

LOS ANGELES MASTER CHORALE & Sinfonia Orchestra

Paul Salamunovich
Music Director

Roger Wagner • Founder



SUNDAY, MAY 22, 1994 at 7:30 P.M.
CURTAIN RAISER PREVIEW at 6:30 P.M.
with Dr. Hansonia Caldwell

THE LOS ANGELES MASTER CHORALE
PAUL SALAMUNOVICH, MUSIC DIRECTOR
PROUDLY PRESENTS IN CONCERT

ALBERT McNEIL JUBILEE SINGERS

30th ANNIVERSARY CONCERT

Albert J. McNeil, Director and Founder
Paul A. Smith, Assistant Director

SPIRITUALS

Rocka My Soul Carl Bell, Ralph Pettiford, Bases	arr. Howard Roberts
John the Revelator Carver Cossey, Baritone	arr. Albert McNeil
Don't You Let Nobody Turn You 'Round Bradley Baker, Byron Smith, Baritones Tommy Webb, Bass	arr. Phil McIntyre
I Wanna Be Ready Muriel Bennett, Soprano; Chris Gambol, Tenor	arr. James Miller
Crossin' Ovah Cheryl Fox, Soprano	arr. Richard Jackson
Glory, Glory, Hallelujah Bradley Baker, Baritone	arr. Lena McLin
You Must Have That True Religion Lisa Gray-Ashley, Soprano	arr. Roland Carter
Swing Low Sweet Chariot Colleen Pierre-Louis, Alto	arr. Larry Farrow
Sinner Man Thomas Young, Tenor, Guest Soloist	arr. Howard Roberts

CONTEMPORARY AFRICAN-AMERICAN GOSPELS

Praise Him Sherritta Durán, Soprano; Dianne Wright, Alto	Dianne Wright/Richard Jackson
Worthy to be Praised Celeste Bembry, Soprano; Tracey Hart, Alto	Byron Smith
Try Jesus Paul Smith, Michael Wright, Tenors	Robert Ray

I N T E R M I S S I O N

LOS ANGELES MASTER CHORALE

AFRICAN AND AFRICAN-AMERICAN FOLK SONGS

- Tataleo (Ghana, Ga) arr. Jester Hairston
Richard Wyatt, Tenor
- Umngoma (Zulu) arr. Caiphus Semanya/Larry Farrow
Virginia White, Contralto
- Travelin' Man arr. Jester Hairston
Tommy Webb, Bass-Baritone
- Marry a Woman Uglier Than You arr. Leonard de Paur
Richard Wyatt, Tenor
- Jamaican Marketplace Larry Farrow
Turn the World Around arr. Larry Farrow

AFRICAN-AMERICAN MUSICAL THEATRE

- From: "Carmen Jones" Georges Bizet and Oscar Hammerstein
- Quintet: Whizzin' Away Along de Track
Frankie: Cheryl Fox, Soprano
Myrt: Aleta Braxton-O'Brien, Soprano
Carmen: Lisa Gray-Ashley, Soprano
Dink: Christopher Gambol, Tenor
Rum: Richard Jackson, Tenor
- Dar's Love (Carmen Jones), Lisa Gray-Ashley, Soprano
Stand Up and Fight (Husky Miller), Michael Smith, Baritone
- Ellingtonia (a medley) Edward "Duke" Ellington arr. Larry Farrow
Susan Pierson, Soprano; Dianne Wright, Alto
Paul Smith, Tenor; Carver Cossey, Baritone

CONCERT PIECES

- There's a City Called Heaven Robert Page
Celeste Bembry, Soprano
- Heleylooyuh! James Furman

SPIRITUALS

- In That Great Gettin' Up Mornin' arr. Jester Hairston
Jester Hairston, Guest Director
Rev. John Nix-McReynolds, Tenor, Guest Soloist
- Walk Together Children arr. Wm. Henry Smith
Muriel Bennett, Rozlyn Sorrell, Sopranos
Kay Bowen, Alto
- I Been in the Storm So Long arr. Robert de Cormier
Victoria Burnett, Soprano
- Reach Out and Touch Somebody The Wrights
Dianne Wright, Alto; Michael Wright, Tenor
- Oh Happy Day (Jazz-Gospel) arr. Larry Farrow
Virginia White, Contralto

