

performances
Los Angeles Master Chorale



recharge



ALL EARS ARE ON HER VOICE

by Victoria Looseleaf

One moment she's vocalizing in Patsy Cline country mode, another her golden pipes are negotiating the minimalist terrain of a Steve Reich world premiere. And her Bach is like nobody's business. These are the silky sounds of alto Alice Kirwan Murray, now in her fifth season with the Los Angeles Master Chorale. Literally the "voice" of the chorus, Murray is heard on KMZT (105.1 FM) as host of a program featuring the Chorale's concerts previously recorded live at Walt Disney Concert Hall.

"My duties," explains 46-year-old Kirwan Murray, "are to supply background information on the pieces and/or the performers on the program, including instrumentalists, composers, conductors and vocal soloists and to comment from the singer's point of view. I pre-tape and work with a script that also shares my ideas. It's not uptight or stuffy and all the feedback has been positive."

Much like Kirwan Murray herself. Born in Connecticut, the performer earned a bachelor's degree in music education from Indiana's St. Mary-of-the-Woods College before moving to Chicago. Honing her skills there for 18 years, Murray sang in the award-winning cowboy jazz band, Western Swing; played the lead in *Always . . . Patsy Cline*, where she met her husband, guitarist/actor Michael Murray; and sang with the formidable Chicago Symphony Chorus.

Though life was good in the Windy City, the couple decided to head west, arriving in Los Angeles in 1998. Recalls Murray: "When I came here, everybody told me the Master Chorale was the organization to get hooked up with. I just thought it was another symphony chorus and I'd been there, done that.

When I realized that the hot singers in this town are all in the Chorale, I knew that's where I wanted to be."

In fact, Kirwan Murray, who also sings with the Los Angeles Chamber Singers & Capella and the Carmel Bach Festival, says she didn't make the cut on her first audition with then maestro Paul Salamunovich. "He told me everything he liked about my voice, but said he had only one spot."

But midway in the 1999–2000 season, Kirwan Murray was accepted and has been thrilled to be part of an organization she says is both eye- and ear-opening. Indeed, under Grant Gershon's directorship, Kirwan Murray says it's never dull.

"Grant is a challenging guy who also likes to be challenged. Each season we'll sing the earliest early music through the most contemporary scores. Partly because of his passion for new music and pushing the envelope, it feels like there's a greater responsibility on each singer."

"Grant wants us each to bring our own gift to the experience," adds Murray. "You can't sit back; you have to participate actively. I'm also constantly impressed with my colleagues as human beings, as well as musicians—we've become great friends."

Currently studying the fiddle (her mother's Southern roots include songcatchers and banjo players), Kirwan Murray can't help but quip: "It ain't your granddad's chorus, that's for sure."

As both a musician and "the voice of the Los Angeles Master Chorale," Alice Kirwan Murray is someone who deserves our full listening attention.

Maestro and Friends Second Annual Cabaret Dinner

Join Music Director Grant Gershon and some very talented members of the Los Angeles Master Chorale for an evening of great food, fine wine and saucy cabaret. Take a sip and enjoy the sights that surround you as waiters serve an exquisite three-course dinner. Hear your very own Maestro display his talent at the piano as he tickles the ivories in appreciation of your support for the Master Chorale. Getting closer to the music you love has never been this much fun!



Tuesday, June 7 at 6:30 pm

Walt Disney Concert Hall

For donors of \$5000 or more

For more information, contact Patrick Brown at 213-972-3122 or by email at pbrown@lamc.org.



FSCInternational.com

LUCKMAN JAZZ ORCHESTRA

The Luckman Jazz Orchestra, conducted by James Newton, is a professional performing ensemble of the Harriet and Charles Luckman Fine Arts Complex at California State University, Los Angeles. A rarity in these challenging economic times for big bands, the LJO is a 17-piece orchestra featuring an all-star roster of top LA jazz musicians. Described by Don Heckman of the *Los Angeles Times* as “one of the country’s finest musical organizations,” it has been featured on radio stations K-Mozart and K-JAZZ, and has quickly developed an impressive international reputation in its four years of existence.

