

THE MUSIC CENTER PRESENTS  
**JONI 75**

A BIRTHDAY CELEBRATION LIVE AT  
THE DOROTHY CHANDLER PAVILION  
NOVEMBER 6 & 7, 2018

Photo by Norman Seeff.

performances  
MAGAZINE

THE  
MUSIC  
CENTER







Photo by Norman Seeff.

The Music Center Presents

# Joni 75

A Birthday Celebration Live At  
The Dorothy Chandler Pavilion  
November 6 & 7, 2018

## FEATURING

Brandi Carlile  
Glen Hansard  
Emmylou Harris  
Norah Jones  
Chaka Khan  
Diana Krall  
Kris Kristofferson

Los Lobos with La Marisoul,  
Cesar Castro & Xochi Flores

Graham Nash  
Seal

James Taylor  
Rufus Wainwright

## WITH

Brian Blade  
Co-Musical Director/Drums

Jon Cowherd  
Co-Musical Director/Piano

Christopher Thomas  
Bass

Greg Leisz  
Guitar & Pedal Steel

Marvin J. Sewell  
Guitar

Jeff Haynes  
Percussion

Ambrose Akinmusire  
Trumpet

Bob Sheppard  
Woodwinds

Scarlet Rivera  
Guest Artist/Violin

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Photo by Nurit Wilde.



Photo by Henry Diltz / Morrison Hotel Gallery.

What an incredible honor and privilege it is to welcome each of you to celebrate one of the world's most remarkable artists—Joni Mitchell. I am so pleased you have joined us for what I know will be two nights of extraordinary performances by an amazing array of singers and musicians, all of whom have been inspired by Joni's masterful music. This is a birthday party only Los Angeles can throw! I am so proud that we at The Music Center could make it happen.

As an artist, Joni pushed the boundaries; she challenged the narrative, quite evident in the 1960s, that a woman couldn't be in charge of her own destiny. She took control of her professional journey and made choices based on what she wanted, not what those in the music industry tried to dictate. She moved the field forward, something I truly respect, making music her own and reframing what songwriting and vocal music could be.

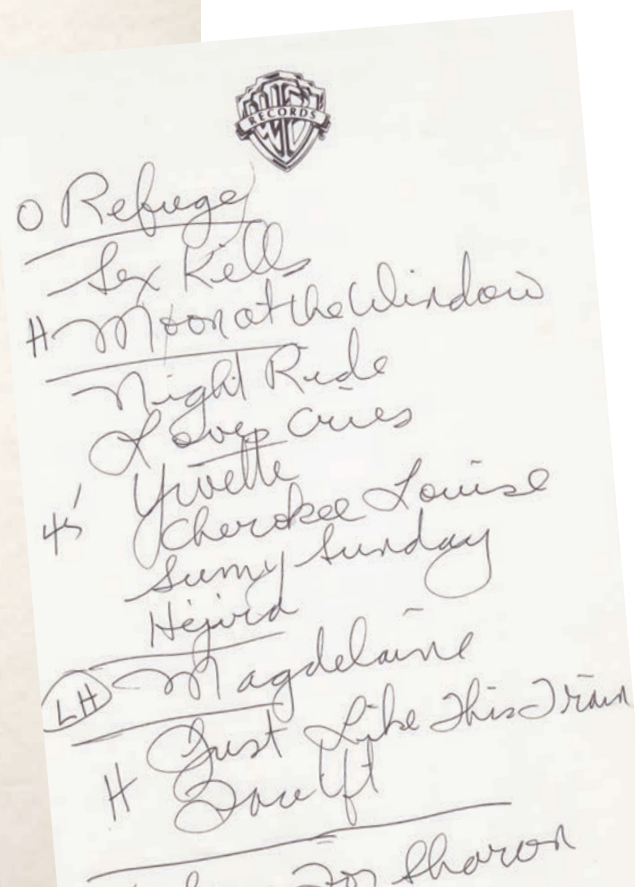
For those reasons and so much more, we are thrilled to celebrate Joni's birthday. During our gala on the second night of these concerts, we will bestow her with The Music Center's Excellence in the Performing Arts Award, acknowledging her pioneering spirit and timeless art and music.

Thank you, Joni, for all you have given us, for this incredible chance to produce these concerts and to show how incredibly grateful we are. And thank you to our wonderful audiences for your support.

We hope you enjoy the celebration.

Rachel S. Moore  
President & CEO  
The Music Center

# WELCOME TO A JOYOUS CELEBRATION





# JONI MITCHELL

Photo by Norman Seeff.

**R**oberta Joan Anderson (“Joni”) was born in Fort MacLeod, Alberta, on November 7, 1943. Joni was an only child whose artistic talents blossomed early as she began drawing at a young age. While she was always a lover of music, it wasn’t until high school in Saskatoon, Saskatchewan, that Joni began performing. She bought a ukulele and soon began playing in the local club, The Louis Riel, in 1962.

Heading to art school in Calgary after graduation, Joni auditioned at a coffeehouse called The Depression and immediately landed a regular gig there. Weighing two viable career options—art or music—she decided to focus on the latter.

Joni moved to Toronto in 1964 and immersed herself in the fledgling Yorkville folk scene, performing in coffeehouses along with other fellow unknowns Neil Young and Gordon Lightfoot. It was during this time that Joni’s songwriting skills began to emerge.

Moving stateside in 1965, Joni worked the coffeehouse circuit for the next three years, playing as many as 20 sets a week. David Crosby caught her performance in a Florida club in 1967, was “stunned” by her talent, and invited her to Los Angeles.

Soon thereafter Joni signed with Reprise Records. Her first record, *Song to a Seagull*, was released in 1968.

A wholly original masterpiece buoyed by her unique songwriting and guitar style, this album still sounds fresh and timeless 50 years later.

Joni went on to serve as producer for most of her subsequent albums. She produced and recorded *Blue* [1971], a unique collection of songs, performed with an emotional honesty that resonated with a wide audience. *Blue* is considered by many critics to be one of the best LPs of pop music ever created.

Joni’s most commercially successful LP, *Court and Spark* [1974] was created with the jazz-fusion group The L.A. Express. *The Hissing of Summer Lawns* [1975] steered her away from traditional pop forms into formats of complex lyrics and melodies, accompanied by a variety of jazz musicians. Her album *Hejira* [1976] shed much of the instrumentation, creating a minimalist recording with an expansive ambience achieved with the help of her sound engineer, Henry Lewy, by overdubbing Joni’s electric rhythm guitar. In 1978, one of jazz’s great geniuses, Charles Mingus, approached Joni to propose a collaboration. The result was *Mingus* [1979], released shortly after Mingus’s untimely death from ALS.

*Dog Eat Dog* [1985] featured Joni’s exploration of sociopolitical themes set to complex synthesizer arrangements. In the 1990s, her acoustic guitar playing came back to the forefront and produced the GRAMMY®-winning *Turbulent Indigo* [1994]. She has also recorded an orchestral retrospective, *Travelogue* [2002]; two live recordings, *Miles of Aisles* [1974] and *Shadows and Light* [1980]; and an orchestrated collection of

popular music standards, *Both Sides Now* [2000]. In 2007, the Alberta Ballet Company staged the ballet *The Fiddle and the Drum*, choreographed to a collection of Joni’s recordings. Her last recording of new material was *Shine* [2007].

Although Joni’s sophisticated music rarely ascended the pop charts (“Help Me” reached #7 in 1974), many of her songs have become classics. “River,” “Big Yellow Taxi,” and “A Case of You” are instantly recognizable. “Woodstock” has become the anthem of the 60s’ counter-culture movement and “Both Sides Now” has been recorded more than 1250 times by other artists.

