



COLUMBIA

FOR IMMEDIATE RELEASE

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**'THE DAVE BRUBECK COLLECTION' FEATURES FIVE CLASSIC LPs –  
BRUBECK TIME, BRUBECK PLAYS BRUBECK, BRUBECK AND RUSHING,  
BRANDENBURG GATE: REVISITED AND BRAVO! BRUBECK! – AND A NEVER-  
BEFORE-RELEASED LIVE ALBUM, BURIED TREASURES**

**Dave Brubeck personally chooses albums, picks unreleased bonus tracks, selects archival photos, oversees digital remastering/remixing and advises on new liner note addenda**

**50<sup>th</sup> anniversary release set for October 20<sup>th</sup> in-store date on Columbia/Legacy Jazz**

Celebrating his 50<sup>th</sup> year as a recording artist, and the 17 years he spent at Columbia Records from 1953 to 1970, **The Dave Brubeck Collection** presents the most ambitious jazz restoration series of the year. Five of Brubeck's classic, long out-of-print Columbia LPs of the 1950s and '60s (three of the five including rare, previously unreleased material) have been remastered and remixed under the personal supervision of Brubeck (and his musical director Russell Gloyd).

The first edition of **The Dave Brubeck Collection** includes ***BRUBECK TIME*** (the Dave Brubeck Quartet's first studio recording); ***BRUBECK PLAYS BRUBECK*** (his first solo piano outing); ***BRUBECK AND RUSHING*** (with blues shouter Jimmy Rushing); ***BRANDENBURG GATE: REVISITED*** (featuring a 10-part suite); and ***BRAVO! BRUBECK!*** (performed live in Mexico with local musicians).

Joining these is ***BURIED TREASURES***, an entire album's worth of material from 1967, representing the Dave Brubeck Quartet's final known previously unreleased recordings for the label. All six CDs, which include bonus tracks where available, newly-written addenda to the original reprinted liner notes, and previously uncirculated archival photography personally selected by Brubeck, are scheduled for October 20<sup>th</sup> in-store date on Columbia/Legacy Jazz, a division of Sony Music.

In the 13-year scope of its six releases, **The Dave Brubeck Collection** offers a comprehensive overview of this complex musician, a compassionate bandleader who developed into a multi-talented pianist, composer, arranger, producer, conductor, orchestrator, and ultimately a father figure for at least two generations of third through fifth stream jazz players. Born in Concord, California on December 6, 1920, the conservatory-trained Brubeck led bands

before, during and after World War II. Settling in Oakland, he finally made his first studio recordings – in an Octet setting with alto saxophonist Paul Desmond – at nearby Berkeley's Fantasy Records in 1948 and '49.

By 1951, Brubeck had settled into a quartet setting with Desmond, drummer Joe Dodge, and a succession of bassists throughout the mid-'50s. In late 1953, on a 'field trip' to Helen Noga's Blackhawk nightclub in San Francisco, Columbia Records staff producer George Avakian heard the Dave Brubeck Quartet and signed them (along with the young singer managed by Noga, Johnny Mathis). The quartet had already made several successful live college concert recordings on Fantasy (in 1953), so Avakian extended the concept to their Columbia debut of 1954.

Brubeck admits to being openly "skeptical" later that year, when producer George Avakian decided to record the quartet in a proper studio, albeit Columbia's imposing 30<sup>th</sup> Street facility. The results, however, as heard on ***BRUBECK TIME*** (with Brubeck, Desmond, Dodge, and bassist Bob Bates), a program comprised almost entirely of standards, proved that the quartet had little to fear over the absence of a concert audience. The five previously unreleased tracks here are the only known unreleased Columbia material remaining in the entire '50s Brubeck canon.

The backdrop for the recording was a documentary film on Brubeck that was being shot by Avakian's brother Aram (who was later responsible for *Jazz On a Summer's Day*) and photographer Gjon Mili. Legend has it that Mili's disinterested attitude toward Brubeck's music incited him to come up with "Stompin' For Mili." In any event, its thunder is offset by the album's only other original tune, "Audrey," a wistful minor blues suggesting Ms. Hepburn's fragility. Within weeks of the sessions, Brubeck was featured on the cover of *Time* magazine, a true jazz phenomenon. He became only the second jazz artist to appear on the magazine's cover at the time.

As the quartet continued to explore and develop itself over the next four years, Brubeck was also able to develop on his own. Avakian produced ***BRUBECK PLAYS BRUBECK*** at the latter's home in Oakland in 1956, a solo piano excursion comprised entirely of original compositions. As if to confirm Columbia's faith in Brubeck, two of these compositions became jazz standards in the hands of Miles Davis: "In Your Own Sweet Way" (Miles actually recorded it a month before Brubeck) and "The Duke" (as heard on *Miles Ahead* the following year).

