

performances

MAGAZINE los angeles master chorale



Ellington's Sacred Concert





High School Choir Festival free tickets available this Wednesday

The Master Chorale's annual High School Choir Festival, featuring a massive 900-voice choir, moves to Walt Disney Concert Hall on Friday, April 23. Conducted by Music Director Grant Gershon, the day-long festival, features singers from 23 schools across the Southland. Sponsored by the Master Chorale Associates, the festival is one of the largest high school choir gatherings in the nation and is the culmination of a year-long in-school music education program that provides vital training for young singers.

This year's program includes works by six composers spanning the centuries: *Lumen ad revelationem* by William Byrd; *Der Gang zum Liebchen* by Johannes Brahms; *Regina Coeli* by Wolfgang Amadeus Mozart; *Alleluia* by Randall Thompson; *Salmo 150* by Ernani Aguiar; *Good News, The Chariot's Comin'* arranged by Moses Hogan. The Mozart work features four high school soloists selected by Gershon through an audition.

Friday, April 23 at 1 p.m. Tickets to the free concert will be available beginning Wednesday, March 10 at 10 a.m. by calling 213-972-7282 or at noon at the Walt Disney Concert Hall Box Office, 111 South Grand Avenue at First Street in downtown Los Angeles.

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40th Anniversary Gala Honors Ted McAniff

Celebrating four decades of musical excellence as one of the nation's leading choirs, the Master Chorale honors Chairman Edward (Ted) J. McAniff for his extraordinary contributions to the Chorale and The Music Center. McAniff's involvement with the Chorale spans 20 years - half of the organization's life. He was initially recruited by Marshall Rutter two decades ago to join the Master Chorale Board of Directors, and for the past seven years has served as its chairman, providing exemplary leadership and guidance.

In addition to his involvement with the Master Chorale, McAniff has served on the Board of The Music Center and its Executive Committee for more than a decade. He was tapped four years ago by then Chairman Andrea Van de Kamp to join a four-person Office of the Chair. Among his accomplishments, McAniff was instrumental in effectuating the merger of the Music Center, Inc., into the MCOCC, which became the Performing Arts Center of Los Angeles County. For his work on this, Van De Kamp affectionately dubbed him the "Field Marshall of Mergers."

Saturday, May 8 at 6:30 p.m., Dorothy Chandler Pavilion. Tickets are \$400 per person. Patron packages, which include special benefits, are also available at \$750 and \$1,000 per person. To reserve, call 213-972-3110.

Music for the Heart

Profoundly deaf while completing *Missa solennis* in 1823, Beethoven worked in solitude to create an uplifting work that soars with energy. He wrote, "My chief aim was to awaken and permanently instill religious feelings not only into the singers but also into the listeners." The Mass, written for Beethoven's grand patron and student, the Archduke Rudolph, was not restricted to a church setting. The composer felt that its length and the number of musicians it required made it ideal for the concert hall.

Sunday, March 28 at 7 p.m. Soloists appearing with the Chorale include soprano Elissa Johnston, mezzo-soprano Paula Rasmussen, tenor Stanford Olsen, and bass Ron Li-Paz. For tickets and information, call 213-972-7282 or log on to WWW.LAMC.ORG.



Luckman Hosts L.A.'s Jazz Greats

It's not many musicians who can claim John Coltrane, Wayne Shorter and Yusef Lateef as mentors. But Bennie Maupin, flutist, saxophonist and bass clarinetist, born in Detroit, Michigan — in the heart, as it happens, of Motown — can and does. Also citing these iconic musicians as huge influences, Maupin, 63, waxes sentimental at the mere mention of these jazz greats.

"I just saw Yusef in New York a few weeks ago," says Maupin. "He is the first person who gave me the idea of becoming a multi-instrumentalist. He played flute, sax, oboe, bassoon. He was pioneering what is now known as world music, exploring the scales from the Middle East and Asia."

Maupin's own play list is equally illustrious. After studying at the Detroit Institute of Music, he hooked up with the Four Tops, going with them to the Catskills in upstate New York. But it was during a break in Manhattan, where Maupin heard Thelonius Monk vamping at a club, that changed his life.

"There in the audience," recalls Maupin, "I saw a lot of faces I recognized from album covers, and I had an epiphany. I had to be in New York."