Three Junos, nine GRAMMYS® (plus the Recording Academy’s Lifetime Achievement Award), the Governor General’s Award for Lifetime Artistic Achievement, the Canadian Music Hall of Fame and Songwriter’s Hall of Fame, the Rock and Roll Hall of Fame, and a Polar Music Prize are but a few of Joni’s awards and accolades.

All told, Joni’s creative output includes 30+ musical releases and countless paintings and drawings. She continues to create to this day.

Joni Mitchell biography provided by Mark Scott and Les Irvin.

## The Music Center’s Excellence in the Performing Arts Award/2018 Presented to Joni Mitchell

The Music Center honors Joni Mitchell with *The Music Center’s Excellence in the Performing Arts Award*, recognizing her pioneering spirit and timeless art and music. The Music Center first bestowed this award, which salutes individuals who are innovators in the creative and performing arts, upon another great artist – actress, dancer and singer Rita Moreno – in 2016. Joni continues to be an inspiration to the artists of today and tomorrow. Her many talents and artistic contributions epitomize The Music Center’s belief in the power of the arts to deepen the cultural lives of all.





Film photo credits: Right, black and white photo: Nurit Wilde.  
All other photos by Henry Diltz / Morrison Hotel Gallery.



# THE UNIVERSE OF JONI

By Jörn Weisbrodt

"Naturally, like most humans, I love Joni," Chrissie Hynde wrote to me when I asked her to be in these shows. In my head, her reply turned into, "If you are human, you love Joni Mitchell." Therefore, "barbarians" would not love Joni. Loving Joni Mitchell is a sign of being human, a sign for humanity. Her songs probe into the deepest and soar to the highest points of our existence.

There is an unprecedented marriage of intimacy and universality that permeates all her work. Her art compares with no other, but it relates to all of us. Joni Mitchell is a wanderer and explorer in a Nietzschean sense (the German philosopher is one of her favorite writers), a cartographer of the heart and mind. The uncharted territory is her home, yet she reveals it as familiar to us. I believe I speak for more than myself in saying these shows are a homecoming for all of us. Her music makes us feel human, complete and at home, despite the fact that her "default setting" is that of the traveler. She longs for distance, for eternity as expressed in many of her lyrics: "clouds at icy altitudes," "skate away," "wanderlust," "porous with travel fever." That desire for and ability to think about infinity is what differentiates us from all living creatures. There is no one that nails infinity better than Joni Mitchell. And only the British painter J.M.W. Turner could be called her equal with clouds. "God is alive in Joni Mitchell" someone scrawled across a poster for shows she performed in March 1968 at Canterbury House. Leonard Cohen described her as "Queen Undisputed of Mind Beauty."

And, at the same time, there is no one who is more down to earth than Joni. The homes she creates, the gardens, her paintings, are far from being "ice cream castles in the air;"

they show a deep commitment to nature, friendship, simplicity and harmony. There is no person with a greater smile on her face when you arrive for a visit.

Chrissie unfortunately couldn't be in the show. But many others are here. These shows were a year-and-a-half in the making. I asked Joni whether she would give me her blessing to let The Music Center put on these shows celebrating her 75<sup>th</sup> birthday. She did. Then, it was obvious to me that Brian Blade had to be my first call, to ask him to be the music director and put the band together. In pop music, people generally feel that as long as you stick more or less to the melody and the lyrics of a song, you are properly interpreting that song. Not with Joni's music. Harmonies, chord voicings and arrangements are absolutely integral to what constitutes the song. Nobody would dream of changing the piano parts for Schubert's "Winterreise" and still claim they are singing his compositions. Brian knows this.

In January, my husband, our daughter and I visited Joni who loved playing pool with our then 6-year-old child. Over the clicking sounds of the colorful balls hitting each other, I asked Joni if there were any singers she would enjoy hearing perform her songs. Many of those names she gave me are in the cast today. Music producer Danny Kapilian—whom I also worked with on a similar show in 2013 for Joni's 70<sup>th</sup> birthday at Massey Hall, as part of Toronto's Luminato Festival—then joined the team. Many others followed to help, advise and support, all fans or long-time friends of her music, culminating in the gatherings and celebrations today. When you enter into Joni's world, you enter into a giant network of friends, so you cannot help but feel intimately connected to her. We are all here tonight as her friends.

Joni herself performed twice at The Music Center's Dorothy Chandler Pavilion. In 1972, after the release of *For the Roses*, the *Los Angeles Times* headline read, "Joni Mitchell in a Giant Living Room," and, two years later, after *Court and Spark*, the headline read, "New Joni sparks Dancing in the Aisles." The contemplative and the ecstatic, the intimate and the extrovert, the Apollonian and the Dionysian, "thaw out or freeze" as she says in "Hejira," probably my favorite song. These are the poles of our existence, even though we often try to whittle those extremes down for our own comfort, sanity and survival. But not so her. She is the kite that flies high among lightning and thunder between the sky and the earth, and we receive and cherish the light and energy she sends down to earth.

"You are my favorite actor in the world," I told the great Austrian actor Walter Schmidinger years ago. He replied with a sarcastic smile, "Why not the universe?" Continuing my journey of faux-pas, on the day of the first show in Toronto, overcome with emotion, I told Joni in her hotel room, "You are my favorite female artist." Her reply was, "Why female?" And she is right, why female. The greatest art is neither male nor female; it is human, and it is otherworldly. Joni, tonight I think we are all here to say, you are our favorite artist. (To which she might say, "Why artist?") Happy birthday!

Jörn Weisbrodt is the artistic producer to The Music Center and creator of these shows. He is also the artistic director of ALL ARTS, a streaming platform and broadcast channel dedicated to Arts and Culture by WNET and former artistic director of the Luminato Festival in Toronto.

Photos by Norman Seeff.



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# JONI — A TRIBUTE AT 75

By Dr. Daniel J. Levitin

For two nights, we celebrate Joni's 75<sup>th</sup> birthday with a tribute to her and her music, the kind of thing she has rarely participated in up to this point. But 75 is a special occasion that commands special attention. At 75, Joni is still young of mind and spirit, full of wit and humor. And, charmingly, she stills enjoys watching cartoons (we share a special affection for *Loony Tunes* and *Puss in Boots*).

Writers have difficulty capturing what is special about Joni's music because they tend, myopically, to focus on just one element—the lyrics, the exotic chords, the tunings, the melodies, her role as cultural or generational spokesperson, that smile. It is all of these together, and it is more. What's missing from most accounts is the way her music makes us feel: the evocative, deep effect it has on us—not just while we're listening, but in the way those songs stay with us, sometimes for a lifetime.

Joni's music uniquely shows the power of music to teach us about ourselves. Prior to her, we had Tin Pan Alley, Broadway, pop -songs that told a story, but one that was about people who were clearly overt characters in a story (think “Mack The Knife” or “Oklahoma!”). Joni's songs, whether they were actually about her or not (she says they weren't, but perhaps she is being writerly coy) revealed the inner workings of a keenly analytical mind turned inward, plumbing the depths of what it means to think and what it means to feel...what it means to be human, with our flaws, our frustrated desires and our disappointments. We've learned to better understand our own emotions by listening to her write and sing about hers. I think you'd have to go back 2500 years to King David (the Psalms of the Old Testament) to find music that explored emotion as well as Joni does.

