
WELCOME

TERRY KNOWLES, INTERIM PRESIDENT & CHIEF EXECUTIVE OFFICER



Jamie Pham Photography

Welcome!

This weekend we close a remarkable season of concerts by the musically unmatched, always irrepressible, extraordinary Los Angeles Master Chorale. It has been a year of recovery, reunion, anticipation, and transition, and we are deeply grateful to you for coming along with us on this journey.

Now we look ahead to the 2023|24 season, which will showcase the profound talent and versatility of the Chorale through a series of concerts rich in style, sound, and substance. From the first measures of Reena Esmail's gorgeous *This Love Between Us* on opening night, the joy of holiday concerts, Thomas Tallis' astonishing 40-part *Spem in Alium*, to closing concerts of Verdi's awe-inspiring *Requiem* there is no other place to be. Join us! Renew your subscription or become a new subscriber, but don't fail to be part of this life-changing music.

Even before the first note of the opening concert, you're invited to the Big Sing in Grand Park on Sunday evening, September 10. Grant Gershon, Kiki & David Gindler Artistic Director, has a deep commitment to community singing and an equally deep belief that doing so connects us all. The experience you will have when you

participate in the Big Sing will fill your heart with joy and hope—I can't wait to see you there!

Finally, we are so grateful that the Los Angeles Master Chorale will—as it did in 2019—open the prestigious Salzburg Music Festival in July 2023. Grant and an ensemble of 24 singers will present Schütz's *Music to Accompany a Departure*, staged by our good friend Peter Sellars in a production that premiered on our Walt Disney Concert Hall stage last November. I hope you agree it was an unforgettable experience, and we are honored to share it on the world stage—as one of just two American ensembles to perform at this year's Festival. We appreciate the profound international recognition of the Chorale's caliber of excellence and artistry by receiving this invitation.

Thank you for supporting the Los Angeles Master Chorale in so many different and meaningful ways—we are grateful for you!

With all good wishes for your summer,



Terry Knowles
Interim President & Chief Executive Officer

ELLINGTON / WILLIAMS

SATURDAY, JUNE 10, 2023 AT 2 PM

SUNDAY, JUNE 11, 2023 AT 7 PM

WALT DISNEY CONCERT HALL

GRANT GERSHON

Kiki & David Gindler Artistic Director

JENNY WONG

Associate Artistic Director

REENA ESMAIL

Swan Family Artist-In-Residence

LOS ANGELES MASTER CHORALE

GRANT GERSHON, conductor

JOHN CLAYTON, conductor

CARMEN LUNDY, soloist

JOHN HOLIDAY, soloist

DANIEL RICH, soloist

REENAH GOLDEN, narrator

THE CLAYTON-HAMILTON JAZZ ORCHESTRA

SACRED MUSIC OF DUKE ELLINGTON (1899-1974)

Almighty God, from *Second Sacred Concert*

John Holiday, soloist

Will You Be There/Ain't But the One, from *First Sacred Concert*

Daniel Rich, soloist

The Lord's Prayer, from *First Sacred Concert*

Heaven, from *Second Sacred Concert*

John Holiday, soloist

Come Sunday, from *First Sacred Concert*

Carmen Lundy, soloist

It's Freedom, from *Second Sacred Concert*

John Holiday, narrator

INTERMISSION

SACRED MUSIC OF MARY LOU WILLIAMS (1910-1981)

The Lord Says, from *Mary Lou's Mass*

Daniel Rich, soloist

Sanctus (Holy, Holy, Holy), from *Mary Lou's Mass*

Carmen Lundy and Daniel Rich, soloists

Our Father, from *Mary Lou's Mass*

Carmen Lundy, soloist

Tell Him Not to Talk Too Long

Act of Contrition, from *Mary Lou's Mass*

Carmen Lundy, soloist

Praise the Lord (Come Holy Spirit), from *Mary Lou's Mass*

Carmen Lundy, soloist

WORLD PREMIERE COMMISSION

John Clayton (b. 1952)

Reenah Golden, narrator

This program is generously supported by Terri and Jerry Kohl, The Blue Ribbon, Heidi Novaes, Tsan Abrahamson, Lorna Fitzgerald, Rita Hall, Ron Myrick, Alex and Melissa Romain, Thomas and Pamela Dwyer, Lisa Richardson, and Felecia Scott.



