

ONE AFTERNOON when I visited former president Bill Clinton in Chappaqua, New York, I asked him about the first music concert he remembered ever attending. “It was Dave Brubeck,” he answered. “I heard him live when I was 15 because we had one of the five or six best jazz college orchestras in the country at the time, at a small state university in a little town called Arkadelphia, with a genius director named Wendell Evanson,” Clinton recalled. “He got Brubeck to come down there and do a concert in 1961. So I got a ride down there and went to the concert, and I followed him closely from then on.” Beginning with that concert, Clinton became a pupil of Brubeck’s West Coast jazz style. “I started listening to Dave’s music, trying to understand how to play it. I taught myself to play his ‘Take Five’ in 5/4 time, which was written by alto saxophonist Paul Desmond to showcase drummer Joe Morello. Even though it’s an alto song, I played it on my tenor.”

“It’s interesting if you contrast him, let’s say, with some of the more atonal music – say, Yusef Lateef or Eric Dolphy. After touring the Middle East and India, Brubeck was actually playing *totally* out-there music in terms of chord progressions and the beats,” he explained. “Most all songs were 4/4 and 3/4: most all popular music, most all jazz music. The songs in 3/4 have an inherent lift to them, so, he tried to mix them. He wrote music in 5/4 like ‘Take Five,’ in 6/4 and 7/4, and he wrote ‘Blue Rondo à la Turk’ in 9/8, which is a very rapid song. It still is. Basically, you can count it almost like a march but its three bars of 2 and one bar of 3.”

Brubeck visited the White House for a cultural event in 1994. Clinton tracked him down just to shake his hand. The 1959 album *Time Out* was his favorite of all time. “We had this fascinating conversation where I was talking to him, and he looked at me like *Oh God, here’s another politician who got a memo, and he’s got to act like he knows something about me.* Brubeck said, ‘Well, besides “Take Five,” what’s your favorite song?’

I said, ‘Blue Rondo.’
 He said, ‘You’re kidding.’
 I said, ‘No, I really like it.’
 He said, ‘I don’t believe you.’
 I said, ‘I really like it. I’ve liked it ever since I was in high school.’
 He challenged, ‘Hum the bridge.’

So I hummed the bridge for him, which was in 9/8. He said, ‘You’re the only elected official anywhere in the world who knows the bridge to that song.’ The next day, he sent me a print of the chart with a picture of him playing and an autograph, and it’s hanging upstairs right now in my music room.”

Clinton wasn’t alone in his enthusiasm for *Time Out*, the first jazz album to sell over a million copies. The record label wasn’t thrilled about releasing this Dave Brubeck Quartet effort because so many experimental styles had been used. Ever since Brubeck had appeared on the cover of *Time* magazine in 1954, great things were expected of this World War II veteran and family man from San Francisco. Marketed by Columbia Records as a purveyor of West Coast Cool, this Californian who rose from cowboy kid to jazz phenomena made for great press copy. But he was much more complicated than that. Later, Dave wrote religious music in an effort to bring mankind together after having seen so much death in World War II. The State Department in 1958 had him travel the world as a jazz ambassador. Whether the Brubeck Quartet was playing in a smoky nightclub or Masonic theatre or on the college circuit, he was always pitch-perfect and memorable.

What *Time Out* soon made clear was that Brubeck was much more than a pianist and composer; he was a genius of stunning originality. *Time Out* was an instrumental album which had the power to make people dream big or contemplate life or swing till dawn. The Quartet’s original approach to meter and rhythm defined West Coast Jazz as it exploded on the scene at the end of Eisenhower’s two-term presidency in 1960. The wild commercial success of the “Take Five” single, following its release in May 1961, turned the entire *Time Out* album into an epic historical event, the virtual modern-day soundtrack for John F. Kennedy’s youthful presidency.

Once the Dave Brubeck Quartet released *Time Out* in 1959, the world of jazz was never the same. Every note of the seven original compositions soared with wild originality and trained musical genius. “Take Five” became the best-selling jazz single of the twentieth century. I’ve often wondered how this work of genius came to fruition in the studio? How did Brubeck develop chemistry with alto-saxophonist Paul Desmond?

