitting at the right hand of the Father,

And he will come to judge the living and the dead.

I believe in the Holy Spirit, the holy sanctifying apostolic church,

the communion of saints, the forgiveness of sins and the resurrection of the body,

and the life everlasting. Amen.

Dylan Pramuk and Brenda Earle Stokes, soloists

XI. Sanctus

Turn aside from evil and do good. Seek and strive after peace.

Holy, holy, holy, Lord God of hosts.

Heaven and earth are filled with your glory, Hosanna in the highest!

Blessed is he who comes in the name of the Lord. Hosanna!

- Psalm 34:14

Craig Walter and Brenda Earle Stokes, soloists

XII. Our Father

Our Father, who art in heaven, hallowed by thy name.
Thy kingdom come, Thy will be done on earth as it is in heaven.
Give us this day our daily bread and forgive us our debts as we forgive our debtors.
Lead us not into temptation but deliver us from evil.
Blessed are the peacemakers for they shall be called the sons of God. Amen.

-Matthew 5:9

Tammy Scheffer, soloist

XIII. Lamb of God

Lamb of God, you take away the sins of the world, have mercy on us.
Lamb of God, you take away the sins of the world, have mercy on us.
Lamb of God, you take away the sins of the world, grant us peace.

XIV. People in Trouble

Give us peace, O Lord; send us peace, O Lord.
People in trouble. Children in pain.
Too weak to care. Too mean to share.
Worked so hard tryin' to find a brother.
Became impatient; now we hate each other.
Oh, God, come to our aid; make haste to help us.
Oh, God, if you will, you can cure us.
Oh, Jesus, who has loved us so much, have pity on us.
For we believe; increase our faith.
You are the resurrection and the life.
Save us Jesus, before we perish.

- Mary Lou Williams

Anna Dagmar, soloist

XI. Praise the Lord (Come, Holy Spirit)

Come, Holy Spirit, in nature one with both the Father and the Son,
Shed forth thy grace within my breast and dwell with us a ready guest.
By every power, by heart and tongue, by act and deed thy praise be sung,
Inflame with perfect love each sense that other souls may kindle thence,
In this most gracious Father hear through Christ our equal Son our prayer
Who with the Holy Ghost and there doth live and reign eternally.
Clap your hands!
Praise the Lord in heaven, Praise Him in the heights.
Praise Him all you angels, Praise Him all you host.
Praise Him sun and moon, Praise Him all you shining stars.
Praise the Lord with cymbal and drum, Praise the Lord with blast of horn,
Praise the Lord with lyre and harp, Praise the Lord with cymbal and drum,
Praise the Lord with string and pipe, Praise the Lord with timbrel and dance,
Praise the Lord with fire and hail, Praise the Lord with sun and mist.
Sea monsters praise him one and all, you creeping things, you winged fowl,
Praise him you animals, tame and wild, all you mountains, all you hills,
Fruit trees, cedar trees, rivers and hills, raging storm that fulfills his word.
Praise the Lord!

- Stephen Langton and Psalm 148 and 150

Jonathan Hampton, Dylan Pramuk and Roosevelt Credit, soloists

INTERMISSION

CDs of music by Mary Lou Williams and Deanna Witkowski are available for sale in the Narthex. You may also find information on the Jazz Foundation of America (JFA), a non-profit organization based in Manhattan that works to bridge the gap between social and medical resources to jazz musicians in need. In the spirit of Mary Lou Williams, ten percent of tonight's concert proceeds will go to this worthy organization.

Wide Open Window (Dedicated to Mary Lou Williams)

Deanna Witkowski (b.1972)

Gloria from *Evening Mass*

Deanna Witkowski

Glory to God in the highest and peace to his people on earth.

Lord God, heavenly King, almighty God and Father, we worship you, we give you thanks, we praise you for your glory.

Lord Jesus Christ, only Son of the Father, Lord God, Lamb of God, you take away the sin of the world, have mercy on us.

You are seated at the right hand of the Father, receive our prayer.

For you alone are the holy one, you alone are the Lord, you alone are the most high, Jesus Christ, with the Holy Spirit in the glory of God the Father. Amen.

Sanctus from *Evening Mass*

Holy, holy, holy, Lord, God of power and might,

Heaven and earth are full of your glory. Hosanna in the highest.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei from *Evening Mass*

Lamb of God, who takes away the sin of the world, have mercy on us.