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New York, NY 10107

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The Los Angeles Master Chorale gratefully acknowledges 91.5 KUSC FM
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The Los Angeles Master Chorale Association sponsors the Los Angeles Master Chorale and Sinfonia. It does this through the generosity of its volunteer Board of Directors and all those who contribute to the Master Chorale and to The Music Center Unified Fund of the Music Center of Los Angeles County. The Los Angeles Master Chorale Associates, a volunteer organization, provides substantial support to the Master Chorale's activities. The activities of the Master Chorale are made possible, in part, through the sponsorship of the Los Angeles County Board of Supervisors and the Los Angeles County Music and Performing Arts Commission, and through grants from the California Arts Council, the National Endowment for the Arts and the City of Los Angeles, Cultural Affairs Department.

Latecomers will not be seated until the first convenient pause in the performance. / Invited guests are welcome backstage after the performance: use the Artist's Entrance at 135 North Grand Avenue. / Use of tape recorders, telephones, beepers and/or cameras prohibited in auditorium. / Your use of a ticket constitutes acknowledgement of willingness to appear in photographs taken in public areas of The Music Center and releases The Music Center Operating Co., its lessees and all others from liability resulting from use of such photographs. / Programs and artists subject to change. / Patrons cannot be paged during a performance.

PROGRAM NOTES

by Albert J. McNeil

Spirituals

First references to Black religious folksongs began to appear in the early 19th century. Musicologists agree that the name "spiritual" came into common usage in the 1860s. It seems that by that time the spiritual repertoire was quite extensive. These songs — being folksongs — are impossible to trace or pinpoint in their original form. The music was adapted to the taste of both those who sang it and those who listened. Consciously (or unconsciously) one could (a) improvise upon a song that was already in existence, (b) combine material from several songs, or (c) compose a song using entirely new materials. Some early examples display a devout interest in Christianity and prophetic characters. Among those early titles were *Sabbath Has No End*; *Roll, Jordan, Roll*; *Dis is de Trouble of de World*; *Jesus on de Water-Side*; *Nobody Knows de Trouble I've Seen*; and *Joshua fit de Battle*. These compositions were the result of the great conversion of the slaves during a sixty-year period from the beginning of the 19th century to the Emancipation. Our repertoire consists of traditional call-and-response-style compositions such as *Walk Together Children*, *John the Revelator* and other more contemporary forms. We sing in the traditional a cappella concert arrangements made famous by the Fisk Jubilee Singers, circa 1869-1875. This little group of Jubilee Singers from Fisk University in Nashville, Tennessee — seven men and four women — carried their songs to Queen Victoria at the Court of St. James in 1870. It was there that the world first learned of the Negro spiritual.

Richard Jackson's original spiritual *Crossin' Ovah* is an example of the influence of another composer of spirituals, Hall Johnson (1888-1970). Mr. Jackson boasts an extensive personal collection of the works of Johnson, a master of the spiritual genre.

Gospel Music

To Black people, the White gospel hymns belonged to the same class as the standard Protestant hymns. The spirituals, jubilees (a jubilant setting of the spiritual), and "church songs" were products of their own creativity. Differences began to appear between White and Black gospel music in the 1930s, particularly in Chicago. Its "storefront" churches produced the most celebrated of the pioneering writers and singers.

Included on the program are four original gospels. The first, *Worthy to Be Praised*, was written by the Jubilee Singers' accompanist, Byron

Smith. This particular treatment represents a contemporary approach including chromatic harmonies and an a cappella section. Jubilee Singers Dianne and Michael Wright composed *Reach Out and Touch Somebody* which contains pop and rhythm and blues elements. The other, entitled *Praise Him*, is a more ballad-like with interesting rhythmic and unison passages. Soloists in each of the four selections (including *Try Jesus* by the young contemporary composer Robert Ray) use their improvisatory skills to full advantage.