Now the mysteries are solved with the historic release of *Time OutTakes* (alternative takes to the masterpiece that blew the hinges off the doors of jazz). What a high privilege it is to be able to be in the studio with the Quartet as they innovate using 5/4, alternating 3/4 and 4/4 on “Three to Get Ready”, and flying through “Blue Rondo à la Turk” in 9/8. All listeners of *Time OutTakes* will experience the Cold War era jazz revolution as it unfolded. What joyous music for the ages!

Douglas Brinkley

(Katherine Tsanoff Brown Chair of Humanities and Professor of History at Rice University,
 CNN historian, contributing editor of *Vanity Fair* and Grammy-winning jazz producer.)

LET'S REVISIT the original *Time Out* sessions that happened in the summer of 1959. The album was recorded at the CBS 30th Street Studios which was nicknamed "The Church," because the site was once the location of the Adams-Parkhurst-Memorial Presbyterian Church. The album was actually tracked over four studio sessions across three non-consecutive days, to accommodate touring schedules. The exact time stamps of the sessions: (1) June 25, from 3 pm to 5:30 pm after which there was a dinner break; (2) June 25, from 7 pm to 10 pm; (3) July 1, from 2:30 pm to 7 pm; (4) August 18, from 2:30 pm to 5:30 pm.

The sessions yielded a plethora of musical material. Session producer Teo Macero, who produced many of Miles Davis' recordings, surely had to make difficult and impactful decisions that shaped not just the album but the perceptions of millions of listeners who fell in love with this music. Jazz fans worldwide have memorized every note of this album – even the improvised ones.

By creating *Time OutTakes*, we're exploring and perhaps tinkering with history. But I find that the more I learn about the 1959 sessions, I grow more impressed with this music. These two albums – *Time Out* and *Time OutTakes* – are complementary. They reveal brilliant artists pouring their hearts, minds, and souls into what would become pure sonic gold.

My fellow compilation producers and I re-opened the vault of the original sessions. We found the music behind the music, and learned more about the musicians behind the music. What you'll hear is honest and authentic. More specifically, here is the repertoire of *Time OutTakes* and in which session each song was tracked:

"Blue Rondo à la Turk" – June 25 session. This version has a lengthy and extended solo section, in which Dave Brubeck plays over ten choruses of blues.

"Strange Meadowlark" – June 25 afternoon session

"Take Five" – June 25 evening session. There were many takes of this song, as the band struggled to gel over the 5/4 meter. It was after forty minutes of recording that Brubeck and Macero thought they should revisit this later. The song was supposed to stand on its own as a drum feature. Little did they know it would become one of the most celebrated anthems of jazz and American culture.

"Three to Get Ready" – June 25 afternoon session. In this version, Brubeck plays two fewer piano choruses than in the original version.

"Cathy's Waltz" – June 25 evening session

"I'm in a Dancing Mood" – June 25 afternoon session. It was the last song they recorded. This is one of the "newly discovered" tracks that we didn't realize was recorded in the original 1959 sessions. The various tempos and styles reveal Brubeck conceiving and performing at the highest levels.

"Watusi Jam" – This is another freshly discovered piece. It was the first tune recorded on the June 25th evening session.

"Band Banter" – A collection of band conversation and chatter with producer Ted Macero recorded over the course of these sessions.

We've all heard Dave Brubeck's *Time Out* - but never quite like this. This remarkable new album *Time OutTakes* features alternate takes from the original 1959 studio sessions. You'll hear Dave Brubeck's signature pieces afresh and anew. Listening to this album will make you rediscover why you fell in love with The Dave Brubeck Quartet featuring Paul Desmond, Joe Morello and Eugene Wright. This is mesmerizing music.

Kabir Sehgal, *Multi-Grammy winning producer*

OUR FATHER'S 100th birthday falls on December 6, 1920, and there have been many projects in the works to celebrate his Centennial in 2020 and in 2021. Two such projects were the release of two books: "Dave Brubeck: A Life in Time," a biography by Philip Clark; and "Dave Brubeck's Time Out" by Stephen Crist, a book focused on the creation of one of the most significant and popular jazz LPs of all time. Members of our family were interviewed by these authors who informed us that while going through Brubeck archives they stumbled upon outtakes from the *Time Out* sessions recorded in the summer of 1959. We didn't know this music existed and immediately requested copies of the raw tapes.

