

**BILL  
EVANS**  
**SOME  
OTHER  
TIME**

**THE LOST SESSION  
FROM THE BLACK FOREST**

with **EDDIE GOMEZ**  
and **JACK DEJOHNETTE**











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

Original Session Photos by GERMAN HASENFRATZ (Courtesy of Andreas Brunner-Schwer)

# BILL EVANS SOME OTHER TIME

THE LOST SESSION FROM THE BLACK FOREST RECORDED AT MPS STUDIOS IN VILLINGEN, GERMANY ON JUNE 20, 1968

## DISC ONE

1. YOU GO TO MY HEAD (4:58)
2. VERY EARLY (5:12)
3. WHAT KIND OF FOOL AM I? (5:21)
4. I'LL REMEMBER APRIL (4:08)
5. MY FUNNY VALENTINE (6:58)
6. BAUBLES, BANGLES AND BEADS (4:38)
7. TURN OUT THE STARS (4:56)
8. IT COULD HAPPEN TO YOU (3:58)
9. IN A SENTIMENTAL MOOD (4:18)
10. THESE FOOLISH THINGS (4:14)
11. SOME OTHER TIME (5:28)

## DISC TWO

1. YOU'RE GONNA HEAR FROM ME (3:32)
2. WALKIN' UP (4:10)
3. BAUBLES, BANGLES AND BEADS (4:51)
4. IT'S ALL RIGHT WITH ME [INCOMPLETE] (3:45)
5. WHAT KIND OF FOOL AM I? (2:51)
6. HOW ABOUT YOU? (3:59)
7. ON GREEN DOLPHIN STREET (4:33)
8. WONDER WHY (4:13)
9. LOVER MAN (OH, WHERE CAN YOU BE?) (3:49)
10. YOU'RE GONNA HEAR FROM ME [ALTERNATE TAKE] (3:24)





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Original recordings made by HANS GEORG BRUNNER-SCHWER and JOACHIM-ERNST BERENDT  
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Jack DeJohnette and Eddie Gomez for their priceless musicianship and enthusiasm for the project

## **DEDICATED TO THE MEMORIES OF**

BILL EVANS, HANS GEORG BRUNNER-SCHWER and JOACHIM-ERNST BERENDT







## DISCOVERING BILL EVANS'S LOST SESSION

This album represents one of the most remarkable musical archeology projects I've ever embarked on — and I've been on quite a few since I joined Resonance Records in 2009. Thanks to the generosity of Resonance's founder and president, George Klabin, I've been able to travel the world regularly in search of material for us to release — legally and officially — on our label. The realization of this album took me on an international adventure I would never have thought possible, leading to the release of this never-before-heard studio album by the great Bill Evans. This is no ordinary recording. It's a remarkable document of an under-represented period in the career of one of the icons of jazz, a great album that will re-write the history books. The story of my experience from the time I first encountered the music to shepherding it to final release is the stuff that dreams are made of.

It all began in the spring of 2013 when I attended the JazzAhead conference in Bremen, Germany where, between meetings with various distributors, journalists and booking agents, I happened to meet one of the sons of the great German record producer and engineer, the late president and founder of MPS Records, Hans Georg Brunner-Schwer, known familiarly as "HGBS." Of course, this was a great thrill for me. I've admired the original MPS LPs and reissues since my early days in the music business when I worked for PolyGram and Universal, the U.S. distributors of as much of the MPS catalog as was in print.



The Bill Evans Trio with Eddie Gomez and Jack DeJohnette at the Montreux Jazz Festival on June 15, 1968 (5 days before the MPS Studio Session in Villingen, Germany). © JanPersson/CTSIMAGE

As is my habit, I seized the opportunity to pose to the younger Mr. Brunner-Schwer those magic words, "Do you have any unreleased tapes?" That's when he asked me in hushed tones if I could keep a secret. I replied immediately, "Absolutely! Of course!" He then whispered that the family possessed an unknown recording of the Bill Evans trio produced in their studio in 1968. We went out to his car and he played me one track from the recordings that make up this album. It blew my mind to hear it. THIS was why George sent me half way around the world to Germany: to search out rare recordings like THIS.

As it happened, though, the process that eventually led to my hearing all of the music took some time. The day the JazzAhead conference ended, I followed up with the Brunner-Schwer family to hear the music and acquire the tapes for Resonance. We didn't have rights allowing us to release the material and neither did the Brunner-Schwers. This was one of those "white whales" you don't find every day, perhaps ever! Except, here it was!

Months later, in December of 2013, I was able to play George one track from the session so he could evaluate the performance and recording quality. It was no surprise that he wanted to hear more and get his hands on the tapes. I finalized my plans to return to Europe so I could advance the project forward. And, of course, I wanted to hear all the music together, as until then, I'd just heard a few tracks. Shortly afterward, I made a quick trip to Europe and I finally had the opportunity to hear all the takes from the session. Needless to say, I was blown away.

On April 23, just after JazzAhead 2014, I visited Villingen in the Black Forest to discuss our acquisition of the Bill Evans album. Eventually the train entered a dense forest, der Schwarzwald (the Black Forest, in English). Pulling into the village of Villingen, I saw a building with a sign reading, "SABA" on its side. This was the campus where the SABA (Schwarzwälder Apparat-Bau-Anstalt) electronics factory had operated between 1923 and 1986. It was a real thrill, knowing that I was about to see the home of the legendary MPS Records.

I arrived around 5:00 p.m. and shortly afterward, went out to a nice restaurant where I had a typical South-German meal, which included Spätzle, a staple of the region, for the first time. Later that evening, I walked around to explore this lovely old traditional German town near the Swiss border, allowing myself to absorb the old-world atmosphere in which a remarkable jazz label had been formed and where so many great jazz records had been recorded.

The next morning, I was thrilled to tour the MPS studios, where HGBS had recorded his remarkable catalog. HGBS's recording console was still in place on a platform in the control room. I also saw the Bösendorfer piano hand-picked by Friedrich Gulda for the studio. If only the walls could talk, what tales they'd tell!

