

John Salmon plays

BRUBEK

PIANO COMPOSITIONS



CLANCES
POINTS ON JAZZ
FOUR PIECES FROM DAVE'S DIARY
THEY ALL SANG WHAT A DOODLE
REMINISCENCES OF THE CATTLE COUNTRY

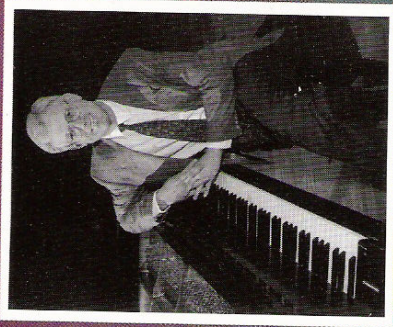
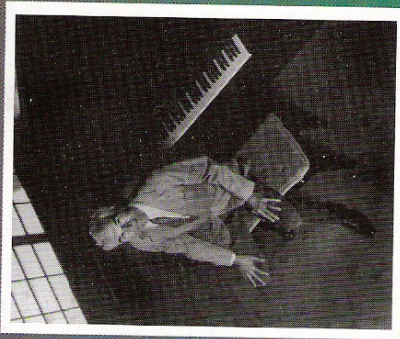


Photo: David Roffe

John Salmon



Dave Brubeck

DAVE BRUBECK

Piano Compositions • John Salmon, Pianist

GLANCES

Overture	3:43
Struttin'	2:25
Blue Aria	4:48
Doing the Charleston	3:00

Four Pieces from DAVE'S DIARY

Deck the House with Boughs of Pine	0:55
Christmas at the Ranch	1:11
The Roundup Starts Tomorrow at Dawn	0:44
I'm Home	0:51

POINTS ON JAZZ

Prelude	4:18
Scherzo	1:45
Blues	5:07
Fugue	2:51
Rag	2:27
Chorale	2:23
Waltz	1:55
A la Turk	4:59

REMINISCENCES OF THE CATTLE COUNTRY

Sun Up	2:08
Breaking a Wild Horse	1:25
The Fairgrounds	0:46
Look At My Pony	0:31
The Chickens and the Ducklings	0:24
Dad Plays the Harmonica	2:09
THEY ALL SANG YANKEE DOODLE	11:30

NOTES BY THE COMPOSER

One of the greatest rewards of this my 75th birthday year is the recording of my piano compositions by John Salmon. He brings to this recording an extremely elusive combination, classical technique and an understanding of jazz. John, who is a wonderful, intelligent interpreter of standard piano literature, approaches the jazz idiom and the classical idiom as equal partners. He understands that one must bring to a written piece the same kind of historical perspective and sensitivity to style as one would approach a composition by Debussy, Schubert, Mozart or Bach. John Salmon has presented some of my pieces in concert and in piano seminars, but I never expected such a wonderful gift as a CD filled with great performances of my piano music.

How did it all come about? I sent a tape of one of John's live concerts to my friend Ettore Stratta, the conductor-composer-impresario-record producer, with the hope that he could be helpful in finding a record company that would be interested. Jeffrey Kaufman, the president of Phoenix Records, responded enthusiastically to John's performances of the piece *Glances* and advised him to proceed with the recording of a CD devoted to my piano compositions.

Glances was commissioned by the Murray Louis Dance Company, and had a most unorthodox method of composition. When asked to write the music for the ballet, the choreography for the four movements ("Overture," "Struttin'," "Blue Aria," and "Doing the Charleston") had already been completed, the steps synchronized to the counts of drum beats. My music had to fit these dance movements. Before I could write a note, I watched the ballet on a "moviola," over and over, counted and watched and counted some more, until it was firmly embedded in my brain. This is no way to write a ballet! To this day, when I listen to the music of *Glances* I see the dancers in my mind's eye.

I told John Salmon about this "cart-before-the-horse" writing process only after the recording was completed. When he saw for himself the chart, which was just a series of bars in different time signatures, he could not believe that music written in this manner could be so coherent. He referred to it in a letter as "a fascinating relic of the creative process."

Since I was on tour almost continuously, I called my oldest son, Darius, to orchestrate the piece from my piano score; and the Darius Brubeck Ensemble performed the première by the Murray Louis Dance Company in New London, Connecticut in 1976.

Louis Ballet

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V.