During an English tour by Brubecks Play Brubeck (Darius on piano, me on bass and trombone, Dan on drums and Dave O'Higgins on saxophones) we listened to hours of music that never made it onto the final *Time Out* LP. These undiscovered performances were a thrilling revelation! The interaction of these immensely talented musicians created incredible music but we also could hear that they actually DID make mistakes sometimes. They were having a challenging time playing this new tune in 5/4 that would eventually become the worldwide hit "Take Five." We heard a beautiful take of "Cathy's Waltz" that was arguably better than the take that went on *Time Out*. The more we listened, the more we smiled as we were transported through time by the melodic lyricism of Paul Desmond, the intense swing and technical brilliance of Joe Morello, the deep, dependable bass grooves laid down by Gene Wright and the undeniable inventiveness of our father's piano prowess -- polytonal, polyrhythmic, swinging and playful. His compositions were fresh, the odd time signatures "game-changing", and his tunes served as a springboard for innovative solos.

Time OutTakes features tracks that have never been heard before. These newly discovered recordings feature wonderful performances that are every bit as compelling as their famous counterparts. Two *Time Out* tracks: "Pick Up Sticks" and "Everybody's Jumpin," were achieved in just one take so there were no alternates to include on this new LP. However, we discovered that during the 1959 *Time Out* sessions the quartet also recorded "I'm In a Dancing Mood" as well as an unlisted trio jam with a major drum solo that included snatches of the melody from "Watusi Drums." These fascinating finds complete this LP. *Time OutTakes* is brimming with fantastic music played by four amazing musicians performing at their peak. Throughout our lives, these honorary uncles encouraged us and were an important part of our extended family.

'Blue Rondo à la Turk' (Track 1) and 'Three to Get Ready (Four to Go)' (Track 4)

DARIUS BRUBECK

LOOKING BACK, I'm sure 'Blue Rondo' influenced my choice of ethnomusicology (world music) as my major at university. My generation was searching for sources of inspiration beyond the conventions of jazz, based on show tunes and there was a vast world of exotic rhythms and scales east of the Mediterranean. The well-known story of 'Blue Rondo' is that Dave heard this 9/8 rhythm performed by Turkish street musicians during his famous 1958 US State Department Cultural Exchange Tour. 'Blue Rondo' is the only instance on *Time Out* (and the whole 'time series') of using a pre-existing rhythm from another culture. What really counts is Dave's subsequent realization that he could *invent* rhythms that hadn't been used in jazz. 'Three to Get Ready,' two bars of 3/4 followed by two bars of 4/4, is an alternation of waltz and swing that implies a humorous dialogue between styles. The rhythm itself sets up tension-release expectations that tell a 'story' just as harmony and melody do in standards.

Naturally, the takes chosen for release on Columbia Records' *Time Out* were the most polished performances of this newly composed music. Sixty years later these 'heads' are familiar and this time around we can focus on the great improvisations that were held back because of little mistakes in the pre-composed sections. The Colum-

bia 'Blue Rondo' picked itself on the basis of fewer mistakes, but here on *Time OutTakes* Paul and Dave refer to the main theme and Turkish-sounding scales in blues choruses that extend and unify the main idea, so the solos are more interesting and better serve the composition. I would have chosen *this* version of 'Three To Get Ready' even then because Dave's solo is so adventurous and compositionally advanced. The 'dialogue' becomes an 'argument' with overlaps and interruptions and flashes of virtuosity leading to reconciliation.

Time Out opened new territory for experimentation with non-western music and odd times by artists like John McLaughlin and Chick Corea. And me.

'Strange Meadowlark' (Track 2)

MATT BRUBECK

DAVE'S MUSIC was often inspired by his environment: the soundscapes of his memories and travels. Just as 'Blue Rondo à la Turk' sprung from Dave's encounter with Turkish street musicians, it is likely that Dave was inspired by the song of the meadowlark which he would have heard rising up from the grasslands of his California youth. Compared to the experimental time signatures of other tracks on this release, the intricacies of 'Strange Meadowlark' are subtle. The complexities of the meadowlark's call are suggested by the contours of the melody, extended polytonal harmony, as well as the unusual ten bar phrase lengths in the tune's formal construction.

