

4:00 PM SUNDAY  
FEBRUARY 26, 2023  
UCLA ROYCE HALL

7:30 PM TUESDAY  
FEBRUARY 28, 2023  
HOLMAN UNITED METHODIST CHURCH

CONCERT PROGRAM

# Gates of JUSTICE

"THE GATES OF JUSTICE" &  
6 CONTEMPORARY WORKS



Presented by

**UCLA** Herb Alpert School of Music  
**Lowell Milken Center for Music of  
American Jewish Experience**

# Message from the Dean

It is my great pleasure to welcome you to this special evening exploring the intersection of music and social justice. Our concert will feature world premieres and a rarely-performed classic, *The Gates of Justice*. The commitment that these iconic musicians and composers bring both to their craft and to their mission of social justice, is nothing short of extraordinary. Tonight, we bear witness to their gifts.

Music has enormous power to connect us and to move us closer toward our common humanity. Even cultures without a written language identify with a musical practice and heritage. Indeed, the human ability to admire—and love—music from cultures far removed from one's own is one of the greatest gifts we possess.

Music also helps us reflect more deeply and profoundly upon our society's many challenges. Aesthetic beauty and artistic excellence together pull us in and keep us present and focused on painful and uncomfortable conflicts we might otherwise have avoided had we not found ourselves experiencing *The Gates of Justice* tonight.

It is for these reasons that I am particularly proud to see distinguished performers and composers from around the world joined together on stage with musicians from our own UCLA community. At The UCLA Herb Alpert School of Music, we are dedicated to celebrating all global musical traditions while witnessing the power of music to foster a sense of community. We are pleased and privileged to share this extraordinary musical evening with you.

To a bright future,

**EILEEN STREMPER**

*Inaugural Dean*

*The UCLA Herb Alpert School of Music*

# Welcome

Welcome to our program exploring Music and Justice. The Lowell Milken Center for Music of American Jewish Experience focuses on the research, performance, and education of Jewish Music. This concert reflects our mission to expand audiences and increase knowledge of the Jewish experience in America and the deep interconnection to the engagement with historical and cultural circumstances. We are committed to the local and global impact that Jews and others have made through artistic musical encounters.

Tonight's concert shows the deep connection between music and justice and the importance of the message to work towards the unity of humanity. While Dave Brubeck's monumental and profound cantata, *The Gates of Justice*, was the inspiration for tonight's program, we have partnered widely with our musician friends and colleagues to focus on music and justice in a wider arena. This program shows how music and its message can foster opportunities for Jewish and Black and indeed all Americans to work together towards change. The composers and works featured on tonight's program span nearly 60 years. We hope that the profound message of the music becomes part of a timeless spirit to build a better world.

**MARK KLIGMAN**

*Mickey Katz Endowed Chair in Jewish Music*

*Professor of Ethnomusicology and Musicology*

*Director of Lowell Milken Center for Music of American Jewish Experience*

# Note from the Brubecks

If Dave and Lola were alive today, they would be thrilled that *The Gates of Justice* is being performed here 55 years after its impactful premiere, yet dismayed that the societal problems it addressed in 1969 (!) remain urgent and unresolved. They lived their final years during the Obama presidency, and must have felt that America was on the right path, the one they advocated throughout their long lives. They never witnessed resurgent far-right nationalists building physical and psychological walls of cruelty and prejudice, and attacks on democratic institutions with lies and violence. As a *Gates* soloist sings: "Lord, Lord, what will tomorrow bring?"

Originally commissioned in terms of realigning Black and Jewish activism by invoking prophetic texts and the words of Martin Luther King, the cantata insists that *The Gates of Justice* should be open to all who seek justice, respect and freedom. As Dr King famously said, "If we don't live together as brothers, we will perish together as fools."

We feel honored to be among the artists launching this Music and Justice series of concerts and dialogue, and grateful for an opportunity to represent our parents' ideals for society.

**DARIUS, CHRIS & DAN BRUBECK**

# PART I

## **"AMERICA WILL BE"** (2018)

*Music by Joel Thompson (b. 1988)*

*Texts by Langston Hughes (1901-1967) and Emma Lazarus (1849-1887)*

*Tonality*

Alexander Lloyd Blake, conductor (UCLA M.M. '14)

## **PSALM 133** (1998)

*Music by Nick Strimple (b. 1946)*

*Tonality*

Alexander Lloyd Blake, conductor

## **I DREAM A WORLD** (2023; WORLD PREMIERE)

*Music by Arturo O'Farrill (b. 1960)*

*Text by Langston Hughes (1901-1967)*

India Carney, soloist (UCLA B.A. '15)

Jazz trio and string quartet

## **"I FELT MY LEGS WERE PRAYING"** (2018)

*Music by Gerald Cohen (b. 1960)*

*Texts by Abraham Joshua Heschel (1907-1972) and from Psalm 35*

*Tonality*

Valerie Tambaoan, piano

Alexander Lloyd Blake, conductor

## **"DEAR FREEDOM RIDERS"** (2023; WORLD PREMIERE)

*Music by Diane White-Clayton (b. 1964)*

*Texts by UCLA African American Music Ensemble members*

UCLA Student Choral Ensemble

Sopranos: Gemalene Acupan, Sabrina Langlois, Marisa Moenho, Katie Simpson

Altos: Yekaterina Lynch, Ellie Rice, Ariana Wallfred

Tenors: Jacob Rajacich, Yeremiya Wright

Bass: Shyheim Selvan Hinnant, Zev Marx-Khan

Kaya Ralls, cellist

Diane White-Clayton, conductor and pianist

## **"DEMOCRACY"**

*Music by Jared Jenkins*

*Text by Langston Hughes (1901-1967)*

India Carney, soprano

*Tonality*

Alexander Lloyd Blake, conductor

## INTERMISSION

# PART II



## **“THE GATES OF JUSTICE”** (1969)

*Music by Dave Brubeck (1920-2012)*

*Texts adapted from the Hebrew Bible, the Union Prayer Book, the speeches of Martin Luther King, Jr., and the writings of Hillel; with original texts by Iola Brubeck*

