Bill Evans and Alex Riel. Photo © Jan Persson/CTSIMAGES

TREASURES FROM DENMARK: BILL EVANS IN THE 1960s

It gives me great pleasure once again to present, in cooperation with Elemental Music, previously unissued recordings of jazz piano icon Bill Evans captured in the mid-1960s in Denmark. The collection of recordings found on *Treasures: Solo, Trio and Orchestra Recordings from Denmark (1965-1969)* comes as a result of the great investigative work of my co-producers, Jordi Soley and Carlos Agustín of Elemental Music, who spent a tremendous amount of time scouring various Danish archives for lost tapes. None of these recordings has ever been released before. They are being heard for very first time since the original radio broadcasts that aired in the 1960s. The performances on *Treasures* present Bill Evans at his very best in a variety of different venues, groups and configurations. This is Elemental's second release in partnership with the Bill Evans Estate (the first being 2021's *Behind the Dikes: The 1969 Netherlands Recordings)*, and I'm proud any time I get to be a part of unearthing previously unissued Bill Evans recordings. It's a time for Evans fans to rejoice, and it allows me the wonderful opportunity to present Evans at an amazing time in his career, where his trios were still evolving and his sound was becoming more and more expansive and poetic.

This is my 10th official Bill Evans release in cooperation with the Evans family and I'm eternally indebted to Evan Evans for his unwavering support of these releases. It's a thrill once again to have liner notes from Marc Myers, whom I consider to be one of the great scholars of Bill Evans's music. For this expansive release, I had the good fortune to speak again with Bill's longtime bassist Eddie Gomez and drummer Marty Morell, plus music journalist, producer of the Danish Radio Jazz Orchestra and author of the very first discography of Bill Evans's music, Peter Larsen. Trumpeter and arranger Palle Mikkelborg and drummer Alex Riel also provided statements reflecting on their experiences performing with Bill Evans on these 1960s recordings from Denmark, and we also have short remembrances of the legendary Danish jazz bassist Niels-Henning Ørsted Pedersen and drummer/teacher Alan Dawson written by John Koenig. Lastly, we have a pair of interviews with jazz piano luminaries, Ran Blake and Matthew Shipp, talking about their connection to Bill's music.

I'm grateful to have the support of Jordi and Carlos, who share my passion for Bill Evans and continuing the journey of finding even more important, previously unissued gems from all around the world. We never know where our explorations will take us next, but the search for more "treasures" continues.

Zev Feldman
February 2022

THE CONVERSATIONAL TRIO FULLY REALIZED

BY MARC MYERS

At the start of 1965, Bill Evans struggled in interviews to articulate what he was trying to achieve with his trio. Signed to Verve Records two years earlier by producer Creed Taylor, the pianist had just begun to achieve global fame as a trio leader. Gigs were becoming plentiful in the U.S. and in Europe and Scandinavia at clubs, theaters and government-owned radio and TV stations.

For seven years, Evans had been re-inventing the jazz trio as an ensemble that engaged in three-way musical dialogue. Today, the discourse model is standard for a piano, bass and drums. But back in 1965, an egalitarian approach was radical. Most marquee jazz pianists simply wanted their bassists and drummers to support them with rhythm and time, granting them a brief solo here and there.

On tour abroad in early 1965, Evans sat uneasily for interviews with the foreign jazz press. He was routinely asked to explain his novel trio concept and what he thought of the criticism back home by some American jazz writers and musicians who likened him to a "cocktail pianist." In these interviews, Evans seemed frozen, almost fawn-like, providing pretzeled, scholarly answers, only occasionally putting emotional heft behind his replies and push-back.

By the end of that year, when three of the six Copenhagen performances on this album were recorded, Evans had grown more confident as a leader, more certain of what he wanted from his sidemen and more adroit as a trio listener. His keyboard pacing and expectations had snapped into place and his performances were evolving into soaring, adventurous works.

On this set, we hear Evans in 1965, 1966 and 1969 in different locations in Denmark, with varied ensembles that feature a range of superb sidemen. The joy of this set is that it offers us every type of performance configuration during an ambitious and poetic phase of his career, ranging from solo and trio recordings to orchestral interpretations. All document Evans's steady ascent as a premier global jazz figure.

On the 1965 and 1966 tracks in particular, Evans's playing swings with fluid precision, grows misty on ballads and graceful on waltzes. For the October 31, 1965 performance at Copenhagen's Tivoli Concert Hall, Evans is backed by Danish bassist Niels-Henning Ørsted Pedersen and American drummer Alan Dawson. Then Danish drummer Alex Riel takes the chair for the next five tracks at a school in Holbæk on November 28. Six solo tracks follow that were recorded for Danish Radio in Copenhagen around this time.

The 1966 material consists of six songs recorded for Danish Radio in October, with Eddie Gomez on bass and Mr. Riel on drums. Three years later, in November, Evans recorded with Mr. Gomez and drummer Marty Morell at a live music venue in Aarhus. That same month, the trio was accompanied by an orchestra arranged and conducted by trumpeter Palle Mikkelborg for TV-Byen in Copenhagen. Of Evans's four previous orchestral recordings — including one with Gary McFarland in 1963, two with Claus Ogerman in 1963 and 1965, and one at Town Hall in 1966 led by Al Cohn that was never released — this one in Denmark feels especially cohesive and endearing.

Each of the set's performances are pearl-like in perfection and exuberant, with the 1965 and 1966 dates exhibiting more of a frolicking innocence. For Evans, playing abroad was a relatively new and gratifying experience, and Denmark was particularly hospitable and welcoming. His first tour there occurred in August 1964 with Chuck Israels on bass and Larry Bunker on drums, captured on recordings that will appear on Elemental's forthcoming release *Tales: Live in Copenhagen* (1964).

But in the winter of 1965, Evans was still figuring out how to verbalize his ambitions and fight off the barbs of critics and envious free jazz musicians. In an interview with saxophonist and London club owner Ronnie Scott that appeared in the U.K.'s *Melody Maker* in March, Evans unloaded: "Just to say that something is true because it is everyday seems to me a poor basis for an artist to work on. I have no desire to listen to the bathroom noises of the artist. I want to hear something better, something that he has dedicated to his life to preserve and to present to me."

Evans also had been working hard to come out of his shell, not an easy emotional task for him. When asked if he liked people during a February 1965 interview with Jean-Louis Ginibre, editor of the French monthly *Jazz Magazine*, Evans replied, "Yes, but I don't seem to communicate well with them." This self-observation also surfaced in the Ronnie Scott interview: "Maybe one criticism of the group that could have been valid is that we didn't reach out to people who weren't interested enough to come in, and I would like to get out to people and grab them a little. That's something that has to happen or not happen, but I think it's happening more and more."

At this moment in time, Evans's mission was to liberate his bassist and drummer and create a free, musical dialogue within the cohesive confines of song structure rather than succumb to the freewheeling improvisation of the avant-garde. Songs in Evans's hands became mood pieces, fertile fields to be farmed over and over with hopes of a fresh breakthrough and new standard of excellence. His goal was to get ahead of the criticism as quickly as possible and let audiences decide on his new approach. They voted with word-of-mouth and album sales, not a turned phrase.