Founded in 2001 by Luckman Executive Director Clifford Harper, the mission of the Luckman Jazz Orchestra is to extend and preserve the art form of orchestral jazz. The orchestra celebrates the wealth and diversity of jazz composition, exploring both well-known and under-exposed works in the idiom. Not afraid to take risks, it approaches existing masterpieces with research, fresh vision and cutting-edge innovation, and presents new works that push the boundaries. The repertoire has expanded to include increased exposure for West Coast jazz icons such as Charles Mingus and Eric Dolphy, as well as works by Wayne Shorter, Billy Strayhorn, Duke Ellington, Antonio Carlos Jobim, Mary Lou Williams and James Newton.

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. The orchestra recorded a limited edition, self-titled CD in June 2003, and has performed with the Los Angeles Master Chorale, the Faithful Central Bible Church Heritage Chorale, the Los Angeles Symphonic Camerata, and in the 2002 Festival of Sacred Music with an interdenominational choir of Los Angeles congregations. For the past two years, the LJO has been honored to participate in the City of Los Angeles Cultural Affairs Department International Cultural Exchange Program with concerts and residencies in Brazil and Berlin. On the horizon are plans for a second CD, tour dates in Europe and a series of concerts at the Luckman Fine Arts Complex in 2005–2006.

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 Chorale Representative



Lee Salem Photography



David Bayles

Music Director Grant Gershon

FOUR YEARS OF EXQUISITE MUSIC-MAKING

Grant Gershon and the Los Angeles Master Chorale

GRANT GERSHON, conductor

Born: November 10, 1960, in Norwalk, California

At the Chorale: Music Director, now in his fourth season; expanded the choir's repertoire considerably by conducting a number of world premieres: *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece, *Broken Charms* by Donald Crockett, *Rezoz (Prayers)* by Tania León, *Mother's Lament* by Sharon Farber, *You Are (Variations)* by Steve Reich, and the US premiere of *Two Songs to Poems of Ann Jäderlund* by Esa-Pekka Salonen.

Press: "Gershon has found a richness of tone and a strength of phrasing that could launch the Chorale onto a new tier of musical importance."—*LA Weekly*

"... an invigorating, inventive and enormously gifted young conductor"—Mark Swed, *Los Angeles Times*

"Visionary"—*Daily Breeze*

Hailed by the *Los Angeles Times* for creating "a dark, rich sound awash with resonant sparkling amplitude."

Programming has been applauded for being "as warmly spiritual as it is ambitious."

Other appearances: St. Paul Chamber Orchestra, Houston Grand Opera, Juilliard Opera Theatre, the Finnish chamber orchestra Avanti!, and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen

Previous assignments: Los Angeles Philharmonic assistant conductor, 1994–1997

On disc: Two Grammy® Award-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical), *Glass-Salonen* with the Los Angeles Master Chorale (RCM)

LOS ANGELES MASTER CHORALE

Founded: in 1964 as one of three original companies at the Music Center; now in its 41st season

Music Directors: Grant Gershon, since 2001; Paul Salamunovich, 1991–2001; John Currie, 1986–1991; Roger Wagner, 1964–1986

Awards: ASCAP/Chorus America Award for Adventurous Programming (1992 | 1993 and 2002 | 2003 concert seasons)

Press: "the most exciting chorus in the country under Grant Gershon"—*Los Angeles Times*

"singing and direction are first-rate"—*Billboard*

"sonically exhilarating"—*Gramophone*

On disc: with Music Director Grant Gershon featuring Esa-Pekka Salonen's *Two Songs to Poems of Ann Jäderlund* and Philip Glass' *Itaipu*

Recordings with Music Director Emeritus Paul Salamunovich include Grammy®-nominated *Lauridsen—Lux Aeterna, Christmas*, a recording of Dominick Argento's *Te Deum*, and Maurice Duruflé's *Messe "cum Jubilo"*

