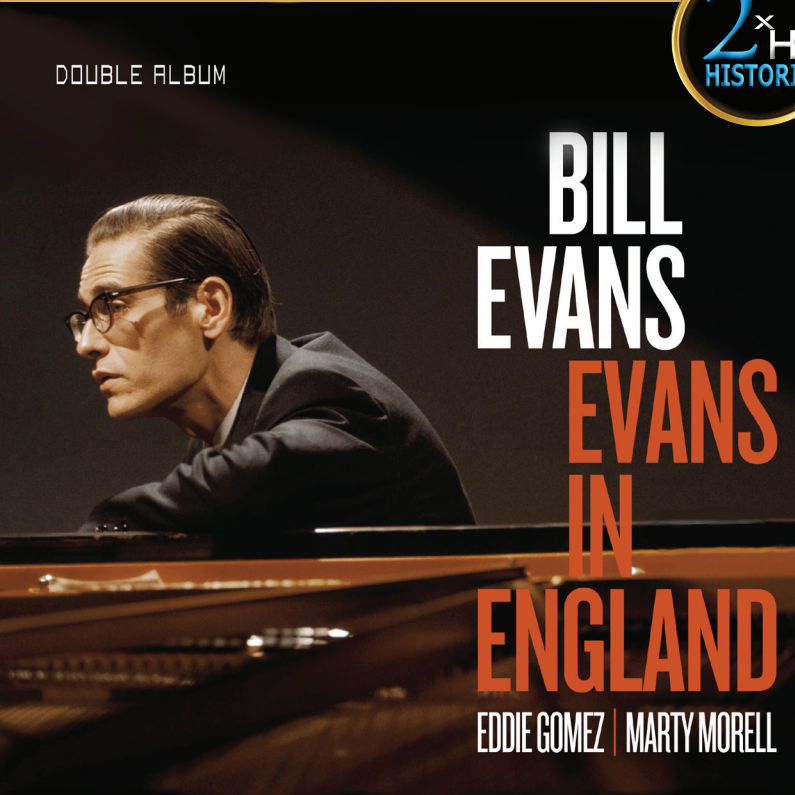


DOUBLE ALBUM

2^xHD
HISTORIC

A black and white photograph of Bill Evans, a jazz pianist, sitting at a piano. He is wearing glasses and a dark suit, looking down at the keys. The piano is a grand piano, and the lighting is dramatic, highlighting his face and the piano's keys.

BILL EVANS EVANS IN ENGLAND

EDDIE GOMEZ | MARTY MORELL



BILL EVANS IN ENGLAND



Photo by Jean-Pierre Leloir

BILL EVANS IN SWINGIN' LONDON

TAPE TALES: FROM LOS ANGELES TO STRASBOURG TO LONDON

I recently remembered a thought from my early thirties while working at an LA-based jazz label. My friend, an A&R executive, periodically used a term to describe a certain echelon of content providers as, "french coot tape collectors." This type, if you will, was comprised of die-hard jazz fans that often traded or collected music from their favorite artists. These folks came from all walks of life, perhaps a working-class fellow or a successful tycoon who would stop at nothing to have something truly exclusive from their favorite artist. I found this description humorous, but I could never truly appreciate the meaning until August 8, 2016, when I received an email out of the blue from a gentleman whom I did not know, claiming to be in possession of previously unissued Bill Evans live recordings.

We listened and the promise was rich: recordings of the Bill Evans Trio recorded in December of 1969 at Ronnie Scott's in London. There had already been some Evans bootlegs on the market from Ronnie's, but we confirmed these hadn't been issued before. The recordings represented Bill at his very best, in the 1960s nonetheless, surrounded by the musicians he would grace the stage with for the longest in a trio setting: bassist Eddie Gomez and drummer Marty Morell. This was at the beginning of that trio's spark, and you can hear why this group played together for so long. They

possessed an incredible chemistry—and this was relatively new at that time (just a little over a year into their partnership) and the music is fresh, energetic, and joyous.

This gentleman with the tapes, Leon Terjanian, shares his story and connection to these recordings. Terjanian resides in Strasbourg, France. I would make my first of two trips to meet with Leon at his home in May of 2017 so we could discuss, research, and pave the way for releasing these recordings.

Terjanian, a passionate collector, was also a member of Evans's inner circle and had access to Bill's trio. In 1978, with the support of his Parisian jazz compatriot, Francis Paudras, Terjanian would film the Evans trio in Lyon, France, and would include this footage in his film, *Turn Out the Stars*, which only played once in public at the 1981 Montréal Jazz Festival.

When locating rare, unreleased material and vetting it out, it's sometimes possible that recordings surface and there is no actual way of confirming exact details including who even made them in the first place. We always try our best to extensively research and piece together details, but sometimes that can prove difficult and can even involve (dare I say) a leap of faith. In the case of these recordings, it's impossible to verify exact details, but there's no mistake that this is Bill Evans in his prime with his remarkable bandmates. Luckily, we can easily identify the musicians, and with the help of Marc Myers, we were even able to locate an advertisement to help support the theory of when it was made. At the Resonance label, one common distinction that sets us apart is, that while being the good guys, we can often turn bootlegs into official releases, all by gathering the proper permissions and copyrights necessary from the participants. Literally turning water into wine. In this case, the Bill Evans Estate, Eddie Gomez, and Marty Morell are all official participants. Additionally, Resonance would like to thank Ken Drucker, Harry Weinger, and the Verve Label Group for allowing us to issue these recordings.

For this production, we've assembled some familiar voices. First, we've included a new main essay written by someone I consider the leading Bill Evans scholar in the world, revered author, journalist, blogger, and radio personality, Marc Myers. Next, we have a conversation with Bill's longest-tenured bassist, the incomparable Eddie Gomez. We were also extremely fortunate to speak with the trio's drummer, the great Marty Morell. We also include an essay and interview with Leon Terjanian, who tells his own story and the provenance of these tapes.

