

MAY 2011

2010 | 2011



ELLINGTON: BEST OF THE SACRED CONCERTS



GRANT GERSHON'S  ANNIVERSARY SEASON



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Lux Aeterna

Sunday, October 16, 2011 – 7 pm

Whitacre | Her Sacred Spirit Soars

Jennfelt | Music for a big church; for tranquility

U.S. PREMIERE

O'Regan | Tal vez tenemos tiempo

Kirchner | Heavenly Home

Lauridsen | Lux Aeterna

115 singers | pipe organ

the little match girl passion

Sunday, November 13, 2011 – 7 pm

Bach | Singet dem Herrn ein neues Lied

Newton | Mass U.S. PREMIERE

Bach | Fürchte dich nicht

Lang | the little match girl passion

32 singers | percussion and solo instruments

Rejoice! A Classical Christmas

Sunday, December 11, 2011 – 7 pm

Poulenc | Four Christmas Motets

Distler | The Christmas Story

Ferko | A Festival of Carols

Lauridsen | O Magnum Mysterium

62 singers | harp

Bruckner & Stravinsky

Sunday, February 12, 2012 – 7 pm

Bruckner | Mass in E minor

Stravinsky | Symphony of Psalms

115 singers | wind orchestra

Bach: St. John Passion

Saturday, March 31, 2012 – 8 pm

Sunday, April 1, 2012 – 7 pm

Bach | St. John Passion

with *Musica Angelica Baroque Orchestra*

40 singers | Musica Angelica | soloists

Andes to the Sea

Sunday, April 29, 2012 – 7 pm

Galián | Salseo

Grau | Caramba

other vibrant Venezuelan songs

Gabriela Lena Frank | WORLD PREMIERE

with *folk jazz ensemble Huayucaltia*

62 singers | Huayucaltia

Tribute to Górecki

Sunday, June 10, 2012 – 7 pm

Górecki | Lobgesang

Brahms | Schaffe in mir, Gott, ein rein Herz

Górecki | Five Marian Songs

Górecki | Miserere

115 singers | glockenspiel

HOLIDAY CONCERTS

Holiday Wonders: A Festival of Carols

Saturday, December 3, 2011 – 2 pm

Saturday, December 10, 2011 – 2 pm

Joy to the World, The First Noël,

Hark the Herald Angels Sing and more

Rutter | Gloria

115 singers | pipe organ | brass

Messiah Sing-Along

Monday, December 12, 2011 – 7:30 pm

Handel | Messiah

chamber orchestra | soloists | You're the Chorus!

Handel: Messiah

Sunday, December 18, 2011 – 7 pm

Handel | Messiah

40 singers | chamber orchestra | soloists

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HIGH NOTES

from President and CEO Terry Knowles



This is a night of great celebration! As we close Music Director Grant Gershon's 10th Anniversary Season, I know you join me in giving him a standing ovation for a decade of visionary music-making with the Chorale as we have explored together every spectrum of the choral art. Most exciting of all, look where we are today – enjoying virtuosic concerts of the highest artistic caliber and looking forward to reaching even greater musical heights in the future. Thank you, Grant Gershon!

This evening, we revel in the extraordinary music of Duke Ellington's "Best of the Sacred Concerts." We are thrilled to welcome back the remarkable James Newton to share the podium with Grant in this celebratory concert – the perfect culmination to a remarkable season. Also joining us tonight are the exceptional artists who electrified audiences in seasons past – singers Carmen Lundy, Cedric Berry, and Darius de Haas, as well as tap dancer extraordinaire Channing Cook Holmes. Enjoy!

Tonight is very special for another reason – we acknowledge with tremendous gratitude and great affection our General Manager Marjorie Lindbeck, who retires on June 30 after 14 years of dedicated leadership. Margie has been my friend, motivator, colleague, coach, conspirator, and inspiration for all of the days I have been privileged to work for the Chorale – and there is simply no way I can adequately thank her. I am very happy, however, to tell you that she will return to our organization later in a new capacity – to oversee planning for the Chorale's 50th Anniversary Season in 2013|14. No one is better suited for this important role! Please find Margie tonight, or in the coming few weeks, to express your appreciation and good wishes (an additional tribute is on page 9).

Marjorie's announcement that she would retire – a very significant change for this organization – caused us to consider carefully a succession plan that would ensure continuity of purpose, focus, and momentum. I am very pleased to inform you about two staff promotions that will be official on July 1. Andy Brown, a valued member of our professional staff for 9 years and most recently manager of our education and community programs, will become Director of Operations, with oversight of marketing, education, production, and strategic planning. Patrick Brown (no relation!), whom many of you know as our extraordinary patron services manager, will become Marketing Manager with responsibility for strategic management of marketing and communications. Succeeding Andy as Education Programs Manager will be Lesili Beard, a highly skilled leader with an exceptional dedication to the potential of arts education. All of this organization's remarkable professional staff members are committed to helping realize Grant Gershon's vision for the future of the Los Angeles Master Chorale. I take this opportunity publicly to thank them for their individual and collective commitment, expressed so consistently and so generously.

Of course, the amazing Chorale concerts are not possible without a dedicated and adventurous audience that recognizes the importance of nurturing this art form and pushing its boundaries to achieve unmatched musical experiences. Your enthusiastic willingness to explore this music with Grant, your support of the Chorale with your presence and your contributions are crucial to our success. On behalf of my colleagues and our Board of Directors, I thank you.

Sincerely,

A handwritten signature in black ink, appearing to read "Terry Knowles".