As Evans told British interviewer Les Tompkins in January 1965, "The tunes we play develop according to how everybody plays. We try to listen as much as possible. We want a better musical result. The framework we play on is a very rigid and specific thing. It lacks any emotion. It's strictly a technical formula. Then you put your feelings into it and it becomes an alive thing through the spontaneity of it."

As we hear on these recordings, Evans actively provoked collaborative exchange, which not only pushed him into new territory as he strived for new heights on songs but also compelled his sidemen to take improvisational risks that would yield interesting collective results. Evans's thinking was that collaborative experiments had the power to surface more refined renditions and that risk-taking would stimulate courage and become contagious. But bona fide breakthrough performances were hard to come by, in Evans's opinion, regardless of what the average listener thought. When they were achieved, they set new standards of excellence that had to be topped.

In his interview with French editor Ginibre, Evans cited Nat King Cole, Earl Hines and Bud Powell as key influences as well as Dave Brubeck, George Shearing, Oscar Peterson, Al Haig and Lou Levy. Cole gave Evans rhythm and sparsity, Brubeck and Shearing were about voicing, Peterson was swing and Hines was structure. Evans saved the most praise for bebop inventor Powell. "[He] has it all. I wouldn't listen to a recording by Bud and try to play along with it, to imitate. Rather, I'd listen to the record and try to absorb the essence of it and apply it to something else."

With Tompkins, Evans attempted to describe what takes place between the musicians: "The tunes we play develop according to how everybody plays. And, on certain occasions, something different will happen, without anyone nodding assent to it. And it becomes part of the performance thereafter. We still like to leave everything pretty loose."

All of this is evident on the songs on this set of recordings, especially in 1965 and 1966. Stunners include "Waltz for Debby" and "I Should Care" in October 1965, "Detour Ahead" and "Nardis" in November 1966 and the solo renditions of "My Funny Valentine" and his own "Time Remembered" recorded that same month but in 1965.

The 1969 orchestral suite features arrangements of four Evans originals. Included is a moody "My Bells," which Evans had based on his Impressionistic voicings used in his chord responses on "So What," featured on Miles Davis's album *Kind of Blue*. It's worth comparing this version of "My Bells" and "Time Remembered" with Claus Ogerman's arrangements for the songs recorded four years earlier on *Bill Evans Trio with Symphony Orchestra*.

While Evans in 1965 was still wrestling with words to explain his vision, he was clear about his ambition and determination to see it through, seemingly at all costs. Asked by Ginibre in early 1965 if he was afraid of getting old, Evans, seated in his darkened hotel room, replied, "No, the only thing I'm afraid of is death. When I was 18 or 19, I could have died. I was ready for death. Today, I'm not anymore. I've lost too much time as it is."

Evans was more than likely referring to his claustrophobic three years in an Army band, where his introspective playing style was chided. In 1995, roughly 30 years after interviewing Evans and 15 years after the pianist's passing, Ginibre remained shaken by what Evans had said. As the French editor recalled in print, "I still vividly remember the moment when Bill Evans spoke of death. He looked at me through the darkness, his eyes blurred by the thickness of his glasses, and, in that wake-like atmosphere, I felt a chill go through my body."

Marc Myers

Marc Myers is a regular Wall Street Journal *music contributor and the author of* Why Jazz Happened *(University of California). He posts six days a week at JazzWax.com.*

"EVERY NOTE HE PLAYED WAS PERFECT" EDDIE GOMEZ REMEMBERS BILL EVANS

Our 1966 tour was my first overseas trip with Bill. In fact, it was my first time in Europe. I'd joined the trio earlier that year. We had traveled a bit in the United States, but this was the first time we traveled abroad and my first time, of course, in Copenhagen. I remember landing there, Bill and I. Bill and I were flown over to Copenhagen first-class. It was very, very nice, so we felt very comfortable and special. Bill and I went over without anyone else; no drummer.

We met up with Alex Riel, the foremost drummer in Denmark and one of the outstanding European drummers. It was the first time Bill and I ever played with him. On first meeting Alex, he was such an easygoing guy that he fit right in with the trio in the rehearsal. He plays really well, so that was great. There's video of Bill running a couple of tunes down and Alex is looking over his shoulder, listening as Bill explained one of the charts. All in all, it went very well.

We stayed at a very lavish hotel, right in Copenhagen. The whole experience was thrilling. Having never been abroad, I was excited and really impressed with this new world of traveling to a different country and performing for people who already knew Bill and his work. Somehow, they seemed like they had some reference of my playing, too. They were familiar with it. It was mind-boggling. The whole thing is etched in my memory as a really great experience.

Alex fit in perfectly. He had an innate understanding of how to play in Bill's trio. He understood what it took to support Bill's music. We felt very comfortable with Alex right away. There were no musical problems, or indeed any problems at all. He is a very sweet guy. I saw him not too long ago and we played together again. And he remains one of the great musicians in Europe.

In our first encounter, we were both youngsters really, trying to make Bill's music work; to make the music be as good as it was already and not get in the way. I have really a very strong, positive impression of that concert with Alex.

When Bill first heard me at the Village Vanguard, the bass player with him was Teddy Kotick. Teddy was a wonderful bass player from Boston. He had a very pronounced Boston accent that occasionally Bill would imitate. Teddy sounded great with Bill. He'd worked with Charlie Parker. He'd been around and worked with wonderful musicians and he himself was a terrific player. Bill was splitting the bill at the Vanguard with Gerry Mulligan's quintet, which I was playing in with Art Farmer and Dave Bailey. Because we were playing opposit him, Bill heard me and I got to meet him briefly.

A little later, Bill gave me a call and asked me to go with him for a gig at the London House in Chicago. It was a restaurant, but it was sort of set up like a concert hall. It had an elevated stage for the musicians and it felt as if you were playing a concert. In fact, it was a very highly regarded restaurant, or rather, a club-restaurant. It was a very fancy place to play.

That was the first time I performed with Bill and I was really scared and wondering how it would go. Here I was playing my favorite musician — certainly within the top two or three, aside from Miles's band and maybe John Coltrane — and here I was, up there. All of a sudden, I'm in this whirlwind, and I'm playing with Bill Evans.

We played a week or two at the London House. From there, we went to Shelly's Manne-Hole in Los Angeles. We went on to a couple of other venues, but that whole time, I was extremely nervous. I wanted to do the best I could, but I wasn't sure what that even meant. I knew what the music was supposed to sound like from listening to records and knew how great those trios were that I'd listened to.

At Shelly's Manne-Hole, Bill sat down with me and said he really felt good about what I was doing and he wanted me to continue with the trio if I was into doing it. Of course, I told him I was. It happened very quickly — me wondering if I fit into the trio to being accepted by Bill and then becoming a permanent part of the trio.

