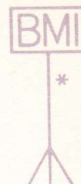
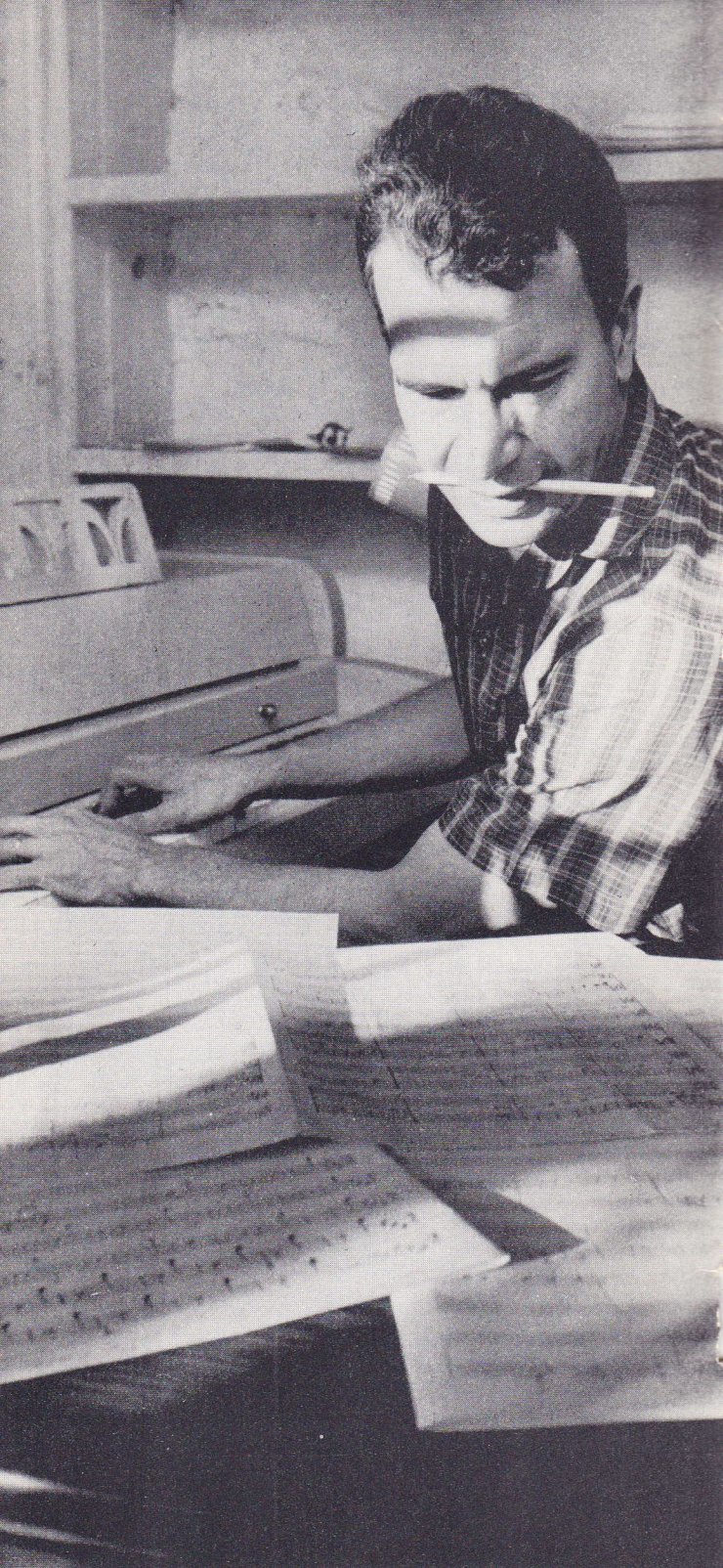




DAVE BRUBECK



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"... Brubeck's stature as a composer (has) increased immeasurably," Raymond Horricks, the British critic, says in his essay on Dave Brubeck in **These Jazzmen of Our Time** (Victor Gollancz, Ltd., 1959). "... his impressions of scenes and incidents noted during his American concert tours ... are apt, warm and effectively designed. They are themes likely to endure in jazz, and in examining their strong melodic substance and harmonic ingenuity one wonders whether Brubeck's future value will stem from his calculated and now decidedly able composing, for which he is not dependent upon the Quartet, rather than from his 'experiments in action.' If so, he would be returning (by a different route, of course) to his earliest ideals in jazz."

Dave Brubeck was born in Concord, California, in 1920. He made his first try at playing the piano when he was four years old. His mother, Elizabeth Ivey Brubeck, a well-known piano teacher, immediately undertook his musical education. At the age of five, Brubeck began to exhibit an independent spirit toward the music he was learning from his mother and two brothers who later became recognized music teachers. One of them, Howard, has developed into an outstanding composer, as well. His **Dialogues for Jazz Combo and Orchestra** received its world premiere in 1959, performed by Leonard Bernstein and the New York Philharmonic, with the Brubeck Quartet as assisting artists. He is also chairman of the Music Department at Palomar Junior College in California. Dave's elder brother Henry is superintendent of music in the Santa Barbara public schools.

At five, Dave began to show an interest in composition which was stimulated by training in theory given by his mother. But Brubeck rebelled early against piano instruction. Despite the common misapprehension that he is a classically



trained pianist, the truth is that he refused to play classics and developed his own technique by playing while living in an intensely musical atmosphere. From the time he was ten, his primary music interest was in jazz and improvisation.