Motion picture soundtracks with Paul Salamunovich include *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

recharge

Sunday, May 22, 2005 at 7 pm | Walt Disney Concert Hall

recharge: to restore anew

Grant Gershon, conductor | James Newton, conductor
Los Angeles Master Chorale | Luckman Jazz Orchestra
Cedric Berry, bass
Darius de Haas, tenor
Carmen Lundy, alto
Nolan Shaheed, trumpet

MUSIC OF MARY LOU WILLIAMS

The Lord Says[†] | Mr. Berry

Sanctus (Holy, Holy, Holy)[†] | Mr. Berry, Mr. de Haas

Our Father[†] | Ms. Lundy

Tell Him Not to Talk Too Long

Arranged by Carmen Lundy, text by Martin Luther King, Jr.

Act of Contrition[†] | Ms. Lundy

It's Always Spring | Ms. Lundy

St. Martin de Porres

Praise the Lord[†]

[†]From *Mary Lou's Mass*

Except where noted, all arrangements by Lanny Hartley

INTERMISSION

MUSIC OF DUKE ELLINGTON

The Majesty of God | Mr. de Haas

Will You Be There/Ain't But The One | Mr. Berry

The Lord's Prayer

The Shepherd Who Watches Over His Nightflock | Mr. Shaheed

My Love | Mr. de Haas

Father Forgive

It's Freedom

Transcribed by David Berger



K-Mozart 105.1 FM is the Official Radio Station of the Los Angeles Master Chorale. Tonight's concert will be broadcast on Sunday, June 5 at 8 pm.

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



Mary Lou Williams, Mary Lou Williams Collection, Institute of Jazz Studies, Rutgers University

SIZZLE, SOUL AND SPIRITUALITY

by Victoria Looseleaf

In the church of American jazz, worshipping at the altar of a Duke Ellington, Dizzy Gillespie, or Benny Goodman, for example, is a given. Add to that pantheon the name Mary Lou Williams, pianist, composer, and arranger who died in 1981 at the age of 71—and who, for much of her life was unsung—and a treasure trove awaits. Not only did Williams break ground as a black woman, but hers was a sumptuous voice so unique that Ellington deemed her “perpetually contemporary.” Indeed, Williams’ provocative body of work, specifically her wedding of jazz with religion, did not so much as speak to the heart and soul of mankind, but crooned with an uncanny modernism still resonating today.

Born in 1910 in Atlanta, Mary Elfrieda Scruggs, a piano prodigy with perfect pitch, was raised in Pittsburgh. Making her professional debut at age 12 as Mary Lou Burley (her stepfather’s name), the “little piano girl” began tickling the ivories in the big band Buzz and Harris Revue. In 1925, Williams joined a group led by saxophonist John Williams, whom she subsequently married, before the couple trekked to Oklahoma,

hooking up with Andy Kirk’s band, where Williams was principal arranger for 11 years. By the late 1930s she was also arranging for jazz greats that included Ellington, Louis Armstrong, and Goodman, for whom she wrote the boogie-woogie smash, *Roll ‘Em*.

In a word, Williams sizzled, though this heat came at a price. After leaving Kirk, where she was granted permanent bandmember status only after Kirk's keyboardist proved flaky, she headed to New York in 1942, forming a group with her second husband, trumpeter Shorty Baker. Despite a musical brand of fertile harmonic inventions (Ellington recorded her *Trumpet No End*, in 1946), and her embrace of bebop (*Waltz Boogie*, an early stab at adapting jazz to non-duple meters was recorded with her woman's band, Girl-Stars), Williams' career was fraught with frustrations. The first of many large compositions, her 1945 *Zodiac Suite* received a mediocre reception; she was also underpaid and under recognized for her prodigious composing-arranging skills. Yearning to be taken more seriously, the boogie-woogie queen, who hung out with younger New York jazz royalty such as Thelonious Monk and Charlie Parker, eventually relocated to Europe.

The profundity of this hybrid work, a spiritual stew with blues-based funk, swing, gospel, and even rock influences, reflects the tumult of the era.

