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**BILL
EVANS**
**ANOTHER
TIME**

THE HILVERSUM CONCERT

with EDDIE GOMEZ

and JACK DEJOHNETTE

BILL EVANS ANOTHER TIME THE HILVERSUM CONCERT

BILL EVANS piano | **EDDIE GOMEZ** bass | **JACK DEJOHNETTE** drums

- 1. YOU'RE GONNA HEAR FROM ME** (4:38)
A. Previn, D. Previn/Warner Bros., Inc.
(Warner Bros. Music Division) (ASCAP)
- 2. VERY EARLY** (5:24)
B. Evans/Folkways Music Publishers, Inc. (BMI)
- 3. WHO CAN I TURN TO?** (5:46)
L. Bricusse, A. Newley/Musical Comedy Productions (BMI)
- 4. ALFIE** (5:39)
B. Bacharach, H. David/Sony ATV Harmony (ASCAP)
- 5. EMBRACEABLE YOU** (5:18)
G. Gershwin, I. Gershwin/W.B. Music Corp.(ASCAP),
Ira Gershwin Music (NS)
- 6. EMILY** (4:32)
J. Mandel, J. Mercer/Primary Wave Songs (ASCAP)
- 7. NARDIS** (8:51)
M. Davis/Jazz Horn Music Corporation (BMI)
- 8. TURN OUT THE STARS** (4:52)
B. Evans/Ludlow Music Inc. (BMI)
- 9. FIVE** (2:44)
B. Evans/Folkways Music Publishers, Inc. (BMI)

RECORDED AT NETHERLANDS RADIO UNION (NRU)
VARA STUDIO 8 IN HILVERSUM, NETHERLANDS ON JUNE 22, 1968

Eddie Gomez, Jack DeJohnette and Bill Evans.

Photo by Giuseppe Pino.





Bill Evans in Holland, 1968.
Courtesy of Rob Rijnke. Photographer unknown.

Produced for release by Zev Feldman
Executive Producer: George Klabin
Associate Producers: Frank Jochemsen,
Bert Vuijsje and Dr. Jan van Schellen Dropvat

Original recordings produced by Joop de Roo for NRU
Original recording engineer: André Louwerse
Assistant recording engineer: Cees Slager
2xHD Mastering: René Laflamme
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Bill Evans appears courtesy of Universal Music Group

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Eddie Gomez and Jack DeJohnette

Dedicated to the spirit and legacy of
BILL EVANS



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UNEARTHING A LOST BILL EVANS RECORDING: AN INTERNATIONAL AFFAIR

On Monday morning, October 17th, 2016, I was greeted with a note from award-winning *Wall Street Journal* contributor, music columnist, and *Anatomy of a Song* author, Marc Myers. Marc, someone I consider a Bill Evans expert, had written the lead essay for Resonance's 2016 album, *Some Other Time*, which features a Bill Evans trio made up of Evans, bassist Eddie Gomez and NEA Jazz Master, drummer Jack DeJohnette, the very same trio as the one on this new album.

Marc wrote to tell me he'd been contacted by a Bill Evans enthusiast in the Netherlands who wanted to make us aware of the existence of a live recording of this trio made at a June 22, 1968 concert at the studios of Netherlands Radio Union (NRU) in Hilversum. This recording was generally unknown; virtually no one had heard this music. It was especially important because if we could release it, it would make up one of only three known albums made during the brief existence of this edition of the Bill Evans trio featuring Jack DeJohnette, whose tenure with Evans lasted until he was recruited for Miles Davis's group later that year, along with the great Evans stalwart, bassist Eddie Gomez. Because of the short life-span of this edition of the trio, any recording by them was of special interest to me.

Some Other Time, a studio album by these same three musicians, which Resonance released in 2016, was recorded just two days before the live recording embodied in this album. In my musical researches over the course of many years, somehow I learned that this performance had, in fact, occurred; I just never realized until last October that it had actually been recorded. This discovery was a revelation for me, especially after the flurry of activity surrounding the research, production and release of *Some Other Time*.

These days, it's become inevitable that I'll stumble across tape collectors or other individuals who, one might argue, shouldn't be in possession of certain recordings. These people often want us to consider putting their unauthorized tapes out. When we at Resonance come across such a tape and it's of true musical interest, we always take the necessary steps to legitimize the release of it; if we're taken by the music and are reasonably assured of a pathway toward getting permissions from all the rights holders involved, we move forward to clear the rights so we may release the recording officially. It's happened more than once that we've been able to turn water into wine and make a bootleg into an official recording. Indeed, that's in some ways what happened here.

When we learned about this recording, our president George Klabin and I both listened and were both absolutely blown away. The music is great and the audio is exceptionally good; one of the best-sounding of all of Bill Evans's live recordings.

As soon as George gave the go-ahead, I leapt into action and got the ball rolling toward permissions from the musicians. In less than a day, I had enough commitments to allow us to go forward. Of course, we also needed the blessing of Universal Music Group, the parent company of Verve

Records, to which Bill Evans was under exclusive contract in June of 1968. I'm grateful that our friends at Universal helped us to expedite things, too. The boat was leaving the dock!

Thanks to my esteemed colleague, Larry Appelbaum of the Library of Congress in Washington D.C., in April of 2014, I had been introduced to legendary Dutch jazz journalist, Bert Vuijsje. Larry, Bert and I were attending the Jazzahead! conference in Bremen, Germany and Larry introduced me to Bert there. Immediately when I learned about this recording, I brought Bert into the mix. He graciously accepted my invitation to write one of the two lead essays for this album and also contributed a profile of Joop de Roo, the man who produced the original concert and recording for the NRU.

Shortly after this, Bert introduced me to Frank Jochemsen, a jazz producer in Amsterdam who has also worked on numerous archival Dutch jazz productions. Frank did everything he could on the ground in Holland to help us move the project forward. Frank has been indefatigable in helping us determine the proper credits for all those involved in making the recording. He was also instrumental in helping us find relevant historical photographs and generally finding answers for anything else we needed to know. These two gentlemen were indispensable in our release of this album and I'm very grateful to them.

