

Lalo Schifrin (born June 21, 1932)^[1] is an Argentine pianist, composer, arranger and conductor. He is best known for his film and TV scores, such as the "Theme from *Mission: Impossible*". He has received four Grammy Awards and six Oscar nominations. Schifrin, associated with the jazz music genre, is also noted for work with Clint Eastwood in the late 1960s, 1970s and 1980s, particularly the *Dirty Harry* films.

Schifrin was born **Boris Claudio Schifrin** in Buenos Aires to Jewish parents.^[2] His father, Luis Schifrin, led the second violin section of the orchestra at the Teatro Colón for three decades.^[1] At the age of six, Schifrin began a six-year course of study on piano with Enrique Barenboim, the father of the pianist and conductor Daniel Barenboim. At age 16, Schifrin began studying piano with the Greek-Russian expatriate Andreas Karalis, former head of the Kiev Conservatory, and harmony with Argentine composer Juan Carlos Paz. During this time, Schifrin also became interested in jazz.

Although Schifrin studied sociology and law at the University of Buenos Aires, it was music that captured his attention.^[1] At age 20, he successfully applied for a scholarship to the Paris Conservatoire. At night he played jazz in the Paris clubs. In 1955, Schifrin played piano with Argentinian bandoneon giant Ástor Piazzolla, and represented his country at the International Jazz Festival in Paris.

After returning home to Argentina, Schifrin formed a jazz orchestra, a 16-piece band that became part of a popular weekly variety show on Buenos Aires TV. Schifrin also began accepting other film, television and radio assignments. In 1956, Schifrin met Dizzy Gillespie and offered to write an extended work for Gillespie's big band. Schifrin completed the work, *Gillespiana*, in 1958^[1] (it was recorded in 1960). Later that year Schifrin began working as an arranger for Xavier Cugat's popular Latin dance orchestra. While in New York in 1960, Schifrin again met Gillespie, who had by this time disbanded his big band for financial reasons. Gillespie invited Schifrin to fill the vacant piano chair in his quintet. Schifrin immediately accepted and moved to New York City. Schifrin wrote a second extended composition for Gillespie, *The New Continent*, which was recorded in 1962. In 1963, MGM, which had Schifrin under contract, offered the composer his first Hollywood film assignment with the African adventure *Rhino!*^[1] Schifrin moved to Hollywood late that year. He also radically re-arranged the theme for the popular NBC-TV series *The Man from U.N.C.L.E.*, altering original composer Jerry Goldsmith's theme to a jazzy melody emphasizing flutes and exotic percussion, which wound up winning the Emmyaward for Best TV Theme in 1965.

One of Schifrin's most recognizable and enduring compositions is the theme music for the long-running TV series *Mission: Impossible*. It is a distinctive tune written in the uncommon 5/4 time signature. Similarly, Schifrin's theme for the hugely successful *Mannix* private eye TV show was composed a year later in a 3/4 waltz time; Schifrin composed several other jazzy and bluesy numbers over the years as additional incidental music for the show.

Schifrin's "Tar Sequence" from his *Cool Hand Luke* score (also written in 5/4) was the longtime theme for the *Eyewitness News* broadcasts on New York station WABC-TV and other ABC affiliates, as well as National Nine News in Australia. CBS Television used part of the theme of his *St. Ives* soundtrack for its golf broadcasts in the 1970s and early 1980s. Schifrin's score for *Coogan's Bluff* in 1968 was the beginning of a long association with Clint Eastwood and director Don Siegel. Schifrin's strong jazz blues riffs were evident in *Dirty Harry*.

Schifrin's working score for 1973's *The Exorcist* was rejected by the film's director, William Friedkin. Schifrin had written six minutes of difficult and heavy music for the initial film trailer, but audiences were reportedly frightened by the combination of sights and sounds. Warner Bros. executives told Friedkin to instruct Schifrin to tone it down with softer music, but Friedkin did not relay the message. Schifrin's final score was thrown out into the parking lot. Schifrin reported in an interview that working with Friedkin was one of the most unpleasant experiences in his life.

