

"A good melody will work with my Quartet or will work with a symphony orchestra."  
—Dave Brubeck

# CLASSICAL IN THE KEY OF JAZZ

When he was a boy, Dave Brubeck's mother taught piano lessons in their home, exposing him to classical music at an early age. He worked on his own classical pieces while he pursued his jazz career, but touring and other projects kept him from fully developing them until the Quartet disbanded in 1967. At that time, Brubeck wanted to devote more time to his family and composing classical music.

Brubeck wrote his first published composition, "Lullaby," in 1942. In the late 1950s and early 1960s, he began to write more original pieces for his group. He also wrote the musical *The Real Ambassadors* for Louis Armstrong, a ballet, *Points on Jazz*, for the American Ballet Theatre, and his first orchestral piece, *Elementals*. In 1968, the Cincinnati Symphony Orchestra premiered and recorded his first major work, the oratorio *The Light in the Wilderness*.

## Sonic Textures and Sacred Texts

"Something should be done musically to strengthen man's knowledge of God."  
—Dave Brubeck

Both Dave and Iola Brubeck studied the Bible in college, and they continued to reflect upon its messages and meaning in their everyday life. He expresses his faith in his classical work. *The Light in the Wilderness* was his response to the horrors of World War II and a challenge to "love your enemies." To honor the visit of Pope John Paul II to the United States in 1987, Brubeck wrote *Upon This Rock*. It was performed at the Papal Mass in San Francisco. *The Commandments*, a choral work that premiered in New York City in 2005, also grew out of his war experience, but its broader themes encompass the Bible and Earth's very survival.

Brubeck has contributed over thirty hymns, Psalm settings, and Christmas songs to the canon of sacred choral music. In 2004, the University of Fribourg in Switzerland awarded him an honorary Doctorate in Sacred Theology, thought to be the first ever awarded to a performing artist.



Brubeck said, "Three Jewish teachers have been a great influence in my life: Irving Coleman (a literature professor at the College of the Pacific, not shown here), Darius Milhaud, and Jesus." Darius Milhaud (right) was Brubeck's mentor at Mills College, and was very influential in the development of his jazz and classical music.



Russell Lloyd became Brubeck's manager in 1976. Soon, he was conductor and producer as well, because he understood the unique needs of both jazz and symphonic music as combined in Brubeck's compositions.



Brubeck has a special relationship with the London Symphony Orchestra. Here he is performing with them in Florida on August 9, 1999. Since 1990, he has celebrated every 5th birthday in concert with them in London.



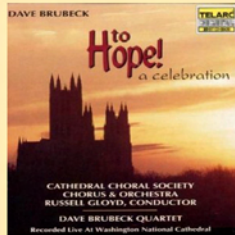
Dave Brubeck has called his wife, Iola, "the brains of the operation." Drawing on her background in literature and drama, she has written most of the lyrics for his classical pieces, including "Lord Lord" from *The Gates of Justice*. Her ability to interpret biblical verses in consonance with his music has played a key role in the success of their collaborations.



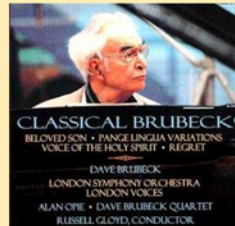
The Russian National Orchestra performed the European premier of *To Hope! A Celebration* with Brubeck in December 1999.



Brandenburg Gate: Revisited (1995)



To Hope! A Celebration (1999)



Classical Brubeck (2003)