Following my tour of the studio, I was given a couple of original MPS records — original pressings from the actual studio — as a gift. For lunch, I was taken across the SABA campus to a commissary, which is still operating, but the huge electronics manufacturing factory is long-gone, converted into



HGBS: Hans Georg Brunner-Schwer (Courtesy of Brunner-Schwer family)

a school and rented commercial spaces.

After lunch, I was privileged to meet HGBS's widow, Marlies Brunner-Schwer (who had attended the Bill Evans session), for a tour of her lovely home. The Steinway grand piano was still in the living room; the same piano (in the same room) on which Oscar Peterson recorded all of the *Exclusively For My Friends* releases. Years before I recall watching Brunner-Schwer home movies from the documentary, *Jazz From the Black Forest*, seeing famous jazz musicians hanging out in this living room and I was able to hear some records HGBS had produced played back in the very room in which they'd been recorded! Finally, after saying goodbye to Mrs. Brunner-Schwer I then had a strategy meeting to discuss the broad strokes of a deal we might make to acquire the rights to release the Bill Evans material to give us the foundation for the formal agreement to come.

Leaving Villingen for Stuttgart on the train, bursting with excitement, I phoned George, who was happy to hear about our progress. It was one of those great moments where I appreciated what a great life I have.

Over the next few months, Resonance committed to the project in earnest and we eventually reached a basic understanding with HGBS's family. In December 2014, I flew to Hamburg to meet a representative of the family, Andreas Brunner-Schwer, and our German counsel, where we signed the paperwork making the deal official.

This was only the first step in a long process. Next, we had to clear the rights with Evan Evans of the Bill Evans estate, who signed an agreement in February 2015. Then we approached the record company Bill Evans had been signed to in 1968 and we eventually obtained the necessary rights from them.

Finally, we agreed to terms with the sidemen Jack DeJohnette and Eddie Gomez, who also both contributed interviews for this booklet about their experiences with Bill Evans.



In November 2015, we received digital transfers in high resolution, of the original analog tapes. These transfers provided us with extremely faithful, high-resolution copies to work from.

With all our ducks in a row, we went into production mode. At Resonance, we take pride in our detailed album packages. I was determined to build a deluxe package fit for this historic release. As always, our extraordinary designer, Burton Yount, designed the entire package with sensitivity and inventiveness. For the album cover, we feature a stunning photograph of Bill Evans by the late, great David Redfern. For the back cover image, we obtained from the legendary Giuseppe Pino a portrait of the trio, one of the few images known of the ensemble showing Bill, Eddie and Jack together. For the interior pages we licensed rare images by Jan Persson as well as some shots by German Hasenfratz taken at the actual recording session on June 20, 1968, another image by David Redfern and two by Hans Harzheim.

The recordings on Disc 1 of this album constitute the material that HGBS originally intended for release if he'd been able to clear it with Helen Keane, Bill Evans's manager. For whatever reason, that release never happened, either at the time of recording or after Bill Evans's death. We appreciated that HGBS and Joachim-Ernst Berendt had put together a compelling program of around 55 minutes of material. But once we were able to delve into all of the material from the original session, we realized that the tracks they hadn't selected for release were no less worthy. These additional tracks, like the selections on Disc 1, include captivating performances by Evans in solo, duo and trio settings. So we're presenting the June 20, 1968 session in its entirety on this release.

The story of this unique production is very special to me. It was quite involved, entailing many steps and potential pitfalls which, happily, we were able to overcome. It took years, but we believe in the music and the historical importance of the recording. This version of the Bill Evans trio performed together for just six months in 1968, so this is indeed a rare document. George Klabin and I are honored to bring to light this previously unknown stage in the musical journey of this iconic and inspiring artist.

**Zev Feldman**

Los Angeles, February, 2016



Bill Evans at MPS Studios, June 20, 1968 Photo by © German Hasenfratz  
(Courtesy of Andreas Brunner-Schwer)

## INTO THE WOODS by MARC MYERS

**B**y my count, Bill Evans had four distinct artistic phases in his 27-year recording career. The shifts from one to the next were subtle and didn't take place overnight. Instead, they evolved over several albums before locking in and were largely influenced by the musicians in his trios, his growing self-confidence, his demons and, ultimately, the deterioration of his health.

Now, with the release of *Some Other Time: The Lost Session From the Black Forest* — newly discovered studio recordings by Evans, bassist Eddie Gomez and drummer Jack DeJohnette in June 1968 while they were on tour in Germany — we have a previously unknown and important link between two of those phases.

Evans's earliest stylistic phase — let's call it his "jazz apprentice" years — began in 1953 with his recordings for Jerry Wald and lasted until Cannonball Adderley's *Know What I Mean?* album in 1961. During these eight years, Evans worked mostly as a sideman. His leadership attempts during this period — *New Jazz Conceptions* (1956), *Everybody Digs Bill Evans* (1958), *On Green Dolphin Street* (1959), *The Ivory Hunters* (1959) and *Portrait in Jazz* (1959) — are largely unripe, uneven expressions.

His second phase — the "swinging romantic" years — first surfaced during his months with Miles Davis in 1958 and '59 and was firmly in place by February 1961 on *Explorations*, an album of solid heart and compositional beauty brought together with a single, lyrical vision. This second phase gelled in

June of '61 at New York's Village Vanguard, when Riverside producer Orrin Keepnews recorded Evans live. The results were the deeply introspective *Sunday at the Village Vanguard* and *Waltz for Debby* — albums that placed Evans at the forefront of a new conversational trio movement, in which the piano, bass and drums played off of each other.

This second phase owed much to the sensitivity and intuitiveness of bassist Scott LaFaro and drummer Paul Motian. Even after LaFaro's fatal auto accident on July 6, 1961 and Motian's departure in 1964, Evans was similarly served by bassist Chuck Israels and drummer Larry Bunker through mid-1965, when he began using a series of different drummers.