ACKNOWLEDGMENTS

The Los Angeles Master Chorale acknowledges our presence on the ancestral and unceded territory of the Tongva people and their neighbors, whose ancestors ruled the region we now call Southern California for at least 9,000 years. We pay respects to the members and elders of these communities, past and present, who remain stewards, caretakers, and advocates of these lands, river systems, and ocean waters.

The Los Angeles Master Chorale's 2022-23 season is made possible by generous support from the Perenchio Foundation and the LA Arts Recovery Fund.

Major support is provided by the Colburn Foundation. Additional support is provided by the National Endowment for the Arts and the Los Angeles County Department of Arts and Culture.

The Los Angeles Master Chorale's Swan Family Artist-in-Residence is made possible by Kristan and Philip Swan.

AmaWaterways is the Official River Cruise Line of the Los Angeles Master Chorale.



MUSIC FOR THE SOUL

THOMAS MAY

An era marked by violent divisiveness, racial strife, culture wars, even anxiety over the planet's future: it seems, increasingly, that the Zeitgeist of the 1960s never died and isn't even past, to paraphrase William Faulkner. It was against this turbulent backdrop, in the final stages of their respective careers, that Duke Ellington and Mary Lou Williams began creating trailblazing works of sacred music.

It struck many observers as a puzzling turn and remains a relatively unsung part (so to speak) of the legacies of both of these jazz greats. For both Ellington and Williams, however, these late-period projects represent an organic continuation of their tireless drive to innovate and explore new facets of their art.

What should also be noted is that this fusion of music with spiritual concerns did not manifest a form of "escapism" from a troubled world— emphatically not in the case of Mary Lou Williams. Woven into the fabric of these works is their faith in the healing power of music—which includes its power to motivate the quest for justice and peace that had taken shape in the Civil Rights Movement.

"Here are two composers who made huge contributions to American music," says Grant Gershon, Kiki & David Gindler Artistic Director. "They were only about a half-generation apart, which affected their relationship to that movement in different ways." This final program of the LA Master Chorale's season juxtaposes selections from Ellington's and Williams's sacred music with a brand-new work by the acclaimed bassist, composer, and arranger John Clayton, culminating in a contemporary perspective on the relationship between these topics of jazz, spirituality, and the urge to heal our divisions.

Staggeringly prolific, Edward Kennedy "Duke" Ellington had been experimenting with large-scale forms for jazz for decades, from orchestral suites and tone poems to ballets to several projected operas. He turned his attention to sacred choral music when Grace Cathedral in San Francisco commissioned a piece to mark the first year of the newly completed church building (the original structure having been destroyed in the 1906 earthquake and fire).

The year-long consecration included a visit from Dr. Martin Luther King, Jr., and other luminaries,

along with the premiere of Ellington's "concert of sacred music" in September 1965, for which his acclaimed orchestra was joined by a massive choir. The live recording was soon released by RCA, and performances across the country among multiple denominations followed—including at synagogues, such as Temple Emanuel in Beverly Hills.

Ellington's own religious vision was rooted in his experiences from his youth with the A.M.E. Zion and Baptist churches. Yet he affirmed the universality of the search for some form of transcendence, famously remarking that everyone prays in their own language—"and there is no language that God does not understand."

The Second Sacred Concert was introduced on the opposite coast, at New York's Cathedral of St. John the Divine, in the chaotic year of 1968. Ellington was already fatally ill when he worked on the Third Sacred Concert, which premiered at Westminster Abbey in London in 1973, just seven months before his death.