We think this is some extraordinary Bill Evans music that will live on and we're happy it will now see the light of day. A heartfelt thanks to Evan Evans and the Bill Evans Estate for making this fourth collaboration possible. I'm grateful to Messrs. Gomez and Morell for coming along with us for a musical stroll through the past. And thanks as always to my co-president and label owner George Klabin, for making another extraordinary journey possible.

Zev Feldman

Los Angeles, February 2019

"BILL'S MOTHER WOULD HAVE LOVED US"

BY MARC MYERS

Bill Evans wasn't home much in 1969. Many of his live performances that year took place in Europe and Scandinavia. While Evans certainly was a big enough draw to attract bookings in the United States, engagements weren't as long or as plentiful as they had been a few years earlier. For Evans and manager, Helen Keane, the solution was to tour abroad for longer periods and minimize schedule gaps to maximize income.

The problem in America was that acoustic jazz had become a harder sell among younger listeners. Rock, soul, and funk were flooding the college market in 1969, thanks to FM radio, affordable stereo systems, and the generational popularity of large-scale rock and folk-rock festivals. To make matters worse, instruments that plugged in were far more exciting and sevier than acoustic instruments, which sounded tedious and dated.

Abroad, the story was different for Evans. Europe and Scandinavia still had vast markets of young-adult jazz fans whose tastes were more sophisticated. One of Evans's favorite tour stops in Europe was Ronnie Scott's, the London jazz club launched and managed by two British saxophonists—Ronnie Scott and Pete King. According to drummer Marty Morell, a member of the Bill Evans Trio from 1969 to 1974, Evans loved the club's impeccably tuned piano and the city's old-school jazz fans weaned on Dixieland and skiffle.



Photo by Jean-Pierre Leloir

BILL EVANS IN ENGLAND



"Ronnie Scott's had a dramatic atmosphere and the audience vibe was superb," recalled Morell. "People came to listen and they let you know how much they enjoyed the music. Bill was comfortable there and, as you hear on the tape, he was going for it. We all were."

According to London's *Melody Maker*, the Bill Evans Trio (with bassist Eddie Gomez and Morell) went into Ronnie Scott's on December 1 and remained until the 27th. During the run, Morell altered the sound of his drums. "Before we left for Europe earlier in the fall, the trio played a concert in Washington, DC. After the gig backstage, I met Bill's mother, who attended. The first thing she said was, 'The drums are too loud. I couldn't hear Bill.'"

Photo by Jean-Pierre Leloir



"During our December run at Ronnie Scott's, I began the gig with my Zildjian cymbals. But halfway in, the Swiss maker of Paiste cymbals approached me to endorse their brand. I went to their nearby factory and picked out what I wanted—Flat Ride cymbals without a bell.

"I first heard Flat Rides when British drummer Arnie Wise used them. The cymbal wasn't loud and didn't ring, so you could really dig into it and define the time without overpowering the piano. I brought the Flat Rides to the club and used them for the rest of our stay. Bill's mother would have loved them—and us."

Gomez's bass and Morell's drums played critical roles at Ronnie Scott's. They engaged Evans with a supportive, restless drive without being overbearing or clouding the sound of his piano.

The album's opener, "**Our Love Is Here to Stay**," by George Gershwin, was recorded often by Evans starting in 1963. With Gomez

pecking away and Morell laying down figures that mirrored the melody, Evans lets loose, especially in the second half.

"**Sugar Plum**" came to Evans through lyricist John Court, who wrote words to four measures of an Evans improvised solo repeated seven times. Evans leveraged Court's discovery, and the song marks its debut here, since it wouldn't appear on a recording until the Grammy-winning *Bill Evans Album* in 1971.

"**Stella by Starlight**" was a big Evans favorite. He first recorded the standard at Don Elliott's home in the mid-1950s, accompanied by Elliott on vibes. Evans recorded it again with the Miles Davis Sextet in 1958, as a solo on Grammy-winner *Conversations with Myself* in 1963, and in a live trio format on *At Shelly's Manne-Hole*, also in 1963.

"**My Foolish Heart**" is best known as one of the heartbreaker ballads on Evans's *Live at the Village Vanguard* album in 1961, with bassist Scott LaFaro and drummer Paul Motian. This 1969 version of Victor Young's song is impossibly beautiful as Evans's chords build dramatically.

"**Waltz for Debby**" is unusual for its almost jaunty feel. Instead of pacing the original waltz as a children's lullaby, Evans takes it nearly twice as fast. The result is a different treatment with notes and chords flying.

"**Round Midnight**" is another album high point. First recorded by Evans on the *Tony Scott Quartet* album in 1956, this Thelonious Monk original is stealthily and explosive thanks to Evans's expansive use of block chords in advance of Gomez's solo.

"**The Two Lonely People**" is another song making its debut here. The first studio recording wouldn't appear until *The Bill Evans Album* in 1971. The song was written to a lyric sent to Evans by Carol Hall. The song here opens like falling rain, with a few drops followed by a steady downpour of piano.

"**Who Can I Turn To (When Nobody Needs Me)**" runs nearly eight minutes. Evans opens the show tune more eagerly than on other versions. Gomez's four-minute solo dominates the middle until Evans's spectacular outro that also features Morell's brushes snapping at the snare and whipping the cymbals.

"**Elsa**" first appeared on Evans's *Explorations* album in 1961. Written by Earl Zindars, the moody waltz in Evans's hands is gentle and inquisitive. It's an especially lyrical and caressing rendition. Anne Zindars, the late composer's wife, told me, "After Earl wrote the song, I asked him, 'So, who's Elsa?' Turns out the song was named for the lioness, Elsa, in the 1960 book, *Born Free*, which became a movie in '66." Earl loved the book when it came out."

