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THE JAZZ PIANO STYLE OF BILL EVANS

By

Joe Utterback

B.M., Wichita State University, 1968

M.M., Wichita State University, 1969

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Submitted to the Department of Music
and the Faculty of the Graduate School of the
University of Kansas in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts
in Performance (Piano)

May 1979

Instructor in Charge

R00014 03324

I can't understand how it is possible to grow up in this country and ignore jazz. I question certain outstanding classical musicians in this country who either ignore jazz or are openly hostile toward it. Jazz is simply good music and you can't grow up here and ignore it, if you're musical.

--Bill Evans*

*John Mehegan, "Bill Evans," Jazz 4, no. 1 (January 1965): 22.

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FOREWORD

Artists can seldom account for their own work, and when they show actual genius hardly ever. The moment they try to explain it they become absurd, and what they have to say is commonly borrowed from the jargon of critics, which is to say, non-artists. The process of creation is only partly intellectual. The rest of it seems to be based on instinct rather than on idea.¹

In 1956 Bill Evans began his recording career. Since that time his influence has been felt throughout the jazz world, and today he is one of the leading creative forces in modern jazz piano. He is in demand for concerts and workshops in many parts of the world, and last year, as he became only forty-eight years old, his influence seems even more important and widespread than ever before. Countless younger jazz pianists can trace important aspects of their style to certain innovations of Evans.

Other than many repetitious magazine articles there is a sad lack of research on Evans and his style. He is usually mentioned only briefly, and in sources dated later than 1960. It is to this end that this project is directed. To set the

¹H. L. Mencken, Minority Report (New York: A. A. Knopf, 1956), p. 188.

stage properly for an examination of the Evans style, a brief survey of jazz piano precedes the central theme of this document.

My own career in jazz gives me a certain advantage in doing this document on Bill Evans. I, too, am a jazz pianist, not a critic. I do not live in an ivory tower; my life is with the jazz people, the people of the streets and the late-night jazz clubs and smoke-filled three-o'clock-in-the-morning places. I have played in many parts of the world and have also recorded on occasion. I have played solo engagements, trio jobs, and engagements with big bands and orchestras. I know what it is like to get up before an audience and perform. The keyboard players of my generation (I am thirty-three) have come under the influence of Evans. He founded a completely new style of jazz piano playing and none of us who really want to be comprehensive in our education can avoid the magnificent achievement of Evans. I confess an inordinate love for his music.

As always, when one does a document such as this one, there are people to thank for various contributions. Dick Wright has made his huge private collection of albums and magazines available to me to study. His own knowledge of

jazz is cyclopedic and his private material is the finest individual collection I have seen. I believe he owns virtually every album of Evans that I know of.

Dr. Bunker Clark has guided every aspect of my research and provided many useful suggestions, corrections, and necessary rearrangements in order that my document should somehow attain a scholarly appearance. His direction has been invaluable and I know of few other people who can find mistakes as efficiently as he!

Dr. John Longhurst is the major influence on my life and thought in this decade. From him I have learned to think more clearly and to express myself with greater compassion than I ever thought possible. Though he is not a musician, he freely discusses musical concepts with me on a much higher intellectual level than most of my "colleagues" in the music department.

Help also came from Evans' manager Helen Keane, who sent me valuable items which are included here. Many record companies also contributed support in the way of albums, lists, and information. My sister, Cindy Nail, did some typing that helped during a difficult formative phase of this research.

Unique recognition is given to Neil McCauley who has played drums with me for more than five years to date. His own realization of the Evans trio style has been extremely important to my concept of the Evans' style. As he was absorbing the role of Evans' drummer, Marty Morell, McCauley imposed his own responses upon my playing in such a way that I must confess a debt (and certain gratitude, of course) to him.

This manuscript was typed and prepared by Ruth Hillers.

Joe Utterback
Spring, 1978

CHAPTER I

A SHORT SURVEY OF JAZZ PIANO

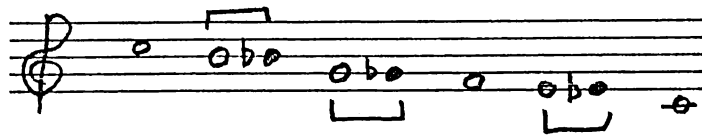
The belief that jazz is the unique American contribution to music is incorrect. The American experimental tradition stemming from Ives, Ruggles, Cowell, Varese, Partch, and Cage is also an indigenous creation. Jazz developed and has evolved in America by its own separate paths, with its own idioms and tradition, confused with but never becoming a part of any other music, popular, traditional, or American experimental.¹

Composition and improvisation appear to be the opposite poles of musical performance. However, they are really the same thing. No musical event occurs at either extreme, but at a point somewhere between the two poles. It is now important to think of jazz not as a group of tunes or arrangements but as a manner of performance. Within jazz itself there are many styles or schools identified either geographically (Kansas City, New Orleans, New York, Chicago), or by an era (Cool, Swing, Bop, Modern). This short survey will identify important pianists of various schools in an attempt to set the stage for a detailed look at the style of Bill Evans.

¹Peter Yates, Twentieth Century Music (New York: Minerva Press, 1967), p. 43.

The earliest piano jazz has its origin in blues and ragtime. The blues was an instrumental or vocal style of music usually organized in twelve-measure groups of three phrases using simple tonic, subdominant, and dominant harmonies.² A steady 4/4 tempo prevailed, but with much rhythmic flexibility and subtlety. From blues came the characteristic lowered scale notes,

Ex. 1. Blues notes.



and a sense of timbre that was realized on the piano as trills, tremolos, and other devices of touch. Blues were also cast in eight and sixteen-measure formats. Two of the earliest examples are "Jelly Roll Blues," written by Jelly Roll Morton, and "Memphis Blues," by W. C. Handy, published in 1912.

Ragtime was both an instrumental and a keyboard style of music that was very popular during the first twenty years of this century.³ In its heyday, 1910-15, ragtime was a

²A good representation of blues is The Best of the Blues (Sine Qua Non SQN-12413, 1973).

³Some excellent ragtime is available on Americana Vol. IV: The Age of Ragtime (Vox Turnabout TV-S 345/9, 1974).

sensation. Its three major proponents were Scott Joplin (1868-1917), Joseph Lamb (1887-1960), and James Scott (1886-1938). From ragtime came formal structures and sectional procedures as well as rhythmic concepts. The syncopation or "ragged" tempo, the most important rhythmic device of early piano jazz, was conveyed by means of anticipations and tied notes.

Ex. 2. Typical ragtime rhythms.



So, the written tradition of nineteenth-century music had an impact on early jazz at least through ragtime. Some early rags undoubtedly were improvised but the tradition became a written one, even though some interpretation or arrangement was usually applied, just as is done today in the sonatas of Beethoven or the fugues of Bach. Piano ragtime essentially ended with the close of World War I but ragtime continued from the New Orleans ragtime bands to the jazz bands of the early twenties. The influence extends even into the late twenties and the ragtime revival of the seventies proves the enduring value of this music.

Eubie Blake (b. 1883) is a living fossil from the era of ragtime.⁴ At the age of sixty-six he went to school to

⁴Blake can be heard on, for example, A Jazz Piano Anthology (Columbia KG-32355, 1973).

study the Schillinger system and in 1974, at the age of 91, he enjoyed a brilliant comeback. He gives us a genuine glimpse of this important period of early piano jazz at the turn of the century.

Blues are known to have been performed during the nineteenth century. Ragtime flowered at least by 1890 and died out by the time of World War I. In the hands of three pianists the important transition to jazz piano occurred:

Earl Hines (b. 1905)

James P. Johnson (1891-1955)

Ferdinand "Jelly Roll" Morton (1885-1941)

Morton was the first jazz pianist of great importance.⁵ Basically, he played ragtime as did the other "professors" of New Orleans saloons and bordellos. One element of his playing noteworthy for early piano jazz was his tendency to use variation principles, as developed by Hines, that distinguished the first real piano jazz. He became one of the most accomplished jazz pianists of the twenties.⁶ Hines enjoyed a strong comeback in 1971 and his influence continues into the present.

⁵A good example of Morton's style is on Jelly Roll Morton (Riverside 12-128, 1923-6).

⁶Louis Armstrong and Earl Hines (Columbia CL-853, 1928) is a landmark in early recorded jazz. "Weather-Bird" is an especially outstanding performance.

Johnson was the first of the so-called Harlem school of jazz pianists. New York of the twenties was a mecca for jazz piano and the "stride" style was most popular. Stride blended ragtime and blues with afterbeat left-hand effects and required a strong left-hand technique consisting mostly of octaves and chords; and in the right-hand, chords, octaves, short scale runs, and other pianistic devices of a melodic nature were used. Johnson was the first great stride pianist but he never really departed from his ragtime foundation.⁷ He did add blues elements to his style and the stride style was generally more harmonically complex than ragtime. Johnson's influence continued beyond the stride school even into the forties. Several other pianists, active in the twenties and thirties should be mentioned:

Cliff Jackson (b. 1902)

Luckey Roberts (b. 1895)

Willie "The Lion" Smith (b. 1897)

Jess Stacy (b. 1904)

Joe Sullivan (b. 1906)

Teddy Weatherford (1903-45)

Swing style is a logical outgrowth of the stride school. The strong left hand playing full octaves, chords, and sup-

⁷An example of Johnson's stride playing can be heard on A Jazz Piano Anthology.

porting harmonies for right hand melodic and ornamental material characterize the "swing" style. Swing was evolving at least by the late twenties and in Chicago, in 1936, swing style was established by the Basie band. William "Count" Basie (b. 1904), pianist and bandleader, is one of the oldest living jazz band leaders. The bands he has led have been important and influential throughout the history of jazz.⁸ His piano playing is very economical and sparse, done evenly and with a very relaxed touch. The Basie style is still the epitome of the swing concept.

An important figure in Kansas City jazz during the thirties is another pianist-bandleader, Jay McShann (b. 1904). Swing pianists abounded; however, three of them in particular are giants in jazz piano history:

Art Tatum (1910-57)

Thomas "Fats" Waller (1904-43)

Theodore "Teddy" Wilson (b. 1912)

Waller and Wilson are splendid examples of the best of swing piano: fullness of texture, driving left hand rhythmic structures, supporting right hand patterns, and throughout, a buoyant, happy spirit.⁹ Waller was active as a songwriter

⁸A representative recording is Basie Big Band (Pablo 2310-756, 1975).

⁹Waller and Wilson are both heard on A Jazz Piano Anthology.

and entertainer as well as a great jazz pianist. His influence was so widespread that his importance is probably still not fully understood.

Ex. 3. From Teddy Wilson's version of Gershwin's "Liza," recorded on A Jazz Piano Anthology.

Tatum was the greatest jazz piano soloist in his time and perhaps in all of jazz.¹⁰ His innovations in harmony and technique owe a tremendous debt to his years of classical piano study, including such composers as Chopin and Debussy. He used all of the pedals and his variety of sound and touch are astounding. It is difficult to imagine someone almost totally blind having such a command of the keyboard that pianists like Sergei Rachmaninov and Leopold Godowsky would attend jazz clubs to hear him play. In a sense, a line can be drawn from Johnson through Waller to Tatum, who culminated

¹⁰Here's Art Tatum (Brunswick BL-54004) is vintage Tatum.

everything up to his time and pointed far ahead into the future of jazz. A small Tatum school survives in:

Hank Jones (b. 1918)

Phineas Newborn, Jr. (b. 1931)

Oscar Peterson (b. 1925)

Billy Taylor, Jr. (b. 1921)

It is impossible to place into any period one giant of jazz whose career has spanned much of the century. Edward "Duke" Ellington (1894-1974) has been more important to jazz band history than to jazz piano history, though he has many fine piano recordings as well as his orchestra albums.¹¹ An accomplished jazz pianist, prolific jazz composer, and world-wide leader in jazz band history, Ellington will probably be considered the greatest jazzman of the century. He often sketched important concepts first at the piano, as did many of the great classical composers. Ellington's career experienced all of the major styles of jazz from the twenties through the early seventies.

The boogie-woogie rage of 1936-41 coincides with the swing era. In fact, in New York, in 1938, Albert Ammons (1907-48), Pete Johnson (1904-67), and Meade Lux Lewis (1905-64), played "Boogie-Woogie Prayer" as a boogie-woogie trio and

¹¹Two examples of the Ellington style are The Best of Duke Ellington (Capitol DT-1602), and Homage to Ellington in Concert (Golden Crest CRS-31041, 1974).

met with huge success. The boogie-woogie style used the twelve-measure blues format with endless variations, always in the same key.¹²

Ex. 4. Some left-hand boogie-woogie figures.



Two-part counterpoint, cross-rhythms, repeated notes, economy of material, and short scale figures all gave way to endless repetition and automated effect. By 1941 the boogie-woogie rage had subsided. Other boogie-woogie pianists were:

Charles "Cow-Cow" Davenport (1894-1955)

Alex Hill (b. 1907)

"Cripple" Clarence Lofton (1896-1956)

Romeo Nelson

Clarence "Pinetop" Smith (1904-29)

Montana Taylor

Jimmy Yancey (1894-1951)

¹²Some fine boogie-woogie is available on Piano Jazz, Vol. I and II: Barrel House and Boogie-Woogie (Brunswick LPBm-1 and 2, various dates).

A certain group of pianists does not really belong to either swing or bop; therefore, they are listed here between those periods:

Milton Buckner (b. 1915)

Nat "King" Cole (1917-68)

Johnny Guarnieri (b. 1917)

Hank Jones

Mel Powell (b. 1923)

The next important style in jazz history arose about 1940 as big bands began to give way to smaller groups. Many fine swing soloists were already setting high standards for solo performance, so it follows logically that the "bop" experiments begun at Minton's Playhouse in Harlem should grow into the style called bop (or bebop). The bop style was vital, brilliant, melodic, and harmonically experimental. This revolution in jazz was the work of an elite group attempting to set up high artistic standards, thereby excluding those who did not share their concepts. The general feeling was that swing arrangers did not allow enough room for solo improvisation. Indeed, many fine soloists came from the bop revolution.