Evans's third phase — which I'll call his "percussive poet" years — featured a more robust, confident piano approach with pronounced chord and finger strikes and an increasingly agitated, almost rushed feel. This style began to turn up on Evans's recordings after the arrival of bassist Eddie Gomez in 1966 and was set by late 1968 with the addition of drummer Marty Morell.

One particular change made this phase possible. During his prior "swinging romantic" period, Evans tended to listen most intently to his bassists for inspiration. By 1968, you hear Evans begin to pay closer attention to the aesthetics of his drummer, especially the cymbals and brushes, and how he wanted both to frame his sound.

The fourth and final phase — the "lost soul" years — began in June 1978 with his haunting solo recording of Duke Ellington's "Reflections in D," from the *New Conversations* album. This period evolved quickly with the hiring of Marc Johnson on bass soon after. Later that year, Evans added drummer Joe LaBarbera, and for the remaining 21 months of his life, the sound of Evans's piano took on a ruminative melancholia. It wasn't quite a plea for help as much as a shrug and deep regret over his destructive drug habit and deteriorating condition.

*The Lost Session From the Black Forest* was recorded on June 20, 1968, just five days after Evans performed at the Montreux Jazz Festival. The tapes were then shelved, presumably because Evans was signed to Verve at the time and the music couldn't be released. The material is an important audio document that sheds light on Evans's transition from swinging romantic to percussive poet.

The material also brings into relief Evans's all-too-brief encounter with Mr. DeJohnette, a member of Evans's trio for just six months in 1968. During that time, his tender, kinetic drumming style caught Evans's ear, educating him on the interplay possible when percussive figures are feathery and challenging.

Up until now, the only recordings of Evans and Mr. DeJohnette have been the live *Bill Evans at the Montreux Festival* album, a few tracks with the CBS Orchestra and pianist John Lewis, and four live tracks recorded secretly at the Village Vanguard in August 1968. Hardly enough to evaluate Mr. DeJohnette's contribution to the trio or his influence.

With the addition of *The Lost Session From the Black Forest*, we have a more complete picture of Mr. DeJohnette's impact. During the musical



Bill Evans at the Montreux Jazz Festival on June 15, 1968.  
© Jan Persson/CTS IMAGES

discourse between Mr. DeJohnette and Evans, we hear clearly the sound that Evans wanted on drums going forward. In short, Mr. DeJohnette's swarm of gentle, abstract snare figures and pesky cymbal rustlings created a dramatic and provocative backdrop without encroaching on Evans's lyrical narrative.

Mr. DeJohnette's approach is notable on this album's opener, "You're Gonna Hear From Me," a mid-'60s pop hit by André and Dory Previn that Evans had been performing since 1966. Here, we have Evans and Mr. Gomez working in tight formation, with Mr. DeJohnette interacting on the cymbals and adding the snare only for pale punctuation.

On the standards that follow — "Wonder Why," "On Green Dolphin Street" and "In a Sentimental Mood," Evans and Mr. Gomez function as equals, with solo time for each, while Mr. DeJohnette is relegated to adding shimmering metallic texture. But as you listen carefully to the drums, you hear the cymbals issuing encrypted, playful messages to Evans.

The big rarity on the first disc is "You Go to My Head." Evans had recorded the song only once before on his *Interplay* quintet album in 1962 and would not record it again in the studio. Listening to Evans play the tune, one senses he wasn't finding enough melodic meat on the bone. Yet, his performance is firm, and there is clear evidence of the harder attack that would become the hallmark of his third artistic phase.

The balance of tunes on the first album, starting with "Baubles, Bangles and Beads," is comprised of duets with Mr. Gomez. Interestingly, Mr. Gomez in these pairings added cymbal-like tones by letting the bass strings snap. It's unclear why the album's producer wanted duets (and

solo performances) when he had a trio present. My guess is that an album with varied configurations would be a bigger sell both in Germany and internationally.

"What Kind of Fool Am I?" has an interesting history. Evans recorded the pop song as early as 1963 on the *Solo Sessions* albums, which weren't released until 1989 on Milestone. Evans also performed the song on the unissued orchestral portion of his *Bill Evans at Town Hall* concert in 1966. This, therefore, is his first and only studio duo recording of the song. The only other known studio version was recorded later on his solo album, *Bill Evans Alone (Again)* in 1975.

But there are other rarities. Evans had not recorded "These Foolish Things" before this session and never would again following his duet here with Mr. Gomez. As for "It Could Happen to You," the song pops up only on Evans's *The Ivory Hunters*, a duet album with Bob Brookmeyer on piano, and on albums accompanying Swedish singer Monica Zetterlund in 1964 and 1975.

"How About You?" is perhaps the album's most interesting display of Evans's more percussive attack, egged on by Mr. DeJohnette's peppery cymbal-work. On "My Funny Valentine," which dates back to Evans's haunting *Jazz at the Plaza* performance with the Miles Davis Sextet, Mr. DeJohnette on brushes and Mr. Gomez play off each other exquisitely.

In addition to an alternate take of "Baubles, Bangles and Beads" as a piano-bass duet, Evans plays his own "Very Early," by then a regular waltz feature in his set list at clubs since its first recording in 1962 on *Moonbeams*. Through this song, we are given a prime example of the three-dimensional quality of this Evans trio. A good ear has lots of choices. Listen only to Evans, then listen to the interplay between Mr. Gomez and Mr. DeJohnette, then to Mr. DeJohnette and Evans, and finally the trio as a whole. A fascinating series of multilevel dialogues.

Though Evans had recorded "I'll Remember April" as a sideman, and a performance of him playing the song was captured in 1966 on the *Secret Sessions* at the Vanguard, this one marks the first studio recording in a duet setting. Evans and Mr. Gomez open the song as a waltz and soon revert to 4/4.

