Judge Dennis Davis | The Genius of Dave Brubeck

– Good evening, everybody, or good afternoon, or good morning. The talk today is about Dave Brubeck. You might say, "Well, why are we doing Dave Brubeck?" Well, firstly, because Trudy suggested that the month of or August, there should be a lighter material. And I thought to myself, "We've not really done any jazz." And for all sorts of reasons that are advanced at the moment, Dave Brubeck seemed to me, if we were going to do some jazz, well, we could do all sorts of other wonderful musicians in jazz who certainly were fabulous and certainly played a role in my musical life, as it were. But Dave Brubeck plays a particularly important role. I say that for all sorts of reasons, and I suspect that many people in this particular watching tonight, will have a similar experience. I first came across Dave Brubeck in 1968 in my matricula. The smartest person in our class by a country mile was somebody called Alan Rukhta. There were sleepers like me and others, but we had some very smart people, one who became the world expert in Huntington's career, and we are very proud of him. One who became a Court of Appeal judge in London. We were proud of him, but I always thought Alan was the smartest guy in our class. And one day when I went to his house after school, after lunch, he said, "I want you to listen to this." And he played me some cuts from Dave Brubeck. And I fell in love with him instantly. And I thought, "If that's jazz, well, that's absolutely wonderful." And this is a whole range of music of which I knew nothing and I must learn. And so, Dave Brubeck in a way, introduced me to jazz. Roll on a number of years, and I think around about 1976, if I recall correctly, Claudata and I used to go, and some of you may have experienced the similar kind to the Johannesburg Jazz Club, which took place at the President Hotel on a Sunday night in Johannesburg. And I can't remember why Dave Brubeck was there. Of course, I know that at some point his son, Darius Brubeck was Professor Jazz at Natal University, but I think this was earlier than that. And he'd come out to South Africa. Why I'm quizzical about it because Dave Brubeck had a really steadfast commitment to non-racialism about more in the moment. But he came and he was in the audience and there was a really wonderful combo playing. And the audience managed, we managed to get Dave Brubeck to join the band for a couple of items. And wow, I mean, they're just absolutely fantastic. Roll on another probably 20 odd years, more than 20 years, and I was teaching for the first time at Harvard Law School, and I wandered into some building and there was this poster. And the poster was advertising that Dave Brubeck was going to be playing in, I think, April of that year. And I knew that my family, Ruth, Joshua and Liat were coming to see me at Harvard, and I booked these tickets. And lo and behold, Dave Brubeck, who I thought was dead, there he was, this very old man. By then way into his 80s. And his group not much younger. And they literally staggered onto the stage. And as soon as he came behind the piano and the others got the instruments, it was as if 30 years had been shaved off their life, and there they were

playing as magnificently as I recall listening to the long playing record in 1968. I remember saying to Joshua and Liat at the interval, "What do you think of this? Are you bored?" And they said to me, "Are you mad? This is the best music we've ever heard in our whole life." Well, why was that? Why was it that Dave Brubeck attracted me, and I'm sure many of you? Well, let me tell you why. And were going to listen to clip one. You're all identify with it. It's probably the most famous jazz piece of all time. But boy, when you listen to this, man you just want to get into this particular form of music. Here it is.

♪ The song Take Five by the Dave Brubeck Quartet plays ♪

– [Judi] There is something in my video that just froze, they're just playing on a loop.