The so-called 'classic' Dave Brubeck Quartet took shape with the entrance of drummer Joe Morello in 1956 and bassist Eugene Wright in 1958. They staked their claim to jazz immortality in 1959 with the *Time Out* album, the first million-selling LP in jazz history, featuring the single that changed all the rules, "Take Five" b/w "Blue Rondo A La Turk." As if in counterpoint to that album (where every cut was in a different time signature), Brubeck and his producer Teo Macero accepted Jimmy Rushing's offer in 1960, to do a straightahead 4/4 jazz/blues album.

**BRUBECK AND RUSHING** found the 57-year-old 'Mr. Five By Five,' the former front man for the Count Basie Orchestra in the 1930s and '40s, still at the top of his game. It was a revelation for many to learn that, indeed, as much as the Quartet were fans of Rushing, he was equally aware of their accomplishments, and he was the one who suggested the sessions. Back in print now after many years, it is sweetened by the previously unreleased take of "Shine On Harvest Moon."

In the 1960s, Brubeck and Macero would test the quartet's boundaries wherever possible, as in the symphonic setting of **BRANDENBURG GATE: REVISITED**. The focal point of this 1961 LP was the 10-part, 20-minute "Brandenburg Gate" suite written by Dave and orchestrated and conducted by his brother Howard, a follow-up to their 1960 Leonard Bernstein project. Updated versions of two Brubeck standards, "In Your Own Sweet Way" and "Kathy's Waltz," still evoke strong reactions.

1967 is generally regarded as the "classic" quartet's final year together (though Brubeck stayed with Columbia through 1970). Their sold-out concert tour of Mexico in May was chronicled with an LP of ethnically-rooted material (**BRAVO! BRUBECK!**); but it was not until 1998 that the archives yielded an entire album's worth of previously unreleased performances apparently recorded during a break in the action and finally seeing light of day in **The Dave Brubeck Collection** as **BURIED TREASURES**.

### **THE DAVE BRUBECK COLLECTION** (in-stores October 20, 1998)

**BRUBECK TIME** by **THE DAVE BRUBECK QUARTET (CK 65724)**: Audrey \* Jeepers Creepers \* Pennies From Heaven \* Why Do I Love You? \* Stompin' For Mili \* Keepin' Out of Mischief Now \* A Fine Romance \* Brother, Can You Spare a Dime \* Take the "A" Train \* Sometimes I'm Happy \* (Back Home Again In) Indiana (U) \* Fare Thee Well, Annabelle (U) \* Love Walked In (U) \* I Get a Kick Out Of You (U) \* Taking A Chance On Love (U) (all tracks recorded in New York, October 12-14, and November 10, 1954) (**Note:** U denotes previously unreleased bonus track from same sessions).

**BRUBECK PLAYS BRUBECK** by **DAVE BRUBECK (CK 65722)**: Swing Bells \* Walkin' Line \* In Your Own Sweet Way \* Two-Part Contention \* Weep No More \* The Duke \* When I Was Young \* One Moment Worth Years \* The Waltz (all tracks recorded in Oakland, California at Dave Brubeck's home, April 18-19, 1956).

**BRUBECK AND RUSHING** by **THE DAVE BRUBECK QUARTET featuring Jimmy Rushing (CK 65727)**: There'll Be Some Changes Made \* My Melancholy Baby \* Blues In the Dark \* I Never Knew \* Ain't Misbehavin' \* Evenin' \* All By Myself \* River, Stay 'Way From My Door \* You Can Depend On Me \* Am I Blue \* Shine On Harvest Moon (U) (all tracks recorded in New York, January 29, February 16, and August 4, 1960) (**Note:** U denotes previously unreleased bonus track from same sessions).

**BRANDENBURG GATE: REVISITED** by THE DAVE BRUBECK QUARTET with orchestra arranged and conducted by Howard Brubeck (CK 65725): Brandenburg Gate (Serenade, Night Song, Awakening, Morning Song, Pivot Dance, Exhilaration Dance, Movement, Triolet, Repercussion, Final Dance) \* Summer Song \* In Your Own Sweet Way \* G Flat Theme \* Kathy's Waltz (all tracks recorded in New York, August 21-22, 1961).

**BRAVO! BRUBECK!** by THE DAVE BRUBECK QUARTET (CK 65723): Cielito lindo \* La paloma azul \* Over the Waves \* Besame mucho \* Nostalgia de Mexico \* Poinciana (Song of the Tree) \* Alla en el rancho grande \* Estrellita \* La Bamba \* La Paloma (U) (all tracks recorded live in Mexico, May 12-14, 1967) (**Note:** U denotes previously unreleased bonus track from same sessions).

**BURIED TREASURES** by THE DAVE BRUBECK QUARTET (CK 65723): Mr. Broadway \* Koto Song \* Sweet Georgia Brown \* Forty Days \* You Go To My Head \* Take Five \* St. Louis Blues (all tracks recorded in Mexico, May 12-14, 1967) (**Note:** All tracks on this set are previously unreleased).

For further information on THE DAVE BRUBECK COLLECTION as well as other titles in the Columbia/Legacy jazz catalog, please contact  
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