Lamb of God, who takes away the sin of the world, have mercy on us.

Lamb of God, who takes away the sin of the world, grant us peace.

Medi II

Mary Lou Williams

Black Christ of the Andes (St. Martin de Porres)

Mary Lou Williams

St. Martin de Porres, His Shepherd staff a dusty broom.

St. Martin de Porres, The poor made a shrine of his tomb.

St. Martin de Porres, He gentled creatures tame and wild.

St. Martin de Porres, He sheltered each unsheltered child.

This Man of God born of the flesh yet of God,

This Humble man healed the sick, raised the dead.

His hand is quick to feed beggars and sinners,

the starving, homeless and the stray.

Oh, Black Christ of the Andes, come feed and cure us now we pray.

Spare, oh Lord, spare thy people lest you be angered with me forever.

- Rev. Anthony S. Woods, S.J.

Anima Christi

Mary Lou Williams

Soul of Christ be my Sanctification, body of Christ be my salvation,

Blood of Christ fill my veins, water of Christ's side wash out my stains,

Passion of Christ my comfort be, Oh good Jesus, listen to me.

Lord, have mercy on me.

In your wounds I would hide, never to part from thy side,

Guard me should the foe assail me, call me when my life fails me,

Bid me come to thee above, with thy saints to sing thy love..

Lord, have mercy on me.

Lord, I'm not worthy that you should enter under my roof,

Say but the word and my soul shall be cleansed.

O God, by your Name save me, for haughty men have risen up against me,

They set not God before their eyes, they have prepared a net for my feet.

The fool says in his heart there is no God.

Lord, have mercy on me.

-14th Century prayer, translated from the Latin by Cardinal John Henry Newman

John McMahon, Dylan Pramuk and Miles Griffith, soloists

BIOGRAPHY:

MARY LOU WILLIAMS was born on May 8, 1910, in Atlanta, Georgia, as Mary Elfrieda Scruggs. She grew up in Pittsburgh, Pennsylvania, the home town of other jazz musicians such as Erroll Garner, Earl Hines, Billy Eckstine and Billy Strayhorn. A child prodigy, she learned to play the reed organ at an early age. It was a small step from the organ to the piano and before long she was earning money by playing the piano in private homes.

After a first stint with Boise De Legg and His Hottentots, she joined Buzzin' Harris and his Hits 'n Bits, and left home to become a professional musician at the age of fifteen. In Buzzin' Harris' troupe she met alto and baritone saxophone player John Overton Williams, whom she married in 1926. The couple played in various bands, toured on the black Theater Owners Booking Agency circuit (TOBA) and met many illustrious jazz musicians. She came to prominence in the early 1930s as soloist and arranger for Andy Kirk and His Twelve Clouds of Joy. The band's success owed much to her light-swinging arrangements, her smart compositions -- including *Ghost of Love*, *Walkin' and Swingin'*, and *What's Your Story, Morning Glory* -- and her solo piano work. Beyond the normal obstacles confronting African-Americans in the pre-civil rights era, she also had to contend with a musical milieu in which women instrumentalists were rare and women arranger/composers were virtually non-existent. Billed as "The Lady Who Swings the Band," William's playing and writing were on a par with any of her more famous contemporaries.

Mary Lou gave Kirk her notice in 1942 and settled in New York, where she opened her Harlem apartment to all types of musicians and was particularly encouraging to the experimentation of young modernists. She helped to inspire and adapted to the revolutionary new style known as bebop and also mentored many of the movement's founders, including Thelonious Monk, Bud Powell, Dizzy Gillespie, and Charlie Parker. When her second husband Harold "Shorty" Baker landed a job in Duke Ellington's orchestra, she had an opportunity to write music for this renowned band. It is certain that Mary Lou made at least seventeen arrangements for Ellington, but there may have been as many as fifty. They included a take on Irving Berlin's *Blue Skies* (her most famous score, known as *Trumpet-No-End*) as well as arrangements of standards and pop tunes.