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Terry Knowles
PRESIDENT & CEO

ELLINGTON: BEST OF THE SACRED CONCERTS

Sunday, May 22 - 7 pm
Walt Disney Concert Hall

Los Angeles Master Chorale
Grant Gershon, conductor
James Newton, conductor
Carmen Lundy, vocalist
Darius de Haas, vocalist
Cedric Berry, vocalist
Nolan Shaheed, trumpet
Channing Cook Holmes, tap dancer



Ellington: Best of the Sacred Concerts

Edward Kennedy "Duke" Ellington (1899-1974)

<i>In the Beginning God</i>	Mr. Berry, Chorus
<i>Will You Be There?</i>	Mr. Berry, Chorus
<i>Ain't but the One</i>	Mr. Berry, Chorus
<i>Heaven</i>	Mr. de Haas
<i>The Majesty of God</i>	Ms. Lundy, Chorus
<i>The Lord's Prayer</i>	Chorus
<i>The Shepherd (Who Watches Over the Night Flock)</i>	Mr. Shaheed
<i>David Danced</i>	Mr. Holmes, Chorus

— INTERMISSION —

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

*Tonight's concert is made possible, in part, by a grant from
The Aaron Copland fund for Music, Inc.*



KUSC is our Proud Media Partner

Tonight's *ListenUp!* with conductor James Newton, Music Director Grant Gershon and KUSC's Alan Chapman will be held in BP Hall at 6 pm. *ListenUp!* can be heard online after the concert at www.lamc.org

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Use of tape recorders, telephones, pagers, and/or cameras is prohibited in the auditorium. Program and artists subject to change.

Latecomers will be seated at the discretion of House Management.

Members of the audience who leave during the performance will be escorted back into the concert hall at the sole discretion of House Management.

PROGRAM NOTES

By Thomas May

**BEYOND CATEGORY:
ELLINGTON'S SACRED CONCERTS**

Gracing the cover of *Time* magazine on August 22, 1956, was an illustration of “Jazzman Duke Ellington.” Instead of merely rehearsing a list of triumphs from his already legendary past, the cover story described a “second wind” that found Edward Kennedy Ellington “once again bursting with ideas and inspiration.” But few could have predicted the path his inspiration would follow in the final decade of his life, when he surprised the music world with a series of three Sacred Concerts.

A key element of Duke Ellington's genius was his capacity to remake himself, to undertake bold new challenges in response to the changing cultural landscape. Yet in a profound sense the project of composing, preparing, and performing these concerts also involved a return to roots: musically, personally, and spiritually. As a child, Ellington had received encouragement for his extraordinary gifts by his mother, Daisy, and his father, James. Both parents were themselves highly musical, and young Duke must have recognized from an early age that music was a language shared across denominational differences — whether at the Baptist services his mother attended or those of the A.M.E. Zion congregation to which his father belonged.

In *Duke Ellington's America*, a fascinating cultural portrait published just last year, Harvey G. Cohen points out that “as he said in many interviews, religion for him was always tied to his parents and his childhood.” For all their prodigious stylistic diversity, some aspects of the Sacred Concerts, Cohen says, bring to mind “the way early memories often come back sharply to the aging.”

Both the immediacy and the honesty of making music become a wondrous metaphor for communication with the divine in the Sacred Concerts. As Ellington writes in *Music Is My Mistress*, the memoir he published the year before his death in 1974, everyone prays in their own language “and there is no language that God does not understand.” The languages that he weaves throughout these concerts, with breathtaking imagination, remind us just how “beyond category” the musically polyglot Ellington was (to borrow his trademark phrase for true excellence). They entail a kind of retrospective of styles that Ellington had absorbed through his long career: not only the lush harmonies and dancehall swing of his famous big-band sound, but unbuttoned jazz improvisation, the structure and grit of the blues, introspective piano solos, uplifting gospel music and spirituals, and jubilant choral layerings.

Small wonder, then, that Ellington objected to attempts to categorize his efforts as “jazz masses.” Music director Grant Gershon, who first led the Master Chorale in an evening of the Sacred Concerts in 2004, suggests that for Duke “these works had come to mean many things inside and outside the language of jazz.” And much as Ellington's musical styles here blur boundaries, he reimagines familiar biblical stories so that they become fresh again and glow with a contemporary relevance. It's hard to picture

“THESE WORKS HAD COME
TO MEAN MANY THINGS
INSIDE AND OUTSIDE THE
LANGUAGE OF JAZZ.”

a scriptural passage coming more vividly to life than in *David Danced*, with its exhilarating blend of band, chorus, and tap dance (when the legendary Bunn Briggs came out to perform as tap dancer during the First Sacred Concert, Ellington unforgettably introduced him as “the most superleviathonic, rhythmaturgically syncopated tapsthamaticianisamist.”)

Similarly, Ellington's lyrics and “fire-and-brimstone sermonettes” (his tongue-in-cheek term) have no patience for walls that divide the sacred from the secular — or rather, they emphasize what the music celebrates: that the world around us itself is sacred. The spoken part of *In the Beginning* mixes a wryly humorous critique of American materialism with a hint of the smoky word-jazz of the Beat Poets, while *It's Freedom* — the multipart centerpiece of the Second Concert — envisions the convergence of artistic, political, moral, and spiritual liberation. Sometimes cheeky word play is indulged; at others, it's the clarity of the child's point of view that captivates us.

Ellington famously referred to himself in these works as “God's messenger.” Janna Tull Steed, author of *Duke Ellington: A Spiritual Biography*, remarks that the message “consisted of his own beliefs about God, which were rooted in Christian doctrine but idiosyncratically selected and interpreted.” Indeed, far from being dogmatic, Ellington's message is emphatically universal both in its acknowledgment of human weakness (*Father Forgive*) and in its joyous paean to creation (*Praise God and Dance*).