"Overall, the Sacred Concerts move from music that is big and exuberant to something more personal, lyrical, and intimate," says Gershon. "Duke aimed higher as he grew older," writes Marcello Piras, an expert on Ellington. "In later years his writing, as in Beethoven's third style, took on a somewhat disembodied quality." At the same time, he reworked and modified favorite motifs and images, such as the metaphor of the train, Piras adds.

Musically, Ellington recycled material from his vast catalogue for the First Concert—from which we hear *Will You Be There/Ain't But the One*, *The Lord's Prayer*, and *Come Sunday* (a reworking of *Black, Brown, and Beige*)—expanding and developing it for this new context. We also hear *Almighty God, Heaven*, and *It's Freedom* from the Second Sacred Concert, the most extensive, elaborate, and wide-ranging of the three. These traits are especially apparent in *It's Freedom*, which included a tribute to his longtime collaborator Billy Strayhorn (who had died the year before).

Ellington's evolving musical worship in the Sacred Concerts makes for a fascinating parallel with the sacred music of his younger colleague Mary Lou Williams from around the same period. Williams

had come of age as a self-taught piano prodigy. But her brilliant personality at the keyboard tended to eclipse Williams's extraordinary gift as a composer—a situation reinforced by the sexist gatekeeping that long locked women out of the canon.

Though born in Atlanta, Williams settled with her family in Pittsburgh during the Great Migration. She was already performing in public as a child. Throughout her intensely active musical career, she embraced newly evolving jazz styles and was a mentor to such figures as Bud Powell, Thelonious Monk, Charlie Parker, and Dizzy Gillespie, among many others. Ellington admired Williams's arrangements for his band and even played one of them at one of his legendary Carnegie Hall concerts in the 1940s. Williams likewise began exploring longer-form, classically influenced jazz compositions.

But at the height of her career, while staying in Europe on an extended tour, Williams decided one night to walk off the stage at the famous Boeuf sur le Toit nightclub in Paris in 1954. For several years, she took a hiatus from the strain of her life as a performer and quietly embarked on a spiritual journey that led her to convert to Roman Catholicism.

Williams's conversion had a huge impact not just on her personal life but on her artistic outlook as well. She referred to jazz as “music for the soul.” At first she continued to keep her distance from her formerly hectic performance life—Williams channeled her energy into charitable work that included helping rehabilitate jazz musicians who were struggling with drug addiction—but some of her religious mentors persuaded her to take up music again. The atmosphere in the Catholic Church was at the same time changing in response to the currents that resulted in the Second Vatican Council, which called for greater outreach and diversity in liturgical formats.

Williams began writing sacred choral music in the early 1960s using jazz idioms with the hymn *St. Martin de Porres* in homage to the first Black saint (an Afro-Peruvian figure from the late 16th/early 17th century). She continued with other hymns and three musical settings of the Catholic Mass, the last of which originated as a commission from the Vatican itself in 1969.

Initially titled *Mass for Peace and Justice*, this is the most ambitious of her compositions in this format, according to Tammy L. Kernodle, a leading authority on Williams. The work was first performed in New York in July 1969. It so inspired Alvin Ailey that he set about choreographing the

score and retitled it *Mary Lou's Mass*, influenced by the current hoopla over Leonard Bernstein's *Mass* and similar endeavors.

For this iteration, which was first staged in 1971, Williams wrote several more numbers and included one of two musical interpretations she made of speech's by Dr. Martin Luther King, Jr. (*Tell Him Not to Talk Too Long*). In 1975, *Mary Lou's Mass*—a work she intended “for young-thinking people”—was performed at St. Patrick's Cathedral in New York to a crowd of some 3,000 audience members. “More than in her previous works,” writes Kernodle, “Williams wanted in this Mass to address the contemporary social problems of the Vietnam War, racism, and the overwhelming lack of compassion that many displayed” and reflected “contemporary contexts” as a counterpart to the ancient liturgical prayers in her additional numbers.

Williams's uplifting music in *Mary Lou's Mass* draws on her rich lifetime of experience. Her close friend and advisor Fr. Peter O'Brien, a Jesuit priest who also served as her manager in this final period of her career, aptly summarizes how Williams “lived and played through all the eras in the history of jazz: the spirituals, ragtime, the blues, Kansas City swing, boogie-woogie, bop or modern, and musics beyond.”

