



TIME CHANGES THE DAVE BRUBECK QUARTET

❶ Iberia	2:55
❷ Unisphere	5:38
❸ Shim Wah	3:58
❹ World's Fair	2:41
❺ Cable Car	2:56
❻ Elementals	16:34
BONUS TRACK (Columbia single 4-42920)	
❼ Theme From Elementals	3:04

PERSONNEL:

Dave Brubeck piano
Paul Desmond alto saxophone
Eugene Wright bass
Joe Morello drums

Orchestra Conducted by **Ray Wright**

Original Mono Recordings Produced by **Teo Macero**



Originally released 1964 Columbia Records
Vinyl transfer and 24bit mastering by Q
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Produced by
Teo Macero

THE DAVE BRUBECK QUARTET
with Orchestra
TIME CHANGES

Monaural—CL 2127



IBERIA • UNISPHERE • SHIM WHA • WORLD'S FAIR • CABLE CAR • ELEMENTALS (Elementals conducted by Rayburn Wright)
The Dave Brubeck Quartet: Brubeck, piano; Paul Desmond, alto sax; Eugene Wright, bass; Joe Morello, drums.

Elementals

We all know that a fine jazz performance is a spontaneous creation (we've been told it often enough), a triumphant but fleeting moment which cannot be repeated although it may be equaled. We are also told that inspiration flows from the composer's pen when the muse calls, or when, on a Hollywood sound stage, a rear-projected moon primes the pump of creativity.

And then there's the truth. There's Beethoven, writing and re-writing his themes countless times. There's Bird and Diz and Pres—hours every day, playing and listening, practicing, evolving. Finally to be discovered on the scene, inspired.

In the early spring of 1963 I talked to Dave Brubeck about the quartet appearing at a concert in Rochester, New York in August. This concert would be the finale of an intensive arranging course at the Eastman School of Music which has taken me to Rochester each summer for five years. This Arrangers' Workshop course had evolved a 45-piece professional orchestra of unusual skill which played scores of all the visiting arrangers.

Dave is a tremendous success, and like any success, I'm sure he is hounded by various exploiters who, in various guises, hope to involve him in some activity which will somehow rub off on their pocketbooks or prestige—which is all right if it is also combined with happy musical results. Such a combination is rare.

When I suggested to Dave that he use the Eastman concert as an opportunity to write something for quartet and orchestra, his hesitancy was certainly equal parts suspicion and modesty. It would be his first orchestral piece. And concerts with symphony orchestra have a way of looking rosier on paper than they actually turn out to be. Symphony orchestras don't swing.

But the validity of our offer spoke for itself. Dr. Allen I. McHose, Director of the Eastman Summer Session had said, "Tell Brubeck we mean business. We're here to make music and we'll support him right down the line." And we had tapes of previous performances by the Arrangers' Workshop Orchestra and it could swing in spite of its symphonic-looking instrumentation. The brass, saxes and rhythm section were selected for their jazz experience. And our good intentions rested on another point: we didn't require Dave's writing talent to produce a concert piece for quartet and orchestra, our reservoir of writing talent is considerable.

In short, he accepted and the piece turned out to be *Elementals*. A doubter all the way, Dave probably couldn't have composed the eventful piece that he has, had he started out to do something of this scope. It just happened—or rather, kept happening—as he wrote and wrote and couldn't stop until the piece wrote itself out.

"Writing" is not really the best word to describe Dave's creative process, for he has simultaneously performed and composed (improvised) for so long that "writing" is not his native way of composing. Nonetheless, he can write and he can orchestrate, and he did so in this case. His one stipulation was that I should check every note of his score. He wanted to compose without inhibitions, and he was sure he would make a mistake somewhere and write something impossible. But these spots were rare and the sounds we now hear are the ones he conceived.

On August 1st a sold-out audience of 3,500 people gave Dave a standing ovation at the end of *Elementals*. He finally realized that he'd done what many have tried to do: to combine the best of symphonic values with those of jazz. We knew that *Elementals* had to be recorded and made available to the musical world. We thought of recreating the performance with the Rochester personnel, but this turned out to be impossible. When Columbia Records' Teo Macero suggested my assembling and conducting a similar orchestra in New York of the country's finest players, I knew we had all the ingredients of a memorable CD.

But the mystery remains: how did it happen that a huge orchestra of vast tonal resources and schooled discipline could collaborate with a small, sensitive jazz quartet and still produce a spontaneous jazz performance?

Now it is certainly true that the real jazz moments cannot be planned in detail or written in advance—spontaneity is a real thing, the imitation is easily spotted. But fine jazz performances do exist within a premeditated framework of chord changes, rhythmic patterns, given melodies against which to improvise. When these things are set and can be taken for granted, the musical imaginations of soloists and accompanists are free to soar. And in any advanced jazz situation, the accompanists do the soloist the courtesy of skillfully limiting the extent of their free improvisation so long as the soloist takes the initiative. When he relaxes his drive, the accompanying forces expand their efforts.

The remarkable achievement of Brubeck in *Elementals* is his accurate forecast of the orchestra's role in becoming, by turns, the solo force and then the accompanying force—the very thing that jazz combos do naturally.

Dave has often lamented the disappearance of improvisation from the classical musician's technique. He looks forward to the day when classical musicians, too, will be able to improvise.

It was his hope that even in his first orchestral piece he could somehow start the ball rolling toward such a trend. This hope was motivated by the desire not only to develop their technical skill in improvisation, but rather to allow them to enjoy the creative feeling that jazz musicians experience when they sense the growing climaxes in their performances and freely add needed elements or when they spontaneously extend performances which are really going somewhere.