**I. LORD, THE HEAVENS CANNOT CONTAIN THEE**

**II. OH, COME LET US SING**

**IIIA. OPEN THE GATES**

**IIIB. CHORALE**

**IVA. EXCEPT THE LORD BUILD THE HOUSE**

**IVB. EXCEPT THE LORD BUILD THE HOUSE (IMPROVISATION)**

**V. LORD, LORD**

**VI. YE SHALL BE HOLY**

**VII. SHOUT UNTO THE LORD**

**VIII. WHEN I BEHOLD THY HEAVENS**

**IX. HOW GLORIOUS IS THY NAME**

**X. THE LORD IS GOOD**

**XI. HIS TRUTH IS A SHIELD**

**XII. OH, COME LET US SING A NEW SONG**

Azi Schwartz, tenor

Phillip Bullock, baritone

Darius Brubeck, piano

Christopher Brubeck, double bass

Daniel Brubeck, drums

*Tonality*

UCLA Chamber Singers

Community chorus members

UCLA Philharmonia ensemble

Neal Stulberg, conductor

# ROSTER



## TONALITY

*Hannah Abraham; Isaiah Chacon; Anna Crumley; Kimberly Dawson; Katelyn Dietz; Cassandra Duschene; Adam Faruqi; Greg Fletcher; Anastasia Gastelum; Brandon Guzman; Kion Heidari; Frank Hobbs; Aaron Jung; Hannah Lewis; Matthew Lewis; Vera Lugo; Adriana Manfredi; Cindy Marty; Tonoccus McClain; David Morales; Josh Munnell; Meredith Pedley; Francesca Preponis; Chris Roney; Addy Sterrett; Valerie Tamboan; Chloe Vaught; Lorenzo Zapata; Zachary Zaret*



Tonality is an award-winning vocal ensemble established in 2016, known for "open hearted singing" and commitment to singing and commissioning new works. Led by founder and Artistic Director Alexander Lloyd Blake, the ensemble represents the diverse cultures and ethnicities within the Los Angeles area and uses their collective voices to present concerts on themes of social justice to act as a catalyst toward empathy and community activism. Collaborations include commissioning composers to create diverse voices and perspectives, and performances with notable musicians such as Taylor Mac, Pete Townsend, Björk and the Kronos Quartet.

## CHAMBER SINGERS

*Sopranos: Madison Chamberlain; Abigail Hernandez; London Hibbs; Katya Lynch; Krystal Mao; Milla Moretti; Madison Prince; Josie Rose; Mia Ruhman; Hannah Verduzco*

*Altos: Camryn Diesman; Rachel Hahn; Celina Kintscher; Leda Knowles; Lena Marandi; Lindsey Mardona; Ana Martinez; Phaedra Panagiotidis; Olivia Salazar; Lilia Salido-Rico; Sydney Wang; Priscilla Yang; Joung-A Yum*

*Tenors: Daniel Babcock; William Frankenfeld; Sam Song*

*Basses: Diego Dela Cruz; Yoni Fogelman; Raj Hamlaj; Andrew Pringle; Troy Robertson; Leland Smith; Michael Torres*



The UCLA Chamber Singers, a 32-40 voiced mixed-choir, represents the highest level of ensemble singing. The ensemble has been conducted by choral luminaries including Roger Wagner, Donn Weiss, Donald Neuen and now Dr. James K. Bass. At UCLA, the choir routinely presents performances representing the entire spectrum of choral literature on campus and in the community. The choir annually performs with UCLA Philharmonia in presentations of major choral orchestral works in the historic on-campus venue Royce Hall. The ensemble has collaborated with other nationally recognized arts groups, including the Buffalo Philharmonic Orchestra, Minneapolis Guitar Quartet, Seraphic Fire, and the touring production of Distant Worlds, the music of Final Fantasy. Additionally, Chamber Singers often participate in the performing and recording premieres of new works such as Richard Danielpour's *The Passion of Yeshua*, recorded by Naxos Records.

## UCLA PHILHARMONIA ENSEMBLE

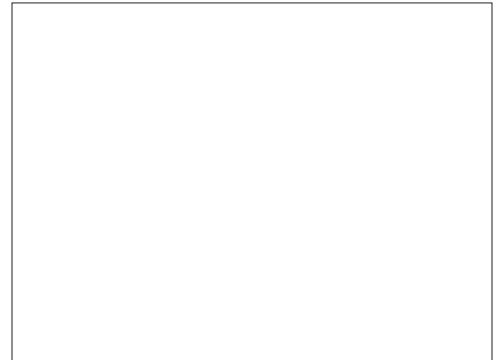
*Horns: Vincent Jurado, principal; Hannah Lee; Abigail Higgins; Rory O'Regan; Noah Arst*  
*Trumpets: Aric Kline, principal; Emma Breen; Nick Washburn; Cyrus Alva*  
*Trombones: Nathan Culcasi, principal; Reuben Molina; Carlos Casteneda, bass trombone*  
*Tuba: Errol Rhoden*  
*Double bass: Skyler Lee*  
*Percussion: Alejandro Barajas, principal; Cash Langi; Matthew LeFebvre*

UCLA Philharmonia is the flagship orchestra of the UCLA Herb Alpert School of Music. Founded in 1936, Philharmonia's music directors have included Lukas Foss, Richard Dufallo, Mehli Mehta, Samuel Krachmalnick, Alexander Treger and Jon Robertson. 2022-23 marks the 18th season of Philharmonia's music director and UCLA director of orchestral studies, Neal Stulberg. Philharmonia's programming focuses on both the core symphonic and operatic repertoire, and the best in contemporary and rarely-performed works. 2022-2023 highlights include three performances at Royce Hall—the 17th annual All-Star Concert in January 2023; a March 2023 choral/orchestral concert featuring Haydn's "Harmoniemesse" and Stravinsky's "Le Sacre du Printemps," and the May 2023 West Coast premiere of Lera Auerbach's Lera Auerbach's Symphony No. 6 ("Vessels of Light") for cello, chorus and orchestra celebrating the courage and heroism of World War II-era Japanese diplomat, Chiune Sugihara. 2022-23 soloists include UCLA Professor of Viola Che-Yen Chen performing Ernest Bloch's monumental Suite for Viola and Orchestra (1919). UCLA Philharmonia's CDs are available on Apple Music, amazon.com, Naxos Music Library and other retail outlets. If you wish to receive information about Philharmonia's activities, please contact us by email at [uclaorch@gmail.com](mailto:uclaorch@gmail.com), or visit us at [www.uclaorchestras.com](http://www.uclaorchestras.com).



## COMMUNITY CHOIR MEMBERS

*Sopranos: Andrea Alderman, Jennifer Bennet, Holly Howell, Joyce Hudgies, Jeanette Mills, Jennifer Weiss*  
*Alto: Jessica-Elisabeth*  
*Bass: Andre Kelly*  
*Baritone: Maza Zimmerman*



# TEXTS & PROGRAM NOTES



## AMERICA WILL BE (JOEL THOMPSON)

### TEXT:

Who are you that mumbles in the dark  
and who are you that draws your veil across the stars? [...]  
I'm the one who dreamt a dream while still a serf of kings  
A dream so strong, so brave, so true that even yet it sings. [...]  
For all the songs we've sung,  
and all the dreams we've dreamed,  
America was never America to me,  
and yet I swear: America will be!

