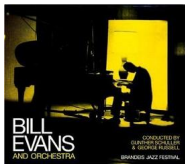


Bill Evans And Orchestra □ – Brandeis Jazz Festival 1957 (2005)

Written by bluesever

Saturday, 18 May 2019 15:30 -

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1 *All About Rosie (Part I & Part II)* 10:45 2 *Suspensions* 6:01 3 *Transformation* 5:59 4 *On Green Mountain* 10:23 5 *All Set* 8:52 6 *Revelations* 12:02 7 *Dancing In The Dark* 6:13 8 *I Love You* 4:09 9 *'s Wonderful* 5:48 Alto Saxophone – John Laporta Arranged By, Conductor – George Russell, Gunther Schuller Baritone Saxophone – Teo Macero Bass – Ernie Furtado (tracks: 7 to 9), Fred Zimmerman, Joe Benjamin (tracks: 1 to 4) Bassoon – Manuel Zegler Bongos – Don Elliott (tracks: 9) Drums – Al Beldini (tracks: 7 to 9), Ted Sommer Flute – Robert DiDomenica French Horn – Jimmy Buffington Guitar – Barry Galbraith Harp – Margaret Ross Mellophone – Don Elliott (tracks: 7, 9) Piano – Bill Evans Tenor Saxophone – Hal McKusick Trombone – Jimmy Knepper Trumpet – Art Farmer, Louis Mucci Vibraphone – Don Elliott (tracks: 7), Teddy Charles Voice, Bass [Pizzicato] – Charles Mingus (tracks: 6) Tracks 1 to 4: Brandeis Jazz Festival, New York, June 10 & 20, 1957. Tracks 5 & 6: Brandeis Jazz Festival, New York, June 18, 1957 Tracks 7 to 9 are bonus tracks from Newport Jazz Festival, Newport, Rhode Island, July 6, 1957.

This oddly packaged CD compilation issued by the European label Gambit is a bit misleading, as it combines titles that appeared on several different releases, though none of the performances actually come from a concert. Most of the material is representative of third stream experiments popular for a time in the late '50s and early '60s, with Bill Evans in the role as a hired hand rather than leader, the role that falls either to conductors Gunther Schuller or George Russell, with most of the tracks originating from a Columbia LP titled *Modern Jazz Concert* and having reappeared in various incarnations with other selections in earlier reissues. Russell's impressive modern big band scoring of his "All About Rosie" is easily one of the highlights, with terrific ensembles and solos. Charles Mingus' "Revelations" is rather ominous, often suggesting the influence of Igor Stravinsky. The last three tracks are from an unrelated live Newport Jazz Festival Verve recording by mellophonist Don Elliott, who leads a quartet with Bill Evans, bassist Ernie Furtado, and drummer Al Beldini through merely average arrangements of three standards. The piecemeal gathering of these very dissimilar sessions for two different labels is troublesome, though the difficulty in acquiring this music make this edition a viable option for collectors. ---Ken Dryden, AllMusic Review

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