Along with Duke Ellington, she was a pioneer among jazz composers in producing extended works. She composed an ambitious twelve-movement *Zodiac Suite*, which she recorded as a soloist in 1945. She debuted segments of the piece on her weekly radio broadcast, Mary Lou Williams Piano Workshop, and performed three movements with the 70-piece New York Pops Orchestra during the June 1946 Carnegie Hall Pops Series. Williams' tours of England in 1952 and France in 1953, both widely covered in the European jazz press, place her in the tradition of Armstrong and Ellington two decades earlier in spreading jazz on the Continent.

After more than twenty-five years in music, Mary Lou Williams radically changed the direction of her life. In the middle of a performance at the *Boeuf sur le Toit* in Paris in 1953, she stopped playing and walked out of the club. In 1956 she converted to Catholicism and dedicated most of her time to religious and charitable work. She played only sporadically over the next decade. However, some of her friends, especially Dizzy and Lorraine Gillespie, continued to encourage her to return to music and in 1957 she performed at the Newport Jazz Festival with Dizzy's big band. In 1958, she formed the Bel Canto Foundation to assist drug- and alcohol-dependent musicians. From then on she remained active in music while continuing her charitable work (she ran several thrift stores that, among other things, sold musicians' clothes). In the early 60's, she founded Cecilia Music, a publishing firm to release her compositions and also established Mary Records to issue her and other selected artists' recordings.

Williams undertook several ambitious extended works over the following years, including her 1971 composition *Music for Peace*, which was choreographed by Alvin Ailey and, in 1975, was performed during celebration of a Mass at St. Patrick's Cathedral. In 1977, she was appointed artist-in-residence at Duke University, a position she held until her death on May 28, 1981.

MARY LOU WILLIAMS' MUSIC IN CONTEXT:

"I'm the only living musician that has played all the eras," Mary Lou Williams confidently advised Marian McPartland in the debut 20 years ago of McPartland's acclaimed radio broadcast, *Piano Jazz*. "Other musicians lived through the eras and they never changed their styles."

She was right. Jazz fans and historians long ago concluded that Mary Lou Williams was the most important female jazz musician to emerge in the first three decades of jazz. Williams' multidimensional talents as an instrumentalist, arranger, and composer made her a star from her earliest days and, over the long haul, an equal to any musician successful in those endeavors. Her longevity as a top-flight jazz artist was extended because of her penchant for adapting to *and* influencing stylistic changes in the music.

In his autobiography, *Music Is My Mistress*, Duke Ellington wrote, "Mary Lou Williams is perpetually contemporary. Her writing and performing have always been a little ahead throughout her career. Her music retains, and maintains, a standard of quality that is timeless. She is like soul on soul."

Indeed, this process of constant reassessment and renewal she applied to her art is but one of the qualities that makes Williams a truly unique figure in the history of jazz. Williams' range of talents, summed up by what Ellington termed "beyond category," suggests both the richness and the ambiguity that have made assessing her role in jazz history challenging. She was a pianist who was simultaneously a master of blues, boogie woogie, stride, swing, and bebop. Her work as a composer and arranger for Andy Kirk's *Twelve Clouds of Joy* in the early 1930s reveals one of the earliest examples of a woman given due respect from her peers for her musicianship. Williams' career opens a window into the critically important Kansas City jazz scene that produced such giants as Count Basie, Lester Young, and Charlie Parker. Her stature in the jazz world opens up a needed conversation around the lives not only of women jazz musicians, but also of twentieth-century African-American women and American history in a larger context.

- from the Rutgers University Institute for Jazz Studies website

PROGRAM NOTES:

Music for Peace — Mary Lou Williams

In the 1960s, Mary Lou Williams, who was always one step ahead of innovations in jazz, began focusing on music composition for the Catholic church. Her service music inspired Duke Ellington to write his own Sacred Concerts, yet differed from Ellington's work in that her pieces were meant for use in actual services, rather than solely in concert settings. Williams' transition to composing for the church marked a seven-year period that corresponded with liturgical changes within the Catholic church. From 1963 until 1970 she composed a number of hymns and three masses that garnered attention within the American Catholic church as well as from the Vatican.

The composition of *Music for Peace* came at the suggestion of Monsignor Joseph Gremillion, secretary of the Pontifical Commission on Justice and Peace. While performing in Rome, he suggested that Williams compose another Mass (she had composed two earlier settings) for peace and justice. With a papal commission, she returned to New York in April of 1969, and began to work. More than in her previous works, Williams wanted this Mass to address the contemporary social problems of the Vietnam War, racism, and the overwhelming lack of compassion that many displayed. She drew heavily from scripture, and extemporized the traditional texts so that they reflected contemporary contexts.