Earl "Bud" Powell (1924-66) reflected on the piano what Charlie Parker and Dizzy Gillespie discovered at their

instruments.¹³ The real bop piano style was hinted at by Clyde Hart (1910-45) but it was Powell who really played the sharp, hard, horn-like lines so characteristic of bop style. The real essence of the bop piano style began with a skeletal left hand instead of the fullness of swing left hand style.

Ex. 5. Typical left-hand chords in bop style.

Handwritten musical notation for Ex. 5, showing typical left-hand chords in bop style. The notation is on a single bass clef staff with a key signature of one flat. The chords are: C9, Eb7 (+11), Dm7, D7b9, Emin7 (+5), A7, D9, and G7 (4b) 13.

Bass notes could be played before or after the chords but this type of chord patterning lent itself so well to bass playing that the style is still an important part of jazz. Upon this chordal skeleton, supplied also with bass and drums, a good bop pianist played long, melodic right-hand patterns very similar to those discovered by horn players. The treble lines were played so as to outline and extend the chord structures of the tune. Often there were abrupt stops and starts, but the pianists always "breathed" like horn players.

¹³Excellent Powell playing can be heard on The Amazing Bud Powell (Blue Note BLP-1503, 1953).

Ex. 6. A typical right-hand bop melody.



Powell's playing also exhibited another facet of bop, a kind of romantic sensitivity, heard so often in the slower tunes and ballads. He may well have been the most important of the modern jazz pianists. Certainly he stimulated most of these important bop pianists:

Toshiko Akiyoshi (b. 1929)

Sonny Clark (1931-63)

Dolo Coker (b. 1927)

Kenny Drew (b. 1928)

Russ Freeman (b. 1926)

Al Haig (b. 1923)

Sadik Hakim (b. 1922)

Barry Harris (b. 1929)

Pete Jolly (b. 1932)

Duke Jordan (b. 1922)

Lou Levy (b. 1928)

Dodo Marmarosa (b. 1925)

George Wallington (b. 1924)

Claude Williamson (b. 1926)

Because so many trends exist in the so-called "modern" period of jazz, beginning with the fifties, it is a difficult era to examine. However, it seems reasonably safe to state that bop continued to develop into the fifties and beyond. The other direction of the fifties was "cool" jazz which also still survives. One of the first cool performances was by pianist John Lewis (b. 1920). Lewis was strongly influenced by Baroque and Classical music; fugues and counterpoint frequently occur in his music. His work with the Modern Jazz Quartet was extremely important and influential in the sixties.¹⁴ Miles Davis was also active in the early cool jazz era.¹⁵

Cool jazz is usually said to have been founded by the pianist Lennie Tristano (b. 1919) who started the "New School of Music" in New York City in 1951.¹⁶ He taught a theoretical concept of free, intuitive improvisation which was often restrained and introverted. The cool era was probably the first really new movement after bop. Tristano, Davis, and Stan Getz were the musicians most responsible for the creation of cool

¹⁴An example of Lewis' work with the Modern Jazz Quartet is The M. J. Q. Plays Gerhwin's Porgy and Bess (Atlantic SD-1440, 1966).

¹⁵Birth of the Cool (Capitol-762, 1949) is a famous example of early cool jazz.

¹⁶An example of Tristano's playing is on the Smithsonian Collection of Classic Jazz (P6-11891, 1973).

jazz. The cool sound was lighter and more limpid than the bop sound. The cool pianists, especially Tristano, delighted in complex counterpoint. They suggested the subconscious, introversion, and other psychological concepts, relating them to music. Extreme tempos created feelings of tension; asymmetry and shifting accents led to increased complexity. Cool was really an outgrowth of bop, which had been a reaction against swing.

Horace Silver (b. 1928) developed the "funky" style, probably as a reaction against the cerebral nature of cool jazz.¹⁷ The funky jazz celebrated the old blues, played hard and on the beat, usually slow or medium in tempo. Funk spread rapidly and survives with great success into the present fusion of jazz and rock music.

Gunther Schuller (b. 1925) coined the term Third Stream to describe a music which fuses jazz and classical music. Third Stream is not merely the use of blue notes by a classical composer, nor is it a jazz musician's effort to incorporate classical elements into jazz. While authentic jazz improvisation has often been combined with written classical forms, what usually results is a strange hybrid that doesn't sound like either jazz or classical music. Some of the later cool

¹⁷An example of Silver's style is heard on That Healin' Feelin' (Blue Note BST-84352, 1969).

jazz anticipates Third Stream music in that it doesn't sound like jazz or classical music either; it tends to resemble what came to be called Third Stream. Bill Evans was involved in Schuller's famous "Jazz Profiles" concert in New York City, 1960, in which several Schuller works were premiered.¹⁸

An interesting blend of naive and sophisticated ideals seems to be characteristic of the modern jazz pianists in general. Some of the important pianists of the modern era are:

Mose Allison (b. 1927)
Carla Bley (b. 1938)
Paul Bley (b. 1932)
Ronnell Bright (b. 1931)
Ray Bryant (b. 1931)
Jaki Byard (b. 1922)
Eddie Costa (1930-1962)
Wolfgang Dauner (b. 1935)
Vic Feldman (b. 1934)
Clare Fischer (b. 1928)
Tommy Flanagan (b. 1930)
Don Friedman (b. 1935)

¹⁸Evans plays on two tracks of Third Stream works by Schuller, on Jazz Abstractions (Atlantic 1365, 1960).

Red Garland (b. 1923)
Giorgio Gaslini (b. 1929)
George Gruntz (b. 1932)
Vince Guaraldi (b. 1928)
Friedrich Gulda (b. 1930)
Jan Hammer, Jr. (b. 1948)
Roland Hanna (b. 1932)
Gene Harris (b. 1933)
Hampton Hawes (1928-1977)
Andrew Hill (b. 1937)
Jutta Hipp (b. 1925)
Ahmad Jamal (b. 1930)
Bob James (b. 1939)
Horst Jankowski (b. 1936)
Dick Katz (b. 1924)
Wynton Kelly (1931-1971)
Steve Kuhn (b. 1938)
Ramsey Lewis, Jr. (b. 1935)
Les McCann (b. 1935)
Dave McKenna (b. 1930)
Marian McPartland (b. 1920)
Tete Montoliu (b. 1933)

Bernard Peiffer (1922-1977)

George Shearing (b. 1919)

Martial Solal (b. 1927)

Billy Taylor, Jr. (b. 1921)

Joe Zawinul (b. 1932)

Denny Zeitlin (b. 1938)

Mary Lou Williams (b. 1910) has often been called the "First Lady of Jazz." Her career has spanned most of the phases of jazz from the early swing era. Always a fine ensemble player and soloist, she moved easily from ragtime, blues, swing, and boogie-woogie into the adventures of bop and modern jazz, and she is still active in New York.¹⁹

André Previn (b. 1929) is noteworthy because of his ability to move freely between classical music and jazz.²⁰ He has many recordings in both styles to his credit, and has distinguished himself in jazz circles as well as in symphonic groups.

Erroll Garner (1923-77) drew much from Fats Waller, especially his happy spirit and his orchestral style of

¹⁹From The Heart (Chiaroscuro CR-103, 1971) is very good Williams, playing original tunes.

²⁰His recording with singer Leontyne Price, Right as The Rain (RCA, LSC-2983, 1967), is a good example.

playing.²¹ His fantastic sense of tempo enables him to retain a jazz feeling even when he "runs" up and down the keyboard creating impressionistic waterfalls of sound. Many rhythmic devices, rich altered chords, virtuosic right-hand octaves and chords, and a left-hand technique of playing slightly after the beat all characterize the Garner style. One wonders how differently he might have played had he learned to read music.

Always experimenting, Thelonius Monk (b. 1920) has generated discussion concerning his approach to jazz piano.²² His technique is in many ways the opposite of what Bill Evans and Oscar Peterson would consider to be good piano technique. He plays many dissonances, particularly seconds, which result from the way he attacks and touches the keys. He does not have the attack and release concept which produces the traditional "good tone." However, his technique is simply a different approach, just as workable as any other. Monk has written many jazz standards and his career has pioneered many avenues that he alone has successfully explored.

²¹A fine example of Garner's playing is found on A Jazz Piano Anthology.

²²Excellent Monk style is to be found on Thelonius Monk Quartet: Misterioso (Riverside 12-279, 1958).

Dave Brubeck (b. 1920) was a favorite of college campuses during the fifties and sixties. His famous quartet with Gene Wright, Paul Desmond, and Joe Morello became well known for many tunes with unusual time signatures, such as 5/4, 7/8, and 9/8. The quartet played several foreign concert trips sponsored by the State Department, and the Brubeck Quartet became one of the most famous jazz groups in the world.²³ A great deal of variety and imagination went into the planning and selection of material which ranged from country tunes to jazz versions of Mozart. On the other hand the quartet quite often sounded rather mechanical and Brubeck's tone was flat, dry, and uninteresting. The Brubeck style lacked warmth and was riddled with too many gimmicks. On a recent television appearance (1977) which featured Brubeck and his sons playing together, his tone was horrible and the performance was generally without taste or imagination. It is hard to believe that a potentially great talent could have suffered such a sad demise.

At the Newport Jazz Festival of 1957 listeners were startled by the performance of Cecil Taylor (b. 1933). He played as though he was angry at the world, which probably was

²³Very good Brubeck is heard on Jazz Goes to College: The Dave Brubeck Quartet (Columbia CL-566, 1962).

true. In spite of purely physical stamina and the capacity to pound a keyboard for hours he does little really creative playing. One hears tone clusters which may or may not be accidental, and Taylor has criticized Bill Evans as being uninteresting, predictable, and lacking in vitality. Taylor represents a group of rebels who unfortunately have chosen freedom as their password. Their music is boring as they try to play totally free of "established conventions" of jazz piano. These experiments have always been necessary, but they prove very little of themselves.²⁴

Throughout the sixties, atonality and "free playing" were important bywords in jazz. Many influences from Eastern cultures and cults of ecstasy and intensity had their time in certain jazz circles. Some disintegration of the beat and introduction of noise into musical sound followed from the mainstream of contemporary music, but the older jazz traditions such as collective improvisation continued. Some return to "shouts" and "hollers" of pre-twentieth-century jazz showed an atonal trend that has always existed in jazz. All of these elements and many others led pianists to search for different sounds and effects at their instrument. Logically, then, amplified keyboards provided a new source of sound. In 1968,

²⁴A good idea of Taylor's playing can be heard on A Jazz Piano Anthology.

Miles Davis began to record with Chick Corea (b. 1941) and Herbie Hancock (b. 1940) playing electric (electronic) pianos. Hancock was one of the first to use electronics as a structural element, and has worked in the seventies in rock-oriented settings with naive, unimaginative use of synthesizers. Corea's music is Latin-oriented and he and Hancock are leaders in the jazz-rock fusion of the seventies.

The seventies have grown out of the sixties in the same way that cool jazz grew from bop. A certain cooling trend is evident. Major impulses are: free jazz, traditional tonality and structure, classical music, exotic culture music, blues, rock, and electric jazz. Keith Jarrett (b. 1945) has recorded with Miles Davis; he prefers to play acoustic (non-amplified, non-electronic) piano. His playing reflects certain of the "free" ideals as he attempts to "empty" himself before he performs; this is probably his way of trying to be as spontaneous and totally "improvisatory" as possible. McCoy Tyner (b. 1938) makes use of stepwise progressions of a modal nature resulting in what several reviewers have called "floating" chords." His playing extends some of Cecil Taylor's concepts, but a musical direction does not yet seem to be evident.

A trend which is growing in the seventies is the unaccompanied piano solo. Bill Evans is known for occasional

solos. The piano solo concept is a romantic ideal, a personal, sensitive form of expression far removed from the world of jazz-rock fusion and noise experiments. The Berlin Jazz Days concerts of 1972 featured a series of solo performances by Chick Corea, Eubie Blake, and many others. Perhaps this contemplative, romantic style of piano playing will again be as popular as it once was among the great pianists of the nineteenth century.

The greatest piano soloist of the seventies has been reserved for the last spot in this short survey. Oscar Peterson is the only real heir of the Art Tatum School.²⁵ He culminates the technical and harmonic achievements of this school and his rhythmic sense is absolutely infallible. A wealth of ideas ranging from Chopin to old blues exist in his playing. He played for many years with his famous trio, including Ray Brown, bass, and Ed Thigpen, drums. Peterson is today one of the most widely known and respected jazz pianists. In the late sixties and seventies Peterson has begun to perform more than ever before in duos and as a soloist. His beautiful, warm tone, exacting touch, voicing toward the top note, and spontaneous technical delivery all

²⁵Fine Peterson style is available on Oscar Peterson in Russia (Pablo 2625-711, 1976).

combine in the finest jazz piano soloist of our times.

Bill Evans has opened up new resources just as Peterson has culminated so many existing ones. Evans is a fountain of new ideas and concepts. Peterson is a fullness of all that jazz piano is. Together they represent everything that is the finest, most creative, and most enduring in current jazz piano.

CHAPTER II

A BIOGRAPHICAL SKETCH

Music is the only thing that has dragged me through life.¹

William John Evans was born on August 16, 1929, in Plainfield, New Jersey, of Russian and Welsh descent. He began piano study at six, violin at seven, and flute at thirteen. He was trained in the music of many composers, among them Chopin, Debussy, Poulenc, and Scriabin. At the age of thirteen, he started to play jazz with local dance bands. When he was sixteen he formed a group with his brother and played local engagements.