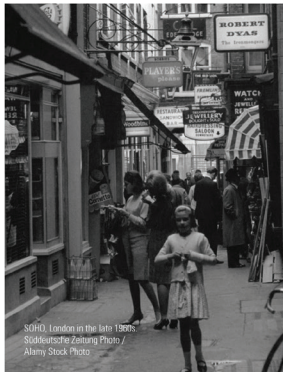
"**What Are You Doing the Rest of Your Life?**" was written by Michel Legrand for the 1969 film *The Happy Ending* (lyrics by Alan and Marilyn Bergman). Evans delivers a patient and warm rendition that celebrates the song's melancholy.

"**Turn Out the Stars**" was written by Evans while rooming at writer-lyricist Gene Lees's New York apartment. Originally called "Turn Off the Moon" based on a *TV Guide* listing of the 1937 film, Lees found "off" a turnoff to sing after adding lyrics. He suggested "Turn Out the Stars" instead.

"**Re: Person I Knew**" has a 16-bar blues feel and is one of Evans's most beautiful swirling originals. Introduced on *Moon Beams* in 1962, the title is an anagram of Riverside producer Orrin Keepnews's name. Evans loved puzzles.

"**Goodbye**" was the Benny Goodman Orchestra's closing theme on the radio starting in the late 1930s. The Gordon Jenkins ballad is taken at a lovely pace here and is, sparing, short as the song's normally morose feel.

"**Come Rain or Come Shine**" was first recorded by Evans on *Portrait in Jazz* in 1960. In later years, this Harold Arlen song became a showcase for the trio's bassist. On this bright-eyed rendition, Gomez takes a handsome solo, followed by a sassy Evans outro egged along by Morell's double-time shots.



SOHO, London in the late 1960s:
Süddeutsche Zeitung Photo /
Alamy Stock Photo

BILL EVANS IN ENGLAND



"Very Early" is one of Evans's earliest originals. Written in his junior year at Southeastern Louisiana University, the waltz begins gently, rising and falling until it reaches a crescendo. Then Evans takes off with his right hand with Gomez and Morell following.

"So What," which Evans recorded with Miles Davis in 1958, appeared on the pianist's *What's New* album earlier in 1959 with flutist Jeremy Steig. The introduction is magical.

"Midnight Mood" was written by Joe Zawinul and appeared first on his *Money in the Pocket* album in 1966. Evans initially recorded the nocturnal scene-setter as a solo on *Bill Evans: Alone* in 1968. Morell's quick-snap brushes artfully stir Evans's swinging temperament.

"Polka Dots and Moonbeams," the album's closer, is perfectly paced. Evans elevates the song with soft elegance and a bit of a kick. Evans's use of pedal tones here is remarkable.

As we hear, the Bill Evans Trio in 1969 had a velvety synergy. Evans swept deeply into songs and happily reinvented them; Gomez's bass complemented and countered Evans's lines and pedal tones; and Morell stirred up Evans and kept him in gear with assertive brushes and sensitive sticks.

By the end of 1969, the trio had been together a year and knew each other's every move and mood. At Ronnie Scott's that December, the audience heard the sound of perfection reaching for the next level.

Mr. Myers writes on jazz and the arts for The Wall Street Journal. He is the author of Anatomy of a Song and Why Jazz Happened, and his blog, JazzWax.com, is a three-time winner of the Jazz Journalists Association's Blog of the Year award.

THE BILL EVANS TAPE CHRONICLE

BY LEON TERJANIAN

These recordings were taped by an ardent French admirer of Bill Evans. His passion led him to follow the European tours of the trio from December 1969 to August 1980.

"Jo," an assumed name to respect his desire to remain anonymous, went everywhere with his tape recorder, never hesitating to cross France, sometimes traveling 1,500 miles round-trip for a single concert. Every note of Bill's was important to him and he recorded the music for his own use only, never with a commercial purpose in mind. That was his pleasure.

I made Jo's acquaintance in 1978 at Francis Paudras's apartment. Jo had with him a few small tapes from Ronnie Scott's that our host has been used to dub discreetly. When we congratulated Jo for the high-stereo sound quality of the recording, he told us that he did as well with only one mic in 1969. We were going from discoveries to discoveries, without suspecting the paramount achievement.



Jo jealously kept his tapes, but was generous with his close friends. In 1981, he came to my home with all the original tapes in order to dub them for my private use. To thank him in return, I gave him some unused tapes and a dub of the soundtrack of my film, *Turn Out the Stars*.

Jo was very discreet on the circumstances of the recordings, but, through the years, I collected the following information: Jo with his friend Michel went to London to listen to Bill Evans, who shared the bill with the singer Blossom Dearie. For the last set, Jeremy Steig, who was also in town, sat in, and the English drummer Tony Oxley replaced Marty Morell.

Both friends occupied a table in front of the stage. A Beyerdynamic mic on the floor between the piano and the bass was connected to an Uher tape recorder resting on the knees of Jo and covered by the tablecloth. Jo told me that Bill Evans discovered this play used again a few years later at Ronnie Scott's. Following the mic's cables, Bill ended up in front of him. After telling Jo that recording is not allowed, Bill asked him for a dub to hear how the trio sounded. There is also another version: In 1978, Bill told me "I wanted a dub of the tape because I was afraid about an eventual bootleg release."

By the way, do you know Jo? (Bill knew his real surname). Whatever it was, after a few years, Jo's presence was familiar to Bill, and he let him tape his concerts.

In July 1916, I got a phone call from Jo: "I am 84 years old now and not selfish. My recordings have to be available to Bill Evans's fans. I wish to see their release before my death, but I don't know how to do it." He instructed me to find a producer, and I contacted Zev Feldman, who was enthusiastic after listening to some excerpts.

George Klabin, who worked on track selection for this two-CD set wrote me: "Musically, this is some great Bill Evans. There are moments where he plays as well or better than I have ever heard."

I have to thank Michel for his help and Antonio, a young Italian collector who supervised my identification of the titles.

After more than 35 years in my archives, this wonderful music is finally available. Enjoy!

LEON TERJANIAN REFLECTS ON BILL EVANS

Zev Feldman: Tell us about when and how you first met Bill Evans.