I'd also like to thank everyone connected with the Bill Evans Estate — especially Evan and Nenette Evans — as well as Eddie Gomez and Jack DeJohnette for their enthusiasm and unwavering support making this album a reality and a gift for the world from one of Bill's least-documented — and yet highly significant — periods. We're proud to be able to play a part in the development of this part of the legacy of this incredible artist.

Lastly, I want to thank you for buying this album. Rest assured that this music is being released officially and legally by us with the involvement of all the artists and their families, and of course, with all publishing rights secured, as well. At Resonance, which is a division of a charitable foundation, we only want to do albums the right way. These days, there are too many unofficial recordings out there. It's often hard to tell what's legitimate and what's not. We appreciate all of your support. We hope you'll enjoy this recording and continue to follow our label.

ZEY FELDMAN

Los Angeles, February, 2017



The Bill Evans Trio at the Montreux Festival, June 1968.

© Jan Persson/CTSIMAGES

MARC MYERS: THE JUNE TRILOGY

Bill Evans loved Europe. You can hear his passion for the Old World in many of his live and studio performances recorded there. As a classically trained pianist, Evans embraced the continent's formality and he deeply admired its centuries-old respect for the arts, beauty and sentimentality.

The feeling was mutual. European audiences were often entranced by the swinging melancholy of Evans's music and the sensuality of his polished performances. They also identified with the hypnotic state Evans slipped into while playing, as if overcome by the poetic ether of his own romantic inventions.

To Laurie Verchomin, author of *The Big Love*, a memoir about her relationship with Evans from April 1979 until his death in September 1980, his Euro-euphoria made perfect sense. "Bill's concert experiences were based on three things — the piano's quality, the venue's ambiance and the audience's vibe," she told me. "In Europe, Bill played mostly great pianos in opera halls to extremely receptive audiences. He said they treated him like royalty and he felt loved by them."

Evans first toured Europe in the summer of 1964, when he performed in Belgium, France, Italy, Holland and Scandinavia. Next came Paris and London in February and March 1965, followed by Germany, Sweden and Denmark that fall. After his Scandinavian tour in the fall of 1966, Evans remained in the States for the next year and a half to record and tour.

Then in June 1968, Evans, bassist Eddie Gomez and drummer Jack DeJohnette embarked on a new European tour, starting in Switzerland, where they performed on the 15th at the Montreux Jazz Festival. The concert was recorded by Verve, and the live album would win a Grammy the following year.

Five days later on June 20, the trio was in West Germany recording at the studios of MPS. The bounty from those previously unknown sessions was released for the first time last year by Resonance on the two-CD set *Some Other Time: The Lost Session from the Black Forest*.

Now we have yet another album recorded that June by the same trio: *Another Time: The Hilversum Concert*, once again on Resonance. The previously unissued material was recorded live on June 22 in Hilversum, a major Dutch radio center 40 minutes southeast of Amsterdam.

The nine-track release is a frighteningly flawless and dynamic work by Evans. It also documents a significant leap forward in the artistic development of Gomez and DeJohnette. Until now, precious little live material has been available of DeJohnette's brief six months with the trio. This album exceeds all expectations.

On *Another Time*, we hear a more muscular and fierce Gomez play his bass like a percussionist. For his part, DeJohnette, who began his career on the piano, plays the drums as if exploring chord textures on a keyboard. These personality shifts make this recording as important as the ones recorded by the trio Evans fronted in 1961, with bassist Scott LaFaro and drummer Paul Motian.

Though much of the repertoire in Hilversum was from Evans's 1966 set list, the concert recording offers numerous best or near-best versions of often-played songs.

The album begins where *Some Other Time* left off—with "You're Gonna Hear From Me." While the MPS studio version of the André and Dory Previn song swings lyrically, the newly discovered live recording feels more dramatic and engaging.

Evans wrote the waltz "Very Early" in the late 1940s, probably while at college, and he first recorded the song in 1962 on *Moonbeams*. Listen how he masterfully combines a frolicking tempo with a dashing attack.

The show tune "Who Can I Turn To?" became a standard for Evans after he first recorded it on *Trio '65*. The new version is my second favorite after the famed live Town Hall recording of '66. Here, Evans swings into the song with jauntiness and flare, and Gomez's extended solo is spectacular. The back end of the song is a showcase for Evans's electrifyingly fluid technique.

"Alfie," the Burt Bacharach and Hal David pop hit that closes the 1966 movie, is taken at a breezier waltz tempo than previous versions. We also are treated to DeJohnette's potent brush work.



VARA Studio 8 (now MCO Studio 8) in 2007. © Muziekcentrum van de omroep

A teenage Evans first recorded "Embraceable You" in 1946 with singer Dottie Drews. Here, the standard opens with a dazzling bass solo by Gomez as Evans remains on the sidelines for over a minute, a rare occurrence.

Evans began playing Johnny Mandel's "Emily" on gigs in 1966 and first recorded it in the studio on *Further Conversations With Myself* in 1967. A year later, we hear a pulsating waltz brimming with innocence. It's a perfectly paced rendition, topped only, perhaps, by his versions on *Turn Out the Stars*, Evans's final Village Vanguard recordings in 1980.

"Nardis" is always an exploratory trip down the rabbit hole for the Bill Evans Trio. You never know what's going to happen. Here, DeJohnette's lengthy, inventive solo is arguably his finest with the trio.

Written by Evans and Gene Lees, and first recorded by Evans on a 1950s practice tape, "Turn Out the Stars" here is a sublime version of the song. It's not depressingly slow nor is it impatiently rushed. Instead, Evans gives the song an unusually crisp, uplifting tempo, transforming the song into a much fresher statement.

"Five" was Evans's centipetal closing theme, and it's peppered with surprises. Listen to Gomez and DeJohnette go at it with a free-form feel. And at the very end, dig Evans and DeJohnette elbow each other for the final say. DeJohnette unleashes chopsticks figures on the drum rim while Evans's answers with tingling notes. DeJohnette's cymbal stroke has the final say.

After Hilversum, the Bill Evans Trio moved on to London to play four weeks at Ronnie Scott's. Tapes made during the trio's run were never released and reportedly aren't in great shape. If better ones exist, Resonance producer Zev Feldman will surely find them. And hopefully soon.