I intentionally didn't say her music conveys emotion, which opera and so many popular songs do. Joni introduced something deeper, the exploration of emotion through four different lenses. She applies an analysis of the intellectual, spiritual, physical and visceral sides of a story. Anyone else with her gift of words might have let the music play second fiddle. The astonishing thing is that Joni's chords, melodies and the vocal performance are all equal partners with the words, reinforcing them and adding to them

in multidimensional ways. Any single one of those elements of her music could stand on its own and still be better than anything else out there. But she pulls them all together, organically, into a unified whole. The result is breathtaking.

I fell in love with Joni through her music in the late 1960s, and she never stopped surprising me, album by album. To talk of genres with Joni is to miss the point. It is 10 genres, and it is its own genre. *Mingus*, an ambitious collaboration with the great jazz bassist, was seen as a departure by many, but, in fact, she had sown the seeds of jazz already through collaborations with Tom Scott, Larry Carlton, Jaco Pastorius and others in earlier albums. And, if one listens closely, her music brought together the chordal play of Miles Davis and Bartók. Her vocal phrasing has the fluidity of Billie Holliday, the wit of Annie Ross, the romanticism of Édith Piaf. There's rock, African drumming, folk, ambient and art music, classical strains and rock across the catalog.

I met her 25 years ago, and we became friends. After falling in love with her music, I fell in love with her. And who wouldn't? I have never met anyone like her. She perfectly balances the physical, emotional, spiritual and intellectual, hovering over each sector, never staying too long in any one of them, maintaining an astonishing sense of balance and harmony. Talking to her leads to the most stimulating conversations imaginable. And so charismatic! I didn't know people could be that way. And perhaps they can't: I've never met anyone else like her, and I've never heard of anyone who has.

In 200 years, I think we will still be singing some of the music we love today: the Psalms, Lennon & McCartney, Cole Porter, Mozart and Mitchell. And I think our descendants will still reserve a special place in their hearts for Joni. They will be happy to let her take them to wherever she wants to go because they know it will be a fantastic ride, that they'll be entertained, and they'll come back to their lives with some insight, warm-heartedness and hope they didn't have before. As two fans once told Joni, “before there was Prozac, there was you.” As a psychologist, I would say the best cure for depression may be to take two Joni Mitchells and call me in the morning.

Dr. Daniel J. Levitin is a Los Angeles-based neuroscientist, musician and author who studies the music and the brain. Three of his books, *This Is Your Brain on Music*, *The World in Six Songs*, and *The Organized Mind* discuss Joni Mitchell's work.

Film photos by Henry Diltz / Morrison Hotel Gallery.



Photo by Norman Seeff.

Photo by Henry Diltz / Morrison Hotel Gallery.



# SONG LIST

(in alphabetical order)

## A CASE OF YOU

Mitchell spoke to Cameron Crowe for a 1979 *Rolling Stone* interview: “‘The *Blue* album, there’s hardly a dishonest note in the vocals,’ she said. ‘At that period in my life, I had no personal defenses. I felt like a cellophane wrapper on a pack of cigarettes. I felt like I had absolutely no secrets from the world and I couldn’t pretend in my life to be strong. Or to be happy. But the advantage of it in the music was that there were no defenses there either.’ ‘A Case Of You’ benefits from the intimacy and lack of filter, enhanced by the spare instrumentation: James Taylor on acoustic guitar, Russ Kunkel on drums and Joni on Appalachian dulcimer.”

## ALL I WANT

From *The Atlantic*: “Listen to the first line of *All I Want*, the album’s first track: ‘I am on a lonely road / and I am traveling’—Mitchell repeating that last word four times, leaning into it...”

## AMELIA

From the 1996 *Los Angeles Times* interview with Joni Mitchell: “I wrote the album while traveling cross-country by myself, and there is this restless feeling throughout it...the sweet loneliness of solitary travel. In this song, I was thinking of Amelia Earhart and addressing it from one solo pilot to another, sort of reflecting on the cost of being a woman and having something you must do.”

## A STRANGE BOY

From jonimitchell.com: “Mitchell’s sometimes cruel, sometimes self-critical account of the affair she had with one of two men with whom she drove from L.A. to New England in the spring of 1976. One of the men was a former boyfriend from Australia, the other—the ‘strange boy’ of the title—was an airline steward in his 30s still living with his parents. ‘He was psychologically astute and severely adolescent at the same time,’ she remembers. ‘There was something seductive and charming about his childlike qualities, but I never harbored any illusions about him being my man. He was just a big kid in the end.’ The relationship lasted only a short time, but its flaming early days in

an uptight bed and breakfast are recounted in one of the album’s memorable verses: ‘While the boarders were snoring / Under crisp white sheets of curfew / We were newly lovers then / We were fire in the stiff-blue-haired-house rules.’”

## BLUE

From the *Rolling Stone* review in 1971: “has the secret, ineffably sad feeling of a Billie Holliday song. Joy, after all, can be shared with everybody, but intense pain leads to withdrawal and isolation. ‘Blue’ is a distillation of pain and is, therefore, the most private of Joni’s private songs. The beauty of the mysterious and unresolved melody and the expressiveness of the vocal make this song accessible to a general audience. But ‘Blue,’ more than any of the other songs, shows Joni to be twice vulnerable: not only is she in pain as a private person, but her calling as an artist commands her to express her despair musically and reveal to an audience of record-buyers.”

## BORDERLINE

From a 2014 Joni Mitchell interview with *McLean*’s: “The song investigates why people divide. In Japan, they have a pecking order of smart and dumb according to blood. A man asked me what my blood type is because he thought I was A-type—which he said was ‘smart blood.’ It is human nature to pull rank one way or another. By principle or blood type.”

## BOTH SIDES, NOW

Joni Mitchell wrote “Both Sides, Now” in March 1967, inspired by a passage in *Henderson the Rain King*, a 1959 novel by Saul Bellow. “I was reading Saul Bellow’s *Henderson the Rain King* on a plane, and, early in the book, Henderson the Rain King is also up in a plane. He’s on his way to Africa, and he looks down and sees these clouds. I put down the book, looked out the window and saw clouds too, and I immediately started writing the song. I had no idea that the song would become as popular as it did.”

## COURT AND SPARK

From *Pitchfork*: “Her 1974 commercial break-out, ‘Court and Spark,’ found her backed by first-call jazz session cats L.A. Express. It was her official severance from folk music. *Court* is her most pop album and gave her three chart hits, going gold five weeks after its release. Mitchell’s production features heavy and sudden multi-tracked swells of her voice that spike melodies like a choir of accusing angels and mimic strings and horns. Now six albums deep on the topic of love and loss, *Court* has a marked cynicism. It’s a grown-up album about arriving at the intractable issues of adult love.”

## COYOTE

From jonimitchell.com: “An upbeat, playful account of an unrepentant ladies’ man {‘He’s got another woman down the hall, but he seems to want me anyway!’} encountered on a roadhouse dance floor. Eventually the cad shows enough humanity to earn the songwriter’s pity—and a one-night stand. ‘People considered it aggressive for a woman to be talking and acting this way at



the time,’ Mitchell said. ‘They wouldn’t have said it if it had been written by a man.’ The song is propelled by the explosive fretless bass of Mitchell newcomer Jaco Pastorius, a flamboyant jazz-rock legend whose life ended tragically with a drug overdose in 1987. ‘He was the bass player of my dreams,’ Mitchell said. ‘I can’t imagine *Hejira* without him.’”