It was from these beginnings that he developed into the world-famous musician-composer whom *Time Magazine* was to call "the most exciting new jazz artist at work today" (November, 1954). Over the years, many other terms have been used by critics seeking to define the man, his style, his music, and his significance: "cerebral". . . "emotional". . . "delicate well-constructed lines". . . "pile driver approach". . . "technically facile". . .

Brubeck, himself, reconciles these reactions simply by concurring with all of them — but with an important qualification: ". . . at specific moments, in specific tunes, on a specific night of performance. . . my style of piano is one shaped primarily by the material, or ideas which I am attempting to express. . . ."

In addition to his nonclassical piano training, Brubeck was trained in 'cello, starting when he was nine. On entering his teens he began to divide his time between his music and work on the family ranch. During the next few years he played piano in various western swing bands by night and became an accomplished cowboy by day.

At twenty-one, Brubeck was graduated from the College of the Pacific as a music major, and later went on to a seat in the composition class of the eminent French musician Darius Milhaud at Mills College. A call to military service interrupted his education almost immediately. In 1944, Brubeck was shipped to Europe as an infantryman. Later, he was assigned to an ETO band, where he wrote experimental compositions.

At the end of the war, Brubeck resumed his studies with Milhaud and, encouraged by fellow students, formed an experimental octet. Its purpose being, as Horrick writes, "to explore methods for furthering jazz orchestration with unusual instrumental groupings, tonal blends and new harmonic ideas. . . . The Octet, though esoteric in its musical appeal and seldom heard outside the San Francisco area, persisted as a kind of jazz workshop unit through . . . 1951 without losing its important founder musicians. . . . During these years, whatever their creative limitations as arrangers and soloists, neither Brubeck nor any of his colleagues deviated one iota from their theories regarding the processing of jazz music."

In 1950, San Francisco's Fantasy label brought out recordings by the Octet of original themes and standards. In liner notes written by Paul Desmond, a member of the group, it was reported that the disks, "an experiment in action," reflected the musical mind of Dave Brubeck, and contained "the vigor and force of simple jazz, the harmonic complexities of Bartok and Milhaud, the form (and much of the dignity) of Bach, and at times the lyrical romanticism of Rachmaninoff." The records attracted the attention of jazz impresario Jimmy Lyons and, as a result, the Octet made its first off-campus appearance in 1949.

But the continuation of the Octet, even on a semi-permanent basis, soon became an impossibility. Its members separated, some leaving to study abroad, others going into military service or to other groups. For two years Brubeck worked on the West Coast with the bassist and drummer of the Octet and began to attract the attention of Eastern critics and jazz fans. The group was known as the Dave Brubeck Trio and

recorded for the Fantasy label. At the end of 1951, the Brubeck Quartet came into existence. Altoist Paul Desmond, an Octet colleague, left the Alvino Rey Orchestra to join the newly organized group and from this partnership there emerged what Horricks described as a "new and purposeful jazz style."

Since 1953, when it won its first **Down Beat** poll, the Dave Brubeck Quartet has been phenomenally successful, appearing in night clubs, on the concert stage, and at colleges and universities throughout the country. In 1958, the group embarked on an extensive State Department-sponsored tour of Europe and the Middle East. It has appeared in almost every country in Europe, as well as in the West Indies, Australia and New Zealand.

Brubeck's interest in composition, first manifested when he was five, continues. His efforts are in many forms. In addition to the music he has written for the theater, he and his wife Iola have collaborated on lyrics for a musical he has written for Broadway or television production. On commission from the American Ballet Theatre, he has extended his theme, *Djekuje*, from *Jazz Impressions of Eurasia* into a 22-minute composition titled *Pointes on Jazz*, orchestrated by Howard Brubeck.

Bearing hard on the elusive task of locating the importance of composition in jazz, Brubeck, the composer, acknowledges Brubeck, the pianist. He quotes Stravinsky's definition of composition as "selective improvisation." This, Brubeck says, "(accords composition) the element of contemplation, a higher degree of selectivity, and consequently an organically more intricate, and a more distilled form of musical expression. However . . . there are moments of creation when all the contemplative time in history could not alter or refine the initial idea to make it any more eloquent or meaningful. In improvisation . . . the idea, the creation, and the reception occur in one inspired moment of direct communication."

Brubeck has accommodated the paradox in his aim and method of composition. In his opinion, "too often the jazz original is nothing more than a new melody superimposed over the old 'easy-to-jam-on' chord changes." The composer in this idiom must do more, he feels, and he adds: "My 'compositions' offer some welcome new progressions upon which to improvise, but are still close enough to the logical sequence of progressions (so) that improvisation flows easily."

In January, 1957, Brubeck described the method by which a group of original works recorded as *Jazz Impressions of the U.S.A.* (Columbia CL 984) had come into being: "When lulled by the sounds of travel, the drone of the plane, the rumble of the bus, the clack of the rails, or even the hiss of the radiator in a strange hotel room, themes suddenly spring into consciousness. If a sketchbook is handy, the elusive idea is captured to be developed, arranged or changed. (These compositions are) from notebook scribbles made while on tour. The themes themselves, which are but the skeletal framework for improvisation, occasionally use musical devices which are typical of certain regions in the United States."