African Music

One of the most striking features of traditional African life is the importance given to music and dance. For every activity in the life of the individual or the community, there is an appropriate music. It is an integral part of life from the hour of birth to beyond the grave. Included in our repertoire are two African songs — one of which is the amusing Ghanaian *Tatelelo* or *Who'll Buy My Pancakes?* as arranged by Jester Hairston, and the second *Umngoma*, performed in the Zulu language by a female ensemble and arranged by Caiphus Semanya and Larry Farrow.

Oscar Hammerstein II and the making of *Carmen Jones*

One balmy night in 1934, the celebrated lyricist Oscar Hammerstein II — already the toast of Broadway for the lyrics to *The Desert Song*, and the classic *Showboat* — attended a concert performance of *Carmen* at the Hollywood Bowl. No one involved in the production — or in the audience for that matter — had any inkling that this evening would change the course of opera in English, but change it, it did. Eight years later, Hammerstein, during a particular low in his career (he had gone 11 years without a hit), recalled the "perfect wedding story and music" that was *Carmen*. Hammerstein was fascinated by *Carmen*, and, while on his Pennsylvania farm, began to update it and in the process created *Carmen Jones*. He was eager to learn why the open air performance of this tale of Spanish gypsies — without benefit of costumes and in French — had remained so incredibly moving. While changing *Carmen*, Hammerstein necessarily relocated the scene from gypsy Spain to Black South Carolina. Hammerstein's attention to detail was as skillful and precise as ever, even to the names that he gave the characters. Translating Escamillo to Husky Miller and José to Joe are jewels of precise simplicity. By adding "Jones" to *Carmen*, he gave an everyday touch to the unusual and distinguished the whole work from the original.

Up until that time, the most memorable

attempt at Black musical theatre aimed at Broadway audiences had been Gershwin's 1935 opera *Porgy and Bess*, a work which had politically divided the Black community. When showman Billy Rose undertook to produce *Carmen Jones*, he believed that it would be a future success rather than a quick, easy profit. Rose set about to hold auditions and after three months had not seen one useable actor. John Hammond, Jr., one of New York's jazz and blues aficionados offered to act, unpaid, as a talent scout. After nurturing Black musicians for years, Hammond claimed that *Carmen Jones* was the "greatest chance the Negroes had ever had." Having at last found some dancers and musicians, Rose and Hammond were desperately stuck for leading operatic singers. The opera companies at this time were not integrated, and training for Black singers was practically non-existent. In a letter to Rose published in the *New York Times* just before the show's re-appearance on the Broadway stage, Hammerstein wrote: "*Carmen Jones* is an illustration of the great musical and dramatic talent to be found among the colored people of the United States." Dangerous though it was, Hammerstein had beaten the opera companies at their own game, and shamed them into providing better translations. He had also provided a mainstream Broadway success with an all-Black cast (*Porgy and Bess* had not been successful at its first production). Undoubtedly controversial, *Carmen Jones* was dismissed by some as a "bizarre stunt" but praised by many for breaking the taboos of opera in English and opera for a Black cast and audience. To the many who remained unconvinced, Hammerstein addressed the introduction: "Bizet's score is the best musical expression of a story that I know. Setting words to it was an exciting experience...if there has been desecration, charge it not to literary vandalism but to my bad taste and ignorance. Within the limits of my taste and knowledge, I sincerely believe *Carmen Jones* to be an effective and interesting musical play. I'm glad I wrote it."

The Music of Edward "Duke" Ellington

With virtually no formal training other than piano lessons, Duke Ellington was perhaps one of the greatest jazz innovators of all time. His experimentation with large jazz bands, inclusion of "new" instrumental combinations, collaboration with his side men in collective improvisation, and his work with Billy Strayhorn have all contributed to his international reputation. He left more than 2,000 compositions — an impressive record equaled by few composers in the history of American music. Best-known of the hundreds of songs he wrote are *Sophisticated Lady*, *Mood Indigo*, *I Got It Bad and That Ain't Good*, and *I Let a Song Go Out of My Heart*.