## DON’T INTERRUPT THE SORROW

From the 1975 *Rolling Stone* review: “In ‘Don’t Interrupt the Sorrow,’ a poem of almost impenetrable mystery, she [Joni] voices the core of her vision. Among other things, the song parallels modern forms of female subjugation with both Christian and African mythology in imagery that is disjunctive and telegraphic: *He says ‘Your notches liberation doll’ And he chains me with that serpent To that Ethiopian wall Winds of change patriarchs Snug in your bible belt dreams.*”

## DOWN TO YOU

From *Paste Magazine*, 2017: “With spiraling, interwoven orchestration, *Court and Spark*’s ‘Down To You’ rightly won a GRAMMY® for Best Arrangement Accompanying a Vocalist in 1974. With Mitchell’s quintessentially raw self-awareness, the lyrics almost certainly seem to be a reflection on her own character and

the thrill she finds in new lovers. But, like the true poet she is, she never explicitly states to whom she’s speaking, which allows listeners to insert themselves and their imaginations into the song.”

## DREAMLAND

From the 1975, *Village Voice* review: “In ‘Dreamland,’ Airtio’s drum becomes the beat of a pep rally where the chant is a jingly montage of racist images and quasi-ads, and the result is Mitchell’s greatest third-person song: a frightening, funny parody of how television and advertising corrupt ideas by turning them into commercial products with a putative erotic value. This is stuff Mitchell knows to her bones. Sexual corruption may be the metaphor for material corruption, and Mitchell makes the most of it, warping every syllable into a hooker’s come-on, obviously enthralled by the rotten opulence she excoriates. She is herself, after all, one of the ultimate products of imperialism: a jaded Hollywood star.”

## FOR THE ROSES

From Joni Mitchell’s introduction to the song at Carnegie Hall on February 23, 1972: “This is another new song. It’s called ‘For the Roses,’ and it comes from the expression, ‘to run for the roses.’ You know what that’s all about: that’s when you take this horse and, you know, like he comes charging into the finish line, and they throw a wreath of

flowers around his neck, and then one day, they take him out and shoot him. It’s kind of a macabre thing to say, isn’t it, I guess?”

## NOTHING CAN BE DONE

From *The New York Times*, March 17, 1991: “‘Oh I am not old / I’m told / But I am not young,’ Joni Mitchell sings in ‘Nothing Can Be Done,’ from her new album, *Night Ride Home*. ‘Must I surrender with grace / The things that I loved when I was younger?’ she asks. ‘What do I do here with this hunger?’ Ms. Mitchell’s stoic reply to her own question, repeated almost like a mantra throughout the song, is simply: ‘Nothing can be done.’”





# SONG LIST CONTINUED

## RAISED ON ROBBERY

From the 1974 review in the *The New York Times*: “Not all of Mitchell's songs focus solely and inwardly on love. She's fine at telling tales too, like the fast and racy ‘Raised on Robbery’ about a prostitute vainly attempting to make a sale in a bar.”

## RIVER

From the *Washington Post*: “James Taylor, who knows the song better than just about anybody aside from Mitchell, said in a 2006 interview with the *Post* that ‘I don't know why it's suddenly getting picked up as a Christmas song. But some things just become identified as seasonal songs, and this is now one of them.’ At the time, Taylor had just released *James Taylor at Christmas*, which included ‘River’—a song he'd first heard decades earlier, when Mitchell played it at her home in Los Angeles in 1970, shortly after it was written. ‘Most Christmas songs are light and shallow, but ‘River’ is a sad song,’ Taylor said. ‘It starts with a description of a commercially produced version of Christmas in Los Angeles...then juxtaposes it with this frozen river, which says, “Christmas here is bringing me down.” It only mentions Christmas in the first verse. Then it's, “Oh, I wish I had a river I could skate away on”—wanting to fall into this landscape that she remembers. It's such a beautiful thing, to turn away from the commercial mayhem that Christmas becomes and just breathe in some pine needles. It's a really blue song.”

## THE BOHO DANCE

From the 1976 *Rolling Stone* review: “Images of entrapment and enslavement (an artist to his patrons) also inform ‘The Boho Dance,’ set in New York. Inspired by *The Painted Word*, Tom Wolfe's clever diatribe against the art world establishment, this recollected dialogue depicts the hypocrisy of a scene that only pretends not to be thoroughly commercialized.”

## THE MAGDALENE LAUNDRIES

From songchops.com: “On her 1994 album *Turbulent Indigo* Joni Mitchell has one of the most descriptive, powerful songs you'll ever hear. She crafts a first-person story about

a young girl incarcerated in one of Ireland's Magdalene institutions—The Magdalene Laundries—for being over 20, unmarried and attractive. The song is an exceptional example of taking a news topic and finding the human side that speaks of the injustice, but never sounds like it's a protest song—it never talks at the listener, takes a position and pounds at it. It simply takes a first-person account and uses elegant metaphor, figurative language and prosody to bring the speaker's situation to life.”

## TWO GREY ROOMS

Joni Mitchell wrote a wordless vocal melody and instrumental accompaniment for the song in 1982 during the sessions for her album *Wild Things Run Fast*. She titled it “Speechless” as lyrical inspiration for the song escaped her until 1989 when she encountered the story of New German Cinema director Rainer Werner Fassbinder, who, amid the repression of Germany's antigay Paragraph 175 laws, was left broken-hearted by a male lover in his youth. In a 1996 interview with the *Los Angeles Times*, Mitchell says of the song: “It's a story of obsession...about this German aristocrat who had a lover in his youth that he never got over. He later finds this man working on a dock and notices the path that the man takes every day to and from work. So the aristocrat gives up his fancy digs and moves to these two shabby gray rooms overlooking this street, just to watch this man walk to and from work. That's a song that shows my songs aren't all self-portraits.”

## WOODSTOCK

From a pbs.org interview with David Yaffe, author of Joni Mitchell's bio *Reckless Daughter*: “As rock and folk musicians from around the country headed to Woodstock in August of 1969, Mitchell stayed behind. She was scheduled to perform on ‘The Dick Cavett Show’ the day after the festival ended and, nervous that her return home would be delayed, her agent David Geffen asked her not to go. Bitterly disappointed, she followed the legendary festival from afar and wrote the song ‘Woodstock,’ a song that held tremendous emotional weight for her. The lyrics are not really a celebration, especially when you hear the way she sings it. It's a dirge. The first few times she performed it, she burst into tears, because it brought back the intensity of the experience and was so moving.”

# OUR OWN HEJIRA

By Danny Kapilian, JONI 75 music producer

“It's a long, long way from Canada...” is the opening line of Joni's “Dreamland” from the album *Don Juan's Reckless Daughter*. Well, ain't that a fact.

Joni Mitchell's journey—“just like this train”—shakes us, wakes us, inspires us to laugh (with rich layers of irony), to cry (to the depth of our souls) and to dream of the immense insignificance of our existence.

What an honor to assemble this cast and to create this special celebration of Joni and her music with Brian Blade and these truly remarkable musicians. Our singular musical guests all know and love Joni, and we thank them for sharing their wisdom and innovation here with us. All on this stage are Joni's musical compadres.

Thank you, Joni Mitchell, for sharing your boundless and generous gifts of sound and vision. Happy and blessed birthday from all of us.

## PRODUCTION CREDITS

**Artistic Producer** Jörn Weisbrodt  
**Senior Producer** Nick Schwartz-Hall  
**Music Producer** Danny Kapilian  
**Director of Production** Jason Clark  
**Production Manager** Patrick Traylor  
**Asst. Production Manager** Teresa Hartmann  
**Stage Manager** Melissa Kaye Tosto  
**Lighting Designer** John Torres  
**Projection Designer** Michael Oshann  
**Live Sound Mixer** Masanori Yura

**Video and Projection Provided by** Night Light Inc.

**Backline Provided by** Lon Cohen

**Audio Gear provided by** South Bay Sound & Light

Back Wall Visuals and Audio Clips: Images of paintings by Joni Mitchell courtesy of Joni Mitchell and photographed by Allan May.

