

# Brubeck, Sons Stage Concert 'Extraordinaire'



—Texan Staff Photo by David Woo

Darius Brubeck

By VICKY BOWLES  
Texan Staff Writer

To a child of the rock and roll era, jazz has a mystique which seems to warn, "this is serious music; it must be thoroughly understood to be appreciated."

Anyone who went to the Dave Brubeck concert Sunday at the Paramount Theater with this attitude, as I did, must have been pleasantly surprised to discover that jazz is a very basic and easily comprehended brand of music. There is much in jazz for the fan who doesn't know a time signature from a hole in the ground. I was astounded.

A FATHER BROUGHT his young son (certainly no older than 4 years) to the concert, and that boy had a wonderful time. As Darius Brubeck, Dave's eldest son and leader of the Darius Brubeck Ensemble, told me later, "That's great that a kid like that has such hip parents. Our music is natural to him (like the rocking of a cradle)."

One thing that really shines through when watching the two generations of Brubeck, and the accompanying ensemble is the good time they have exploring the nuances of their

music. Unlike the rock musician who is so wrapped up in the success formula he has discovered for his music, jazz is based primarily on improvisation, making each concert an experience for the musicians as well as the audience.

The first show was somewhat tentative, since the Brubecks had no idea what an Austin audience might respond to. They started with some Brubeck traditionals, including "Unsquare Dance." Brubeck commented that they (the original Brubeck quartet) had done so much experimenting with odd time signatures — all the way up to 35-4 — that someone once asked in exasperation, "What 4 (for)?"

BRUBECK LEFT the stage for a time to let the ensemble show off its "new stuff." Easing progressively into real improvisation, they began with "Juice," written by sax player Jerry Bragonzi. "Dance of the Beings," by bass player Rick Hilbert and finally a very "Zappaesque" version of "Walk On," developed by clarinetist Perry Robinson.

Certainly one of the most talented musicians on stage Sunday was the ensemble's

Madcat, a harmonica player and flautist extraordinaire. Madcat's solo improvs often extended to two or three times the length of the others, much to the delight of Dave Brubeck himself, who obviously considers this odd little man a superb musician. Even the expected "train sounds" which every harp player performs were a unique experience with Madcat, and his more intricate playing is the kind of memory one wants to hold forever.

"TAKE FIVE" is Brubeck's best jazz piece (as well as the first jazz single ever to sell one million records), and I heard it twice Sunday. In the first show, it seemed a little uncomfortably experimental, with Madcat's jew's harp a bit out of sync with the rest of the music. But by the second show, the jew's harp meshed perfectly, and the rest of the band, secure in the knowledge that Austin has a well-informed jazz audience, improvised their hearts out.

Anyone left with doubts after this monumental concert about the future of Paramount Inc.'s hopes for the landmark Paramount Theater should be braised over a slow fire. If this is an indication of their plans and aspirations, all I can do is steal from the ads for "That's Entertainment!" "Boy, do we need it now!"



Dave Brubeck

—Texan Staff Photo by David Woo

## Cello Recital Scheduled

Randolph Whitford will give a scholarship recital sponsored by the Pearl Amster Foundation at 8 p.m. Tuesday at Grace Nazarene Church, 1006 W. Koenig Lane. The performance will include Beethoven's Fifth Cello Sonata, Tchaikovsky's Rocco Variations and the Chopin Cello Sonata. Tickets will be \$3 at the door.

Trios by Loeillet, Beethoven and Brahms will be performed by University faculty artists at 8 p.m. Tuesday in the Music Building Recital Hall. The concert, free to the public, will feature Department of Music artists Lita

Guerra, piano; Phyllis Young, cello; Leland Munger, clarinet; and John Hicks, flute.

The program includes Trio Sonata in B major for Flute, Cello and Piano by Loeillet; Trio in B-flat Major, Op. 11, for Piano, Cello and Clarinet by Beethoven; and Trio in A minor, Op. 114, for Piano, Cello and Clarinet by Brahms.

The Joy Urchins and Pure Joy Productions will present an edited version of "Marat-Sade" with rock and roll scoring at 10:30 p.m. Thursday and Friday at the Gaslight Theatre, 316 W. Sixth St.

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