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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 the Unified Fund of The Music Center of Los Angeles County. The activities of the Master Chorale are made possible, in part, through the sponsorship of the California Arts Council and the City of Los Angeles Cultural Affairs Department. The Los Angeles Master Chorale Associates, a volunteer organization, provides support to the Master Chorale's activities.

Latecomers will not be seated until the first convenient pause in the performance./ Invited guests are welcome backstage after the performance: use the Artists' Entrance at 135 North Grand Avenue./ Use of tape recorders, telephones, beepers and/or cameras is prohibited in auditorium./ 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.

LOS ANGELES MASTER CHORALE

AND SINFONIA ORCHESTRA
Paul Salamunovich • Music Director

Sunday, November 23, 1997, 7:30 PM
Curtain Raiser Preview at 6:30 PM with Rich Caparella, Host
Panel: Dr. Hanson Caldwell, Margie Evans, Paul Smith

THE LOS ANGELES MASTER CHORALE
Proudly Presents

THE ALBERT MCNEIL JUBILEE SINGERS OF LOS ANGELES IN ITS 33RD ANNIVERSARY CONCERT

PROLOGUE

Siyahamb' ekukhanyen' kwenkhos' South African Song
(We Are Marching in the Light of God)
NonQonQo Miriam Makeba
Lisa Naulls, Soprano arr. Larry Farrow
Turn the World Around (Caribbean) Harry Belafonte
Virginia White, Talking drum arr. Larry Farrow

TRADITIONAL and CONTEMPORARY SPIRITUALS

I'm Gonna Sing 'till the Spirit Comes Moses Hogan
Jesus Lay Your Head in de Winder arr. Hall Johnson
Marc Summers, Tenor
Rocka My Soul in the Bosom of Abraham arr. Howard
Roberts
Ralph Pettiford, Baritone
Sometimes I Feel Like a Motherless Child arr. Jester
Hairston
Rozlyn Sorrell, Soprano
All My Trials (West Indian) arr. Albert McNeil
Bradley Baker, Baritone
Elijah Rock arr. Moses Hogan
Precious Lord (in the style of a spiritual) Thomas A. Dorsey
arr. Arnold Sevier

CONCERT MUSIC

Dan-u-el (from Songs of the Slave) (1994) Kirke Mechem
Michael Smith, Baritone
Paul A. Smith, Conducting
Albert J. McNeil, Accompanist
The Word Was God (1996) Josephanye Powell
There's a City Called Heaven (1954) Robert Page
Celeste Bembry, Soprano

CONTEMPORARY BLACK GOSPEL

Glory! Byron Smith
Dianne Wright, Alto
Michael Wright, Tenor
Byron Smith, Director-Accompanist
Blessed Quietness arr. Larry Farrow
Toncie McElroy, Alto
Rev. Douglas Griffin, Tenor and Directing

INTERMISSION

BLACK MUSIC THEATER

Excerpts from The Black Music
Theater Medley arr. Larry Farrow
Music from **Purlie, Dream Girls, Golden Boy,
and Ain't Misbehavin**
I Got Love
Lisa Gray-Ashley, Soprano
And I'm Telling You
Debbie Anderson, Alto
I Wanna Be With You
Douglas Griffin, Baritone
Handful of Keys (Duet)
Lisa Naulls, Soprano/Elliot Jackson, Baritone
Handful of Keys (Dance)
David Sharp, Baritone and the Ensemble

(Program subject to change)

**A TRIBUTE TO HARRY BELAFONTE IN CELEBRATION
OF HIS 70TH BIRTHDAY**

arr. Larry Farrow

| | |
|---|--|
| Life on the Island | |
| Day-o Foreman | Ralph Pettiford, Bass |
| Conductor | Tommie Webb, Bass |
| Love on the Island | |
| Skin to Skin | Lisa Gray-Ashley, Soprano |
| | Bradley Baker, Baritone |
| Try to Remember | Marc Summers, Tenor |
| Rockin' Matilda | |
| Matilda's Beau | Marc Summers, Tenor |
| Rapper | Jim Thompkins-Maclaine, Tenor |
| Carnival on the Island | |
| Carnival Leader | Tommie Webb, Bass |
| Bahama Mommas | Celeste Bemby, Soprano/ Nell Walker, Alto |
| Trinidad People | Ensemble |
| Accompanists: Larry Farrow, Piano, Darrel Cox, Percussionist | |