Photos by Norman Seeff, Henry Diltz and Nurit Wilde courtesy of the artists and Morrison Hotel Gallery.

Excerpt from “Both Sides, Now—Live at The Isle of Wight Festival 1970” courtesy of Eagle Rock Entertainment.

Sound clips of interviews with Joni Mitchell courtesy of Malka Marom.

Joni Mitchell album covers courtesy of Warner / Chappell Music and Universal Music Group.



Photo by Norman Seeff.





## BRANDI CARLILE

Over the course of her acclaimed career, Brandi Carlile has released seven albums, including *The Story* (2007), *Give Up the Ghost* (2009) and *Live at Benaroya Hall with the Seattle Symphony* (2011), the latter reaching number 14 on the Top Rock Albums chart. In May 2017, Carlile released *Cover Stories, Brandi Carlile Celebrates 10 Years of The Story, An Album to Benefit War Child* debuting at number 30 on the Billboard 200. She released her latest album, *By The Way, I Forgive You*, in February 2018. While on tour she regularly performs select Joni Mitchell's honor.



## GLEN HANSARD

Academy Award-winning and multi-GRAMMY® nominated singer-songwriter Glen Hansard releases music under his own name and is also a member of the bands The Frames and The Swell Season. Hansard starred in the movie "Once" and was honored with an Oscar for his song "Falling Slowly." Joni Mitchell's song "Coyote" was the first song of hers to fully captivate Hansard, who subsequently recorded the song in the studio with drummer Brian Blade for a project still to be released.



## EMMYLOU HARRIS

A 14-time GRAMMY® Award-winner, Emmylou Harris' contributions as a singer and songwriter span 40 years. Harris, who is known as much for her eloquently straightforward songwriting as for her incomparably expressive singing, has recorded more than 25 albums. She was inducted into the Country Music Hall of Fame in 2008 and earned a GRAMMY® Lifetime Achievement award in 2018. In 2007, Harris recorded Mitchell's song "The Magdalene Laundries" for a multi-artist tribute CD celebrating Mitchell's music, which was released by Nonesuch Records.



## NORAH JONES

Nine-time GRAMMY® Award-winner Norah Jones first emerged on the world stage with the 2002 release of *Come Away With Me*, her self-described "moody little record" that introduced a singular new voice. Jones grew into a global phenomenon, sweeping the 2003 GRAMMY® Awards and signaling a paradigm shift away from the prevailing pop music of the time. Since then, Jones has sold 50 million albums worldwide. In 2007, Jones' rendition of Mitchell's song "Court and Spark" was featured on Herbie Hancock's multi-GRAMMY® Award-winning album *The Joni Letters*.



## CHAKA KHAN

One of the world's most celebrated musicians, with a rich musical legacy, 10-time GRAMMY® Award-winner Chaka Khan has influenced generations of recording artists. A songwriter, actor, author, philanthropist, entrepreneur and activist, Khan has the rare ability to sing in seven music genres, including R&B, pop, rock, gospel, country, world music and classical. Throughout her legendary career, she has released 22 albums and racked up 10 #1 Billboard magazine charted songs, seven RIAA certified gold singles and 10 RIAA certified gold and platinum albums. Khan was invited by Joni Mitchell to sing on the song "Dreamland" for Mitchell's album *Don Juan's Reckless Daughter*. Khan joined James Taylor and Herbie Hancock to celebrate Mitchell's induction into the Canadian Songwriters Hall of Fame.



## DIANA KRALL

Multiple GRAMMY® Award-winning jazz pianist and world-renowned singer Diana Krall is the only jazz singer to have eight albums debut at the top of the Billboard Jazz Albums chart. To date, her albums have garnered five GRAMMY® Awards and 10 Juno® Awards and have also earned nine gold, three platinum and seven multi-platinum albums. Krall's unique artistry transcends any single musical style and has made her one of the most recognizable artists of our time. Krall recorded Joni Mitchell's "A Case of You" on Krall's 2002 album *Live in Paris* and has performed Mitchell's song "Amelia" from the album *Hejira* many times in her live shows.



## KRIS KRISTOFFERSON

Heralded as an artist's artist, three-time GRAMMY® Award-winner Kris Kristofferson has recorded 28 albums, including three with pals Willie Nelson, Johnny Cash and Waylon Jennings as part of The Highwaymen. Kristofferson has spent three decades performing concerts all over the world, most recently in a solo acoustic setting, which puts the focus on the songs. His renown as a songwriter triggered Kristofferson's successful career as a musician and led to an acting career. In 1969, Kristofferson joined Joni Mitchell, Bob Dylan, Graham Nash and Shel Silverstein for an evening at Johnny Cash's home, showcasing music at a gathering that has been described as one of the most potent assemblages of songs showcased for the first time in one place.



## LOS LOBOS

Multiple GRAMMY® Award-winners David Hidalgo, Louis Perez and Steve Berlin of Los Lobos perform a powerhouse mix of rock, Tex-Mex, country, folk, R&B, blues and traditional Spanish and Mexican music, which Perez once called "the soundtrack of the barrio." With its humble beginnings as a garage band in 1973 in East Los Angeles, Los Lobos has seen much success. Its worldwide crossover hit, "La Bamba," from the 1987 film of the same name, reached #1 on the U.S. and UK singles charts. Now celebrating its 45th anniversary, Los Lobos still jams with the same raw intensity, featuring music that is culturally rich, rocking and lyrically provocative. These concerts will be the first-time members of Los Lobos will perform music by Joni Mitchell live.



## LA MARISOUL

La Marisoul Hernandez began her singing career at 14-years-old on Olvera Street in Los Angeles, playing traditional Boleros and Rancheras. She started the group La Santa Cecilia in 2007 alongside Miguel "Oso" Ramirez, Pepe Carlos and Alex Bendana and, together, the group has released six albums. La Santa Cecilia has been nominated for three GRAMMY® Awards and won the award for Best Rock Alternative Latin Album in 2014. The group was also nominated for two Latin GRAMMY® Awards. Hernandez has collaborated with The Roots, Elvis Costello, Pepe Aguilar, Billy Gibbons from ZZ Top, and Julion Alvarez, among others.



Photos by Henry Diltz / Morrison Hotel Gallery.





## GRAHAM NASH

GRAMMY® Award-winner and two-time Rock & Roll Hall of Fame inductee Graham Nash has produced a remarkable body of work, beginning with the Hollies in the 60s and continuing through his union with Crosby, Stills & Nash (& Young) and his solo recordings. His songs, including “Teach Your Children,” “Our House,” “Just A Song Before I Go,” “Immigration Man” and “Chicago/We Can Change The World” among many others, are part of the collective DNA of an entire generation. Nash, who shared Joni Mitchell’s home in Los Angeles, was inspired to write the song “Our House” when, on a dreary day, the two visited a local restaurant and Mitchell found a vase in a nearby antique store that she bought and filled with flowers while Nash lit a fire. According to a 2016 interview in *Performing Songwriter*, Nash said, “Now, my and Joan’s life at the time were far from ordinary...and I thought, ‘What an ordinary moment.’”