The essence of Dave Brubeck's musical philosophy is probably best summed up in his own words: "I believe that jazz in its highest form will always be improvised, no matter how complex it becomes or how much of the world's music it gradually encompasses. To me, improvisation in jazz is the reason for its co-existence with classical music. Jazz has revived the almost lost art of improvisation and has acted as



a revitalizing force in classical music because of its spontaneity and closeness to basic human emotions. I believe, however, that extended compositions, though derivative from jazz, will not be accepted in the world's repertoire of music as jazz — but as simply contemporary composition."

THE MUSIC

(Except where noted, all compositions are by Dave Brubeck. In the interest of musical perspective, a number of other works licensed by BMI are also listed.)

PRELUDE (1946)—David van Kriedt

Publisher: Cireco Music

Recorded: Fantasy 3239 | The Dave Brubeck Octet

Time: 2:15

"Within the past ten years (1946-56) I can think of very few released recordings with more musical importance than the work of the Octet. I have seen within the time lapse of a decade the growth of so-called West Coast jazz. I have heard more and more of the Octet innovations being used and accepted in the 'mainstream' of jazz. I have seen the individuals of the Octet, once removed from the geographic isolation of their San Francisco home, rise in esteem and prominence in the eyes of fellow musicians, critics and the public. But as a group these contributors to jazz were unacknowledged, except by flattery of imitation. . . .

"We were organized in the spring of 1946, while most of us were students of Darius Milhaud, the French composer, who teaches at Mills College in Oakland. We played our first off-campus concert in 1949.

"We were a co-operative group, each man conducting and rehearsing the band in his own work. Most of us — William O. Smith, David van Kriedt, Jack Weeks, Dick Collins — were arrangers and composers as well as instrumentalists. Five of the eight had studied counterpoint, fugue and composition under Darius Milhaud.

"Counterpoint, which had become almost dormant in the Swing era, and is now a commonly accepted device in modern jazz, was the distinguishing feature of the Octet. Along with polytonality it was the unifying quality in the varying individual styles of the group's arrangers. We were experimenters. We explored polytonality, polyrhythms, various rhythms, and new forms. Dave van Kriedt's fugues were among the first, I believe, to come from a jazz musician. We tried to write arrangements that were interesting as composition, but still reflected the style of the soloist, and left the improviser free to create.

"Much has changed in the past ten years. Much of what was considered so controversial, when presented by us, is now being heralded as innovation in modern jazz. Each of us has developed in a different way.

"David van Kriedt, after winning the Graduate Composition Award at Mills College in 1952, was for a time an arranger for Stan Kenton, now heads his own group, teaches and composes. William O. Smith and Jack Weeks, both graduates of the University of California, and composition students of Roger Sessions, have won Prix de Paris. William O. Smith is gaining wide reputation as a composer and teacher. Dick Collins has built an increasingly solid reputation as a jazz instrumentalist. Cal Tjader has become famous as a drummer and vibraphonist. Paul Desmond has continued to win polls as the best alto saxophonist."

Dave Brubeck, May, 1956

FUGUE ON BOP THEMES (1946)—David van Kriedt

Publisher: Cireco Music

Recorded: Fantasy 3239 | The Dave Brubeck Octet

Time: 2:45

IPCA (1946)—William O. Smith

Publisher: Cireco Music

Recorded: Fantasy 3239 | The Dave Brubeck Octet

Time: 2:45

SERENADES SUITE (1946)—David van Kriedt

Publisher: Cireco Music

Recorded: Fantasy 3239 | The Dave Brubeck Octet

Time: 4:30

SCHIZOPHRENIC SCHERZO (1946)—William O. Smith

Publisher: Cireco Music

Recorded: Fantasy 3239 | The Dave Brubeck Octet

Time: 2:15

PLAYLAND-AT-THE-BEACH (1946)

Publisher: Cireco Music

Recorded: Fantasy 3239 | The Dave Brubeck Octet

Time: 1:27

RONDO (1946)

Publisher: Cireco Music

Recorded: Fantasy 3239 | The Dave Brubeck Octet

Time: 1:30

CLOSING THEME (1946)

Publisher: Cireco Music

Recorded: Fantasy 3239 | The Dave Brubeck Octet

Time: :30

CRAZY CHRIS—Dave Brubeck and Paul Desmond

Publisher: Cireco Music

Recorded: Fantasy 3229; Fantasy 3240; Jazztone J 1272 |

The Dave Brubeck Quartet

Time: 3:19

SWEET CLEO BROWN

Publisher: Derry Music Co.

Recorded: Fantasy 3259 | Dave Brubeck, piano

IN SEARCH OF A THEME

Publisher: Derry Music Co.

Recorded: Fantasy 3259 | Dave Brubeck, piano

LYONS BUSY

Publisher: Cireco Music

Recorded: Fantasy 3239 | The Dave Brubeck Quartet

Time: 3:07

BALCONY ROCK (1954)—Dave Brubeck and Paul Desmond

Publisher: Blackwood Music, Inc.

Recorded: Columbia CL 566 | The Dave Brubeck Quartet

Time: 11:40

LE SOUK (1954)—Dave Brubeck and Paul Desmond

Publisher: Blackwood Music, Inc.