Still, at that point, it didn't make me any less nervous. I was always wondering in the back of my mind if I really belonged in the trio or whether I deserved it; wondering whether I really was good enough to be there. But Bill was so encouraging to me and always telling me that I was playing the right way for the trio.

That helped. His encouragement was important. It liberated me from being haunted by the idea that I could be fired at any moment. It relaxed me and it did help me get into that groove of playing with Bill and developing some voice and interaction with him. As time went on, we traveled and when we finally went overseas, I'd begun to feel as if my being with Bill was somehow predestined. The jazz audiences in Europe were already aware of me. At first, I was bewildered by it, but also made me comfortable thinking, "Well, it must be true that I'm really part of the trio, if in different parts of Europe, they know about me."

Eddie Gomez. Photo © Jan Persson/CTSIMAGES

It felt wonderful. Still, I didn't allow myself to feel comfortable or feel like, "I got it. This is a piece of cake." I never felt that way. I never felt like it was a piece of cake. Nothing was ever been a piece of cake in my entire life. But I was beginning to feel like maybe I could do this. Maybe I could do it credibly and make the music sing, with me a part of it.

In Denmark when we played with the Danish Radio big band and members of the symphony, the contrast of playing with a large ensemble with the trio was a lot of fun because I always felt comfortable reading music and I felt I could do it fairly well, so this was a chance to read music and play with the trio at the same time. It was a different mindset. And to play with these great musicians, American expatriates who were in that band, was great.

Of course, I was focused on reading the parts and making sure I didn't screw that part of it up. It was one thing to play with Bill and I already was becoming comfortable with that, since I was now a part of the trio. Doing this whole other modality of playing with the trio and then adding the layer of a big band, reading music in this context new and exciting. I looked forward to it.

It was nice being with those expatriate American musicians. It was understandable that they decided they had better opportunities for a satisfying musical life in Europe. It was nice to hang with them. They were all very friendly. The band was excellent and it worked beautifully. It was fun for me also because I had a lot of experience playing in large ensembles when I was younger.

We played a couple of concerts in Denmark outside of Copenhagen. This being my first time in Denmark, I really fathomed just how cold it is up there in the Scandinavian countries. Coming from New York City, and even being in Copenhagen, you're still in a big city. Aarhus is a smaller city; a small European village-like setting. It was the beginning for me of seeing and experiencing a bit of the world, how diverse it was in Europe. In the States, you go to smaller cities, but they're all linked together from an American cultural point of view.

For me, the more I traveled with Bill, I began to discover how a smaller city in Denmark or a smaller city in France or in Germany, is quite a contrast from the larger cities in those countries and how that's part of the experience of feeling like you're really beginning to see the world and getting a real sense, a real taste for what those different cultures are like, when you travel to a big city like Berlin versus a smaller city or, or Copenhagen and Aarhus. It's not unlike being from New York and going to a smaller city like Tulsa, Oklahoma. It opens you up a little bit to, "Gee, this is a very diverse and a very big place."

Experiencing different cultures made me begin to feel like a world traveler, or at least a traveler of sorts. It was an education. Travel was educating me. It was opening my eyes to a lot of different aspects of the culture. Meeting musicians, how we interacted together, and also just seeing how everything's different. The way people travel, the way people dress, what people eat. Well, the whole idea of what a culture is all about. And that began to open my eyes to the world.

The Montmartre jazz club in Copenhagen was the center of the jazz world in Scandinavia. A lot of musicians would hang out there. It was almost like the Danish Village Vanguard because there had been so many musicians who went there. And of course, they had a great house band — Kenny Drew, Niels-Henning Ørsted Pedersen and Ed Thigpen.

Dexter was there, so it was like a mini-New York scene. When you went to the Montmartre, it felt like you weren't all that far away from that New York vibe. This is a real jazz club in Denmark, as real it gets anywhere, so it was always cool to visit there. The audiences were terrific, very knowledgeable. They had these great musicians there all the time. It was really a haven for jazz in Europe.

When I listen to recordings of the trio from this period — not to listen to myself, but to listen to what Bill was doing, it drives home the reality of just how wonderful, how great he was and what a high level he was at. He was just incredible, and under circumstances that were not ideal. In most studio situations, there's control. You have a good piano, it's tuned and it's perfectly miked, engineered, produced. But in some of the live settings, the circumstances of the recording are less than ideal. The fact that these recordings sound as good as they do is amazing.

When I've listened to more and more of Bill's playing where I'm not involved, where I can just listen to him and not be distracted by myself, I can see just how deep and profound and important he was in his career from early, early on. Seeing transcriptions now is especially illuminating. They're all over YouTube now. You can hear the music and see it written out. It's amazing to see the extremely high level of playing, even very early on. He really arrived in the game quite young, but he was totally ready. Amazing. And then later on, he worked perfectly in all the different contexts he recorded in — in different sized groups and with orchestra, and of course, trios and solo. He was always amazing.

The solo performances are astounding, just beautiful. Some of them are with two pianos where he overdubs over himself. Amazing. All those albums are really fascinating. And it's fascinating to me how beautiful they are and how high the level is. There just isn't any bad stuff. There aren't any clinkers. No glitches. Everything is perfect. Bill was a guy who did a lot of takes, so it's really astounding, mind-boggling what his capacity was, how much output, how prolific he was and that every note he played was perfect.

Excerpted from an interview with Eddie Gomez conducted by Zev Feldman on June 15, 2021.

INTUITION, SPONTANEITY & BEING IN-THE-MOMENT: MARTY MORELL ON BILL EVANS

Copenhagen was like a dream. It was the most awesome situation for me at that time, at my age and at my time and place in the music business. It was euphoric. Here I am going to Europe playing with Bill Evans and Eddie Gomez. It was a thrill. It was absolutely wonderful.

Those larger-ensemble things we did, I hadn't had that much experience doing it before, but I felt like just going with the flow and just trying to use my intuition to make it happen. I had played shows before. I used to tour with Diahann Carroll and we played with large ensembles. We did the Ed Sullivan Show and other big performances, so I had a handle on reading charts.

Playing *in a trio* with a larger ensemble? This Denmark concert is probably the first time I'd ever done anything like that. You just use your instincts and intuition to feel your way through. And listening to it, it sounded good.

As a rule, Bill just used his intuition, which was brilliant. Bill could find his way in any musical setting. He had the kind of instincts that would enable him to just play like he'd been doing it forever. Playing jazz is all about using your intuition and your sense of spontaneity and being in-the-moment. And there was nobody better than that than Bill; he could always react to what was coming at him in a beautifully musical sense.

The trio was always evolving. I never felt totally relaxed until around three or four years later when I began to feel comfortable with the gig. I was always trying to find my way. We were gigging quite a bit — on average, 42, 43 weeks a year. You're playing a lot, so you develop a familiarity with the routine and how to play in a given situation and always dealing with different acoustics. And through doing it, it started to evolve in a positive way.