Leon Terjanian: I first met Bill at the Nice Jazz Festival in 1978. It was in July and he was with Philip Jo (Jones) and Marc (Johnson), I think.

What was going on in your career when you met Bill?

I was already a big fan of Bill Evans's music because the first record of his I heard was in '62. So I knew what he did, and he was very sympathetic, so we spoke about music for maybe half an hour. I don't remember exactly, it's a long time ago.

You have a different profession, you're not a musician. Can you tell me a little bit about yourself?

I was in the arts. I was one of the first importers of Persian carpets and china, antiques, and so on, and for me, jazz, movies, and tech belonged to my hobbies. I'm not a professional in the movie business, and I've played trumpet since the '60s for fun.

What does Bill Evans's music mean to you?

Now a lot of souvenirs, but Bill's music is like a drug. If you start to listen to Bill, you can only listen to Bill and no others. Bill's music is not really happy music. Sometimes you feel bad when you listen to Bill, because sometimes it's sad. I don't know how to explain. I mean, with Bill's music, sometimes you're in a bad mood. For example, the music of Art Blakey gives you fun for two hours, but when you go to a concert with Bill, he is so inside the music that sometimes it's very hard to listen.



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How would you describe the audiences that would come to hear Bill Evans perform in France?

He was a star. In France he was a star. Everybody liked Bill Evans, everybody "digs him" to paraphrase the title of the Riverside album, but one of the biggest fans of Bill's music was André Francis, the French radio producer. I remember when Bill died, Francis told me, "Okay, now who will we listen to?"

How did your relationship with Bill develop over the years?

I met him several times and he was very friendly. I remember I had some pictures in black and white, and when I shot my film in '79, I gave him a print of the photos, and he told me, "You know everybody's shot photos of me, but this is the first time I'm seeing the pictures."

Tell us about your friend and colleague Francis Paudras, and what was his relationship like with Bill?

Francis Paudras discovered Bill Evans very late, because he was always listening to Bud Powell, Bud Powell, Bud Powell, and it took him time to really understand Bill's music. He always gave a lot of compliments to Bill, that he's the best piano player. Sometimes too much. Bill liked to hear compliments. You know he always said, "I'm not as good a pianist as my brother. He was a better one," and so on. Francis always wanted to record everything. Always with a mic and tape recorder. Sometimes it was very difficult to be quiet with Bill, you know. In that way, when Francis always put a mic in front of him, Bill was not so friendly.

How would you describe their relationship?

I think Bill was happy to see Francis because of the things that Francis did for Bud.

How did you first hear about these tapes from Ronnie Scott's from December of 1969?

I was in Paris at Francis Paudras's apartment, and I met a guy who had with him a few tapes. We listened to the tapes and he said, "Oh, I have more." So after a few years he was in Strasbourg bringing me all these tapes to make clubs for my private use. I enjoyed the tapes, but I didn't make any clubs for anyone.

Did you ever see Bill perform at Ronnie Scott's?

No, I've never been to Ronnie Scott's when Bill was there.

Can you tell us a little bit more about the film you made *Turn Out the Stars*?

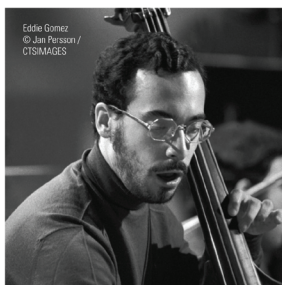
I got a phone call. I don't remember from whom, saying Bill was going to be in Lyon just the next day. Bill knew me, so he didn't object to my shooting the film. I hired a crew—another cameraman, a guy for the lights, for the sound—and in 24 hours we did everything and we flew to Lyon. Bill agreed to shoot the movie, and he wanted us to make a good

long movie, not only at Lyon, but other stuff, too. I did the movie and I was waiting to shoot more, to continue to have a larger view of his work. I shot also the Gouvay Jazz Festival. Gouvay was in August of '80.

Yeah. I didn't realize you had that as well.

Yeah. I was at Gouvay until three in the morning, and the next day Bill left at six o'clock in the morning. He slept only three hours. He left with a big truck with Marc, Joe, the drums, the bass from Gouvay from Belgium to Stockholm. He was so tired he could not make the concert. Chan Parker was also at Gouvay.

Leon Terjanian was interviewed by Zev Feldman on October 5, 2018.



Eddie Gomez
© Jim Pearson /
CISIMAGES

LAYERS OF HUMANITY

A CONVERSATION WITH EDDIE GOMEZ ON BILL EVANS

Zev Feldman: Can you tell us the story of how you first joined the Bill Evans Trio and how long you ended up playing with him?

Eddie Gomez: Well, of course Bill had been a huge hero of mine, and starting as a teenager I listened to his records. I started working with Gerry Mulligan's small group, but I guess about a year earlier before I got the chance to play at the [Village] Vanguard with Gerry's band, which included Dave Bailey and Art Farmer, it was a great group to play with. At that time, there were two bands in the Vanguard, and the other band serenadistically was Bill's trio. Both groups were at the

Vanguard probably a couple weeks. I don't remember, but during that first week I recall that Helen Keane, Bill's manager, came over to me after finishing a set with Gerry and she said "Bill Evans, Bill would like to say hi, would you come over to the table?" So I did. Bill was very generous, gracious, and complimentary to me. That made my day, my week, and my month! After meeting Bill, I thought that would be enough to just carry me through the rest of my life. Well as luck would have it, he called a few weeks later and asked me to do a tour with him. And of course I said yes. I was actually working, subbing at the Copacabana, because I would do whatever I needed to have a life as a musician and be able to pursue jazz or whatever else I could do. I was working at the Copacabana. Bobby Darin had actually hired me to work with him, because I had just been on a Monday and Bobby wanted me to play the whole two weeks with him. Anyway, but when Bill called, I had to go to Bobby Darin's room and break the news to him: "Excuse me, Mr. Darin, but I'm gonna have to quit because I got this opportunity to go and play with Bill Evans." He said, "Great, go for it, kid." So I went out on tour with Bill, and about a week or so into the tour, he said he'd like me to be part of the trio, but it all began at the Vanguard. It was a blessing to have been heard, to have that opportunity, and that's the way things seem to work out sometimes, it's just being some place at the right time, and I was fortunate.