Recorded: Columbia CL 566 | The Dave Brubeck Quartet

Time: 4:25

"Le Souk is a monument to Paul Desmond's imagination. Done virtually in a **son montuno** style, with Desmond blowing freely over an insistent, driving rhythm, it is because of the unorthodox intervals with which he spins his melodic line that the piece earns its unique character. The Eastern mould of this improvisation strikes an authentic tone in the third chorus; Desmond's flurry of repeated G's is typical of ancient Eastern musical practice, both in the pitch slides of his attacks and in the **raga** (rhythmical pattern) created by the repetition. Brubeck's short solo builds some wild rhythms with two-fisted chords into some of the most propelling patterns this artist has ever beaten out. . . ."

George Avakian, 1954

BACK BAY BLUES (1954)—Dave Brubeck and Paul Desmond

Publisher: Blackwood Music, Inc.

Recorded: Columbia CL 590 | The Dave Brubeck Quartet

Time: 6:30

AUDREY (1953)—Dave Brubeck and Paul Desmond

Publisher: Derry Music Co.

Recorded: Columbia CL 622 | The Dave Brubeck Quartet

Time: 3:30



STOMPIN' FOR MILI (1953)—Dave Brubeck and Paul Desmond
Publisher: Derry Music Co.
Recorded: Columbia CL 622 | The Dave Brubeck Quartet
Time: 5:15

THE DUKE (1954)
Publisher: Derry Music Co.
Recorded: Columbia CL 699 | The Dave Brubeck Quartet
Time: 2:35
Columbia CL 878 | Dave Brubeck, piano
Time: 2:50
Columbia CL 1041 | Miles Davis plus nineteen
Time: 3:33
Columbia CL 1249 | The Dave Brubeck Quartet
Time: 6:20
Columbia CL 1442 | Teddy Wilson, piano
Time: 3:02

SWING BELLS (1955)
Publisher: Derry Music Co.
Recorded: Columbia CL 878 | Dave Brubeck, piano
Time: 3:35

WALKIN' LINE (1955)
Publisher: Derry Music Co.
Recorded: Columbia CL 878 | Dave Brubeck, piano
Time: 2:43

IN YOUR OWN SWEET WAY (1955)
Publisher: Derry Music Co.
Recorded: Bethlehem BCP 74 | Sal Salvador and group
Time: 2:56
Columbia CL 878 | Dave Brubeck, piano
Time: 4:55
Columbia CL 932 | The Dave Brubeck Quartet
Time: 8:00
Epic LN 3436 | Phil Woods and group
Time: 7:58
Mode 118 | Eddie Costa Quintet
Time: 4:35
Prestige 7044 | Miles Davis and group
Time: 4:35
Prestige 7166 | Miles Davis and group
Time: 5:40
Riverside RLP 12-320 | Wes Montgomery and group
Time: 4:45

TWO-PART CONTENTION (1955)
Publisher: Derry Music Co.
Recorded: Columbia CL 878 | Dave Brubeck, piano
Time: 5:38
Columbia CL 932 | The Dave Brubeck Quartet
Time: 10:35
Decca DL 8679 | Howard Lucraft
Time: 3:57

WEEP NO MORE (1945)—with Iola Brubeck
Publisher: Derry Music Co.
Recorded: Columbia CL 878 | Dave Brubeck, piano
Time: 4:00
Columbia (to be released) | Carmen McRae with Dave Brubeck

WHEN I WAS YOUNG (1952)
Publisher: Derry Music Co.
Recorded: Columbia CL 878 | Dave Brubeck, piano
Time: 3:15
Columbia CL 1020 | The Dave Brubeck Quartet
Time: 2:40

ONE MOMENT WORTH YEARS (1955)
Publisher: Derry Music Co.
Recorded: Columbia CL 878 | Dave Brubeck, piano
Time: 3:57
Columbia CL 1034 | The Dave Brubeck Quartet
Time: 8:52

THE WALTZ (1955)
Publisher: Derry Music Co.
Recorded: Columbia CL 878 | Dave Brubeck, piano
Time: 3:41

ODE TO A COWBOY (1956)
Publisher: Derry Music Co.
Recorded: Columbia CL 984 | The Dave Brubeck Quartet
Time: 5:01

"As many popular songs have been transformed by jazz into almost different tunes—different in emotional content, rhythmic conception, and melodic development — so these sketches (**Jazz Impressions of the U.S.A.**, Columbia CL 984) vary according to the mood of the group and the individual interpretations of the soloist. The themes themselves, which are but the skeletal framework for improvisation, occasionally use musical devices which are typical of certain regions in the United States. Although these pieces have their moments of humor, at no time do we attempt to satirize the indigenous music which served as inspiration for these impressions. Much of the folk music of America has become integrated into jazz, and conversely, jazz has affected folk music itself, so that today we find endless cross-influences."