Maupin stayed in the Big Apple for 10 years, recording with, among others, Horace Silver, McCoy Tyner and Miles Davis. Indeed, Maupin's distinctive bass clarinet can be heard on Davis' 1969 seminal work, "Bitches Brew."

"Miles was a great person to be around," recounts Maupin. "I'd grown up listening to his music, then to be asked to perform on that recording was a great opportunity. He gave me the forum I needed to establish my own voice."

In 1972, Maupin moved West, making more

magic with Herbie Hancock, on their Grammy-nominated collaboration, "Headhunters." Selling more than one million copies, the record not only earned Maupin a house, but a stellar reputation.

Explains Maupin, whose signature tune "Chameleon," was integral to the work: "The album came about as a result of us jamming. We found a way to give it form and record it. Once it was released, it really caught on. We were the first jazz group to ever sell gold status. For an instrumental group, that was a landmark."

Maupin eventually settled in Altadena, where he still lives, as do other musical denizens, including Billy Childs, Patrice Rushen and Jeff Clayton. And while Maupin may not be as active in the studio these days, he does have a new quartet — Bennie Maupin Ensemble, that recently played New York. Maupin has also been studying film scoring and teaching master classes in Europe (last year he taught at Rotterdam Conservatory of Music), as well as at the Brubeck Institute in Stockton.

As a member of the Luckman Jazz Orchestra, Maupin is, well, jazzed, about playing Duke Ellington's Sacred Concert works. "It's music that was so deeply personal, because it represented his spiritual connection, which is not what you commonly hear when you hear his music. Sitting in the orchestra and playing these parts and listening to what's going on, it's an unbelievable feeling."

Read other Luckman Jazz profiles by Victoria Looseleaf on our Web site at WWW.LAMC.ORG. Victoria Looseleaf is a freelance arts writer and regular contributor to the *Los Angeles Times*, Reuters and the Washington, D.C.-based Talk Radio News. She is also the producer-host of the long-running cable access television show on the arts, "The Looseleaf Report."

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[meet the artists]



Grant Gershon (Music Director) has garnered tremendous critical acclaim during his two seasons at the helm of the renowned Los Angeles Master Chorale. The *Los Angeles Times* proclaims, “Gershon is a direct, unfussy conductor, who values clarity, clean execution

and immediate statements.” He has also been hailed for creating, “a dark, rich sound awash with resonant sparkling amplitude,” and his programming has been applauded for being “as warmly spiritual as it is ambitious.”

Since joining the Chorale, Mr. Gershon has expanded the choir’s repertoire considerably by conducting a number of world premieres, including *Messages* and *Brief Eternity* by Bobby McFerrin and Roger Treece, Donald Crockett’s *Broken Charms*, Tania León’s *Rezoes (Prayers)*, and Sharon Farber’s *Mother’s Lament*, as well as the U.S. premiere of Esa-Pekka Salonen’s first choral work, *Two Songs to Poems of Ann Jäderlund*.

Mr. Gershon has guest conducted the St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, and the Finnish chamber orchestra *Avanti!*, among others, and has conducted performances at the Edinburgh, Vienna and Helsinki, Ravinia and Aspen Music Festivals, the Roma-Europa Festival and the Festival Otonno in Madrid. In addition to recording with the Los Angeles Master Chorale, Mr. Gershon has made a number of other recordings, and served as chorus master on two Grammy Award-nominated recordings, *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti’s *Grand Macabre* (Sony Classical).

Prior to joining the Chorale, Mr. Gershon served as assistant conductor of the Los Angeles Philharmonic from 1994–97. Mr. Gershon also served as Assistant

Conductor/Principal Pianist with the Los Angeles Opera, where he participated in over forty productions and garnered a reputation as one of the country’s exceptional vocal coaches.

The **Los Angeles Master Chorale** celebrates its 40th Anniversary with this inaugural season at Walt Disney Concert Hall. Recognized as one of Los Angeles’ cultural treasures, the Chorale has received accolades for its innovative and dynamic programming, and its commitment to commissioning new works. Last June, the Master Chorale received the prestigious ASCAP/Chorus America Award for Adventurous Programming.

The *Los Angeles Times* has stated that the Chorale “has become the most exciting chorus in the country under Grant Gershon,” and also described the Chorale’s performances as “masterly,” “ethereal” and “alluring.” *Billboard* says the Chorale’s “singing and direction are first-rate,” while *Gramophone* calls the chorus “sonically exhilarating.”