*(Adapted from Langston Hughes' Let America Be America Again  
Copyright © 1994 by The Estate of Langston Hughes, used and adapted by permission of Harold Ober  
Associates Incorporated.)*

Give me your tired, your poor,  
your huddled masses yearning to breathe free,  
give me the wretched refuse of your teeming shore. Send these to me!  
I lift my lamp beside the golden door!

*(Adapted from Emma Lazarus' The New Colossus)*

Yo sueño de un nuevo amanecer.  
Mage anagatha sinduwa.  
Umaasa ako no may pagbabago.  
'Atamanaa 'an albashar yatealam an yu hib. Eu canto porque estou livre.  
Wǒ ǝmèngxiǎngzhe měihǎo de wèilái. Seigi o motomote.  
Ich singe für eine Flucht aus der Welt. Cờn ươc mong hoà bình.  
Mwen chante pou lapè sou Latè

*(Words by students from the Freedom High School Chorus, Orlando, Florida, CITATION COMING FROM SARAH LUEHRS..)*

[The above in English translation:

I dream of a new dawn. (Spanish)  
I sing for the future. (Sindhala)  
I hope there is a change. (Filipino)  
I hope that people can learn to love. (Arabic) I sing because I am free. (Portuguese)  
I dream of a better future. (Mandarin)  
I hope for justice. (Japanese)  
I sing for an escape from the world. (German) I dream of peace. (Vietnamese)  
I sing for peace. (Haitian Creole)

*(Words by the students from the Freedom High School Chorus, Orlando, Florida, CITATION COMING FROM SARAH LUEHRS... )]*

### PROGRAM NOTE FROM THE COMPOSER:

When I was a young child, I imagined that America was like living on Sesame Street in Mr. Rogers' Neighborhood—a utopian land of opportunity and freedom. When I finally arrived at age 10, my dreams had mostly come true, but I also learned a somber lesson that not all principles are easy to put into practice. It was that friction between professed ideals and painful reality that Langston Hughes captured in his poem, "Let America Be America Again." That friction is also the foundation of the piece commissioned by Shannon Lyles and the FHS Patriot Singers in Orlando, FL. Freedom High School serves such a diverse community of immigrants that eleven languages were represented in Ms. Lyles' top choir. As hateful and xenophobic rhetoric became prominent in national discourse, we worked together to capture the essence of the choir's ethnic diversity and artistic unity. Emma Lazarus' words, which are engraved at the base of the Statue of Liberty, are a perfect



foil to Hughes' dark (but ultimately hopeful) sentiments. To add a personal touch to the piece, I also asked the members of the choir to complete three prompts—I hope.../I dream.../I sing...—which they would then translate and record so that I could get a sense of the rhythm of their respective languages. In the end, the piece aims to make plain how far we are from the ideals we've set for ourselves, but it also clings to the hope that we will one day achieve them. I can't think of anything more American than that.

## PSALM 133 (NICK STRIMPLE)

### TEXT:

Behold, how good and pleasant it is when people dwell in unity  
It is like the precious oil upon the head  
Running down upon the beard of Aaron,  
Running down the collar of his robes  
It is like the dew of Hermon,  
Which falls on the mountains of Zion!  
For there the Lord has commanded the blessing, Life forevermore.

## I DREAM A WORLD (ARTURO O'FARRILL)

### TEXT (LANGSTON HUGHES):

I dream a world where man  
No other man will scorn,  
Where love will bless the earth  
And peace its paths adorn  
I dream a world where all  
Will know sweet freedom's way,  
Where greed no longer saps the soul  
Nor avarice blights our day.  
A world I dream where black or white,  
Whatever race you be,  
Will share the bounties of the earth  
And every man is free,  
Where wretchedness will hang its head  
And joy, like a pearl,  
Attends the needs of all mankind-  
Of such I dream, my world!

### PROGRAM NOTE FROM THE COMPOSER:

The piece I've written for this concert is based on Langston Hughes' brief but incredible poem "I Dream a World".

The basic rhythm for this piece is 12/8 based on a bembé rhythm and the strings interchange between percussive pizzicato excerpts from the bembé and jazz like figuration around the melody. The form is essentially a C minor blues with departures in to chromatic descending alternate harmony. The setting is jazz trio and string quartet with sections of improvisation between India and myself.

## I FELT MY LEGS WERE PRAYING (GERALD COHEN)

### TEXT:

*From Psalm 35 and the words of Rabbi Abraham Joshua Heschel*

Kol atzmotai tomarna Adonai mi chamocha!  
matzil ani meychazak mimenu, v'ani v'evyon migozlo.  
[All of my bones exclaim: Adonai, who is like You!  
saving the weak from the powerful, the needy from those who  
would prey on them.]

And yet our legs uttered songs—  
The march from Selma was a protest, a prayer.  
Even without words, our march was worship,  
I felt my legs were praying!

### PROGRAM NOTE FROM THE COMPOSER:

We strive to use our words, our songs, our bodies—our whole being—to work for a better and more just world. When Rabbi Abraham Joshua Heschel marched with Dr. Martin Luther King, Jr. in Selma in 1965, they exemplified religious leaders who hear the voice of the prophets and the Psalms as an explicit call to action. In this composition, I combine the words of Rabbi Heschel after the march—most famously remembered in the phrase "I felt my legs were praying"—with a verse from Psalm 35, which also speaks of one's very body exclaiming praise, and praise of a God who protects the poor from those who would oppress them.