Having obtained a flute scholarship, he attended Southeastern Louisiana College in Hammond, Louisiana. Evans was uninterested in purely technical patterns such as scales and arpeggios except as they were integral elements of musical compositions. He worked summer engagements in New Orleans with Mundell Lowe and Red Mitchell.

After graduation in 1950, he joined the Herbie Fields band for a short time until the draft claimed him from 1951

¹"Music: Singing Piano," Time, 2 March 1962, p. 47.

to 1954. During this military sojourn he played flute in the Fifth Army Band at Fort Sheridan. Evans also played several nightclub piano engagements in nearby Chicago, working often with the Tony Scott band.

In 1955 Evans entered Mannes College in New York. During this time his recording, with the George Russell group, of "All About Rosie" earned him a degree of recognition in the jazz community. Evans told Lee Lyons in a recent article² that it was during this year, his twenty-sixth, that he first achieved a level of expressiveness in his playing.

September of 1956 marks his debut album as a trio leader.³ He had to be persuaded to record due to his uncertainty and natural shyness. However, by 1958 his career had grown enough for him to be chosen by the Downbeat Critics' Poll as their new star for that year.

The same year Evans was chosen by Miles Davis to join his famous sextet which included John Coltrane, Cannonball Adderley, Paul Chambers, and Philly Joe Jones. This helped him to break the color barrier into wider acceptance by jazz audiences. Evans took part in the now famous 1958 recording session that resulted in the Davis album Kind of Blue.⁴

²Lee Lyons, "New Intuitions," Downbeat 43, no. 5 (11 March 1976): 12-13, 36-37.

³New Jazz Conceptions (Riverside RLP 12-223, Sept., 1956).

⁴Kind of Blue (Columbia CS-8163, 1959).

Modal directions replaced standard chordal structures and traditional formats in this progressive session. Later in 1958, Evans left Davis to form his own trio with Scott LaFaro, bassist, and Paul Motian, drummer. In the summer of this eventful year Evans was chosen by John Lewis to join the faculty of the School of Jazz at Lenox, Massachusetts, and he also played on Lewis' soundtrack for the film Odds Against Tomorrow.⁵

Gunther Schuller's "Jazz Profiles" concert in 1960 involved the Evans trio in Third Stream music. Scott LaFaro and Paul Cohen joined Evans in this performance. Written and improvised sections featured Evans both as soloist and ensemble performer.

From 1959 to 1961 Evans had been working out his concept of jazz chamber music with Scott LaFaro and Paul Motian. In June, 1961, the famous Village Vanguard Sessions⁶ proved that the trio had indeed achieved their objective. By now, Evans had established himself as the major new creative genius in jazz piano. Then LaFaro was killed in an accident only ten days after the Vanguard session and Evans did not play in public for six months. He began, then, with Motian

⁵Odds Against Tomorrow (United Artists UAL-4061, July, 1959).

⁶Village Vanguard Sessions (Riverside RLP-399, June, 1961).

to rebuild his trio concept with Chuck Israels, bassist. Israels played with Evans off and on, and in 1963 Gary Peacock was the trio's bassist.

The new Evans trio of 1963 became the house band at the Village Vanguard. Their contrapuntal, intense playing established new directions for small jazz groups. The bass and drums were constantly freed from their traditional time-keeping roles in order to extend their melodic resources. Also in 1963, Evans won a Grammy Award for Best Instrumental Jazz Performance, on his album Conversations with Myself.⁷ This recording featured a "dubbing" technique wherein Evans played three individual tracks, each while listening to the previous one. The result was a trio with himself.

By 1965 Evans led a "school" of players which included Russ Freeman, Clare Fischer, Denny Zeitlin, and many others. Eddie Gomez, bassist, joined Evans in 1966 to begin what has been an incredible musical union that lasts to the present time. In 1968 Marty Morell, drummer, joined the trio, staying until early in 1974. This trio, particularly in their concerts and recordings of the seventies, was in many ways the finest jazz chamber group of its time. In 1968 Evans won

⁷Conversations With Myself (Verve V6-8526, Jan. and Feb., 1963).

the Melody Maker Award and another Grammy Award, this one for Best Jazz Performance by a Small Group: At the Montreux Jazz Festival.⁸

1969 saw an important performance at the Newport Festival and two more awards, the Scandinavian Edison Award and Japan's Swing Journal Award. Another Grammy Award came in 1970, this one for Best Jazz Performance by a Soloist, on the album Alone.⁹ The following year Evans secured two of the three jazz Grammy Awards for the famous recording The Bill Evans Album.¹⁰ The awards were for Best Jazz Performance by a Group and Best Jazz Performance by a Soloist. In addition, the Evans trio was featured in a performance on the Grammy Awards program.

The trio continued to grow and develop, touring and recording a great deal until, in 1974, Morell grew tired of the constant travel and decided to settle down. In an audition at the Village Vanguard, Elliot Zigmund was chosen to replace Morell. In 1975 Evans and Gomez played a duo performance at the Montreux Festival.

⁸At the Montreux Jazz Festival (Verve V6-8762, June, 1968).

⁹Alone (Verve V6-8792, Sept. and Oct., 1968).

¹⁰The Bill Evans Album (Verve V6-8684, 1971).

Evans is a very literate fellow, having read William Blake, Freud, Margaret Meade, Thomas Merton, Plato, Santayana, Sartre, Voltaire, Whitehead, and various Zen authors. He recommends classical music, sightreading, and learning as much musical literature as possible to broaden one's musical experience. Evans began in classical music, then was drawn into jazz. He gained tremendous knowledge of voicings from playing Bach. Beethoven, Mozart, Brahms, Hindemith, Bartok, the Impressionists, and even Schoenberg have also contributed to the Evans musical experience. "I'm a little scared that we are often so complacent about the aesthetic values about us; I'm scared because art portends the future."¹¹

Evans became a father in 1976 and bought a house. His personal life became much happier and more settled. A career which had known a few health and personal problems now seemed stronger than ever before. Evan's playing is more authoritative and convincing than it ever has been. He has earned the respect of many nightclub audiences, especially those of the Village Vanguard, and Shelly's Manne Hole in Hollywood.

Evans has won, to date, five Downbeat Critics' Polls and five Grammy Awards. His life is generally more relaxed and fulfilling than it was in the sixties. His playing in the current year is unbelievably mellow and positive. It is as though the man is finally in full realization of his powers.

¹¹John Mehegan, "Bill Evans," Jazz 4, no. 1 (Jan., 1965): 7.

He is no longer the cult figure of a small minority; he is a giant whose influence on jazz pianists is international.

Without Evans, jazz piano would have been so very different and so much less than it is today.

Bill Evans has written:

Music should enrich the soul; it should teach spirituality by showing a person a portion of himself that he would not discover otherwise. It's easy to re-discover part of yourself, but through art you can be shown part of yourself you never knew existed. That's the real mission of art. The artist has to find something within himself that's universal and which he can put into terms that are communicable to other people. The magic of it is that art can communicate to a person without his realizing it . . . enrichment, that's the function of music.¹²

¹²Biographical Sheet issued by Fantasy Record Co., 1975.

CHAPTER III

GENERAL EXAMINATION OF STYLE

I had to work harder at music than a lot of people I used to know, because, you see, I don't have very much talent.¹

Though Evans was involved in several recordings during 1956, the best example of his early style appears on his debut album as a trio leader.² Teddy Kotick, bassist, and Paul Motian, drummer, joined Evans in this session. The style is essentially bop, with Evans' right-hand lines dominating the texture. A short passage is transcribed from the first selection on this album.

¹Gene Lees, "Bill Evans: Seventeen Years of a Jazz Giant," High Fidelity/Musical America 26, no. 2 (February 1976): 17.

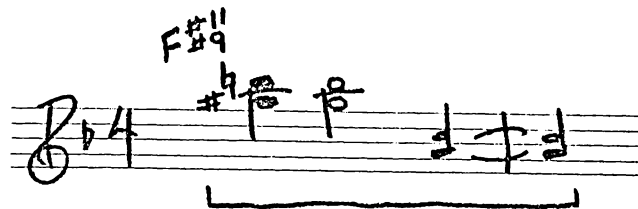
²New Jazz Conceptions (Riverside RLP 12-223, Sept., 1956). "I Love You," "Five," "I Got It Bad and That Ain't Good," "Conception," "Easy Living," "Displacement," "Speak Low," "Waltz For Debby," "Our Delight," "My Romance," "No Cover, No Minimum."

Ex. 1. A transcription of Evans' right-hand passagework in "I Love You."



Passages in descending thirds close the first tune, and an altered eleventh chord provides an attractive ending.

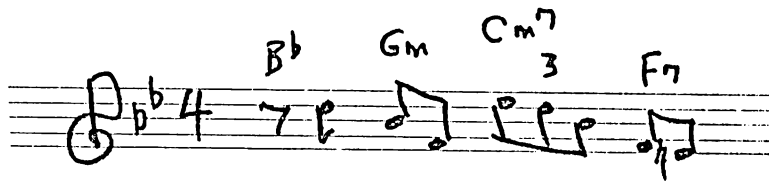
Ex. 2. Ending phrase of "I Love You."



The next selection is "Five." In fact, this album contains four tunes by Evans, the others being "Displacement," "Waltz For Debby," and "No Cover, No Minimum." "Five" is a typical AABA bop tune, B being the bridge.

Evans plays a four-measure introduction in the feeling of 3/4 tempo while the time is basically in 4/4. He returns to this 3/4 feeling in the bridge, and also in the thematic statements at the beginning and at the end. Throughout the improvisatory section the meter is always 4/4. The melody of "Five" is an ingenious riff:

Ex. 3 Opening motive of "Five."



"I Got It Bad and That Ain't Good," is a rubato solo making extensive use of chordal sequences. Evans seems to be showing all the different techniques and styles he has mastered up to this time. His moods are not nearly as relaxed as they later became, nor is his sense of legato very well developed. In this 1956 recording, he is "playing out" his bop roots, the hard, driving right-hand lines, limited use of left-hand for chord punctuations, and rhythmic band-style chord blocks. All this recalls Bud Powell. So, Evans shows himself in this early session already a master of the bop piano style at the age of twenty-seven.

A kind of complexity characterizes several of the early Evans tunes. Amazing rhythmic and harmonic devices are put together with excellent dexterity, though the tone is often brittle and forced. After the initial statement is impulsively made, Evans relaxes into the marvelously creative mood which we hear throughout his career, wherein he improvises freely and easily, leading with the right-hand bop lines, occasionally interspersing chordal sequences and patterns of thirds and fifths.

All things considered, this first trio album of Evans represents the work of an extremely talented, accomplished young artist who is on the verge of discovering just exactly what his musical language is to be. When he discovered it, both in the solos and in the total group improvisations of the sixties, he established himself as the major lyrical pianist in jazz. As his sensitivities and tonal processes were getting off the ground in the early recordings, Evans laid a very thorough foundation in the traditional jazz styles and built a very fine piano technique.

Examples of Third Stream Music comprise the next recording, made in 1957.³ The three compositions in which

³Outstanding Jazz Compositions of the Twentieth Century (Columbia C2S-831, June-Oct., 1957).

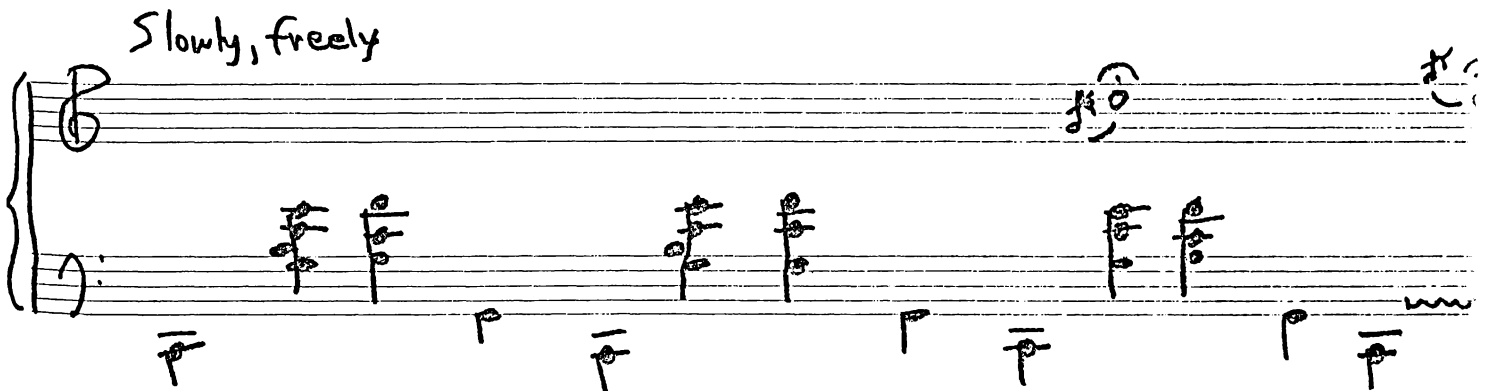
Evans participates are "All Set," by Milton Babbitt, "Transformation," by Gunther Schuller, and the first movement of "Revelations," by Charlie Mingus. The spontaneous improvisatory skill of Evans is never really given much opportunity. Where the music "swings" it does so laboriously. This is good music, however, and these experiments open many ears and challenge established clichés as they strive for new avenues of expression. It seems unlikely that any other pianist in 1957 could have done as much with this music as Evans did, but it was in his mainstream jazz that he truly distinguished himself.