On the alternate take of "What Kind of Fool Am I?," Evans and Mr. Gomez are joined by Mr. DeJohnette for a trio rendition, allowing us to compare the two versions on the album. "Lover Man" and "It's All Right With Me" are solos by Evans. As on all Evans solos, we hear his thought process unfold in the brooding intro before he springs into swinging improvisation. However, it's unclear why the latter song was faded out. Perhaps Evans tired of the song and brought it to an abrupt halt, forcing the producer to end it more gracefully. Or the song ran on way too long.

In the fall of 1968, Mr. DeJohnette left the trio and Evans hired drummer Marty Morrell, who would remain with Evans and Mr. Gomez until 1975. As Mr. Morrell told me during an interview in 2012, Evans had a new concept of the drums by then:

Bill invited me to come down to the Village Vanguard. After the gig he said he liked that I played with brushes. He also said it sounded as though I had been playing with him and Eddie forever. He said everything was perfect. Bill let you find your own way. He did tell me months later, 'You may want to add a third cymbal to offset behind the bass.' So I did. I added a bigger one, what's called a China splash cymbal. It has a sizzling sound. After live sets, we'd make small talk, but our heaviest and most revealing conversations were with our instruments on stage. Music was our primary language.

On *Some Other Time: The Lost Session From the Black Forest*, Evans's "percussive poet" phase was in place. In the years ahead, the drums — particularly the brushes and cymbals — would be a bigger influence on Evans's keyboard approach, encouraging him to apply a more pronounced attack and seek a new level of sensitivity. As we now know, that sound came into focus in 1968 at a studio in the woods in Villingen, Germany.



1960s-era postcard from Villingen, Germany

Marc Myers writes on music for *The Wall Street Journal* and posts daily at *JazzWax.com*, which won the 2015 *Jazz Journalists Association's* "blog of the year" award. He is author of *Why Jazz Happened* (University of California Press).



# BILL EVANS IN THE BLACK FOREST

It must have been a peculiar atmosphere that night in June 1968 in Villingen. The pianist sat fully swept up and focused on his music. He hardly spoke; he seemed absent, apathetic. But he played, as if it were the last time in his life. A recording session without repetitions, without talking, only interrupted by occasional cigarette breaks. Otherwise there was for Bill Evans, the man at the piano, just the music. These were the memories of Marlies Brunner-Schwer who was present at the recording. All the other production personnel are no longer alive.

In 1968 Bill Evans already had the delicate, sophisticated, searching approach that was his trademark and which established his reputation as an exceptional pianist and a star on the piano jazz horizon. No pianist before him had such expressive power and such varied moods and feelings as Evans. Perfectly and appropriately complementing his sensitivity were bassist Eddie Gomez and drummer Jack DeJohnette. Now Evans was in the Black Forest, where beginning in the early '60s, Oscar Peterson played regularly in the living room of producer Hans Georg Brunner-Schwer, a man who had a reputation for innovative recording techniques. Even Duke Ellington had come there and was persuaded to record a spontaneous session in 1965 in the same living room.

In June 1968, this iteration of Bill Evans Trio (with Gomez and DeJohnette) was touring Europe. On June 15, 1968, the trio performed at the Montreux International Jazz Festival, a performance that yielded a live recording that was released on Verve.

At the Montreux concert, German music author and jazz producer Joachim-Ernst Berendt, who had produced numerous records for the MPS label, wrote Hans Georg Brunner-Schwer about a conversation he had with Helen Keane, Bill Evans's manager, urging her to put together a contract to capture the trio at the MPS recording studio in Villingen, Germany in the Black Forest. For unknown reasons only a cursory agreement was drawn up, providing that the recording "will not be released for commercial purposes without the written permission of Bill Evans and/or Helen Keane. A contract will be negotiated later." Since then, the tapes have lain untouched for 48 years in the closet of Brunner-Schwer.



Joachim-Ernst Berendt. Photo © SWR

Hans Georg Brunner-Schwer, known affectionately as "HGBS," was born in 1927, a descendent of a successful family in the radio manufacturing business (SABA), who managed with his record label MPS (Musikproduktion Schwarzwald) to put the Black Forest on the worldwide music map. Along

the way the sound engineer and music producer made history by developing new music recording techniques, created the first jazz label established in Germany and helped musicians' careers with high-quality record productions. In the 1960s and '70s many international music stars made the trip to Villingen to record with HGBS.

The innovative recording technology, the good ears of Brunner-Schwer, the wonderful Black Forest air and also the delicious venison with Spätzle prepared by Marlies Brunner-Schwer, the wife of the producer (and a wonderful cook), formed an irresistible storybook combination for the musicians.

This history from the Black Forest begins a bit earlier. Hans Georg Brunner-Schwer had such a passion for hip jazz music that, during the Second World War he listened to the "forbidden" American Armed Forces Network radio channel.



HGBS. (Courtesy of Brunner-Schwer family)

HGBS was responsible for the technical developments in SABA in the 1950s and 1960s, seeking solutions for electro-acoustic problems, especially with tape recorders. Under his aegis, and with his optimized designs, SABA tape recorders and radios were soon in great demand due to their exceptional quality. Brunner-Schwer also played piano, but had much more success tinkering with microphones. Starting in the '50s, he invited musicians to his house to record them.

He experimented by recording German jazz musicians such as Horst Janowski, Hans Koller and Albert Mangelsdorff. Many house concerts took place at that time; he also hosted musicians such as Duke Ellington and Teddy Wilson and created private recordings with them. A breakthrough came in 1963 when Brunner-Schwer invited pianist Oscar Peterson to play a concert at his villa in the Black Forest on a Steinway grand piano in the living room in front of an invited audience, accompanied by bassist Ray Brown and drummer Ed Thigpen. Peterson had no idea that while he played, HGBS sat in the attic recording. At the break, when Peterson heard the tapes of his performance, he was delighted and said "I've never heard me like this before." From then on, he came every year to Villingen to record with Brunner-Schwer.