What was Bill like as a person on and off the stage?

Well, Bill had a lot of layers of humanity. He had a tremendous wit. He also could be reserved, but I found I liked hanging around with him, he was very congenial and talked about a lot of different things. Not just music—but about movies, books, and some classical music. Once we went to a classical concert to hear—I think it was Rudolf Serkin—play one of the Beethoven concertos. So Bill could be a lot of different things, and while he was so full of life, he wasn't very animated, so I think some people misconstrued that lack of animation as being that he wasn't outgoing, but that he was in some kind of Zen state of being. And that really wasn't the case. Bill didn't really like hanging out in clubs so much. For Bill, once it was over, he was gone. He was done. I think Philly Joe Jones used to call him "Sweet William," and he also would call him the "Phantom," because he'd be like poof, gone! I mean I could get that, there wasn't really all that much to do after the performance, anyway. I always enjoyed the traveling, and Bill was a good person to be around, and for me he was of course an idol, an icon, and a mentor. He was very generous to me.

What do you remember about playing at Ronnie Scott's in London?

Well Ronnie Scott's was a good-sized room, and as I remember, I think acoustically it was pretty comfortable. I don't think Bill had too much of an issue with the piano. It was the large room, they served food, and there was a downstairs, too. And Ronnie Scott himself would come out to present the bands. He would come out before and actually do a little bit of standup, he told a few jokes, which he would deliver

BILL EVANS IN ENGLAND



quite well, and he seemed to be enjoying that a lot. And Ronnie, of course, was also a musician, and would then present the band. And there was a great atmosphere and I liked London, I remember staying at a nice hotel there, and taking my bass in one of those big English cabs. We would work there quite a bit, and at one point I think we played there for a whole month. But on this occasion in 1963, I think it was only a week's performance, but I can't swear to it. But we did play there quite often when we were in Europe, and of course in the UK. So there was a lot of interaction between myself and English musicians, and it was always well attended during our performances at Ronnie Scott's. It was a nice place to be and not be traveling from city to city, country to country. It was a stable atmosphere, and they spoke English.

What about the acoustics in the room, was there anything about it you remember while performing on that stage?

I do remember performing on it. The first time I performed there, I guess it was in '68, which was the tour with Jack DeJohnette, which you know about. And I think it was all a different configuration on the stage and then they changed it. I don't remember that it was better or worse, but I always thought it was quite good. The room's sound? I was of course traveling with my own instrument, and I don't recall any adverse acoustical issues, so I think it was good and the audiences were always receptive. All kinds of people would come by, actors and folks from different walks of life would show up. It was a good time. It was fun! The English night scene was rather jolly good [laughs].

Do you have any particular memories about these shows from '69?

Well, what comes to mind is that during that stay, it was around Christmas-time, but of course over there they celebrate Boxing Day, that's their kind of Christmas. So I was there during Boxing Day. So it was a little bit of a cultural education for me to be there. I don't remember buying gifts or anything having to do with the English Christmas, but I remember that. Again, I recall pretty much having meals there every day, and it was a routine. Just get in the cab from the White House, which was the name of the hotel and go to the club. We'd drive over to the club on Fifth Street, which is sort of like Greenwich Village in London. It's sort of the theater district and the club was ensconced in that area. It was a good time, I don't have any bad or adverse recollections. It was cold, and I think the performances were pretty good. I think the recordings demonstrate that it was a pretty good period, musically. And Marty Morell on drums. He injected a kind of spark to the trio that I liked.

Let's talk about that. Can you describe your relationship with Marty and what it was like playing with him in the trio?

Well, musically it was good. I enjoyed having him in the trio, he brought a kind of energy that I thought was important to have in the band. He wasn't reticent and his approach was not timid in any way, and I liked that. I think it was good for Bill, too. I think since the time we had Jack

in the trio, and Jack left rather quickly, that was—I thought—a good way to approach the drums with Bill. And Bill always loved Philly Joe Jones, which was a very energetic approach to playing, of course, and having him in the trio when he was around for a brief amount of time in the '60s—'67-ish I think, and then later he came back for a little while was wonderful. And then Jack sort of was more of a contemporary version of that, I guess, and Marty had that kind of vibe, too. He was strong, not aggressive, but he was very forceful with the beat and the time, and it was good. We got along well musically. Off the bandstand, we got along okay. We were sort of contemporaries, the same age, and sometimes we wound up in situations where we would have to stay together in a suite in a hotel. And that can often breed tension. But we got along fine. There were a lot of good times and a lot of good music. Some good albums, too. I'm not the best one to query about the albums and the names of them, but there was a lot of music and quite a few recordings. Marty was a welcome addition to the trio. He'd been with the trio almost about a year at that point, in 1969, when we recorded at Ronnie Scott's.

When I'm listening to this music, what makes a big impression upon me from the very first time I heard it, was this connection with you guys. I mean it's really evident why this trio played together the longest. There was just this energy between you, which is so inspiring when you listen to these recordings, like the Top of the Gate recordings, too.

Well, one thing about Marty is that he played piano. He was a good pianist, and when he played, it sounded like Bill. He had kind of the same voicings that Bill had. It's sort of like Jack. Jack is really a pianist who made the transition to drums, and I think it's key for a drummer that isn't known as a trio drummer, like Jack. He understands piano and it's no surprise that he's so good in the trio context with Bill and with other trios. And Marty, too. I think Marty had an understanding of piano, and certainly Bill's playing because he could play, it was uncanny. I don't know if it was a romance, but there was certainly a deep understanding of what it was that Bill's music was about, and what it entailed to play in the trio. And Marty certainly had that.