## DEAR FREEDOM RIDER

### TEXT:

*By Diane White-Clayton & UCLA Students: Gemalene Acupan, Shyheim Selvan Hinnant, Sabrina Langlois, Yekaterina Lynch, Zev Marx-Khan, Marisa Moenho, Jacob Rajacich, Ellie Rice, Katie Simpson, Ariana Wallfred & Yereimiya Wright*

*Commissioned by Lowell Milken Center for Music of American Jewish Experience at The UCLA Herb Alpert School of Music for Music and Justice Concert, February 2023*

Dear Freedom Rider,  
Please hear our words to you.  
Dear Freedom Rider,  
Dear Freedom Ride Rider, Please hear our words to you.  
I'll start by saying, "Thank you."  
Thank you for putting your lives on the line  
in order for a Black man like me to thrive in today's America.  
Dear Freedom Rider,  
Some acts of heroism are so incomprehensibly selfless,  
galvanizing and impactful that words will never do them justice.  
I feel so humbled to write to you.  
I'll be honest, I'm not sure that I would be one of you.  
I read that you were ordinary people,

Ones just as ordinary as me.  
 Thank you for enduring suffering,  
 You didn't have to.  
 For your perseverance.  
 But you kept riding,  
 In the face of violence.  
 Even when they threw bombs into your bus, you kept riding.  
 How Dear Freedom Rider?  
 How on earth did you find strength to so elevate your heart and  
 mind?  
 Into the deepest South you rode. Deepest.  
 How on earth?  
 How? Did it feel? Did it?  
 How did it feel? How?  
 Nonviolent action. Violent response!  
 How does it feel to do what is right in the face of violent  
 response?  
 Is there anything you would change?  
 Anything? Anything??  
 Dear Freedom Rider,  
 I celebrate your strength. I honor your courage.  
 Dear Freedom Rider. Dear Freedom Rider ride.  
 Dear Freedom Rider. Dear Freedom Rider ride.  
 I honor your courage. I celebrate your strength.  
 Dear Freedom Rider, Rider.  
 Thank you for riding for my freedom.  
 Dear Freedom Rider, please hear our hearts.  
 When you look at today's America, what do you see?  
 Have we softened? Are we complacent? What do you see?  
 I thought things were getting better.  
 I'm not so sure anymore.  
 The more I search for answers, the more confused and paralyzed  
 I become.  
 Dear Freedom Rider,  
 We will honor your legacy with our lives!

**PROGRAM NOTE FROM THE COMPOSER**

"Dear Freedom Rider" is a tribute to the valiant Americans who  
 put their lives on the line to confront southern states' refusal to  
 honor federal law banning segregation of interstate bus and train  
 terminals in 1961. In honor of the first group of 13 Freedom Riders,  
 the piece is written for 13 singers, piano and cello and is based  
 on a "13-tone row" with diverse performers representing the  
 diversity of the Freedom Riders.

With a story so powerful and astounding, I wanted the creation  
 of this piece to have a collaborative element in hopes of being  
 inspiring and transformative. With so many of the Freedom  
 Riders being college students, I asked the singers to write letters  
 to the Freedom Riders expressing whatever they would say  
 if they could sit down with them face to face. In preparation,  
 students watched documentaries and interviews of the Freedom  
 Riders. I gave them no parameters asking them to speak honestly  
 and from their hearts. I then extracted phrases and sentences

from each letter to create the libretto of the piece. As I have  
 been connected with surviving Freedom Riders in this process,  
 it is my hope that this project will create much-needed cross-  
 generational dialogue between our students and our elders who  
 rode for freedom.

## DEMOCRACY (JARED JENKINS)

**TEXT BY LANGSTON HUGHES:**

Democracy will not come today.  
 It will not come this year, nor ever through compromise and fear.  
 Again, I say! Democracy will not come today.  
 It will not come this year, nor ever through compromise and fear.  
 I have as much right as the other fellow has to stand on my two  
 feet and own the land.  
 I tire so of hearing people say, "Let things take their course,  
 tomorrow is another day."  
 I do not need my freedom when I'm dead.  
 I cannot live on tomorrow's bread.  
 Freedom is a strong seed planted in a great need.  
 I live here, too.  
 I want freedom just as you.

## THE GATES OF JUSTICE (DAVE BRUBECK)

**TEXT**

**I. LORD, THE HEAVENS CANNOT CONTAIN THEE  
I Kings 8:27–30, 41–43**

O Lord, the heaven of heavens cannot contain Thee;  
 How much less this house that I have builded!  
 Yet have Thou respect unto the prayer of Thy servant,  
 And of Thy people Israel, when they shall pray toward this place.  
 Yea, hear, and when Thou hearest, forgive.  
 Moreover, concerning the stranger that is not of Thy people  
 Israel,  
 When he shall pray toward this house, hear Thou;  
 And do according to all that the stranger calleth to Thee,  
 That all the peoples of the earth may know Thy name.

**II. OH, COME LET US SING**

**Union Prayer Book, based on Psalms 95–98**

Oh, come let us sing unto the Lord;  
 Let us raise our voice in joy to the Rock of our salvation.  
 Sing unto the Lord a new song.  
 Sing unto the Lord, all the earth.  
 Sing unto the Lord, bless His name,  
 Proclaim His salvation day to day.  
 Honor and majesty are before Him.

Strength and beauty are in His sanctuary.  
 Worship the Lord in the beauty of holiness.  
 Tremble before Him all the earth.  
 Let us sing unto the Lord.  
 Let us raise our voice in joy to the Rock of our salvation.  
 The Lord reigneth.  
 The world is established that it cannot be moved.  
 Let the heavens be glad and the earth rejoice,  
 Let the field exult and all that is therein.  
 He will judge the world with righteousness, and the peoples in his  
 faithfulness.  
 Oh, ye that love the Lord, hate evil.  
 He preserveth the souls of His servants.  
 Light is sown for the righteous,  
 And gladness for the upright in heart.  
 Be glad in the Lord, ye righteous, give thanks to His holy name.  
 He hath remembered His mercy and faithfulness toward the  
 house of Israel.  
 All the ends of the earth have seen the salvation of our God.  
 The Lord our God is holy.

### IIIa. OPEN THE GATES

**Psalm 118:19–23; Isaiah 62:10; 57:14**

Open the gates, open the gates.  
 Open to me the gates of justice,  
 I will enter them and give thanks to the Lord.  
 The gate is the Lord's, the just shall enter in.  
 I will give thanks to Thee, for Thou hast answered me  
 and have become my salvation.  
 The stone that the builders rejected has become the  
 cornerstone.  
 This is the Lord's doing, and is marvelous to behold.  
 Go through, go through the gates;  
 Clear ye the way for the people.  
 Make way! Cast up the highway, gather out the stones.  
 Clear the way.  
 Take up the stumbling block out of the way of the people!

### IIIb. OPEN THE GATES CHORALE

**Psalm 118:19–23; Isaiah 58:6–7, 9, and 12**

Open the gates. Throw wide the gates to me.  
 Is not this the fast that I have chosen,  
 to loose the fetters of wickedness,  
 to undo the bands of the yoke,  
 And let the oppressed go free?  
 And when ye break every yoke, is it not to deal thy  
 bread to the hungry?  
 Open the doors to bring the poor that are  
 cast out to thy house.  
 When thou see the naked thou shalt cover him.  
 Then thou shalt call and the Lord will answer;  
 Thou shalt cry, and He will say, "Here I am!"  
 Out of the way of the people!