## JAMES TAYLOR

As a recording and touring artist, James Taylor has touched people with his warm baritone voice and distinctive style of guitar-playing for more than 40 years. Over the course of his celebrated career, Taylor has sold more than 100 million albums, earning gold, platinum and multi-platinum awards for classics ranging from *Sweet Baby James* in 1970 to *October Road* in 2002. He has won multiple GRAMMY® Awards and has been inducted into both the Rock & Roll Hall of Fame and the prestigious Songwriters Hall of Fame. In 2012, Taylor was awarded the distinguished Chevalier of the Order of Arts and Letters by the French government and the National Medal of Arts by President Barack Obama in a White House ceremony. In November 2015, Taylor was presented with the Presidential Medal of Freedom, and, in December 2016, he received the Kennedy Center Honors. Taylor and Mitchell share a special friendship, which began early in their career in the 1970s and continues to this day.



## SEAL

London-born multi-platinum singer-songwriter Seal has been focused on a single creative pursuit: expressing the full experience of love through song. Known for his one-of-a-kind soaring, husky baritone voice and classic songwriting, Seal has seen success across numerous genres of music. His smooth vocal delivery on hits like “Crazy” and “Kiss from a Rose” quickly cemented his status as a formidable singer, and, over the years, he’s extended his influence with a wide catalog of original music and soulful covers earning him multiple GRAMMY® Awards and selling more than 30 million albums worldwide. Seal was invited by Joni Mitchell to sing on her song “How Do You Stop,” which was featured on her album *Turbulent Indigo*.



## RUFUS WAINWRIGHT

Recognized as one of the great male vocalists, composers and songwriters of his generation, Rufus Wainwright has released eight studio albums, three DVDs and three live albums including the GRAMMY®-nominated *Rufus Does Judy Live at Carnegie Hall*. Wainwright’s celebrated first opera, “Prima Donna,” premiered in 2009 to much acclaim and his second opera, “Hadrian,” commissioned by the Canadian Opera Company, premiered in October 2018 in Toronto. Wainwright immersed himself in Joni Mitchell’s material when he performed at “Joni: a Portrait in Song — A Birthday Happening Live at Massey Hall” in Toronto in 2013.

# BAND BIOS



## BRIAN BLADE

While studying at Loyola University in New Orleans, Brian Blade met Jon Cowherd and the two began making music together. The pair formed Brian Blade & The Fellowship Band in 1997 and has released five albums. Blade has performed and toured with Daniel Lanois, Ellis Marsalis, Bob Dylan and many other artists and, since 2000, has been the drummer with The Wayne Shorter Quartet. He has recorded and toured with Joni Mitchell since 1995, performing on her albums *Taming The Tiger*, *Travelogue* and *Shine*.



## JON COWHERD

Jon Cowherd is best known for his long-running partnership with drummer/bandleader Brian Blade, with whom he co-founded the GRAMMY®-nominated Brian Blade & The Fellowship Band. Together, their acclaimed, influential albums showcase Cowherd’s stellar keyboard work and singular compositional skills. In 2017, Cowherd released *Gateway*, a new recording on the exclusive, vinyl only Newvelle record label. He has played and recorded with Joni Mitchell as part of a collaboration with Brian Blade & The Fellowship Band.



## CHRISTOPHER THOMAS

GRAMMY®-nominated Christopher Thomas was born in 1970 in St. Louis, M.O. Although he’s the only musician in his family, Thomas took to music as if he were a born legacy. His musical venture began with the violin, and then quickly gravitated towards the cello. He began his bass studies under the guidance of Henry Lowe, principal bassist of the St. Louis Symphony. Thomas later attended the University of Wisconsin in Madison where he studied under the tutelage of Richard Davis. He continued his education at the University of New Orleans, studying music fundamentals and jazz improvisation and played weekly shows with his mentor and teacher, Ellis Marsalis.



## GREG LEISZ

Greg Leisz is a GRAMMY®-Award winning multi-instrumentalist, songwriter and producer whose resume is impressive. He has been a recording and touring guitarist and pedal steel player for many artists, including Eric Clapton, Joni Mitchell, Willie Nelson, k.d.lang, Kris Kristofferson, Emmylou Harris, Bill Frisell, Charles Lloyd and Robert Plant, to name a few. Leisz played on the Joni Mitchell albums including *Turbulent Indigo* (1994), *Taming the Tiger* (1997), and *Shine* (2007), and was a member of her live touring band in 1998.



## MARVIN J. SEWELL

Marvin J. Sewell is a musician, composer and producer whose distinct sound encompasses a “fantasy fusion” of jazz, blues, funk, alternative and world music. Sewell has performed with such legendary Chicago musicians as Von Freeman, Ramsey Lewis, Billy Branch, Jody Christian, Big Time Sarah, and Barbara La Shore. He had a 15-year collaboration with multiple GRAMMY® Award-winning recording artist Cassandra Wilson, serving as lead guitarist, arranger, band leader, and musical director. In addition to leading The Marvin Sewell Group, he has toured and played with a host of leading artists including Angelique Kidjo, Herbie Hancock, Charles Earland, Wayne Shorter, Chaka Khan, Brian Blade, Tom Scott, Dee Dee Bridgewater and many more.



## JEFF HAYNES

Jeff Haynes is a GRAMMY®-Award winning, world-renowned percussionist who has toured with everyone from the Pat Metheny Group, Al Jarreau and Boney James, to Harry Belafonte and Peabo Bryson. He is the founder and president of KomunYaka Music, Inc., a multi-faceted music production company offering percussion-based workshops featuring professional storytellers, spoken word artists, dancers and musicians. His creative direction as a producer of the GRAMMY®-nominated audio book *Pete Seeger Storm King* has been recognized with acclaim from *Publisher’s Weekly*, *Amazon*, *AudioFile Magazine* and *School Library Journal*.



Photo by Norman Seeff.

Yesterday a child came out to wonder  
Caught a dragonfly inside a jar  
Fearful when the sky was full of thunder  
And fearful at the falling of a star  
Ten times round the seasons





## AMBROSE AKINMUSIRE

During his 15-year career, Ambrose Akinmusire has paradoxically situated himself in both the center and the periphery of jazz, most recently emerging in classical and hip hop circles. His unorthodox approach to sound and composition make him a regular on critics polls and have earned him grants and commissions from the Doris Duke Foundation, the MAP Fund, the Kennedy Center and the Monterey Jazz Festival. Akinmusire is a rigorous practitioner with an uncompromising dedication to creation. "I've learned to accept the consequences of believing in invention and creativity. You're gonna be misunderstood. But my horse blinders have gotten a lot longer and lot thicker over the years."



## BOB SHEPPARD

For more than four decades, multi-instrumentalist Bob Sheppard has played on countless sessions with an astounding crop of A-list jazz giants—among them Chick Corea, Freddie Hubbard, Michael and Randy Brecker, Mike Stern, Herbie Hancock, Kurt Elling, Dianne Reeves, Lyle Mays, John Beasley and Steps Ahead. He has also recorded and toured as a leader, contributed to hundreds of movie and TV soundtracks, served as an educator and more. In 1991, he recorded his first album as a leader, *Tell Tale Signs*, for the Windham Hill Jazz label. Since then he's released several other solo projects, most recently *Close Your Eyes* and *From The Hip*, both for BFM Jazz. He has also spent significant time working with pianist Billy Childs' ensembles and drummer Peter Erskine's trio.



## SCARLET RIVERA

Scarlet Rivera is known for her contributions to the recordings and performances of Bob Dylan, Indigo Girls, Tracy Chapman, Keb 'Mo, David Johansen and Sylvia Tyson (Ian and Sylvia). She was a featured soloist with the Duke Ellington Orchestra at Carnegie Hall, the Kennedy Center and the Carnival of Venice, Italy. Rivera's styles span a wide range including rock, folk, country and Americana, world music, blues, Celtic music, new age and classical. Rivera came to international acclaim on Bob Dylan's *Desire* and *Hard Rain* albums and is included on his *Biograph* and *Bootleg* compilations. Under her own name, Rivera has 15 albums to her credit and has performed in the U.S., Europe and Asia.