The First Sacred Concert had been commissioned in honor of the completion of San Francisco's Grace Cathedral. Its premiere there in 1965 earned widespread attention and soon led to performances in different churches, across many sects; starting with Temple Emanuel in Beverly Hills, Ellington was also invited to bring the program to synagogues. Yet as this new development continued, naysayers increasingly voiced skepticism about the "appropriateness" of jazz idioms in places of worship. There was even unabashed cynicism concerning the urbane, worldly jazzman's motivation for praising God in such a public way at this point in his career. Though Ellington didn't intend to emulate European models in the Sacred Concerts, there's a parallel in the resistance Bach encountered from Leipzig authorities when he modernized the traditional Passion setting and intensified its emotional impact through the power of his music.

"We still have a long way to go in shedding light on the profundity and strength of these compositions," says Ellington authority James Newton, this evening's co-conductor, whom Gershon credits with inspiring his fascination with the Sacred Concerts. Newton goes on to observe that critics who dismiss this music as some sort of contradiction tend to ignore its continuity with the rest of Ellington's career: the fact that they offer "a summation of so many different styles" in which he was fluent.

In the Beginning, for example, unfolds as an extended miniature suite, a brilliant collage rooted in a haunting six-note motif that corresponds to the first six syllables of *Genesis* from the King James Bible. It shows Ellington at his most experimental, recalling the ambition of such long-form works as *Black, Brown, and Beige* and *Harlem*. Yet Ellington juxtaposes this with easily recognizable idioms: the hand-clapping gospel of *Ain't but the One* or the slow trumpet-based blues of *The Shepherd*.

In fact, as if to underline the convergence of sacred and secular, the majority of material from the First Sacred Concert was recycled from earlier compositions — including *Black, Brown, and Beige* itself (the source of *Come Sunday*), and the revue *My People*. The latter, written in 1963 to celebrate the centennial of the Emancipation Proclamation, revolved around the role of African Americans in shaping the American experience. From the music he'd written for *My People*, Ellington borrowed three numbers — *Will You Be There?* and *Ain't but the One* (both a *cappella*), as well as *David Danced* — but now gave them a new context. There are connections between pieces as well: *Come Sunday*'s soul-stirring melody reflects Ellington's modern-day take on the spiritual; speeded up, it becomes the buoyant tune of *David Danced*.

This tremendous diversity mirrors Ellington's philosophy of making music — the incomparable alchemy that is behind "the Duke Ellington sound." Explains Newton: "He gave each member of the orchestra freedom to be themselves and then took all those diverse languages and put them together. This is about bringing all that individuality together and creating something larger than the sum of the individual parts."

Yet alongside their continuity with his past work, Newton observes, the Sacred Concerts introduce a language "that is unlike the other work — especially in the *a cappella* pieces." The complex harmonies of *Father Forgive*

are like trap doors, each opening up to an entirely new vista.

Newton believes that the losses of Ellington's later years — including the death of his great friend and musical partner Billy Strayhorn — found expression in the later concerts. Ellington himself was suffering from the cancer that would kill him as he drove himself to complete the music for the Third Sacred Concert. Steed writes that the three concerts share elements in common yet become increasingly introspective so that the final one exudes an overall attitude of "prayerful contemplation of the love and beauty of God."

For Ellington, the Sacred Concerts became part of an evolving process, a "form of worship" that resisted being fixed or fossilized. The music "speaks, whether through a singer, a piano, a solo saxophone, or a set of drums, of tremendously personal things," wrote the late Alan Rich. "As such it is never removed from the purest meaning of prayer."

— Thomas May writes frequently about the arts and is the program annotator for the Los Angeles Master Chorale.

The Three Sacred Concerts

All told, the three Sacred Concerts, which spanned Ellington's final decade, presented more than 40 different pieces — several of them linked into larger suites — that range from intimate solo reflections to rousing ensemble numbers. The selections on this evening's program are taken from the three concerts of the original series as follows:

First Sacred Concert

(premiered on September 16, 1965 in Grace Cathedral in San Francisco)

In the Beginning God

Grammy® 1966 for Best Original Jazz Composition

Will You Be There?

Ain't but the One

David Danced

Come Sunday

Second Sacred Concert

(premiered on January 19, 1968 at the Cathedral of St. John the Divine in New York)

Heaven

The Shepherd (Who Watches Over the Night Flock)

Almighty God

Something 'Bout Believing

Father Forgive

It's Freedom

Praise God and Dance

Third Sacred Concert, subtitled "The Majesty of God"

(premiered on October 24, 1973 at Westminster Abbey in London)

The Majesty of God

The Lord's Prayer

Grant Gershon MUSIC DIRECTOR



“...under Gershon, the Master Chorale seems to be able to master anything”

— LOS ANGELES TIMES

Now celebrating his 10th Anniversary Season, Grant has led more than 90 performances with the Chorale at Disney Hall. In addition to conducting acclaimed performances of the classics, he has expanded the choir’s repertoire significantly by conducting a number of world premieres: *You Are (Variations)* by Steve Reich; *Requiem* by Christopher Rouse; *Mugunghwa: Rose of Sharon* by Mark Grey; *City of Dis* by Louis Andriessen; *Sang* by Eve Beglarian; *A Map of Los Angeles* by David O; *Spiral XII* by Chinary Ung; *Dream Variations* by Andrea Clearfield; *Music’s Music* by Steven Sametz; *Voici le soir* by Morten Lauridsen; *Messages and Brief Eternity* by Bobby McFerrin and Roger Treece; *Broken Charms* by Donald Crockett; *Rezos (Prayers)* by Tania León; *WEAVE* by Meredith Monk (West Coast Premiere).