They shall build the old waste places.  
 Thou shalt raise up the foundations.  
 Thou shalt be called the repairer of the breach,  
 the restorer of the paths to dwell in.  
 Open the gates. When will you open the gates?

### IV a & b. EXCEPT THE LORD BUILD THE HOUSE

**Psalm 127:1**

Except the Lord build the house  
 They labor in vain that build it.  
 Except the Lord keep the city,  
 The watchman waketh but in vain.

### V. LORD, LORD

**Iola Brubeck; I Kings: 8:27–30**

Lord, Lord, what will tomorrow bring?  
 Today I felt an arrow stinging in a wound so deep,  
 My eyes refuse to weep.  
 What will tomorrow bring?  
 Lord, how can I face this day?  
 Each dawn I walk the city's silence with a sense of peace.  
 They speak!

#\$@&%\*! @#\$%^&\*! @#\$%!

There is no peace.  
 They speak!  
 There is no peace.  
 What will tomorrow bring?  
 Lord, when will the ill wind change?  
 We're all just little children crying in a world  
 of hate for love,  
 and still we wait for love, and still we wait!  
 What will tomorrow bring?  
 O Lord! The heaven of heavens cannot contain Thee.  
 How much less this house that I have builded.  
 Yet have Thou respect unto the prayers of Thy servant, and Thy  
 people, Israel,  
 when they shall pray toward this place.  
 Yea, hear, and when Thou hearest, forgive.

### VI. YE SHALL BE HOLY

**Leviticus 19:2, 18, 33, 34**

Ye shall be holy, for I the Lord your God am holy.  
 Thou shalt not take vengeance nor bear any grudge  
 against the children of Thy people,  
 but thou shalt love thy neighbor as thyself.  
 If a stranger dwell with thee in your land,  
 ye shall not do him wrong.  
 And thou shalt love him as thyself.  
 For ye were strangers in the land of Egypt.

## VII. SHOUT UNTO THE LORD

**Psalms 95–98; Isaiah 2:4; 50:8; 57:19; Martin Luther King, Jr.; Hillel**

Come, let us shout unto the Lord!  
Let us make a joyful noise to the Rock of our salvation.  
Shout for joy, oh shout for joy!  
Sing to the Lord and shout for joy with voice and trumpet.  
Let us sound the trumpet!  
With the sound of the trumpet, the sound of the cymbal,  
we praise His name.  
Let us praise Him with dance and the sound of the timbrel and harp.  
Make a loud noise! Make a loud noise!  
Let the seas roar with joy, and floods clap their hands.  
Praise the Lord with the harp, with the drum!  
Thou hast kept us in life.  
Thou hast not let our footstep stray.  
Thou hast watched over us in the night of oppression.  
Thy mercy sustains us in the hour of trial.  
Now we live in a land of freedom.  
Let us continue to be faithful to Thee.  
May Thy law rule the life of our children,  
and Thy truth unite their hearts.  
We must stand for freedom!  
Stand!  
Knowing that one day we will be free.  
If we don't live together as brothers,  
we will die together as fools.  
We are living in a land of freedom!  
Shout!  
Free at last! I'm free at last!  
Thank God Almighty, we're free at last!  
I'm free! Free!  
Who will contend with me?  
Let us stand up together.  
Who is my adversary?  
Let him come near to me.  
If the time for action is not now, when is it?  
Peace to him that is far off. Peace to him that is near.  
Peace!  
Let them beat their swords into plowshares,  
and spears into pruning hooks.  
Nation shall not lift up sword against nation,  
nor learn war anymore.  
Make peace, not war!  
Let them beat their swords into plowshares,  
and spears into pruning hooks.  
No more war, give us peace.  
Make a loud noise, shout!

## VIII. WHEN I BEHOLD THY HEAVENS

**Psalm 8:4–7, 10**

When I behold Thy heavens, the works of Thy fingers,  
the moon and the stars which Thou hast established;  
What is man, that Thou art mindful of him?  
And the son of man,  
that Thou thinkest of him, yet Thou hast made him  
but little lower than the angels,  
and hast crowned him with glory and honor?  
Thou hast made him to have dominion over  
the works of Thy hands,  
Thou hast put all things under his feet.  
O Lord, how glorious is Thy name in all the earth.

## IX. HOW GLORIOUS IS THY NAME

**Psalm 8:2**

How glorious is Thy name in all the earth!

## X. THE LORD IS GOOD

**Psalm 133:1; Isaiah 60:18, 20; Psalms 100:3–5; 91:4; quotations from various popular and folk songs**

Behold how good and how pleasant it is for  
brethren to dwell together in unity.  
Violence shall no more be heard in thy land,  
desolation nor destruction within thy borders,  
but thou shalt call thy walls salvation,  
and thy gates praise.  
And the days of thy mourning shall be ended.  
It is He that hath made us, and we are His.  
We are His people and the flock of His pasture.  
Enter into His gates with thanksgiving,  
Enter into His courts with praise!  
Give thanks unto Him and bless His name.  
Bless His name, for the Lord is good!  
His mercy endureth forever.  
And His faithfulness unto all of His beautiful people,  
Where do they all come from? It's the sound of silence.  
Go through the gates of justice;  
then God's will shall be done.  
All people are created by the same God; we are one.  
And the days of thy mourning shall be ended.  
Violence shall no more be heard in thy land.  
He will cover thee with His pinions,  
and under His wings He will give you refuge,  
refuge for all when we are one,  
all generations, when we are one.

## XI. HIS TRUTH AS A SHIELD

### Martin Luther King, Jr.; Psalm 91:5

There are knives and there are other arms.  
You have called on all of us to put them away,  
To bear instead, the weapon of nonviolence,  
the breastplate of righteousness, the armor of truth.  
His truth is a shield and a buckler.  
Thou shalt not be afraid of the terror by night,  
nor of the arrow that flyeth by day.

## XII. OH, COME LET US SING A NEW SONG

### Psalm 149 (adaptation)

O come, let us sing a new song to the Lord.  
O come let us sing a new song unto the Lord!