In 1968 the family business SABA, a medium-sized company of consumer electronics, was no longer able to compete in the international marketplace and was purchased by the American GTE Group. The Americans had no interest in the production of records. That was the signal for the



SABA Factory, Villingen (source unknown)

formation of the independent MPS music label, in which Hans Georg Brunner-Schwer released his large collection of home recordings. By the end of 1968, MPS released 142 LPs including the first four albums of Oscar Peterson's *Exclusively For My Friends* series.

Three years after its establishment MPS had already published about 400 titles, including the most important musicians of the European scene, artists such as Stephane Grappelli, Friedrich Gulda, Rolf and Joachim Kühn, Albert Mangelsdorff, Hans Koller, Wolfgang Dauner and Volker Kriegel and the multinational Kenny Clarke-Francy Boland Big Band. MPS recordings became the basis for many jazz careers. As it became more and more popular in the early 1980s with new CD recordings, Hans Georg Brunner-Schwer withdrew from the active production activity and sold most of the MPS catalog. But the Bill Evans Trio recording remained with him.

On this 1968 recording, Evans played on the Villingen studio Steinway standards such as "Lover Man," "These Foolish Things," Ellington's "In A Sentimental Mood," and also a terrific version of his composition "Very Early." The relaxed, contemplative atmosphere is typical for most of the tunes recorded at this session. As musically great as this session was, for whatever reason, it never saw the light of day. After almost 50 years there is still no doubt that the release of this recording was planned by MPS, and a Catalog number 15194 was even assigned.

After Evans's death in 1980, Joachim-Ernst Berendt once again asked Hans Georg Brunner-Schwer to release the mythic Evans recording, stating that it should be out by 1982, but such a release didn't happen then. Though some secrets of this recording may never be revealed, now, almost 50 years later, Jazz fans can finally enjoy the music.

## Friedhelm Schulz





Eddie Gomez at MPS Studios on June 20, 1968  
Photo by © German Hasenfratz (Courtesy of Andreas Brunner-Schwer)

## EDDIE GOMEZ TALKS ABOUT BILL EVANS

### **ZEV FELDMAN: How did you first meet Bill Evans?**

EDDIE GOMEZ: I met Bill at the Village Vanguard. Back in the day the Village Vanguard and many other clubs would have two bands on the same bill. One week in 1966 I was working with Gerry Mulligan's small band that included Dave Bailey and Art Farmer. And Warren Bernhardt was on the piano. The other band was Bill's trio with Teddy Kotick on the bass — a really, really good bass player from the Boston area. He made a lot of recordings, Teddy, with Bird and so on. And the drummer, I think, might have either been Paul Motian or Arnie Wise, I don't recall. Anyway, Bill heard me play with Gerry's band on his break. His manager came over after one of our sets with Gerry.

### **This is Helen Keane?**

Helen Keane came over and said "Bill wanted to say hello." So I went over to the table and said hi. Bill was seated and smoking a cigarette. And he said very nice things to me and said in a nutshell that he hoped we'd be able to play sometime together. Said I was very talented. I was thrilled and hoped that would actually come to pass. And a few weeks later he actually did call and asked me to go on tour. Kind of, I guess, like a trial period. And when he did call, I said yes and that was the beginning of the relationship. A couple of weeks into the tour he said he was very happy and asked if I would stay.

### **That must've been very exciting. Do you recall what it was like the first time you played with Bill? And what was it like playing with him in general?**

I recall the first week of that tour — maybe it was two weeks — at the London House in Chicago. It was drummer Joe Hunt; we joined the trio together. We were kind of rookies. I was horrified. Scared to death. Just very nervous about being in this situation; kind of a real spotlight on me and I just didn't know whether I would be up to the job or up to the requirements of this very important ensemble that I listened to on records. So I was really trembling with fear. But in general, as time went on, Bill was very supportive and didn't let my fear overwhelm me. And pretty much, when he needed to, would give me a pep talk. It was wonderful, because I think I probably needed that kind of reassurance from Bill. So days turned into weeks, and weeks turned into months. After I knew it was my gig, then I relaxed a little bit, but not all that much. I never really fully fathomed that I could really evolve or develop as Bill's real bass player. It took me a little while for that to really sink in.

### **When was that gig in Chicago?**

That was 1966. It was probably April or May, I'm guessing. I really don't know.

### **What was the dynamic between you and him?**

I was 21, Bill was probably in his 30s. I was at least 10 years his junior, I

guess. Maybe more. I never thought about it until later actually, but he was just a father figure I thought, and mentor.

### **We spoke with Jack DeJohnette and he mentioned you were the one who got him the gig with Bill on this recording. How did you know Jack at the time, and what was it about him that made you think he would be a good fit with you and Bill?**

You know, honestly, I don't remember how I met Jack. At that time I'd met a lot of the younger players. We might have played together or we might not have. I think it could have been his reputation. He had already had a reputation, so I probably went on that and mentioned it to Bill. Jack is a gregarious guy and he's not shy, not reticent about making himself known. So I'm sure he got around pretty well and spoke to a lot of people. When we finally started playing, if I had played with him I probably would've noticed he was a developing young, modern player who had the ability and musicality to play pretty much any kind of music, although he was still developing very much like I was. I think our directions were similar in terms of what music was and could be and should be. When we finally played together I realized that was the case.

### **What are your recollections on how this recording came about?**

I know we had this tour and it must have been that tour that we recorded at the Montreux Jazz Festival.

### **It was exactly five days after Montreux.**

Okay. And we also did a whole month at Ronnie Scott's after this album. So I know this is during the tour. It wasn't my very first European tour, but there was a lot of pressure. The Montreux festival, I mean everyone was there. A lot of wonderful players. And I knew it was going to be recorded. And there was also this one piece, "Embraceable You," that was going to feature me. I felt a lot of pressure.