Other appearances:

Los Angeles Philharmonic, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, Houston Grand Opera, Minnesota Opera, Utah Opera, Juilliard Opera Theatre, Lincoln Center, Zankel Hall, Teatro Colón and music festivals in Edinburgh, Vienna, Helsinki, Ravinia, Rome, Madrid and Aspen; world premiere performances of *The Grapes of Wrath* by Ricky Ian Gordon and *Ceiling/Sky* by John Adams

Other current assignments:

Associate Conductor/Chorus Master at LA Opera; led the world premiere performances of Daniel Catán’s *Il Postino* starring Plácido Domingo with LA Opera in

September 2010; led all

8 performances of *La Traviata* with LA Opera in 2009; will make his Santa Fe Opera debut conducting Peter Sellars’ new production of Vivaldi’s *Griselda* in July 2011

Previous assignments:

Assistant Conductor for the Los Angeles Philharmonic, Berlin Staatsoper, Salzburg Festival, Festival Aix-en-Provence

Member of: USC Thornton School of Music Board of Advisors, Chorus America Board of Directors

On disc: Two Grammy Award®-nominated recordings: *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti’s *Grand Macabre* (Sony Classical);



A Good Understanding (Decca), *Glass-Salonen* (RCM), *You Are (Variations)* (Nonesuch) and *Daniel Variations* (Nonesuch) with the Master Chorale; *The Grapes of Wrath* (PS Classics)

Prepared choruses for:

Claudio Abbado, Pierre Boulez, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, Esa-Pekka Salonen

On film/tv: vocal soloist in *The X-Files (I Want to Believe)*; conducted choral sessions for films *I Am Legend*, *Charlie Wilson’s War*, *Lady in the Water*, and *License to Wed*; accompanied Kiri Te Kanawa and Jose Carreras on *The Tonight Show*



Photo: Steve Cohn

Los Angeles Master Chorale

“... gorgeous music superbly performed...”

— LOS ANGELES TIMES

In 1964 a Founding Resident Company of the Music Center; now in its 47th season!

Music Directors:

Grant Gershon, since 2001; Paul Salamunovich, 1991-2001; John Currie, 1986-1991; Roger Wagner, 1964-1986

Accomplishments: 26 commissions; 68 premieres of new works, of which 43 are World Premieres; ASCAP/Chorus America Award for Adventurous Programming (1995, 2003 and 2010); Chorus America Education Outreach Award (2000 and 2008) for *Voices Within*

In the community: a 12-week residency program *Voices Within* that teaches songwriting and collaborative skills to more than 300 students each year; an annual High School Choir Festival celebrating its 22nd year in 2011; the LA Master Chorale Chamber Singers, an ensemble from the Chorale that sings at culmination performances and the High School Choir Festival; masterclasses; invited dress rehearsals

On disc: with Music Director Grant Gershon include Nico Muhly’s *A Good Understanding* (Decca), Philip Glass’ *Itaipú* and Esa-Pekka Salonen’s *Two Songs to Poems of Ann*

Jaderlünd (*Glass-Salonen*, RCM), and Steve Reich’s *You Are (Variations)* and *Daniel Variations* (both on Nonesuch); with Music Director Emeritus Paul Salamunovich include the Grammy Award®-nominated Lauridsen - *Lux Aeterna, Christmas*, and a recording of Dominick Argento’s *Te Deum* and Maurice Duruflé’s *Messe “Cum Jubilo”*

On film: Motion picture soundtracks with Grant Gershon include *Lady in the Water*, *Click* and *License to Wed*; 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

SOPRANO

Suzanne Anderson
Tyler Azelton
Samela Beasom
Tamara Bevard
Deborah Briggs
Karen Hogle Brown
Amy Caldwell-Masio
Hayden Eberhart
Claire Fedoruk
Rachelle Fox
Harriet Fraser
Hilary Fraser-Thomson
Ayana Haviv
Marie Hodgson
Susan Judy
Risa Larson
Emily Lin
Virenia Lind
Elyse Marchant
Margaurite Mathis-Clark
Deborah Mayhan
Caroline McKenzie
Susan Mills
Lika Miyake
Marnie Mosiman
Holly Shaw Price
Stephanie Sharpe Peterson
Karen Whipple Schnurr
Holly Sedillos
Sunjoo Yeo

ALTO

Mary Bailey
Nicole Baker
Lesili Beard
Carol Binion
Leanna Brand
Aleta Braxton
Monika Bruckner
Janelle DeStefano
Carrie Dike
Becky Dornon
Amy Fogerson
Sharmila Guha
Michele Hemmings
Saundra Hall Hill
Kyra Humphrey
Leslie Inman
Farah Kidwai
Adriana Manfredi
Cynthia Marty
Alice Kirwan Murray
Drea Pressley
Helene Quintana
Niké St. Clair
Nancy Sulahian
Kimberly Switzer
Diane Thomas
Kristen Toedtman
Tracy Van Fleet

TENOR

Andrew Brown
Matthew Brown
James Callon
Daniel Chaney
Pablo Corá
Jack Golightly
Jody Golightly
J. Wingate Greathouse
Steven Harms
Todd Honeycutt
Brandon Hynum
Jon Lee Keenan
Jong-In Kim
Shawn Kirchner
Charles Lane
Michael Lichtenauer
Dominic MacAller
Sal Malaki
Christian Marcoe
Sean McDermott
Michael McDonough
Eduardo Nepomuceno
Adam Noel
George Sterne
Matthew Thomas

BASS

Melvir Ausente
Joseph Bazyouros
Mark Beasom
Reid Bruton
Michael Blanchard
Steven Chemtob
Kevin Dalbey
Greg Davies
Steven Fraider
Michael Freed
Gregory Geiger
Dylan Gentile
Abdiel Gonzalez
Scott Graff
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The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO; Leanna Brand, AGMA Delegate.