PROFILES

ALBERT J. MCNEIL, *Director and Founder*, is a native of Los Angeles where he earned his Bachelor's and Master's degrees from UCLA, and did his doctoral studies at USC, the Westminster Choir College of Princeton and the

University of Lausanne, Switzerland. His mentors have included such distinguished names in choral music as Raymond Moreman, Charles Hirt, J. Finley Williamson, Roger Wagner, Howard Swan and Jester Hairston.

He is Professor of Music, Emeritus at the University of California, Davis where he was director of choral activities for 21 years and headed the music education program. He also taught ethnomusicology at USC for 12 years.

LOS ANGELES MASTER CHORALE



As the founder of the Albert McNeil Jubilee Singers, Dr. McNeil has dedicated himself to upholding a choral tradition of excellence with the presentation of the classic spiritual around the world. Under his direction, the Singers have performed in 60 countries in addition to a score of transcontinental tours of the United States and Canada.

In addition to his work at the University and conducting the Jubilee Singers, he is the Director of Music at the Congregational Church of Christian Fellowship in Los Angeles. Dr. McNeil has been the author and editor of a music education textbook series for the Silver-Burdett Publishing Company. He co-authored an educational packet for the Bowman Publishing Company. Dr. McNeil was the Director of the Sacramento Chorale and Co-founder of the Sacramento Symphony Chorus. His guest conducting appointments have included the American Institute for Foreign Study's National Choral Festival at Brigham Young University in Provo, Utah; the Mormon Tabernacle Choir on their regular CBS Sunday morning telecast; the first Jacksonville (Florida) Collegiate Festival; the Utah Symphony Orchestra and Chorus in the 74th annual presentation of Handel's *Messiah* at the Salt Lake Tabernacle; and the California Community College Honor Choir. The 16th Zimriya (Israel) World Assembly of Choirs chose Dr. McNeil to be one of its workshop leaders in the Summer of 1992.

He has conducted all-state honor choirs of high school students in New York, Iowa, Hawaii, and Texas. In addition, Dr. McNeil conducted the Oahu Festival of 35 church choirs in Honolulu and has presented lecture-demonstrations for the North Central chapter of the American Choral Directors Association (ACDA), Illinois ACDA, Florida ACDA, Texas Music Educators, and California Music Educators — Bay Area. He was Chair of the Music Educator's National Conference's Commission of Minority Awareness. Dr. McNeil was the founder of the Georgia Laster Chapter of the National Association of Negro Musicians (Los Angeles).

He was a headliner at the 11th annual Federation for Choral Music in Seoul, Korea, in January of 1993. Dr. McNeil presented sessions on African-American spirituals and art songs at the World Symposium on Choral Music in Vancouver, British Columbia in August, 1993. He was honored in 1991 as Distinguished Alumnus of UCLA in the category of Professional Achievement.

PAUL A. SMITH, *Assistant Director*, is a graduate of Chapman University in Orange, California. His active and varied performance career began early in life as a piano student of the late



African-American pianist/composer Margaret Bonds. He trained in conducting with such distinguished Americans as Jane Hardester, William Hall and Albert McNeil. As a performer, he has toured professionally since age 16 with the Roger Wagner Chorale and the William Hall Chorale. He can be heard on recordings ranging from Disney to religious albums.

A teacher for 13 years, Mr. Smith taught both instrumental and choral music in the Garden Grove and Pasadena school districts. He is highly regarded for his musical work with youth ensembles. He currently chairs the Music Department at Santa Monica High School where he also directs the vocal music program. He also is the Minister of Music at the Lincoln Memorial Congregational Church in Los Angeles.

Since 1987, Mr. Smith has served as Artistic Director of the William Grant Still Performing Arts Society. His work with choral ensembles continues to excite audiences throughout the greater Los Angeles area. He has been a member of the Albert McNeil Jubilee Singers for 18 years and has been the Assistant Director for the past 10 years.



YVONNE FARROW, *Movement Design*, began her career at the Duke Ellington School of the Arts in Washington, DC where she majored in Dance. In her senior year, she won a scholarship to the Alvin Ailey American Dance Center for the summer. Having been accepted into both the Juilliard School and the State University of New York at Purchase as a Dance major, she was invited by Arthur Mitchell to join the Dance Theatre of Harlem. She sustained injuries to both her knees, however, and struggled through a grueling rehabilitation period of two years.