– There it is, "Take Five." Now, I know that many of you'll say that is probably the most played piece of jazz of all time, and that is true. But, of course, that's like saying simply because it is, that perhaps some of the Tchaikovsky music is not good. Of course, "Take Five" was in itself, a unique piece of music when it came out. Let me try to explain why. So if you look at what's going on, if they look at the melody of the first introductions, it's very short. Performed by the drums, we heard the piano, and we hear the bass. The head, which is the term used in jazz to describe the composed melody that would serve as the main melody for the tune, is performed by the Solo Alto Saxophone. Now, in this case, of course, that is played by the famous Paul Desmond, who composed this piece and was an absolute genius and is absolutely true, was central to the fame that came to Dave Brubeck. More about him in a moment. And the piece is played essentially in C minor. Solo Sax uses a few embellishments to the melody, even ghost notes adding to the atmosphere. That's obviously fine and interesting, but what is most interesting about it, and the reason why it's called "Take Five," is because of its unique rhythmic elements. The piece is played in five, four time. At the time, that wasn't very often used. It was mainly 4, 4, 3, 4 time. And the idea here where you have a 1, 2, 3, 4, 5. 1, 2, 3, 4, 5, with beats one and four, being the strong beats was quite unique in jazz music. Interesting enough, Gustav Holst had used the five, four beats in "The Planets," in a section on "Mars." But in jazz music until that time, very, very rarely. So Brubeck was playing, as it were, with the question of time. 'Cuz the whole LP was called "Time Out." And therefore it gave a unique flavour, a unique character to this particular piece, "Take Five," which was in many ways therefore, a breakthrough. And that waft, of course there were a huge amount of unbelievably important jazz musicians that we could talk about; Louis Armstrong, Miles Davis, John Coltrane, Duke Ellington, Ella Fitzgerald, Charlie Parker, Thelonious Monk, Dizzy Gillespie, Herbie Hancock and Count Basie, on and on and on. And of course, most recently Wynton Marsalis, who did a fantastic concert on Brubeck by the way, another couple of years ago in New York, which we were privileged to see, which absolutely marvellous.

But this is a unique piece. It was a breakthrough piece of music, as was it's accompaniment, which we'll come to in a moment. So this piece of music whether one says it's overplayed, underplayed, et cetera, was the one which brought me into jazz. And I'm sure many of you essentially were introduced to jazz by this remarkable piece of music. So let's just talk a little bit about Dave Brubeck, and then I'm going to play for you yet another famous piece. But then I'm going to surprise you, maybe surprise some of you. Because Dave Brubeck was not only a jazz pianist and a jazz composer. And there's something about Dave Brubeck and Judaism, which becomes really interesting. And that's going to be the second half of my talk, which some of you will probably know, some of you may not know, but it's an entirely different genre of music, but we'll come there.

So who was Dave Brubeck? By the way, he was not Jewish, although many people thought he was. Although he himself said that he'd been particularly influenced by Erving Goffman the theorist, by Darius Milhaud, the French Jewish composer, and he said by the third Jew who was Jesus, because he was actually a Catholic and et cetera. But he certainly, for reasons we'll come to, had an affinity to Judaism, which was particularly interesting, but more about that in a moment. So, he was born into a musical family in Concord in California. His two older brothers were also professional musicians. He began piano lessons with his mother at the age of four. He was 12 when his father moved the family to a cattle ranch on the Sierras, and his life changed. One would've thought he would've been a cattle farmer, and not a jazz musician. And he worked with his father on their 45,000 acre cattle ranch for years. When he was 14, he started playing in local dance bands on weekends. And then he enrolled at the College Pacific in Stockton, California. His intention was to study veterinary medicine. Isn't it amazing? And then return to the ranch. We would never have had "Take Five" if that had happened. Whilst working his way through schools as a pianist in local nightclubs, jazz became more important to his life, and then he changed from veterinary science to music as his major. When he served in Patton's army in Europe in the 1940s, what was really interesting was he led a racially integrated band. And one of the things about Dave Brubeck and his life was a sustained commitment to integration, a sustained commitment to joining forces with Black musicians, African American musicians, at a time when that wasn't popular, which is why I hesitated about what he was doing in South Africa in the 1970s. And I can't really divine how come he was here at that time, but he was. And of course, what was important about learning with Darius Milhaud, was the fact of the incorporation of jazz elements into other forms of genre and experimentation in music, which is why so consistently Brubeck was experimenting with time.