Dave Brubeck, 1957

SUMMER SONG (1956)
Publisher: Derry Music Co.
Recorded: Columbia CL 984 | The Dave Brubeck Quartet
Time: 6:04

TEA DOWN YONDER FOR TWO (1956)
Publisher: Derry Music Co.
Recorded: Columbia CL 984 | The Dave Brubeck Quartet
Time: 5:25

HISTORY OF A BOY SCOUT (1956)
Publisher: Derry Music Co.
Recorded: Columbia CL 984 | The Dave Brubeck Quartet
Time: 4:30

PLAIN SONG (1956)
Publisher: Derry Music Co.
Recorded: Columbia CL 984 | The Dave Brubeck Quartet
Time: 3:55

CURTAIN TIME (1956)
Publisher: Derry Music Co.
Recorded: Columbia CL 984 | The Dave Brubeck Quartet
Time: 4:43

SOUNDS OF THE LOOP (1956)
Publisher: Derry Music Co.
Recorded: Columbia CL 984 | The Dave Brubeck Quartet
Time: 7:24

HOME AT LAST (1956)
Publisher: Derry Music Co.
Recorded: Columbia CL 984 | Dave Brubeck, piano
Time: 3:56

BRU'S BLUES
Publisher: Derry Music Co.
Recorded: Columbia CL 1034 | The Dave Brubeck Quartet
Time: 11:28

MY ONE BAD HABIT IS FALLING IN LOVE (1957)
Publisher: Derry Music Co.
Recorded: Columbia CL 1168; CS 8128 | The Dave Brubeck Quartet
Time: 3:55

WATUSI DRUMS (1957)
Publisher: Derry Music Co.
Recorded: Columbia CL 1168; CS 8128 | The Dave Brubeck Quartet
Time: 7:55

THE WRIGHT GROOVE (1957)—Gene Wright
Publisher: Derry Music Co.
Recorded: Columbia CL 1168; CS 8128 | The Dave Brubeck Quartet
Time: 6:41



NOMAD (1958)

Publisher: Derry Music Co.

Recorded: Columbia CL 1251; CS 8058 | The Dave Brubeck Quartet

Time: 7:19

"The heart of any musical work, jazz or classical, is not the theme itself, but the treatment and development of that theme. And the heart and developmental section of these jazz pieces (**Jazz Impressions of Eurasia**, Columbia CL 1251) are the improvised choruses. Therefore, the challenge in composing these sketches was not in the selection of a theme characteristic of a locale, but in writing a piece with chord progressions that would lead the improviser into an exploration of the musical idiom I was trying to capture. At the same time, the piece must fulfill the requirements of a good jazz tune — that is, the chord progressions must flow so naturally that the soloist is free to create. Many melodies, which could have been developed into compositions if our music were completely written, have been discarded, because in these jazz impressions of Eurasia the improvisations by the soloists are comparable to the developmental section of a composed work.

"How does one go about writing such themes? One way is to listen to the voices of the people. The music of a people is often a reflection of their language. I experimented with the words 'thank you' as spoken in several languages, since that was the one phrase that I used most as performer and traveler.

"One of the most fascinating countries we visited on our State Department tour was Afghanistan. One night in Kabul I was awakened by the weirdest sound I ever heard. It actually made my hair stand on end. The muffled beat of drums and the eerie tones of a lone flute came closer and closer to my compound. I held my breath as the sound slowly faded away down the road. I was told the next morning that I had heard the music of one of the many nomadic tribes that drive their flocks through Kabul into the Hindu Kush mountains. The drums were slung across the camel's back and were played by the nomadic musician as he balanced precariously on top of the camel's pack, plodding away into the night. I thought that this wandering musician and I had much in common — each of us traveling across our worlds playing our music as we went. When I wrote . . . **Nomad** I tried to capture the feeling of that lonely wanderer. The steady rhythm is like the even plodding gait of the camel, and the quicker beats are like the nomadic drums or the clapping of hands. The intricacies of Eastern rhythms are suggested in **Nomad** by superimposing three against the typical jazz four."

Dave Brubeck, 1958

BRANDENBURG GATE (1958)

Publisher: Derry Music Co.

Recorded: Columbia CL 1251; CS 8058 | The Dave Brubeck Quartet

Time: 6:53

Howard Brubeck has expanded this into a work now known as **Ten Variations for Symphony Orchestra**.

THE GOLDEN HORN (1958)

Publisher: Derry Music Co.

Recorded: Columbia CL 1251; CS 8058 | The Dave Brubeck Quartet

Time: 4:30

THANK YOU (Djekuje) (1958)

Publisher: Derry Music Co.

Recorded: Columbia CL 1251; CS 8058 | The Dave Brubeck Quartet

Time: 3:32

Djekuje has been extended into a 22-minute composition for orchestra, orchestrated by Howard Brubeck, called **Pointes on Jazz**, commissioned by and to be performed by the American Ballet Theatre.

MARBLE ARCH (1958)

Publisher: Derry Music Co.

Recorded: Columbia CL 1251; CS 8058 | The Dave Brubeck Quartet

Time: 7:00

CALCUTTA BLUES (1958)

Publisher: Derry Music Co.

Recorded: Columbia CL 1251; CS 8058 | The Dave Brubeck Quartet

Time: 9:51

"The Indian musical tradition is far different from ours. It emphasizes intricate rhythms and pure melody without harmony. We jazz musicians do have one element in common with the Indian musician — and that is improvisation. We were extremely fortunate in having the opportunity to 'sit in' with some of India's best musicians. Of notable success was our attempt 'to jam' with Abdul Jaffer Kahn on sitar and various Indian tabla players. We all felt that given a few more days, we would either be playing Indian music, or they would be playing jazz. I tried to capture some of the sounds from these sessions in **Calcutta Blues**. I used Indian techniques that were adaptable to the blues. Throughout the piece there is a drone bass, which simulates the role of the tamboura. The piano plays no chords so that there is a purposeful lack of harmony as in Indian music. The piano is used as a strictly melodic instrument such as the sitar or harmonium.