Our concluding work alludes to the Zeitgeist that informed Ellington and Williams while being rooted in our own troubled era. For his new LA Master Chorale commission, John Clayton collaborated with the literary artist, actress, educator, and “artist” Reenah Golden, who is based in Rochester, New York. Having previously partnered on a project celebrating the centennial of the Eastman School of Music, Clayton again turned to Golden to create a piece to engage in conversation with the other works on this program.

Clayton explained that the basic impetus for the new piece (which was still in progress when this program went to press) is “not just to make a political statement but to also embrace the idea of fixing and healing through art.” This entails realizing Golden's vision that “for the Black community, a piece like this needs to express and celebrate Black joy as a healing vehicle.”

Clayton intends his musical contribution to “reflect on the legacy of what has been established by Duke Ellington and Mary Lou Williams, as well as on the relationship between the jazz orchestra and a choir—from the perspective of these very important Black jazz composers.”

Thomas May is the program annotator for the Los Angeles Master Chorale.

GRANT GERSHON

KIKI & DAVID GINDLER ARTISTIC DIRECTOR



Hailed for his adventurous and bold artistic leadership, Grant Gershon, Kiki & David Gindler Artistic Director, celebrated his 20th anniversary season in 2021-22 with the Los Angeles Master Chorale, which he has turned into the "finest-by-far major chorus in America." (*Los Angeles Times*)

Gershon, who elicits technically precise and expressive performances from musicians, is committed to increasing representation in the choral repertoire, and in 2020 he announced that the Chorale will reserve at least 50% of each season for works by composers from historically excluded groups in classical music. For his career-spanning leadership in the field of choral music, Gershon received Chorus America's 2022 Korn Founders Award. Gershon was named Outstanding Alumnus of the USC Thornton School of Music in 2002 and received the USC Alumni Merit Award in 2017.

In July 2019, Gershon and the Chorale opened the famed Salzburg Festival with *Lagrime di San Pietro*, directed by Peter Sellars. The Salzburg performances received standing ovations and rave reviews by such outlets as the *Süddeutsche Zeitung*, which called *Lagrime* "painfully beautiful." In 2022-23, Gershon will collaborate again with Sellars in the Chorale's production of *Music to Accompany a Departure*.

Gershon's discography includes Grammy-winning Best Choral Performance for Mahler: Symphony No. 8, "Symphony Of A Thousand", Grammy-nominated recordings of *Sweeney Todd* (New York Philharmonic Special Editions) and Ligeti's *Grand Macabre* (Sony Classical), and commercial recordings with the Chorale that include *Glass-Salonen* (RCM), *You Are* (Variations

(Nonesuch), *Daniel Variations* (Nonesuch), *A Good Understanding* (Decca), *Miserere* (Decca), and *the national anthems* (Cantaloupe Music). He has also led the Chorale in performances for several major motion pictures soundtracks, including, at the request of John Williams, *Star Wars: The Last Jedi* and *The Rise of Skywalker*.

As resident conductor of LA Opera, Gershon conducted the West Coast premiere of Philip Glass's *Satyagraha* in November 2018. He made his acclaimed debut with the company with *La Traviata* in 2009 and subsequently conducted *Il Postino*, *Madama Butterfly*, *Carmen*, *Florenzia en el Amazonas*, *Wonderful Town*, *The Tales of Hoffmann*, and *The Pearl Fishers*. In 2017, he made his San Francisco Opera debut conducting the world premiere of John Adams's *Girls of the Golden West*, directed by Peter Sellars, who also wrote the libretto, and made his Dutch National Opera debut with the same opera in March 2019.