Even after I felt 100% comfortable — towards the end of my tenure with Bill — as musicians, we're always searching for something better. When I listen back, I think, "Oh man, I should have done that. I should have done this," or "I could have done that better." We're never satisfied with our performances.

But now, after 50 years, I can listen to it and be somewhat objective. I can listen to it for what it is and enjoy it for what it is. Of course, Bill always sounded great and so did Eddie. But I was finding my way and gradually felt more comfortable as time went on.

Bill was so accommodating. He was very patient with me. He might have heard something, I think he heard something the first night, otherwise, I probably wouldn't have gotten the gig. We had our great nights and we had our off nights too, of course.

Still, it was cool. It was always evolving in a positive direction and music kept getting better. I kept getting more comfortable with the gig, became closer with Eddie. We used to hang out a lot after the gig. And Bill kind of kept to himself, and we'd see Bill on travel day and on the gig and stuff like that. But it was a constant path to improving and making the music better.

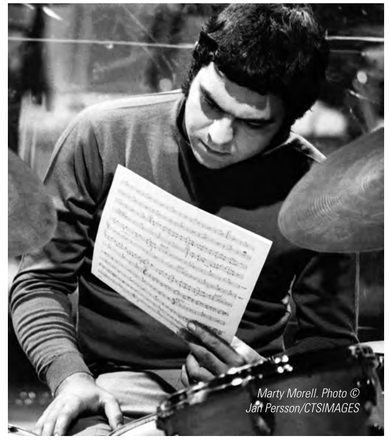
Bill could do no wrong. I never heard Bill play a wrong note. As far as I'm concerned, Bill was a totally remarkable musician. It was an honor and a privilege for me to be part of his legacy. And to hear these recordings now is a real gift. I love Bill. I think of him every day. And I loved Bill the first time I heard him play *Portrait in Jazz* in 1961. I fell in love with his music, and then after I met Bill, hung out with him, fell in love with him.

I was playing today, working on some of Bill's tunes on the piano. It's been a lifelong connection with Bill. It was a very, very special connection that I had with Bill and it's still deeply rooted in my soul. Today, I was playing "B Minor Waltz," a thing he wrote for Elaine and also "Turn Out the Stars." So I'm always studying his music, even now. Here it is 50 years later, just I'm still connected. It's a beautiful thing. It really is. Bill could do no wrong.

I think about Bill every day. He's a spirit and he's around me all the time. I just came back from the golf course. And I was thinking about Bill because I remember him telling me that when he grew up, his family had a driving range. And in the winter, they used to play pool. They had pool tables. Bill was a pretty good pool player. But can you picture Bill Evans swinging a golf club?

Bill is on my shoulder constantly, so he's always is there. He's always with me. There's not a day that I go by that I don't think about him and reflect on some of the things I learned from him just being associated with him and just knowing him as a human being.

Excerpted from an interview with Marty Morell conducted by Zev Feldman on November 19, 2021.



Marty Morell. Photo © Jan Persson/CTSIMAGES

Alex Riel. Photo © Jan Persson/ CTSIMAGES

ALEX RIEL ON WORKING WITH BILL EVANS AND EDDIE GOMEZ IN DENMARK

I'm not sure how Bill knew of me back in 1965. All I know is that he asked for me when he came to Europe. By that time I'd already been working with a lot of American musicians like Ben Webster and Dexter Gordon in Copenhagen so maybe he had heard of that. I couldn't believe that I was going to play with the world's greatest pianist. It was an honor and a privilege and it turned out to be a great pleasure too!

To this day Bill and Eddie are some of the first names to pop up when I think of those musicians I've worked with that made the greatest impression on me.

I liked them both right away. They were nothing but kind, helpful and generous. I'm sure they saw that I was dead nervous to begin with and so they did everything they could to make me feel at ease right from the start. And it worked. I can't remember how many gigs we played together — there were some in Denmark and some in Norway and Sweden — but I do remember that there wasn't a single time I didn't enjoy being in these guys' company, on stage as well as off stage. Fortunately I've had the chance to play and record with Eddie a few times since then.

Sometimes you can play with the most gifted musicians but the chemistry isn't there for some reason, musically or otherwise. With Bill and Eddie it felt just *right* in every way and so I enjoyed it immensely. Bill's playing was so very different from what I was used to and it was incredibly inspiring for a drummer like me who likes to play with a melodic approach.

By that time I had already worked a lot with Niels-Henning Ørsted Pedersen as we were both part of the house trio at the Jazzhus Montmartre in Copenhagen, in fact I had known him since he was fourteen and just starting out. And so I knew Niels's brilliant bass playing by heart and loved it! Eddie's playing was completely different from Niels's and yet it was just as exciting and powerful. It had that

authority that I like so much, and just like Bill's playing it was very inspiring. I must have been the most priveleged drummer in the world to work with these two bassists AND a pianist like Bill Evans.

One of the trio's rehearsals was recorded for television and can be found online. Swedish singer Monica Zetterlund was there as well to rehearse a few tunes with us. I remember showing up in the studio not knowing that the rehearsal would be recorded.

In this footage you'll see Bill explaining his tune, "Five," to me. I had never been presented with a polyrhythmic tune before and so this one got me *very* confused to begin with. I honestly had no idea what we were doing. However, Bill and Eddie patiently helped me so I got it right. Well, almost! This generosity meant a lot to me.

Also, I remember noticing that we were sometimes speeding up during a tune and I felt insecure about that. I didn't really feel it was my fault, but still I wasn't sure. And so I told Bill and he said something like, "Don't worry about keeping time. Wherever the music goes you just go with it. Follow the music." It was a funny thing to be told as a drummer but with him it somehow made good sense. His music has that flowing quality.

Bill asked me if I would move to the States to join the trio. As much as I would have loved this I turned the offer down. I was young and very insecure and not ready to leave Denmark and my family on a permanent basis. I remember how tempting the thought was, but at the same time I was way too frightened. Nevertheless, I was very proud to be asked!

I'm also very grateful that these recordings exist. The music brings back a lot of nice memories.

PALLE MIKKELBORG REMEMBERS BILL EVANS

A magician. An aristocrat. Bill Evans's "voice" has always been there in my life.

My first personal meeting with him was in 1968 when I played in Montreaux and was invited to a private party where the Bill Evans trio was performing. What an evening! I was speechless!

Over the years we were blessed in Scandinavia with several visits by Bill Evans and there were many magical concerts. One of the highlights was his collaboration with the legendary Swedish singer Monica Zetterlund, especially their version of "Waltz for Debby."

Little did I know that in 1969 Per Møller Hansen, a Danish Radio music producer and a Bill Evans fan, would call me and ask if I would like to arrange and conduct a TV project with Bill Evans to be entitled "Waltz for Debby." Would I? My goodness! I would love to! He wanted it to be for the Bill Evans Trio (with Eddie Gomez and Marty Morrell), a classical orchestra (The Royal Danish Orchestra) and the Danish Radio Big Band.

Bill Evans sent me some piano charts and I began to work on the arrangements.