#### PROGRAM NOTES:

##### FROM THE COMPOSER:

The essential message of *The Gates of Justice* is the brotherhood of man. Concentrating on the historic and spiritual parallels of Jews and American blacks, I hoped through the juxtaposition and amalgamation of a variety of musical styles to construct a bridge upon which the universal theme of brotherhood could be communicated. The soloists are composite characters. The cantor tenor, whose melodies are rooted in the Hebraic modes, represents the prophetic voice of Hebrew tradition. The black baritone, whose melodies stem from the blues and spirituals, is the symbol of contemporary man, and a reminder to men of all faiths that divine mandates are still waiting to be fulfilled.

The structure of the piece somewhat resembles a bridge; the interlacing of the improvisations, solos and choral responses are like the interweaving cables that span from anchoring piers. The piers are in the form of three related choral pieces (Parts II, VII, XII) based primarily upon texts from the Union Prayer Book and the Psalms. The first of these choruses, O Come Let Us Sing (II), written in rather traditional style with hints of the present in its harmonies and rhythms, is a call to worship. A complex of musical styles (jazz, rock, spirituals, traditional), just as a congregation is a mixture of individuals, Shout unto the Lord (VII) is a celebration. It expresses the ecstasy and release of communal joy. However, at its core is the sobering message from Martin Luther King, Jr., our contemporary prophet: "If we don't live together as brothers, we will die together as fools." In Part XII, Oh, Come Let Us Sing a New Song, the enumeration of the attributes of God in whose image we are created, is a reminder of man's potential.

Quoting from King Solomon's prayer at the dedication of his Temple, the cantor opens the cantata by presenting the work as an offering to God, and invokes His attention to the prayers of all people. Because of their long history of suffering, Jews and American blacks know better than any other people the consequences of hate and alienation. It is impossible to concern oneself with the history and tradition of either without feeling overwhelmed by the inequities and injustices that have pervaded

all strata of society. The spiritual and emotional ties, born of suffering, which bind these people together, have much to teach all of us on this shrinking planet. It is the strength of such moral fiber that will be our ultimate salvation.

The black baritone sings: "The stone that the builders rejected has become the cornerstone" (Psalm 118). The cornerstone for our survival in America as an ethical society is the acceptance of all minorities as equal, sharing members, integral to our entire social structure. Just as Isaiah drew a blueprint of how to build a society that would allow man to fulfill his dream, so Martin Luther King dramatized to the white conscience that it must erase injustice to redeem its own soul: Let the oppressed go free. Feed the hungry. Open doors to the poor and the cast-out. Shelter the homeless. Clothe the naked. And when men have fulfilled their obligation to each other, they will no longer need to ask: "Where is justice? Where is God?" It will be self-evident: "HERE I AM!"

Using the chorus as the voice of the people who have been pawns of history, I've tried dramatically to depict the awesome force of the unheard millions battering at the manmade barriers which have separated men from each other, and consequently from knowing the nature of God. The heart of the cantata is in the plea, demand, and exhortation... "Open the gates of justice!"

Many of our beleaguered cities were riot-torn when I began to set the text "Except the Lord build the house, they labor in vain that build it; except the Lord keep the city, the watchman waketh but in vain." I wished there were some way to engrave this warning into the mind of every policymaker, on every level from national defense systems to police enforcement.

The deeper my involvement in the composition, the more apparent it became that I was no longer thinking in terms of social justice, as evidenced in the histories of Jews and American blacks. Rather, through their unquenchable will to survive and to be free, I had been led inevitably to the more basic problem of man (universal and individual), his relationship to other men, and ultimately to God.

A paradoxical truth became shockingly clear. We call upon God in our distress. Yet the divine instrument capable of transforming society is man himself. One of the basic tenets of Judaism is that man can become God-like by the pursuit of holiness; and the answer to alienation is to realize that man is not separate from—but part of—God's total creation. If only our minds could grasp this fact as well as do our cells that turn to dust!

The symbol of the newly awakened conscience of modern man, the baritone, asks the same question as the ancient psalmist: What is man? Both his glory and his curse are his unique position in the order of creation; but little lower than the angels, the blind forces of nature and the all-seeing eye of the divine are wrapped in mortal skin, within which is continually fought the relentless battle of good versus evil. Man is good. Slowly he is learning that the witless destruction of any part of creation is evil. Man is good. Although

he has continually throughout history martyred his spiritual leaders, he still remembers and honors them, not their assassins. Man is good. From the beginning of time we have all shared in “a dream”—a vision of peaceful men and free men living as brothers. Have we not all one Father? If God created man in His image and likeness, surely He accepts all men in their diversity. Throughout the Old Testament there is reference to all generations. Overlaying texts from Isaiah, Martin Luther King, Hillel, the Psalms, and music from The Beatles, Chopin, Israeli, Mexican and Russian folksongs, Simon & Garfunkel, improvised jazz and rock, I wrote a collage of sound for the climactic section, *The Lord Is Good*.

When I completed writing *The Gates of Justice*, I found in Micah 6:8 a summation of my thinking: “It hath been told thee, O man, what is good and what the Lord doth require of thee: Only to do justice, and to love mercy and walk humbly with thy God.” Only?!!

—DAVE BRUBECK

**ADDITIONAL PROGRAM NOTE:**

Following the success of the album *Time Out* (1959), composer, pianist, and jazz musician Dave Brubeck developed a reputation for playing with time. Brubeck began experimenting with new time signatures after touring the Iron Curtain as a US State Department cultural ambassador in 1958. For Brubeck, time, humanity, and justice were linked in these musical encounters abroad, and shortly after this trip, Brubeck became a more vocal advocate for civil rights. In *The Gates of Justice* (1969), Brubeck further married his compositional voice to social justice themes. The cantata was commissioned by Rabbi Charles D. Mintz and premiered at the dedication of the new Rockdale Temple in Cincinnati, Ohio. Its explicit purpose was to mend the growing divide between Black and Jewish communities in the pursuit of justice at the end of the 1960s.

*The Gates of Justice* may not exploit Brubeck’s expertise in metrical diversion, but listening to it now, over fifty years after its premiere, it is clear that Brubeck continued his experimentations with time. *Gates* slips easily between past and present, thematically and stylistically. Time is most clearly represented by the work’s two soloists: a tenor singing in traditional Jewish cantorial style and a baritone singing blues-inflected lines, and who questions the relevance of the ancient Judaic teachings sung by the tenor to his current life and situation. The lyrics likewise shape the audience’s experience of time by mingling texts from the Bible, the Jewish sage Hillel, Martin Luther King, Jr., and Lola Brubeck. But the cantata reflects and refracts time in other ways, familiar to those engaged in social justice work both past and present. It blends moments of fierce urgency with purposeful rest and contemplation, particularly through the choir and jazz ensemble features. It mingles older folk genres and European classical musical language with lyrics and sounds specific to the 1960s, and contemporary improvised jazz. And ultimately, the cantata demands to be heard as both a document of history and an ongoing critique of continued injustice.