In New York, Gershon has appeared at Carnegie Hall and at the historic Trinity Wall Street, and he has performed on the Great Performers series at Lincoln Center and the Making Music series at Zankel Hall. Other major appearances include performances at the Ravinia, Aspen, Edinburgh, Helsinki, Salzburg, and Vienna festivals, the South American premiere of the LA Opera's production of *Il Postino* in Chile, and performances with the Baltimore Symphony and the Coro e Orchestra del Teatro Regio di Torino in Turin, Italy. He has worked closely with numerous conductors, including Claudio Abbado, Pierre Boulez, James Conlon, Gustavo Dudamel, Lorin Maazel, Zubin Mehta, Simon Rattle, and his mentor, Esa-Pekka Salonen.

JOHN CLAYTON

CONDUCTOR



THE CLAYTON-HAMILTON JAZZ ORCHESTRA

(CHJO)



Bassist, Composer, Arranger and Producer, John Clayton is a busy man. He is a Grammy® Award-winner with nine additional nominations and has written and/or recorded with artists such as Milt Jackson, Diana Krall, Paul McCartney, Regina Carter, Dee Dee Bridgewater, Gladys Knight, Queen Latifah, McCoy Tyner, YoYo Ma and Charles Aznavour, to name only a few.

John was the principal bassist in the Amsterdam Philharmonic Orchestra (The Netherlands) from 1980-1984. In 1986, John co-founded the Clayton-Hamilton Jazz Orchestra and rekindled The Clayton Brothers Quintet. In addition to his individual clinics and workshops, he also directs the educational components of Centrum, The Port Townsend Jazz Festival, and the Vail Jazz Workshop.

It is John's arrangement of the "Star Spangled Banner" that helped propel Whitney Houston in her 1990 performance at the Super Bowl (the recording went platinum). His recordings with the Clayton Brothers, the Clayton-Hamilton Jazz Orchestra, Milt Jackson, Monty Alexander, Count Basie and others are plentiful.

John feels "I've been guided by a village of musicians who helped me understand the humility that goes along with playing music at the highest level you can. Ray Brown used to tell me to 'Learn how to play the bass!!' Just take care of the music and it will take care of you."

John Clayton, Jeff Hamilton and Jeff Clayton founded the Clayton-Hamilton Jazz Orchestra. While in their 20s, John and Jeff Hamilton toured and recorded with Monty Alexander then moved on to separate big band environs. Jeff joined Woody Herman and John signed up for Count Basie. All along, Jeff Clayton had been performing and recording in Los Angeles. In 1986, the three men came together in LA and formed the Jazz Orchestra. In 2020, Jeff Clayton passed away after a lengthy illness. The CHJO reminds audiences that his spirit remains in every note that is played.

The excitement of this powerful 19-piece band is the result of the band's stellar performances and John's writing. Their music is composed and arranged by John, and it is not unusual to hear his take on a composition by Jeff Hamilton or something from the Hamilton trio book.

Along with multiple Grammy® Award nominations, the orchestra is featured on recordings with Milt Jackson, Diana Krall, John Pizzarelli, Charles Aznavour, Ernie Andrews, Barbara Morrison, Natalie Cole and many more. From 1999-2001, they were the in-resident jazz orchestra for the Hollywood Bowl. Their busy schedule still finds them touring the U.S., Europe and Japan, often premiering extended works at jazz festivals and in concert halls. People often describe their sound as being influenced by Ellington, Basie and Thad Jones. This would never be denied by the orchestra, but one listen lets you know that their voice is unique, distinct and impactful.

GUEST ARTISTS



CARMEN LUNDY
VOCALIST

Grammy Award-nominated jazz singer, composer and arranger Carmen Lundy hails from Miami, Florida and received her B.M.