After the first run-through in the studio, I turned to see his reaction and he gave me a lovely smile; something never to forget.

It was clear during the production that Bill wasn't well and he needed breaks quite often, but his playing throughout was fantastic — and he even conducted my composition "Treasures," written especially for Bill Evans and this production.

It was also lovely to meet the beautiful Helen Keane, Bill's manager.

I am so grateful that my suite is now available to a wider audience and I give thanks to my guardian angel for these stellar moments.

Palle Mikkelborg
January 2022

NIELS-HENNING ØRSTED PEDERSEN

BY JOHN KOENIG

Niels-Henning Ørsted Pedersen, known familiarly as NHØP, was certainly the greatest jazz bass player ever to emerge from Denmark and one of the top jazz bass players in the world.

Born in 1946, the son of a church organist, he began studying piano as a child, but took up the string bass at 14. By age 15, he was playing at clubs around Denmark, most notably, Jazzhus Montmartre in Copenhagen, one of the premier jazz clubs in Europe and the focal point of the Danish jazz scene.

Even during his teen years, because he effectively became the house bassist at Montmartre, he had the opportunity to play with numerous major international jazz stars. Indeed, at 17, he was offered the bass chair with the Count Basie Orchestra, a position he had to decline because of his age.

As a player, NHØP combined the solid rhythmic pulse of such bass titans as Ray Brown and Paul Chambers, a seemingly effortless and total virtuosic command at any tempo, and an unparalleled lyricism in the bass's extreme upper range. These rare qualities, combined with a highly nuanced harmonic sense, a great ear and a preternatural sensitivity to the other musicians with whom he played made him a force to be reckoned with among even the most elite of jazz bassists.

His stature at the pinnacle of jazz is evidenced by the long list of jazz icons with whom he played, including (in alphabetical order), Albert Ayler, Chet Baker, Count Basie, Miles Davis, Roy Eldridge, Bill Evans, Ella Fitzgerald, Stan Getz, Dizzy Gillespie, Dexter Gordon, Stéphane Grappelli, Johnny Griffin, Slide Hampton, Coleman Hawkins, Milt Jackson, Rahsaan Roland Kirk, Tete Montoliu, Joe Pass, Oscar Peterson (with whom he performed and recorded regularly for many years), Jean-Luc Ponty, Bud Powell, Sonny Rollins, George Shearing, Archie Shepp, Toots Thielemans, Ben Webster and many others.

Beginning in 1989, NHØP performed in a duo with Mulgrew Miller, which they later expanded to a trio when they were joined by drummer Alvin Queen. This trio stayed together until NHØP's death in 2005 of heart failure at age 58.

ALAN DAWSON

BY JOHN KOENIG

Alan Dawson was a highly sought-after drummer who played and recorded with countless legendary figures in the jazz pantheon. However, given the phenomenal success of several of his students, most notably Tony Williams, he will probably be remembered by history as much for being a teacher as for being the accomplished performer he was.

As a drummer, he was known for the crispness of his sound, for his swing and, as Tony Williams put it, for his legendary "speed, precision and control." As a teacher, he was revered by his students for his dedication to them, his focus on music above and beyond the technical aspects of the drums, his imparting to his students of the intricate details of the instrument and the necessity for discipline. He is particularly remembered by his students for his giving nature.

Alan Dawson, like Bill Evans, was born in 1929. He studied drums as a teenager before the Korean War. During the war, from 1951-53, he played in an army dance band at Fort Dix in New Jersey. After his discharge from the Army, he began touring with major jazz figures, beginning with Lionel Hampton, while establishing himself as a teacher at the Berklee College of Music in Boston.

The list of jazz greats in addition to Bill Evans with whom he collaborated includes Sonny Rollins, Oscar Peterson, Charles Mingus, Sonny Stitt, Dave Brubeck, Quincy Jones, Earl Hines, Teddy Wilson, Dexter Gordon, Hank Jones, James Moody, Rahsaan Roland Kirk, Illinois Jacquet, Clifford Brown, Woody Shaw, Phineas Newborn, Jaki Byard, Booker Ervin, Dexter Gordon, George Shearing, Lee Konitz, Tal Farlow and many others.

In his mid-forties, Dawson suffered a back injury and after surgery, mainly restricted his professional activities to teaching at his home in Lexington, Massachusetts. He stopped touring and ended his tenure at Berklee. But for that injury and its impact on his ability to commute, tour and appear in public, he would surely have been more widely known as a drummer today.

Alan Dawson died in 1996 of leukemia.

ON THE THRONE: PETER LARSEN ON BILL EVANS IN DENMARK

My first time hearing Bill Evans was on record — the famous *Moon Beams* LP — eight ballads from the first session with the new version of the Bill Evans trio, which Bill formed with Chuck Israels and Larry Bunker after Scott LaFaro died.

Becoming aware of Bill Evans's approach to jazz through hearing *Moon Beams* was very important to me in the formation of my emotional life. I was a 16- or 17-year-old high school student. It came as a shock to discover a credible new conception of jazz. Until then I had mainly heard bebop or hard bop: Art Blakey, Horace Silver, Bud Powell. Now here was a pianist who actually composed, with complex harmonies. What struck me was the beauty and the fantasy of the imagination. The intelligence of it made a big impression on me.

Eventually I came to work for the Danish Radio Broadcasting Company, which was very influential in determining the shape of jazz culture in Denmark. DR, Danish Radio, broadcast a lot of music at the time 50 or 60 years ago. That was a period where jazz enjoyed a position of prominence on DR, especially compared to today. Every time an American musician came to Copenhagen, he was typically recorded by the radio several times.

When Bill Evans came to Denmark in August of '64, there was already a very rich jazz life in Copenhagen, what with the Montmartre and the radio. With all the American jazz musicians coming over here, it was hard not to get lost in the shuffle. You had to be very interested in Bill Evans's playing already even to notice him. Of course, it wasn't a secret that he had played with Miles and his contribution to *Kind of Blue* was known. But it took a couple of years before the Danish jazz audience began to realize that he was something special. Remember, given the rich musical and cultural life in Denmark many great musicians came and they weren't particularly noticed; musicians who today are regarded as world stars. The view from the ground then was that these great musicians (who weren't fully appreciated at the time) were regarded as being little pieces in that whole musical scene. There was no big greeting party at the airport when they landed. They just went to the radio studio, had a rehearsal and then played the concert. And these concerts were not typically in the concert hall. They were generally held in what was called Studio Two, which had an audience capacity of two or three hundred people. It was not until a little later that the people raised their eyebrows when Bill Evans came.

The Danish Radio's broadcasting systems facilities were used in a lot of the concerts or smaller recording sessions with artists who would have played at Montmartre: Dexter Gordon, Stan Getz, Bud Powell and Johnny Griffin, for example. There were several, later on in the seventies: the Thad Jones/Mel Lewis Orchestra, Oscar Peterson and so on. It was the Danish Radio Company that took Bill to Holbæk in '65. That concert held a special memory for me because it was held in the small concert hall of my junior high school, which I had graduated from several years earlier. Suddenly here was Bill Evans playing in my junior high school, which was, in fact, next to my parents' house! So it felt like he was playing in my own home, actually.