In 1954, two years into her sojourn, Williams walked off a Paris stage, abandoning jazz for religion. Converting to Catholicism, she obsessed to the point where she prayed by name for 1,000 people daily. But jazz, embedded in her DNA, inevitably called, prompting Williams' return to musicmaking in 1957, where a wealth of sacred compositions poured forth. Included were 1964's *St. Martin de Porres* (Black Christ of the Andes), and three complete masses, notably *Music for Peace* or *Mary Lou's Mass*. Papally commissioned and recorded in 1970 on her label, Mary Records, the 15-part opus was recently reissued and produced by Father Peter O'Brien, who met Williams in 1964 and later became her manager and executor of the Mary Lou Williams Foundation. The profundity of this hybrid work, a spiritual stew with blues-based funk, swing, gospel, and even rock influences, reflects the tumult of the era. Its musical message of brotherhood is still blowing minds today (think rapper Kanye West's Grammy® Award-winning song, *Jesus Walks*). In *The Lord Says*, Williams lets rip with a

rousing call-and-response setting evocative of the Renaissance, but with a silky solo reminiscent of an Alicia Keys riff. Surprise dominates the *Sanctus*, as a rubato introduction precedes a saucy bossa nova beat, its dotted rhythms thrumming with the aural soul of early Moby. *Our Father* offers a running bass line that underscores the choir before the voices make mighty with a high F, and in *Act of Contrition*, a solo bass clarinet accompanies the words, "O, my God, I detest all the sins of my life." Listen for a Coltranesque modality oozing through *Praise the Lord/Come Holy Spirit* (from Psalms 148 and 150), a swinging call-to-arms enhanced by an African drum.

With *St. Martin de Porres*, a six-and-a-half minute choral hymn that celebrates the Peruvian holy man of interracial justice, Williams vamps with jazz harmonies and seductive rhythms made more potent by a brief beautiful piano interlude. The lighter, *It Is Always Spring* (written by Len Thomas and arranged by Mary Lou Williams), born from Williams' interest in pygmies and their ability to move between the head and chest voice, defies categorization as it charms, while poetry reigns in the *a capella*, *Tell Him Not To Talk Too Long*. A response to the assassination of Martin Luther King, Jr. this resolute yet melancholic jazz spiritual offers a humming section that morphs into a plea for closure, instructions on death, hauntingly delivered.