MARC MYERS

February 15, 2017

Marc Myers writes on music for *The Wall Street Journal* and is an award-winning blogger at JazzWax.com. He is the author of *Anatomy of a Song* and *Why Jazz Happened*.

BILL EVANS IN HOLLAND

When Bill Evans came to play in Hilversum on Saturday, June 22, 1968, it was only his second visit to Holland. Dutch jazz lovers had naturally been eagerly waiting for him ever since he built up his fame with the Miles Davis Sextet of 1959 and his Village Vanguard trio of 1961, with bassist Scott LaFaro.

I felt very fortunate when I was able to hear him live at the Village Vanguard during my first trip to New York in the summer of 1963 — not with the tragically deceased Scott LaFaro, but with Gary Peacock (then still in an Ivy League outfit) as a worthy replacement.

Two years later, on Friday, February 12, 1965, Bill Evans finally came to the Netherlands for a midnight concert at the Amsterdam Concertgebouw, preceded by an afternoon TV recording in a Hilversum studio. By then, his trio included bassist Chuck Israels and drummer Larry Bunker.

I was in the audience in Amsterdam that night and I vividly remember my surprise when I saw not a single microphone on the stage. I had long wondered why pianists and even violinists could perform with complete symphony orchestras without being amplified, while small jazz groups invariably needed microphones and speakers. The Bill Evans trio, however, managed to fill the large concert hall with their pure sound. It's the only time this happened at the Amsterdam Concertgebouw, to my knowledge.

Dutch jazz critics were mostly jubilant about Bill Evans, while mixed about the quality of his sidemen. The daily *Het Vrije Volk* compared his piano playing to grinding diamonds, writing, "In the first eight bars the raw material is split, and in the rest of the performance it is polished further, creating an impression of crystal-clear perfection."

The *Alkmaarsche Courant* wrote that Bill Evans "doesn't have to take recourse to the 'total freedom' of the 'new thing' to reach the highest regions of jazz performance."

I reviewed the concert for the weekly *Vrij Nederland*, and wrote then, "His improvisations are always solidly built, logically developed constructions. And his music possesses a tender beauty that is not of this rough world."

The second time Bill Evans came to Holland, in June, 1968, he came with a trio made up of bassist Eddie Gomez and drummer Jack DeJohnette, which existed for just six months, and which has always been considered one of his best formations. Until recently, though, very little recorded evidence of this trio existed. Indeed, for decades, the only such recording was the album, *Bill Evans: At The Montreux Jazz Festival*, recorded in concert at the Montreux Festival on June 15, 1968.

British jazz expert Brian Priestley wrote in the booklet for the 1997 CD reissue of that album, "More than anything, I am grateful that this recording of the trio, the only one as far as I am aware, was preserved by Radio Suisse Romande and released by Verve Records." Thus, for almost 50 years, Jack DeJohnette's membership in the Bill Evans Trio was memorialized only by this one recording.

But last year, Resonance Records, to the delight of jazz lovers all over the world, added the double CD *Some Other Time: The Lost Session from the*