The performance here feels a bit more relaxed than on the original *Time Out*. Paul wittily weaves 'Bewitched, Bothered, and Bewildered' into his solo, and Dave's closing piano statement feels more tender and expansive. I recall my father listening to birdsong and pointing out little scraps of tunes to me as we took walks together when I was young. Listening to 'Strange Meadowlark' reminds me of those times.

'Cathy's Waltz' (Track 5)

CATHY BRUBECK YAGHSIZIAN

WHEN MY father would come home from the road, he'd be so tired, but to connect and have some family fun he'd call a 'jam session'. The boys would all get their instruments and I would wiggle into a blue tutu my mother had bought for me since I loved to dance. You can imagine keeping up with all those crazy rhythms wasn't easy for a five-year-old, but I tried! I would enthusiastically whirl and knock into a coffee table or plant, then whirl again. The three descending notes in the theme make me think of a young dancer twirling and falling: "Da-da-DUM, Da-da-DUM . . . twirl and plop, twirl and plop." I'm not sure if that is what Dad was thinking when he wrote the piece, but I do remember we all had a lot of laughs at those jam sessions and eventually through my antics, I got a song named after me! On a side note, it is unfortunate that someone at Columbia spelled 'Cathy's Waltz' with a K and it went to print that way. At the time of course I didn't care but when I got older I referred to the record label as Kolumbia just to be cheeky. I am glad *Time OutTakes* finally sets the record straight!

'Take Five' (Track 3)

DAN BRUBECK

'TAKE FIVE' is one of the most successful creative collaborations in jazz history. At soundchecks, Joe Morello used to play around with 5/4 rhythms and Paul Desmond, liking what he heard, began to join in with several intriguing melodies. My dad helped Paul arrange his melodic ideas and came up with a vamp that glued the whole thing together.

On the original *Time Out* recording Joe's solo on 'Take Five' is famous for his melodic approach and for the restraint that he showed, given that he was one of the most technically advanced drummers of all time. 'Take Five' on *Time OutTakes* has the drum-beat that Joe and Paul would have jammed on. It was more of a Latin/Afro-Cuban style with a steady cymbal pattern which I think was remarkably difficult to play. On this track, you hear almost a Second Line style at times and a nod to the past with a 5/4 Krupa-like drum solo, while showing off some of Joe's incomparable left hand and bass drum technique.

When I was a kid I loved going to concerts where I could pick up some pointers from Joe. I remember the excitement that I and everyone in the audience felt when we heard the piano vamp to 'Take Five' begin. I would watch from backstage completely mesmerized by Joe's virtuosity. That is where my love affair with the art of drumming began.

'I'm In a Dancing Mood' (Track 6)

CHRIS

This was one of three non-original tunes recorded during the 1959 *Time Out* sessions which was probably why it was excluded from that LP. This ingenious arrangement of the Goodhart, Hoffman & Sigler song jumps from different time signatures and stylistic approaches, often switching grooves in a split second. Darius told me Dad explained to him that The Dave Brubeck Quartet would often make television appearances and the director would want a 3-minute tune to air. They would request something "fast and swinging" or "one of those jazz waltzes the Quartet is famous for," (think "Someday My Prince Will Come,") or "how about an up, Latin feel?" The architecture of this "I'm In a Dancing Mood" arrangement and the juxtaposition of styles is remarkable and could give a director everything he wanted in the allotted 3 minutes. It had the added benefit that it would have been one of the few well-rehearsed tunes the Quartet had up its sleeve when they walked into the famous Columbia 30th Street studios. It's always great to have a "musical victory" early in the sessions to help bolster confidence, band morale, and the producer's confidence. This track delivers with a tight, exciting performance!