This groundbreaking 2003–04 season features the largest number of concerts in the history of the chorus. Program highlights include two world premieres by Bobby McFerrin and Roger Treece, Duke Ellington’s *Sacred Concert*, and Beethoven’s *Missa Solemnis*. The Chorale also collaborates with the Los Angeles Chamber Orchestra in a Bach-Fest conducted by Helmuth Rilling.

The Chorale has released three CDs under the baton of Music Director Emeritus Paul Salamunovich, including the Grammy-nominated *Lauridsen-Lux Aeterna, Christmas*, and a recording of Dominic Argento’s *Te Deum* and Maurice Duruflé’s *Messe “Cum Jubilo.”* The Chorale’s first CD with Music Director Grant Gershon was released in September 2002 and features Esa-Pekka Salonen’s first choral work, *Two Songs to Poems of Ann Jäderlund*, and Philip Glass’ *Itaipu*. In addition, the Los Angeles Master Chorale is featured under Paul Salamunovich’s leadership on the soundtracks of numerous major motion pictures, including *A.I. Artificial Intelligence*, *My Best Friend’s Wedding*, *The Sum of All Fears*, *Bram Stoker’s Dracula* and *Waterworld*.

Los Angeles Master Chorale

Grant Gershon | Music Director

The Rena Waltz Pierson Music Directorship, a gift of the Pierson and Lovelace Families to honor Lillian Lovelace's mother

Ellington's Sacred Concert

Sunday, March 7, 2004 7 p.m.

Tuesday, March 9, 2004 7:30 p.m.

Walt Disney Concert Hall

Tonight's concert is a selection of music written and performed by Edward Kennedy "Duke" Ellington (1899–1974) in three different sacred concert programs during the last nine years of his life. Music for tonight's concert is transcribed by David Berger.

The Luckman Jazz Orchestra resides at the Harriet & Charles Luckman Fine Arts Complex at California State University, Los Angeles.

CONCERT SPONSORS

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K-Mozart 105.1 is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on Monday, March 15 at 8 p.m.

Grant Gershon, conductor | James Newton, conductor
Los Angeles Master Chorale | Luckman Jazz Orchestra
Faithful Central Bible Church Heritage Chorale, Henrietta Davis, conductor
Bobette Jamison-Harrison, mezzo soprano | Darius de Haas, tenor | Nmon Ford, baritone
Nolan Shaheed, trumpet (*March 7*) | Michael Harris, trumpet (*March 9*)
Ardie Bryant, tap dancer | Channing Cook Holmes, tap dancer

<i>In the Beginning God</i>	Mr. Ford, Chorus
<i>Will You Be There?</i>	Mr. Ford, Chorus
<i>Ain't but the One</i>	Mr. Ford, Chorus
<i>Heaven</i>	Mr. de Haas
<i>23rd Psalm</i>	Ms. Jamison-Harrison
<i>The Shepherd Who Watches Over His Nightflock</i>	Mr. Shaheed (<i>March 7</i>) Mr. Harris (<i>March 9</i>)
<i>David Danced Before the Lord With All His Might</i>	Mr. Bryant, Mr. Holmes, Chorus

INTERMISSION

<i>Almighty God</i>	Mr. de Haas, Chorus
<i>Something 'Bout Believing</i>	Mr. Ford, Chorus
<i>Father Forgive</i>	Mr. Ford, Chorus
<i>It's Freedom</i>	Mr. de Haas, Chorus
<i>Come Sunday</i>	Ms. Jamison-Harrison
<i>Praise God and Dance</i>	Mr. de Haas, Mr. Bryant, Mr. Holmes, Chorus



Latecomers will be seated at the first convenient pause in the performance. Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Programs and artists subject to change. Patrons cannot be paged during a performance.

[tonight's concert]

A Quest for Freedom

by Peter Rutenberg



“It was the most important thing I ever did.” — Duke Ellington

The year was 1965. The place was San Francisco's Grace Cathedral. The phenomenon was the first in the legendary series of worldwide performances known as the Sacred Concerts.