degree from the University of Miami. After an early career in Miami, Ms. Lundy moved to NYC in 1978, and in 1985 she released her first solo album entitled *Good Morning Kiss*, which topped the Billboard chart for 23 weeks. Currently on the Afrasia Productions label, Ms. Lundy is a two-time Grammy Award-nominated artist for the 2022 album *Fade To Black* and 2020's *Modern Ancestors*, both for Best Jazz Vocal Album. Her prior releases have all topped the Best Albums and Top Ten Albums lists on *JazzWeek*, *Downbeat*, and *JazzTimes*. Other recognitions include Miami-Dade's County Office of the Mayor proclaiming January 25th "Carmen Lundy Day", along with handing Ms. Lundy the keys to the City of Miami. As a composer, Ms. Lundy's catalogue numbers over 150 published songs, a rare distinction among jazz vocalists. Her compositions have been recorded by numerous artists. She is also a celebrated mixed media artist and painter, and her works have been exhibited in New York at The Jazz Gallery in Soho, at The Jazz Bakery in Los Angeles, and at a month-long exhibition at the Madrid Theatre in Los Angeles, CA. Several of her sculptures are currently on exhibit at The Carr Center in Detroit, MI.



DANIEL RICH
BARITONE

Originally from Baltimore, baritone Daniel Rich is in his first year in the Lindemann Young Artist Development Program at the Metropolitan Opera.

This season, he covered the Count of Lerma in the company's revival of *Don Carlo* and will make his Met debut as a Waiter in *Der Rosenkavalier*. Later this season, he will make his role and company debuts as Masetto in *Don Giovanni* with Wolf Trap Opera and as Valentin in *Faust* with Opera Baltimore. In 2022, he performed in both the workshop and world-premiere of *Omar*, a new opera by Rhiannon Giddens and Michael Abels at the Spoleto Festival USA. On the concert stage, he is a featured soloist in several concert works including Beethoven's Ninth Symphony with the Alexandria Symphony Orchestra, and two performances of *Carmina Burana* with Berkshire Choral International and Richmond Symphony in collaboration with Wolf Trap Opera. He will also appear as Orlando in a concert production of *Furiosus*, a new opera in two acts by Roberto Scarcella Perino, in collaboration with New York University's Casa Italiana. Daniel Rich appears by kind permission of The Metropolitan Opera Lindemann Young Artist Development Program.



JOHN HOLIDAY
COUNTERTENOR

Countertenor John Holiday has established himself as "one of the finest countertenors of his generation" (*Los Angeles Times*).

Recent and career highlights include Man Under Arch and Hotel Clerk in Kevin Put's *The Hours* at The Metropolitan Opera, his debut as with Lyric Opera of Chicago in the world premiere of *Four Portraits* by Caroline Shaw and Jocelyn Clark, his Metropolitan Opera debut in Matthew Aucoin's *Eurydice* as Orpheus' Double, Handel's *Messiah* with the New York Philharmonic, and his debut at the Bayerische Staatsoper as Nerone in *Agrippina*. An acclaimed concert singer and versatile artist, Holiday has performed at venues such as Carnegie Hall, The Kennedy Center, Lincoln Center, London's Barbican Center, Philharmonie de Paris, and was also a finalist on NBC's *The Voice*. The 2023-24 season brings returns Dutch National Opera as Nerone in *Agrippina*, Bayerische Staatsoper as Prince Go-Go in *Le Grande Macabre*, and to The Metropolitan Opera to reprise his roles in *The Hours*.



REENAH GOLDEN
ARTIST

Reenah Golden (she/they) is a poet, theatre artist and Founder/ CEO & Artistic Director of The Avenue Blackbox Theatre in Rochester, NY where she continues her life work of over 20 years using performing arts,

cultural work and creative placemaking as tools of transformation. Their work is firmly planted in disrupting systemic racism and creating space for art that heals and restores.

Reenah's pioneering work in spoken word, theater, arts education, and urban youth development has been acclaimed nationally and toured throughout the US, Caribbean and Europe. This work has been accepted for inclusion at National Conference of Teachers of English, The American Educational Research Association, TEDx, Partners of the Americas and in the first youth-focused slam docu-series, HBO Brave New Voices. Reenah is a published author of poetry and creative scholarship that includes; *The rhizome of Blackness* (IBRAHIM, New York: Peter Lang, [2014]), *Underprivileged School Children and the Assault on Dignity* (HALL, New York: Routledge [2014], *Slam School* (LOW, Stanford University [2011]).