I created the very first Bill Evans discography in 1984, called *Turn Out the Stars*. It was, at the time, a comprehensive discography, which I thought

Niels-Henning Ørsted Pedersen and Bill Evans. Photo © Jan Persson/CTSIMAGES

could be a way I could honor him. Today, the discography is a little outdated, particularly because I made it before the advent of CDs. Perhaps I should have waited another year, then I would have been able to include some of the CDs. In any case, I understand that it will be updated soon.

Radiohuset and the TV-Byen complex opened in '63. It was barely finished when Bill performed there the first time. Shortly afterward, they separated radio and TV and moved the TV a little outside the city. That would have been in '64.

There was a trio performance with bassist Niels-Henning Ørsted Pedersen and drummer Alan Dawson at the Copenhagen Jazz Festival on October 31, 1965. That festival was great. It was the breakthrough for Niels-Henning on a national scale. He'd been playing at the Montmartre before, but now it was televised and everybody could see him in this elevated setting. And he was touring, he was paired with Alan Dawson in several contexts. They also played in a trio — tenor sax, bass and drums — with Sonny Rollins, also in Copenhagen.

The whole concert came to be viewed as Niels-Henning's coming-out. His playing with Sonny Rollins also put him a little more in the public eye. Because there was no piano, he had to deliver the groove and the harmonic structure for Sonny. And he played his ass off, I must say. So did Alan Dawson. And so did Sonny.

When Niels-Henning played with Bill, many people (including me) expected something a little more along the lines of Scott LaFaro; Niels-Henning, of course was quite a virtuoso, but he wasn't that daring in his playing with Bill. He was dominant, though, because his tone was big, and his groove was solid, but he was mainly providing a pulse; he didn't assume a role where he brought challenging ideas into the mix. Bill was playing very well. At the time, he established his arrangements of his 25 preferred tunes and he would play them the way he used to play them.

After playing with Sonny, Niels went with Bill to play in Berlin and Stockholm and a couple of other places. In the bootlegs from those concerts, you can hear Niels is actually playing a little more aggressively behind Bill than before, and Bill liked it. I won't say that that Bill was in the shadow of Sonny Rollins that night, but everybody was in the shadow of Niels's playing with Rollins. That's how most Danes remember it.

I heard Bill's solo performance at Radiohuset in November of '65 broadcast over the radio. It blew me away also. It had almost the same impact on me as *Moon Beams*. I think he was much better represented in that setting than he had been shortly before when he was playing in quartets with Lee Konitz and others. As a solo pianist at that time, as compared to having local musicians on bass and drums — even though Niels-Henning and Alex Riel were brilliant musicians — in trio with them, it was obvious that Bill was wasn't feeling comfortable because he already had a very strong conception of what his arrangements should be like and to how they would develop. And he knew that Niels's-Henning and Alex and other bass players and drummers whom he played with in Amsterdam and in Paris wouldn't be following him. In reality, I think he was mainly playing for himself.

Although we were very impressed with Niels's and Alex's work with Bill, it was not a totally ideal position for him. But I think it was a great experience for him to come to Europe and experience the audiences here and see that Europe would be the place where he could develop his art and where he could be appreciated for it. And I think later in life that he himself worked on that. And so did Helen Keane. So I think he learned a lot about the European audiences at that time and he realized that there were big audiences for him all throughout Western Europe — Italy, France, the Netherlands and even Germany. I'm just not sure that musically, he profited that much of playing with different groups here, except of course for Monica Zetterlund, but that's another story.

In 1969, Bill had a performance at TV-Byen with Eddie Gomez and Marty Morell, some players from the Royal Danish symphony orchestra and the Danish Radio Big Band. It was great. Palle Mikkelborg immediately captured the essence of Bill's harmonic extensions. His arrangements were just great. Bill enjoyed it, obviously. I was there in the studio when they rehearsed and when they recorded. That was very, very, exhilarating to watch. The Danish Radio Big Band at that time was a full big band, with only a couple of strings from another orchestra, the Light Music Orchestra of the Danish Radio.

An octet from the big band was part of it, and Palle Mikkelborg's arrangements were beautiful. Bill obviously liked them very much. I've heard other arrangers and composers later on tell Palle that they thought what he did with Bill at that time was his greatest work ever. I think it was even better than what he did for Miles, but it was very short; five, six tunes.

When he first arrived upon the scene here in Denmark, Bill Evans wasn't exactly universally heralded as God's gift to jazz piano. But over time, his legacy grew and as his esteem has grown, he is revered by a bigger and bigger audience who recognize that legacy. These fans worship him because of the beauty of the things that he did.

One must remember, when Bill began to be known here, Bud Powell was still playing at the Montmartre and Bill's playing was completely different. Nowadays, in the Danish jazz universe, everybody agrees that Bill Evans was one of the greatest artists ever in jazz. There's no doubt about that.

Today I get young people coming up to me and asking me all kinds of questions about him. I've helped scores of music students with their assignments and reports. This has come about because he's being studied at the conservatories. I think he finally got up where he belongs: on the throne.

Excerpted from an interview with Peter Larsen conducted by Zev Feldman on December 30, 2021.

A MASTER CRAFTSMAN: MATTHEW SHIPP ON THE INFLUENCE OF BILL EVANS

I originally got into Bill Evans when I was a teenager. I just saw an album at a store. I had seen his name in *DownBeat*, but then one day I saw this LP that was two records in a department store. It was the album *Portrait in Jazz* and there might have also been another album. It was the trio with Scott La Faro and Paul Motian. I bought it and I was intrigued from the very beginning. I don't even know if I understood it, but there was just something about it that kept drawing me back to listen to it over and over.

So I probably read about him in *DownBeat* — I used to go to library and read about jazz's history. His name obviously came up and I just ran to an album and was captivated right away on some level.

Bill Evans is one of the great trio players. Bud Powell played trio a lot and that's probably one of his best formats. But apart from Bud Powell, Bill Evans is the first name that comes to mind. Ahmad Jamal comes to mind too, but that's a little different; he had a guitarist in his trio at one point. But as far as the piano-bass-and-drums trio, Bill Evans is up front. When you think of a piano trio it's impossible not to think of Bill Evans; just impossible. He takes the whole space. He defines what a modern piano trio is. So on one level maybe Bud Powell might be my favorite trio pianist, but Bill Evans is just up front in the pantheon defining the possibilities of a jazz trio or even the definition of a jazz trio. He's up there.