We'll come back to that too. In 1951, he had an almost fatal diving accident, and it was thereafter that he jettisoned an octet that he had been involved in and formed the Dave Brubeck Quartet with the

ultra saxophonist, Paul Desmond. And really, it is the legendary Brubeck-Desmond collaboration, which lasted for 17 years, produced unbelievable jazz music over that particular point in time. And as I indicated earlier, Desmond, who was this fabulous saxophonist, was also the person who composed "Take Five." And the group then essentially went through all of the American cities. It toured with artists like Duke Ellington, Ella Fitzgerald, Charlie Parker, Dizzy Gillespie, and Stan Getz. And it became an increasingly important Quartet in the jazz scene. In 1958, they made their first many international tours. The State Department sponsored the Quartet's performances in Poland, India, Turkey, Sri Lanka, Afghanistan, Pakistani, Iran and Iraq. And this started to have significant influence. I'll come back to Turkey in a moment. And then in 1959, which is really what made him famous, they recorded "Time Out." Again, given the fact that I've mentioned the five, four time. Time was important, the way in which he experimented time, and the LP was called "Time Out," experimenting in various time signatures beyond the usual jazz, 4, 4, 4. And "Time Out" became the first jazz album to sell over a million copies. And that which you've just heard, "Take Five," and that which you're about to hear, "Blue Rondo a la Turk," appeared on juke boxes throughout the world. They became absolutely crucial part standards within not just the jazz repertoire, but in music per se. And the classic Dave Brubeck Quartet; Paul Desmond, alto sax from 1951; Eugene Wright, base from 1958, Joe Joe Morello, who we just heard on drums from '56. That continued right through to 1967. And if you look at that period, they made a whole range of LPs, "Time in Outer Space," "Time Changes," "Time In." That's the apart from "Time Out" at the same time. And the one that clearly was the crucial recording was of course, "Time Out," which contained "Take Five" and "Blue Rondo a la Turk." And I want to play for you. Now again, with "Blue Rondo a la Turk," again, he's experimenting with time. It's not a five, four now, it's a nine, eight, and I'll explain that in a moment. But let's hear the first part of this. Again, wonderful standard, "Blue Rondo a la Turk."

- [Judi] Oh, sorry Dennis, that's my system gone again.

- Okay, don't worry, we can stop it now. It's okay. 'Cuz I'd be desperate if we don't get the last ones in.

- [Judi] We will get it in inserted.

- Okay, very good. I mean, so you get a sense. Now, "Blue Rondo a la Turk" again, is a standard. Ooh! Okay. And again, what happened here was you may recall, I spoke earlier about the fact that they visited a whole range of European cities, including Turkey. And when he was in Turkey, he was particularly taken by the Turkish Aksak time signatures, which he borrowed. And they have an intermittent metre, which he then used for "Blue Rondo a la Turk." And effectively, it comes out as a nine, eight beat, which is again, an experimental one.

And again, unusual. There is one part of it, which is four, four, but most of it is nine, eight. And it gives that sort of slightly different manner to an unusual rhythm, as it were, right through the piece. Now, contrary popular belief, the piece was neither inspired by/nor related to the last movement of Mozart's pillars in Arter number 12, known by the almost identical title, "Rondo alla Turca." But it was because of the fact that he had been influenced by the Turkish visit that he had, that he produced the standard. This was written by him. And whilst there may be variations of it, it was very tightly composed.

♪ The song Blue Rondo a La Turk by the Dave Brubeck Quartet plays ♪

Unfortunately, for some reason, we won't be able to hear the last three minutes. But be that as it may.