Reenah collaborated with John Clayton in 2022, *Keys are Black and Blacks are Key* commissioned by Eastman School of Music and is delighted to team up again for this beautiful tribute to two giants of jazz.

LOS ANGELES MASTER CHORALE

SOPRANO

Tamara Bevard
 Christina Bristow
 Hayden Eberhart
 Claire Fedoruk
 Harriet Fraser
 Graycen Gardner
 Ayana Haviv
 Karen Hogle Brown
 Caroline McKenzie
 Alina Roitstein
 Anna Schubert
 Sunmi Shin
 Addy Sterrett
 Courtney Taylor
 Rebecca Tomlinson
 Chloe Vaught
 Suzanne Waters
 Elyse Willis
 Sunjoo Yeo
 Andrea Zomorodian

ALTO

Garineh Avakian
 Aleta Braxton
 Janelle DeStefano
 Amy Fogerson
 Michele Hemmings
 Callista Hoffman-Campbell
 Shabnam Kalbasi
 Sharon Chohi Kim
 Sharmila G. Lash
 Sarah Lynch
 Adriana Manfredi
 Cynthia Marty
 Margaurite Mathis
 Alice Kirwan Murray
 Lindsay Patterson Abdou
 Jessie Shulman
 Niké St. Clair
 Ilana Summers
 Kimberly Switzer
 Tracy Van Fleet

TENOR

Matthew Brown
 Bradley Chapman
 Daniel Curran
 Adam Faruqi
 Jon Lee Keenan
 Dermot Kiernan
 Charlie Kim
 Shawn Kirchner
 Joey Krumbein
 Charles Lane
 Michael Lichtenauer
 JJ Lopez
 Sal Malaki
 Matthew Miles
 Robert Norman
 Edmond Rodriguez
 Todd Strange
 Matthew Thomas
 Matthew Tresler

BASS

Derrell Acon
 Michael Barnett
 Reid Bruton
 John Buffett
 David Castillo
 Kevin Dalbey
 Will Goldman
 Abdiel Gonzalez
 Scott Graff
 James Hayden
 David Dong-Geun Kim
 Luc Kleiner
 Chung Uk Lee
 Scott Lehmkuhl
 Ben Lin
 Brett McDermid
 Jamal Moore
 Jim Raycroft
 Adrien Redford
 Mark Edward Smith
 Shuo Zhai

The singers of the Los Angeles Master Chorale are represented by the American Guild of Musical Artists, AFL-CIO, Elyse Willis, AGMA Delegate.

THE CLAYTON-HAMILTON JAZZ ORCHESTRA

TRUMPET

Bijon Watson
Lead Trumpet
 Clay Jenkins
 Gilbert Castellanos
 James Ford
 Kye Palmer

Ivan Malespin

Francisco Torres
 Juliane Gralle
Bass Trombone / Tuba

Charles Owen

2nd Tenor Saxophone
 Adam Schroeder
Baritone Saxophone

Sam Hirsh

Piano
 Zack Caplinger
Guitar

SAXOPHONE

Keith Fiddmont
Lead Alto Saxophone
 Jacob Scesney
Alto 2
 Rickey Woodard
1st Tenor Saxophone

RHYTHM SECTION

Jeff Hamilton
Drums
 Jon Hamar
Bass

ORCHESTRA

**EQUIPMENT
 MANAGER**
 Jessica Ragsdale

TROMBONE

Ira Nepus
Lead Trombone

The Clayton-Hamilton Jazz Orchestra is represented by Gail Boyd Artist Management

DONOR RECOGNITION 2022/2023 SEASON

The Los Angeles Master Chorale is honored to recognize the individuals and institutions that generously support our world-class professional choral ensemble and impactful education programs.

We sincerely thank the following individual donors, who have contributed \$300 or more to the annual fund from March 1, 2022 through March 31, 2023. Special thanks to our multi-year donors, whose gifts ensure a healthy base for our future.

