

LIMITED EDITION CLASSIC LPs

HIGH-DEFINITION PREMIUM VINYL PRESSING FOR
SUPER FIDELITY

THE WAY THIS MUSIC WAS MEANT TO BE HEARD

180 gram VINYL –AUDIOPHILE PRESSING

BILL EVANS

DIG IT!

+2 BONUS TRACKS

Original George Neumann
Cutting System

HI-FI

**JAZZ**
CLASSICS

III III AUDIOPHILE GRADE III III

PURE VIRGIN VINYL

180 GRAM

- CLASSIC JAZZ LPs
- COLLECTOR'S EDITION
- NEWLY REMASTERED
- DELUXE INNER SLEEVES
- ONE PRESSING LIMITED EDITION



SIDE A:

- 1.....I LOVE YOU 3:55
- 2.....EASY LIVING 3:53
- 3.....DISPLACEMENT 2:35
- 4.....WALTZ FOR DEBBY 1:19
- 5.....AUTUMN LEAVES 5:59
- 6.....SPRING IS HERE 5:07*

SIDE B:

- 1.....SOMEDAY MY PRINCE WILL COME 4:55
- 2.....TENDERLY 3:33
- 3.....WHAT IS THERE TO SAY? 4:54
- 4.....OLEO 4:06
- 5.....WITCHCRAFT 4:35*

*BONUS TRACKS: From the same sessions, but not included on the original LP.

BILL EVANS, piano

On all tracks, plus:

A1-A3: Teddy Kotick (b), Paul Motian (d).
New York, September 27, 1956.**A4:** Bill Evans (unaccompanied piano).
New York, September 18, 1956.**A5-A6, B1 & B5:** Scott LaFaro (b), Paul Motian (d).
New York, December 28, 1959.**B2-B4:** Sam Jones (b), Philly Joe Jones (d).
New York, December 15, 1958.

This LP comprises highlights from Bill Evans' earliest studio recording sessions. By September 1956, at nearly 27-years old, Evans already had many studio recordings under his belt, and a lot of playing experience. However, that month marked the making of his first recordings to be issued under his own name, *New Jazz Conception*, a combination of trio and solo pieces. During a 1972 interview with Joe Vandyl, Evans expressed his opinion about those sessions: "I still think that it was a good record at the time, as good as I could do and I still will listen to it without any misgivings; as you say, the influences were perhaps more marked. There were a lot of influences; some of the major ones might have been George Shearing, Bud Powell, of course, Nat Cole, Earl Hines and many players you never hear of. I think some of the main influences were the obvious people like Dizzy Gillespie, Miles, Stan Getz and Bird. It's like building an idiomatic language and a musical language, and you kind of take abstract principles, melodic, harmonic and rhythmic influences, and you put them together."

SOME ITEMS MAY NOT BE AVAILABLE ON CERTAIN TERRITORIES

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