Ms. Farrow was able to return to the Alvin Ailey Dance Center after her recovery to become a member of one of the junior companies. During this time, she had the privilege of performing with the main company in Alvin Ailey's classic *Memoria* under his direction. She received a Bachelor's degree in Liberal Arts from New York University in addition to acting in such films as *A Chorus Line*, *Being There* and *Off Beat* (where she worked with ballet

legend Jacques D'Amboise).

After college, Ms. Farrow joined the Clive Thompson Dance Company where she danced solos staged by Judith Jamison and Carmen De Lavallade. She appeared as a dancer in *Porgy and Bess* with the Tulsa Opera and danced the title role in Virginia Opera's production of *Harriet: A Woman Called Moses*. She appeared in a musical revue in Monaco where she met her husband, composer/conductor/arranger Larry Farrow. She has guest-starred in the Fox movie of the week *Mantis* as well as appearing on the sitcom *Sinbad*, will soon be seen in the feature *The Hard Truth*, in addition to regularly appearing in theatre roles. She is making her debut as a choreographer with the Albert McNeil Jubilee Singers.



LARRY FARROW, *Accompanist and Arranger*, is a composer as well as being a versatile musical entertainer. He studied piano as a child and later pursued his studies at the USC. While still in his teens, he made two world tours with the Albert McNeil Jubilee Singers, an affiliation he continues today.

His composing, arranging and producing skills have been used in radio, recordings, television and film. Mr. Farrow has collaborated with such notables as Harry Belafonte, Ann-Margret, The Jacksons, Gladys Knight, Peter Nero, Bill Cosby and Nancy Wilson. He made his "pops" symphony debut with the San Francisco Symphony and has appeared as guest conductor with the Denver, Rochester, Buffalo and New Orleans orchestras. His compositions were used in a PBS series entitled "Los Angeles History Project — Ode to Central Avenue." He has served as an arranger for Disney as well as keyboardist for Aretha Franklin.

His most popular work is *Spiritual Roots*, a suite for chorus and orchestra, which was given its world premiere by the Los Angeles Philharmonic and has been performed in San Francisco and El Paso. Mr. Farrow is also well known for his secular and religious choral compositions and arrangements. He has presented "MIDI and Music into the 21st Century" in educational symposiums and has served as a clinician for the Harry Belafonte African-American workshop in New York. He is currently Professor of Contemporary Media at the Florida State University School of Music.

THOMAS YOUNG, *Guest Soloist*, is a native of Cleveland. He made his New York City Opera debut in 1986, singing the dual roles of Street and Elijah in Anthony Davis' *X*, *The Life and Times of Malcolm X*. He sang Aron in Schoenberg's *Moses und Aron* and Desportes in Zimmermann's *Die Soldaten*, both for the New York City



Opera. Anthony Davis composed a role specifically for him in his science fiction opera *Under the Double Moon* which received its premiere at the Opera Theater of St. Louis in 1989. In 1992, Mr. Young made his San Francisco Opera debut as Molqi in John Adams' *The Death of Klinghoffer*, a role he created at its premiere in Brussels before performances in Lyon, Vienna and at the Brooklyn Academy of Music. Additional engagements have included Messiaen's *St. Francois d'Assise* at the Salzburg Festival, the American premiere of Rossini's *Armida* in Tulsa, and Handel's *Imeneo* with Maureen McGovern at Town Hall in New York City.

Thomas Young's career has spanned opera, Broadway musicals and night club performances. He has made concert appearances with the Los Angeles, Seattle, Denver, Ft. Worth, Oakland, St. Paul, New Haven and Kansas City orchestras. His recordings include *Imeneo, X: The Life and Times of Malcolm X*, *Death of Klinghoffer*, a collection of spirituals titled *Black Christmas*, and a compilation of jazz classics entitled *High Standards*. Mr. Young served as Assistant Director of the Jubilee Singers for ten years.

THE ALBERT McNEIL JUBILEE SINGERS, a traveling company of 14 and a resident com-

pany of 34, have garnered international acclaim and focused worldwide attention on the vast body of folk music termed "African-American." They have become one of America's finest exponents of the rich and vital body of music that is such an integral part of the Black experience.