Edward Kennedy Ellington once said, “Put it this way. Jazz is a good barometer of freedom. In its beginnings, the United States of America spawned certain ideals of freedom and independence through which, eventually, jazz was evolved, and the music is so free that many people say it is the only unhampered, unhindered expression of complete freedom yet produced in this country.” Jazz evolved from three other distinctly American genres: the unaccompanied work and prayer songs of slavery known as “spirituals;” the improvisatory hymns of Black Baptist churches and the “blues” — which were virtually the same, musically speaking; and the animated syncopations of ‘ragtime’.

Noted author Geoffrey C. Ward writes in his epic *Jazz: A History of America's Music* (Alfred A. Knopf, 2000): “Jazz music would eventually embody both kinds of invocation, the sacred and the secular, and New Orleans musicians would be the first to deepen the infinitely expressive sound of the blues by bringing it to their horns, the first to echo the collective ‘moan’ of the congregation, the first to reproduce the call-and-response patterns of the religious exhorter and his transported flock.” Ward also cites Sidney Bechet, the “New Orleans clarinet master” who recalled: “...and both of them, the spirituals and the blues, they was a prayer: one was praying... ‘Oh God, let me go...’ and the other was saying, ‘Oh Mister, let me be.’ ”

A trade center for the entire Mississippi Valley, New Orleans was on the cutting edge of cultural developments, both receiving and disseminating the latest from upriver and abroad. Music was at the heart of this culture as, by 1850, the city could boast not only a “white” but a “creole” orchestra and three opera houses with tiered seating available to whites, creoles and slaves. To the amazement of visitors, slaves could be heard singing popular arias while locals hardly noticed. In general, there was a somewhat greater tolerance for racial differences and “mixing” in society than in other parts of the segregated South. One year and twelve days after the Civil War's opening salvo on Fort Sumter, in April 1861 a Union fleet steamed up the river and forced the city's surrender. Federal occupation seemed to signal a new birth of freedom for the thousands of runaway slaves who soon crowded into the city.” (Ward).

New Orleans became the first American city to experience racial integration as a result of the Civil War — from the marketplace to the opera house, and from the baseball diamond to the classroom. Military bands lost their martial purpose and soon their instruments were at the disposal of recreational and cultural pursuits. After the war, segregation would return, and by the 1890s, Jim Crow laws would once again be strictly enforced. No matter, for the seeds of jazz's inevitable rise had been sown deep in the muddy soil of that brief era of freedom.

Duke Ellington, as he came to be known in school, was called 'blessed' by his mother Daisy, a devoutly-religious woman who considered him the long-awaited answer to her prayers. She smothered him with love and encouragement, kept him away from negative influences, assiduously removed any and all barriers to his progress, and remained his inspiration for the rest of his life. Ward writes: "He was born in northwest Washington on April 22, 1899, and spent his earliest years in a big comfortable house on Ward's Place, just a few blocks from the White House. The nation's capital then had the largest black population of any city in the United States — nearly one hundred thousand souls...

Ellington's father James Edward was a butler to a prominent Washington physician, sometimes served as a caterer at the White House, and eventually became a blueprint maker at the Navy Yard. But his son remembered that 'he raised his family as if he were a millionaire.'

An accomplished pianist herself, Daisy saw to it that Edward learned the instrument as soon as he could reach the keyboard and faithfully monitored his daily practice. At 15, while the two were on vacation in Asbury Park, a chance encounter with the Philadelphia ragtime pianist Harvey Brooks "changed his life," as the composer later asserted. Ellington recognized that Brooks' 'voice' was unique, a mark of his own identity, and conceived then and there that he would find a way to achieve that same uniqueness for himself. The breakthrough came in 1923 when Ellington caught clarinetist Sidney Bechet's show at Washington's Howard

Theater. "All wood... all soul, all from the inside," he said. "It was my first encounter with the New Orleans idiom. I had never heard anything like it." As Ward notes: "When the time came, Ellington would make that sound and conception central elements in his own extraordinary music." The "sound" became instantly recognizable and his persona the hallmark of "class" in jazz entertainment. His boundless, driving creativity would propel him to worldwide fame and an enduring place of honor in the American cultural pantheon.