—KELSEY KLOTZ  
(University of North Carolina, Charlotte)

# BIOGRAPHIES



## DAVE BRUBECK

Dave Brubeck maintained an active and highly decorated career as a composer and performer for more than six decades. And while he is probably most widely known as a jazz musician, his body of work encompassed classical and choral music, as well as liturgical pieces, and often reflected his interest in working beyond the boundaries of genre and style. A commitment to social justice instilled at an early age remained a core value throughout his life and infused some of his most important works, few more so than *The Gates of Justice*.

Dave Brubeck was born in Concord, California on December 6, 1920, and grew up on a ranch run by his father in the foothills of the Sierra Nevada mountains. He learned piano from his mother when he was a child and began playing jazz publicly as a teenager. When he enrolled at the College of the Pacific in Stockton, California, his intention was to go into the family business and he began studying veterinary medicine. But the call of music was too strong and he switched his major to music. Brubeck was nearly expelled from college when the faculty discovered he could not read music very well. He was allowed to graduate in 1942 on the condition that he would never teach.

Two important connections were made during Brubeck's college years. The first, Iola Whitlock, became his wife and also served, at various points, as his artistic collaborator and manager. Iola Brubeck fashioned the libretto for *The Gates of Justice* by combining biblical texts, the Hebrew prayerbook, and the speeches of Dr. Martin Luther King, Jr. with texts of her own creation. The second connection was with Darius Milhaud, the exiled French Jewish composer who found refuge in California after the German invasion of France in 1940. Milhaud's influence on the young composer was vital in two respects. One can hear Milhaud's influence on the sound of Brubeck's music, in the approach to harmony and hints of polytonality as well as his unorthodox approach to soloing in jazz contexts. More importantly, as Brubeck was contemplating his future as a more classically oriented composer, he thought he would need to leave jazz behind. Milhaud not only encouraged him to continue playing jazz, but convinced him that it was an inextricable part of his unique musical language.

Although he was nearly 50 years old when he composed it, Brubeck's path to creating *The Gates of Justice* was laid early and formed by a few key experiences with injustice: seeing a branding mark on one of the Black employees who worked at the family ranch; leading a racially mixed band in the segregated American Army of the Second World War; canceling concerts the American South when venues objected his band's inclusion of an African American bass player, Eugene Wright.

While Brubeck spent the early part of his career firmly ensconced in the world of jazz and performing around the globe with his quartet, by the mid-1960s he had made serious forays into work that was more aligned with the Western classical tradition. *The Gates of Justice* was Brubeck's second major choral work, following *The Light in the Wilderness* (1967). Several more large-scale compositions featuring significant choral or orchestral forces—often in combination with a jazz ensemble—followed, most notably his Catholic mass *To Hope! A Celebration* (1980).



## GERALD COHEN

Gerald Cohen is a prominent composer, cantor, and educator. This year will see the release of two albums of his music: the opera *Steal a Pencil for Me*, premiered by Opera Colorado in 2018, and an album of music composed for and performed by the Cassatt String Quartet. [www.geraldcohenmusic.com](http://www.geraldcohenmusic.com)



## JARED JENKINS

Jared Jenkins' first introduction to music was in his home church in Washington, D.C. where he sang his first notes and danced his first steps. A graduate of Berklee College of Music, Jared's unique creations have amassed over 28 million views on YouTube. He recently debuted his first EP, *The Novice*, available now on streaming platforms.



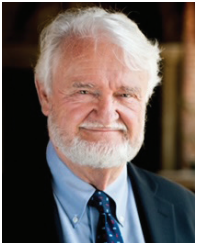
## ARTURO O'FARRILL

Born in Mexico, composer, pianist, educator, Arturo O'Farrill is the founder of the Afro Latin Jazz Orchestra and the Afro Latin Jazz Alliance, a performance, education and preservation organization that serves over 2,500 marginalized NYC schoolchildren, and supports performing, touring and recording ensembles.

He is a six-time Grammy winner having received 2018's award for best instrumental composition *Three Revolutions* composed for his collaboration with Chucho Valdes. He has performed in South Korea, Russia, Cuba, Abu Dhabi and throughout Europe, the United States and South America.

A recognized composer, Arturo has received commissions from Jazz at Lincoln Center, Meet the Composer, New Music USA, Malpaso, Evidence and most recently the Young Peoples Chorus of NYC. He is the recipient of a Doris Duke Charitable Foundation Leadership Grant for his non-profit work.

A dedicated educator, Mr. O'Farrill is on the faculty of The UCLA Herb Alpert School of Music and holds an honorary doctorate from Tufts University.



## NICK STRIMPLE

Nick Strimple is a faculty member in the Thornton School of Music at USC and the Music Director of the Los Angeles Zimriyah Chorale. He has composed over 130 works in various genres and has conducted some of the world's most distinguished ensembles. Strimple is also recognized internationally for his work with music related to the Holocaust.



## JOEL THOMPSON

Joel Thompson is an Emmy Award-winning composer, pianist, conductor, and educator from Atlanta. He has recently been commissioned to compose a work for the LA Opera, and his largest work, *Seven Last Words of the Unarmed*, premiered in 2015. Thompson is a proud Emory alum, currently pursuing his D.M.A. in composition at Yale School of Music.





## DIANE WHITE-CLAYTON

Dr. Diane White-Clayton, affectionately known as “Dr. Dee,” is a composer, conductor, soprano and pianist in both gospel and classical domains. Originally from Washington, DC, she holds a PhD & MA in Music Composition from the University of California, Santa Barbara and a BA in Music from Washington University in St. Louis. She studied piano at the Ecole Normale de Musique in Paris, France as a Rotary Scholar and Ambassador of Goodwill. A member of the faculty of The UCLA Herb Alpert School of Music, Dr. Dee instructs the African American Music Ensemble. She is the Founding Director of the BYTHAX Ensemble and the Artistic Director of the Albert McNeil Jubilee Singers. She travels extensively as artist, conductor and clinician and her choral compositions have been performed across the globe. She owns a publishing and artist support company along with her husband, famed R&B percussionist, Joe Clayton. A Baptist preacher’s daughter, she commands both stage and podium with grace, eloquence and power.