JAZZ ORCHESTRA

REEDS

Fred Jackson
John Reilly
Charles Owen
Justo Almario
Pablo Calogero

TRUMPETS

Will Miller
Sal Cracciolo
Nolan Shaheed
James Ford

TROMBONES

Jacques Voyement
Phil Ranelin
Ryan Porter

TUBA

William Roper

RHYTHM SECTION

Lanny Hartley, piano
Jeff Littleton, bass
Alberto Salas, Latin percussion
Leon "Ndugu" Chancler, drums

PERFORMANCE MANAGER

Steve Scharf

LIBRARIAN

Robert Dolan

THANK YOU

Each season we say farewell to distinguished members of the Chorale who have enriched the ensemble with their artistry and commitment. We thank these wonderful musicians for sharing their talent and gifts with the LA Master Chorale.

Scott Blois, 19 years	Tonoccus McClain, 9 years
Andy Brown, 10 years	Jason Retana, 4 years
Jack Golightly, 20 years	Diane Thomas, 11 years
Paul Hinshaw, 47 years	David Wilson, 6 years
Lew Landau, 16 years	

This year we especially want to recognize the extraordinary career of bass Paul Hinshaw who has been singing in the Chorale since its very first concert in the Dorothy Chandler Pavilion under Roger Wagner. Paul, we thank you for an unparalleled 47 years of dedication to the LA Master Chorale!

FEATURED ARTISTS

James Newton

CONDUCTOR



Positions: Professor of Ethnomusicology with a compositional emphasis at UCLA since 2008; has also held professorships at University of California at Irvine, California Institute of the Arts and Cal State University Los Angeles; Music Director of Luckman Jazz Orchestra 2001-2006

Known for: being a composer, flutist and conductor; compositions and performances include chamber, symphonic, and electronic music genres, compositions for ballet and modern dance, and numerous jazz and world music performances

Awards, fellowships and grants: received an honorary doctorate from California Institute of the Arts, Cal State LA Distinguished Alumnus Award, Guggenheim Fellowship, Rockefeller Fellowship, Montreux Grand Prix du Disque, Downbeat International Critics Jazz Album of the Year, Downbeat International Critic's Poll Top Flutist for 23 consecutive years

Performed with and composed for: Mingus Dynasty, Buddy Collette, New York Philharmonic, Anthony Davis, David Murray, Aurèle Nicolet, Donald McKayle, Vladimir Spivakov and the Moscow Virtuosi, Sir Roland Hanna, Jose Limon Dance Company, Bennie Maupin, Cecil Taylor, John Carter, Andrew Cyrille, Wu Man, Red Callender, Southwest Chamber Music, Bobby Hutcherson, Dino Saluzzi, Zakir Hussain, San Francisco Ballet, Jon Jang, Kenny Burrell, Herbie Hancock, Frank Wess, LA Philharmonic New Music Group

Carmen Lundy

VOCALIST



Performances and recordings with: Akron Symphony Orchestra, the Vallejo Symphony Orchestra, brother and bassist Curtis Lundy, Ray Barretto, Bobby Watson, Roy Hargrove, Walter Bishop Jr., Wynton Marsalis, Ray Baretto, Don Pullen, Kenny Barron, John Hicks, Bruce Hornsby, Ernie Watts, Mulgrew Miller, Billy Childs, Terri Lyne Carrington, Jimmy Cobb, Kip Hanrahan, Courtney Pine, Marian McPartland, Ron Carter, Regina Carter, Steve Turre, Geri Allen, Robert Glasper, and the late Kenny Kirkland

Recordings: *Solamente, Come Home, Jazz and The New Songbook — Live at The Madrid, Something to Believe In, This is Carmen Lundy, Old Devil Moon, Self Portrait, Moment To Moment, Night and Day, Good Morning Kiss*

As an actor: *They Were All Gardenias* (off-off Broadway), *Sophisticated Ladies* (Broadway), *Shangri-La Plaza* (CBS-TV)

As a composer: with over 60 published songs, she is one of the few jazz vocalists in history to accomplish such a distinction, and has led to the first publication of the *Carmen Lundy Songbook*; her songs have been recorded by such artists as Kenny Barron, Ernie Watts, and Straight Ahead

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

High praise: *One of the world's greatest jazz vocalists...* —Blues and Soul Magazine

Darius de Haas

VOCALIST



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, The Man In My Head, 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*), London's Royal Festival Hall (with Elvis Costello and Deborah Harry), the Guggenheim, Kennedy Center (with Marvin Hamlisch and Roberta Flack), *Dreamgirls: The 20th Anniversary Benefit Concert*, Walt Disney Concert Hall

Guest appearances: National Symphony Orchestra, Orchestra of St. Luke's, Cincinnati Pops

Recordings: *Day Dream, Variations on Strayhorn* (PS Classics); *Children of Eden* (RCA Victor); *Marie Christine* (RCA Victor); *I Was Looking at the Ceiling* (Nonesuch and Naxos); *Myths and Hymns* (Nonesuch); *Dreamgirls in Concert* (Nonesuch); Roy Nathanson's *Fire at Keaton's Bar and Grill* (6 Degrees); *Bright Eyed Joy* (Nonesuch)

Award: Obie Award for *Running Man*

Film and Television: *Only Heaven, My Favorite Broadway: The Love Songs, In the Life, Anastasia, Malcolm X, Martin and Orloff, Chicago*

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

Cedric Berry

VOCALIST



Performances with: Los Angeles Opera, Pacific Symphony, Arizona Symphony, Bakersfield Symphony, Fresno Philharmonic, Santa Fe Symphony, Los Angeles Philharmonic, Luckman Jazz Orchestra, New West Symphony, Pacific Repertory Opera, Pasadena Pops Orchestra, Southwest Chamber Orchestra, California Philharmonic