To accomplish this sense of orchestral participation and freedom of choice, Dave offered me some rather unusual possibilities as conductor. I could choose from among different versions of the accompaniment and make these sections shorter or longer as the situation required. The members of his quartet were also given a chance to pick orchestral backgrounds for their own solos during the large orchestra rehearsals.

This may not seem like much in the way of improvisatory freedom and yet it is a notable departure from symphonic tradition. And when symphony musicians are capable of more improvisation Brubeck will be among the first to find ways to let it be done.

Other points in *Elementals* show the stamp of Brubeck's musical personality. It has his drive and flair, it shows his awareness of fine music other than jazz, and his sensible lack of inhibition in utilizing all kinds of music in constructing his own style.

Rhythmic interest has dominated Dave's attention for some time and *Elementals* seems to be the final refinement of his rhythmic skill. This seventeen-minute work is unified and driven by a rhythmic constant that permeates each of its many moods. In technical musical terms one might describe this unifying principle as a complex set of time relationships in which every bar relates rhythmically to every other bar. But this observation almost spoils the fun: the listener may try to decipher this rhythmic element, rather than leave his mind free to follow the many courses of Dave's wonderful imagination.

The treatment of the orchestra has the Brubeck touch: the orchestra often must play most difficult and demanding passages, forcing players to execute figures that are not normally found in their repertoire. This has been done by other composers, often disastrously, but in Brubeck's conception of the orchestra, these nearly impossible passages turn out to be very rewarding and important elements.

Brubeck hasn't allowed success to let him relax in the safety of a

popular formula. He insists on trying ever more demanding experiments. He seems to feel that it is not enough to assimilate such musical stars as Morello, Desmond, and Wright, only to let them exercise their talents. He forces them to be giants by facing them with such challenging musical problems as poly-rhythms, polytonality and unusual non-jazz resources. And this is precisely how he treats the orchestra. He demands virtuosity on Brubeck terms.

Rayburn Wright

Teo-notes

TIME CHANGES is a continuation of Dave's hit albums—"Brubeck Time" (CL 620), "Time Out" (CL 1597/CS 8150), "Time Further Out" (CL 1690/CS 8490) and "Countdown—Time in Outer Space" (CL 1775/CS 8575). The element of time in jazz and in music is a vital one, one which needs constant developing. Dave Brubeck and the quartet have probably done more in this area than any other jazz group. His influence is far reaching, and TIME CHANGES is an example of the quartet's impact in this field. Times are a-changin'!

Here is a piece in D minor and 3/4 time. I had tried for many days to pin Dave down as to the source of inspiration for this particular piece when the answer finally came through on a phone call:

Dave: "You won't believe it. It'll sound silly to you!"

Teo: "Silly or no silly business, I want to know. The notes have to be written. So, let's get with it!"

Dave: "Okay, I was listening to Jinx Falkenberg on the radio a while ago. She was delivering a commercial about Iberia Airlines, giving the numbers 6332. I started thinking how well the three went together: Jinx Falkenberg, Jinx Falkenberg, I-ber-i-a, I-ber-i-a, 6-3-3-2, 6-3-3-2. This went over and over in my mind until I finally wrote this piece."

Teo: "Ain't that something? Man, you never know!"

In *Unisphere*, Dave Brubeck and Paul Desmond have extended their well known trademark—Spontaneous Musical Counterpoint With Each Other—to the nth degree! Here it is for the first time in 104.

Shim Wah, by Joe Morello, is in 3/4 time. This is the first time I have ever recorded a piece by Joe with the quartet. The composition shows that he is not only a great percussionist, but also a composer of great melodic force and depth. We'd all like to hear more from Joe Morello the composer!

The roots of the composition *World's Fair* go back to the early music of New Orleans. It is reminiscent of the stop-time chorus of that Dixieland era, also heard today in Dixieland groups. Here Dave does it in a totally different way—by constantly changing the bar lines. The 13 beat phrase—3/4, 3/4, 4/4, 3/4—remains constant throughout except for one bar of 3/4, 3/4, 3/4, 4/4. This particular tune sounds to me like a 12-tone composition because of the abstractness of the intervals and the progressions.

Cable Car takes us back to those famous trolleys of San Francisco. One can't help but picture the quaint cars climbing the hills with their bells clanging in the distance. Dave wrote this piece in San Francisco while staying in a luxurious hotel. In fact, the room was so expensive, I'm told, that he couldn't get to sleep and spent the night listening to the sounds of the cable cars outside his window.

I like to think of *Elementals*, on the second side of this album, as a "do-it-yourself" concerto. It can be played by a group or any solo instrument improvising over the chord progressions in the score. It can even be a concerto for solo percussion. In essence, it is an "add-a-part" concerto. Dave's subtitle for *Elementals* is "Concerto for Anyone Who Can Afford an Orchestra." So have fun!

Teo Macero



TIME CHANGES

THE DAVE BRUBECK QUARTET



Cover painting: SAM FRANCIS

THE SELECTIONS—PUBLISHED BY CERRY MUSIC CO. (BMI)—ARE FOLLOWED BY THEIR TIMINGS	
SIDE I: IBERIA.....	2:57
UNISPHERE.....	4:40
SHIM WHA.....	2:42
WORLD'S FAIR.....	2:42
CABLE CAR.....	2:56
	18:31
SIDE II: ELEMENTALS.....	16:40
	*Stereo

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