At the 1973 Newport Jazz Festival New York, a Jazz Salute to the American Song was presented, in which established jazz artists selected music by their favorite songwriters whose works have become "standards." George Wein, the festival impresario, had requested that each artist select for the concert a medley of tunes by one of their favorite composers for special presentation. There were many great moments during the evening as each of the artists paid tribute to their favorite composers, but The Dave Brubeck Trio, in their surprising Jimmy Van Heusen set, had actually prepared what the concert had specified—a medley, in other words, a series of tunes flowing effortlessly one into the other without stopping.

Although Jack Six, Alan Dawson and Dave had played together in many different musical settings, such as Dave's oratorios or recordings with symphony orchestras, or with Paul Desmond and Gerry Mulligan as soloists, it was a very rare situation to hear them as a jazz trio, and this is their only trio recording.

Some of Dave's very first recordings (over 25 years ago) were with his trio, which included Cal Tjader (drums) and Ron Crotty (bass). Dave pointed out that the classic format of the piano, bass, drums, changes as dramatically in instrumental relationships by the addition of a horn, as do the lines and angles of a triangle, with the addition of a fourth line. One thinks differently and responds differently. Hearing this "difference" is one of the joys of the trio tracks.

The session that occupies the remainder of the album is a rather unique amalgamation of artists and requires a bit of background. Since I first began working with Dave in early 1973, I have wanted to do a special session with Brubeck and Lee Konitz. Not because Konitz' playing is similar to Desmond's (I personally find very little similarity), but because Konitz and Brubeck are supreme improvisational architects whose musical paths had not yet crossed. I thought that these harmonic wizards could make some fine music together.

I mentioned the idea to Dave on a number of occasions. He responded favorably, but we were all busy with other projects. I did nothing about it until September of 1974 when Anthony Braxton, also a master musical architect and one of the most important and creative voices in the new music, was visiting me. He was telling me about the album that he and Lee Konitz were supposed to do together in Copenhagen. (The album never happened, but it is a likely future project.) Anthony then began pulling Brubeck albums out and playing them, raving about the man's music and accomplishments. He hummed Brubeck and Desmond solos note for note, as he can also do with Konitz' work.

I started thinking: Konitz and Brubeck were on my mind, Konitz and Braxton had almost become a reality, why not Konitz, Braxton and Brubeck? There were enough interlocking personal and musical elements to make such an outrageous idea work. So I began making the necessary phone calls to all three musicians, assuring them that I was not out of my mind and that the idea was worth a try.

I had intended to use Dave's regular rhythm section, but Alan Dawson had other commitments. So what better choice than the most tasteful and versatile man to ever sit behind a set of drums, Roy Haynes. When I called him, he was a bit reticent, explaining that he did not do session calls very much and was heavily involved with his own ensemble at present. But he too eventually accepted the date.

I had been after Dave to re-record *In Your Own Sweet Way* for quite some time. It is one of Brubeck's finest tunes and, by now, a jazz classic with definitive recordings by Miles Davis, Wes Montgomery and Bill Evans to name a few. Anthony loved the song. So that became the vehicle for Braxton and Brubeck.

Konitz suggested *Like Someone In Love* at the session for his performance with Brubeck, not realizing that we had already recorded the tune with the trio in a medley context. So why not another version, the album being so bizarre in concept already?

I wanted to use *All The Things You Are* as the tune for the full encounter of Brubeck, Braxton and Konitz because it had been recorded separately by all three artists over the years.

After we had finished those three tunes, all done in one take, Dave suggested *Don't Get Around Much Anymore* in memory of Duke Ellington. Braxton wasn't completely familiar with the composition, but Konitz agreed to give it a try. As the two musicians began working out the piece at a dirge-like tempo, Jack Six and I looked at each other with the understanding that drums and bass would only intrude upon the intimate duet. So the tune was cut in one take by Konitz and Brubeck alone.

By the end of the session, Roy Haynes, who had been so cautious about accepting the date, didn't want to stop. He looked at Dave with a smile and said, "I sure am glad I came!" Konitz gave his approval in his own quiet way. Braxton's smile revealed his feelings. And I have never seen Dave so stimulated and enthusiastic at a recording session. The music is ragged in its spontaneity, but rich in creative and unique ideas.

It is a producer's dream when a seemingly impossible idea comes to fruition. When artists of this magnitude are involved, the successful results are even more rewarding. At the end of the session, Konitz leaned over and asked, "Well, did it come out anything like what you heard in your head?"

"Yes. It did. Almost exactly" I answered.

"Good!", he smiled.

MICHAEL CUSCUNA

SIDE ONE

1. LIKE SOMEONE IN LOVE
(By Jimmy Van Heusen & Johnny Burke;
Burke & Van Heusen Inc./Dorsey Bros. Music; ASCAP. Time 6:21)

2. IN YOUR OWN SWEET WAY
(By Dave Brubeck; Derry Music Co., BMI. Time 7:39)

3. ALL THE THINGS YOU ARE
(By Jerome Kern & Oscar Hammerstein 2nd;
T.B. Harms Co., ASCAP. Time 7:27)

SIDE TWO

1. JIMMY VAN HEUSEN MEDLEY (Total time 20:53)

a. DEEP IN A DREAM
(By Jimmy Van Heusen & Eddie Delange;
Warner Bros. Music; ASCAP. Time 2:40)

b. LIKE SOMEONE IN LOVE
(By Jimmy Van Heusen & Johnny Burke;
Burke & Van Heusen Inc./Dorsey Bros. Music; ASCAP. Time 4:50)

c. HERE'S THAT RAINY DAY
(By Jimmy Van Heusen & Johnny Burke;
Burke & Van Heusen Inc./Dorsey Bros. Music; ASCAP. Time 4:28)

d. POLKA DOTS AND MOONBEAMS
(By Jimmy Van Heusen & Johnny Burke;
ABC Music/Dorsey Bros. Music; ASCAP. Time 3:59)

e. IT COULD HAPPEN TO YOU
(By Jimmy Van Heusen & Johnny Burke;
Famous; ASCAP. Time 4:56)

2. DON'T GET AROUND MUCH ANYMORE
(By Duke Ellington & Bob Russell;
Robbins; ASCAP. Time 2:46)

Personnel on Side One: Dave Brubeck, piano;
Lee Konitz & Anthony Braxton, alto saxophones;
Jack Six, bass; Roy Haynes, drums.

Lee Konitz is heard on *Like Someone In Love*
Anthony Braxton is heard on *In Your Own Sweet Way*
Both saxophonists play on *All The Things You Are*
with Konitz on the left channel and Braxton
on the right channel.

Personnel on the *Jimmy Van Heusen Medley*
Dave Brubeck, piano; Jack Six, bass; Alan Dawson, drums.

*Don't Get Around Much Anymore* is a duet
by Lee Konitz and Dave Brubeck.

Engineer: Elvin Campbell, C.I. Studios, New York, N.Y.
The *Jimmy Van Heusen Medley* recorded on July 17, 1973.
All other selections recorded, on October 3, 1974.
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