Later in 1958, after his eventful period in the Miles Davis unit, Evans recorded his second album for Riverside.⁴ His playing was quite different from the first Riverside recording. He did not play as many notes; already, his judicious selection of melodic and chordal voicings had begun to show itself. "Minority," "Night and Day," and "Oleo" recall the bop era. Evans has several interesting breaks in the trio texture of "Night and Day" wherein he plays right-hand passagework without the bassist and drummer. But the tempo continues as though all three were playing

⁴Everybody Digs Bill Evans (Riverside RLP 12-291, Dec., 1958). "Minority," "Young and Foolish," "Lucky to be Me," "Night and Day," "Epilogue," "Tenderly," "Peace Piece," "What is There to Say," "Oleo," "Epilogue."

together, creating a fascinating effect. "Young and Foolish" is the best ballad playing in Evans' early recording career. The tempo is very slow and the tonal concepts are absolutely beautiful. He controls his sound flawlessly and his pedaling is so accurate that passages are never run together. An especially interesting specimen is the Evans tune "Peace Piece." It is essentially a free right-hand improvisation over left-hand chords which are essentially the same throughout the improvisation. The opening of "Peace Piece" is given below.

Ex. 4. The opening of "Peace Piece," as recorded on Everybody Digs Bill Evans.



"Peace Piece" is important because it is an early example of the mood piece which has become such a hallmark of the Evans style. The ability to shut out everything and create warm, beautiful moods on a very keyed-down level is one of the really important aspects of Evans' style. He

was joined in this recording by Sam Jones, bassist, and Philly Joe Jones, drummer. On the front cover of the album three other musicians give hearty endorsements:

I've sure learned a lot from Bill Evans. He plays the piano the way it should be played.

--Miles Davis

Bill Evans is one of the most refreshing pianists I have heard in years.

--George Shearing

Bill Evans has rare originality and taste and the even rarer ability to make his conception of a number seem the definitive way to play it.

--Julian "Cannonball" Adderly

Miles Davis was extremely complimentary of Evans' playing. The important collaboration in 1959 actually occurred after Evans had left the Davis group.⁵ This famous session was a successful experiment to free the musicians from rigid harmonic structures and chords by means of modes and scales other than major and minor. This concept had a lasting effect on Evans. Parallelisms and quartal chords often resulted from modal experiments. An example of the piano harmonies is transcribed below.

⁵Kind of Blue (Columbia CS-8163, Mar. and Apr., 1959). "So What," "Freddie Freeloader," "Blue in Green," "Flamenco Sketches," "All Blues."

Ex. 5. The piano "chord" patterns of the opening of "So What," as played on Kind of Blue.



The Davis group consisted of Davis, trumpeter, Julian "Cannonball" Adderly and John Coltrane, saxophones, Paul Chambers, bassist, James Cobb, drummer, and Evans on all piano tracks except "Freddie Freeloader," which was played by Wynton Kelly. All the tunes were written by Davis; the players improvised musical lines based on the scales and modes given by Davis. The harmonies, then, resulted from combinations of these lines, but this combination was not predetermined. Hence, the aleatoric principle appears in this music. A slightly expanded tonality resulted, somewhat emancipated from standard I, IV, and V chords. An intellectual statement by Evans, "Improvisation in Jazz," appears on the record jacket.

"So What" is thirty-two measures in AABA design. "Blue in Green" is a ten-measure format with a four-measure introduction. Time values are freely augmented and

diminished by the soloists. "Flamenco Sketches" is a twelve-measure blues in 6/8 tempo. "All Blues" is a series of five scales, each played as long as desired by each soloist until the series is completed. These experiments were forward-looking in 1959 jazz, and the impression upon Evans was profound. All the musicians in this session were on an equal plane; there were no "sidemen."

An unusual session resulted in the piano duet album with Evans and Bob Brookmeyer.⁶ Brookmeyer came to the session with his trombone, intending to play it; but, upon finding two pianos, he sat down and began to play duet improvisations with Evans. It is always easy to distinguish Evans' playing from Brookmeyer's, but the latter shows himself to be a competent player. Perhaps the most important thing about this recording is that it illustrated to Evans the concept of more than one piano sounding simultaneously; this concept was essential to the phenomenal achievement, Conversations with Myself,⁷ wherein Evans played three

⁶The Ivory Hunters-Double Barrelled Piano (United Artists UAL-3044, Mar. 1959). "Honeysuckle Rose," "As Time Goes By," "The Way You Look Tonight," "It Could Happen to You," "The Man I Love," "I Got Rhythm."

⁷Conversations With Myself (Verve V6-8526, Jan. and Feb., 1963).

tracks, overdubbing himself. The discoveries of the two pianists as they complemented and backed one another seems to be the most important musical element in this session. Assisting Evans and Brookmeyer were Percy Heath, bassist, and Connie Kay, drummer.

The first duet recording Evans made with guitarist Jim Hall proved to be a notable success.⁸ Their musical concepts were unusually complementary, especially in "My Funny Valentine." The Evans-Hall version of this tune must be the definitive one. Intense power was generated without bass or drums. Each person functioned both as soloist and accompanist, and quite often they improvised together on an equal plane. The ballads project a light, spontaneous mood. This jazz exemplifies the complexity and counterpoint of the late cool era. The economic playing of Evans forecasts the concept of his later album, Conversations With Myself; rests and silences occur without interrupting the flow of the improvisation. Tempos are generally steady even though the tremendous freedom and facility of these artists gives the opposite impression. An interesting collage of

⁸Undercurrent (United Artists UAJ-14003, May, 1959). "My Funny Valentine," "I Hear a Rhapsody," "Dream Gypsy," "Romain," "Skating in Central Park," "Darn That Dream."

words reflecting on twentieth-century urbanity decorates the album jacket.

When Evans formed his trio late in 1959 he had already twice been named "New Star" by the Downbeat Critics' Poll. The trio toured the United States early in 1960; a new artist had arrived. An exciting mood pervades the music on the first album made by this talented trio.⁹ A direction toward simultaneous improvisation is discernible here, made possible by Scott LaFaro, bassist, and Paul Motian, drummer. Evans plays a lot of technically-oriented passagework which he soon refines to suit the purposes of integration, seen in a more developed state in the Village Vanguard Sessions. "Some Day My Prince Will Come" shows early signs of the jazz waltz style which becomes so important in later Evans recordings.

An interesting Third Stream experience involves Evans in duet improvisations with pianist Paul Bley.¹⁰ The concept

⁹Portrait in Jazz (Riverside RLP 12-315, Dec., 1959). "Come Rain or Come Shine," "Autumn Leaves," "Witchcraft," "When I Fall In Love," "Peri's Scope," "What is This Thing Called Love?," "Spring is Here," "Someday My Prince Will Come," "Blue in Green."

¹⁰Jazz in the Space Age (Decca DL-9219, 1960). "Chromatic Universe I, II, III," "Dimensions," "The Lydiot," "Waltz From Outer Space."

for this album was to free the pianists by not giving them chords, melodies, or themes. Only the bass and drums served as guides for their unstructured improvisations. This music might be called panchromatic; ideas were imposed one upon the other. George Russell provided concepts, some of them exploiting his rather well-known affinity for a Lydian concept of tonal organization. "George composes things which sound improvised. You have to be deeply involved in jazz and understand all the elements to be able to do that."¹¹

The second Evans trio album with LaFaro and Motian¹² is generally more mellow and subtle than the first. More integration between the members of the trio continues to extend the collective improvisation concept of Portrait in Jazz. Evans' right-hand passages allow more room for the bass and drum lines than on Portrait. Also, LaFaro plays longer bass solos. An important change is seen as Evans moves farther beyond his bop roots toward the modern, sophisticated style which characterizes his playing in the

¹¹Bill Evans, on the record jacket.

¹²Explorations: Bill Evans Trio (Riverside RLP-351, Feb., 1961). "Israel," "Haunted Heart," "Beautiful Love," "Elsa," "Nardis," "How Deep is the Ocean?," "I Wish I Knew," "Sweet and Lovely."

sixties.

The now-famous live session on June 25, 1961, at the Village Vanguard, resulted in a double album, the third trio recording of Evans, LaFaro, and Motian.¹³ The compulsive, somewhat dissonant bop feeling is largely abandoned in this session. Evans had already adopted a more lyrical approach. His right-hand improvisations still dominate the texture, but he put a greater emphasis on tonally controlled rising and falling patterns.

Ex. 6. An example of Evans' left-hand voicings with right-hand passagework based on his style on The Village Vanguard Sessions.

The image shows a handwritten musical example. The top staff is in 4/4 time and contains a right-hand melodic line. It begins with a triplet of eighth notes, followed by a triplet of eighth notes, and then a series of sixteenth-note runs with accents. The bottom staff shows four left-hand chords: (A7) alt., (dm9), (G13), and (Cm) alt.

The concept of total trio improvisation was realized more than ever before. LaFaro played fabulously. His

¹³The Village Vanguard Sessions (Riverside RLP-399, June, 1961). "My Foolish Heart," "My Romance," "Some Other Time," "Solar," "Gloria's Step," "My Man's Gone Now," "All of You," "Alive in Wonderland," "Porgy," "Milestones," "Detour Ahead," "Waltz for Debby," "Jade Visions."

radical innovations, remarkable technique and facility, trills, muted tones, glissandos, double stops, and bowing technique all anticipated Eddie Gomez who joined Evans in 1966. LaFaro was one of the great pioneers of jazz bass. Two of the tunes on this album are LaFaro's: "Gloria's Step" and "Jade Visions." Evans had found a sort of alter-ego in LaFaro. It was extremely unfortunate that LaFaro was killed in an accident just ten days after the Vanguard session.

Motian enjoyed the freedom to express his own concepts with intimate subtlety and rhythmic variation. A truly distinctive drummer, he supported and soloed with immense creativity and taste. Motian's solo in "All of You" is particularly outstanding.

The Vanguard session opened up a new period in small group jazz by demonstrating the validity of collective improvisation in a modern yet not atonal style. In a sense this was old-fashioned; after all, they were playing tunes with chord structures. Evans and LaFaro played basically the same chords, with Motian playing traditional rhythmic supports. Their great freedom was realized within this framework of control; this concept of freedom is one of Evans' most important musical characteristics. He enjoyed

tremendous freedom by first setting up a format of chords and melodies; from this structure he improvised with great imagination and freedom.

The untimely death of LaFaro plunged Evans into depression, and despite a few recording sessions he did not play publicly for months. Early in 1962, Chuck Israels was chosen to replace LaFaro, as Evans and Motian began to rebuild the trio concept. Their first trio album features Evans in a more dominant role than before.¹⁴ Israels did not play on the duet level with Evans as LaFaro had done; instead, he adopted a more supportive role. Though Israels was not the technician that LaFaro was, due to his accompanying role, Evans became stronger. All the selections on this album are ballads; two tunes are by Evans: "Re: Person I Knew," and "Very Early." The deep tone and pulse-like quality of Israels' playing had indeed changed things.

Evans' first recording as a quintet leader shows him to be a forceful player, reminiscent of his many sideman roles in the late fifties.¹⁵ Bop style predominates in

¹⁴Moonbeams: Bill Evans Trio (Riverside RLP-428, May and June, 1962). "Re: Person I Knew," "Polkadots and Moonbeams," "I Fall In Love Too Easily," "Stairway to the Stars," "If You Could See Me Now," "It Might As Well Be Spring," "In Love in Vain," "Very Early."

¹⁵Interplay: Bill Evans Quintet (Riverside RM-445, July, 1962). "You and the Night and the Music," "When You Wish Upon A Star," "I'll Never Smile Again," "Interplay," "You Go To My Head," "Wrap Your Troubles in Dreams."

Evans' many solos, especially in the right-hand passagework. Jim Hall's guitar was substituted for a possible saxophone thereby exploiting lower dynamic ranges, a special trait of the Evans style. Joining Evans and Hall were Freddie Hubbard, trumpeter, Percy Heath, bassist, Philly Joe Jones, drummer.

One of the most phenomenal events in recorded jazz is the session wherein Evans played on three different tracks, overdubbing himself.¹⁶ The result was really a "trio of pianists." Evans displayed an incredible sense of integration between tracks. This was no gimmick of recording technology; it was the work of a great genius who instinctively recalled what he had played on both one and two previous tracks as he spontaneously played yet a third upon the existing ones.

Imitation and counterpoint occur quite often. Frequently, an idea is presented on one track then continued on the others, creating a flowing sense of unity among the tracks. To illustrate further the monumental achievement of Evans in this recording session, it seems appropriate to offer a short sample of the unique three-part piano texture.

¹⁶Conversations With Myself (Verve V6-8526, Jan. and Feb., 1963). "Round Midnight," "How About You," "Theme From Spartacus," "Blue Monk," "Stella by Starlight," "Hey There," "New York City's No Lark," "Just You, Just Me."

Ex. 7. A passage, three tracks, transcribed from "How About You," as recorded on Conversations With Myself.

The image shows a handwritten musical score for three tracks, organized into three systems. Each system contains three staves. The top staff of each system is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The middle and bottom staves are in bass clef. The notation includes various rhythmic values, accidentals, and articulation marks. The first system features a melodic line in the top staff and accompaniment in the lower staves. The second system continues the melodic and accompanimental parts. The third system concludes the passage with a final chord in the top staff and accompaniment in the lower staves. The handwriting is clear and detailed, showing notes, stems, and dynamic markings.

Conversations presents the most refined, imaginative playing of Evans up to this time. Everywhere there exists an absolute command of ideas and integration. Evans is always a melodist. Even when counterpoint and technique could obscure the line, he marvelously transforms them into melodic material. Even his fast right-hand technical patterns and scales belie a melodic origin. The 1963 Grammy Award for Best Instrumental Jazz Performance was presented to Evans for Conversations. He fully deserved it. It represents a high point in his recording career.

This album must be heard to appreciate its full effect. Perhaps the best way to describe Conversations would be to call it an aural mosaic. Sparkling tonal colors and dancing rhythms breathe vitality into this music that is rare even in jazz. The wealth of musical ideas, structures, and concepts is at once dazzling and formidable.