I'm really influenced by Bill Evans's chord voicings a lot. I spent a lot of time going very strictly through his whole harmonic system. I'm also influenced by the holistic aspect of his playing. He's a real precision craftsman about how he came up with the whole system that he uses. When I say system, I don't mean that in a mechanical way. I mean, there's obviously emotion and spontaneity in it, but you can't create out of a void. Any artist has, for a lack of a better word, a system that they use. I'm influenced myself by his harmonic language, by the sense of freedom that he tried to find because he operated in a trio in a very standard traditional setting but he still tried to find the optimal amount of freedom that you can get from within that. And then I'm influenced by the holistic aspect of his approach.

There's nothing flashy about him. Everything comes from a core concept. There's a core conceptual idea that he has in his head and everything flows from that. And there are never any undigested things. It all comes from a central concept and it all flows from that; the melody, the harmony and the rhythm all flow from a core concept. You never hear any superfluous part. It's like an organism that functions properly because it's all working together holistically.

He never flashes technique for technique's sake. He never does anything gratuitous within the space time, just all he spent so much time meditating and on his approach that it just comes, it comes across as a fluid. Well thought-out, deeply felt expression of his personality on the instrument and he was intellectual. To whatever degree that jazz is all feeling or mostly feeling, the great players spent on lot of time thinking about their approach. You hear that with Charlie Parker. You hear that with Coltrane and you hear that with Albert Ayler. People tend to think of Albert Ayler as very emotional, but there's a whole intellectual construct behind his playing.

So there was thought behind it. This is all to say that Bill Evans did really put a system together, although the process was painstakingly slow. He often said that although he was talented, there were a lot of people that could do things at an earlier age like imitating other players. He said he couldn't do that. He had to work out a system brick by brick, really slowly.

And he said in the long run, he was better off for that because he built something. Whereas other people that were maybe faster ended up being kind of a lot more superficial and they didn't have the whole kind of holistic system worked out that he did. So he said it having been not as fast as some other people at a younger age worked to his benefit in the long run. But you can hear the thought behind it. You can hear that he was really a master craftsman and that it was worked out a system brick by brick, really slowly. And you can hear that.

Bill Evans had a well-refined sense of picking people who would work well with him. I believe that anybody he picked would have something to say in that context. Chuck Israels is just great, but the trio I checked the most was with Scott LaFaro because he's credited with changing the whole face of modern bass. But Chuck Israels was up there in that time period, in that period where the bass in jazz was looked at differently and re-contextualized. I like Eddie Gomez, too. I like the whole continuum of what he did. And it's different.

It's interesting to hear Bill Evans play with different players because he adjusted phrasing. Some players just do what they do and they do the same thing in every context. And other people actually really respond to the sideman and Bill Evans is a responsive player. He really responds to who's playing with him, so you hear subtle differences in phrasing when he plays with different people.

Bill Evans is one of the great, great jazz personalities ever. There's such a dichotomy between the fact that he was such a disciplined musician and person, and then his personal life, which was, let's say, a little chaotic. But that just adds a little interest. But I think he's one of the all-time great jazz pianists and one of the all-time great jazz artists, just my personal opinion.

Excerpted from an interview with Matthew Shipp conducted by Zev Feldman on February 3, 2022.

FRESH & UNRIVALED: RAN BLAKE ON THE STYLES OF BILL EVANS

The first time I heard Bill Evans was on a George Russell album on RCA Victor, *The Jazz Workshop*, which had "Concerto for Billy the Kid" on it. Bill Evans was fabulous on it. And the George Russell sound, the voicings, the using the major second instead of the major third in a chord, these wonderful harmonies. What a masterpiece it is.

Bill Evans had two real styles. The first is really an extension of bebop, but his solos on "All About Rosie" and Gunther Schuller's "Transformation" are so full of ideas. I'm not sure they give evidence to his final long-lasting impressionistic style, but they're not quite bebop either, so maybe he really had three styles. Take his masterpiece solo on "Love for Sale" with Miles Davis. I don't even begin to understand every little technical thing. It's so fresh. It's so unrivaled, but it does have an extension of bebop.

I really wasn't particularly close to him. I was a student who stayed in touch. I heard him in Cambridge in later years with Eddie Gomez, the fabulous bassist, and before that, in the summer of 1960, I went to a Sunday matinee at the Village Vanguard and Bill introduced me to Scott LaFaro just a few days before Scott's terrible death in the accident in upstate New York.

I think Bill's later style with those rich chords is so impressive; they almost smolder. It's a sound that keeps going, even though his body is no longer on earth, it just achieves greatness. So it's really about the emotional colors.

Bill Evans was like a living example of French impressionism: the sounds the sea, the west coast of France, the richness of sounds he nurtured.

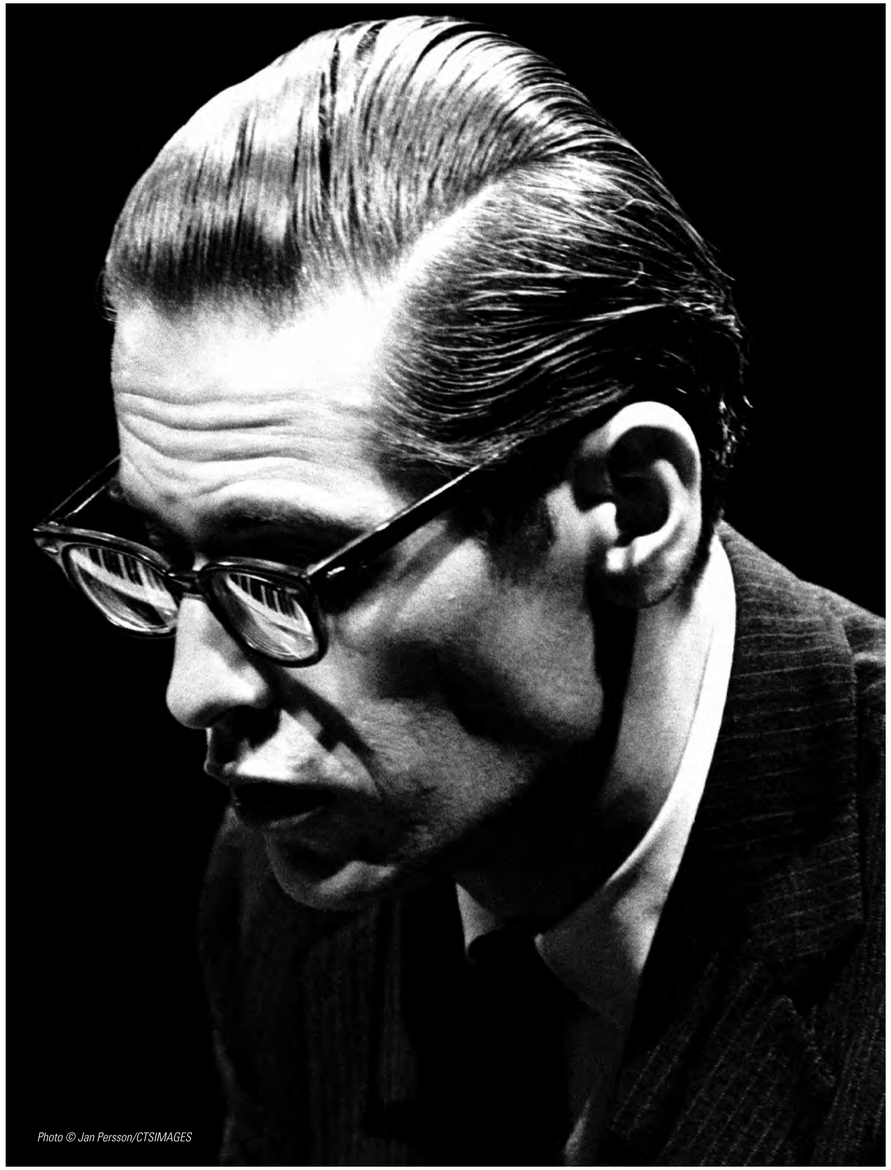
His interaction with other musicians was extra-ordinary, the incredible ideas that he gives.