Back in 1965, responding to the fervent spirituality of a childhood spent in two churches (the Baptist Church of his mother's family and the African Methodist of his father's), a fascination with the Bible, and a pressing need to thank his maker for the fulfilling richness of his life, Ellington wrote the first of three Sacred Concerts synthesizing all the elements and influences of his beloved New Orleans jazz, the secular together with the sacred. The occasion of his 70th birthday in 1969 was marked at the White House with a ceremony for the Presidential Medal of Freedom. Ellington would say in accepting the award, "The word 'freedom' is one that we are using at the moment in our Sacred Concert. And of course we speak of freedom of expression, we speak of freedom as something sweet and fat...but in the end... what we actually say is... freedom from hate, unconditionally; freedom from self-pity; freedom from fear..."

The music of the Sacred Concerts centers on the quest for freedom. Ellington's innate talents, childhood values, and drive to celebrate the richness of human life helped form a uniquely individual voice that was itself the quintessence of jazz, and thus, a lifelong embodiment of that quest.

Peter Rutenberg is producer of the Chorale's latest album, *Glass • Salonen*, as well as of *Argento • Duruflé* and the Grammy-nominated *Lauridsen • Lux Aeterna*. He produced *The First Art* national radio series for nine years and is founding music director of Los Angeles Chamber Singers & Cappella. This is Mr. Rutenberg's sixth season as the Chorale's Program Annotator.

The Sacred Concerts

The Sacred Concert programs began as a compilation of earlier ideas from Ellington's 1943 Carnegie Hall concert *Black, Brown and Beige*, and from *My People*, created for the 1963 Century of Negro Progress Exposition in Chicago.

Tonight's works from the First Concert, Grace Cathedral in San Francisco, September 16, 1965:

In the Beginning God

Will You Be There? from *My People*

Ain't but the One from *My People*

David Danced Before the Lord With All His Might from *My People*; title from 2 Samuel 6:14

Come Sunday, music by Duke Ellington and Billy Strayhorn (1915–1967) from *Black, Brown and Beige*

Tonight's works from the Second Concert, first performed at the Cathedral of St. John the Divine, New York in 1968:

Heaven

Almighty God

Something 'Bout Believing

Father Forgive

It's Freedom

Praise God and Dance

Tonight's work from the Third Concert, first performed at Westminster Abbey, London in 1973:

The Shepherd Who Watches Over His Nightflock

23rd Psalm is from *Black, Brown and Beige* (1943), music by Duke Ellington and Mahalia Jackson



Los Angeles Master Chorale

Sopranos

Beata Balon
Tania Batson
Samela Beasom
Marian Bodnar
Deborah Briggs
Vicky Brown
Renee Burkett-Shulgold
Pamela Chapin
Claire Fedoruk
Rachelle Fox
Marie Hodgson
Karen Hogle
Janet Hook
Gina Howell
Gloria Seunghee Kim
Emily Lin
Cindy Martineau
Deborah Mayhan
Susan Mills
Marnie Mosiman
Frances Pampeyan
Theresa Patten
Holly Shaw Price
Linda Sauer
Stephanie Sharpe
Julia Tai
Diane Thomas
Nancy von Oeyen
Sun Joo Yeo

Altos

Nicole Baker
Mary Bailey
Helen Birch
Sarah Bloxham
Leanna Brand
Aleta Braxton
Leberta Clark
Cheryll Desberg
Barbara Durham
Saronia Farrell
Amy Fogerson
Michelle Fournier
Shin Ae Han
Saundra Hall Hill
Kyra Humphrey
Adriana Lopez-Young
Sara Minton
Sheila Murphy
Alice Kirwan Murray
Anita Nardine
Nancy O'Brien
Helene Quintana
Leslie Inman Sabedra
Nike St. Clair
Kimberly Switzer
Tracy Van Fleet
Diane Wallace
Jennifer Wallace
Barbara Wilson
Diana Zaslove

Tenors

Brent Almond
Daniel Babcock
Lenard Berglund
Randy Bills
Scott Blois*
Andy Brown
Pablo Cora
Tom Croyle
Randall Garrou
Paul Gibson
Jack Golightly
Jody Golightly
Jeff Greif
Steven Harms
Drew Holt
Shawn Kirchner
Bong Won Kye
Charles Lane
Dominic MacAller
Sal Malaki
Christian Marcoe
Andrew Meyer
Marvin Neumann
Bart Seebach
Kevin St. Clair
George Sterne
Mallory Walker

Bass

Crispin Barrymore
Joseph Bazyouros
Mark Beasom
Paul Bent
Steve Berman
Reid Bruton
Aaron Cain
Paul Cummings
Greg Davies
Steven Fraider
Michael Freed
Gregory Geiger
Michael Geiger
Scott Graff
Stephen Grimm
Paul Hinshaw
Robert Hovencamp
Lew Landau
Robert Lewis
Roger Lindbeck
Tonoccus McClain
Bob McCormac
Jim Raycroft
David Schnell
Masanori Takahashi
Burman Timberlake
David Tinoco, Jr.