"Our drummer lays aside his sticks and brushes and plays finger drums much as the Indian plays the tabla. The sound of the Indian flute and other melodic wind instruments is simulated by the alto saxophone. The theme of **Calcutta Blues** is certainly not an authentic Indian raga, but there are Indian influences in the limited number of notes used in the theme, and in the restricted number of notes used in the development of the theme. Although we made no attempt to stay strictly within the thematic notes in our improvised choruses, as the Indian stays within the restrictions of the raga, we had the limitations of the raga in mind during our solos. In this way we tried to capture some of the feeling of the Indian improviser and his approach to music in **Calcutta Blues**."

Dave Brubeck, 1958

STROLLING (1958)—David van Kriedt

Publisher: Cireco Music

Recorded: Fantasy 3268; S 8007 | The Dave Brubeck Quintet

Time: 3:15

"David Brubeck and David van Kriedt, whose musical lives were once inextricably intertwined, have pursued disjunctive fortunes since their experimental octet broke up some years ago. David V. K. disappeared behind academic walls to teach and compose; David B. went before students and ex-students in schools and clubs as a jazz pianist.

"Paul Desmond, too, participated in those commercially impracticable lab experiments of eight young San Francisco idealists. Unlike the two Daves, though, who were largely concerned with composing and scoring for the octet, Paul focused his resources on the enigmas of improvisation and interpretation.

"Individual success and years of mellowing experience have brought a new musical maturity to the men who, in 1946, considered themselves trail-blazing rebels. Still intrigued by the contrapuntal delights of the fugue, Van Kriedt and Brubeck no longer regard each arrangement as a talent showcase but rather as a vehicle by which meaningful music is conveyed to the listener. The old preoccupation with form has changed to a regard for structure as a preliminary to musical substance, accompanied by an equitable balance of intellectual design and spontaneous expression that lends human warmth and enduring appeal to the music.

"For all this, there is a delightful residual ivory-towerism about this reunion (Fantasy LP 3268). Dave Brubeck and Paul



Desmond, after all, have always been 'purists.' Dave van Kriedt served time playing tenor for Stan Kenton, but the major part of his career has been devoted to developing new ideas and applying fresh concepts to old problems in composition and improvisation.

"It was in this climate of mutual musical integrity that the three men gathered to become reacquainted with each other's gifts as jazzmen."

Dick Hadlock, 1958

SHOUTS (1958)—David van Kriedt

Publisher: Derry Music Co.

Recorded: Fantasy 3269; S 8007 | The Dave Brubeck Quintet Time: 6:00

PRELUDE (1946)—David van Kriedt

Publisher: Cireco Music

Recorded: Fantasy 3269; S 8007 | The Dave Brubeck Quintet Time: 3:40

DIVERTIMENTO (1958)—David van Kriedt

Publisher: Derry Music Co.

Recorded: Fantasy 3269; S 8007 | The Dave Brubeck Quintet Time: 5:10

CHORALE — J. S. Bach (arranged by David van Kriedt)

Publisher: Derry Music Co.

Recorded: Fantasy 3268; S 8007 | The Dave Brubeck Quintet Time: 4:15

LEO'S PLACE (1958)—David van Kriedt

Publisher: Derry Music Co.

Recorded: Fantasy 3268; S 8007 | The Dave Brubeck Quintet Time: 5:15

DARIEN MODE (1958)—David van Kriedt

Publisher: Derry Music Co.

Recorded: Fantasy 3268; S 8007 | The Dave Brubeck Quintet Time: 4:30

PIETA (1958)—David van Kriedt

Publisher: Derry Music Co.

Recorded: Fantasy 3268; S 8007 | The Dave Brubeck Quintet Time: 5:50

BLUE RONDO A LA TURK (1959)

Publisher: Derry Music Co.

Recorded: Columbia CL 1397; CS 8192 | The Dave Brubeck Quartet Time: 6:41

"Should some cool-minded Martian come to earth and check on the state of our music, he might play through 10,000 jazz records before he found one that wasn't in common 4/4 time.

"Considering the emancipation of jazz in other ways, this is a sobering thought and an astonishing one. The New Orleans pioneers soon broke free of the tyranny imposed by the easy brass key of B-flat. Men like Coleman Hawkins brought a new chromaticism to jazz. Bird, Diz and Monk broadened its harmonic horizon. Duke Ellington gave it structure, and a wide palette of colors. Yet rhythmically, jazz has not progressed. Born within earshot of the street parade, and the stirring songs of the Civil War still echoing through the South, jazz music was bounded by the left-right, left-right of marching feet.

"Dave Brubeck, pioneer already in so many other fields, is really the first to explore the uncharted seas of compound time. True, some musicians before him experimented with jazz in waltz time, notably Benny Carter and Max Roach. But Dave has gone further, finding still more exotic time signatures, and even laying one rhythm in counterpoint over another.