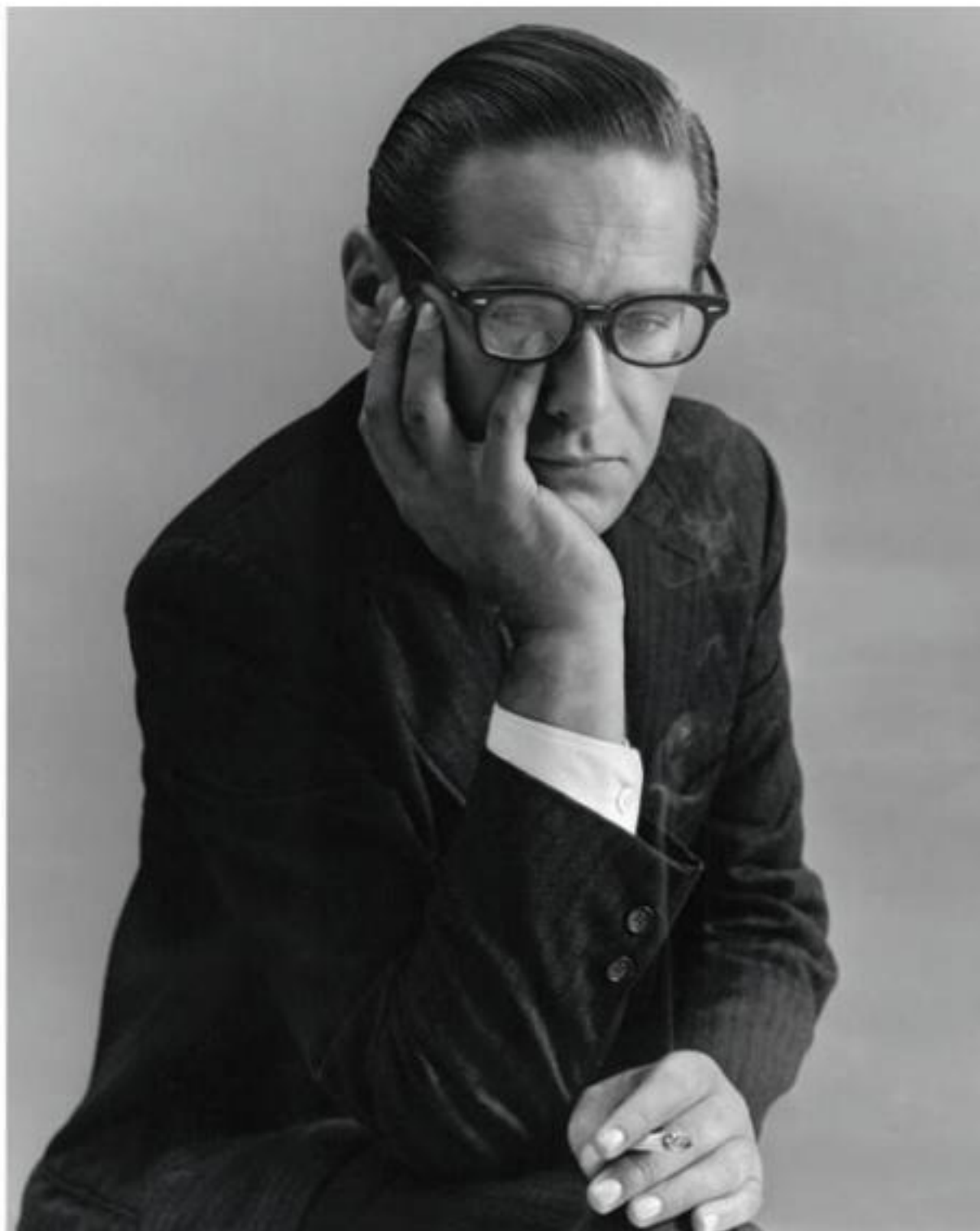


Photo by © Chuck Stewart Photography LLC

Black Forest to Bill Evans's heritage. On June 20, 1968, five days after the Montreux concert, Evans had recorded with his trio at the famous MPS Studios in Villingen, Germany.

And now, with the release of *Another Time: The Hilversum Concert*, there is a third album by this remarkable group. On June 22, 1968, the trio with Eddie Gomez and Jack DeJohnette recorded for a program called *Jazz In Actie*, produced by Joop de Roo for Dutch public radio station NRU.

To quote Brian Priestley again, Jack DeJohnette is, "above all, a listening drummer," but he is "much more extroverted than Evans's previous percussionists." And Eddie Gomez "has a firmer tone and more accurate intonation than LaFaro," while his ideas are "amazingly complementary" to those of Evans. "It's hardly surprising, with two such strong sidemen, that the pianist soloed in such an exciting and inventive manner," Priestley concluded. He was writing about Bill Evans's Montreux performance, but a week later in Hilversum, the music proved just as exquisite.

Ten years later, in May 1978, I had the chance of interviewing Bill Evans during one of his last visits to Holland; before he died much too young in September 1980. He had come to our country for another TV recording with a trio including bassist Marc Johnson and another forceful drummer, the incomparable Philly Joe Jones.

Our conversation at the Amsterdam Hilton focused on his times with Miles Davis and Scott LaFaro, but Bill Evans also gave me an insight in his character and his musical thinking.

"I'm often portrayed as an intellectual and complex person," he said. "Maybe I am complex, I don't know. But in essence I'm a rather simple human being, not abstract or complex at all. I like structure, but only when it corresponds with what I feel, with my own simple self. I want to play the very simplest things, things that are good for me, and try to get deeper into them. I try to play good things that are beautiful to me and then I think other people will find them beautiful too.

"But the pressure of having to be modern, or new or different, that pressure I don't feel anymore, and I certainly wouldn't give in to it anymore. I think in many respects it's a cop-out; almost a disease. Modernism for modernism's sake.

"I believe that playing in public is part of the job, but when I have the choice, I prefer playing by myself at home or in a studio because the conditions are more ideal then. I mean, music should happen in absolute silence and you will find that the easiest there.

"Even when I'm playing in public I try to create the feeling that I'm alone. I'm enough of a professional to admit the people to my music. But that is something completely different from an entertainer who can't function without an audience.

"I know I play for myself in the first place. The audience can be a stimulus; when you don't really feel like playing, the audience can move you to do your best. But the problems I'm concerned with are very personal, solitary problems of expression and aesthetics. My music doesn't intend to establish interaction with the audience. I do want to communicate, but primarily with myself. And I know that if the music communicates with myself, communication with the audience will follow."

You are basically thinking like a concert pianist, I interjected.

"I agree. I think that's true," Bill Evans said. "When I go to a good concert myself, I also want to communicate with the music in that manner. It's not about the musician, it's not about his visual image, it's only about the music."

BERT VUIJSJE

Bert Vuijsje (Amsterdam, 1942) has been writing professionally about jazz music since 1962. In 2005 he received the Pierre Bayle Prize for music criticism; it was the first time this Dutch award was given to an author from outside the classical music world.

PRODUCER JOOP DE ROO

The 1968 Hilversum session of Bill Evans was produced by Joop de Roo for his NRU program *Jazz in Actie*.

Joop de Roo (1929) started out as a musician, but switched to broadcasting in 1960. He worked for various Dutch public radio stations, such as VARA, NRU, NOS and AVRO. From 1969 on, as head of the NOS Light Music Department, he was instrumental in stimulating jazz on the radio in Holland.

Through his efforts the Loosdrecht amateur jazz contest was turned into an international radio jazz festival which moved to Laren and eventually to De Meervaart in Amsterdam.

He also started the weekly radio program *Metro's Midnight Music* with the internationally renowned Metropole Orkest conducted by Dolf van der Linden and later Rogier van Otterloo.

Joop de Roo's specialty was inviting American jazz greats to Holland for radio and TV performances with their own groups, or as guest members of Dutch bands. In 1968 he brought a dynamite international trumpet section to Hilversum, to record a big band suite: Maynard Ferguson, Benny Bailey, Duško Gojković and Milo Pavlović. Another example was the Festival Big Band led by Jerry van Rooyen in 1971, which included Benny Bailey, Rick Kiefer, Rolf Ericsson, Jiggs Whigham, Åke Persson and Herb Geller.

In 1976 he became head of the AVRO Entertainment and Light Music Department, and started the weekly radio program *Swingtime*, with big band The Skymasters performing works by Bob Brookmeyer, John Clayton, Rob Pronk and other international composers and arrangers.

De Roo loved Bill Evans's playing, and presented him regularly in The Netherlands: in 1969 both with his trio (Eddie Gomez, Marty Morell) and the Metropole Orkest; in 1972 with his trio; in 1973 as a duo with Eddie Gomez; in 1974 with his trio and Stan Getz; in 1975 with his trio (Eddie Gomez, Eliot Zigmund) and the Metropole Orkest; and in 1978 with his trio (Marc Johnson, Philly Joe Jones).

Joop de Roo married Dutch jazz singer Greetje Kauffeld in 1969, and he has produced many of her recordings.