In the 1998 film *Tango*, Schifrin returned to the tango music he had grown familiar with while working as Ástor Piazzolla's pianist in the mid-1950s. He brought traditional tango songs to the film as well as introducing compositions of his own in which tango is fused with jazz elements.^[4]

In 1997, the composer founded Aleph Records.

He also wrote the main theme for *Splinter Cell: Pandora Tomorrow*.

Schifrin made a cameo appearance in *Red Dragon* (2002) as an orchestra conductor.

He is also widely sampled in hip-hop and trip-hop songs, such as Heltah Skeltah's "Prowl" or Portishead's "Sour Times". Both songs sample Schifrin's "Danube Incident", one of many themes he composed for specific episodes of the *Mission: Impossible* TV series.

On April 23, 2007, Lalo Schifrin presented a concert of film music for the Festival du Film Jules Verne Aventures (aka Festival Jules Verne), at Le Grand Rex theatre in Paris, France – Europe's biggest movie theater – that was caught by Festival leaders for a 73 and a half minute CD named *Lalo Schifrin: Le Concert à Paris*.

In 2010, a fictionalised account of Lalo Schifrin's creation of the *Mission: Impossible* tune was featured in a Lipton TV commercial aired in a number of countries around the world.^[6]

Alternative hip hop group Blue Scholars recorded a track entitled "Lalo Schifrin" on their third album *Cinemetropolis* (2011).

To date, Lalo Schifrin has won four Grammy Awards (with twenty-one nominations), one Cable ACE Award, one Emmy Award, and received six Oscarnominations, and has a star on the Hollywood Walk of Fame.

Albums

1957: *Spectrum* (Epic)

1959: *Piano Español* (Tico) reissued as *Lalolé: The Latin Sound of Lalo Schifrin* (Roulette)

1962: *Lalo = Brilliance* (Roulette)

1962: *Bossa Nova: New Brazilian Jazz* (Audio Fidelity)

1962: *Piano, Strings and Bossa Nova* (MGM)

1963: *Samba Para Dos* with Bob Brookmeyer (Verve)

1963: *Between Broadway & Hollywood* (MGM)

1964: *Explorations* with Louis Bellson (Roulette)

1964: *New Fantasy* (Verve)

1965: *Jazz Suite on the Mass Texts* with Paul Horn (RCA Victor)

1965: *Once a Thief and Other Themes* (Verve)

1966: *The Dissection and Reconstruction of Music From the Past as Performed By the Inmates of Lalo Schifrin's Demented Ensemble as a Tribute to the Memory of the Marquis De Sade* (Verve)

1968: *There's a Whole Lalo Schifrin Goin' On* (Dot)

1971: *Rock Requiem* (Verve)

1976: *Black Widow* (CTI)

1977: *Towering Toccata* (CTI)

1978: *Gypsies* (Tabu)

1979: *No One Home* (Tabu)

1982: *Ins and Outs* (Palo Alto)

1992: *Jazz Meets the Symphony* (Atlantic)

1993: *More Jazz Meets the Symphony* (Atlantic)

1993: *Cantos Aztecas* (Pro Arte)

1995: Firebird: Jazz Meets the Symphony No. 3 (Four Winds)
1996: Gillespiana (Aleph)
1997: Lili'uokalani Symphony (Urtext Digital Classics)
1998: Jazz Mass in Concert (Aleph)
1998: Metamorphosis: Jazz Meets the Symphony No. 4 (Aleph)
1999: Mannix (Aleph)
1999: Latin Jazz Suite (Aleph)
1999: Jazz Goes to Hollywood (Aleph)
1999: The Fox (Aleph)
2000: Esperanto (Aleph)
2000: Bullitt (Aleph)
2000: Intersections: Jazz Meets the Symphony No. 5 (Aleph)
2001: Schifrin/Schuller/Shapiro: Piano Trios (Naxos)
2005: Letters From Argentina (Aleph)
2011: Invocation: Jazz Meets the Symphony No. 7 (Aleph)

Jazz Suite on the Mass Texts is an album by Paul Horn which was composed and conducted by Lalo Schifrin and originally released on the RCA Victor label in 1965. The Allmusic site awarded the album 3 stars stating: "The music here is a reflection of the church, using a broader base of textures and colors in jazz. The dynamics are powerful in this performance, and the communication between Horn's quintet, the orchestra led by Lalo Schifrin, and the chorus is undeniably magical. Certainly much of the record can be found leading into the realm of experimental music, and the critical listener should not be so critical, but rather sit, enjoy, and open their mind and listening senses".