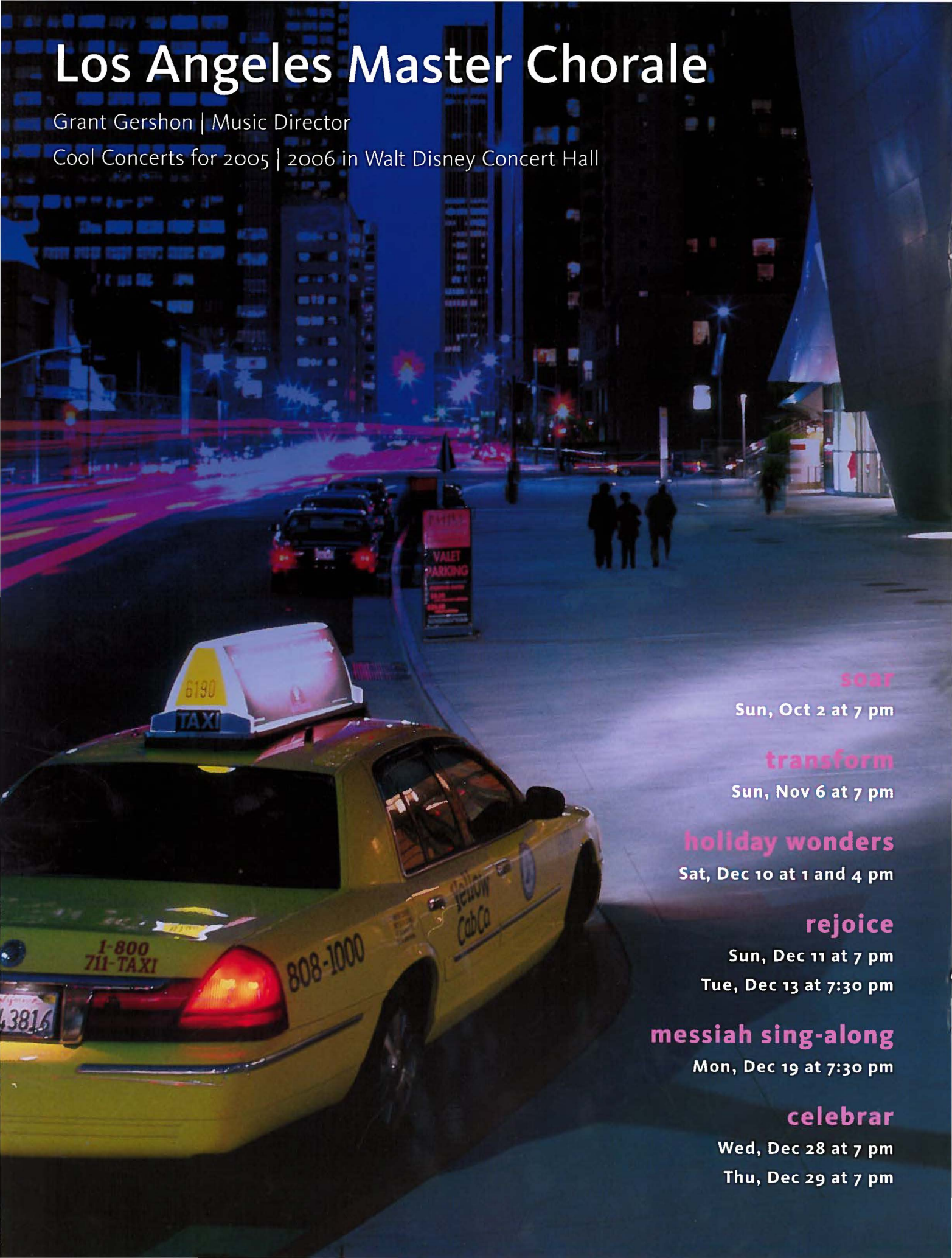
Williams' own death from cancer followed a productive decade of recordings, concerts, and teaching at Duke University. A rare gift to the world, Williams lives on in the music that continues to spread joy to all who perform, hear and share what might best be summed up as notes from God.

Special thanks to the Mary Lou Williams Foundation and Cecilia Music Publishing Co.

Los Angeles Master Chorale

Grant Gershon | Music Director

Cool Concerts for 2005 | 2006 in Walt Disney Concert Hall



SOAR

Sun, Oct 2 at 7 pm

transform

Sun, Nov 6 at 7 pm

holiday wonders

Sat, Dec 10 at 1 and 4 pm

rejoice

Sun, Dec 11 at 7 pm

Tue, Dec 13 at 7:30 pm

messiah sing-along

Mon, Dec 19 at 7:30 pm

celebrar

Wed, Dec 28 at 7 pm

Thu, Dec 29 at 7 pm



exult

Sun, Jan 22 at 7 pm

electrify

Sun, Mar 12 at 7 pm

Tue, Mar 14 at 7:30 pm

unlock

Sun, Mar 26 at 7 pm

treasure

Sun, Apr 30 at 7 pm

share

Sun, May 21 at 7 pm





DUKE ELLINGTON

Born: April 29, 1899

Died: May 24, 1974

Education: Armstrong Manual Training School, commercial art

Performance venues: Exclusive Club, Connie's Inn, Hollywood Club, Ciro's, Plantation Club, Cotton Club, plus clubs world-wide

Collaborations with: Miles Davis, Cab Calloway, Dizzy Gillespie, Ella Fitzgerald, Tony Bennett, Louis Armstrong, Billy Strayhorn, The Mills Brothers, Billie Holiday, Bing Crosby, Mae West

Songs include: *East St. Louis Toodle-Oo*, *Black @ Tan Fantasy*, *Jubilee Stomp*, *Dreamy Blues/Mood Indigo*, *It Don't Mean a Thing (If It Ain't Got That Swing)*, *Sophisticated Lady*, *In a Sentimental Mood*, *Diga Diga Doo*, *Prelude to a Kiss*, *Take the "A" Train*, *Don't Get Around Much Anymore*, *Harlem*, *Satin Doll*, *Midnight Indigo*