MICHAEL ENTER

BOYS' TRIO

ANNE + DIANNE

FINALE

The musical notation consists of several staves with notes and rests. Above the first staff, there are handwritten numbers: (3,3,3), 3, 2, 5, 6, 1, 2. The notation includes time signatures such as 8/4, 4/4, 6/8, 4/4, 8/4, 6/4, 5/8, and 8/8. There are also some circled numbers like 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Choreographer's Chart for *Glances*

The four pieces from *Dave's Diary* ("Deck the House with Boughs of Pine," "Christmas at the Ranch," "The Roundup Starts Tomorrow at Dawn," and "I'm Home") were inspired by my first Christmas home after returning from France at the end of World War II. They were written when I was a student of Darius Milhaud and are published by Warner Brothers Publications in a book of piano solos entitled *Dave's Diary*.

Points on Jazz was commissioned for orchestra by the American Ballet Theater. I worked closely with the choreographer, Dania Krupska. In the late 50s Dania heard my piece "Djekuye" from the Dave Brubeck Quartet album *Jazz Impressions of Eurasia*, and asked me to write jazz variations on that theme. She wanted to choreograph a dance which would be a contemporary comment on the classical ballet tradition. The theme itself is very "Chopinesque," and was actually composed in Poland after I had gone to visit Chopin's home. So, although jazz was the genre in which it was presented, its origins were classical. Krupska took the same approach in her ballet by using classical steps even in the most "jazzy" sections and putting her dancers *en pointe*. Thus the title *Points on Jazz*.

Because I was constantly touring with my quartet at that period, I had to approach the actual writing of the composition in an unusual way. First, I wrote a piano part which developed the ideas for each section of the ballet. Then, I recorded that basic piano track. Next, I improvised and recorded a second piano part while playing the tape of the first piano. My patient brother, Howard, had the almost impossible task of notating the piano part that I had improvised. When this was completed, he then orchestrated the two-piano piece for the instrumental requirements of the American Ballet Theater. He also edited the two-piano score for solo piano. And it is this version that you hear so magnificently performed by John Salomon, who, I might add, did not have the luxury of overdubbing the second piano part as I did. Believe it or not, you are hearing one piano, two hands and ten fingers.

Reminiscences of the Cattle Country was written in 1946 when I was studying composition privately with the great French composer Darius Milhaud. I'm sure some of his influence is reflected in these short pieces. However, the inspiration for the piano suite, which is dedicated to my parents, is the prewar life I led on a 45,000 acre cattle ranch in Amador County, California.

My father was made manager of the ranch when I was eleven years old. Our family moved from the thriving Bay Area community of Concord, California, where my mother had her piano

can government, and the Spanish-Mexican influence remained strong even as the town expanded from a sleepy settlement into an American microcosm with a wide variety of ethnic groups. Over fifty years ago most of us who sang 'Yankee Doodle' in Concord could not trace our ancestry to the founding fathers. Those of us with Anglo-Saxon names were at the end of the Westward push, our forefathers having left behind the Eastern cities a few generations before, settling for a time midcontinent, then restlessly pushing further West... Of course, the native American Indian was there to greet each new migration, and it is his theme that stands alone in the opening bars of the piece, in sharp contrast to the turn-of-the-century section where the 'melting pot' begins to spill all our families here, and despite our differences in ethnic backgrounds, we understand (and identify with) those first Americans who sang 'Yankee Doodle' right back to the King's soldiers, transforming a song of ridicule into a hymn of patriotism and a song of survival."

John Salmon's father had lived near Concord, California, and John tells me that this coincidence was what gave him the courage to write to me for advice, when he was fifteen years old and contemplating a life in music. John has kept my response to him, in which I said, "If you decide to become a professional musician, the road is rough and the rewards are slim financially...but to be doing for a livelihood what you most want to do with your time means more than anything else."

Little did I know that by answering this youngster, that someday my piano music would be so magnificently played by him. The tables are now turned. Because of John Salmon's encouragement to me, and the interest he has provoked in my music, I have now begun to search through my manuscripts for further publications and recordings.

Thank you, John Salmon, for such a beautiful gift!

—Dave Brubeck

studio, to the relative isolation of Ione, California and a cowboy's life on a ranch that at one time had been a Spanish grant. The title of each piece is self explanatory, I think, a little word picture which, coupled with the music, is evocative of my boyhood life on the ranch.

They All Sang Yankee Doodle was commissioned by the New Haven Symphony Orchestra for the 1976 U.S. Bicentennial Celebration. Erich Kunzel spearheaded the project and conducted the premiere in New Haven, Connecticut. I later adapted the score for two pianos and then did a piano solo version which was edited for Schirmer by Tom Pierson. It is this edited version that you hear on the recording.

They All Sang Yankee Doodle is dedicated to Charles Ives, one of the great American composers and a native of Connecticut, where I now live. His history is linked with both Yale University and the city of New Haven, so it seemed appropriate to pay him homage in this way. The choice of theme is also related to Ives. I heard an anecdote that Charles Ives' father, who was a concert band leader in Danbury, Connecticut, was told by President Ulysses S. Grant that he (Grant) could only recognize two tunes. One was "Yankee Doodle" and the other wasn't.