Joop de Roo. ©Netherlands Institute for Sound and Vision, photographer unknown

Bill Evans Trio performing on the *Camera Three* CBS
television program. May 17, 1968 / New York.
© CBS Photo Archive/CBS/Getty Images



EDDIE GOMEZ REMEMBERS THE HILVERSUM CONCERT

ZEVE FELDMAN: Having become reacquainted with this trio's recordings with Bill Evans and Jack DeJohnette again of late, have you had any new thoughts on how you guys played together?

EDDIE GOMEZ: I don't know about new. I think the fact that it was all new; the trio was ... the three of us had really never played much together, if at all, really. And I think that was a big plus. This recording is earlier than the Black Forest one, is that not right?

This one came two days later.

So it's really like Volume Two. It's from that very same period. It was all fresh for the three of us and I think it was great that we had this freshness happening. When we later went on to Ronnie Scott's club for — I think it was a month we were there — that's when it really opened up. But this is a very nice prelude to that period, which unfortunately there aren't any recordings of. I don't know that I have any real revelations. The more I hear these recordings from that period ... you know, I wasn't crazy about my particular bass sound. So it harkens back to a time when I was trying to find my way through to my sound and a lot of things. I was sort of a bit in a fog.

What do you remember about playing in the Netherlands with Bill and Jack on this particular tour in '68?

What struck me about the Netherlands and Hilversum was that it did seem to be a really important center of jazz. It was interesting to see how dedicated they were in that part of the world to jazz and jazz history and jazz musicians and performance of the music. I don't think I had been there before this particular tour. So I was impressed by that, and I think ... was his name Joop de Roo?

Yes, that's the person who put on this performance.

I remember him pretty vividly. He was a very smitten with the music; obviously he was a big jazz fan and had a lot of fervor for the music and the musicians. He was a colorful fellow. So I was impressed by being there and seeing how much interest there was in the music that was coming from the States, where it was not the same.

Would you say you were treated well over there?

Yes, certainly we were treated well; better than a lot of other places. It's no secret that jazz musicians were treated well and were respected in that part of the world and therefore that all felt good. But I think it was always clear that this was a short period of time we were enjoying and we were all going back to reality as soon as we got back to the States.

Can you talk about the venue. Do you remember anything about that room you performed in? It was obviously an invited audience. Anything stick out about that day?

We played a few of these venues. They were not clubs. They were not theaters. But they were sort of like large living rooms. Very intimate. Kind of like a chamber music kind of thing. So I can't say I remember specifically. But it certainly was a very reverent audience and when it came time to show



Eddie Gomez, June 1968. © Jan Persson/CTSIMAGES

appreciation, they showed it with their applause. It was clear that they enjoyed the music. You can hear it on the recordings.

The one thing that struck George and me — and we've listened to a lot of recordings of Bill Evans trios over the years — we both felt that this is sonically one of the best recorded of them all. How do you feel about it?

It's a very good recording; it sort of rivals modern recording. I think it's quite good. That's a real find. A treasure. A discovery. To find something at all and then to have it be able to bring it up to modern-day standard.

Marty Morrell once told me about touring with Bill Evans, "Zev, everywhere we went there were microphones in our faces constantly recording." Do you remember anything about the way the recording was made in terms of getting your sound or the way things were set up?

I always paid attention to that. I knew there were microphones. Back in the '60s there wasn't really any hi-tech pickup for the double-bass; what there was were hi-tech microphones. So they were in place either in front of the instru-

ment or sometimes maybe on the instrument. I remember the microphones all the time; and the piano — how good the instrument was. On this recording you can tell the instrument was very good. Bill seems to be comfortable.

Do you remember what kind of bass you were using at that time?

I was always playing my bass. The bass I'd had since I was maybe 17 or 18 years old. It wasn't that long; I was only about 22 or 23 at that point. So I had had it about five years.

What kind of bass was it?

It's a Czech bass, a Josef Wilfer bass. I still have it actually.

Do you ever play it?

I don't play it so much. I've got several instruments and I've sort of landed on one the last decade or so. So I don't play the Wilfer bass that much, but I have it. And of course, I have a real emotional connection to it.

What thoughts do you have about the repertoire? Were there any favorite tunes that leapt out at you?

I loved the way Bill plays the melodies. His exposition of melodies is really fabulous and very touching. So I like the way he plays "Very Early" and "Who Can I Turn To?" and "Turn Out the Stars." Those are just beautiful melodies and the way he plays them, he sings them out. Very few pianists can sing like that. So I like those songs just for the way he plays the melody. That always touches me and it's very emotional to hear him play those songs.

You're featured on "Embraceable You." You had mentioned the last time we talked that in a lot of ways you felt there was pressure about being featured so prominently on that tune. This version was a week later. Did you feel more comfortable? Do you hear any differences between the two performances?

Quite honestly, I never felt comfortable with "Embraceable You." It was Bill's idea to do something that featured me. I always felt that every tune featured me, not that I was trying to feature myself. But I was always playing — or playing the solos — so I didn't feel like I needed a feature. But I went along with it and it was OK. I think it came out OK. I guess I wasn't nearly so horrified because we'd done it once already. Because at the festival — the first time we did it was it at the Montreux Festival — there was a lot of pressure for a lot of different reasons. But I think it came out OK on the record — the Montreux record — and it's certainly very nice on this recording, as well.

If you had to draw a comparison overall between this recording and the last one, Bill Evans — *Some Other Time: The Last Session from the Black Forest*¹, what would you say?

It sounds like there's a little more air in this recording. It has a different feel to it. A different flavor to it. It seems a little brighter. A little airier. A little more outgoing, I guess. What do you think?

It's interesting. It's different; there's a different energy compared to the studio record. But I've been listening to it over and over. The three of you had such a chemistry together! I think a lot of Bill Evans fans like me will enjoy it very much.



Jack DeJohnette. Photo by Tom Copi

I think for musicologists and Bill Evans-philies it'll be interesting to compare the two recordings. Lends a little more background as to what was going on at that time.

What's it like playing in the Netherlands these days versus back then? How is it the same and how is it different?

