Jazz...

Brubeck explores the world of jazz

It is quite a task to pass judgment on a performance of such talent and precision. Brubeck himself is the standard of excellence for the medium. To say "Brubeck" and " Hunters" in the same sentence might cause one to be labeled as redundant. But redundant we must be, for Brubeck is indeed excellent. He led the quartet through interpretations of familiar symphonies, weaving the fine thread of precision modern jazz through a framework based on the Baroque and string with fibers of polytonality and polyphythm.

The enquiring audience in Denver's Auditorium listened attentively from Brubeck's opening declaration that the success of the evening would be on the quartet's 'sweat and musical endurance.' After opening with 'St. Louis Blues.' and 'Goin With the Wind,' which were vehicles for several bars of extremely polyphonic black chord by Brubeck and a refreshing Baroque counterpoint between Brubeck and Desmond on sax, the group played an excerpt from a church service. Brubeck is writing, which was also played with the Baroque. He conjured a full chord with great dissonance of minor second chords throughout, creating a feeling of tight, compressed excitement. Though written in a symmetrical meter, Brubeck's composition swayed gracefully until the final climax of a bass figure on the piano ending heartily on a minor chord.

Another new composition, 'Casandra,' followed. This was written for a film which tells the story of twin sisters—one naughty, one nice. The theme is characterized by a waltz, the other by a foxtrot. At the height of the film, however, Brubeck portrayed the sisters simultaneously with the piano playing in two places over the fifths in four-four. The concluding section of the concert, 'Rhapsody My Prince Will Come,' brought a waltzlike character of polyphony, which he also played solo extending which brought the listeners to the jaws of polyrhythm and polyphonic arrangements. In an interview before the concert, Brubeck expressed his desire to incorporate all types of music into the jazz idiom. Friday night's performance was clearly indicative of his success. The Brubeck Quartet throughout the evening succeeded in weaving church music to Walt Disney's Symphony in their own inimitable way, calling upon the resources of fine musicianship, an infectious sense of humor, and a support among the members unequalled in the world of modern jazz.

It was my great pleasure to meet with Brubeck behind the microphones of WTRB. He had some very interesting opinions of all phases of the art, which he expressed to the interviewers, Professor David Epstein, of the MIT Music Department; Uncle Ed, of WTBS, and myself. The discussion will be rebroadcast in its entirety tomorrow night. Thursday, this, on the Jazz at Midnight Show over WTRB. It should be very enjoyable and enlightening listening, making clear the fact that Brubeck is not only one of our prominent jazz pianists, but a progressive, concerned, and compelling person as well.