## CHRISTOPHER BRUBECK

Grammy-nominated composer Chris Brubeck continues to distinguish himself as a multi-faceted performer. A talented bassist and trombonist as well as an award-winning writer, Chris is tuned into the pulse of contemporary music. The respected music critic for *The Chicago Tribune*, John von Rhein, calls Chris “a composer with a real flair for lyrical melody—a 21st Century Lenny Bernstein.” Chris has created an impressive body of symphonic work while maintaining a demanding touring and recording schedule with his various groups. Chris was a member of the Dave Brubeck Quartet for 16 years, and a frequent guest artist with the Quartet before and after that time period. Chris is a much sought-after composer, and his latest work, a double guitar concerto for blues and classical guitarists, commissioned by the Memphis Symphony, will premiere in the fall of 2023. Reviewing Chris’s bass trombone concerto, *Fanfare Magazine* wrote, “Brubeck’s skill both as composer and soloist is extraordinary.”



## DANIEL BRUBECK

Drummer Daniel Brubeck has toured the international music circuit for more than five decades. He is the rhythmic force of the Brubeck Brothers Quartet with his brother Chris (bass and trombone). Dan also tours the U.K. with his brothers Darius and Chris. In 2015, the Dan Brubeck Quartet’s recording *Celebrating the Music and Lyrics of Dave and Lola Brubeck*, was named one of the Top 2015 CDs by *Downbeat Magazine* and was a finalist for a Canadian Juno Award for Best Jazz Vocal album. *JazzTimes Magazine* wrote, “Dan will cause your mouth to drop open when you hear him. To call his drum solos exciting is to sell him short, but it is awesome soloing like this that characterize the entire recording.” Dan’s original drumming style, distinctive polyrhythmic solos, and use of odd time signatures have earned him standing ovations worldwide, and the respect of the international jazz community.



## DARIUS BRUBECK

Born in San Francisco, jazz pianist and composer Darius Brubeck grew up in the artistic milieu of his famous father Dave and enjoys a professional life as band leader, composer, and academic. He has a BA Hons from Wesleyan University and an M. Phil from Nottingham University. In 1983, he initiated the Jazz Studies degree at the University of KwaZulu-Natal, Durban, South Africa where, as Professor of Jazz Studies, he taught until 2006. He founded the celebrated Centre for Jazz and Popular Music there and has since served as a Fulbright visiting professor in Romania and Turkey. Darius Brubeck and Afro Cool Concept, which featured some of South Africa’s premier musicians, toured extensively and Brubeck led groups representing his university around the globe. Currently the London based Darius Brubeck Quartet tours regularly in the UK and worldwide. Their CD *Live in Poland* was on *Downbeat Magazine*’s best of 2020 list.



## AZI SCHWARTZ

Cantor Azi Schwartz is the Senior Cantor of Park Avenue Synagogue in New York, and is a world-renowned vocal performer and recording artist whose music reaches both Jewish and interfaith audiences internationally. His craft of Jewish liturgical music has been described as emotionally moving, spiritually uplifting, and artistically dynamic. Passionate to bring Jewish liturgy to the broader world, Azi has performed at Carnegie Hall, the United Nations, Madison Square Garden, the US Capitol Rotunda, and the Israeli Knesset. In 2018, Azi was featured in a PBS special titled “The New York Cantors,” which brought cantorial music to millions of viewers across the US and in Europe.



## PHILLIP BULLOCK

Praised by Opera News for his “appealingly suave baritone”, Phillip K. Bullock is New York City based artist and performer. Specializing in contemporary opera, Phillip has been featured in many critically acclaimed performances and productions throughout the U.S. and Europe. For more information, please visit [www.PhillipBullock.com](http://www.PhillipBullock.com).



## INDIA CARNEY

India Carney is an American singer, songwriter, producer, vocal coach and actress. A UCLA Graduate, India made her national television debut on NBC’s Emmy Award-winning series *The Voice—Season Eight*. India has toured with award-winning pop artist, Katy Perry, and has sung for Grammy-award winning artists, including Dua Lipa, Mariah Carey, Justin Bieber, Lady Gaga, Billie Eilish, Meghan Trainor, H.E.R., and she will be joining Christina Aguilera this summer. She has an extensive career as a background vocalist, session singer, and solo artist. Her original music fuses her pop, classical, R&B, a cappella and musical theater influences. Her latest single, “God Forbid,” can be streamed on all platforms.



## ALEXANDER LLOYD BLAKE\*

Dr. Alexander Lloyd Blake is a conductor, composer, vocal contractor, singer and music activist. He is the Founding Artistic Director of Tonality, Choir Director at Los Angeles County High School for the Arts and Principal Associate Conductor of the National Children’s Chorus. He has extensive experience in film and TV projects and has been recognized for his work as an arranger. He holds a Doctorate in Musical Arts degree from the University of Southern California.



## NEAL STULBERG

Heralded by the *Los Angeles Times* as “a shining example of podium authority and musical enlightenment,” Neal Stulberg has served as Director of Orchestral Studies at The UCLA Herb Alpert School of Music since 2005. He is a recipient of the Seaver/National Endowment for the Arts Conductors Award, and has led numerous prestigious orchestras in North America, Europe, Asia, Israel and Australia. In August 2022, he led soloists, chorus and UCLA Philharmonia members in the North American premiere of *Bas-Sheve*, a recently rediscovered and orchestrated 1924 Yiddish-language opera by composer Henekh Kon and librettist Moishe Broderzon, at the Ashkenaz Festival in Toronto. An acclaimed pianist, Stulberg has appeared as recitalist, chamber musician, and pianist/conductor with major orchestras and at international festivals. A native of Detroit, Stulberg is a graduate of Harvard College, the University of Michigan, the Juilliard School and the Accademia Nazionale di Santa Cecilia in Rome.

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Launched in 2020, the Lowell Milken Center for Music of American Jewish Experience is the first permanent academic home for the study of the music of the American Jewish experience. UCLA MAJE was established by a generous gift of \$6.75 million from the Lowell Milken Family Foundation. Housed in The UCLA Herb Alpert School of Music, UCLA MAJE fosters artistic creativity, scholarship, performance, and other cultural expressions. UCLA MAJE is a natural outgrowth of the Milken Archive of Jewish Music, established in 1990 to record, preserve, and disseminate music inspired by over 350 years of Jewish life in the U.S. The opening of the center coincided with the Brubeck centennial and the 50th anniversary of The Gates of Justice.

The Lowell Milken Center for Music of American Jewish Experience at UCLA acknowledges the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and So. Channel Islands). As a land grant institution, we pay our respects to the Honuukvetam (Ancestors), ‘Ahihirom (Elders) and ‘Eyoohiinkem (our relatives/relations) past, present and emerging.