Evans' moods seem restless in the 1965 trio session with Israels and Larry Bunker, drummer.¹⁷ He sounds fresh, exciting, and new; he is pointing toward total group

¹⁷Trio '65: Bill Evans Trio (Verve V6-8613, Jan., 1965). "Israel," "Elsa," "Round Midnight," "Our Love is Here to Stay," "How My Heart Sings," "Who Can I Turn To?," "Come Rain or Come Shine," "If You Could See Me Now."

improvisation, but this particular trio never quite realizes this goal. It almost seems as if Evans was ready but the other musicians weren't. Fluent triplet arpeggios are often performed quickly and lightly over left-hand chord progressions. An unusual treatment of "Round Midnight," passing through several short-lived moods, indicates that Evans is breaking out of some of his established patterns. This type of restlessness and experimentation has often occurred in Evans' growth, followed by more relaxed periods of realization. Bunker is an excellent, tasteful drummer, supporting Evans with imagination and creativity. Israels integrates more than before, but his role, too, is supportive. "We've never rehearsed," the pianist said of the current trio. "We have discussed music collectively but never the specifics of a performance. I want the other guys to feel as I do - that the object is to achieve what we want in a responsible way."¹⁸

One of Evans' many recordings with orchestras is the famous example which features improvisations and arrangements of compositions by Bach, Chopin, Fauré, Granados,

¹⁸John Tynan, "Natural Flow: The Bill Evans Trio," Downbeat 32, no. 13 (17 June 1965): 20.

Scriabin, Claus Ogerman, and Evans.¹⁹ The concept of this session was absolutely beautiful and the result is probably in the domain of Third Stream music. Claus Ogerman arranged and conducted the symphony orchestra. One of the most successful effects is the entrance of the orchestra, with melodic and chordal material, upon the jazz trio texture. An example of this concept is given here:

Ex. 8 This sample was composed by the writer to illustrate the concept of a rhythmic piano texture entered upon by an orchestra. Bass and drum lines would be imagined as well.

The image shows two systems of handwritten musical notation. The first system is labeled 'Piano' and consists of two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, including triplet markings (indicated by a '3' above the notes). The bottom staff is in bass clef with the same key signature and time signature, showing a series of chords. The second system is labeled 'Orch. Red.' and also consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat and a 4/4 time signature. The top staff shows a melodic line with some notes and rests, while the bottom staff shows a bass line with notes and rests. The notation is handwritten and appears to be a sketch or a working draft.

¹⁹ Bill Evans Trio with Symphony Orchestra (Verve V6-8640, Oct. and Dec., 1965).

This particular session was not as successful as it could have been. Evans was either nervous or unsure about his role with the orchestra; or, perhaps the orchestra inhibited him. At any rate, we don't hear many long, beautiful, lyrical lines which usually characterize his playing. Nevertheless, the orchestrations are very lovely and colorful, though at times the entire sound seems somewhat thrown together. The two Evans tunes, "My Bells," and "Time Remembered," are wonderful examples of twentieth-century romantic harmony; the harmony is tonal, but somewhat ambiguous. The selections on this album are given below with explanations:

"Granadas"	based on a theme by Granados
"Valse"	based on the Bach Siciliano in G minor
"Prelude"	based on the Scriabin Prelude #15, D ^b major
"Time Remembered"	by Bill Evans, orchestra, arranged by Ogerman
"Pavane"	based on a theme by Fauré
"Elegia"	from Ogerman's Concerto for Orchestra and Jazz Piano
"My Bells"	by Bill Evans, orchestration arranged by Ogerman
"Blue Interlude"	based on Chopin Prelude in C minor, Op. 28, No. 20

In "Blue Interlude" the orchestra plays a short arrangement of the Chopin Prelude with certain altered chords. Evans then begins his improvisation. The opening is transcribed

and contrasted with the first measures of the Chopin original.

Ex. 9. The opening measures of Chopin's Prelude, Op. 28, No. 20.

Handwritten musical notation for Ex. 9, showing the opening of Chopin's Prelude, Op. 28, No. 20. The notation is in G-flat major (two flats) and common time (C). It is marked "Largo" and "ff" (fortissimo). The piece begins with a half rest in the right hand and a half note G-flat in the left hand. The right hand then plays a series of chords: G-flat major, F major, E-flat major, and D-flat major, each held for a half note. The left hand plays a steady eighth-note accompaniment: G-flat, A-flat, B-flat, C, D-flat, E-flat, F, G-flat.

Ex. 10. A transcription of the beginning of Evans' improvisation based on the Prelude opening, as recorded on Bill Evans Trio With Symphony Orchestra.

Handwritten musical notation for Ex. 10, showing a transcription of the beginning of Evans' improvisation. The notation is in G-flat major (two flats) and common time (C). It is marked "Molto rubato". The right hand starts with a half rest, followed by a half note G-flat, a half note A-flat, and a half note B-flat. The left hand starts with a half note G-flat, followed by a half note A-flat, and a half note B-flat. The right hand then plays a series of chords: G-flat major, F major, E-flat major, and D-flat major, each held for a half note. The left hand plays a steady eighth-note accompaniment: G-flat, A-flat, B-flat, C, D-flat, E-flat, F, G-flat.

Evans' New York concert debut at Town Hall, Feb. 21, 1966, was a tremendous musical success. The concert setting was conducive to the subtle nature of his art. "Extraordinary how much he can communicate [sic]." ²⁰ This live recording also featured Israels and Arnold Wise, drummer. ²¹ Evans gave a lovely rendition of "Who Can I Turn To," accompanied only by arco bass, but the long requiem for his father is the finest music from this distinguished concert. "Solo - in Memory of His Father, Harry L. Evans, 1891-1966" lasts thirteen minutes and is in three parts, consisting of "Prologue," "Improvisation on Two Themes (Story Line, Turn Out the Stars)," and "Epilogue." This solo forecasts his long solo on "Never Let Me Go," Alone (1968) and the one on "People," Alone Again (1975). These long solos each last thirteen to fourteen minutes; the chief difference is that the one on the Town Hall recording is polythematic. Each of the others is made up of improvisations based on a single tune. Israels and Wise support Evans with fine, imaginative

²⁰ Eric Salzman, World-Journal Tribune, 22 February 1966, quoted on the record jacket.

²¹ Bill Evans at Town Hall (Verve V6-8683, Feb. 1966). "I Should Care," "Spring Is Here," "Who Can I Turn To," "Make Someone Happy," "Solo-In Memory of His Father, Harry L. Evans, 1891-1966."

playing, but the ideal of total group improvisation is still not fully realized.

Evans' second duet album with Jim Hall turned out to be keyed down from the fever pitch of the first album.²² On this recording they anticipate the urban sophistication that appears several years later in Evans' first collaboration with Tony Bennett. Evans plays beautifully controlled chordal streams which mesh easily with Hall's carefully chosen lines. This music is definitely not overplayed; there are no superfluous notes or passages. That two people could so intimately conceive such judicious concepts simultaneously is musically incredible. The volume scarcely goes above a mezzo-piano level, but the gradations of sound and tone are a superb technical achievement.

In 1966, Evans found an alterego in Eddie Gomez, bassist. The same year, a collaboration with Gomez and Shelly Manne, drummer, proved to be the best example yet of Evans' ideal of total group improvisation.²³ This is

²²Intermodulation (Verve V6-8655, Apr. and May, 1966). "I've Got You Under My Skin," "My Man's Gone Now," "Turn Out The Stars," "Angel Face," "The Jazz Samba," "All Across The City."

²³A Simple Matter of Conviction (Verve V6-8675, Oct., 1966). "A Simple Matter of Conviction," "Stella By Starlight," "Unless It's You," "Laura," "My Melancholy Baby," "I'm Getting Sentimental Over You," "Star Eyes," "Only Child," "These Things Called Changes."

the beginning of one of the great musical unions in jazz history, Evans and Gomez. Gomez was then twenty-one, and not since LaFaro had Evans enjoyed a bassist with such speed, power, imagination, and complete technical mastery. His tone was deeper and more profound than LaFaro's or Israels'. He extended and developed many concepts that had only been heard germinally in LaFaro. Evans was certainly ready for this union. Manne's outward nature and humor provided contrast to Evans' introspection. The playing on this album is sparkling and integrated. In the studio "A Simple Matter of Conviction" required four "takes"; each time the trio attempted to end it they fell apart. So, before the fourth take, engineers told the trio that they would create a "fade-out" to end that selection!

A fine anthology of Evans performances appeared in the sixties.²⁴ Most of the examples were taken from previous recordings, but three selections were previously unreleased. These three represent some of Evans' finest playing in this period from 1962-1966: "Beautiful Love," "My Foolish Heart," "Bemsha Swing."

²⁴The Best of Bill Evans (Verve V6-8747, 1962-66). "Beautiful Love," "I Believe In You," "Valse," "Danny Boy," "Bemsha Swing," "I've Got You Under My Skin," "My Foolish Heart."

Evans recorded a sequel to Conversations With Myself, but in duet form; he overdubbed with himself only once.²⁵ He wanted to avoid a problem of heavy texture. The high point on this recording is his version of "The Shadow of Your Smile." Beautiful, haunting tonal concepts, excellent counterpoint, and interesting passages of minor seconds all make this one very much like its three-part predecessor.

Evans, Gomez, and drummer Jack DeJohnette participated in the 1968 Montreux Jazz Festival; a "live" trio recording resulted, and the audience response was so enthusiastic that it was necessary to edit most of the applause out of the recording.²⁶ Evans has returned to Montreux twice since 1968. A new sense of power, brightness, and energy appeared in Evans' playing; also, the integration with Gomez had grown tremendously from their previous collaboration. Jack DeJohnette proved to be a fine drummer but the real musical union was obviously Evans and Gomez. The goal of

²⁵Further Conversations With Myself (Verve V6-8727, Aug. and Sept., 1967). "Emily," "Yesterdays," "Santa Claus is Coming to Town," "Funny Man," "The Shadow of Your Smile," "Little Lulu," "Quiet Now."

²⁶Bill Evans at the Montreux Jazz Festival (Verve V6-8762, June, 1968). "One for Helen," "A Sleepin' Bee," "Mother of Earl," "Nardis," "I Loves You Porgy," "The Touch of Your Lips," "Embraceable You," "Someday My Prince Will Come," "Walkin' Up."

total group improvisation was nearer than ever before; all that remained was the selection of a drummer who could completely integrate with Gomez and Evans. This was accomplished with the addition of Marty Morell later in 1968.

Perhaps the hours of greatest pleasure in my life have come about as a result of the capacity of the piano to be in itself a complete expressive musical medium. In introspect I think that these countless hours of aloneness with music unified the directive energy of my life.²⁷

Evans' own observations about solo piano playing are given on the record jacket of his first solo album.²⁸ They provide insight into his musical experience. He told Gene Lees, in a recent magazine article, that his best playing was done in his living room; he also told Lees that by 1960 he would have been perfectly content never to play again in public.²⁹ On this album Evans' playing usually exhibits fullness of texture, but sometimes he lapses into

²⁷Quote of Bill Evans, from liner notes on the recording Alone.

²⁸Alone (Verve V6-8792, Sept. and Oct., 1968). "Here's That Rainy Day," "A Time for Love," "Midnight Mood," "On A Clear Day," "Never Let Me Go."

²⁹Gene Lees, "Bill Evans: Alone," High Fidelity/Musical America 20, no. 8, sec. 1 (August, 1970): 113.

a trio style (but without bass and drums) which sounds strangely empty. Even so, his continuous creativity and contrapuntal interest make this music interesting; a flowing, linear concept gives rise to patterns that keep the tune moving. It is as though all superfluity has been refined out, leaving only the notes essential to the musical context. One gets the feeling that this music is well-cured art and a masterful achievement. Evans is able to generate marvelous rhythm and harmony as well as melodic direction, all at the piano. The finest playing on this album is his version of "Never Let Me Go," which lasts over fourteen minutes. It is one of the longest unaccompanied solos in all recorded jazz. Evans maintains interest and avoids monotony by providing sufficient harmonic, rhythmic, melodic, and mood varieties. This work points ahead to the next solo album, Alone Again, which also contains a long solo.

The recording with Jeremy Steig reflected Evans' love for flute.³⁰ The Evans trio included Gomez and Morell.

³⁰What's New (Verve V6-8777, Jan., Feb., and Mar., 1969). "Straight, No Chaser," "Lover Man," "What's New," "Autumn Leaves," "Time Out for Chris," "Spartacus Love Theme," "So What."

Steig's flute playing was innovative; he created some unusual sounds, such as breath noises, blowing beyond the flute range, and playing like a saxophone, particularly in "Lover Man." Gomez created static effects by strumming single notes, while he also demonstrated his ability to play traditional "walking" bass lines in "Straight, No Chaser." There is much of the freely improvised "progressive jazz" sense of the late sixties in this session; however, the tune is always evident beneath and within the improvised lines. Morell played unusual phrase accents and showed his traditional time-keeping foundation to be absolutely secure. His imagination seems to free itself in this session as he, too, pointed toward the total group improvisation of the seventies. Evans played a very free, tonally ambiguous introduction to "So What," reminiscent of the 1959 session with Miles Davis.

Treble piano counterpoint agrees beautifully with the flute lines, and freshness and originality characterize this recording. Evans creates an interesting effect in "Autumn Leaves" with his long developmental solo wherein he outlined chord progressions with long-winded patterns. This session was musically successful; the four players

exchanged ideas and improvised collectively, imaginatively, and spontaneously.