SPIRITUALS (Favorites of the Singers)

| | |
|----------------------------------|--------------------|
| You Must Have That True Religion | arr. Roland Carter |
| Lisa Gray-Ashley, Soprano | |
| Glory, Glory Hallelujah! | arr. Lena McLin |
| Bradley Baker, Baritone | |
| Oh, Happy Day (Jazz-Gospel) | arr. Larry Farrow |
| Virginia White, Contralto | |

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Albert J. McNeil, *Director/Founder*
 Paul A. Smith, *Associate Director*
 Larry Farrow, *Principal Arranger and Accompanist*
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THE LOS ANGELES
MASTER CHORALE
 WELCOMES

ALBERT McNEIL

JUBILEE SINGERS

Tonight we are proud to bring back by popular demand the world famous Jubilee Singers under the direction of Albert McNeil. As part of our mission, the Master Chorale is committed to bring to you guest choirs of the highest musical standards to complement and augment your total choral experience. Past audiences have enjoyed Chanticleer, the American Boy Choir, the Seoul Ladies Singers (Korea), the Eric Ericson Chamber Choir (Sweden), and the Albert McNeil Jubilee Singers. We hope you enjoy the inclusion of such notable, world renown ensembles as part of our seasons.

This project is made possible in part by a grant from
 the City of Los Angeles Cultural Affairs Department.

Delta Air Lines is the airline of the Los Angeles Master Chorale.

PROGRAM NOTES

By Albert McNeil

For the first time in its thirty-three year history, we are opening our program with a South African song instead of our beloved **Spirituals**. The opening selection **Siya-hamb' ekukhanyen' kwenkhos'** (We Are Marching in the Light of God) is from the 1984 collection **Freedom is Coming** published in 1980 by the Church of Sweden Mission and the singing group "Fjedur" after a visit they made to South Africa. This inclusion in the **Prologue** is indicative of the importance the **Jubilee Singers** now places in presenting to its audiences the range of **African and African-American** vocal music: **African Folk Songs, Traditional and Contemporary Spirituals, Concert Music** (music by predominantly African-American composers), **Black Gospel, and music from The Black Music Theater**. The **Non-QonQo** by Mariam Makeba in the Zulu language, is a memorial to the prison in South Africa that once housed such heroes as Mandela, Sesulu and others in their struggle for freedom. The final selection in the **Prologue** an original by Harry Belafonte and arranged by our principal arranger, Larry Farrow, is in the exciting question and answer style typical of the music of Belafonte which incorporates African elements of rhythm and movement found in the synthesis we call **Caribbean**.

The **Traditional and Contemporary Spirituals** programmed represent quite a departure from the earliest settings of Spirituals originally heard in the early 19th century. These originals can trace their name to a period surrounding the great conversion of slaves. The use of the term "**Spiritual**" was in common usage in the 1860's. These songs, as folksongs, are impossible to trace or pinpoint in their original form. **Concert Spirituals** in a cappella settings were made famous by the **Fisk Jubilee Singers**, circa 1869-1875. The little group of Singers, four men and seven women recently freed young slaves, were from Fisk University in Nashville, Tennessee. (The University was founded by a group of New Englanders representing the American Missionary Society — the missionary arm of the Congregational Church). After numerous concerts in the northeastern states, they were invited to England. It was in 1869, that they received an invitation to sing, in private audience, before Queen Victoria at the Court of St. James. At the

time she was in deep mourning after the death of her beloved husband, Prince Albert. Today's concert represents the leading arrangers active in American choral music today: Hall Johnson, Jester Hairston, Howard Roberts, Moses Hogan, and Albert McNeil. **Precious Lord**, written by the dean of gospel music composers, **Thomas A. Dorsey**, is included in this section. This arrangement by Arnold Sevier (Harding University) is a unique blending of both spiritual and gospel elements.

