## Waltz for Debby Bill Evans Trio

with Scott LaFaro, Paul Motian



## Waltz for Debby: BILL EVANS TRIO

This is the fourth allown to be released by the Bill Forast Trie composed of Evans, basistic Stort LaParo, the Control of Evans, basistic Stort LaParo, the Control of Evans, and it is a great foot that with LaParo's death who specify group, but this is a peculiary disting set with which specify group, but this is a peculiary disting set with which to conclude the serior. It is the equal of any with the specific group, of them, it is a performance before a live audience, which is a more accurate picture of any group's such than a studie recording, doed, finally, it before LaParo, joined him, so that it can serve as the other exception in the control of the hearist's great contribution on the control index of the hearist's great contribution.

to the trin.

This is a further collection of material recorded at the This is a further collection of material recorded at the This is a further could time of the This is the surface of the This is the same and the This is no seeme a planning of surface combined. For the earlier complication, assembled therein the interest combined to the day's "surface" work, but intend ended—through Evant choice—to feature LaFarvis soles and composite the thin the Third Control of the Control of the Third Control of the T

mind that this a fracticating allows in several respects, to of the most intering certainly in the way, in which it demonstrates the F. Chan, who came by prominence largely demonstrate the F. Chan, who came by prominence largely demonstrates the respect to the control of George Research and George Research and Change Researc

A word about LaFaro: at his death, he was one of the supreme jazz bassists. Those very few me who have done anything to change the conception of the bass have done anything to change the conception of the bass have been done to consider it as some other instrument. The Blanton-Edington duets (which are in some ways the

apirital progenitors of these recordings) achieved much of their effect through likewish knowl passace, which somided like value or cells work. The work of LaFara somided like value or cells work. The work of LaFara some control of the control of

bassists were so steeped in their roles as timekeepers at that, during their soles, they would simply continue to the keep time, only with a more interesting choice of notes, LaFaro had complexly freed himself from that constriction, and it undoubtedly took a sensitive, unobtrusive drummer like Paul Motian to help kim do it. About the material: two of these pieces, Waltz for Debby and My Remence, were recorded in 1966, on Evans'

About the material: two of these pieces, Walts for Debby and My Romance, were recorded in 1966, on Evanis first LP. "New Jazz Conceptions". In that incarnation, though, they were abort unaccompanied piano sketches, lasting only a little more than a minute each. It is interesting indeed that both have remained in BUI's presental repetted result indistington of the present proportion of the present presen

My Foolish Heart is another of those neglected ballads which Exans reviews from time to time. I must take exception to those who say that in doing so he is reworking "triving and banality", for I find that the tunes he chooses to play often have lovely. If sentimental, modelle lines. Deture Akeed was written by musted to the control of the control o

The altered harmonic pattern with which Bill and South Learning Parties Incental Bernatic Souto Other Time will be inbury the parties of the state of the state of the pattern of the planes of a record this time in 1985, for the "Everyhold, page ..." allows which contains austher Bernaties near research the Town". Lowly F & Mr. But at that time the state of the parties of the p BILL EVANS, piano; SCOTT LaFARO, bass; PAUL MOTIAN, drums. Recorded 'live' at The Village Vanguard: New York; June 25, 1961.

SIDE 2

 1. My Romance (7:11)
 (Rodgers and Hart)

 2. Some Other Time (5:02)
 (Conden-Green-Bernstein)

 3. Milestones (6:37)
 (Miles Deco)

recall the original recording by the composer, with its use of scales, its crief, scaless states, and the short, and of scales, its crief, scaless states, and the short is pas of the most inflaential recordings of the list few parts of the scales of the

— JOE GOLDBERG
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THIS RECORDING IS AVAILABLE IN BOTH STEREOPHONIC (RLP 9199) AND MONAURAL (RLP 399) FORM.

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