Gee. Because of the fact that it's now and everything is so connected, it's like the currency or something. When you go into Europe now, it's the Euro. Before you really got a sense of each place having its one real identity. I think it's that way now. I think if you move from one country to the other, there are differences of course. Back then everything was a real stark change and stark reality of cultures. And yet, the way the music was received was always keen and very warm. So I find back then — maybe because I was so young and impressionable — that everything seemed so much more intense. But again, maybe it's because I've been through all these decades of performing, but I just think it was a big deal to go from one country to another; to cross the border. It was more than just a different language. You really felt that you were in a whole different historical world. Nowadays it's just different. It's a different time. Everything bleeds over into the other. It's more of a European experience than it is a Netherlands experience or a Danish experience. That's just my perception, of course.

Any final thoughts you'd like to add about playing with Bill and Jack and what these archival discoveries mean to you today?

That was a really good time with Bill and Jack. It was good. It was fresh. I always liked the fact that a drummer could come in and play out and not kind of tiptoe around. And I think Jack certainly did that. All the drummers after him that did that, as well. It's good to hear it. I shy away from listening to my older recordings, but this is very refreshing. It's good to hear. Again, I think fans of Bill's will enjoy it for *him*, for listening to Bill and where he was at; and I think that, especially because it's a live recording. This particular recording is live and I think there's something electric about it. So I think it's a good thing that it's out and people will get a chance to share in that moment in history. Long time ago!

JACK DEJOHNETTE AND THE NETHERLANDS CONCERT — A NICE SUPRISE

ZEV FELDMAN: With several recently uncovered recordings by the Bill Evans Trio — the version of the trio with Bill, you and Eddie Gomez — I imagine you've been able to revisit the work the three of you did together almost 50 years ago. What are your impressions?

JACK DEJOHNETTE: Well, it's really a nice surprise to hear this concert. There's some pretty great playing on it from everybody. Nice choice of tunes, too. For me, it was like hearing it for the first time. I enjoyed listening to it. Actually, Bill's playing on this recording was a lot looser than on the *Some Other Time: The Lost Session from the Black Forest* recording, [which Resonance released last year].

You toured quite a bit overseas in the 1960s. What was it like to play in the Netherlands — in Europe in general — during that period? Weren't top American jazz musicians like you treated like rock stars overseas back then?

I don't know about rock stars, but I know there was great respect for the music. People really listened intently and were very warm in their appreciation of the music. I do remember that. They still are as a matter of fact.

What was it like playing in the Netherlands or in Europe back then?

I was there a lot with Charles Lloyd. We played a lot of places — Scandinavia, the Netherlands — and the reception was really fantastic. It was great.

How about the Dutch audiences or the venues?

I really don't have too much to say about the audiences or the venues anywhere on the tour — except Ronnie Scott's, which was memorable. But overall, the musical experience was very intense. I was really thrilled to be a part of the Bill Evans Trio and I'm glad that I had that experience. And I'm glad that this music that we played together has been captured, otherwise it would have been forgotten. So this is a nice treat for me and I think for Eddie, too and for the Evans estate. And of course, for all the listeners; for Bill's fans. It's great that this is being released.

Do you remember anything else about being on that tour and being together with Bill and Eddie for six months?

Again, the best thing I remember from the tour was us playing at Ronnie Scott's club in London for a month. Being in one place for four weeks allowed the trio to grow. Bill's playing, too. We grew quite enormously; we were playing every night for six nights a week for four weeks. So I do remember that. That was a highlight for me.

Let me ask you about "Nardis," a tune that had a prominent place in Bill Evans's repertoire. Every time I hear Bill play "Nardis," I hear something different. It seems like he never played it the same way twice. On this version, you really stretch out. You have a solo on it. Was there anything about this version that struck you?

It was a good track. All of the tracks on this album are really cool. I liked what was happening there. That was a piece that featured the drums, so I've heard different versions of it; Philly Joe and other drummers play it. And each one brings their own personal stamp to it, you know? So yeah, it was a good solo.

Did you have any favorite tunes on the album?

I liked everything.

How about "Five," which has the "Oleo" quote at the end and also has a quote from "The Theme" in the middle of it, all based on the "I Got Rhythm" changes. That was kind of Bill Evans's theme, right? I've heard other performances where he would close the show with that tune.

It's one of my favorite pieces of Bill's [sings the melody]. I like Bill's recording of it with Teddy Kotek and Paul Motian; that's one of my favorite versions of it, actually. It was great. I forgot we played that with Bill, so it was another pleasant surprise to hear it as one of the tracks on this record. I don't think we played it that much, though. That was a rare time that he played it.

What do you think of the sound quality of this recording? George Klabin and I have listened to a lot of live Bill Evans recordings ourselves over the years, as you obviously have. We think this is the best-recorded of them all.

I thought the fidelity of the album was really excellent. I have no complaints. The quality of the music and the quality of the sound is good.

If you had to draw a comparison between this recording and *Some Other Time: The Lost Session from the Black Forest*, what would you say?

The difference is that was a studio recording and this is a live audience, right?

Yeah, it is.

So that's the difference. The energy is different on it. I think the playing on the studio recording was a little more reserved and everything was looser on this recording — the radio concert.

What's it like playing in the Netherlands and Europe, these days versus back in the 1960s? How is it different? How is it the same?

It's still the same. People still have that love and enthusiasm for the music. I don't see any difference, you know. They still love jazz a lot and they really make you feel good when you play.

Any final thoughts you'd like to add about playing with Bill and Eddie, and what these archival discoveries mean to you at this point in your career?

Again, it was a treat playing with Bill and Eddie. I still play with Eddie from time to time, so I'm glad all this was documented. And people who didn't get a chance to see or hear the trio will have the opportunity to hear the quality of music that we played together.

STEVE KUHN ON BILL EVANS

ZEV FELDMAN: When did you first hear Bill Evans play?

STEVE KUHN: I saw him for the first time — and met him — when he did a concert with George Russell at Brandeis University and I went. I was still in college; I guess it was 1957 or '56.

You and Bill both began playing at a very young age and were both classically trained. How do you think starting early, along with your classical training, shaped you both as jazz pianists?