Now, Brubeck, we could go on and we could talk about further jazz standards that he composed over time. But time is moving on. And I wanted to change gear almost completely to tell you about another part of Brubeck's career, which is what makes him so remarkable. 'Cause Brubeck didn't only write jazz standards, he wrote all sorts of music, and in particular a number of famous Oratorio, including "A Light in the Wilderness" in 1968. But the one I want to talk about is "The Gates of Justice." And I want to talk about it quite a bit, which is why you'll forgive me for moving on from the jazz part of Brubeck to this other part, which is equally important in the evaluation of his career. So just let me tell you what happened. In 1968, Rabbi Charles Mintz, a reformed rabbi, commissioned a Jewish cantata from Dave Brubeck. Dave Brubeck was not Jewish, but of course, he had composed a number of Oratorio, as I've mentioned before. "The Gates of Justice" premiered in 1969 at the dedication of the new Rockdale Temple in Cincinnati, Ohio, following the temple's move from a predominantly Black neighbourhood in the city to an overwhelmingly White suburb. The work was intended to mend the growing divide in Black– Jewish relationships, which had taken place in the 1960s, by addressing themes that particularly reform Jewish communities, understood as central to this relationship. One, that both communities experienced shared histories of suffering and oppression. And secondly, that Jews had a moral imperative to become involved in the Civil Rights Movement. The cantata's texts and themes and Brubeck's wide ranging musical references and ensemble decisions. And its premier at Rockdale Temple's new suburban location, were essentially trying to explore aspects of Jewish–Black relationships during the Civil Rights Movements that some Black activists found to be increasingly problematic. According to writers like James Baldwin, Richard Wright and Julius Lester. These include race and class privilege, gradual White assimilation, White flight and unequal partnerships. So "The Gates of Justice" was intended as an intervention that would repair the strained Black–Jewish relationships, and was in many ways quite a remarkable conglomeration of a whole range of different sources all

composed by Brubeck. Take a listen to this four minute clip about the origins and some of the music of "The Gates of Justice." And then afterwards, we'll have a look at the programme that Brubeck composed, and one final clip. I hope this will work quite well, Judy.

Video clip on The Gates of Justice plays

– [Narrator] Jazz legend, Dave Brubeck, was featured with his famous trio and the Baltimore Coral Arts Society in a Milton archive recording of Brubeck's Oratorio, "The Gates of Justice." Written in 1969, this hour long work, combines texts from the Hebrew scriptures with writings by Dr. Martin Luther King to deliver a spiritual message, exhorting all people's to pursue the path of justice, tolerance and compassion.

– Brubeck and Martin Luther King share the ideal of equality in brotherhood, and both of them had a dream, Brubeck's articulated in "The Gates of Justice."

– This was to help bring our cultures together, to show similarities, and to show the freedom of jazz. And this is what the United States is really about. We have great freedom like no other place in the world. ♪ We are living in a land of freedom ♪ ♪ Shout ♪ ♪ We are living in a land of freedom ♪ ♪ We are living in a land of freedom ♪ ♪ Free at last ♪ ♪ We're free at last ♪

– [Narrator] To realise these ambitious ideals in music, Dave Brubeck composed his oratorio for a baritone, singing melodies from the African American tradition and a tenor cantor singing melodies from the Jewish tradition.

– The genius of Brubeck in putting the cantorial sound without making it cantorial is amazing. He's written it so well for the cantorial voice, it begs to be interpreted. ♪ Peace to him that is far off, that is near ♪

– He's in touch with the Black experience and I think it's a spirit that he writes with and the soulfulness of his writing that brings it all to common ground. ♪ Lord, when will the ill wind change ♪

– We had a friend from New Orleans that when things got tough, she'd say, "Lord, Lord, what will tomorrow bring?" And so, I said that. And Iola added, today I felt an arrow stinging in a wound so deep, my eyes refuse to weep. ♪ My eyes refuse to weep ♪ ♪ What will tomorrow bring ♪ ♪ What will tomorrow bring ♪ ♪ What will tomorrow bring ♪

– Ends with a question. It's up to you, what will tomorrow bring? And the answer, that's up to you.

– [Narrator] Nearly 35 years after Brubeck was commissioned to write

"The Gates of Justice," it's message of tolerance and compassion is as poignant as ever.

– We're at a time when this world could disappear on us unless we really get down to believing in the original meaning of all the great religions, and the brotherhood of man.