Let's talk about yourself for a moment—some of those things that are going on in this window of time. So in '68, *What's New* comes out, *Autumn Leaves*, on Lotus with Bill, *Jazzhouse* and *Peacemeal* on Milestone. There are a few different things that you're recording around this time. Can you talk about where your career was at the time, where you were as a musician?

I think one of those you might have mentioned—was that the one with Lee Konitz?

Yes, that was the quintet recording on Milestone, *Peacemeal*.

Okay, right. Bill didn't work consistently through the year, so there were times off. And there were invitations to play and perform or record with other musicians. I was fortunate to be able to play with Miles's

band in '67 and '68, but for brief amounts of time. There were different bass players that Miles hired because Ron Carter was ill. And so I got a chance to do that, and fortunately other things as well: the album with Lee Konitz and others. There was also time with dear friend Jeremy Steig. We did some touring, and so there was a lot of other things going on as well. My main focus and love was Bill's trio, and for me still in the beginning of this long trajectory of 11 years with Bill, I had only been with the band maybe three years in '69. It was not even a third of what I would wind up playing with Bill, in terms of time. I was still very much a student, and I was still learning, and I wasn't going anywhere. I was happy in the trio. It was nice to be asked to do other things, and I was thrilled to be in the position of getting some recognition—though that wasn't so important—but I was able to be a musician—a jazz musician, which was something that I didn't think I could realize a few years before that, when I was a student and I didn't know where my career was headed. Jazz was my first love, but I didn't know that I could actually have a viable life as a jazz player. So in '69 I looked around, I said things aren't so bad, I got a pretty good thing going on here, and I just wanted to keep playing and keep improving and have the opportunity to be a creative jazz musician. So things were good in hindsight. At this point and going forward as well, things were also quite good. I can't remember thinking, *Gee, why am I doing this? Why am I playing music?* There was never any of that, it was actually doing fine, and I had a family. I have granddaughters now, but I mean through that period, I was also a dad. So that's a big deal, being able to have a career as a musician/artist and also have a family and share the part of me that's creative with my family and have them be around. All that was positive stuff.

One thing I wanted to talk about that's very evident when you're listening to this music is a lot of the freedom that you had in terms of stretching out and you guys communicating. Can you talk a little bit about Bill giving that freedom to you, or how would you articulate that? What was it like being in the trio and having that freedom?

I think Bill demanded that. I mean he wanted us—me—from the very beginning to just go out there and play and make music, and as long as there's a lot of integrating and honesty and devotion to what we're doing, he was fine. He never put any parameters, or kiboshed anything. So it was an invitation from Bill to try stuff and be creative, and I certainly took the bait. I went for it, not always successfully. I just felt that Bill's table was all set for it. I was always trying to achieve musically, where I could listen to the playbacks and say, "Gee, that was pretty good, I'm right there with Bill."

You guys passed the ball around though? I mean, that's really inspiring.

Absolutely! Yeah that was the point: to really have it be a contrapuntal conversation, and have it be musical and have it dance, sing, and have this cerebral output with a lot of expression. Bill was always there.

BILL EVANS IN ENGLAND



I was just trying not to lag behind him in any of those departments.

I think you were great, and it's inspiring hearing you guys play as a unit. It's remarkable. What do you think about Bill's legacy? I want talk a little bit about that. Where do you hear Bill's influence today?

I could probably hear it just about everywhere. Certainly in the jazz world, and not just in piano, but also in the direction of where the music has gone. Quite a bit of it comes from Bill. Bill, Miles. I mean if I take that *Kind of Blue* record, and think about all those great artists on it. I mean that's a great source of where modern music—jazz—comes from. Coltrane, Bill, Miles, Cannonball, Jimmy Cobb, Paul Chambers. Great, great, great, wonderful bass player. Right there is a real source of creative jazz music right there on that album. So I think Bill is really kind of everywhere, but you have to use those ultraviolet lights to really see it or hear it. But it's there for most musicians, I think they can tell. I even hear some pop artists mention Bill. Barry Manilow, I mean from out of left field really, "I said vow, he listened to Bill." And so I think that it's not a stretch to say that Bill has really influenced a lot of musicians—including my contacts with some classical European players who know of Bill's work—they also appreciate what Bill has given to music. Even someone like John Williams, who's a composer for movies. I remember him coming to Los Angeles to some club we were at and being in the audience and going up to Bill and standing behind him while Bill played something after the performance. Bill was a magnet for musicians and for the music, for modern contemporary music. Really.

This is the fourth release that we worked on together, and just generally speaking, what's it been like for you going back, revisiting this material again, 50 years later?

Bill has never really left me completely. I still have dreams about Bill in some kind of fantasy world that we're gonna have. We're gonna play another time or we're still on tour. I don't know. It's all convoluted as to whether it makes any sense or not. When I listen to it I try not to get too deeply involved, focusing on me when I hear it—trying to hear the totality of the music and the trio—but it's good. I try not to listen to myself, because I only hear the mistakes and I hear the imperfections, and that guy that's striving to mature. I mean, I could say that about myself last week, but I can hear the raw part of me trying to do my best. So that's a little uncomfortable, but it's a good time. I can only celebrate it, and be happy that I was there—part of it—and others are enjoying it. So it's good.

Any final thoughts you'd like to share about Bill from this recording?

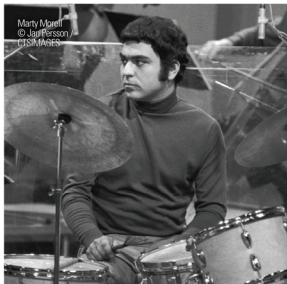
Only that I wish Bill had more video output of himself speaking about music. He was very lucid and could really touch you the way his music did. Bill had a way of communicating about what he did in music, and I wish he had exposed himself to more types of educational channels

where he could have talked more about it. He would have been a great source for younger musicians, hearing him speak about music.