"Kyrie" - 4:13

"Interludium" - 2:35

"Gloria" - 6:03

"Credo" - 3:02

"Sanctus" - 2:41

"Prayer" - 1:45

"Offertory" - 4:35

"Agnus Dei" - 4:04

Personnel

Paul Horn - alto saxophone, flute, alto flute, clarinet

Conte Candoli, Al Porcino - trumpet

Frank Rosolino - trombone

Dick Leith - bass trombone

Vincent DeRosa - French horn

Red Callender - tuba

Dorothy Remsen, Ann Stockton - harp

Lynn Blessing - vibraphone

Mike Lang - piano

Bill Plummer - bass

Larry Bunker - drums

Frank Flynn, Milt Holland, Emil Richards, Ken Watson - percussion

Betty Allen, Evangeline Carmichael, William Cole, Louie Jean Norman, Marilyn Powell, Vern Rowe, Sara Jane Tallman, Marie Vernon - choir

Lalo Schifrin - arranger, conductor

JAZZ MASS

Having your own record company means being able to put out your music the way you want to. **Lalo Schifrin** won the 1965 Grammy for Best Original Jazz Composition for "Jazz Suite on the Mass Texts." Thirty-three years later, he recorded this much-expanded version at the Cologne Philharmonic Hall, backed by **the WDR Big Band** and soloists including woodwind

player **Tom Scott**. As is usually the case when a contemporary composer attempts to contemporize the Latin Mass, the two elements -- the prayers that make up the Mass and whatever the musical form is -- sit uneasily with each other, pretty much as if they are taking place simultaneously in two different rooms and the listener just happens to be sitting in the hall between. As his award indicates, **Schifrin** has written some good jazz-based music and laid a foundation for various soloists to improvise. But the entry of the choir singing "Kyrie" or "Gloria" is always odd and unexpected. Though this work was commissioned in a more open time for the Catholic church, it's easy to see why such experiments didn't go on long. While well meaning, they don't really work.

With Dizzy Gillespie

Gillespiana (Verve, 1960) – composer, piano and arranger

Gillespiana is an album by trumpeter Dizzy Gillespie featuring compositions by Lalo Schifrin recorded in 1960 and released on the Verve label.^[2] The album features Schifrin's suite written to feature Gillespie and his orchestra.

An Electrifying Evening with the Dizzy Gillespie Quintet (Verve, 1961) – piano

An Electrifying Evening with the Dizzy Gillespie Quintet is a 1961 live album by trumpeter Dizzy Gillespie, recorded at the Museum of Modern Art in New York City.

Carnegie Hall Concert (Verve, 1961) – piano

Carnegie Hall Concert is an album by trumpeter Dizzy Gillespie recorded in 1961 at Carnegie Hall, New York City and released on the Verve label.

A Musical Safari (1961) – piano

Dizzy on the French Riviera (Philips, 1962) – piano, composer and arranger

New Wave (Philips, 1962) – piano, arranger

The New Continent (Limelight, 1962) – piano, composer and arranger

The New Continent is an album by trumpeter Dizzy Gillespie's Big Band featuring performances arranged and composed by Lalo Schifrin and conducted by Benny Carter recorded in 1962 and released on the Limelight label.^[2] The CD reissue added four bonus tracks originally released on An Electrifying Evening with the Dizzy Gillespie Quintet (Verve, 1961).

Something Old, Something New (Philips, 1963) – arranger

Dizzy Gillespie and the Double Six of Paris (Philips, 1963) – arranger

Free Ride (Pablo, 1977) – keyboards, composer, arranger and conductor