The singers of the Los Angeles Master Chorale are represented by The American Guild of Musical Artists, Scott Blois, AGMA Delegate.



Faithful Central Bible Church Heritage Chorale

The Heritage Chorale of Faithful Central Bible Church performs throughout Southern California with a unique repertoire of Negro Spirituals, hymns, classical pieces, and original compositions by resident songwriter and Assistant Director, Jamille Hunter. Under the direction of the world-renowned soprano, Henrietta Davis, the Heritage Chorale has been applauded for its commitment to the preservation and performance of the cultural music of the African-American experience. Now in its fourth year, the Heritage Chorale is featured every fifth Sunday at the Faithful Central Bible Church in The Forum under the leadership of Dr. Kenneth C. Ulmer, Pastor/Teacher.

Last Christmas season, the Heritage Chorale made a guest appearance with the West Angeles Church of God in Christ Mass Choir for their inaugural performance of Handel's *Messiah*. The Heritage Chorale last performed the Sacred Music of Duke Ellington in September 2002 with the Luckman Jazz Orchestra for the World Festival of Sacred Music.

Soprano

Alexis Abernethy
Gayle Adkins
Ann Brown
Henrietta Davis
Joyce Hudgies
Kisha Oglesby
Angie Reynolds

Alto

Judith Blakey
Gloria Coleman
Gayle LaRone
Cherlynn Pope
Vanessa Townsell

Tenor

Paula Boger
Leslie Cunningham
Charles Dickerson
Donald Perry
Willie Ramey
Carol Rivers

Bass

David Burwell
Greg Hooper
Michael Moore
Richard Pickett
Reginald Royal

Luckman Jazz Orchestra

Trumpets

Bijon Watson
Salvator Cracchiolo
Nolan Shaheed (*March 7*)
James Ford, III
Michael Harris (*March 9*)

Reeds

Charles Owens
Ann Patterson
Fred Jackson, Jr.
Bennie Maupin
Jack Nimitz

Trombones

George McMullen
Jacques Voyemant
Phillip Ranelin

Rhythm Section

Lanny Hartley — piano
Jeffery Littleton — bass
Alberto Salas — Latin
percussion
Leon "Ndugu" Chancler —
drums

Tuba

William Roper

The Luckman Jazz Orchestra, conducted by James Newton, is a professional performing ensemble of the Harriet & Charles Luckman Fine Arts Complex, California State University, Los Angeles. Founded by Clifford Harper, Executive Director of the Luckman Complex, the orchestra features some of the top jazz musicians in Los Angeles. *Los Angeles Times* jazz critic Don Heckman has described it as "one of the country's finest musical organizations."

During the three years since its debut in February 2001, the LJO has developed a repertoire embracing a sensitivity to many different styles of the jazz tradition, including greater exposure for composers originating on the West Coast. Its ongoing exploration of works by Charles Mingus, Wayne Shorter, Billy Strayhorn, Duke Ellington and James Newton will expand next season to include the music of Eric Dolphy, plus Brazilian composers Caetano Veloso and Antonio Carlos Jobim.

Part of the orchestra's mission is to collaborate with other entities, and the group has performed with the Los Angeles Symphonic Camerata, and in the 2002 Festival of Sacred Music with an interdenominational choir of Los Angeles congregations. Recently, the LJO has been honored to participate in the City of Los Angeles Cultural Affairs Department International Cultural Exchange Program with December 2003 concerts in Brazil and upcoming summer 2004 engagements in Bordeaux and Berlin.

The orchestra's next performance at its home venue is Thursday, April 22, to be broadcast live from the Luckman Theatre on radio station KKJZ 88.1 FM. Since its inception, the Luckman Jazz Orchestra has received funding from the NEA, the American Express Company, the City of Los Angeles Cultural Affairs Department, and California State University, Los Angeles.