A discerning listener will hear Charles Ives' influence throughout the piece. I have many known melodies from various immigrant cultures, superimposing them over "Yankee Doodle" or variations of that theme. Sometimes "Yankee Doodle" is hidden in an inner voice, so that only the sharpest ears (not even President Grant's) could detect its presence.

Excerpts from the Composer Notes of the published edition will perhaps explain my approach:

"'Yankee Doodle,' a tune dating back to the Middle Ages in Holland and England (and used by the British as early as 1755 to poke fun at untrained American troops in the French and Indian War), is interwoven with other folk and national melodies to stitch a patchwork or a musical collage. It is a personal view of American history...The piece is made up of musical memories imprinted from early childhood. My earliest musical memories are a strange juxtaposition of sounds—hymns and Bach chorales from the church next door, where my mother was choir director; early twenties jazz from my oldest brother's dance band; classical piano from my middle brother and my mother's piano studio; and the cowboy songs that I have always identified with my father. Concord, California, where I was born, was once part of a land grant from the Mexi-

JOHN SALMON

Born in Fort Worth, Texas in 1954, pianist John Salmon has had a lifelong fascination and involvement with Dave Brubeck's music. As a precocious five-year-old, he first discovered Brubeck's *Time Out* album among his older sister's jazz record collection and immediately became a fan. As a fifteen-year-old leader of his own jazz trio, Salmon improvised on Brubeck's "Brandenburg Gate" and "The Duke" and his own polymetric/polychordal pieces on a European tour. In 1994, some 34 years after his first encounter with the jazz great, Salmon helped award Brubeck an honorary doctorate from the Gerhard Mercator University in Duisburg, Germany.

John Salmon received Bachelor of Music and Bachelor of Arts (philosophy) degrees from Texas Christian University; the Soloist's Diploma from the Hochschule für Musik, Freiburg im Breisgau, Germany; the Master of Music degree from The Juilliard School; and the Doctor of Musical Arts degree from The University of Texas at Austin. He won prizes from the Busoni, University of Maryland, Beethoven Foundation, and Premio Jaén competitions, and has performed both classical and jazz concerts throughout Europe and the United States. Since 1989, he has been on the faculty of The University of North Carolina at Greensboro.

"Acquaintance with a Piano Sovereign"

(*Badische Zeitung*, Germany)

"What mastery and virtuosity this pianist possesses!"

(*La Suisse*, Switzerland)

"A tremendous pianist who could soon be placed among the greatest of the day"

(*El País*, Spain)

"Brilliant Performance of the Texan Salmon"

(*Il Piccolo*, Italy)

"Salmon set his audience on fire...absolutely breathtaking"

(*The News & Courier*, Charleston, SC)

"Stunning, virtuosic playing at its best...exquisitely passionate"

(*Battle Creek Enquirer*, Battle Creek, MI)

DAVE BRUBECK

When the legendary Dave Brubeck was first heard on recordings in 1949, his distinctive harmonic approach and daring improvisations generated excitement with both critics and jazz aficionados. His group won both the Critic's Poll and the Reader's Poll the same year in *DownBeat* magazine. The Dave Brubeck Quartet with Paul Desmond became the sound that identified an era. Their recordings and concert appearances on college campuses in the 50s introduced jazz to thousands of students. They were in demand in jazz clubs across the country, and toured in "package shows" with Charlie Parker, Dizzy Gillespie, Stan Getz and other musicians of the bop era. The Dave Brubeck Quartet won the first jazz poll conducted by a black newspaper, *The Pittsburgh Courier*. By 1954 Brubeck's popularity was such that his picture had appeared on the cover of *Time* magazine and he was recording for a major label. In 1960 the Dave Brubeck Quartet, with Paul Desmond, Eugene Wright and Joe Morello, released their first experiment in odd-metered rhythms. The album, *Time Out*, and its singles, "Take Five" and "Blue Rondo à la Turk," became the first in modern jazz to "go gold."

Still touring and recording after 50 years in the business, Brubeck's newest releases, *Late Night Brubeck* and *Nightshift*, were recorded live at The Blue Note in New York in October '93 by Telarc. His piano solo album *Just You, Just Me* soared in the jazz charts soon after its release. Another recent recording, *Trio Brubeck*, features him with his sons, Chris and Dan, on MusicMasters label. His composition "Autumn" from that album was nominated for a Grammy for best instrumental jazz composition. A career retrospective spanning the years 1946 to 1991, *Time Signatures*, is a four-CD boxed set on Columbia/Legacy which has received uniformly rave reviews.