### **Do you remember anything specific about being in the recording studio in Villingen, Germany in the Black Forest?**

I do remember it felt like we might have been on set for some kind of Bela Lugosi movie or something. Not to say that it wasn't beautiful, it was a beautiful part of the world, of Germany, especially the south. Bill always sounded beautiful, and the introductions and what he played, it's really special and touching. There's some really good music there, but it has a whole different vibe than the Montreux concert. Maybe because there's no audience. But again, it's good stuff. And I think the material is interesting too, because we didn't play some of these tunes very often. Some of them very rarely. The ones we did play, we played quite a bit. But the other ones weren't part of the usual mainstream of the repertoire.

### **You played in Bill's trio for 11 years, but this particular configuration with Jack DeJohnette only lasted about six months. How significant is the uncovering of this long-lost studio session capturing the sole studio recording you did together in your opinion?**

There are interesting things from the point of view of the trio — Bill's playing, the repertoire almost like being at a gig and calling out tunes, "Hey,



what do you know?" Some of these tunes were part of the trio repertoire, very much so, I guess they all were, but some of them I don't remember playing as part of the usual repertoire, like "Baubles, Bangles and Beads."

**Can you talk a bit about how that particular trio sound was different than Bill's other trios with you and Philly Joe Jones or Shelly Manne or the longest-lasting trio with Marty Morell?**

And we shouldn't forget about Eliot Zigmund. Because Eliot also had a very important contribution, although it may not be as lengthy or his name doesn't pop out like some of the others like Philly or Jack, but not too many people knew Jack at that point either. But Eliot was also important later on. Anyone that ever played with Bill, I'm sure had some impact. But Eliot played with him a good year at least. But each one of those players — and Shelly of course didn't go out on tour with him — he was on the very first record I recorded with Bill: *A Simple Matter of Conviction*. Philly Joe, we toured some. He was there in '68 and also came back I think in '75.

**There's the Fantasy album that he's playing on too. Is it *Quintessence*, with Kenny Burrell?**

Yeah, it's not a trio, but that's a really good album. He did come back with the trio later on in '75 I think. And Marty of course was with the trio for five years. I always liked Marty. I liked the way he played with a real drive. And he played brushes, as well. He was able to play dynamically with the trio. And that's what Jack did. Jack really liked to cross over the bar line. Jack was really eager to experiment. And me too. I liked it. It sort of took Bill and put him into another realm. After we did this recording, we had that month at Ronnie's and we really stretched out. And that was really exciting to stretch out that way over the period of a month in one place. We were able to get the acoustics and the sound together because of being in the same place for that length of time. We just all felt comfortable. Clubs are an ideal laboratory for experimentation, so that month was great. So Jack was great in the trio while that version of it lasted.

Jack was looking to do other things. He had his sights set on many other things. So I think trio playing, at least with Bill at the time, he was sort of looking around to do other things. But I enjoyed the time with Jack, I enjoyed the time with Philly Joe. Joe Hunt was there in the beginning, too. Joe tended to just play more brushes. But all of them had their own input into the trio. Marty was good. As I said, Eliot was very poetic in his approach to the trio, and that was good. And Philly Joe, well, he was Philly Joe and obviously Philly Joe and Bill go back, way before I joined the trio. These were two major important icons in the world of jazz. And they knew each other, they hung out together. They were really very much on the same page in a lot of ways. It was great to be in the middle of that. It was really like being in the middle of this vortex of history and great creation. I was lucky.

**Looking back to that time, 1968, what was going on with you musically and personally during that time?**

Well, I was doing other things; things other than playing with Bill. There



Photo © Hans Harzheim

were things that were coming my way that, for the most part, I was able to do. I got to play with Miles quite a few times with that band with Tony, Herbie and Wayne. And one time with Wayne and Joe Henderson in Boston. So that was one thing I got a chance to do. I was also playing with my friend Jeremy Steig, and he was doing more of an electric thing, kind of a rock-jazz thing and that was a lot of fun. I was doing a lot of things because I just had a lot of interests and different music. Before I joined Bill I played with Paul Bley, who just passed away. And some of that music, the Jazz Composers Orchestra, Roswell Rudd, Giuseppe Logan, John Tchichai. These are not necessarily traditional names or mainstream names, but they were part of the mainstream of that kind of music, the freer jazz.

**The October Revolution you could say too.**

That's right. So I was doing that, and I thoroughly enjoyed it. And I also did a lot of playing before then when I was playing with Marian McPart-

land. I got to play with a lot of the great players of that period — with Jimmy McPartland, Edmond Hall, Buck Clayton, Ruby Braff, you know, those players. I got to play with Benny Goodman. So I did a lot of stuff. And a lot of big band stuff. Plus I was going to school. I was going to Juilliard and playing in the Juilliard orchestra. I was doing a lot. I just loved it all. And I like to think it served me well. I was enjoying it all; just following my nose, my heart, my passion. So it worked for me. When I joined Bill, it centered me. It really got me into following that compass. I was happy to be there. But as I said, I was also doing other things during those eleven years, doing a lot of different things and that was good, because I had the curiosity to do other stuff. Again, I was lucky.

**What was it that made Bill Evans so special in your opinion?**

To me it was simply, every time he touched the piano, he touched my heart and he played with a sound that was just a gorgeous sound and he always was so expressive in his playing. I found out later more about his playing from before the trio days. And obviously from the time with Miles. Because I think that was kind of a junction for him, and a crossroads. But his trio playing, even before then, he's like a post-bop, swinging piano player. Wonderful swinging. And I discovered more of that later on. And it's always Bill. He always came to that with the trio. He felt swing, that was the initial thing. And then he had all these levels of music happening. Components: expression, sound, he was cerebral, intelligent, tasty and what he did harmonically, rhythmically, everything. He was a great musician, composer, artist. He had it all.

*From telephone interviews of Eddie Gomez by Zev Feldman conducted on January 15 and February 1, 2016.*





Jack DeJohnette at the Montreux Jazz Festival on June 15, 1968. © Jan Persson/CTS IMAGES

## JACK DEJOHNETTE TALKS ABOUT BILL EVANS

**ZEV FELDMAN:** How did you first meet Bill Evans, and what were the circumstances around you joining the trio?

JACK DEJOHNETTE: Eddie Gomez got ahold of me and was looking for a new drummer, so I went to the house and did an audition and got the gig.