Opera roles: title role in *Gianni Schicchi*, Mephistopheles in *Faust*, Falstaff in *Merry Wives of Windsor*, Leporello in *Don Giovanni*, Sarastro in *Die Zauberflöte*, Collatinus in *The Rape of Lucretia*, Shaunard in *La Bohème*, Jake in *Porgy and Bess*, Prettyman in Kenneth Wells' *The First Lady* (World Premiere)

Education: Music diploma from Interlochen Arts Academy; Bachelor's and Master's degrees from University of Southern California

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

Nolan Shaheed

TRUMPET



Musical Director for: Marvin Gaye from 1974-1976

Played lead trumpet with: Count Basie Orchestra, Natalie Cole, Stevie Wonder, Diana Ross, Phil Collins, Anita Baker

Has also performed and toured with: Eddie Harris, Teddy Edwards, Duke Ellington Orchestra, Lionel Hampton Orchestra, Jeannie & Jimmy Cheatham, Francisco Aquabea

Best known as: being one of LA's top studio musicians since 1974; currently owns a recording studio and is a music producer

Channing Cook Holmes

TAP DANCER



Education: studied tap with dancer/choreographer Alfred Desio and in 1994 received a Brody Grant to study with the renowned Fayard Nicholas

Known for: being a 21st century renaissance entertainer with his drumming ability, syncopated rhythmic tap dance style, singing and natural audience appeal

On stage: with the Jazz Tap Ensemble and in *Riverdance*, both the tour and on Broadway

Film and TV: *Bojangles*, *Gangs of New York*

Awards and Honors: received the Princess Grace Award for artistic excellence in 2002

As a director and producer: has created the current children's show and Los Angeles Music Center Favorite "Got Rhythm!"

TRIBUTE TO MARJORIE LINDBECK

To lead with passion and vision but to encourage strategic planning and stewardship of time, talent and resources within the guidelines and time frames set by the plan. To nurture the philanthropic process.

Those objectives were expressed in now General Manager Marjorie Lindbeck's résumé when she was hired to be the Los Angeles Master Chorale's first Director of Development in February 1997. Time and again over the past 14 years, Margie has successfully achieved them, and her impact on this organization is indelible and profound.



When it's the late '90s and there are never enough people to do the work at hand – when financial resources are never adequate – when you're blessed with a Board of Directors that is deeply committed but possibly a bit overzealous – when it is challenging to be the smallest Resident Company at the prestigious Music Center yet one whose profile deserves to be raised – then you need that "passion and vision" to see the future and doggedly pursue the institution's goals – with dedication, creativity and joy. That is how Marjorie Lindbeck has led and collaborated in the years she has been affiliated with the Los Angeles Master Chorale. This organization's accomplishments are due largely to her efforts.

Those of us on the staff and Board of the LA Master Chorale find it very difficult to imagine the day when she will not be a regular presence in our lives after she retires on June 30. Nonetheless, we know that she richly deserves the opportunity to spend much more time with her husband Roger and their wonderful extended family. In the coming months, before she reappears to consult with us and oversee the Chorale's 50th Anniversary Season, she will explore new places, study violin, read more books, and make a difference wherever she goes. Thank you, Margie – be well, be safe, and don't forget to come back!

COMPOSER



Duke Ellington

B. April 29, 1899 in Washington, D.C.

D. May 24, 1974 in New York City

Education: began taking piano at age 7; taught himself harmony at the piano and learned orchestration through experimenting with his band

Best known as: a jazz composer, bandleader and pianist; was a leading figure in big-band jazz for decades and still remains the genre's most significant and innovative composer

Compositions: not only composed in the jazz genre, but also branched out into blues, gospel, film music, and classical music; estimated to have written around 2,000 compositions, including short

instrumental pieces, popular songs including *Mood Indigo*, *Sophisticated Lady*, *Satin Doll* and *Take the "A" Train*; large scale suites including *The River Suite*, *Newport Jazz Festival Suite*, and *Toot Suite*; several musical comedies; film scores; an incomplete and unperformed opera, *Boola*

Awards and Honors: Thirteen Grammy® Awards; Keys to the City of Los Angeles; Honorary Doctorate, Yale University; Honorary Doctorate, Howard University; elected member of Swedish Royal Academy of Music in Stockholm; French Legion of

Honor; Presidential Medal of Honor; made a member of the National Institute of Arts and Letters; posthumous Special Citation from the Pulitzer Prize in 1999

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



As my 10th season with the Chorale draws to a close, I would like to express my boundless gratitude to the extraordinary singers of the LAMC. They have risen to every challenge with grace, good humor and overwhelming artistry. At the same time we are blessed with the most dedicated and passionate audience of any choral ensemble on the planet. It has been a remarkable ride and I can hardly wait for all of the great music just around the corner in the 2011 | 2012 season and beyond!

Bravo, Grant!