– Now, if we have a look just a little bit further, if we can dig down, if we could put up the actual programme note. There we go. Let me just read you a little bit of what Dave Brubeck wrote for the original programme note in 1969.

"The essential message of "The Gates of Justice" is the brotherhood of man. Concentrating on the historic and spiritual parallels of Jews and American Blacks, I hoped through the juxtaposition and amalgamation of a variety of musical styles to construct a bridge upon which the universal theme of brotherhood could be communicated. The soloists are composite characters. The cantor tenor, whose melodies are rooted in the Hebraic modes, represents the prophetic voice of Hebrew tradition." And I might add in that recording we saw which is the later one, cantor Mizrahi who really is a superb Kazan, and who I might use when I talk towards the Amir Noraim about the prayers then when he appears. "The black baritone," writes Brubeck, "Whose melodies stem from the blues and spirituals, is a symbol of contemporary man, and a reminder to men of all faiths that divine mandates are still waiting to be fulfilled."

I apologise for the sexist 1969 language but I think you get the structure. "The structure of the piece somewhat resembles a bridge; the interlacing of the improvisations, solos and choral responses are like the interweaving cables that span from anchoring piers. The piers are in the form of three related choral pieces, parts II, VII, XII, based primarily upon texts from the Union Prayer Book and the Psalms. The first of these choruses, O Come Let Us Sing, written in rather traditional style with hints of the present in its harmonies and rhythms, is a call to worship. A complex of musical styles; jazz, rock, spirituals, traditional, just as a congregation is a mixture of individuals. Shout unto the Lord is a celebration. It expresses the ecstasy and release of communal joy. However, at its core is the sobering message from Martin Luther King, our contemporary prophet: 'If we don't live together as brothers, we will die together as fools.'"

Let me quote you as we just scroll down, Judy, right to the end of this, if you may. Yes, where it's got... If we could just where we... Yes, the symbol. Where you are. "The symbol of the newly awakened conscience of modern man, the baritone, asks the same question as the ancient psalmist, 'What is man?' Both his glory and his curse are his unique position in the order of creation; but little lower than the angels, the blind forces of nature and the all-seeing eye of the

divine are wrapped in mortal skin, within which is continually fought the relentless battle of good versus evil. Man is good. Slowly he is learning that the witless destruction of any part of creation is evil. Man is good. Although he has continually throughout history martyred his spiritual leaders, he still remembers and honours them, not their assassins. Man is good. From the beginning of time we have all shared in a dream, a vision of peaceful men and free men living as brothers. Have we not all one Father? If God created man in His image and likeness, surely He accepts all men in their diversity. Throughout the Old Testament, there is reference to all generations. Overlaying texts from Isaiah, Martin Luther King, Hillel, the Psalms, and music from The Beatles, Chopin, Israeli, Mexican and Russian folk songs, Simon & Garfunkel, improvised jazz and rock, I wrote a collage of sound for the climactic section, The Lord Is Good. When I completed writing "The Gates of Justice," I found in Micah 6:8 a summation of my thinking, 'It hath been told thee, O man, what is good and what the Lord doth require of thee. Only to do justice, and to love mercy and walk humbly with thy God. Only!" That's what Brubeck wrote back in '69. When I listened to this entire piece in preparation for this lecture, I was amazed just how relevant it was, how cosmopolitan its music was and how essentially it was very, very relevant to our times now, and to the prayer that we should do justice, love, mercy, and walk humbly.

Well, perhaps we haven't done that, but it is remarkable that in 1969, he wrote this in such a different manner to what perhaps we listened to earlier. Yet it seems to me that it summarises his career, a career in which he was experimenting, a career which as I indicated earlier, was a steadfast commitment to integration in a society which at that particular point in time was desperately divided and sadly still so, which is why this is so important. And therefore in a sense, almost reflecting his own hope, his optimism that man is good. That in fact, we can believe in the idea of the human being created in the image of God and accepting that level of diversity. And so, I would think that you can't really lecture on Brubeck, unless you take both the jazz stuff. And of course, I could've gone on and given you many more standards in that regard, but I thought the two would give you some feel for Brubeck, the jazz musician. And then this remarkable, "The Gates of Justice," which speaks not just to Jews, but speaks to humankind, but to Jews at the same time. And I'd like to play out, if I may, with just give you a feel of a two or three minutes of "The Gates of Justice."