**Do you remember where you auditioned?**

Yeah, Bill's house. Well, Bill's apartment.

**What was it like playing with him?**

It was fun. I had heard a lot of his records and so playing with him and Eddie was really exciting for me. But it also felt really natural, so I kind of fit right in. I was just able to color the music the way I do in a lot of my musical situations. There was a lot of freedom. Bill's way of playing expected the drummer and the bass to make it sound different every time. Because when Bill played his arrangements, he played them almost the same every time. So Eddie and I made permutations around the arrangements to keep them

fresh.

**Being a pianist yourself. Can you describe your observations about Bill Evans as a pianist? And did that give you any insights vis-à-vis functioning as a drummer with Bill in the trio?**

I know what it's like to play piano in a rhythm section and play with other drummers. With Bill, doing what he did was like an extension of Paul Motian, Scott LaFaro and Gary Peacock where the drums and bass have a freer functionality. In other words, it's a conversation as opposed to just a piano solo to bass solo to drum solo. It was an interactive conversation. And so with Eddie and I, we just continued that aspect of it. Bill played in a structural way and sort of expanded on his concept of harmony and melody and rhythm.

**Let me ask you about Eddie Gomez. What was your history with him?**

I guess the first time we played together was with Bill, actually. So from there we did various dates, different record dates. Also later on, Eddie played in one of my all-star groups with John Abercrombie and Lester

Bowie. Eddie and I had a really nice rapport, which we still have to this day. Eddie played bass melodically and had a great sound and feel. But he also played percussively, like a drummer in a way. And that helped anchor the music. I always looked forward to playing together.

**What do you remember about the recording studio in the Black Forest, in Villingen, Germany on June 20, 1968?**

There was big excitement about us going to the studio. Hearing it back after so many years, there were some very interesting things happening. Bill was definitely moving in some other directions. He was expanding. This record represents a time and space where he was exploring new approaches to standard repertoire rhythmically and harmonically.

**Do remember anything about that night? How it came to be, going into that studio?**

We did do the recording and there was a big to-do about going into the studio. So we said, "Okay, we'll go in and do some tunes." Bill wanted to do some different pieces. So what you hear are the tracks of us playing new material that we hadn't played before.

**That you hadn't played before?**

Some of it. Yeah.

**You played with Bill for a relatively short period of time, overall it looks like about six months. And for all that time since that live at Montreux record was released, that's all we've had as a document of that period. How significant is the uncovering of this long-lost studio session in your opinion?**

Well it's the only studio session of this trio that is available, and it's actually one of the few studio recordings of Bill and his trios that he's done because most of his recordings are done live. So it's significant in that sense. What is incredible is that after that we went to play Ronnie Scott's club in London and we did a month residency there. I actually happened to record it. I wish we had recorded there because we had four weeks of being in one place and Bill and the trio, we were really exceptional then. Now that would have been really something if that had been recorded. Anyway, I have some archival recordings of that.

**Do you have any other anecdotes or memories from that '68 European tour that you'd like to share?**

Like I said before, the biggest, best fun we had was when we did that gig in London for four weeks. So there was Bill playing every night, working on these tunes and expanding. For me, that was really the highlight of the tour. The recording at Montreux, it captured a good night. It was a really great night. It was exciting. It was opening the Montreux festival. It was the beginning of what has now become a historical world festival. But for me, the four-week stay at Ronnie Scott's was really exceptional, as far as being in one place. The music had a chance to grow exponentially from week to week. That was really the most exciting period for me.



### **Do you have any favorite tracks on the album?**

"You're Gonna Hear From Me," that's a nice one on there. Bill's sort of digging in; his touch is digging into the instrument a lot more. I think some of that had to do with the instrument, the piano. I forget if it was a Steinway or not, but I think he was trying to make friends with that instrument, so you can hear he's kind of pushing a little bit. Not quite getting what he wants to hear from the instrument. But as a result, it's a different kind of touch with Bill's playing there. It's a little stronger than normal, than you would usually hear him play.

### **How about "You Go To My Head"? There's a wonderful version of that, which we're going to start the album with that'll actually be the first track.**

I think that's a nice version; the interaction with him and Eddie Gomez I think is really nice on that. I really like that.

### **Then we have "In A Sentimental Mood," "What Kind of Fool Am I?," "These Foolish Things," "It Could Happen To You" . . .**

Yeah, "What Kind of Fool Am I?" . . . I think all of these pieces have a consistency and a vibrancy about them that I think the listener should enjoy. I enjoyed it that way.

### **There are some really wonderful things here. For me, the track, "Some Other Time," is one of the stand-out tracks on the whole album.**

Yeah, that's a beautiful piece, beautiful composition.

### **And then we have a couple versions of "Baubles, Bangles and Beads," and this version of "Very Early," which just . . .**

Oh yeah, that was nice.

### **You guys come together and it just kind of grows. That's a bright piece, beautiful.**

Yeah, yeah, lovely. That came out really nice.

### **And then "Turn Out The Stars," of course, "I'll Remember April." One of the things I was struck with is that we had all this music. This album was being recorded during the LP era. So I'm sure that Hans Georg Brunner-Schwer was going for 40 minutes of music, 20 per side. But we have this whole other album, too. And it's not just with throwaway tracks. These are really some great compositions brilliantly performed, including again "You're Gonna Hear From Me," "Walkin' Up" and others.**

Yeah, it's a lot of music.

### **Looking back at that time period — 1968 — what was going on with you musically and personally during that period?**

I would just like to put myself in the most interesting and stimulating musical situations. So playing with Bill was an aspect of that. You know, I'm a



Photo © Hans Harzheim

searcher — always looking for new ground — and the experimental. I'm an experimental musician. So I like to put myself in situations that challenge and inspire me. So that's where I was and I'm still that same way. I have that same drive and passion in my outlook on making music.