"The outcome of his experiments is in this album (**Time Out**, Columbia CL 1397). Basically it shows the blending of three cultures: the formalism of classical Western music, the

freedom of jazz improvisation, and the often complex pulse of African folk music. Brubeck even uses a Turkish folk rhythm in **Blue Rondo a la Turk** which plunges straight into the most jazz-remote time-signature, 9/8, grouped not in the usual form (3-3-3) but 2-2-2-3. When the gusty opening section gives way to a more familiar jazz beat, the three eighth-notes have become equivalent to one quarter-note, and an alternating 9/8-4/4 time leads into a fine solo by Paul Desmond.

"Dave follows with a characteristically neat transition into the heavy block chords which are a familiar facet of his style, and before long **Blue Rondo** is a stamping, shouting blues. Later the tension is dropped deliberately for Paul's re-entry and for the alternate double-bars of 9- and 4-time which herald the returning theme. The whole piece is in classical **rondo** form."

Steve Race

STRANGE MEADOW LARK (1959) — with Lola Brubeck

Publisher: Derry Music Co.

Recorded: Columbia CL 1397; CS 8192 | The Dave Brubeck Quartet Time: 7:21

Columbia (to be released) | Carmen McRae with Dave Brubeck

TAKE FIVE (1959) — Paul Desmond

Publisher: Derry Music Co.

Recorded: Columbia CL 1397; CS 8192 | The Dave Brubeck Quartet Time: 5:21

THREE TO GET READY (1959)

Publisher: Derry Music Co.

Recorded: Columbia CL 1397; CS 8192 | The Dave Brubeck Quartet Time: 5:24

KATHY'S WALTZ (1959)

Publisher: Derry Music Co.

Recorded: Columbia CL 1397; CS 8192 | The Dave Brubeck Quartet Time: 4:48

EVERYBODY'S JUMPIN' (1959)

Publisher: Derry Music Co.

Recorded: Columbia CL 1397; CS 8192 | The Dave Brubeck Quartet Time: 4:21

PICK UP STICKS (1959)

Publisher: Derry Music Co.

Recorded: Columbia CL 1397; CS 8192 | The Dave Brubeck Quartet Time: 4:15

OH, SUSANNA — Stephen Foster (arranged by Dave Brubeck)

Publisher: Derry Music Co.

Recorded: Columbia CL 1439; CS 8235 | The Dave Brubeck Quartet Time: 2:36

"Jelly Roll Morton is reported to have said that he could play any type of music and make it sound in the jazz style. With this in mind, there is an undeveloped treasure in the old songs of the South. Stephen Foster melodies, in particular, are naturals for jazz, because they in themselves are based on the Negro folk music he heard along the Ohio River in the steamboating days, and in the Negro meeting houses and the plantations he visited. While Foster's songs are not folk music in the strictest sense, they have become a part of our familiar legacy of the South and are regarded as traditional as spirituals.

"One reason these melodies are not performed more often in jazz is a natural reluctance to alter or interpolate tunes which have become venerated by familiar association. We have tried to respect the composer's original intent in the process of translation into jazz. Built into these songs is a feeling of tremendous joy and an equally powerful feeling of sorrow. They spring from an era that was unabashedly sentimental and the soundness of their emotion is proved by the fact that each new generation can shed a few tears at the thought of 'My poor Nellie Gray, they have taken you away.'"

Dave Brubeck



JEANNIE WITH THE LIGHT BROWN HAIR — Stephen Foster
(arranged by Dave Brubeck)

Publisher: Derry Music Co.

Recorded: Columbia CL 1439; CS 8235 | The Dave Brubeck Quartet
Time: 2:25

NOBODY KNOWS THE TROUBLE I'VE SEEN — traditional

(arranged by Dave Brubeck)

Publisher: Derry Music Co.

Recorded: Columbia CL 1439; CS 8235 | The Dave Brubeck Quartet
Time: 5:55

HAPPY TIMES (1959) — Gene Wright

Publisher: Derry Music Co.

Recorded: Columbia CL 1439; CS 8235 | The Dave Brubeck Quartet
Time: 2:35

DARLING NELLIE GRAY — Benjamin Russel Hanby

(arranged by Dave Brubeck)

Publisher: Derry Music Co.

Recorded: Columbia CL 1439; CS 8235 | The Dave Brubeck Quartet
Time: 5:15

SOUTHERN SCENE (1959)

Publisher: Derry Music Co.

Recorded: Columbia CL 1439; CS 8235 | The Dave Brubeck Quartet
Time: 5:40

THE RIDDLE (1959) — William O. Smith

Hey, Ho, Nobody at Home Time: 5:22

The Twig Time: 4:15

Blue Ground Time: 5:40

Offshoot Time: 2:38

Singin' 'Round Time: 7:35

Quiet Mood Time: 6:00

The Riddle Time: 3:56

Yet We Shall Be Merry Time: 3:36

Publisher: Derry Music Co.

Recorded: Columbia CL 1454; CS 8248 | The Dave Brubeck Quartet with Bill Smith, clarinet

"In the summer of 1959 . . . I was living at Lenox, Massachusetts, at the School of Jazz, and Bill (Smith) was a student at Tanglewood. It was at that time that Bill told me of an idea of his and I was immediately intrigued with it — a jazz LP which was basically a series of variations on a single theme, but so skillfully devised that the listener would scarcely be aware of the direct relationship. The idea of unity in an LP should intrigue jazzmen, and in this work Bill has given us one solution to the problem by relating all the themes. This is the first riddle of the album: to discover the thematic relationship of each of the tunes. The second riddle is to detect which parts of the music are written and which are improvised. Almost everyone who has heard this album has had difficulty in separating the composed from the improvised sections. I take this as a real compliment, because good jazz composition sounds as though it was really improvised, and good improvisation should sound as though it was as well thought out as a composition. I think the integration of the composed and the improvised parts has been very successful. Although Bill and I do not work together regularly, and, in fact, had not played together in years, a musical rapport from previous years still exists.