Some have opined that a little bit in the late '60s, his sound became a little clichéd, that maybe he settled into a little bit of comfort in his material with the trio, a little safeness, but it's really elevated. And then, when he starts doing his own originals, "Re: Person I Knew," "Time Remembered," "Peri's Scope," particularly those, his soul achieves fine feeling of high polish, antique, absolutely original and then his last albums for Todd Barkan . . . He transcends the show tunes. He still does them, but it's as if he's conscious of his own mortality. Anyway, that's third rate in New England psychoanalysis.

I feel there are times that Bill in his youth needed a strong leader, like George Russell and Gunther Schuller. I know Paul Bley particularly liked what he did with Gunther. He felt it was less flashy, very substantial, but I'm amazed by what he did with George Russell's "Billy the Kid." And yet his second Riverside LP, *Everybody Digs Bill Evans*, it's marvelous, too.

A lot of things got overlooked in the early Bill Evans style and then as he matured, some of the rhythm was a dash more conservative, still quite wonderful, but he really honed specific repertoire like "Nardis," show tunes and four or five of his own, if not eight to 10 of his own wonderful originals. And it was finally chiseled so perfectly that there was sort of a safety zone. And then later he transcended it into quasi-tragedy and kept exploring these through the '70s. It's a major tragedy that he died at such an early age.

Excerpted from an interview with Ran Blake conducted by Zev Feldman on February 3, 2022.



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BILL EVANS TREASURES

SOLO, TRIO & ORCHESTRA RECORDINGS FROM DENMARK (1965-1969)

LP1 BILL EVANS TRIO DENMARK '65

SIDE A:

COME RAIN OR COME SHINE 4:35
(Harold Arlen-Johnny Mercer)

SOMEDAY MY PRINCE WILL COME 4:31
(Frank Churchill-Larry Morey)

BEAUTIFUL LOVE 4:18
(Haven Gillespie-Wayne King-Egbert Van Alstyne-Victor Young)

WALTZ FOR DEBBY 5:58
(Bill Evans)

SIDE B:

I SHOULD CARE 4:08
(Sammy Cahn-Axel Stordahl-Paul Weston)

VERY EARLY 4:39
(Bill Evans)

TIME REMEMBERED 4:53
(Bill Evans)

WHO CAN I TURN TO? 5:59
(Leslie Bricusse-Anthony Newley)

BILL EVANS, piano
NIELS-HENNING ØRSTED PEDERSEN, bass
ALAN DAWSON, drums (on A1-A3)
ALEX RIEL, drums (on A4 & Side B)

A1-A3: Copenhagen Jazz Festival, Tivolis Koncertsal, Copenhagen, October 31, 1965.
A4 & Side B: Slotsmarksskolen, Holbæk, November 28, 1965.

LP2 BILL EVANS SOLO & ORCHESTRA DENMARK 1965-69

SIDE A: *Solo*

RE: PERSON I KNEW 3:21
(Bill Evans)

'ROUND MIDNIGHT 4:38
(Thelonious Monk)

MY FUNNY VALENTINE 4:00
(Richard Rodgers-Lorenz Hart)

TIME REMEMBERED 3:19
(Bill Evans)

COME RAIN OR COME SHINE 3:16
(Harold Arlen-Johnny Mercer)

EPILOGUE 0:34
(Bill Evans)

SIDE B: *Orchestral Suite*

INTRO
(Palle Mikkelborg)
into
WALTZ FOR DEBBY 5:13
(Bill Evans)

TIME REMEMBERED 3:53
(Bill Evans)

MY BELLS 4:45
(Bill Evans)

TREASURES 5:24
(Palle Mikkelborg)

WALTZ FOR DEBBY (Reprise) 4:19
(Bill Evans) [reprise]

WALKIN' UP 4:17
(Bill Evans)

Side A: Solo Piano
BILL EVANS, unaccompanied piano. Danish Radio
Radiohuset, Copenhagen, late November 1965.

Side B: Bill Evans & Palle Mikkelborg
BILL EVANS, piano
EDDIE GOMEZ, bass
MARTY MORELL, drums
with The Royal Danish Symphony Orchestra & The Danish Radio Big Band featuring Allan Botschinsky, Idrees Sulieman (trumpet), Torolf Mølgaard (trombone), Jesper Thilo, Sahib Shihab (reeds), Niels Henning Ørsted Pedersen (bass)
Palle Mikkelborg — trumpet (featured on "Treasures"), arranger & conductor
TV-Byen, Copenhagen, November 1969.

LP3 BILL EVANS TRIO DENMARK 1966/69

SIDE A:

ELSA 5:52
(Earl Zindars)

STELLA BY STARLIGHT 4:19
(Ned Washington-Victor Young)

DETOUR AHEAD 5:40
(Lou Carter-Herb Ellis-Johnny Frigo)

IN A SENTIMENTAL MOOD 4:43
(Duke Ellington)

TIME REMEMBERED 3:31
(Bill Evans)

NARDIS 3:35
(Miles Davis)

SIDE B:

AUTUMN LEAVES 6:44
(Joseph Kosma-Johnny Mercer-Jacques Prévert)

EMILY 5:44
(Johnny Mandel-Johnny Mercer)

QUIET NOW 3:42
(Bill Evans)

NARDIS 8:06
(Miles Davis)

BILL EVANS, piano
EDDIE GOMEZ, bass
ALEX RIEL, drums (on Side A)
MARTY MORELL, drums (on Side B)

Side A: Danish Radio, Radiohuset, Copenhagen, late October, 1966
Side B: Stakladen, Aarhus, Denmark, November 21, 1969

Produced for release by Zev Feldman
Executive Producers: Jordi Soley and Carlos Agustín Calembert
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Dedicated to the memories of Bill Evans, Niels-Henning Ørsted Pedersen and Alan Dawson

Elemental music

Left: Bill Evans, Niels-Henning Ørsted Pedersen and Alan Dawson. Photo © Robert Pollilo/CTSIMAGES

Bill Evans with Eddie Gomez (bass) and strings conducted by Palle Mikkelborg, television studio Copenhagen June 1970. Photo © Jan Persson/CTSIMAGES