♪ O Lord ♪ ♪ O Lord ♪ ♪ The heaven of heavens cannot contain Thee ♪ ♪ How much less this house that I have builded ♪ ♪ Yet have Thou respect unto the prayer of Thy servant ♪ ♪ And of Thy people Israel ♪ ♪ When they shall pray toward this place ♪ ♪ Yea, hear ♪ ♪ And when Thou hearest, forgive ♪ ♪ Moreover ♪ ♪ Concerning the stranger that is not of Thy people Israel ♪ ♪ When he shall pray toward this house ♪ ♪ Hear Thou ♪ ♪ And do according to all that the stranger calleth to Thee ♪ ♪ That all the peoples of the earth may know Thy name ♪ ♪ Oh, come let

us sing unto the Lord ♪ ♪ Let us raise our voice in joy to the Rock of our salvation ♪ ♪ Sing unto the Lord a new song ♪ ♪ Sing unto the Lord ♪ ♪ All the Earth ♪

– This asked about this particular cantata. Why I had perhaps they not reached out to someone like Duke Ellington or Mary Lou Williams, both of whom had composed religious works during the 1960s to do this. The answer given particularly by Rabbi Mintz, was that effectively this cantata's message was targeted to Jewish congregations. In other words, to quote the rabbi, "If a White non-Jew like Brubeck, a musician who publicly supported the Civil Rights Movement, recognised that relationship, then surely that could be an important signal to the cantata's Jewish audiences that even if their physical proximity to Black communities has shifted, their emotional and historical connections had not." And in fact, Brubeck himself says, "They, that's Mintz in the other rabbis, thought that with my background in jazz, I could create something to heal the rift between the African American community and the Jewish community that at one time been so closely allied." He then goes on to say effectively that what this was about, was that "Brubeck," Mintz says, "Had understood that in fact, in this particular case, the idea was essentially to speak to Jewish audiences, audiences who essentially had been distanced from the Black community, and to create space in which Jews, Black musical and historical similarities can be confronted. Throughout all our primary discussions, wherein we explored the possibility of his writing on a Jewish theme, Mr. Brubeck, again and again alluded to the parallel between the historical experiences of the Jewish people and those are the Black people in contemporary America." It is remarkable that this was written in '69, and maybe it's something that we should play very often, as it were, because it remains perhaps again, perhaps even too modern for our 21st century.

Thank you very much for listening. Let me turn to questions or comments that there are with pleasure.

Q & A and Comments

Ooh, so I just got to go back to the beginning. I do apologise if I could do this. How about a lecture on the Penny Whistle, Miriam Makeba, and other South African music?

Myra, you quite right and I'm happy to do that and I'll talk to Trudy about that. Ellen, as I've indicated, he wasn't Jewish. Thank you for letting me about the tube strikes. I do live quite near Tolods when I go there.

Yes, Bernard, it's the most overplayed piece of music, but as I've tried to indicate, it is still extraordinary. And a whole lot of people commenting about that.

You're quite right, Jeff. It was the genius of Paul Desmond which was so crucial and I agree with you completely.

Bernard again says, "I cannot compare it with anything played by Bud, Miles, Davis, Sonny, Rollins, Coltrane or Mingus. I'm not sure about that. I mean, I take issue with you, but taste is something.

No, Tanya, he was not Jewish. But that's irrelevant, it seems.

Bernard seems determined, in fact to devote me by saying, "Whilst Paul Desmond was a pretty good jazz musician, not in the same league as Bud Parker, Cannonball Adderley, or Art Pepper."

Perhaps, but I then refer you to the analysis of Wynton Marsalis, who I think has more than both of us in this regard.