AMONG THE biggest surprises on the 12+ hours of tapes from these *Time OutTakes* sessions was the discovery of a spontaneous trio performance we titled 'Watusi Jam.' Chronologically, this recording took place following the first *Time Out* session on June 25, 1959, after the band left the studio and took a dinner break. For some reason, Paul Desmond was late in returning. (Since there is no producer talkback, I am speculating that Paul was out having dinner with Teo Macero.)

I know my father's values and since he knew he was getting charged for the studio time, he sure as hell was going to be productive with it. So Dave, Joe, and Gene started jamming over the 'Watusi Drums' bass ostinato in 6/4 (first heard on "DBQ Live in Europe" in 1958.) Dave fires off 30+ bars of bluesy licks until a reference to the melody sets up Joe's solo. Remember at that point Dad knew he wanted Joe to have a big drum feature but had no idea that 'Take Five' was going to be huge and contain one of the most famous drum solos in recorded jazz history. Six bars of the 'Watusi Drums' melody appear at the end, but when that tune was recorded years later on *Time In* it was played with a very different fast "shuffle" rhythmic feel. Seven weeks after this jam, the 6/4 groove returned, the key and the melody changed, and a new tune had evolved -- 'Pick Up Sticks.'

IF YOU listen to all the conversations that take place between takes during the *Time Out* sessions, you'll start to hear certain personality traits emerge. I assembled some choice moments of commentary and, for starters, my family is surprised about how high-pitched our father's voice was back then! He was the group cheerleader, always encouraging, and trying to keep the energy and spirit of the sessions upbeat. If anything went wrong, Dave would usually find a way to avoid blaming the other group members and infer that he had caused the problem. Gene was a strong, sunny presence and it's fun to hear him so comfortable with Dave that he'd tease him in a good-natured way. Joe seemed very serious during these recording sessions and got frustrated when he couldn't recapture the 'Take Five' beat he had experimented with before. Teo Macero, the famous producer who recorded Miles Davis and our dad, was apparently unfamiliar with all the new compositions that were flying through the microphones into the recording booth that day. We grew up with all these legendary musicians being our honorary "Uncles." Paul was brilliant, a keen observer of life, always one step removed from reality, hiding his brilliant playing and thoughts behind the mask of his glasses. This cerebral man was surprisingly loving to all of us, especially our late brother, Michael. Gene has always referred to me as his Godson (probably because I play bass too) and Joe took special pride in Dan's drumming abilities. They all got a kick out of seeing us evolve from kids to musicians who eventually shared the stage with them.

BRUBECK EDITIONS was created by members of the Brubeck family in 2020, Dave Brubeck's centennial year, to issue recordings by Dave Brubeck and his many musical collaborators. The family has access to wonderful performances caught on tape over many decades, on the road and in the studio. This first release consists of newly discovered alternate takes from the original 1959 *Time Out* sessions. *Time OutTakes* was painstakingly compiled, re-mastered and packaged with the direct participation and supervision of Brubeck family members guaranteeing their musical integrity and sonic quality.

Thanks to Stephen A. Crist for informing the Brubecks that he discovered outtakes from the *Time Out* sessions while researching archives for his book: "Dave Brubeck's Time Out." His research proved to be a valuable resource. We also owe our thanks to Philip Clark who later shared this same news from his separate research for his biography: "Dave Brubeck: A Life in Time." And thank you to Michael Wurtz at University of Pacific for sending the archival recordings our way.

A special thanks to our long-time friend and engineer, Scott Petito, who spent countless hours listening to tapes and working with Dan and Chris Brubeck in person, via phone, and by email until achieving a sound that reflected the artistry of these incomparable musicians.

Executive Producers: Kabir Sehgal, Chris Brubeck, Tish Brubeck, Brubeck Editions
Compilation Producers: Kabir Sehgal, Douglas Brinkley, Dan Brubeck

Restoration Engineer: Scott Petito, NRS Studios, Catskill, NY
Mastering Engineer: Oscar Autie, El Cerrito Studio, El Cerrito, CA

Liner Notes: Douglas Brinkley, Kabir Sehgal, Chris Brubeck, Brubeck Family
Art Design: Katia Michalopoulos
Art Direction: Katia Michalopoulos & Tish Brubeck

The 1959 sessions were produced by Teo Macero and engineered by Fred Plaut