In his long career Dave Brubeck has performed for British royalty, a pope, kings, presidents, and heads of state. His concert platforms have ranged from Carnegie Hall to a bullring in Mexico, to The White House, to an open air bandstand in Sri Lanka. World tours, including several for the U.S. State Department, have made jazzman Dave Brubeck one of America's foremost good-will ambassadors. At the beginning of "perestroika" Brubeck, who had long been banned by the U.S.S.R., was invited by the Soviet government to present concerts in Moscow, St. Petersburg, and Tallin. The Dave Brubeck Quartet returned to Moscow the following year to perform for

group with Gerry Mulligan, the great baritone saxophonist, Alan Dawson and Jack Six; and for two years led an all-Brubeck Quartet with his sons, Darius, Dan and Chris. The current version of the Dave Brubeck Quartet includes Randy Jones, drums; Jack Six, string bass; and either Bobby Militello, saxophones and flute, or Bill Smith, a former Milhaud student and an original member of the Octet, on clarinet.

Over his long career, Dave Brubeck has received many honors. In October 1994 President Bill Clinton presented him with the National Medal of the Arts. In the same year, DownBeat elected him into the DownBeat Hall of Fame. Along with Louis Armstrong and Frank Sinatra he was inducted into the very first Playboy magazine Jazz Hall of Fame. He was one of the first musicians to have a star placed on the Hollywood Walk of Fame. He is a Duke Ellington Fellow at Yale University and holds six honorary doctorate degrees. In 1987 he received the Connecticut Arts Award and was honored again in 1994 by Connecticut Arts. In 1988 he was presented with the American Eagle Award by the National Music Council. In 1989 he was inducted into the Pantheon of the Arts at University of the Pacific, and was cited by the French government for his contribution to the arts. In 1990 Fairfield University honored him with the Gerard Manley Hopkins Award. In 1992 he was honored by the Connecticut Bar Association and Simon's Rock College for distinguished service. In the spring of '94, Brubeck was named a Helwig Distinguished Artist at Indiana University of Pennsylvania. Former recipients include Itzhak Perlman, Andre Watts and Richard Stoltzman. Also in 1994 Duisburg University honored him with the first honorary doctorate to be given to an American jazz musician by a German university. He has also received the BMI Jazz Pioneer Award and was commended by that organization for his "long and outstanding contributions to the world of jazz." The Rutgers University Institute of Jazz Studies and the New Jersey Jazz Society announced the election of Dave Brubeck to the American Jazz Hall of Fame in 1995.

guests at the Reagan-Gorbachev summit. When Pope John Paul II visited the United States in 1987, Brubeck was commissioned to compose special music and participate in its performance at the Papal Mass in Candlestick Park, San Francisco.

Dave Brubeck pioneered the presentation of two indigenous art forms—jazz and modern dance—in a unique collaboration with the Murray Louis Dance Company. They toured together throughout the United States, Europe, Canada, and Japan. Early in his career he had composed *Points on Jazz* for the American Ballet Theatre.

A milestone in Brubeck's career was his appearance in 1959 with the New York Philharmonic conducted by Leonard Bernstein, performing and recording *Dialogues for Jazz Combo and Orchestra*, composed by Dave's brother, Howard. A pioneer in combining jazz with symphonic orchestras, Brubeck continues to appear as composer-performer in concerts of his choral compositions and as soloist with orchestras. The London Symphony Orchestra honored his 70th birthday with an all-Brubeck program performed by Stephane Grappelli, four Brubeck sons, and the Dave Brubeck Quartet. The LSO invited Dave Brubeck to return for his 75th birthday celebration with them by performing two concerts in December 1995.

The youngest of three musical sons, Dave Brubeck was born in Concord, California on December 6, 1920. Dave entered the College of the Pacific in Stockton, California as a pre-med student with the aim of becoming a veterinarian and continuing his life on a cattle ranch in the California foothills. Working professionally as a jazz pianist in his student years, he soon changed his major to music. After graduation in 1942, he entered the Army, where he served under Patton in the European Theater of Operations. Upon his discharge in 1946, Dave studied composition with Darius Milhaud, the famous French composer, who was teaching at Mills College, Oakland, California. With encouragement from Milhaud, Brubeck began composing and performing with an octet which consisted primarily of Milhaud students. In 1949, the Dave Brubeck Trio, with Cal Tjader and Ron Crotty, won both the DownBeat and Metronome awards for Best New Instrumental Group. But a near fatal swimming accident brought an end to the trio and incapacitated the pianist for several months.

He then organized the Dave Brubeck Quartet with his old friend, alto saxophonist Paul Desmond. They were an inseparable team from 1951 to 1968, selling millions of records and winning dozens of jazz polls. After the original quartet disbanded, Dave Brubeck formed a new