I started when I was five. Starting the piano at five, with the classical repertoire, I was somewhat bored only because with that repertoire, I had to play the same music over and over again. I could change the tempo maybe, the dynamics maybe, but essentially it was reading off a page and it was boring to me because at that age I'd like to improvise. It was challenging to just stick with the classical repertoire in those years. Of course I learned technique and how to play the instrument, as well, from my classical training. All of that changed when I was 12 years old and we moved to Boston. Then I began studying with Margaret Chaloff, Serge's mother. With her, I worked on the classical technique of the Russian school. But because her son was Serge, she also had a great love for jazz. Charlie Parker even used to call her "Mom." So she was in both arenas. I learned a great deal from her about how to play the piano and learned to appreciate the classical repertoire; certain composers, especially. My favorite composer of all time is Maurice Ravel. And I really like the French impressionists. I have a great respect for Bach and Mozart and Beethoven, but what really resonated in my head were the French impressionists and composers since then, of course.

Bill Evans, George Russell, Gunther Schuller and John Lewis were on faculty of the Lenox School of Music in Massachusetts at the time you attended as a student. And your fellow students were notable, as well: Ornette Coleman and Don Cherry, among others. What can you say about what you may have learned from Bill while you were there? What was your relationship with him like?

That was a three-week period; basically it was just like a hang. The faculty and the students hung out with each other. There were some formal classes given by Bill, George Russell and John Lewis. I attended the George Russell class in which he taught his Lydian Concept¹. It was interesting to see how he formulated it and what it all meant, but in terms of improvising, I found that I was doing some of that already without analyzing it. I think Bill felt the same way. He used to say you can't really teach anybody how to improvise; it's a



Photo by © Chuck Stewart Photography LLC

question of listening to the music, playing in different contexts and just having that innate God-given ability. You can talk about using different techniques theoretically — the use of the scales, the Lydian scale, different kinds of modes, et cetera — but when it comes to the essence of improvisation, it really comes from you and your ability to assimilate all the stuff you heard and just try to make it as personal as you can.

Bill was like a big brother to me then. After the three-weeks ended, I came to New York to seek my fortune, as it were. Bill was very helpful. He introduced me to several people who were looking for a piano player; he just tried to help me get work. He was living on Riverside Drive with a wonderful woman, a nurse. I spent time in their apartment. At one point I had no piano and I was living with my cousin down in Chelsea and Bill let me borrow the Fender Rhodes they gave him when he made the record *Left to Right*. He just said, "I don't really need this. Take it." It was better than having nothing at all to play on. My cousin just had a one bedroom apartment, but I got the Rhodes in there. Bill was extremely helpful. He really encouraged me and introduced me around. And despite what he was going through personally with substance abuse and everything, never, ever did he suggest that we get high together or anything like that. That never came up in any way. And he had a great, very subtle, sense of humor. A lot of people don't realize that he could be very funny when he felt like it. He was very special; a very special guy to me personally.

You and Bill worked with some of the same sidemen over the years: Scott LaFaro, Chuck Israels, Steve Swallow, Pete La Roca, and of

course Eddie Gomez and Jack DeJohnette. What do you look for in a rhythm section? And do you think you and Bill were looking for some of the same qualities in other musicians?

When I first heard Bill on record, it just seemed to me I was headed in that direction. But his being ten years older than I, it seemed he was closer. He'd gotten it together and I was still looking and searching. But I was headed out along the same path. So when I heard him, I said to myself, "Oh, I can't be doing this the way I'm doing it. I gotta make a change, otherwise I'm not going to be me — I'll just be listening to him." And he certainly did influence me, but so did other people. I probably subconsciously made some kind of course correction in that process. But when I first came to New York and started to record as a sideman, invariably the reviews compared me to Bill. So I think we were thinking along the same lines.

In terms of rhythm sections, of course I heard Scott LaFaro with Bill. And when Stan Getz wanted to start a group, he called Scott. Scott said, "If I can get the rhythm section I want, I'll join you." And Stan agreed. So Scott called Pete La Roca and he called me. We met one Sunday afternoon at the Village Vanguard, the three of us, just to play with Stan. He hired us on the spot. That was my first time playing with Scotty. After that, I did a fair amount of trio playing with him, and he certainly was an influence. And I know that in his own way, he influenced Bill. I learned a lot from Scotty — how I played my left hand and how I voiced chords. He was an extraordinary musician — and so young. He didn't start playing until he was 17 or 18, so it's an extraordinary story, especially since he passed so young. That quartet only lasted a few weeks. We had some work at the Sutherland Lounge in the South Side of Chicago. At the end of our engagement, Scotty told Stan he wasn't going to stay with the band. Stan asked him why and Scotty said it was because Pete was playing a lot of cymbals and he wanted to hear drums. So Stan asked him, "Who do you want me to hire?" Scotty said, "Maybe Roy Haynes?" So that's what Stan did; he let Pete go and hired Roy. And that was the trio behind Stan until Scott was killed and John Neves took over the bass chair in the band.

Stan would feature the trio once or twice during each set; just the trio. And it got to the point — Stan being Stan; he was a very paranoid individual — and he said the trio sounded so good, "This band has got to disband." And he let us go. That was the end of that trio until eight months later, he re-formed the quartet with Al Harewood and Tommy Williams. That lasted a year. But with John Neves and Roy Haynes, it was quite special.

"Emily" is a ballad you played on your 1987 album *Mostly Ballads and More* on New World Records. What made you pick that song for your album?

I still play it with the trio. It's sort of a bass feature in a way, but I've always liked it; I like the way it lies, the harmonic structure. And it's in triple meter; it gives you a chance to stretch out in different ways. I don't think my playing it has anything to do with Bill. It's just a song I like and try to put my imprimatur on, as with any of the standard songs I play. It's one of those songs that have endured. I've always enjoyed playing it.

How about Miles Davis's "Nardis?" It was a staple of Bill's repertoire. Do you have any thoughts about that song and the Miles and

Bill Evans connection in general?