On 15 July 1969, *Music for Peace* was performed at the Holy Family Church on East 47th Street, in memory of assassinated Kenyan leader Tom Mboya. In the days following the performance, Williams decided to revamp the work into the jazz-rock idiom that was drawing younger listeners to jazz. She continued to perform *Music for Peace* throughout the early 70's and in 1975 it was performed in New York's St. Patrick's Cathedral with her trio and a 60-voice youth choir.

- Deanna Witkowski and Tammy L. Kernodle

St. Martin de Porres and Anima Christi

In 1962, Martin de Porres, an Afro-Peruvian humanitarian, became the first saint of color to be canonized in the Roman Catholic Church. His life and service fascinated Williams, and she identified with his African ancestry, especially within a denomination that in the United States was centered on its European membership. She, along with many black Catholics, had sought especially in the 1960s for ways to connect their heritage with their faith. For her and many who heard her music, this resonated in her religious compositions.

The composition was debuted on Martin de Porres' feast day, 3 November 1963, at St. Francis Xavier Church in New York. The celebration of the feast day was part of a concerted effort by Roman Catholic parishes throughout the country to foster awareness about the struggle for civil rights and equality. Although many, including critics and other jazz musicians, could not understand Williams' compositional shift and stated so publicly in sometimes unflattering terms, Williams continued to compose what she would deem "Music for the Soul." She added to *St. Martin de Porres* another complex *a cappella* hymn, called *The Devil*. This was followed with a gospel-tinged hymn, *Anima Christi* (Latin for "Soul of Christ"), which reflected the direct connections between the Saturday-night sinfulness of jazz and the Sunday-morning-sanctified gospel. It was in sound and nuance a return to Mary's musical roots in the Baptist church that she and older sister, Mamie, had attended with her mother during her early years in Atlanta.

- Tammy L. Kernodle

FROM THE ARTIST-IN-RESIDENCE: Traveling with Mary Lou

My own journey with Mary Lou Williams began thirteen years ago.

In 2000, Dr. Billy Taylor asked me to lead my group at the Mary Lou Williams Festival at the Kennedy Center. I was excited and felt a huge responsibility to learn about Williams — at that time, I did not yet know any of her work. I had heard Williams' name, and knew that she had been a pioneering jazz musician who had mentored Charlie Parker, Bud Powell, and Thelonious Monk — but I had not yet listened to that much of her music.

Fortunately, I found ample resources with which to begin my research: trumpeter Dave Douglas had recently released the recording *Soul on Soul*, a tribute to Williams; author Linda Dahl had released her biography of Williams, *Morning Glory*; and I visited the wonderful Mary Lou Williams Collection at the Institute of Jazz Studies at Rutgers University.

The revelation about Williams' sacred output was especially of interest to me, as I had moved from Chicago to New York in 1997 to accept a position as music director at All Angels' Church, an Episcopal parish on the Upper West Side. While at All Angels', I composed the beginnings of two Mass settings, Psalm settings, and new music for old hymn texts. After leaving that position in 2000 (right around the time of my Kennedy Center performance), I realized that I had a book of music that might have a life outside of one congregation.

Like Mary Lou Williams, I began making contacts with churches when I would travel, and started presenting my sacred music in the context of worship services, something I do to this day. Like Williams, I feel passionately that jazz has much to offer the church: its life, richness, and ability to move hearts is sorely needed as part of the musical palette offered in worship music today. Like Williams, I converted to Catholicism. (I was received into the church in 2009.) While my decision to convert was not because of Williams, her courage to follow the leading of God's Spirit — both in music and in faith — provided me with constant encouragement, comfort, and sometimes a kick in the pants to move forward.

Going back and rereading portions of *Morning Glory*, I resonate even more deeply with Williams' struggles as a bandleader and composer. At times, I have felt discouragement, confusion, and loneliness as I have wrestled with where God is leading me. I have wondered why my path does not seem to be conventional. But then I look at the photo of Williams above my computer, and I'm reminded that I'm not alone. This strong, talented, sensitive, passionate woman has laid the groundwork for me and many others who follow in her wake. How could we not be emboldened by her remarkable example?