Major works include: *Black, Brown, and Beige*; *Newport Jazz Festival Suite*; *A Drum Is a Woman*; *Royal Ancestry* (Portrait of Ella Fitzgerald); *Shakespearean Suite*; *Toot Suite*; *Jump for Joy*; *Anatomy of a Murder*; *The Ellington Suites*; *Nutcracker Suite*; *Paris Blues*; *The Far East Suite*; *The Sacred Concert*; . . . *And His Mother Called Him Bill*; *The River Suite*; *New Orleans Suite*; *Queenie Pie*

Awards: Thirteen Grammy Awards; Keys to the City of Los Angeles; Honorary Doctorate, Yale University; Honorary Doctorate, Harvard University; elected member of Royal Music Academy of Stockholm; French Legion of Honor; President's Gold Medal; Presidential Medal of Freedom

Memorials: Duke Ellington Memorial, Central Park; the Duke Ellington School for the Arts, Washington, DC; the Duke Ellington Bridge, Washington, DC; 1986 US postage stamp

Quote: "I like any and all of my associations with music—writing, playing, and listening. We write and play from our perspective, and the audience listens from its perspective. If and when we agree, I am lucky." —Duke Ellington



MARY LOU WILLIAMS

Born: May 8, 1910

Died: May 28, 1981

Performances with: Hits and Bits (Vaudeville tour), Keith Orpheum Circuit, Williams Syncopators, The Twelve Clouds of Joy

Collaborations with: John Williams, Andy Kirk, Earl Hines, Tommy Dorsey, Louis Armstrong, Duke Ellington, Benny Goodman, Bud Powell, Thelonious Monk, Charlie Parker, Dizzy Gillespie

Recordings include: *Mary Lou Williams-Marian McPartland's Piano Jazz*, *Live at the Keystone Korner*, *Jazz in Paris*, *I Made You Love Paris*, *The London Sessions*, *Ladies of Jazz*, *At Rick's Café American*, *Nite Life/From the Past*, *First Lady of Piano 1952-1971*, *Mary Lou Williams @ Orchestra and Meade Lux Lewis*, *My Mamma Pinned a Rose on Me*, *Embraced*, *Live at the Cookery*, *Free Spirits*, *Zoning*, *Mary Lou's Mass*, *Mary Lou Williams presents Black Christ of the Andes*, *Zodiac Suite*

Memorials: Mary Lou Williams Center for Black Culture at Duke University

Quote: "I'm the only living musician that has played all the eras. Other musicians lived through the eras and they never changed their styles."—Mary Lou Williams



CEDRIC BERRY, bass

Performances with: Los Angeles Opera, Pacific Symphony, the Arizona Symphony, the Bakersfield Symphony, the Fresno Philharmonic, the Santa Fe Symphony, the Los Angeles Philharmonic, the New West Symphony and the Pacific Repertory Opera

Opera roles: Title role in *Gianni Schicchi*, Falstaff in *Merry Wives*, Collatinus in *The Rape of Lucretia*, Shaunard in *La Boheme*, Jake in *Porgy and Bess*

Education: Music diploma, Interlochen Arts Academy; Bachelor's and Master's degrees, USC

Awards: First place, 1998 Metropolitan Opera, Western Region Competition



CARMEN LUNDY, alto

Performances and recordings with: Akron Symphony Orchestra, the Vallejo Symphony Orchestra, Walter Bishop Jr., Wynton Marsalis, Ray Baretto, Don Pullen, Kenny Barron, John Hicks, Ernie Watts, Mulgrew Miller, Billy Childs, Teri Lynn Carrington, Jimmy Scott, Kip Hanrahan, Courtney Pine, Marian McPartland, Regina Carter, the late Kenny Kirkland