After World War I the black composer began to come into his own through the 1920's and the Depression of the 30s. Most of the music written was performed at least once, and a surprising amount was published, in view of the fact that a large part of it was functional. Directors of professional choruses and college choirs often wrote choral works in order to have something "new" to present. Josephanye Powell, is a professor of music at Philander Smith University in Little Rock, Arkansas. We have included two of her works in our current repertoire **Wait On The Lord** (1997) (written especially for the Jubilee Singers), and **The Word was God** (1996). Robert Page's **There's A City Called Heaven** (1954) is a favorite with the choir. We are introducing into our repertoire for the first time today an excerpt from Kirke Mechem's **Songs of the Slave**, the third movement **Dan-u-el**. Frederick Douglass, an escaped slave, became the greatest African-American leader of the nineteenth century; he was Brown's friend for many years. In the third movement, the solo singer represents an escaped slave. The scene is based on a real incident. In December, 1858, John Brown helped a slave family escape to Kansas from Mississippi, then led them to safety into Canada. During that time, the mother gave birth to a boy whom she and her husband (the solo singer) named after John Brown. Some of the words come from the spiritual, "Didn't My Lord Deliver Daniel".

Gospel Music can easily be described as the Black religious music of this century. Built firmly on the spiritual, its unique texts, rhythms, melodies and the use of instruments clearly separates it from the spiritual. The concert spiritual is always performed a cappella, the contemporary gospel is always performed with instrumental accompaniment. Our two examples on today's program represent the best of composer-arrangers. Byron Smith's **Gloria!** especially written for the Singers is exemplary of the composer's understanding of both the style and the uniqueness of choral ensemble. His **Worthy to be Praised**, written with the Jubilee Singers in mind, has

become a gospel staple and has sold thousands of copies. Larry Farrow's grasp of not only the Gospel style, but the many idioms of Jazz, has created an exciting work with his **Blessed Quietness**. It is to be noted that as principal arranger for the Jubilee Singers, much of the music we sing has been created by Larry Farrow!

Our offerings from the **Black Music Theater: an excerpt from The Black Music Theater Medley, and The Tribute to Harry Belafonte**, both meticulously arranged by Larry Farrow can best be described by the Arranger and the Choreographer Yvonne Farrow.

From the Arranger

I have had the privilege of collaborating musically with Harry Belafonte for over twenty years now, and I have witnessed first hand the impact his music has had on people around the world. The heartfelt, universal appeal of his music awakens the spirit of brotherhood in all who have ears to hear. I believe the greatest gift I can give to a legendary artist and humanitarian like Mr. Belafonte is to express my gratitude for his priceless contribution to the

*uplift of humanity through music; thus **The Tribute to Harry Belafonte** was born. I have traveled with Mr. Belafonte bringing the songs of his homeland of Jamaica, the Caribbean and ultimately Africa, to thousands of fans. In this musical tribute, I have woven many of my favorite selections from his most popular and best loved tunes into four sections: Life on the Island, Love on the Island, Rockin' Matilda, and Carnival. Harry's distinctive sound is captured in his deliberate choice to use multicultural orchestras, bands, choral groups, background singers, and you, the audience. So, in the spirit of the African musical tradition of "call and response", join in and sing when you are given the cue, as I know Harry would wish.*

From the Choreographer

*It has been both a joy and a challenge for me to choreograph the Albert McNeil Jubilee Singers, an ensemble first built on the foundation of fine choral singing. Bringing out the unique qualities and strengths of each singer, as well as "stretching" those singers who have never moved before, has been especially rewarding for me. Though you will not see **The Black Musical Theater Medley** in its entirety tonight, I am very pleased to announce that the New York Broadway audition phrase, "Singers who move well", can now be applied to the Albert McNeil Jubilee Singers of Los Angeles!*

CHOIR PERSONNEL

First Sopranos

Celeste Bemby
Yvonne Dowd
Sonya Franklin
Lisa Gray-Ashley

Second Sopranos

Lisa Naulls
Louvetta Stewart
Rozlyn Sorrell

First Tenors

Bobbie Laird
Marc Summers
Versell Smith
Richard Wyatt

Second Tenors

Michael Bijou
Jim Tompkins-Maclaine
Eric Myricks
Byron Smith
Michael Wright

First Altos

Debbie Anderson
Tracey Hart
Toncie McElroy
Carol Wooten

Second Altos

Anne Dunn
Nell Walker
Virginia White
Dianne Wright

Baritones

Bradley Baker
Douglas Griffin
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Michael Smith