-Excerpt taken from "Mary Lou's Sacred Jazz" at UrbanFaith.com. Used by permission of Deanna Witkowski and Urban Faith

FROM THE ARTISTIC DIRECTOR:

When I first heard excerpts from Mary Lou Williams' *Music for Peace* on an NPR radio broadcast some ten years ago, I immediately ran out and purchased the CD. I listened obsessively over the next weeks, amazed by the stylistic variety, the concentration of musical ideas and the sheer soulfulness of the piece. The music speaks to her indomitable creative spirit but also to an astonishing openness, both musically and spiritually. It is a joy and an honor to perform *Music for Peace* tonight and to shine a well-deserved spotlight on one of jazz music's great instrumentalists, composers and arrangers.

This program is also a fitting celebration of Black History Month, as Mary Lou Williams' music is deeply rooted in her African-American heritage. She often spoke of the suffering embodied in spirituals and the blues as the roots and trunk of a tree, out of which jazz grew. But she also believed that jazz was fundamentally a music of healing. Though rooted in a painful history, her life and music were a powerful demonstration of how suffering can be a catalyst for transformation, redemption and continual discovery.

I am deeply grateful to Deanna Witkowski, my colleague and Artist-in-Residence here at The Park, for bringing together the ensemble for tonight's concert and for her tireless efforts as a bandleader. Deanna is a musical and spiritual protégé of Mary Lou, and it is a pleasure to present several of Deanna's sacred works on the same program. I am also grateful to Fr. Peter O'Brien for his support and guidance as we have planned this event. It has been invaluable to have such a strong link to Mary Lou's life and work and we are grateful for his presence with us this evening.

Arts at The Park hopes to continue in the spirit of Mary Lou this season and beyond, featuring diverse sounds and styles of music, always open to the new and unexpected, and all offered with a life-affirming spirit. We hope that you will return for another event in the near future.

- Paul Vasile, Artistic Director for Arts at The Park

ABOUT THE ARTISTS

As featured vocalist on the 2011 Downbeat Critics Poll Top Ten Album, *I Plan to Stay a Believer*, **LEENA CONQUEST** debuted at Jazz At Lincoln Center's Impulse at 50 Tribute that same year with the legendary Reggie Workman. She also appears in the documentary "Billie Holiday Forever - Ladies Sing the Blues," produced last year in Paris. She is a Communications graduate of Stanford University, studied at NYU's Tisch School of the Arts and trained at the Alvin Ailey American Dance Center. reverbNation.com/leenaconquest

ROOSEVELT ANDRÉ CREDIT recently received the 2012 Most Distinguished Alumni Fellow Award from Oregon State University. His Broadway credits include the Tony Award winning production of The Gershwins' *Porgy and Bess* and Tony Award-winning Harold Prince revival of *Show Boat*. Other shows include *Marie Christine*, *Ragtime*, and *Neil*

Berg's 100 Years of Broadway. Good Friday, 2013 he performs Bach's Saint Matthew Passion at Saint Peter's Church where is the regular Bass Section leader. rooseveltacredit.com

ANNA DAGMAR is a British-born, NYC-based pianist / singer-songwriter and graduate of the Eastman School of Music. She won Gold Prize in the Mid-Atlantic Songwriting Contest and is a second year composer in the BMI Musical Theatre Writing Workshop. "Satellite," her 2012 album, features her full band with original string and woodwind orchestrations. Her vocal jazz experience includes singing alongside big band composer Kenny Wheeler. Dagmar is honored to have the opportunity to perform Mary Lou Williams' sacred jazz. annadagmar.com

WILLARD DYSON, an active drummer on the New York and international music scenes, came to New York in 1986 from Oakland, California. He received a Bachelor of Arts degree in percussion performance from California State Hayward University and a Master of Music degree in jazz and commercial music from the Manhattan School of Music. Willard has worked regularly with a diverse group of musicians including Michael Franks, Joe Sample, Charlie Hunter, Regina Belle, Grady Tate, Jimmy Scott, The New York Voices, Dakota Staton and Cassandra Wilson.