CDs: *Something To Believe In*, *This is Carmen Lundy*, *Old Devil Moon*, *Self Portrait*, *Moment To Moment*, *Night And Day*, *Good Morning Kiss*

Acting performances: *They Were All Gardenias* (off-off Broadway), *Sophisticated Ladies* (Broadway), *Shangri-La Plaza* (CBS-TV)

Education: Bachelor's degree Studio Music and Jazz, University of Miami

High praise: "Her elegant sense of swing, sass and sophistication fit well within the sumptuous arrangements."—*Downbeat Magazine*



DARIUS DE HAAS, tenor

Broadway performances: *Rent*, *Carousel*, *Marie Christine*, *Kiss of the Spider Woman*, *Gershwin's Fascinating Rhythm*

Off-Broadway performances: *Running Man*, *The Bubbly Black Girl Sheds Her Chameleon Skin*, *Saturn Returns*

Regional and national tours: *Only Heaven*; *The Bacchae*; *Children of Eden*; *Once On This Island*; *Cry, The Beloved Country*; *I Was Looking at the Ceiling and then I Saw the Sky*; *The Blue Demon*; *Ain't Misbehavin'*

Concert performances: Carnegie Hall, Lincoln Center (*American Songbook*), the Guggenheim, *Dreamgirls*: The 20th Anniversary Benefit Concert, Walt Disney Concert Hall

Award: Obie Award for *Running Man*

High praise: "De Haas is blessed with a gorgeous voice and a keen theatrical sophistication."—*Jazz Times*



JAMES NEWTON

Musical Director: Luckman Jazz Orchestra

Professor: Music, Cal State L.A.

Awards, fellowships and grants: Cal State L.A. Distinguished Alumnus Award, Guggenheim Fellowship, Rockefeller Fellowship, Montreaux Grande Prix du Disque, *Downbeat's* International Critics Jazz Album of the Year, *Downbeat's* International Critic's Poll Top Flutist for 23 consecutive years

Performances with: Mingus Dynasty, New York Philharmonic, David Murray, Vladimir Spivakov and the Moscow Virtuosi, Los Angeles Master Chorale, Anthony Davis, Southwest Chamber Music, Bobby Hutcherson, San Francisco Ballet, Jon Jang, Kenny Burrell, Herbie Hancock, Los Angeles Philharmonic New Music Group

Commissions include: *In the Moment*, *in the Twinkling of an Eye*; *Wheel-Like Beryl Stone*; *Cross Roads*; *When Sorrow Turns to Joy*, (co-composed by Jon Jang); *The Suffering Servant*; *The Songs of Freedom*; *Gumbo Ya Ya*; *Suite for Frida Kahlo*; *Mandela Returns to Azania*; *Across the River Jordan*

Artist in residence: Landesmusik Academie; Musica Oggi; Jacob's Pillow; Le Centre Culturel Franco-Nigerien de Niamey; Tri-Communities College; Banlieu Bleues Jazz Festival; Walker Arts Center; Carver Cultural Center

tonight's concert

Los Angeles Master Chorale

Soprano

Tania Batson
Marian Bodnar
Vicky Brown
Claire Fedaruk
Rachelle Fox
Marie Hodgson
Karen Hogle
Gina Howell
Hyun Joo Kim
Emily Lin
Deborah Mayhan
Susan Mills
Marnie Mosiman
Holly Shaw Price
Diane Thomas

Alto

Nicole Baker
Leanna Brand
Sarona Farrell
Amy Fogerson
Stacy Frederick

Saundra Hall Hill
Kyra Humphrey
Leslie Inman
Gloria Kim
Sheila Murphy
Alice Murray
Nike St. Clair
Nancy Sulahian
Kimberly Switzer
Tracy Van Fleet
Diana Zaslove

Tenor

Randy Bills
Scott Blois
Andy Brown
Pablo Corá
Paul Gibson
Jody Golightly
Shawn Kirchner
Bong Won Kye
Charles Lane
Dominic MacAller

Christian Marcoe
Sean McDermott
Kevin St. Clair
George Sterne
Cayhan Taylor

Bass

Crispin Barrymore
Joseph Bazyouros
Paul Bent
Aaron Cain
Michael Freed
Gregory Geiger
Dylan Gentile
Scott Graff
Stephen Grimm
Paul Hinshaw
Lew Landau
Bob Lewis
Jim Raycroft
Burman Timberlake

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



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James J. Valentine, Master Carpenter
John Phillips, Property Master
Terry Klein, Master Electrician
Kevin F. Wapner, Master Audio/Video

The stage crew is represented by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, Local 33.

