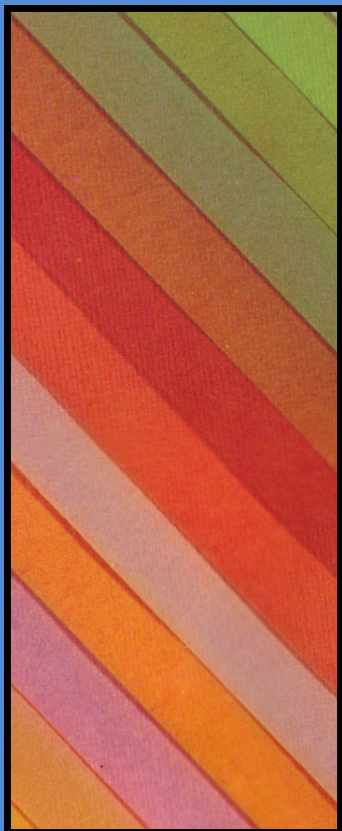


CL 2512

DAVE BRUBECK TIME IN



DAVE BRUBECK TIME IN

❶	Lost Waltz	3:49
❷	Softly, William, Softly	5:35
❸	Time In	3:54
❹	40 Days	4:36
❺	Travellin' Blues	5:53
❻	He Done Her Wrong	2:13
❼	Lonesome	7:06
❽	Cassandra	4:16
BONUS TRACKS (Columbia special short tracks DJ 2 5)		
❾	Lost Waltz	3:03
❿	Softly, William, Softly	3:17
⓫	Time In	2:57
⓬	40 Days	3:03
⓭	Travellin' Blues	3:11
⓮	Lonesome	2:32
⓯	Cassandra	2:26



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DAVE BRUBECK TIME IN

CL 2512

Produced by
Teo Macero

LOST WALTZ
(3:52)
SOFTLY, WILLIAM, SOFTLY
(5:38)
TIME IN
(3:56)
40 DAYS
(4:38)

After fifteen years, Dave Brubeck remains one of our great performing artists. He has survived popularity. I say that because there is a snobbish element among jazz people who take the position that an artist is uninteresting once he has reached a public wider than the usual jazz coterie. This is obviously a silly idea. And Dave Brubeck, almost more than anyone else, has proven that an artist can speak for himself as well as for a very wide public. He is original without being merely temporarily bizarre, and that is why he survives fads and follies.
—Goddard Lieberson

LOST WALTZ

An engaging little theme, the kind the Quartet always swings well. But then I'm prejudiced, because I'm about the oldest Brubeck fan extant. Thanks, Dave, for another fine album.
—Jimmy Lyons

SOFTLY, WILLIAM, SOFTLY

Although I have not always been a fan of the Brubeck group, I have always been a fan of Dave's compositions. He writes great tunes, the kind you remember, and "Softly, William, Softly" is one of them.
—Ralph J. Gleason

TIME IN

Dave Brubeck is a romantic, always has been, always will be. A late romantic, maybe—there is as much Debussy as Liszt and Schumann in his playing. What keeps him from ever dissolving into sentimentality is his deep respect for formal structures in jazz, and especially those imposed by contrasting rhythms. He loves to waltz on the foxtrots and to foxtrot on the waltzes, as, for example, in the softly swinging "Time In," a sweet thing, a twilight thing, a fine, tender piano piece.
—Barry Ulanov

40 DAYS

"40 Days" is an excerpt from a work in progress, a 30-minute liturgical composition by Brubeck. "I wouldn't call it an oratorio," says Dave. "I want to be free to include a summation of everything that has happened musically from Christ's time until now." His theme basically is the 40 days of Christ in the wilderness, and the Beatitudes, from the first part of Matthew. ("I want to get the feeling of desert into the music.") Note the subtle integration of four components: the loneliness and quiet simplicity of much of Brubeck's piano passages; the basic underpulse of Gene Wright's bass in 5/4 along with the double-time beat of Joe Morello, and the languidly appropriate interlude by Paul Desmond. As these

DAVE BRUBECK TIME IN

words are written, Brubeck is preparing a world premiere for this as yet untitled religious work.
—Leonard Feather

TRAVELLIN' BLUES

It is always refreshing when one of the real successful pros of the jazz world shows that he has not forgotten how to produce a moving performance of blues. "Travellin' Blues." Dave Brubeck has been on top for fifteen years now and has lost none of his ability to communicate.