Vocalist, educator, composer, lyricist, and bandleader **MILES GRIFFITH** has been a member of ensembles led by Jon Hendricks, Max Roach, James Williams, Reggie Workman, Jimmy Heath, and many others. He appears on Wynton Marsalis' Pulitzer Prize-winning jazz oratorio album, "Blood on the Fields," and has seven recordings on his own record label, Griffith Records. Village Voice critic Jim Macnie states, "The vocalist has a wail that's able to shake a room, a visceral blues sensibility, and gregarious sense of humor." milesgriffithmusic.com

JONATHON HAMPTON performs as an alto, tenor, and bass and is Director of Choristers at Grace Church in Newark. A native of Chicago, he has been heard and acclaimed worldwide, particularly as a purveyor of Negro Spirituals. He has recently recorded with the Pacific Boychoir, American Boychoir, Conflitti di Voci, and the Trinity Choir. Recent solos include roles with Early Music New York, Experiments in Opera, and Big Apple Baroque. jonhampton.com

Saxophonist/composer/arranger/bandleader **VIRGINIA MAYHEW** has been an active participant in the New York jazz scene since 1987, and has led her own groups for over 25 years. She also leads the Duke Ellington Legacy, an 8-piece group. Virginia has worked with many renowned artists and has been featured on Marian McPartland's 'Piano Jazz', NPR's 'All Things Considered', and 'Jazz Set' with Dee Dee Bridgewater, as well as in major jazz publications. virginiamayhew.com + renmarecordings.com

Raised by his singer/actress mother and opera singer/guitarist father, **JOHN MCMAHON** grew up singing four-part harmony with his family. He attended Westminster Choir College until jazz led him to Temple University, where he received a BA in jazz arranging and composition. Since moving to New York in 1999, John has performed in countless live venues as well as studio sessions. An award-winning arranger, John directs his own vocal jazz ensembles and works as an audio engineer.

Born in Malaysia, raised in Western Australia, and now living in New York, **LINDA OH** is an active bassist and composer, having performed with the likes of Dave Douglas, Kenny Barron, Steve Wilson, Joe Lovano and Cyrus Chestnut. She has received many awards including an ASCAP Young Jazz Composer's Award in 2008, 2nd place at the BASS2010 Competition, an honorary mention at the 2009 Thelonious Monk Bass Competition and the 2010 Bell Award for Young Australian Artist of the Year. Her 2012 album, "Initial Here," is available on Greenleaf Music. lindaohmusic.com

With his rich and versatile baritone, vocalist, improviser and arranger **DYLAN PRAMUK** paints a subtle ballad as well as he weaves intricate bebop lines. Recently, Pramuk has worked with such respected singers as Darmon Meader, Mark Murphy, Annie Ross and Jon Hendricks. In August 2013, Dylan will return for his second year as the vocal improvisation director at Amy London's Vocal Jazz Camp at Seagle Colony, through London and guitarist Roni Ben-Hur's Adventures in Jazz.

Praised by All About Jazz as "one of the most original and innovative musicians to emerge since the turn of the century," vocalist-composer-bandleader **SARA SERPA** has risen from the Hot Club of her native Lisbon, in Portugal, to New York's Village Vanguard in a surprisingly short time. Serpa has recorded with Greg Osby, Danilo Perez, Ran Blake and performs regularly in New York, along with touring in Europe, South America, and Australia. saraserpa.com

Vocalist and composer **TAMMY SCHEFFER** has been performing with her sextet in the last few years, bringing her intricate compositions and pure instrument-like voice to stages across the Northeast. Her album was hand-picked by renowned saxophonist Greg Osby for his label, Inner Circle Music. Scheffer has performed and recorded with a wide variety of New York groups, including the Javier Arau Big Band, Asuka Kakitani Jazz Orchestra and John Zorn's vocal project Mycale, and was a participant in the competitively selected Betty Carter's Jazz Ahead workshop. tammyscheffer.com

BRENDA EARLE STOKES is an eclectic and energetic musician from Sarnia, Canada. A diverse and accomplished pianist, vocalist, composer and conductor, Earle has performed as a leader and sideperson in the realms of jazz, classical

and commercial music at venues such as the Kennedy Center, Avery Fischer Hall at Lincoln Center, and the Christchurch Zealand. She has released five CDs as a leader, and is a sought after educator. brendaearle.com

CATARINA DOS SANTOS is a vocalist, composer, and percussionist from Portugal. Known for her work in Afro-Brazilian music, she has performed at many festivals including the San Jose Jazz Festival and Porto Musical in Brazil. Her debut CD, "No Balanço do Mar," was released in 2009. In 2011 Catarina co-directed a concert of her original music entitled "The Mermaid's Feet" at Hostos Community College with the sponsorship of the Rockefeller Foundation. She is an artist mentor for The Harbor Conservatory and Young Audiences.