Basses

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In Memoriam:

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AUDIENCE NOTE

You are invited to view the photographic display,
JUBILEE MOMENTS,
ON DISPLAY IN THE LOBBY
BY COMPANY PHOTOGRAPHER Larry Farrow

CDs are available for purchase in the lobby

Mr. Farrow's arrangements can be purchased from
Gentry Publications
MC. McNeil's and Mr. Byron Smith's arrangements
can be purchased from either Gentry Publication,
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PROFILE



ALBERT MCNEIL, CONDUCTOR

Native Los Angelean Albert McNeil earned Bachelor's and Master's degrees at UCLA; his doctoral studies were done at USC, Westminster Choir College of Princeton University and the University of Lausanne,

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

He is presently Professor Emeritus of Music at UC Davis, where he served as Director of Choral Activities for 21 years and headed the music education program. He taught courses in ethnomusicology at USC for 12 years. In 1991, he was honored by his alma mater, UCLA, as Alumnus of the Year, in the area of Professional Excellence.

The McNeil Jubilee ensemble is his creation and he has dedicated himself to upholding a choral tradition of

excellence, presenting the classic spiritual around the world. Under his direction, the group has performed in 64 countries, in addition to a score of transcontinental tours of the United States and Canada.

McNeil presently directs the choir at the Congregational Church of Christian Fellowship in Los Angeles, and is in demand as an adjudicator and clinician, often being invited to conduct honor choirs throughout the United States and abroad. He holds memberships in Beta Psi Chapter, Phi Mu Alpha Sinfonia, Alpha Epsilon Chapter, Phi Delta Kappa, Lambda Chapter of Omega Psi Phi, and was recently honored as a Sterling Patron, Mu Phi Epsilon. He was honored in 1994 with the title of "Miembro Honorario" (Honorary Life Member) in La Sociedad Puertorriquenda de Directores de Coros (The Society of Puerto Rican Choir Directors). He presently sits on the boards of the Los Angeles Master Chorale, Chorus America, and the Eastside Music Settlement House. He served two terms as a member of the Choral Panel, National Endowment for the Arts, and is a Life Member of the American Choral Directors Association.

You are invited to join the

MASTER CHORALE ASSOCIATES

The Master Chorale's Volunteer Support Organization

With a motto of "Let's Keep America Singing," the Associates are involved with a variety of activities supporting the Master Chorale including Preview Suppers before concerts, seasonal parties and offering volunteer services at the Chorale offices. In addition, they are recognized for producing one of California's largest High School Choir Festivals. Annually, more than 1,000 students from greater Los Angeles high schools perform individually and sing together under the direction of Paul Salamunovich. This year, the festival takes place on Monday, May 1, 1998 at the Dorothy Chandler Pavilion and the public is invited to the free concert.

Stop by the Associates Booth in the Lobby tonight. Membership Chair Regina Clark has brochures and will answer questions you might have. Or call Regina at 818-353-1360.

SAVE THE DATE

Associates Annual Benefit
Gospel Brunch at the House of Blues
Sunday, February 8, 1998, 2:30 p.m.
To receive an invitation,
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In addition to the very active Los Angeles group, there are also chapters in the South Bay and West Valley/Ventura County.

1996 - 1997 ANNUAL SUSTAINING FUND

The Los Angeles Master Chorale Association is pleased to honor the following donors whose contributions help to sustain the artistic programs of the 120-voice Master Chorale and Sinfonia Orchestra as well as the outreach and education programming of the Chorale. Since ticket revenues generate approximately 50 percent of artistic and production costs, we rely on the generosity of individuals, businesses and foundations to ensure that **LA SINGS!** Please join us in giving a standing ovation to our 1997-98 Annual Fund donors.

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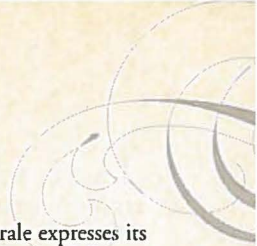
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Number _____ Exp. Date _____

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