I'm dying to ask you one last question. It's just an observation from the peanut gallery, but you guys brought such inspiration to a mixed bag of repertoire featuring songs that you seemed to repeat and play night after night—all different in their own way. Can you talk about how the trio found the inspiration to make these performances magical and where did the inspiration come from?

Bill often said that the real creativity comes from being resourceful with a repertoire that's repeated. So you have to dig deep to find new and different ways to express that very same form or same melody. So indeed, that's what it was because sometimes you get tired from playing the same thing over and over. So it just meant having to figure out ways of playing the same thing without destroying the essence of a piece of music. It's a real challenge and Bill was right. I think it is something that you benefit from when you're able to dig deep and come up with a fresh approach to something that's not really fresh or new. So he said that, and he believed in that. In some of the songs they're really like, from the standards, I mean "Adele," and "Who Can I Turn To?" All those songs could easily be considered corny or false or sentimental. But of course, the way Bill played, there was nothing in any way like that. It was deeply moving and touching and he made something that could be considered by others, true and trivial and tawdry. In Bill's hands, his conception was just beautiful music.

Well, this is beautiful music and a great recording, and I'm really glad we could get together today. I'm so appreciative for all your



support over the years, and being a part of these projects. Let's see what else we can dig up, what we can find next. There are some other tapes, all sorts of stuff still floating around out there.

I know you guys are excavating all the time.

We're trying, but only the very best will do. I think this stuff is some of the very best.

Eddie Gomez was interviewed by Zev Feldman on November 29, 2018.

CHALLENGING & INSPIRING

MARTY MORELL REFLECTS ON PLAYING IN THE BILL EVANS TRIO

Zev Feldman: When did you first join the Bill Evans Trio, and how did it happen?

Marty Morell, Well, I was one of the young cats on the scene there in New York around the mid- to late '60s. I always loved Bill's playing. I loved the trio, and I loved the whole concept there with Scott LaFaro and Paul Motian.

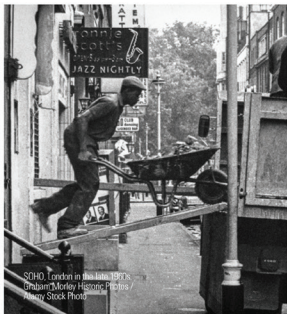
It was always a dream of mine to play with Bill Evans, so fortunately, there were a lot of events that led to me getting the gig, but just to keep it short, I got a call from Eddie Gomez. We weren't really close friends, but we knew each other through the business. Eddie called me and asked me if I was interested, and I said, "Man, that's the gig I want." You know? So he said, "Well, there's a choice now between either you or Jack DeJohnette." So it turns out, Jack got the gig because he had a lot more notoriety than I did at the time. For some reason, I thought that he wasn't going to last too long, so I just kept tabs on what was happening. Jack just had a very strong direction of his own already at that time that I felt he would eventually need to explore. Then about six months later, I heard that Jack was leaving, and the chair was open again. So, I called Eddie and he said, "Well, Bill is auditioning drummers. Give him a call." So, anyway, I braved it and spoke Bill a call, and he couldn't have been nicer. He was great on the phone.

He invited me to play one night at the [Village] Vanguard, a Thursday night. I'll never forget that night. It was fantastic, and it was a great night. I was kind of prepared, I knew all of my Bill Evans charts and stuff and whatever he threw at me. I knew how to play it, and the rest is history.

Since Bill was about 15 years older than you, I'm sure you were familiar with his music before he called. What had you thought of his music and playing at that time?

Well, I fell in love with Bill the first time I heard the trio. A buddy of mine in high school, it would've been like 1961, played *Portrait in Jazz* for me. I just fell in love with the sound, I fell in love with his piano playing. From that moment on, I started listening on a regular basis. I went out and bought all the records I could find and that was it. I was hooked.

BILL EVANS IN ENGLAND



How long have you been playing with the band before this gig at Ronnie Scott's in December of 1969? How would you describe the chemistry of the trio at that time?

It would have been about a year that I had been playing with the band, and I was still basically trying to find myself and my own personal voice in the trio. I was basically going on instinct. In the beginning, I tried to emulate Paul Motian. That was kind of the way most drummers would approach playing with Bill, since Paul Motian had already set the bar for that particular interplay concept. So we all tried to emulate that. I was young and just trying to go for it, trying to kind of find my place between Eddie and Bill.

What was it like playing with Bill and Eddie Gomez?

It was fantastic. It was challenging, inspiring, and just kind of brought the best out of me. I always tried to keep my level as high as I could, too... They created these standards that I needed, to be there, too, right? It brought out the best of me.

Do you have any recollections or anecdotes from this particular run at Ronnie's?

Well, okay, that's 50 years ago, so kind of tough to remember specifics. Only that I was about 25 at the time and I was in England for the first time and everything was happening there. It was just a thrill to be there. I loved the people, and we were there for four weeks, so I could really

settle in and make some friends. There were a lot of nice social situations. It was really just a great gig. Great energy.

What are some of your favorite songs you used to play with Bill? Are there any versions here that you found particularly enjoyable or interesting?

Some of my favorite songs working with Bill were all of them, basically. I'll have to listen a little more intensely to the recordings, because to tell you the truth, I find it hard to listen to myself in that period. It's hard to be objective. I keep going back and thinking, *Why did I do that? I should have done this. I sounded nervous. I should have not done that.*"

Talk a little bit about Eddie Gomez, as a musician, a friend, and bandmate.

Well, back then we used to see a lot of each other, pretty much hung out every night after the gig. We'd listen to music or we'd be passing the pipe back and forth all night long, and then go out for breakfast at six or seven in the morning, come back, and then go to sleep. Get up at five the next day and get ready for the gig. That was a different era, and music was the main focus. The gig was the main focus. We were good friends. We used to hang out quite a bit.

What was going on in your career at this time?

Well, just the gigging locally, working around New York, whatever I could find. Whatever came my way, actually. I did a lot of show gigs. In New York, you develop survival skills and try to work in as many different situations as possible.

