

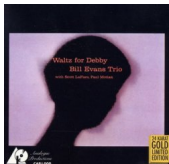
## Bill Evans – Waltz for Debby (1961)

Written by bluesever

Friday, 17 June 2011 08:33 - Last Updated Sunday, 27 July 2014 15:47

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## Bill Evans – Waltz for Debby (1961)



1. *My Foolish Heart* 4,56 2. *Waltz for Debby* 7,00 [play](#) 3. *Detour Ahead* 7,05 4. *My Romance* 7,13 5. *Some Other Time* 5,02 6. *Milestones* 6,37 .

Personnel: Bill Evans - Piano Scott LaFaro - Bass Paul Motian – Drums

Recorded at the Village Vanguard in 1961, shortly before Scott LaFaro's death, *Waltz for Debby* is the second album issued from that historic session, and the final one from that legendary trio that also contained drummer Paul Motian. While the *Sunday at the Village Vanguard* album focused on material where LaFaro soloed prominently, this is far more a portrait of the trio on those dates. Evans chose the material here, and, possibly, in some unconscious way, revealed on these sessions -- and the two following LaFaro's death (*Moonbeams* and *How My Heart Sings!*) -- a different side of his musical personality that had never been displayed on his earlier solo recordings or during his tenures with Miles Davis and George Russell: Evans was an intensely romantic player, flagrantly emotional, and that is revealed here in spades on tunes such as "My Foolish Heart" and "Detour Ahead." There is a kind of impressionistic construction to his harmonic architecture that plays off the middle registers and goes deeper into its sonorances in order to set into motion numerous melodic fragments simultaneously. The rhythmic intensity that he displayed as a sideman is evident here in "Milestones," with its muscular shifting time signature and those large, flatted ninths with the right hand. The trio's most impressive interplay is in "My Romance," after Evans' opening moments introducing the changes. Here Motian's brushwork is delicate, flighty and elegant, and LaFaro controls the dynamic of the tune with his light as a feather pizzicato work and makes Evans' deeply emotional statements swing effortlessly. Of the many recordings Evans issued, the two Vanguard dates and *Explorations* are the ultimate expressions of his legendary trio.

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Because of this historic evening of music, Waltz for Debby has become one of the most familiar tunes in jazz. Opening the fourth of five sets that June evening in 1961, Bill Evans states the beautiful theme in time as Scott LaFaro plucks his considered notes on the upright. After a minute, the pace picks up and Paul Motian moves his brushes to action. Another round through the head, and Evans is off, taking his solo well away from the melody but always within the harmonic framework. Motian doesn't do much more than keeping time, but LaFaro listens intently to Evans and Evans to LaFaro their ideas synch up so naturally. This is the evening, and perhaps the tune, that would influence generations of pianists.--- Steve Greenlee

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