

for Reference

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DAVE BRUBECK AND QUARTET

When San Francisco jazz impresario Jimmy Lyons introduced an unknown new quartet to local Black Hawk Club audiences back in 1951, he predicted boldly:

"One day soon this group will be the best in the country."

Three years later TIME Magazine had the quartet's piano-playing leader, Dave Brubeck, on its cover, was describing him as "probably the most exciting new jazz artist at work today."

In three short years Brubeck and company had played every major jazz club in the country, toured dozens of college campuses and concert stages, made a clean sweep of popularity polls for jazz musicians.

As TIME went to press. "Jazz Goes to College" appeared for the first time on THE BILLBOARD'S authoritative chart of the country's ten best-selling popular albums. TIME noted: Brubeck's first Columbia album, Jazz Goes to College, "for four months... outsold any single album by another kind of pianist named Liberace."

Thirty-three-year-old Brubeck first took to the piano at age four in Concord, California, fashioned his first improvisations at five and studied with his mother, pianist Elizabeth Ivey Brubeck, for many years thereafter.

At thirteen his musical ambitions were diverted by a strong desire to become a cowboy. He became an accomplished cowhand but kept playing piano in assorted hillbilly and swing bands close to the 4,000-acre Brubeck ranch. At nineteen he had his own eighteen-piece dance band.

A BA degree from the College of the Pacific in 1942 was followed by graduate study at Mills College with composer Darius Milhaud who encouraged Brubeck's experiments in jazz. In the army Brubeck managed to continue his musical

studies with Arnold Schoenberg, then organized his own band overseas to tour with USO units. Resuming studies with Milhaud in 1946, Brubeck organized the historic Octet, the experimental jazz group which won Lyons' early enthusiasm.

The Brubeck Octet changed subsequently to a trio then to a quartet which helped to stimulate the current extraordinary resurgence of jazz interest.

Brubeck's goal, says TIME, was "to show that jazz is music." Acclaimed equally today as a resolute, extraordinarily imaginative polytonist, also a ... "cat with a far-out wail," Dave Brubeck seems to have achieved his goal.

PAUL DESMOND

Partner in one of the most remarkable musical combinations in the history of jazz is alto-saxist Paul Desmond. Says TIME: "Brubeck and ... Desmond seem to be enveloped in a kind of electric field in which they can communicate almost without words..." Jazz fans and critics alike have been rhapsodic in praise of the Desmond purity of tone, musical imagination and extraordinary musical taste. Virtuoso Desmond has probably won more honors than any sideman since Louis Armstrong blew second cornet to King Oliver.

A native Californian, his musical studies began in grammar school as clarinetist in the school orchestra. In high school he switched to alto sax. Desmond was a frequent added starter with Brubeck's earliest ensembles, also formed his own group. Finally in 1951 Brubeck and Desmond formed a permanent alliance within the Quartet.

JOE DODGE

Drummer Dodge was long admired by Dave Brubeck who had heard him play with Jack Sheedy's Dixielanders in San Francisco. Dodge also doubled as a San Francisco bank clerk.

When the Brubeck Quartet needed a new drummer, Brubeck asked Dodge to join the group. Musically, Dodge was delighted. But bank clerk caution permitted him

to join the group only when he was assured that the experimental Brubeck Quartet had a solid financial future in bookings. He's barely managed to get a day off from work ever since.

BOB BATES

Association with Brubeck is practically a tradition in the Bates family. Brother Norman was an early member of Brubeck ensembles. Bob joined the group in 1954.

Tutored by his mother, leading West Coast classical organist, Bob has played in various bands and small ensembles. Like every other member of the Quartet, he has a wide range of musical tastes, from Brahms and Stravinsky to Ellington - and Brubeck, of course.

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