**In memoriam*

LEADERSHIP CIRCLE

The Leadership Circle (\$100,000+) honors and celebrates the Los Angeles Master Chorale's most distinguished donor community. Established in 2019 with a challenge grant from the Abbott L. Brown Foundation, the Leadership Circle enables transformative projects—from commissioning, recording, and artistic innovation, to ambitious community engagement programming and touring productions. Members receive exclusive recognition and event experiences throughout the year.

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ARTISTIC DIRECTOR'S CIRCLE

The Artistic Director's Circle brings together generous Los Angeles Master Chorale donors in support of the bold vision of Grant Gershon, Kiki & David Gindler Artistic Director. As key stakeholders, members play a vital role in advancing our mission and programs through significant contributions of \$50,000-\$99,999. Enjoy special opportunities throughout the season to engage with artists, singers, and the music we love.

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Denise and Robert Hanisee
Jenny Soonjin Kim and Chip Baik
Marian and John* Niles

Casper Partovi and Jackie Petitto
Elizabeth and Justus Schlichting
Laney and Tom* Techentin
William M. Tully in loving memory of Jane W. Tully

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Judith and	Kristin and	Mr. Brian Krechman	Anne Akiko Meyers
Thomas Beckmen	Berkeley Harrison	Marjorie Lindbeck	in honor of
Dr. Ann Graham Ehringer		Ann* and Robert Ronus	Grant Gershon

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Edward E. Clark	in memory of	Steven P. Neiffer and	Rosemary Schroeder
Alyce de Roulet	Virginia L. Fitzgerald	Eric Lassiter*	Grace and
Williamson	Robin and Craig Justice	Christine Marie Ofiesh	Greg Sheldon-Williams
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Germaine Franco	Anahita and Jim Lovelace	John Perkins	Curtis Tamkin
Kathleen and	Jane and	in memory of	Ian and Barbara
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Dr. Patricia A. Keating	Bea Nemlaha	Lisa Richardson	Rudolf H. Ziesenhene

\$3,000+ LEVEL

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Damon Hein	John Lundgren, M.D. and	Susan Olsen	Kat and
Marjore Chronister	Susan Jay, Ph.D.	Sue Stamberger	Thomas Zimmerman
Craig and Mary Deutsche	Lawrence and	Melinda Taylor and	
Kraft-Engel Management	Mireya Jones	Craig Webb	
Alma Guzman	Shawn LeMone	Meredith Palmer Torres	

\$1,500+ LEVEL

Lesili Beard and	Paul and Janet Gordon	Dr. Joseph Matthews	Ilean and Steve* Rogers
Dr. Iris S. Levine	Anan and Christine Horton	Kathleen McCarthy	in honor of
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THU 1 JUN / 8:00 p.m.

A Transparent Musical

CENTER THEATRE GROUP

@ Mark Taper Forum

Thru 6/25/2023

THU 1 JUN / 8:00 p.m.

A Soldier's Play

CENTER THEATRE GROUP

@ Ahmanson Theatre

Thru 6/25/2023

THU 1 JUN / 7:30 p.m.

Otello

LA OPERA

@ Dorothy Chandler Pavilion

Thru 6/4/2023

THU 1 JUN / 8:00 p.m.

Dudamel conducts Mozart

LA PHIL

@ Walt Disney Concert Hall

Thru 6/4/2023

FRI 2 JUN / 8:00 p.m.

Rufus Wainwright

LA PHIL

@ Walt Disney Concert Hall

SAT 10 JUN / 7:30 p.m.

An Evening with Renée

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SUN 11 JUN / 7:00 p.m.

Ellington / Williams

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FRI 16 JUN / 7:30 p.m.

Complexions

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FRI 23 JUN / 7:00 p.m.

The Music Center's

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Luciana Souza and Trio

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TMC ARTS

@ Jerry Moss Plaza at

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TUE 27 JUN / 8:00 p.m.

Into the Woods

CENTER THEATRE GROUP

@ Ahmanson Theatre

Thru 7/30/2023

FRI 30 JUN / 7:00 p.m.

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The Music Center's Dance DTLA. Photo: Will T. Yang for The Music Center.



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