[tonight's concert]



Ardie Bryant, master jazz tap percussionist, historian, choreographer and musician, is known worldwide as the innovator of modern jazz tap. The sounds of his percussive feet and dance memories are preserved as part of the Jazz Oral History project at the Smithsonian Institution's National Museum of American History. Called "The Ambassador of Tap" by journalists around the world, Ardie's career spans seven decades. He performed with Duke Ellington, Nat "King" Cole, Dizzy Gillespie and Charlie Parker, and he recently appeared with Britney Spears in a Pepsi commercial. Ardie is a professor of jazz tap and tap history at Los Angeles County High School for the Arts and California State University, Los Angeles.



Bridging the gap between music and theater, **Darius de Haas'** resume reads like a multifaceted road map of the performing arts. While pursuing a double major in music and theater at Columbia College, he worked with some of Chicago's finest theater companies including Northlight and The Goodman. A scholarship to study at The American Musical and Dramatic Academy brought Darius to New York. After graduating he was cast as Daniel in the first national tour of *Once On This Island*.

Darius made his Broadway debut in *Kiss of the Spider Woman*. He went on to be featured in various Broadway productions including Lincoln Center's revival of *Carousel*, *Rent* and *Marie Christine*. He toured internationally in the world premiere of John Adams' *"I Was Looking At The Ceiling..."* (directed by Peter Sellars), and won the Obie award for his work in Off-Broadways' *Running Man*. Darius has appeared in film and TV and his voice can be heard on the film soundtracks of *Anastasia*, *Martin @ Orloff* and the Oscar winning *Chicago*.

As a soloist, Darius has sung in some of the finest concert halls and clubs including Carnegie Hall, London's Royal Festival Hall, Lincoln Center, and St. John the Divine as well as annual concerts and appearances with the Broadway Inspirational

Voices. His concerts of composer Billy Strayhorn's music culminated in his critically acclaimed solo debut CD, *Darius de Haas: Day Dream, Variations on Strayhorn*.



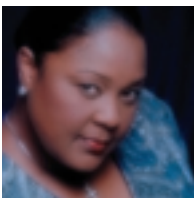
Panamanian-American baritone **Nmon Ford** has performed throughout the Americas, Europe and Japan, most recently with the Los Angeles Philharmonic in Haydn's *Creation*. Having begun his musical training in piano at age three, he has since appeared with San Francisco Opera, Spoleto Festival U.S.A., Los Angeles Opera, Utah Opera, Portland Opera, Opera Memphis, Syracuse Opera, Virginia Opera, Lyric Opera of Kansas City, Madison Opera and Opera San Jose in roles including Don Giovanni, Escamillo (*Carmen*), Figaro (*Il barbiere di Siviglia*), Marcello (*La boheme*), Valentin (*Faust*), Arsamene (*Xerxes*) and Aeneas (*Dido and Aeneas*). Other roles include Enrico (*Lucia di Lammermoor*), Sharpless (*Madama Butterfly*), and Riccardo (*I puritani*).

In the 2003-2004 season Mr. Ford sings Mahmoud in Adams' *The Death of Klinghoffer* with the Brooklyn Philharmonic under Robert Spano at the Brooklyn Academy of Music (BAM), Mahler's *Rückertlieder* and Fauré's *Requiem* with the Santa Barbara Symphony under Gisele Ben-Dor, *L'Enfant du Sortilege* with the National Symphony, a recital for the Marilyn Horne Foundation with the Huntsville Chamber Music Guild in Alabama, and a recital at Occidental College in Los Angeles.

Mr. Ford made his New York recital debut with the Marilyn Horne Foundation's "On Wings of Song" Series at the Kosciuszko Foundation; under the Foundation's auspices he has also fulfilled artist's residencies with the New Jersey Symphony and the University of Arkansas, Little Rock. Mr. Ford has recorded for Koch International Classics (Villa Lobos' "Amerindia" Symphony #10) and Three Things Records (*The Sweetest Brilliance — Songs of Bolcom and Weinstein*).