Total integration between all members of the trio characterizes the live recording made at the Montreux Jazz Festival in 1970.³¹ The superb gifts of Gomez and Morell are everywhere evident. Morell's solo work in "Israel" and "Peri's Scope" is evidence that a drummer can play strongly and fluently without ever losing the melodic line or disrupting the playing of the other musicians. Gomez plays several solos, exhibiting his integration with Evans as well as showing his amazing skills and imagination. Gomez is the heir of Scott LaFaro and in his hands the ideals of LaFaro are brought to full development. Gomez even goes beyond this point; no other bassist in jazz can match his speed, dexterity, tonal concept, and facile creativity. It is impossible to feature another bassist with Evans for any length of time. Evans himself sounds unusually fresh and exciting; his right-hand passagework is clearer and stronger than it has ever been.

³¹Bill Evans: Montreux II (CTI-6004, June, 1970). "Very Early," "Alfie," "Thirty-Four Skidoo," "How My Heart Sings," "Israel," "I Hear A Rhapsody," "Peri's Scope."

The Evans trio of the seventies has indeed arrived at total, spontaneous group improvisation that Evans envisioned in the sixties. The trio's work proves that Evans has developed internally and steadily; each new plateau has solid foundation and craft beneath it. It is from this immense structure and background that the amazing freedom and spontaneity came. Three Evans tunes are featured on this recording: "Very Early," "Thirty-Four Skidoo," and "Peri's Scope."

One of Evans' most famous recordings won him two Grammy Awards, one for best performance by a group, and one for best performance by a soloist.³² Also, the trio was featured in performance on the Grammy Awards program. Evans alternated between a Fender-Rhodes electric piano and a Steinway. This was a high point for the trio; a relaxed, flowing, intimate mood was in effect. Morell's growth had continued from the last trio recording. His integration was more complete than ever before. All the tunes are Evans originals. "Comrade Conrad" was based on a tune he wrote for a Crest toothpaste commercial (the company didn't buy the tune!). "Waltz for Debby" was written in 1954 for his three-year old niece.

³²The Bill Evans Album (Verve V6-8684, 1971). "Funkallero," "The Two Lonely People," "Sugar Plum," "Waltz for Debby," "Twelve Tone Tune," "Re: Person I Knew," "Comrade Conrad."

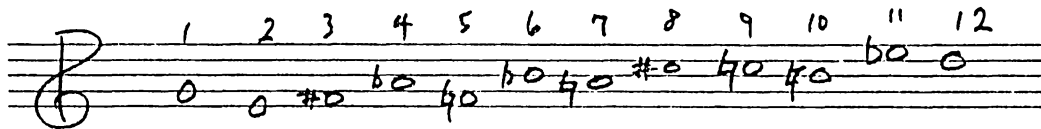
"Person I Knew" is a twelve-measure blues built upon a C pedal point. "Twelve Tone Tune" is an ingenious derivation from a twelve-tone row with three or four repetitions of the row. Only the melody is dodecaphonic in nature; traditional jazz harmonies and rhythms are fitted to the melodic line, then jazz variations follow.

Another example of twelve-tone procedure occurs on Bill Evans: The Tokyo Concert. The finest recorded performance of the trio consisting of Evans, Gomez, and Morell was this concluding concert of a tour of Japan.³³ Never had they sustained such a level of intensity and excitement throughout a recording. Evans seems to have discovered wider varieties of tonal color. Even clothing was changed, reflecting this new taste. The three musicians wore black tuxedos with bright, pink shirts producing vivid contrasts on stage. This trio realized the full possibilities of total, simultaneous group improvisation as envisioned by Evans, and was the finest small jazz group of its time. Complete mastery of techniques, ideas, expression, and style culminated a period of small group jazz. It is

³³Bill Evans: The Tokyo Concert (Fantasy F-9457, Jan., 1973). "Mornin' Glory," "Up With the Lark," "Yesterday I Heard The Rain," "My Romance," "When Autumn Comes," "Twelve Tone Tune Two," "Hullo Bolinas," "Gloria's Step," "Green Dolphin Street."

so fortunate that this concert is preserved. Only one Evans tune was played, "Twelve Tone Tune Two." This concept was first seen on The Bill Evans Album. Again, jazz rhythms and harmonies were applied to a melody of twelve-tone origin. This is "swinging" dodecaphonicism, still basically tonal. Perhaps such interest comes from some of Evans' many Third Stream experiences. The melodic row is given below:

Ex. 11. The row of "Twelve Tone Tune Two," as recorded on Bill Evans: The Tokyo Concert.



The row is first presented on piano with some octave displacements and jazz rhythms. Then, Gomez joins Evans in¹ the presentation of the row, and when Morell enters the jazz variations began. The concept is ingenious; this is as true to Third Stream ideals as any other such venture. "Hullo Bolinas," a beautiful study in tonal control, was the only piano solo on this recording. Gomez played an effective solo in "My Romance," mixing bowing with pizzicato. Some

atonality is evident. His solo related motivically to Morell's and a long, developmental duet resulted. The height of jazz waltz development in a trio setting is yet another of this group's culminating activities in this magnificent recording. Morell's technical achievement in this session was stupendous. He was a total percussionist, not only a drummer. He exhibited more phrase-plus-melodic sense than any other small group drummer. Shifting accents and technical processes that are basic to snare drum technique were transformed to the other drums and cymbals, and the brushes were played with rudimentary stick technique. Morell's many innovations established him as the finest small group jazz drummer; he brought to culmination many of the concepts of Paul Motian, Shelly Manne, Larry Bunker, and others. Morell, born in New York, 1944, joined Evans in 1968. He first studied piano and clarinet; at twelve, he switched to percussion. At sixteen he studied percussion at the Manhattan School of Music, acquiring symphonic experience. A brilliant talent, he was only twenty-nine when The Tokyo Concert was recorded. Brush solos occur in "My Romance," and a stick solo in "Gloria's Step." Evans' superb ensemble sense allowed Gomez and Morell,

the finest players in their style and genre, to establish, with him, the very best of jazz trio music.

A live recording of the Evans trio at the Village Vanguard continues the standard and style established on The Tokyo Concert, but in a more subdued vein.³⁴ The complete integration among Evans, Morell, and Gomez allows the music to unfold in an easy, relaxed manner. The total improvisation is profoundly expressive and meaningful. Generally, this session did not have the excitement of The Tokyo Concert, but the result was musically as satisfying. Three Evans tunes were featured: "Since We Met," "Time Remembered," "Turn Out The Stars."

Of all the recordings Evans has done with orchestras, the second collaboration with Claus Ogerman is his finest achievement in this medium.³⁵ Symbiosis is actually a Third Stream piano concerto. Evans is assisted by his trio members, Morell and Gomez. A full orchestra participates: a full string section under David Nadien, concertmaster of the New York Philharmonic Orchestra, four alto saxophones, three

³⁴The Bill Evans Trio: Since We Met (Fantasy F-9501, Jan., 1974). "Since We Met," "Midnight Mood," "See-Saw," "Sareen Jurer," "Time Remembered," "Turn Out the Stars," "But Beautiful."

³⁵Bill Evans: Symbiosis (MPS Records MC-22094, Feb., 1974).

flutes, two oboes, clarinet, bass clarinet, bassoon, contrabassoon, six French horns, six trumpets, tenor trombone, two bass trombones, tuba, and a full percussion section.

Symbiosis refers to the relationship between score fidelity and improvisation with which Evans had to concern himself. The orchestral music was all composed, arranged, and conducted by Claus Ogerman who shows evidence of having mastered his art, drawing upon traditional as well as twentieth-century sources. This fascinating, beautiful work is one of the finest examples of Third Stream music; jazz and twentieth-century classical music co-exist in complementary ease. This work fulfills the ambitions of the Third Stream movement. Evans and his trio had a great deal of time and space in which to "stretch out" and improvise in the best jazz tradition. The orchestra has a modern score, a vocabulary of expanded tonality and rhythms, and a sense of such composers as Copland and Stravinsky. Many of the twentieth-century concepts achieved in this session were pioneered in the 1965 session, Evans' first orchestra session with Claus Ogerman.³⁶ One of the most

³⁶ Bill Evans Trio with Symphony Orchestra (Verve V6-8640, Oct. and Dec., 1965).

successful Third Stream realizations occurs in those magical passages in which the jazz trio improvises without the orchestra.

As the orchestra enters, playing legato chordal passages, the trio continues to improvise on chord structures that complement the orchestral harmonies. At these points in the texture, the two ideals of composition and improvisation are realized simultaneously. Symbiosis is cast in basically two movements, each exploiting various tempi. Some cyclic process is evident; at the end, the piano recalls the D major theme of the first movement - Largo.

Evans plays both acoustic and electric pianos. He has never sounded better. In this session, Evans is the epitome of the jazz artist with classical roots. He illustrates the eclecticism of twentieth-century piano music, recalling Debussy, Copland, Dello Joio, and Scriabin as well as composers of earlier eras. Evans is completely in command of his ideas, playing positively while exploring and pointing beyond the current musical language of piano jazz in the seventies. Evans was evidently given some type of format, themes, chord progressions, and tempi. From these, he created his improvisations. Some of the piano texture was

undoubtedly played exactly as written, however, in the best sense of Third Stream Music. Evans was thinking very technically and analytically, relating closely to the score. His piano technique shows scales, triplets, trills, and leaps performed solidly and accurately. Nowhere else in his career has he been more convincing and forward-looking. No other pianist of our times was more suited to the task of this demanding score. Evans has culminated his activities with orchestras in this recording.

Eddie Gomez was born in Puerto Rico, in 1944. He studied at the Juilliard School of Music in New York from 1962 to 1965 and in 1966 he joined Evans. Evans' first duet recording with Gomez took place later in 1974, the year Morell left.³⁷ The most unusual feature of this session is Evans' use of organ on several tracks. A different technique is not really involved; he plays the organ keyboard just as he plays the piano keyboard, allowing, of course, for the pedalling capacities of the piano. The result is a sparkling diversity of sound and tone. Evans and Gomez create

³⁷Bill Evans and Eddie Gomez: Intuition (Fantasy F-9475, Nov., 1974). "Invitation," "Blue Serge," "Show-Type Tune," "The Nature of Things," "Are You All The Things," "A Face Without A Name," "Falling Grace," "Hi Lili, Hi Lo."

a warm, intimate mood reminiscent of the Evans collaborations with Jim Hall. The haunting lines and harmonic concepts of "Hi Lili, Hi Lo" are particularly noteworthy. The Evans tune "Are You All the Things" is a version of Jerome Kern's "All The Things You Are."

Before his 1975 collaboration with Tony Bennett, Evans had never recorded with only a vocalist.³⁹ Bennett had never before recorded with only a pianist. Their recording is a masterpiece; seldom have two artists enjoyed such sensitivity and rapport with one another. Evans usually plays short solos after Bennett's presentation of the tune. Then, Bennett recapitulates and closes each selection. At times, the performance seems keyed down as each artist strives to be as complementary of the other as possible. The Evans solos always continue the mood set by Bennett. This album certainly rates as one of the most successful efforts by either artist. The Evans tradition of duet recordings has involved Eddie Gomez and, of course, Bennett. "I never listen to lyrics. I'm seldom conscious of them at all. The vocalist might as well be a horn as far as I'm concerned."⁴⁰

³⁹The Tony Bennett - Bill Evans Album (Fantasy F-9489, June, 1975). "My Foolish Heart," "The Touch of Your Lips," "Some Other Time," "When in Rome," "We'll Be Together Again," "Young and Foolish," "Waltz For Debby," "But Beautiful," "Days of Wine and Roses."

⁴⁰Lee Lyons, "New Intuitions," Downbeat 43, no. 5 (11 March 1976): 12-13, 36-37.

Evans' third appearance at the Montreux Jazz Festival resulted in a "live" duet recording with Gomez.³⁸ In 1975, Evans was still the only artist who had been invited to the Montreux Festival three times. He alternated between electric and acoustic pianos. New material and new harmonic concepts were presented in a wider dynamic range than on the previous duet recording by Evans and Gomez. A more relaxed mood than that of Intuition pervades this album. Gomez and Evans enjoy more empathy, arriving at a greater sense of freedom through controlled intensity. Gomez' solo in "Elsa" is probably his best recorded solo; he displayed many technical effects. Balance, integration, and power establish these artists as one of the great duet teams in jazz history.

Evans has always required very careful listening to appreciate just how musically interesting he can be. A splendid variety of moods is available on his second solo album.⁴¹ It is a sort of sequel to Alone. Complete tonal

⁴⁰Bill Evans, Eddie Gomez: Montreux III (Fantasy F-9510, July, 1975). "Elsa," "Milano," "Venutian Rhythm Dance," "Django," "Minha (All Mine)," "Driftin'," "I Love You," "The Summer Knows."

⁴¹Alone Again (Fantasy F-9542, Dec., 1975). "The Touch of Your Lips," "In Your Own Sweet Way," "Make Someone Happy," "What Kind of Fool Am I?," "People."

mastery and perfect legato playing combine with Evans' supreme lyrical gift; he is the finest jazz piano melodist of our time. As on Alone, some skeletal playing occurs, but imagination holds the interest. Evans displays profound dramatic sense and wide variety of moods in the masterpiece of this album, "People," an unusual piano solo lasting approximately fourteen minutes. This type of solo appeared first on Bill Evans At Town Hall, then again on Alone. It is noteworthy that on his two solo albums Evans played lengthy solos, giving full vent to his improvisatory skill and imagination.

On his recent quintet recording, Evans is joined by Harold Land, tenor saxophonist, Kenny Burrell, guitarist, Ray Brown, bassist, Philly Joe Jones, drummer.⁴² The mood is very relaxed and mellow. No new trails are blazed here; rather, traditional jazz styles are aired once again and their values are upheld. Each musician solos with quiet accompaniment. A sophisticated sense of taste and balance is always present. Evans seems to be relaxing, drawing inspiration from the past.

⁴² Quintessence (Fantasy F-9529, May, 1976). "Sweet Dulcinea," "Martina," "Second Time Around," "A Child Is Born," "Bass Face."