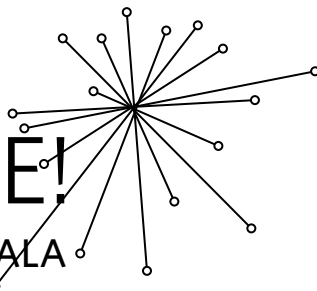
The following distinguished artists are friends and colleagues of Grant Gershon who salute him as he celebrates his 10th Anniversary Season as Music Director of the Los Angeles Master Chorale:

John Adams	Meredith Monk
Louis Andriessen	Nico Muhly
Jason Robert Brown	Steve Reich
Billy Childs	Michael Ritchie
James Conlon	Christopher Rouse
Plácido Domingo	Paul Salamunovich
Gustavo Dudamel	Esa-Pekka Salonen
Jeffrey Kahane	Peter Sellars
Philip Glass	Steven Stucky
Ricky Ian Gordon	Anne Tomlinson
Mark Grey	Chinary Ung
Morten Lauridsen	Dawn Upshaw



Grant is in many ways the ideal musician. He has an infallible sense of pitch, of tonal color and of rhythmic nuance. And he has the gift of communicating all of those perceptions to his performers. I'm not exaggerating to say that I'm humbled to be in his presence while watching him at work. I've had the privilege of collaborating with him for nearly 20 years and have entrusted him with premieres and major performances of many of my works. I count myself among his many admirers, and I look forward to more creations with him in the future.

— John Adams



SAVE THE DATE!

OPENING NIGHT CONCERT AND GALA

Sunday, October 16, 2011

Make this evening one of your lifetime memories when you join other friends of the LA Master Chorale in a celebratory evening of fun and special moments. We will honor Mark Foster as he enters his final year as Chair of the LAMC Board of Directors. You'll be treated to the Chorale's signature *Surround Sing*, an incomparable musical experience. Let the magic linger over dinner and fine wines while you help support the work of this organization in serving some 30,000 concert goers and over 6,000 students annually. Music like this can't happen without your support. Join us for a Fall Fantasy, and be part of the magic.



Photo: Lee Salern

GUEST APPEARANCES

2010 | 2011

PUCCINI TURANDOT

Sun, Jul 17, 2011 - 7:30 pm
LA Philharmonic
Gustavo Dudamel, conducting
Hollywood Bowl

MOZART REQUIEM

Tue, Sept 13, 2011 - 8 pm
LA Philharmonic
Bramwell Tovey, conducting
Hollywood Bowl

BEETHOVEN SYMPHONY NO. 9

Thu, Aug 18, 2011 - 8 pm
LA Philharmonic
Rafael Frühbeck de Burgos, conducting
Hollywood Bowl

ANNIVERSARY SEASON EVENT

Maestro & Friends On-stage Dinner & Salon at Walt Disney Concert Hall

Tuesday, June 14

Don't miss the year's unforgettable experience of an intimate dinner on stage with Maestro Gershon and Friends of the Master Chorale. The evening begins with cocktails and hors d'oeuvres in the Founders Room, then on stage for an elegant dinner.

Music Director Grant Gershon leads the entertainment along with three of our talented musicians - Scott Graff, Karen Hogle Brown and Shawn Kirchner - performing music selected especially for this evening.

This special event is yours for a donation of \$5,000 or more to support the artistic and educational programs of the Master Chorale. Please join us! For reservations or more information, please contact Ilean Rogers at 213.972.3138.

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Our wonderful circle of friends provides the resources necessary to sustain this world-class, professional choral ensemble and outstanding education programs that reach out to the next generation of music aficionados. These gifts are critical to the artistic excellence that we all have come to expect from the Los Angeles Master Chorale.

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 Invitation to a dress rehearsal including an illuminating talk-back session with Music Director Grant Gershon and Chorale members.

\$1000 SILVER BATON CIRCLE

The previous benefits, plus:
 Meet the Composers event with the incomparable James Newton and Pulitzer Prize-winning David Lang along with Grant Gershon backstage in Choral Hall following the dress rehearsal – Saturday, November 12, 2011.

\$2500 GOLDEN BATON CIRCLE

The previous benefits, plus:
 Red Carpet World Premiere Party – Meet composer Gabriela Lena Frank and musicians of Huayacaltia backstage in Choral Hall – Sunday, April 29, 2012.
 4 Self-parking vouchers

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Anonymous (1)
The Boeing Company
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GE Matching Gifts Program
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**Indicates multi-year commitment*

ENDOWMENT & PLANNED GIVING ROGER WAGNER SOCIETY

The Roger Wagner Society is comprised of visionary individuals whose love for choral music inspired them to make endowment or irrevocable planned gifts to ensure the future of the Los Angeles Master Chorale. Please consider making such a legacy gift. For further information or to inform the Master Chorale of your plans, please contact Ilean Rogers, Director of Development, at 213.972.3138 or irogers@lamc.org.



Joyce and Kent Kresa



"We love the Performing Arts and that they are alive and well in our home town of Los Angeles. Having both grown up in New York City, we both found the performing arts to be a source of inspiration and pleasure. When we moved to Los Angeles 35 years ago, this was the one area we thought would suffer. Delightfully, we found that we were mistaken, and would like to thank all those patrons over the years that helped these great institutions such as the LA Master Chorale survive and thrive.

Now it is our opportunity to ensure that the Performing Arts will be here long after we are gone. A Music Center Foundation program offered us the means to designate gifts to each of our Music Center Resident Companies, which will come from our estate. It was an easy way to say thank you to all the musicians and artists who have filled our lives with pleasure and joy."