Luckman Jazz Orchestra

James Newton | Conductor

SAXES

Charles Owens | alto/soprano sax, flute, clarinet
Bennie Maupin | tenor/soprano sax, bass clarinet
Fred Jackson, Jr. | tenor sax, flute, clarinet
Dereck McLyn | alto sax, flute, clarinet
Jack Nimitz | baritone sax

TRUMPETS

Bijon Watson | trumpet
Salvator Cracchiolo | trumpet
James Ford III | trumpet
Nolan Shaheed | trumpet

TROMBONES

George McMullen, Jr. | trombone
Isaac Smith | trombone
Jacques Voyemant | trombone

TUBA

William Roper | tuba

RHYTHM

Lanny Hartley | piano
Reggie Hamilton | bass
Ndugu Chancler | drums
Alberto Salas | percussion

SAVE THE DATE!

Saturday, November 12, 2005,

the Los Angeles Master Chorale will honor two of its own! Founders Donald J. Nores and Marshall A. Rutter will be the feted Guests of Honor at the Chorale's Benefit Ball to be held in downtown Los Angeles. Guests will enjoy dinner, dancing, an auction and a magical performance by the LA Master Chorale. This signature event held biannually is sponsored by Mellon Financial and will be the only benefit event during the 05/06 season. Be sure to mark your calendars, gather your friends and make plans to attend this fabulous evening to support YOUR Chorale. For information and reservations, please call 213-972-3114.

2004 | 2005 Circle of Friends

The Los Angeles Master Chorale gratefully acknowledges the following individuals, businesses, foundations, and government entities that support the artistic vision of Music Director Grant Gershon through generous annual gifts, grants, and sponsorship. We applaud the vision of these wonderful donors who understand that the artistic growth of this magnificent Chorale is dependent upon the community of donors—our Circle of Friends. Thank you!

**Those individuals who have signed multi-year pledges are indicated with an asterisk. Thank you!*

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George Fenimore
Michael Fitzgerald
Kiki and David Gindler
Cecelia and Mike Grace
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We continue our bustling spring season this May with engaging dialogues with David Gergen and Daniel Libeskind, the final two speakers in our inaugural Music Center Speaker Series at Walt Disney Concert Hall. David Gergen, a political advisor to four presidents and the current managing editor of *U.S. News and World Report*, will speak on May 2, and Daniel Libeskind, an international figure in architectural practice and urban design and the lead architect for the rebuilding of the World Trade Center site, will speak on May 31.

This month the Music Center Education Division hosts two exciting annual events: the Showcase of Artists on May 2 and the 26th Very Special Arts Festival on May 18. A joint partnership between the Education Division, L.A. Unified School District and the Los Angeles County Office of Education, the Very Special Arts Festival is a free, public outdoor event on the Music Center Plaza celebrating the artistic achievements of young people with disabilities. We salute principal sponsor of the festival, Robinsons•May, as well as Helen and Peter Bing, and the City of Los Angeles Cultural Affairs Department.

The annual Showcase of Artists offers parents, educators and members of the public the opportunity to preview performances and workshops available from the Education Division. More than 100 internationally-acclaimed artists are featured at this free event which will take place at Walt Disney Concert Hall.

Next month, we conclude the Dance *at the* Music Center season with the Merce Cunningham Dance Company, June 2-5, and the Eifman Ballet of St. Petersburg, June 23-26. We hope you'll attend the performances of these extraordinary dance companies. For more information, please visit www.musiccenter.org or call (213) 972-0711.

Enjoy the show and we look forward to seeing you at the Music Center again very soon.

Sincerely,

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