Evans' second collaboration with Bennett is another duet masterpiece.⁴³ A sophisticated urban mood prevails in this music. Evans is a bit more relaxed in his role than on the previous album with Bennett. Both artists are noticeably freer in their phrasing and rubato, each sensing their wonderful empathy. This album represents one of the highest levels of duet performance ever attained in jazz. Bennett is magnificent; he has never sounded better. Particularly noteworthy is his profound interpretation of Evans' tune, "The Two Lonely People." This sequel followed its predecessor by slightly more than a year.

⁴³Together Again (Improv IPV-7117, Sept., 1976). "The Bad and The Beautiful," "Lucky to Be Me," "Make Someone Happy," "You're Nearer," "A Child Is Born," "The Two Lonely People," "You Don't Know What Love Is," "Maybe September," "Lonely Girl," "You Must Believe In Spring."

Summary

The Evans style is experimental, romantic, introspective, brooding, authoritative, reflective, and always controlled. His dynamic palate, though limited to forte and below, is always very carefully graded. A singing tonal quality characterizes the Evans sound.

Much has been made of Evans' shy, introverted nature; perhaps this is somewhat exaggerated. Indeed, his personal life is different from his performing career, but this is true of nearly all performers. He may have had problems with audiences but he has always been able to communicate emotionally with listeners, particularly those who are able to comprehend his art and its subtlety.

Sequels are found in his recording career. He has performed twice in solo sessions, twice in overdub sessions, and several times with orchestras, duets, trios, quartets, and in other media.

Evans is essentially a traditionalist; he plays continuous variations, a series of "choruses" based on a tune or theme. After these are completed a restatement of the theme occurs, possibly followed by a coda.

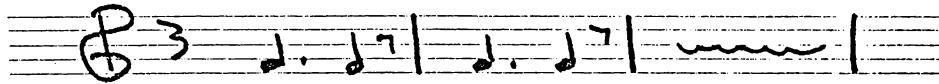
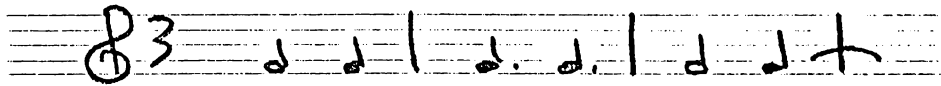
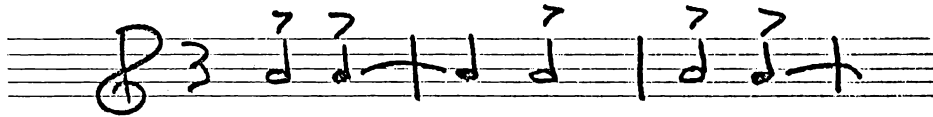
The bop influence in Evans' music has already been discussed; it provided a solid foundation upon which he developed his style. "I had to go through a terribly hard analytical and building process. But in the end I came out ahead, in a sense, because I knew what I was doing in a more thorough way."⁴⁴

Evans plays in a somewhat "bent-over" fashion, with his head lowered and arms extended. His hand positions is reasonably flat, raised somewhat to allow for fingerings and tonal control. The Evans style is very vocally and melodically oriented. Even in his figuration passages, melodic contours can easily be distinguished.

One particular contribution of Evans is his development of the jazz waltz to a greater degree than any other jazz pianist. Examples of his rhythmic development in jazz waltzes are:

⁴⁴Lee Lyons, "New Intuitions," Downbeat 43, No. 5, 11 March, 1976, pp.12-13, 36-37.

Ex. 12. Some examples of Evans' rhythmic development in jazz waltz tempos.



Evans has shown interest in the electric piano medium on several occasions. He has played organ at least once, on Intuition. These instruments, however, are not as important to the Evans style; only on an acoustic piano can he really produce the delicacy, articulation, voicings, and beautiful moods for which he is known.

Evans' selection of material has been judicious. Such tunes as "How Deep is The Ocean," "Easy Living," "My Romance," "Young and Foolish," "I Hear A Rhapsody," "My Melancholy Baby," and many others have benefited from the Evans touch.

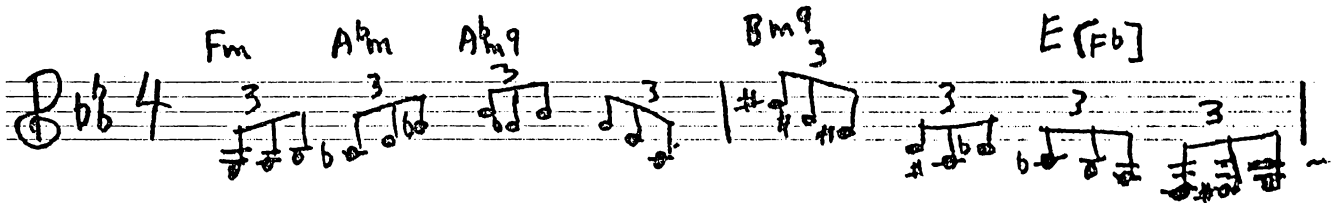
In examining Evans' total output, it is apparent that his harmonic concept is centered in the left hand. Examples of left-hand chordal patterns used often by Evans are given below.

Ex. 13. Examples of Evans left-hand voicings.

Handwritten musical notation showing six left-hand chord voicings on a bass clef staff. The chords are: Dm9, Db9 (+#), Cm9 (+b)(alt.), Fm9, Abm9, and Eb9 (+b). Each chord is represented by a vertical stack of notes on the staff with a brace on the left.

The chord roots are either implied (in solo playing) or filled in by a bassist. Some right-hand passagework is given below to illustrate further the Evans style. His fondness for triplet passages suggests this transcription:

Ex. 14. Transcription of a passage of right-hand triplets as recorded in "I Hear a Rhapsody," on Bill Evans: Montreux II.



Of course, the real proof and pleasure of the Evans style is to be had by hearing him perform, "live" and on recordings. It is impossible to provide a completely pure analysis of any style; conclusions are arrived at only through observation and they are dependent upon a variety of circumstances. In all probability, a Beethoven symphony must be heard to be appreciated. A musicologist would know

(hopefully) many technical and historical items which deepen his appreciation for this music. However, is the average listener so far removed from the musicologist when he too experiences goosebumps and sensual delight upon hearing certain music? When analysis and description of music is done, the emotional impact still remains.

As Evans puts it,

It bugs me when people try to analyze jazz as an intellectual theorem. It's not. It's feeling.⁴⁵

⁴⁵Evans as quoted by Don Nelson, "Bill Evans: Intellect, Emotion and Communication," Downbeat 27, no. 25 (8 December 1960): 18.

CHAPTER IV

SELECTED COMPOSITIONS

Evans has over thirty-five compositions to his credit. Many of his tunes have become standards in jazz. A few of them have been selected for this chapter. They are presented in traditional jazz notation. The chord symbols are explained in numerous tune-books.

Most jazz composers write a melody, harmonizing it with selected chord progressions. When jazzmen write pieces to be performed exactly as written, we think in terms of "arrangement." For instance, big bands play "charts," or written arrangements of tunes except, of course, in the improvisational solo sections. Third Stream music blends the improvisational style with written arrangements.

The bulk of Evans' tunes are listed below.

A Simple Matter of Conviction

Are You All The Things (a version of "All the Things You Are," by Jerome Kern)

Blue in Green (honors shared with Miles Davis)

Children's Play Song

Comrade Conrad

Displacement

Epilogue

Five

Funkallero

Funny Man

In Memory of His Father, Harry L. Evans
(1891-1966)

Interplay

Loose Bloose

My Bells

My Lover's Kiss

No Cover, No Minimum

New York City's No Lark

One For Helen

Peace Piece

Peri's Scope

Re: Person I Knew

Show-Type Tune

Since We Met

Sugar Plum

The Two Lonely People

Thirty-four Skidoo

Time Out for Chris

Time Remembered

Turn Out The Stars

Twelve Tone Tune

Twelve Tone Tune Two

Very Early

Walking Up

Waltz For Debby

"Waltz for Debby" is probably the best known Evans tune. It was written for his niece when she was three years old. Haunting melodies and beautiful, imaginative chord progressions characterize Evans' tunes. A few of the writer's favorites are given on the following pages. The chord symbols and melodies vary a bit from one "chart" to the other as jazz fakebooks are examined. The melodies and chords of the following Evans' compositions are my own realizations, based on my responses to his recordings.

Funkallero — by Bill Eva.

The musical score is written on three staves in 4/4 time, with a key signature of two flats (Bb and Eb). The title "Funkallero" and the composer "— by Bill Eva." are written above the first staff.

Staff 1: The first measure contains a G7 chord. The second measure contains a C7alt chord. The third measure contains an Fm(#7) chord. The fourth measure contains a Db5 min-alt chord.

Staff 2: The first measure contains a G7 chord. The second measure contains a C7alt chord. The third measure contains an Fm(#7) chord. The fourth measure contains Ebm, Ebm+, and Ab9 chords.

Staff 3: The first measure contains Db min7, Cm7, and Bbm chords. The second measure contains a G7 chord. The third measure contains a C7alt chord. The fourth measure contains an Fm(#7) chord.

The Two Lonely People

- by Bill Evans

Chords: Dm, Gm, A7, Dm, Em7 b5, A7

Chords: Dm7, F7, Bbm, Eb9, Ab, Fm7

Chords: Dm7(b9), G7+, Cm7, Eb7, Abm, D9

Chords: Gbmaj7, Dbm9, Gb7, B(C#), F7+, Bbm9, Eb11

Chords: Abm9, D9, F#m9, B9, Em9, A7

Chords: Dmaj7, Bm, C, F#7, Bm, D7

Chords: G, C#7, Fm(#9), B, Em9, F#7

Chords: Bm, Am, D7, G, C#7, F#m, B7

Chords: Em7, F#7, Bm7, D9, G, F#7+

Chords: Bm9, E9, Am, D9, Gm9, C

Handwritten musical notation on two staves. The first staff contains six measures with chord symbols: Fm9, Bb7, Eb, A7 (with a caret over the A), Dm, and Gm. The second staff contains five measures with chord symbols: A7, Dm, Em7(b5), A7, and Dm7. The notation includes various note values, rests, and accidentals.

Time Remembered

- by Bill Evans

Bm9 Cmaj7(+4) F9(+4) Em7

Am9 Dm7 Gm9 Emaj7(+4) Ab9(+4)

Am7 Dm7 Gm7 Cm7

Fm7 b9 Em9 Bm13 #9

Ebm9 Am13 Cm9 F#m13

Bm11 Gm9 Ebmaj7 Dm7

Cm Cm9

Very Early

- by Bill Evans

The musical score is written on eight staves in treble clef with a 3/4 time signature. The notes are mostly quarter notes and half notes, with some beamed eighth notes. Chords are indicated by letters above the notes. The piece concludes with a double bar line.

Staff 1: Chords: C, Bb, Eb, Ab9. Notes: d, d, d, b, b, d.

Staff 2: Chords: Db9, G9, C, C(B7). Notes: b, d, d, d.

Staff 3: Chords: D, Am, F#m7, B7. Notes: d, d, d, #d.

Staff 4: Chords: Em7, Ab9, Db, G7 (Colt.). Notes: d, b, b, d, d.

Staff 5: Chords: B, Ab7, Db, Bb9. Notes: #, #, d, #, d, #, d, #, d.

Staff 6: Chords: B, G9, C, Ab7. Notes: #, #, #, #, #, #, #, #.

Staff 7: Chords: Db, G7, Em7, Eb7. Notes: b, d, d, d, d, b, d, b, d.

Staff 8: Chords: Dm7, G7, C. Notes: d, d, d, d.

Waltz for Debby - by Bill Evans

Am p. | Dm d. | Gm d. | C7 d. |

A7 d. | D7 d. | G7 d. d. | C7 d. d. |

F9 d. d. | Bb d. d. d. | Bbm d. d. d. | C9 d. d. d. |

Am p. | Ab7 p. | Dbmaj7 p. | G p. |

Am p. | Dm d. | Gm d. | C7 d. |

A7 d. | D7 d. | G7 d. d. | C7 d. d. |

A7 d. d. | Dm d. d. d. | B9^(#) d. d. | E7 #d. d. d. |

Amaj7 #p. | G#min7^(sus4) p. | C#9 p. |

Gm7 p. | C7+ p. | Am^(sus4) p. | D7+ p. p. |

Gm7 Em7 A7 Dm Cm7 F7

Bbmaj7 Em7 A7 Dm7 G7

Abmaj7 Dbmaj7 Gm7(sus4) C7

Am Dm Gm C7

A7 D7 G7 C7

F7 Bb Bbm C13

Am7(sus4) D7 Bm7(sus4) E7

Am Cm7 F7 Bbmaj7 A7(E10)

Dm G7 F Fdim.

Handwritten musical notation on a staff. The key signature has one flat (Bb). The notation consists of four measures, each containing a dotted quarter note. Above the notes are the following chords: Gm7, C7, Dbmaj7, and Gbmaj7. The notes are: G4 (first measure), C5 (second measure), Bb4 (third measure), and Gb4 (fourth measure).

Handwritten musical notation on a staff. The key signature has one flat (Bb). The notation consists of two measures, each containing a dotted quarter note. Above the notes is the chord F. The notes are: F4 (first measure) and E4 (second measure). The piece ends with a double bar line.

APPENDIX: SURVEY OF DISCOGRAPHY

The following list is a chronological survey of Evans' recording career through 1977. This list is nearly complete, a few examples not being available yet either in lists or in private collections. Certainly, the bulk of Evans' work is here and it is in this recorded material that his jazz piano style is revealed. The recordings are listed in chronological order and Evans' role on each is given.

George Russell: The Jazz Workshop (RCA LPM-2534, Mar., Oct., and Dec., 1956). Evans as sideman with Russell Smalltet: Barry Galbraith, guitar, Art Farmer, trumpet, Hal McKusick, alto saxophone, Milton Hinton, bass, Joe Harris, drums.