The repertoire of the Albert McNeil Jubilee Singers is focused on the rich genre of African-American music known as Negro spirituals. The arranged spiritual became known in the Winter of 1870, when an intrepid group of 11 singers — seven women and four men — appeared at the Court of St. James in London. Queen Victoria's immediate acceptance helped this a cappella four-part singing by an ensemble of students representing the newly-established Fisk University in Nashville become known worldwide as a creative religious music evoking a deep sense of personal spiritual fervor.

This tradition of Jubilee singing has been the source and strength of the Albert McNeil Jubilee Singers. The group has broadened its offerings to include not only spirituals, but gospel, secular folk songs, calypsos and other Afro-Caribbean and African vocal forms and compositions by distinguished Black composers and arrangers.

Twenty-six years ago, the Singers undertook their first European tour. Today, after 16 sold-out European tours, 8 tours of the United States, tours of the Middle and Far East, Africa and South America, they are among the most honored singing ensembles in the world. They were selected three times to serve the U.S. State Department and USIS Cultural Exchange program in East Germany, Hungary, Romania, Poland, Czechoslovakia, Yugoslavia, Iran, India and the United Arab Emirates.

Founder-Director Albert McNeil is well-known to the national choral community, having been honored on two occasions with

"command performances" before the prestigious American Choral Directors Association in 1981 in New Orleans and in 1985 at their Salt Lake City convention. The Singers were headliners at the First Choral Festival in Jaffa (Yafa), Israel, in April, 1988. In 1989, they were honored to perform with the world-famous Mormon Tabernacle Choir. The program was aired by CBS Radio and Television. They have had collaborative concerts with the Dale Warland Singers, Chanticleer, the Vancouver Chamber Choir, Pro Musica of El Paso and the Los Angeles Master Chorale. In the summer of 1992, the Singers made their first Far East tour including Hong Kong, Taiwan and Japan. Travelling over 15,000 miles, the Singers went on to Spain to complete concerts at the XXIII Semana de Música de Cámara in Segovia, in the Real Coliseo Carlos III in El Escorial, performing not only their regular fare of spirituals, but the Siglo de Oro Español (Renaissance music of Victoria and Morales). The one week of "command performances" included Miraflores, Las Rozas, Montserrat and Valencia.

The Singers completed a six-week tour of Germany, Austria, France, Switzerland and Luxembourg during the winter of 1993. They culminated their winter concert season with a performance in Ambassador Auditorium in Pasadena. The Fall of 1993 found the singers performing throughout the Midwest and included a debut performance in the Roy Thomson Hall in Toronto.

The Winter Tour of 1994 took the Singers to their first presentations in the Bellas Artes of San Juan, Puerto Rico for two performances. They also performed at Ball State University and the State University of New York at Stony Brook. Rounding out the tour was three weeks in Spain and two weeks in Italy.

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Aleta Braxton-O'Brien
Victoria Burnett
Carver Cossey
Yvonne Dowd
Anne Dunn
Sherritta Durán
Cheryl Fox

Chris Gambol
Lisa Gray-Ashley
Tracey Hart
Roderick Hines
Wardell Howard
Richard Jackson
Anthony Lowe
Joseph Nalls II
Ralph Pettiford
Colleen Pierre-Louis
Susan Pierson
Robert Radke

Byron Smith
Michael Smith
Paul Smith
Michele Sorel
Rozlyn Sorrell
Nell Walker
Tommy Webb
Virginia White
Dianne Wright
Michael Wright
Richard Wyatt

Virginia L. White, Company Administrator

Carver Cossey, Stage Manager

Yvonne Farrow, Movement Design

Byron Smith, Larry Farrow, Accompanists

Grace Straughan and Linda Stokes Originals, Costumes

Dr. McNeil would like to offer special thanks to

Dr. Harry C. Johnson and Charlotte Neveu

(both former members of the Jubilee Singers and choreographers) for their invaluable contribution to the organization.