"Brubeck recorded," says Barry, "An album of Songs by Richard Rogers, who famously hated to have his music messed around. When the album came, Rogers read it to Brubeck emphasising he had no objection to his treatment and most songs would die a death if they're not given the same breath of fresh air that he's already gave them. And I think that's what made him remarkable.

Thank you, Aubrey. Yeah, a lot of people commenting about Stephen Go. His son Darius married a South African woman and lived and worked in Durban in '70s and '80s. He set up and taught the Centre for Contemporary Music at University of Natal.

Yes, I met him there and we had a few discussions. He was fantastic. And you're right, Darius was named after Darius Millard by Dave Brubeck. And Darius Brubeck made a major contribution to the South African jazz scene at the time. You're dead right.

I'm very pleased, Johnny, that you guys played in Israel. Wonderful. Yeah, he might have been, Steven, to visit his son. But I thought he was there for some other reason. I can't remember. "Rolls Baleria" seems to be similar in form to "Take Five."

I mean, in some ways yes, but it doesn't have that particular five, four beat.

Yeah, David talks about the singer smoking where the audience had true.

Sandy says that, "Did he write the improvisations or they each time true?" Well, they were improvisations, but basically you can see the whole music of "Rondo a La Turk."

Bernard, "They were experimental recordings similar to what the MJQ

was doing at the same time.

Really, Meg, did not have much influence on..." Well, that's not true.

They had a considerable influence on jazz, but they'd be there as it may. We obviously differ considerably about the history of jazz.

David says, "As a high school pupil in Cape Town, I was aware of a rich jazz culture, both African artists like Dollar Brand, who practised near my art school and sat there listening whenever I could break in colour bar rules. As an exchange student in Birmingham, I noticed a poster that Dave Brubeck was playing the next night. I went the whole lot, about 150 seats. It must have been half a dozen in the audience. The quartet, I think, was given a concert full on."

Sorry, thanks David. The interesting thing is, of course, Dollar Brand, Abdullah Ibrahim, as he then became known, was hugely influential. And in fact, certainly I remember myself, when I was asked to do a programme on one of them South African music stations like Desert Island Discs. I certainly chose "Mannenberg" as one of the pieces from the Dollar Brand era, which was really so influential.

Marty says, "When I was a senior VP marketing at Playboy Enterprise and started Playboy Jazz Club, I made a list of the top 10 formers I wanted. Was successful in getting Count Basie and Lionel Hampton. We couldn't get Dave Brubeck, but did join at Blue Zalyar. Boy, when he was there in 2002, he was actually remarkable."

Monty Gold, "I'm reminded of my introduction to jazz is The Voice of America Daily Jazz are on the radio to mainly it's armed forces in Germany after the war as a teenager growing up in Adobe in the Cape."

Again, Dollar Brand comes up known by the name of Julia Bryan. Yes, he was certainly very influential and interesting. You're dead right about that.

Thank you to a whole lot of people.

Gita, I'm not sure whether recently "The Gates of Justice" had been performed. There have been, but it's a really interesting piece of music. And I recommend it to you. It's on the Milken music archive, and you can get it.

Yes, Alan Hector was an Ottoset player. I owe him a lot for that. The introduction to the cantata and the lyrics of the song, are on, I think, in the Milken Archives on Jewish music. That's where I picked it up and I'm sure you can.

Thank you very much. I'm happy to do Ashna Bud Bakarakam.

I mean, I'm not suggesting, in my defence of Brubeck, that he was the greatest, or that they're not others that we could devote extraordinary amount of time. Personally, there're three or four that I'd love to talk about, but I did choose him because of the unusual relationship as it were, between the jazz part, which had influenced me as a child and which I still love, and drove my kids mad when I drove to school playing this music and trying to inculcate jazz into them. And because of the facts of "The Gates of Justice" because it seemed to be so interesting. There are lots of people recalling their history and I'm delighted that they did that.

Thank you so much to everybody for participating. And we'll do some more jazz in the future when the programme permits. Do have a good evening.