# BIRTHDAY WISHES

Joni, my influences were Hendrix, Clapton, Page, Beck and you. I got "them" mostly down – I still can't figure out your guitar work.

Thanks for all those songs.  
HAPPY BIRTHDAY!

Love you,  
Joe Walsh

Happy birthday to the most elegant, badass word warrior. Much love and gratitude for the soundtrack of my life.

--- Susan Sarandon

Joni – To a beautiful women, artist and friend, I love you. Happy birthday, David Geffen

Happy happy birthday Joni with love and congratulations on your amazing life, and thanks from the whole world for your beautiful art and music.  
-Buffy Sainte-Marie

"I skate in my dreams, and Joni's voice is there."

Laurie Anderson



Photo by Henry Diltz / Morrison Hotel Gallery.

One of a kind ... you set the bar very high. Thank you for the years of inspiration and encouragement.x  
– Don Henley

For Joni on her birthday

Once in a writing jam I listened intently to *Ladies of the Canyon*.

I was released and went on to write and record my album *Blue River*.

Joni was and still is a true exceptional godmother and an inspiration to my own singing daughter Sari.

Joni, may your day be the best day ever. --- Love, Eric Andersen

I am old enough to have bought Joni Mitchell's early records when they came out. I learned to play *Both Sides, Now* as did many, many others. When she began to musically explore more widely, I followed, but sometimes, at that age, I got lost. That said, I took inspiration from her willingness to risk, to change and to explore. Each new record would be something different – sometimes with broad public appeal, sometimes not; but it all seemed to balance out, which was a lesson for everyone.  
– David Byrne

*Big Yellow Taxi*  
They paved paradise  
And put up a parking lot  
With a pink hotel, a boutique  
And a swinging hot spot  
Don't it always seem to go  
That you don't know what you've got  
Till it's gone  
They paved paradise  
And put up a parking lot.

They took all the trees  
And put them in a tree museum  
And they charged all the people  
A dollar and a half just to see  
Don't it always seem to go  
That you don't know what you've got  
Till it's gone  
They paved paradise  
And put up a parking lot.

Hey, farmer turner  
away that D.D.T.  
on my



Photos by Nurit Wilde.



Joni is part of my childhood, my life. Joni's songs ARE my tattoos! Her poetry has gotten me through many rough roads. I love the long talks we've had through the years and her insights, her paintings, her laughter...even her scoldings. I love her.

Rosanna Arquette

It's difficult to separate out the influence Joni Mitchell had on my life as a woman, so entwined is her voice in my personal history, the most intimate moments of it; how her music defined the very feeling of being alive for me, for oh these many years. I have often thought: I wish I could thank her, but there isn't a big enough word for the real gratitude I feel. Hers is a necessary artistry. I wish I could thank her mother and father for bringing this incomparable artist into being 75 years ago. What a good idea that was.

Meryl Streep

The art of Joni is an elemental treasure, like sunshine or pure running water or wind through leaves. She is a force of nature with the voice of a rebellious angel.

----- Anjelica Huston



Photo by Norman Seeff.

Unrivalled, uncompromised, creativity unbounded. Joni, your opulence spills over in demigod-like proportions. My God lady, how we worship you.

Happy Birthday in primary colours (and a few you've invented..)

Love, Chrissie Hynde

Happy birthday.

With love and admiration,  
Warren & Annette

When I listen to Joni Mitchell, she takes me on an emotional journey.

- Marina Abramovic

Film photo credits: Left black and white photo: Nurit Wilde. All other photos by Henry Diltz / Morrison Hotel Gallery.



# THE MUSIC CENTER'S SOIRÉE JONI 75

Wednesday, November 7, 2018  
Dorothy Chandler Pavilion

*Honoring*  
**JONI MITCHELL**

**5:30 p.m.**  
**Red Carpet Arrivals**

**6:30 p.m.**  
**Concert**

**Birthday Celebration Dinner**  
**In partnership with *Vanity Fair***  
Eva and Marc Stern Grand Hall  
*immediately following the concert*

*The Music Center's Excellence  
in the Performing Arts Award*  
presented by Cameron Crowe

with a performance by  
**Jeremy Dutcher**

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THE MUSIC CENTER'S SOIRÉE

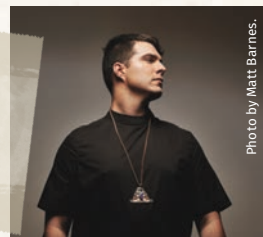
# JONI 75

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## Soirée Hosts

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Radhika Jones



**Jeremy Dutcher** is a classically trained operatic tenor and composer who blends his Wolastoq First Nation roots into his music. Dutcher's debut album, *Wolastoqiyik Lintuwakonawa*, involves the rearrangement of 110-year-old recordings from his community. In September 2018, Dutcher received the Polaris Music Prize, one of Canada's most prestigious music prizes, for the album. "...if you lose the language, you lose an entirely distinct way of experiencing the world."

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THE MUSIC CENTER'S SOIRÉE

# JONI 75

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as of October 16, 2018



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for generously donating his images  
and his creativity.

One of the world's most celebrated photographers, Norman Seeff agreed very early on in the planning of JONI 75 to donate the use of his photos of Joni Mitchell from over a dozen photo sessions he had with her throughout the years. He has been a generous collaborator with The Music Center throughout the development of both the concerts and the Soirée. Seeff's newly released book, *Joni Mitchell: The Norman Seeff Sessions*, featuring never-before-seen photos, is available in the lobby for purchase.

“What strange prizes these battles bring...”

(Happy Birthday)

**KEITH  
&CO**



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Porsche is a proud sponsor of  
The Music Center's Soirée: JONI 75  
and wishes Joni Mitchell a very happy  
75<sup>th</sup> birthday. Our support enables  
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**Dasha Thomas** *Planned Giving Officer*  
**Jonathan Vaughn** *Assistant Vice President*

### BUILDING SERVICES

**Carlos Acosta** *Engineer*  
**Eric Amaya** *Engineer*  
**Sonia Amezcua** *Coordinator*  
**Ramon DeLeon** *Lead Engineer*  
**Erik Ekserjyan** *Mailroom Clerk*  
**Ruben Enriquez** *Mailroom Clerk*  
**Nick Garcia** *Engineer*  
**Jose Godinez** *Engineer*  
**Damon Joseph** *Apprentice Engineer*  
**Francisco Loayza** *Lead Engineer*  
**Delia Martin** *Office Services Manager*  
**Keith McTague** *Director & Chief Engineer*  
**Michael Muñoz** *Mailroom Clerk*  
**Adrian Padilla** *Engineer*  
**Jose Quintero** *Landscaping*  
**Ismael Rodriguez** *Engineer*  
**Alex Romero** *Engineer*  
**Jeff Rowland** *Assistant Chief Engineer*  
**Jose Santillan** *Engineer*  
**Gerard Silva** *Lead Engineer*  
**Brandon Villalobos** *Engineer*

### COMMUNITY ENGAGEMENT

**Gerlie Collado** *Program Director*  
**Michelle Moro** *Coordinator, Program Operations*  
**Daniel Soto** *Program Manager*  
**Lucy Zepeda** *Assistant Manager, Community Relations and Partnerships*