It was in 1951 that I received my first 10-inch LP of the Dave Brubeck Trio on San Francisco's Fantasy label, featuring Cal Tjader on percussion and vibes, and I remember my excitement when reviewing it for the now defunct newspaper the New York Compass. Even then Dave Brubeck and Paul Desmond were indulging in all kinds of experimentation, harmonically and rhythmically, and it has been wonderful to watch them develop during the years.

Fifteen years is a long time for an association between such individual jazz men, and although Cal Tjader has been an enormous success on his own, Dave has been remarkably fortunate in finding so swinging an alternate as Joe Morello on drums.
—John Hammond

HE DONE HER WRONG

Dave's approach to the familiar "Frankie and Johnny" theme involves an imaginative twist on the currently all too familiar gospel style by giving it the character of a street-corner revival, a setting in which Desmond can wail with purpose as he hits the sawdust trail.
—John S. Wilson

LONESOME

Writing album notes about music on a record is to me a difficult thing. Writing about a man like Dave Brubeck is not only easy, it is a privilege. The tune that I have been asked to comment on, "Lonesome," you can judge for yourself by listening. I want to say a few words about what it means to have worked for the past fifteen years with an artist of the stature and character of Dave Brubeck.

As a musician, Dave is unique. He has carved his own path in the musical stream of jazz. He is forever creating and has never in all my years of listening resorted to imitating or copying the clichés of other jazz musicians. As a man, he has a sense of responsibility to his public, to other musicians with whom he works and, above all, to jazz music. The fight for acceptance of jazz at all levels of society is still not won. Authorities in cities throughout America still equate jazz with Rock 'n' Roll, and some of the more sordid publicity that jazz has received over the years.

When we do a festival in what might be a virgin area

Stereo—CS 9312
Mono—CL 2512



TRAVELLIN' BLUES
(3:50)
HE DONE HER WRONG
(5:25)
LONESOME
(4:15)
CASSANDRA
(7:10)
The selections are BME.

It seldom happens in life that a group stays together more than a few years working—living. However, there are exceptions, and this is the story of the Dave Brubeck Quartet.

Dave has had the Quartet for fifteen years, and during that time there have been very few changes. The newest member, Eugene Wright, has been with the group for more than nine years, and Joe Morello for more than ten. Paul Desmond, an original member of the Quartet, began playing with Dave in 1946, with the Octet.

The Dave Brubeck Quartet has sold hundreds of thousands of albums because it is first a great musical group, and second its members have the desire to make it so. Each one is an individual and each is a great talent. Most important of all, though, is that they function as a whole, making it the most successful group in jazz.

As their producer for some eight years, I have found the Quartet a joy and a challenge to work with, not only as musicians but as people. They never cease to amaze me with their creativity, always coming up with the right approach to a song. I have been fortunate, indeed. And to the Dave Brubeck Quartet: "Happy Anniversary."
—Teo Macero

for jazz musicians, the first artist we call is Dave Brubeck. His popularity is unquestioned. The quality of his musical performance is never compromised. And whenever Dave Brubeck plays an engagement anywhere in America or in the world, you can rest assured that the next jazz musician who follows will have an easier road because Dave Brubeck has already been there.
—George Wein

CASSANDRA

When Dave comes off the stand after a set, he'll often turn to a friend and ask eagerly, "Was it swinging?" As a friend, as well as an admirer and one-time critic, I'd like to emphasize that "Cassandra" is a real cooking swinger. Dave plays a looser, lighter piano than one usually associates him with; Joe's brushwork establishes a great groove, and Paul and Gene fall in splendidly. The switch to 3/4 and 4/4 in a couple of the releases and the intro and coda, described by Dave as "2 or 4 against 3—almost—and looser than we usually play this," are typical Brubeck. "We wanted to show what the group is still capable of doing." Dave adds, "Cassandra" proves it's still a cooking quartet.
—George T. Simon

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DAVE BRUBECK TIME IN

LOST WALTZ / SOFTLY, WILLIAM, SOFTLY / HE DONE HER WRONG / 40 DAYS
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