LOS ANGELES MASTER CHORALE

THE LOS ANGELES MASTER CHORALE GRATEFULLY ACKNOWLEDGES THE VOLUNTEERS WHO CONTRIBUTE SO SELFLESSLY TO OUR ORGANIZATION

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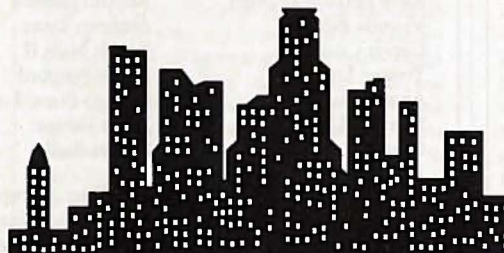
After the performance of Carmina Burana...

JUNE 5, 1994

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In Memoriam

BLANCHE EBERT SEAVER (1891-1994)

The Los Angeles Master Chorale mourns the passing of Mrs. Frank Roger Seaver. Mrs. Seaver was a member of the Board of Directors from 1969-1973 and remained an Honorary Board member until her death on April 9, 1994.

LOS ANGELES MASTER CHORALE

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The Los Angeles Master Chorale is a member of Chorus America, American Arts Alliance, Downtown Arts Partnership, American Council for the Arts, Association of California Symphony Orchestras, California Confederation of the Arts.

The Box Office is staffed by members of I.A.T.S.E. Local 857, Treasurers and Ticket Sellers.

Dear Friends of the Master Chorale,

Tonight we have the rare opportunity of acknowledging the volunteers who assist in all areas of the Los Angeles Master Chorale. The Master Chorale Associates is the primary volunteer support group of the organization. Without the assistance of volunteers, the Los Angeles Master Chorale simply would not function. I'm sure you'll join with me in applauding these many men and women who give so generously of their time and talent.

I recently had the privilege of working with some of these dedicated volunteers at the Fifth Annual High School Choir Festival held at Marsee Auditorium at El Camino College. Not only was it a thrill to witness these young people performing with Maestro Salamunovich conducting, it was heartwarming to see the Master Chorale Associates shepherding this project. We owe all of these people a debt of gratitude. Thank you one and all for all your hard work!

Bonnie Grinstead, *President*
Los Angeles Master Chorale Associates

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Please make your check payable to:

Los Angeles Master Chorale Associates.

Please return this completed membership form with your check to:

Los Angeles Master Chorale Associates
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Los Angeles, CA 90012
213-626-0624

Thank you! We are delighted you are joining us.



**Albert McNeil
Jubilee Singers**

30TH ANNIVERSARY CONCERT

SUPPLEMENTARY PROFILES

RICHARD JACKSON, *Composer and Arranger*, is a native of Los Angeles. He completed degrees in Music Education, Composition and Chemistry from Loma Linda University in 1987. He is currently a chemistry and music instructor at the Los Angeles Adventist Academy. His choral and orchestral works have been performed by the Redlands, Marina del Rey and Southeast Symphonies.

BYRON J. SMITH, *Pianist, Composer and Arranger*, has recorded and performed with Dionne Warwick, Andre Crouch, Della Reese and Smokey Robinson. In November of 1993, he received a NAACP Image Award for Best Music Director in the non-equity production of *Children of the Night*. Mr. Smith is President of the William Grant Still Performing Arts Society, a branch of the National Association of Negro Musicians, Inc. He also serves on the national board of the NANM.

MICHAEL AND DIANNE WRIGHT, *Composers and Arrangers*, are husband and wife. They are former members of the RCA recording group *The Friends of Distinction* and have performed in studio, and on stage and television, with Patti LaBelle, Vikki Carr, Henry Mancini, Dolly Parton, Carl Anderson and George Carlin. Their compositions have been recorded by MCA, RCA and Polygram recording artists, one of which, *Love Each Other*, was part of an instructional video and textbook for children. The former Miss Black America and her husband, attended USC and California State University, respectively. They both teach and are part of song writing and performance workshops in Los Angeles.

ERRATA

Johnnie Jackson, Member of the Jubilee Singers
Susan Pierson, *Soprano*, performing with Mr. Young in "Sinner Man"

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Fannie E. Benjamin
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