The Touch of Tony Scott (RCA LPM-1353, July, 1956). Evans as pianist in the Scott orchestra.

New Jazz Conceptions (Riverside RLP12-223, Sept., 1956). Evans' debut as trio leader, with Teddy Kotick, bass, Paul Motian, drums.

The Complete Tony Scott (RCA LPM-1452, Dec., 1956; Feb., 1957). Evans as pianist in the Scott orchestra, also as arranger of "Walkin'."

The Genius of Charles Mingus (Bethlehem BCP-6019, Aug., 1957). Evans as sideman.

Outstanding Jazz Compositions of the Twentieth Century (Columbia C25-831, June - Oct., 1957). Evans featured on several tracks, Third Stream works: "All Set" by Milton Babbitt, "Transformation" by Gunther Schuller.

Free Blown Jazz (Carlton LP-12-113, Nov. 1957). Evans as sideman with Tony Scott, clarinet, Jimmy Knepper, trombone, Milton Hinton and Henry Grimes, bass, Paul Motian, drums, Clark Terry, trumpet.

The Modern Art of Jazz: Tony Scott (Seeco CELP-425, Nov., 1957). Tony Scott, clarinet, Jimmie Knepper, trombone, Clark Terry, trumpet, Shahib Shihab, baritone saxophone, Milton Hinton and Henry Grimes, bass, Paul Motian, drums. Evans as sideman with Scott ensemble.

Hal McKusick: Cross Section-Saxes (Decca DL-9209, Mar. and Apr., 1958). Evans as sideman with McKusick ensemble. Hal McCusick, bass and alto clarinet, Frank Socolow, alto saxophone, Dick Hafer, tenor saxophone, Jay Cameron, baritone saxophone, Art Farmer, trumpet, Barry Galbraith, guitar, Paul Chambers and Milton Hinton, bass, Connie Kay and Charlie Persip, drums.

Miles Davis: Jazz Track (Columbia CL-1268, May, 1958). Evans as sideman in quintet, sextet with Miles Davis.

Everybody Digs Bill Evans (Riverside RLP12-291, Dec., 1958). Trio with Sam Jones, bass, and Philly Joe Jones, drums.

Previously unissued selections released on Bill Evans: Peace Piece and Other Pieces (Milestone M-47024, 1975). Original selections from Jan., 1959. Trio with Paul Chambers, bass, Philly Joe Jones, drums.

Kind of Blue (Columbia CS-8163, Mar.-Apr., 1959). Evans as sideman in Miles Davis sextet.

The Ivory Hunters-Double Barrelled Piano (United Artists UAL-3044, Mar., 1959). Evans and Bob Brookmeyer in piano duet with Percy Heath, bass, Connie Kay, drums.

Chet (Riverside RLP 12-299, Mar., 1959). Evans as sideman.

Undercurrent (United Artists UAJ-14003, May 1959). Duet with Jim Hall, guitar. Reissued in 1968 on Solid State SS-18018.

Odds Against Tomorrow (United Artists UAL-4061, July, 1959). Evans on the John Lewis soundtrack for this film.

Chet Baker Plays the Best of Lerner and Loewe (Riverside RLP 12-307, July, 1959). Evans as sideman.

- Portrait in Jazz (Riverside RLP 12-315, Dec., 1959). Trio with Scott LaFaro, bass, Paul Motian, drums.
- Jazz in the Space Age (Decca DL-9219, 1960). Evans on certain tracks with the George Russell Orchestra. Third Stream Music.
- Jazz Abstractions (Atlantic 1365, Dec., 1960). Evans on two Third Stream tracks, compositions by Gunther Schuller.
- Explorations: Bill Evans Trio (Riverside RLP-351, Feb., 1961). Trio with Scott LaFaro, bass, Paul Motian, drums.
- Blues and the Abstract Truth (Impulse IPE-5, Mar., 1961). Evans as sideman.
- Know What I Mean? (Riverside RLP-433, 1961). Evans as sideman with Cannonball Adderly group.
- The Village Vanguard Sessions (Riverside RLP-399, June, 1961). Issued also as Riverside RLP-376, 399. Reissued as Milestone M-47002, 1973. Trio with Scott LaFaro, bass and Paul Motian, drums.
- Mark Murphy: Rah (Riverside RLP-395, Sept. and Oct., 1961). Evans as sideman on certain tracks.
- The Magic Touch: Tadd Dameron Orchestra (Riverside RLP-419, Feb., Mar., Apr., 1962).
- Moonbeams: Bill Evans Trio (Riverside RLP-428, May and June, 1962) Trio with Chuck Israels, bass, Paul Motian, drums.
- How My Heart Sings! (Riverside RLP-473, May and June, 1962). Trio with Chuck Israels, bass, Paul Motian, drums.
- Interplay: Bill Evans Quintet (Riverside RM-445, July, 1962). Evans with Percy Heath, bass, Freddie Hubbard, trumpet, Jim Hall, guitar, and Philly Joe Jones, drums.
- Previously unissued selection "Loose Bloose" (Aug., 1962), released later on Bill Evans: Peace Piece and Other Pieces (Milestone M-47024, 1975). Quintet with Zoot Sims, saxophone, Jim Hall, guitar, Ron Carter, bass, and Philly Joe Jones, drums.

- Shelly Manner/Bill Evans with Monty Budwig: Empathy (Verve V6-8497, Aug., 1962). Trio with Shelly Manne, drums, Monty Budwig, bass.
- The Gary McFarland Orchestra (Verve V-8518, Dec., 1962, Jan., 1963). Evans with the orchestra.
- Conversations with Myself (Verve V6-8526, Jan. and Feb., 1963). Evans overdubs with himself, three tracks.
- Bill Evans: Recorded Live at Shelly's Manne Hole (Riverside RS-3013, May 1963). Trio with Chuck Israels, bass, Larry Bunker, drums.
- Trio '64: Bill Evans (Verve V6-8578, Dec., 1963). Reissued on Bill Evans Trio-Duo (Verve VE2-2509, 1976). Trio with Gary Peacock, bass, Paul Motian, drums.
- Stan Getz and Bill Evans (Verve V6-8833, 1963). Recorded in 1963 but not released until 1973. Duet.
- Bill Evans Trio "Live" (Verve V6-8803, 1964). Issued first in 1971 (by Verve) although the recording was made in 1964.
- Bill Evans-Monica Zetterlund (Philips LP-8222, Aug. 1964). Zetterlund, vocals; trio with Chuck Israels, bass, Larry Bunker, drums.
- Trio '65: Bill Evans Trio (Verve V6-8613, Jan., 1965). Trio with Chuck Israels, bass, Larry Bunker, drums.
- Bill Evans Trio with Symphony Orchestra (Verve V6-8640, Oct., and Dec., 1965). Improvisations and arrangements on works by Bach, Chopin, Faure, Granados, Claus Ogerman, Scriabin, Evans. Conductor, Ogerman.
- Bill Evans at Town Hall (Verve V6-8683, Feb., 1966). Trio with Chuck Israels, bass, Arnold Wise, drums.
- Intermodulation (Verve V6-8655, Apr. and May, 1966). Reissued on Bill Evans: Trio-Duo (Verve VE2-2509, 1976). Duet with Hall.

A Simple Matter of Conviction (Verve V6-8675, Oct., 1966).
Trio with Shelly Manne, drums, Eddie Gomez, bass.

The Best of Bill Evans (Verve V6-8747, 1962-66). A collection of previously recorded examples, together with three previously unreleased selections. Various artists, dates; Chuck Israels, bass, Arnold Wise, drums, Monty Budwig, bass, Shelly Manne, drums, Jim Hall, guitar.

Further Conversations with Myself (Verve V6-8727, Aug. and Sept., 1967). A sequel to Conversations with Myself, (Verve V6-8526, 1963). Evans overdubs with himself.

Bill Evans: At the Montreux Jazz Festival (Verve V6-8762, June, 1968. Trio with Eddie Gomez, bass, Jack DeJohnette, drums.

Bill Evans: Alone (Verve V6-8792, Sept. and Oct., 1968).
Solo piano.

What's New (Verve V6-8777, Jan., Feb., and Mar., 1969). Trio with Eddie Gomez, bass, Marty Morell, drums, Jeremy Steig, flute.

Bill Evans: From Left to Right (MGM Records SE-4723, 1970). Evans playing Fender-Rhodes electric piano and Steinway. Orchestra arranged and conducted by Michael Leonard.

Bill Evans: Montreux II (CTI-6004, June, 1970). Trio with Eddie Gomez, bass, Marty Morell, drums.

The Bill Evans Album (Verve V6-8684, 1971). Also issued as (Columbia C-30855). Trio with Eddie Gomez, bass, Marty Morell, drums. Evans plays electric and acoustic pianos.

Living Time (Columbia KC-31490, May, 1972). Evans plays electric and acoustic pianos, with the George Russell Orchestra; composed, arranged, and conducted by Russell.

Live at the Festival (Enja-2030, 1972). Trio with Eddie Gomez, Tony Oxley, drums; recorded live at the Ljubljana Festival, Yugoslavia.

The Tokyo Concert (Fantasy F-9457, Jan., 1973). Trio with Eddie Gomez, bass, Marty Morell, drums.

The Bill Evans Trio: Since We Met (Fantasy F-9501, Jan., 1974). Trio with Eddie Gomez, bass, Marty Morell, drums.

Bill Evans: Symbiosis (MPS Records MC-22094, Feb., 1974). Evans' trio: Eddie Gomez, bass and Marty Morell, drums, with symphony orchestra; composed, arranged, and conducted by Claus Ogerman.

Bill Evans-Eddie Gomez: Intuition (Fantasy F-9475, Nov., 1974). Duet with Eddie Gomez, bass; Evans plays organ also.

The Tony Bennett-Bill Evans Album (Fantasy F-9489, June, 1975). Duet with Tony Bennett, vocals.

Bill Evans-Eddie Gomez: Montreux III (Fantasy F-9510, July, 1975). Duet with Eddie Gomez, bass.

Alone Again (Fantasy F-9542, Dec. 1975). Solo piano.

Quintessence (Fantasy F-9529, May 1976). Quintet with Harold Land, tenor saxophone, Kenny Burrell, guitar, Roy Brown, bass, Philly Joe Jones, drums.

Together Again (Improv IPV-7117, Sept., 1976). Duet with Tony Bennett, vocals.

In addition to these sixty-four recordings, eleven other albums were either unavailable or contained undated performances. This information was derived in part from the Fonolog and Schwann listings available in record shops. For many reasons it is often impossible to acquire a certain record or records that have, according to these catalog listings, indeed been released. Contact was made with

recording companies in an attempt to produce as complete a list as possible.

Jazz at the Plaza, Vol. I (Columbia C-32470). Evans as sideman with the Miles Davis sextet, including Philly Joe Jones, John Coltrane, Paul Chambers, Cannonball Adderly.

A Jazz Piano Anthology (Columbia KG-32355, 1973). One example of Evans, undated, playing with an unnamed bassist and drummer. Produced by Henri Renaud, CBS France.

Basic Miles-Classic Performances (Riverside RS-3057). Reissued 1973. Evans as sideman with the Miles Davis group. Probably 1958-59.

Encyclopedia of Jazz on Records, Vol. 5 (MCA 2-4063, 1974). Compiled by Leonard Feather. One solo example, not dated.

The Bass (Impulse IPE-9284, also ABC Records ASY-9284-3, 1973-74). An anthology. One example features Evans, LaFaro, Motian, in trio.

The Progressives (Columbia CG-31574).

Milestone Two-Fer Giants (Milestone M-1).

Piano Giants (Prestige P-24052, 1976).

Spring Leaves (Milestone M-47034, 1976). A two-record set ("Two-Fer"), reissue of Riverside RLP 12-315 and RLP-351. Trio with LaFaro and Motian.

Bill Evans: The Second Trio (Milestone M-47046, 1976). A two-record set, reissue of Riverside RLP-428 and RLP-473. Trio with Chuck Israels and Motian.

In surveying this list of recordings, it becomes obvious that Evans has preferred the trio setting. At least twenty-two trio records are known; others probably exist. The next favorite medium is his participation with orchestras, ranging from Tony Scott's to Gunther Schuller's Third Stream arrangements and compositions. There are fourteen known recordings in this medium. Next is the quartet medium with eight, then the duet medium, also with eight; sextets follow with seven, then quintets with four. Two solo recordings are known, and two overdub sessions exist. There has been no attempt to include the last eleven entries in this count, except as the medium was either known or obvious.

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It is known that articles on Bill Evans have appeared in various issues of the magazines and journals listed below. For various reasons it was impossible to gain access to these specific publications. Only those in the bibliography have been examined. Often it was possible to locate specific issues of a certain publication but impossible to find others. So, any publication, certain issues of which were unavailable (to me) is listed here. The Music Index provided invaluable assistance for many series of publications. This listing is offered in the interest of completeness.

Broadcast Music International

Coda

Contemporary Keyboard

Crescendo International

International Musician

Jazz and Blues

Jazz Hot

Jazz Journal

Jazz Magazine

Jazz Monthly

Metronome

Music U.S.A.

Musica Jazz

Orkester Journalen: Tidsskrift for Jazzmusik

Variety

FILMS

Bill Evans. 20-minute film, directed by Leland Wyler. A portrait of the Evans Trio in a club performance.

Jazz is our Religion. 30-minute film, directed by John Jeremy, produced in England in 1972. Evans is one of many jazz performers featured.

In addition, Evans has appeared on various television programs, including Camera Three; Jazz Adventures; Jazz Set, a program for the Public Broadcasting Service; and countless European television programs. Evans has written three books of originals and transcriptions of solos for the Richmond Organization, 10 Columbus Circle, New York, NY 10019.