PAUL VASILE serves as the Minister of Music at Park Avenue Christian Church (Disciples of Christ/United Church of Christ) where he shares his passion for and knowledge of sacred music from a vast range of traditions and styles. He also serves as the Artistic Director of the church's Arts at The Park (AATP), a concert series that presents some of the region's finest performers and ensembles. His wide-ranging talents and musical interests provide frequent opportunities to perform as a concert organist, conductor, and collaborative pianist. Additionally, his compositions of sacred music have gained considerable attention in performances by choirs and congregations throughout the United States.

CRAIG WALTER (MM, U. of Miami, BM, U. of Denver) has made concert appearances across the United States, including New York, Florida, and California, singing in various soloist performances as well as classical and contemporary vocal ensembles, Craig's cross-genre singing experiences include vocal jazz, musical theatre, and opera and performances with Jon Secada, Marilyn Horne, and Marvin Hamlisch.

Winner of the Great American Jazz Piano Competition and a former guest on Marian McPartland's Piano Jazz, pianist/composer/vocalist **DEANNA WITKOWSKI** has been heralded for her "consistently thrilling" playing and her "boundless imagination" (All Music Guide). Moving with remarkable ease between Brazilian, jazz, Afro-Cuban and classical music, Witkowski approaches her work with the heart and technique of a daring improviser. Her most current album, *From This Place*, features her liturgical jazz with musicians including John Patitucci and Donny McCaslin and led to a second appearance on National Public Radio's *Weekend Edition Sunday*. Her fifth recording, a solo project featuring arrangements that blend Chopin nocturnes with Brazilian and jazz standards, will be released this fall.

An active composer, Witkowski's congregational music appears in the hymnals *Singing the New Testament (Faith Alive)* and *Swing a New Song to the Lord (Presbybop)*. In 2010, she led 6000 conference attendees in singing her commissioned piece for the quadrennial United Methodist Women's Assembly in St. Louis. As a researcher, Witkowski's trio presentation, *Moving with the Spirit: The Sacred Jazz of Mary Lou Williams* has been presented at the Kennedy Center, Duke University, and the College Music Society conference. Witkowski is also a frequent presenter on jazz and spirituality. In 2011, she was the opening lecturer at the William H. Shannon Chair in Catholic Studies lecture series at Nazareth College. This June, she will be a featured presenter at the International Thomas Merton Society conference at Sacred Heart University.

In the fall of 2012, Witkowski served as visiting faculty for two months at the Swarnabhoomi Academy of Music in Tamil Nadu, India. Upon her return in October, she began her work as Artist-In-Residence at Park Avenue Christian Church. Since 2006, Witkowski has been the pianist in the BMI/New York Jazz Composers Orchestra. As a sideperson, she has performed with Lizz Wright, Filó Machado, the Westchester Jazz Orchestra, Vanderlei Pereira's Brazilian jazz group, "Blindfold Test," and Jennifer Leitham. Witkowski's trio will next perform on Monday, March 4 at La Lanterna/The Bar Next Door in the West Village. deannajazz.com

For 24 years, the **JAZZ FOUNDATION OF AMERICA** has been keeping Jazz and Blues alive by helping the musicians who played with everyone from Duke Ellington to Miles David to Jimi Hendrix, providing housing, health care, gigs and financial assistance in times of crisis. They support nearly 6,000 cases a year nationwide, including those affected by hurricanes Sandy and Katrina. For more information, visit jazzfoundation.org.

ARTS AT THE PARK STAFF

Paul Vasile, Artistic Director
Peter Robles, Curator for New Music and Chamber Music
Dottie Jeffries, Publicist
Ayeje Feamster, Box Office Manager

Questions/Feedback:
212-288-3246 (x300)
arts@parkavenuechristian.com

artsatthepark.org