### EDUCATION

**Patrice Cantarelli** *Associate Director, School Programs*  
**Rada Jovicic** *Program and Events Manager*  
**Ebony Ruffin** *Manager, Professional Development*  
**Juan Sanchez** *Coordinator, School Programs*  
**Monk Turner** *Manager, Music Center On Tour*  
**Belinda Vong Younis** *Manager, School Programs*  
**Keith Wyffels** *Associate Vice President*

### FOUNDERS

**Rosa Bautista** *Administrator*  
**Jane Jackson** *Director, Founders*  
**Elia Ortega** *Reservation Coordinator*  
**Michael Tanner** *Coordinator*

### GRAND PARK

**Azul Amaral** *Programming and Production Manager*  
**Kat Carrido Bonds** *Marketing Manager*  
**Julia Diamond** *Interim Director*  
**Derek Glover** *Production Manager*  
**Robert Gonzalez** *Operations Manager*  
**Nicole Mauricio** *Rental Coordinator*  
**Cailin Nolte** *Programming & Production Coordinator*  
**Angela Tsai** *Business Manager*

### GUEST SERVICES

**Peggy Alvarez** *Head Usber*  
**David Bolanos** *Head Usber*  
**Alvin Broussard** *Senior Manager, Special Services*  
**Christine Cox** *House Manager, Ahmanson Theatre*  
**Robert Devis** *House Manager, Dorothy Chandler Pavilion*  
**Greg Flusty** *House Manager, Walt Disney Concert Hall*  
**Omar Garcia** *Head Usber*  
**Jose Agustin Garibaldi** *Head Usber*  
**Linda Lawton** *Event Services Attendant*  
**Ruben Lopez** *Special Services Coordinator*

**Jenna Loreda** *Head Usber*  
**Seng Neth** *Head Usber*  
**Steve Olear** *Manager, Guest Services*  
**Santa Roman-Garcia** *Head Usber*  
**Kyle Smith** *Head Usber*  
**Linda Walker** *House Manager, Mark Taper Forum*  
**Jeanice Williams** *Coordinator, Tours & Special Events*  
**Demetra Willis** *Head Usber*

### HUMAN RESOURCES

**Cynthia Covarrubias** *Manager*  
**Gloria Schaffer** *Senior Director*

### INFORMATION TECHNOLOGY

**Ken Dickinson** *IT Manager*  
**John Mejia** *IT Specialist*  
**MARKETING & COMMUNICATIONS**  
**Austin Carroll** *Manager, Digital Media*  
**Lisa Ducore** *Director, Public Relations*  
**Stephanie Kao** *Manager, Web Content and Digital Analytics*  
**Paul Mercado** *Coordinator*  
**Marielle Shrock** *Coordinator*  
**Melissa Tan** *Director, Ticketing & Sales*

### OPERATIONS

**Carol Zamora** *Executive Assistant*

### PAYROLL SERVICES

**Silvia Canales** *Payroll Clerk*  
**Ferdinand Ramos** *Manager*

### PRESENTATIONS

**Rebecca Baillie** *Associate Director, Presentations*  
**Cody Kopp** *Coordinator, Presentations*  
**Sean Samimi** *Senior Administrative Assistant*  
**Nick Schwartz-Hall** *Senior Producer*  
**PRESIDENT'S OFFICE**  
**Celeste Goblowsky** *Director of the President's Office and Board Relations*  
**Ieisha Howell** *Executive Assistant & Scheduler*

### PRODUCTION

**Shawn Anderson** *Head Carpenter, Ahmanson Theatre*  
**Shane Anderson** *Head Flyman, Ahmanson Theatre*  
**Jason Clark** *Director*  
**Timothy Conroy** *Head Carpenter, Dorothy Chandler Pavilion*  
**Katie Friesen** *Production Coordinator*  
**Ronald Galbraith** *Head Carpenter, Walt Disney Concert Hall*  
**Dennis Holbrook** *Head Properties, Dorothy Chandler Pavilion*  
**Emmet Kaiser** *Head Carpenter, Mark Taper Forum*  
**Terry Klein** *Head Electric, Walt Disney Concert Hall*  
**Ryan Lebetsamer** *Head Electric, Dorothy Chandler Pavilion*  
**Bones Malone** *Head Audio, Mark Taper Forum*  
**Katie Miller** *Production Manager*  
**John Phillips** *Head Property, Walt Disney Concert Hall*  
**Todd Reynolds** *Head Audio/Video, Dorothy Chandler Pavilion*  
**Mary Romero** *Head Property, Mark Taper Forum*  
**Lee Smilek** *Head Wardrobe*

**Robert Smith** *Head Audio, Ahmanson Theatre*  
**Aaron Staubach** *Head Electrician, Ahmanson Theatre*  
**Kevin Wapner** *Head Audio, Walt Disney Concert Hall*  
**James Wright** *Head Electric, Ahmanson Theatre*

### SAFETY

**Edward Hennings** *Manager*

### SCHEDULING & EVENTS

**Liliana Gonzalez** *Coordinator*  
**Lisa King** *Coordinator*  
**Joie Lopez** *Booking Manager*  
**Marisol Moro** *Scheduling Administrator*  
**Sharon Stewart** *Director*  
**Ken Talley** *Scheduling Administrator*  
**Ismael Tenorio** *Coordinator*  
**Bill Williams** *Administrator*

### SECURITY MANAGEMENT & ADMINISTRATION

**William Back** *Lieutenant, A.M.*  
**Abraham Barba** *Sergeant Adjutant*  
**Ramon Blas** *Sergeant, Event Operations Group*  
**Carlos Foyain** *Lieutenant, Event Operations Group*  
**Veronica Garcia** *Sergeant*  
**Joe Martinez** *Evening Watch Commander*  
**Catalina Mejia** *Sergeant*  
**Mark Miller** *Commander, Administration*  
**Edna Montijo** *Sergeant*  
**Sean Murphy** *Sergeant*  
**Jonathan Ng** *Commander, Field Services Division*  
**Bedros Ohanian** *Director*  
**Johnny Perreira** *IT Security Specialist*  
**Jonathan Pitacua** *Lieutenant, Early Morning*  
**Scott Pollack** *Commander, Event Operations Group*  
**Adrian Rodriguez** *Sergeant, Logistics and SOCC*  
**Gonzalo Silva** *Captain, Event Operations Group*  
**Marcell Stuart Johnson** *Sergeant, Security Badges & Keys*  
**Edward Too** *Captain, Administration*

**SPOTLIGHT**  
**Monique Carroll** *Program Manager*  
**Jeri Gaile** *Director*

**TELECOMMUNICATIONS**  
**Rona Compton** *Manager*

**THE BLUE RIBBON**  
**Suzu Boyett** *Associate Director*  
**Sarah Malone** *Senior Coordinator*

**CREATIVE SUPPORT**  
**Keith & Co.** *Graphic Design*

The stage crew, wardrobe crew and box office staff are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States of America and Canada, AFL-CIO, CKC, Local Numbers 33, 768 and 857, respectively.

The House Managers employed by The Music Center are represented by the Association of Theatrical Press Agents and Managers.



# BOARD OF SUPERVISORS

## COUNTY OF LOS ANGELES

Support from the Los Angeles County Board of Supervisors plays an invaluable role in the successful operation of The Music Center.



From left to right:

**JANICE HAHN**, *Fourth District*

**KATHRYN BARGER**, *Fifth District*

**SHEILA J. KUEHL**, *Third District, Chair*

**HILDA L. SOLIS**, *First District*

**MARK RIDLEY-THOMAS**, *Second District*

Map: Eric Fischer ©





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THE  
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