I wonder whether Miles actually wrote it. I've heard that some of the songs he gets credit for he didn't write. Bill might have written it. I'm not sure. Anyway, it's a great song. I've never played it, but I heard Bill's version of it back in the day. And as much as I like the song, I said to myself, "That belongs to Bill." And I wouldn't go near it. The way he did it seemed to be the definitive way to do it. That's the way I felt with other songs that he did. But a song like "Nardis," I can appreciate it and love it; I just would never record it.

What can you say about Eddie Gomez and Jack DeJohnette on and off of the stage?

I haven't played much with Jack in recent years. I only know what he's been doing from the side, peripherally. He's done quite well. Nice guy. Last time I saw him, he said "Gee, it's been so long since we've played together. Why don't we try to do something?" And I said, "That would be great," but of course that may or may not ever come to pass. And with Eddie, Eddie is an extraordinarily talented musician whom I first heard of when he was a teenager. He had great facility. He was thought of as an up-and-coming player which, of course, he was. He's extraordinarily talented. I'll just leave it at that.

Your 1968 album, *Watch What Happens!*, was recorded a week or so after Bill, Eddie and Jack recorded their lost studio session at MPS in Villingen, produced by Hans Georg Brunner-Schwer and Joachim-Ernst Berendt. We put that session out last year in an album called *Some Other Time*. As this Hilversum recording was made just two days after *Some Other Time*, we think of it as something of a companion piece. Can you talk briefly about your experience recording in the Black Forest at MPS?

I remember first and foremost how hot it was. And there was no air conditioning in the studio. So we'd do a take with all the windows closed to eliminate whatever outside flora or fauna were out there doing their thing and then after each take, the windows would open. It was arduous because that heat was just incredible. At the same time — the day before or day after — I played on the Alto Summit — four alto players — and it was the same; hot as hell. It was difficult; challenging. Hot as hell and no air conditioning.

Do you have any final thoughts about Bill and his legacy, the importance of archival discoveries such as this, or anything else?

Bill — he was one of my heroes. He was a wonderful human being to me; like a big brother. And I'm glad his legacy continues and always will as long as we're on the planet. From his studying the classical repertoire, Bill had quite an extraordinary technique and one wouldn't necessarily know that because he didn't play that way — compared, say, to Oscar Peterson. Bill played music that would really touch the heart; that for me is the bottom line: reaching people emotionally. And not expecting people to understand, "Oh, how clever that was" or "What did he do with the harmony there?" It's about the emotional contact with people, because most people don't know what you're doing. They react emotionally and Bill got to people that way. And that's something I've always tried to do and continue to do, hopefully successfully. He was a very, very special person. Certainly a special musician.

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in studio VARA VIII gebouw te adres

Uitvoerenden / spreker / reporter: Stereo!!

Programma-omschrijving: Bill Evans Trio + publiek - prod.: J. de Roo

Repetitie: dag, 19, van tot uur in

Micr.rep.: za dag, 22.6. 1968, van 18.30 tot 19.30 uur in VARA VIII

TECHNISCHE L&K Louwerse. Klankreg:

via lijn uit REGISTRATIE uit studio VARA-8, naar VARA RK6

uit-zending 2 magn. banden nrs.: 11-26163 68-1603

pt. kanten- Progr. nog te monteren door: klankregisseur / omr. ver.

MONTAGE: dag, 19, van tot uur in RK Progr. medewerker: Technicus

UITZENDING: H1 / H2 / WO dag, 19, van tot uur in res. W.T.:

HERHALING: H1 / H2 / WO dag, / , V uur Par. W.T.

BEWAREN / HIST. ARCHIEF / WISSEN Datum: Omr. medew.:

SW 17.6.68

Besemd voor de afdeling Discotheek

PROGRAMMA:

Titel: Componist / auteur Tijdsduur min. / sec.

(Bij onvoorziene programma-wijzigingen deze s.v.p. overeenkomstig de kolommen vermelden)

Herkenningmelodie (begin):

Met / zonder ref. sign.

1. You're gonna hear from me 4 25

2. Very early (Evans) 5 15

+ 02

10 02

3. Who can I turn to + 0:08 5 35

4. Alfie 5 30

5. Embraceable you (Gershwin) + 12

6. Emily (2. mandel) 5 06

+ 20

4 24

+ 10

8 32

+ 14

7. Nardis

8. Turn out the stars (Evans)

9. Five 7 06

+ 14

Totaal programma Bill Evans Trio

omr. Evans Bill Trio

SW: HA01.06.68.00.00.00.00

Eddie Gomez - bas

Jack DeJohnette - dr.

Herkenningmelodie (eind):

Opname met / zonder omroeper

Omroeper / verslaggever: Totale tijdsduur: 47 36

Opmerkingen: Kunsthof 1

Left: Original voucher for the NRU Recording Session, June 22, 1968

¹ Jazz pianist and theorist George Russell's musical theory, the Lydian Chromatic Concept, holds that based on the overtone series, the building blocks of our perception of tone, which underlies our ears' and brains' processing of musical notes, the most natural scale to play over a major seventh chord in any particular key (C-E-G-B in C Major) is the modern Lydian scale transposed to that key. The Lydian scale has a raised fourth degree (in the key of C, the Lydian scale would have an F# as opposed to the F in C Major). Russell regarded this as more consonant because with the normal major scale, the third of the major triad in that key (E) clashes with the fourth note of the major scale of the key (F) creating a minor ninth when played against the E and a tritone (augmented fourth or diminished fifth) when played against the seventh (B). These are the two most dissonant intervals in music. According to Russell, if in soloing over a Major seventh chord, the fourth degree is raised to F# (as in the Lydian scale in the key of C), the effect is more consonant. Russell propounded this theory in a groundbreaking book, *The Lydian Chromatic Concept of Tonal Organization* (Concept Publishing Co., New York, 1953). Russell's Lydian Concept was adopted by Miles Davis (and many others) and can be heard throughout his classic album, *Kind of Blue*. It clearly also influenced Bill Evans and John Coltrane, both of whom are prominently featured on *Kind of Blue*.

**Bill Evans and Eddie Gomez performing on the
Camera Three CBS television program. May 17, 1968 / New York.**
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2xHD was created by producer/studio owner André Perry and audio-phile sound engineer René Laflamme.

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