### **Finally, what do you think it was that made Bill Evans so special?**

He had an introspective way of playing and a romantic aspect of the way he played and voiced his music. He played really beautiful chords and I think enough so that a lot of pianists enjoyed what he had come to represent on the piano. He definitely influenced a lot of pianists in terms of their harmonic voicings and melodic and harmonic approaches to the instrument. And also the aspect of, again, interactive trio playing. In particular, the recordings from the Village Vanguard, with Paul Motian and Scott LaFaro and Gary Peacock. But also, there's a few other records I like, like the *Conception* record that he did with Teddy Kotick and Paul Motian. And *Everybody Digs Bill Evans* with Philly Joe Jones. That was really a fantastic record for me. I used to listen to that a lot. I played some of the pieces off of that when I played piano. I also played drums with that record. That record actually was really one of the records that I think turned a lot of people on. You could see on the album cover. You had all of these pianists and musicians on *Everybody Digs Bill Evans* with the autographs of all the contemporary players at the time. So he came in and brought a fresh approach to the piano trio playing. And then his solo piano stuff too. I think *Conversations With Myself* and *Further Conversations With Myself*, those were pretty amazing recordings too. For solo piano, that was really great. His contributions were great. His influence is still going on today.

### **How do you think he should be remembered? Anything else you'd like to add?**

I think the most important thing is that he should be remembered, period! [Laughs] He shouldn't be forgotten. His contribution is great and continues to this day. There's still a lot of piano information out there and I hope this recording will give people new perspectives and insights on Bill as a leader and as a major influence on piano playing and jazz music in general.

*From a telephone interview of Jack DeJohnette by Zev Feldman conducted on November 30, 2015.*



# BILL EVANS SOME OTHER TIME

THE LOST SESSION FROM THE BLACK FOREST RECORDED AT MPS STUDIOS IN VILLINGEN, GERMANY ON JUNE 20, 1968

## DISC ONE

- 1. YOU GO TO MY HEAD (4:58) —TRIO**  
J. Fred Coots—Haven Gillespie (Haven Gillespie Music Publishing Co., ASCAP/  
Toy Town Tunes, Inc., ASCAP)
- 2. VERY EARLY (5:12) —TRIO**  
Bill Evans (Folkways Music Publishers, Inc., BMI)
- 3. WHAT KIND OF FOOL AM I? (5:21) —DUO**  
Leslie Bricusse—Anthony Newley (Ludlow Music, BMI)
- 4. I'LL REMEMBER APRIL (4:08) —DUO**  
Gene de Paul—Patricia Johnston—Don Raye (Hub Music Co. Inc./RYTVOC, Inc./  
Universal Music Corp., ASCAP)
- 5. MY FUNNY VALENTINE (6:58) —TRIO**  
Richard Rodgers—Lorenz Hart (Chappell Co., Inc./Williamson Music Co., ASCAP)
- 6. BAUBLES, BANGLES AND BEADS (4:38) —DUO**  
George Forrest—Robert Wright (Scheffel Music Corp., ASCAP)
- 7. TURN OUT THE STARS (4:56) —TRIO**  
Bill Evans (Ludlow Music, Inc., BMI)
- 8. IT COULD HAPPEN TO YOU (3:58) —DUO**  
Johnny Burke—Jimmy Van Heusen (Sony ATV Harmony, ASCAP)
- 9. IN A SENTIMENTAL MOOD (4:18) —TRIO**  
Edward Kennedy Ellington (Sony ATV Harmony, ASCAP)
- 10. THESE FOOLISH THINGS (4:14) —DUO**  
Eric Maschwitz—Jack Strachey (Boosey and Hawkes, Inc./Bourne Co., ASCAP)
- 11. SOME OTHER TIME (5:28) —TRIO**  
Leonard Bernstein—Betty Comden—Adolph Green (The Leonard Bernstein  
Music Publishing Co., LLC, ASCAP/Warner Bros., Inc. (Warner Bros. Music Division), ASCAP)

## DISC TWO

- 1. YOU'RE GONNA HEAR FROM ME (3:32) —TRIO**  
André Previn—Dory Previn (Warner Bros., Inc. (Warner Bros. Music Division), ASCAP)
- 2. WALKIN' UP (4:10) —TRIO**  
Bill Evans (Folkways Music Publishers, Inc., BMI)
- 3. BAUBLES, BANGLES AND BEADS (4:51) —TRIO**  
George Forrest—Robert Wright (Scheffel Music Corp., ASCAP)
- 4. IT'S ALL RIGHT WITH ME [INCOMPLETE] (3:45) —SOLO**  
Cole Porter (Chappell Co. Inc., ASCAP)
- 5. WHAT KIND OF FOOL AM I? (2:51) —TRIO**  
Leslie Bricusse—Anthony Newley (Ludlow Music, BMI)
- 6. HOW ABOUT YOU? (3:59) —TRIO**  
Ralph Freed—Burton Lane (EMI Feist Catalog, Inc., ASCAP)
- 7. ON GREEN DOLPHIN STREET (4:33) —TRIO**  
Bronislaw Kaper—Ned Washington (Catharine Hinen/Patti Washington Music/Primary  
Waves Songs, ASCAP)
- 8. WONDER WHY (4:13) —TRIO**  
Nikolaus Brodszky—Sammy Cahn (Primary Wave Songs, ASCAP)
- 9. LOVER MAN (OH, WHERE CAN YOU BE?) (3:49) —SOLO**  
Jimmy Davis—Roger Ramirez—James Sherman (Universal Music Corporation, ASCAP)
- 10. YOU'RE GONNA HEAR FROM ME [ALTERNATE TAKE] (3:24) —TRIO**  
André Previn—Dory Previn (Warner Bros., Inc. (Warner Bros. Music Division), ASCAP)





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