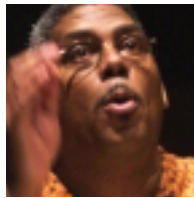


Channing Cook Holmes, a proud Los Angeles native, began studying tap with dancer/choreographer Alfred Desio. He was selected to perform in the 1993 Barcelona Dance Festival and in 1994 received a Brody Grant to study with the renowned Fayard Nocholas. In 1997 he joined Jazz Tap Ensemble and toured for one year before joining the European and national cast of *Riverdance*, which led to a full year in *Riverdance On Broadway*. His film credits include *Bojangles* with Gregory Hines and Martin Scorsese's *The Gangs of New York*. Channing was awarded the 2002 Princess Grace Award for artistic excellence. His first choreographed work, *Just In Time*, toured Russia in April 2003 and was the first American tap show presented at the Kremlin. His jazz tap review *Things Ain't What They Used 2 Be*, premiered at the Supper Club in New York. Channing has been fortunate to have accumulated many artistic credits early in his career based upon his belief that, "It is not what's written, but what you'll experience."



Bobette Jamison-Harrison is a native of Los Angeles, California and the youngest of six children. Her love for singing began as a small child. She loved mimicking the vocal styles of Aretha Franklin, Donnie Hathaway, and Gladys Knight. As early as seven years of age, she sang in the True Light Missionary Baptist Church choir with all of her neighborhood friends. Throughout her childhood and teenage years in school, she participated in theater arts, gospel ensembles, and choirs refining her musical abilities. Her formal music training started at Los Angeles Harbor College and continued at the University of Southern California, Bobette participated in USC's Evening of Soul, a major annual stage production that took place during Black History Month. At one performance, Bobette was asked to become a member of The Nicholas Family, and toured the United States with the Grammy-nominated group. Bobette is known in the music industry as a lead and background vocalist, vocal arranger, choir director/contractor and co-producer. Bobette records and performs with numerous artists including Denyce Graves, Barbara Streisand, Nancy Wilson, Patti Labelle and Shirley Caesar. She performs on numer-

ous television and radio commercials, films and television projects and is also a songwriter and proud owner of Jus Clown'N Music, a music publishing company. She travels throughout the United States providing as a clinician for Maranatha Music's Worship Leader Workshops and as a singer with the Integrity Music Praise Band for Family Life's "I Still Do" marriage conferences. Bobette is also co-owner of Set Apart Worshipper's Workshops, a workshop based ministry that provides worship clinics for church assemblages throughout the U.S.A.



James Newton is one of the world's true flute virtuosos in both the jazz and classical idioms. Mr. Newton has been the recipient of numerous awards, fellowships, and grants including Guggenheim and Rockefeller Fellowships, National Endowment for the Arts grants, as well as being voted the top flutist for 22 consecutive years in *Downbeat's* International Critic's Poll. Described as a "musician's renaissance man," Mr. Newton continues to perform worldwide, is a Professor of Music at California State University, Los Angeles, and is Music Director of the Luckman Jazz Orchestra.

Mr. Newton has performed with many notable artists in the jazz and classical fields, such as Mingus Dynasty, the New York Philharmonic, David Murray, Vladimir Spivakov and the Moscow Virtuosi, Anthony Davis, Bobby Hutcherson, San Francisco Ballet, Jon Jang, Kenny Burrell, Herbie Hancock, and The Los Angeles Philharmonic New Music Group, the Brooklyn Philharmonic, Zakir Hussain, Aurèle Nicolet, and San Francisco Contemporary Music Players, to name just a few. In 2001, Newton collaborated with choreographer Donald McKayle on *Cross Roads*, a ballet performed by the Limón Dance Company.

Newton's composition *Wheel-Like Beryl Stone* for flute soloist, jazz orchestra and electronics, commissioned by Musica Oggi 2001, enjoyed a world première at Teatro Strehler in Milan, Italy in 2002, where Newton conducted and played as a flute soloist with the Orchestra Sinfonica D'Italia. The Italian festival tour also included performances with the Civica Big Band in Florence and Pescara. In 2002, Newton visited Cuba, where he participated in the IX Internacional de Musica Electroacustica at the Museo Nacional de Bellas Artes La Habana.

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Bravo! to our wonderful donors who have contributed so generously to provide a foundation of strength for our Music Director, Grant Gershon, and the Los Angeles Master Chorale. Please join us in thanking the following individuals, businesses, foundations and governmental agencies whose generosity is the power behind the music. Your gifts give wings to Grant Gershon's artistic vision. Thank you!

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