"I think we were able to understand and feel each other's style because we have known each other for 14 years, and have worked together under widely divergent circumstances, from 'joint jobs' to studying with Milhaud, playing in the old Octet, and even teaching at the University of California Extension.

"Over the years I have watched Bill grow in all fields of achievement as a composer. He has developed into one of the finest 'legit' clarinetists and was selected as a member

of the Fromm Chamber Music Players for his ability to play modern classical works. It was in this capacity that he was at Tanglewood in the summer of 1959. The same high quality of musicianship carries over into his jazz, which I find exciting and original and very personal. As a teacher, composer, arranger, classical instrumentalist and jazz performer he ranks with the best in each field and that is a broad area for any one man to cover even adequately, let alone well.

"My main interest in this album was to make three-quarters of an hour of well integrated jazz, unified by relating each tune to the English folk song **Heigh, Ho, Anybody Home**. In some of the tunes the relationship is quite apparent, as in **Blue Ground** and **Singin' 'Round**, where it is used in the bass or where it is treated as a round. The relationship to the original in the others is more subtle (like a cousin whose only family resemblance is the eyes or a dimple or some other detail). **The Twig** is an outgrowth of the last two measures of the original. **Offshoot** uses the tune in major, considerably altered and expanded. **Quiet Mood** takes the second two measures of the original as a point of departure. **The Riddle** contains the original melodic shape but is played in shorter note values, while in **Yet We Shall Be Merry** the main tones of the original are lengthened and combined with a new thematic idea."

Dave Brubeck, 1960

DIALOGUES FOR JAZZ COMBO AND ORCHESTRA (1959) —

Howard Brubeck

Allegro Time: 6:55

Andante-Ballad Time: 5:13

Adagio-Ballad Time: 5:06

Allegro-Ballad Time: 5:34

Publisher: Derry Music Co.

Recorded: Columbia CL 1466; CS 8257 | The Dave Brubeck Quartet with Leonard Bernstein and the New York Philharmonic Orchestra

"In this work an attempt is made to construct a score giving the orchestra an important part to play which adheres strictly to written notes, while the particular combination, or 'combo,' of jazz instruments is free to improvise on the material of the movement. . . .

"The work is to a large degree a theme and variations technique. The forms are mainly jazz forms. There is some variance from jazz structure but this has been handled in a manner which permits the jazz musician to work as he normally works, in the realm of harmonic, melodic and rhythmic variations on a set basic pattern. As a matter of fact jazz is full of rules and restrictions to the extent that one may find irony in the definition of jazz as 'the language of protest.' Whatever it protests is accomplished with a set of rules that would make Fux thrill with delight. These rules may have yet to find their way into a theory book, but exist they certainly do, with very definite restrictions on melodic, rhythmic and harmonic usage.

"The first movement is new. It replaces two earlier attempts which were performed but withdrawn from performance for a multitude of reasons. Mainly they did not solve the problem of integration of the orchestra and combo. In the second section a 32-bar (AABA) 'chorus' is presented by the orchestra and combo; the material is derived from the opening idea. This is followed by six additional improvisation sections in which the orchestra and combo perform together but with emphasis shifting in coda in which the orchestra plays a simple figure derived from the original idea in a notated ritard against a steady unrutarded solo played (improvised) by the combo drummer.

"The second movement is based on a 16-bar chorus first stated by the combo pianist solo. The nature of the orchestra part is essentially accompanimental until the final variations



during which it introduces new melodic material against the harmonic background of the original theme treated canonically. This leads to restatement of the original theme by the orchestra with combo accompaniment.

"The third movement also uses a 16-bar theme. The first statement of it by the combo saxophone over string accompaniment is preceded by an orchestral solo section in which the melodic ideas of the 16-bar theme are stated in greater freedom by the English horn with cello accompaniment.

"The last movement replaces two earlier movements. . . . After a short introductory section in which the orchestra states motives to be used later, with some interjecting from the combo drummer, the movement settles down on 'the Blues.' The 12-bar pattern of the blues is maintained by the combo. The orchestra plays in a 16-bar pattern against this. After two sections in which the woodwinds first, followed by the brasses, play with the combo, the orchestra has a blues section in a related key. The combo joins with the orchestra in a return to the original key and a coda section which features the dexterity of the combo drummer.

"It should be noted that the work is so constructed that the combo would be free to add solo improvisations to be decided upon in advance by themselves and the conductor. However, only the fact of their use would be decided in advance; the nature of the improvisation and its duration can be left to the imagination of performer and sensitive conductor who would be expected to cue the orchestra back in after the final bar of an improvisational section."

Howard Brubeck, 1959

THE BRIAR BUSH (1960) — with Lola Brubeck

Publisher: Derry Music Co.

Recorded: Columbia (to be released) | Carmen McRae with Dave Brubeck

DAVE BRUBECK

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