What kind of drum kit were you playing in '69? I've heard a great story before about how you ended up playing a flat ride cymbal.

Well, I always played Slingerland drums. In fact, I still have that drum kit. I still use it. At that time at Ronnie Scott's, I connected with the Paiste Cymbal Company, and they asked me to endorse their cymbals. At the time, they were making this flat ride, which I thought was good to use with the trio, because it enabled me to really dig in and not cover up or smear up the sound of the piano. So that's why I started using their flat ride. That's on most of the recordings that I played with Bill. It's a Paiste flat ride.

How do you describe your own sound, and did you have any kind of philosophy about how you would play with this trio?

Like I said, it's hard to be objective about yourself, but from the beginning, all I know is my direction was really guided by trying to emulate Paul Motian. He played with such an open musical concept, and I tried to just kind of imitate that until I found my own voice. I always listened intensely to Bill and tried to have a conversation, actually among the three of us, and try to fit in between those two guys. Which is kind of tough at times, you know, but that was my goal, my concept of playing with the trio.

Did Bill ever tell you guys how to play or give any advice or suggestions?

Not really. Bill was always pretty quiet about that. He did make one suggestion to me. He said maybe I should think about getting a third cymbal to have as an ultimate ride, so I did that. I got another sizzle cymbal, which I was using. That's about it. I think at that level you're kind of expected to know what you're doing and what to play, so Bill actually said what he needed to say through his music.

How does it make you feel when you hear this music again that you recorded some 50 years ago?

Pretty weird, man. I'll tell you. It's my former life. I hear a young Marty Morell, and it brings back all the feelings and things I had running through my head at that time. I mean here it is 50 years later, and I'm still on Bill's latest album. That's pretty amazing. So, it's been a thrill and an honor for me to be part of the bearer of his legacy.

Are there any final thoughts you'd like to share about Bill and this recording?

Well, it's vintage Bill Evans. That was a prime period for Bill. It's about 13 years after his first recording. I think his first trio recording was 1956. So, this is roughly 13 years later, and if you're a Bill Evans fan, you'll want to hear this period. Bill was relaxed, and he was excited about the trio—and played great! Bill never played a wrong note as far as I'm concerned. I never heard him play a wrong note. I think you're going to really love this album.

Marty Morell was interviewed by Zev Feldman on January 14, 2019.



Photo by Jean-Pierre Leloir



BILL EVANS IN ENGLAND



BILL EVANS EVANS IN ENGLAND



BILL EVANS (PNO) EDDIE GOMEZ (BASS) MARTY MORELL (DRUMS)
RECORDED LIVE AT RONNIE SCOTT'S IN LONDON, ENGLAND, DECEMBER 1969.

Produced for release by ZEV FELDMAN
Executive Producer: GEORGE KLABIN
Associate Producer: ZAK SHELBY-SZYSZKO
2xHD Mastering: RENÉ LAFLAMME
2xHD Executive Producer: ANDRÉ PERRY

Page 1 Photo by JEAN-PIERRE LELOIR
Page 10 Photo by CHUCK STEWART PHOTOGRAPHY LLC

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Project assistance: CYNTHIA GARCIA
Special thanks to MARC MYERS, LEON TERJANIAN,
MARION LELOIR, ERIC FACON, KIM STEWART,
CYNTHIA SESCO (CTS IMAGES), ELO CARRILLO.
Extra-special thanks to the Evans family,
Eddie Gomez, and Marty Morell.
Dedicated to the memory of Bill Evans.

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BILL EVANS IN ENGLAND



TRACKS

1. OUR LOVE IS HERE TO STAY

G. Gershwin, I. Gershwin/Frankie G. Songs, Nokawi Music (ASCAP)

2. SUGAR PLUM

B. Evans/Folkways Music Publishers, Inc. (BMI)

3. STELLA BY STARLIGHT

N. Washington, V. Young/Catharine Hinen, Sony ATV Harmony (ASCAP)

4. MY FOOLISH HEART

N. Washington, V. Young/Anne Rachel Music Corp., Catharine Hinen, Patti Washington Music (ASCAP)

5. WALTZ FOR DEBBY

B. Evans/Folkways Music Publishers, Inc. (BMI)

6. 'ROUND MIDNIGHT

T. Monk, B. Harnight, C. Williams/Thelma's Music Corp., Ultra Empire Music (BMI), Warner Bros. Inc. (Warner Bros. Music Div.) (ASCAP)

7. THE TWO LONELY PEOPLE

B. Evans/Ludlow Music Inc. (BMI)

8. WHO CAN I TURN TO (WHEN NOBODY NEEDS ME)

L. Brucasse, A. Newley/Musical Comedy Productions (BMI)

9. ELSA

E. Zindars/Zindars Publishing Company (BMI)

10. WHAT ARE YOU DOING THE REST OF YOUR LIFE?

A. Bergman, M. Bergman, M. Legrand/Ole Grand Films (ASCAP)

11. TURN OUT THE STARS

B. Evans/Ludlow Music Inc. (BMI)

12. RE-PERSON I KNEW

B. Evans/Folkways Music Publishers, Inc. (BMI)

13. GOODBYE

G. Jenkins/The Jenkins Family Partnership (ASCAP)

14. COME RAIN OR COME SHINE

H. Arlen, J. Mercer/Chappel-Co Inc., S.A. Music Co. (ASCAP)

15. VERY EARLY

B. Evans/Folkways Music Publishers, Inc. (BMI)

16. SO WHAT

M. Davis/Jazz Horn Music Corporation (BMI)

17. MIDNIGHT MOOD

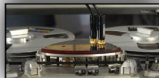
B. Raleigh, J. Zawinul/Malletto Music (BMI)

18. POLKA DOTS AND MOONBEAMS

J. Burke, J. Van Heusen/Bourne Co., Marce Music Publishing Co. Inc., My Dad's Songs Inc., Pocketful of Dreams Music Publisher, Reganisque Music Company (ASCAP)



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