— Joyce and Kent Kresa*

**Joyce Kresa currently serves on the Board of the LA Philharmonic; Kent is the recently elected Chairman of the Music Center Board of Directors, effective July 1, 2011, and Joyce and Kent served as Honorary Chairs of the Grant Gershon 10th Anniversary Gala for the LA Master Chorale*

ROGER WAGNER SOCIETY

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Claudia and Mark Foster
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Nancy and Ralph Shapiro,
in honor of Peter Mullin
Nancy and Richard Spelke
George Sterne and Nicole Baker
Francine and Dal Alan Swain
Philip A. Swan
Laney and Tom Techentin
Madge van Adelsberg

*deceased



Los Angeles Master Chorale
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Los Angeles, CA 90012
213-972-3110 tel.
213-687-8238 fax
lamc@lamc.org
tickets@lamc.org

ADMINISTRATION

Artistic Staff

Grant Gershon, Music Director
Paul Salamunovich, Music Director Emeritus
Lesley Leighton, Assistant Conductor
Lisa Edwards, Pianist/Musical Assistant
Marnie Mosiman, Artistic Director for *Voices Within*

Administrative Staff

Lesli Beard, Education Programs Manager
Andrew Brown, Special Projects Manager
Patrick Brown, Patron Services Manager
Suzanne Brown, Controller
Hayden Eberhart, Program Book Coordinator
Terry Knowles, President & CEO
Kevin Koelbl, Artistic Personnel & Production Manager
Marjorie Lindbeck, General Manager
Esther Palacios, Administrative Assistant
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Karen Sarpolus, Box Office Manager

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Thomas Kolouch, Master Carpenter
John Phillips, Property Master
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Kevin F. Wapner, Master Audio/Video

Cover Photography: Matt Sarpolus

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FOR TICKETS

Phone: 213-972-7282 (M-F, 10-5)

Online: LAMC.ORG



Photo by Steve Cohn.



Ballet Nacional de Cuba. Photo by Jacques Moatti.



Gustavo Dudamel. Photo by Chris Christodoulou

MAY AT THE MUSIC CENTER

SUNDAY, MAY 1

1:00 PM *Burn This*
& 6:30 PM CTG / Mark Taper Forum

1:00 PM *God of Carnage*
& 6:30 PM CTG / Ahmanson Theatre
Runs through May 29

2:00 PM Van Zweden Conducts
Prokofiev and Beethoven
LA Phil / Walt Disney Concert Hall

THURSDAY, MAY 5

7:30 PM Mark Morris Dance Group
KDMC / Dorothy Chandler Pavilion

8:00 PM Dudamel Conducts
Brahms and Dutilleux
LA Phil / Walt Disney Concert Hall

FRIDAY, MAY 6

6:30 PM Dance Downtown
Active Arts at the Music Center /
Music Center Plaza

7:30 PM Mark Morris Dance Group
KDMC / Dorothy Chandler Pavilion

8:00 PM Dudamel Conducts
Brahms and Dutilleux
LA Phil / Walt Disney Concert Hall

SATURDAY, MAY 7

7:30 PM Mark Morris Dance Group
KDMC / Dorothy Chandler Pavilion

8:00 PM The Songs of Patsy Cline with special
guests, The Living Sisters: Inara George,
Alex Lilly, Eleni Mandell, Becky Stark
Presented by LA Phil /
Walt Disney Concert Hall

SUNDAY, MAY 8

2:00 PM Dudamel Conducts
Brahms and Dutilleux
LA Phil / Walt Disney Concert Hall

2:00 PM Mark Morris Dance Group
KDMC / Dorothy Chandler Pavilion

7:30 PM Organ Recital: Cameron Carpenter
Presented by LA Phil /
Walt Disney Concert Hall

TUESDAY, MAY 10

8:00 PM Baroque Variations: The Route of
New Mexico with Jordi Savall
Presented by LA Phil /
Walt Disney Concert Hall

THURSDAY, MAY 12

8:00 PM Dudamel Conducts
Mackey and Brahms
LA Phil / Walt Disney Concert Hall

FRIDAY, MAY 13

8:00 PM Dudamel Conducts
Mackey and Brahms
LA Phil / Walt Disney Concert Hall

SATURDAY, MAY 14

8:00 PM Dudamel Conducts
Mackey and Brahms
LA Phil / Walt Disney Concert Hall

SUNDAY, MAY 15

2:00 PM Dudamel Conducts
Mackey and Brahms
LA Phil / Walt Disney Concert Hall

THURSDAY, MAY 19

8:00 PM Dudamel Conducts Brahms' Second
LA Phil / Walt Disney Concert Hall

FRIDAY, MAY 20

Beginning at sunset 24/1: What does your day look like?
Active Arts at the Music Center/
Music Center Plaza

6:30 PM Dance Downtown
Active Arts at the Music Center/
Music Center Plaza

8:00 PM Dudamel Conducts Brahms' Second
LA Phil / Walt Disney Concert Hall

SATURDAY, MAY 21

Beginning at sunset 24/1: What does your day look like?
Active Arts at the Music Center/
Music Center Plaza

8:00 PM Dudamel Conducts Brahms' Second
LA Phil / Walt Disney Concert Hall

SUNDAY, MAY 22

2:00 PM Dudamel Conducts Brahms' Second
LA Phil / Walt Disney Concert Hall

7:00 PM Ellington: Best of the Sacred Concerts
LA Master Chorale /
Walt Disney Concert Hall

TUESDAY, MAY 24

8:00 PM Green Umbrella with John Adams
LA Phil New Music Group /
Walt Disney Concert Hall

THURSDAY, MAY 26

8:00 PM Dudamel Conducts Brahms' Third
LA Phil / Walt Disney Concert Hall

FRIDAY, MAY 27

8:00 PM Dudamel Conducts Brahms' Third
LA Phil / Walt Disney Concert Hall

SATURDAY, MAY 28

8:00 PM Dudamel Conducts Brahms' Third
LA Phil / Walt Disney Concert Hall

SUNDAY, MAY 29

2:00 PM Dudamel Conducts Brahms' Third
LA Phil / Walt Disney Concert Hall

7:30 PM Sounds About Town: University of
Michigan Symphony Band
Presented by LA Phil /
Walt Disney Concert Hall

TUESDAY, MAY 31

8:00 PM Chamber Music: Brahms Unbound
Members of the LA Phil /
Walt Disney Concert Hall

For more information,
visit musiccenter.org
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