

MASTERCLASS WORKSHOP
THE LIFE AND MUSIC OF BILL EVANS
presented by jazz pianist/composer David Thompson



[c] Phil Bray



THE LIFE OF BILL EVANS

THE EARLY YEARS

MILES DAVIS

THE FIRST TRIO

SCOTT LAFARO

ORRIN KEEPNEWS

RIVERSIDE RECORDS

JIM HALL

EARL ZINDARS

HELEN KEANE

HARRY EVANS

VERVE RECORDS

CONVERSATIONS WITH MYSELF

WITH SYMPHONY ORCHESTRA

GARY PEACOCK

CHUCK ISRAELS

TOWN HALL

EDDIE GOMEZ

MARTY MORELL

MONTREUX

NENETTE ZAZZARA

EVAN EVANS

ALONE

MONTREUX II

COLUMBIA RECORDS

THE BILL EVANS ALBUM

FANTASY RECORDS

THE TOKYO ALBUM

MONTREUX III

INTUITION

WARNER BROTHERS

YOU MUST BELIEVE IN SPRING

THE PARIS CONCERT

TONY BENNETT

ALONE AGAIN

MARC JOHNSON

JOE LABARBERA

TOOTS THIELEMANS

LAURIE VERCHOMIN

KEYSTONE KORNER

TODD BARKAN

THE LAST WALTZ

TURN OUT THE STARS

SEPTEMBER 15, 1980



THE MUSIC OF BILL EVANS

IN PERFORMANCE

EVOLUTION OF PLAYING: VERY EARLY/ TURN OUT THE STARS/ WALTZ FOR DEBBY
RE: PERSON I KNEW/ BLUE IN GREEN/ STELLA BY STARLIGHT/ EMILY/ MY ROMANCE
QUIET NOW/ TIME REMEMBERED/ SOMEDAY MY PRINCE WILL COME/ NARDIS

REPERTOIRE

COMPOSITIONS

WALTZ FOR DEBBY
VERY EARLY
BLUE IN GREEN
RE: PERSON I KNEW
TURN OUT THE STARS
THE TWO LONELY PEOPLE
LETTER TO EVAN
TIME REMEMBERED



STANDARDS

DAYS OF WINE AND ROSES
TOUCH OF YOUR LIPS
IN YOUR OWN SWEET WAY
MY ROMANCE
MAKE SOMEONE HAPPY
IN YOUR OWN SWEET WAY
THE TOUCH OF YOUR LIPS
SOMEDAY MY PRINCE WILL COME
WHAT KIND OF FOOL AM I
EMILY
NARDIS
QUIET NOW



REMEMBERING BILL

NENETTE ZAZZARA

LAURIE VERCHOMIN

ORRIN KEEPNEWS



ABOUT: BILL EVANS MASTERCLASS WORKSHOPS
and
JAZZ PIANIST/COMPOSER DAVID THOMPSON



The Bill Evans masterclass and workshop provides an in depth look at both Bill's personal life and his music, and, at jazz piano as it was influenced by Bill's playing and his artistry, from Bill's childhood and formative days with brother Harry, to the beginning of his jazz career, and his emergence as a great innovator and genius, as he became a major artistic force in twentieth century music. Biographical material is complimented by interviews and writings from many of the people who figured prominently in Bill's life. The workshops provide an in depth exploration of his music and compositional talents including both hands-on playing, and an analysis of his pieces and harmonic approaches and insights. The classes provide a probing look into Bill's own musical growth and evolution over the course of his lifetime and career.

David Thompson started playing the piano when he was ten. After several years of classical lessons, he stopped studying formally. As he moved through his teens, he began to develop an interest in jazz. He started listening to groups headed by such artists as Horace Silver, Art Blakey, and Lee Morgan. After several years of listening to a host of jazz pianists including Chick Corea, Keith Jarrett, Herbie Hancock, Oscar Peterson, McCoy Tyner, Jack Wilson, Ahmad Jamal, George Shearing, Billy Taylor, and Denny Zeitlin, Dave discovered the playing of Bill Evans. "I remember returning from a trip to New York, and thinking it was time to find a new pianist to listen to, someone I hadn't yet discovered for myself. I went down to the local record store, and browsed through the used jazz albums. The album cover caught my eye. It was "A Simple Matter of Conviction", Bill's first trio album with Eddie Gomez. I took it home and put it on my record player. After about ten seconds, I realized I was hearing something new, something profound. I read the liner notes with great excitement. I had to be sure this was all for real. For me, that was perhaps the defining moment in my life in terms of experiencing such beauty revealed and expressed in such a powerful way. That was the day I began to play the piano again."

After several years of study and work at the piano, David met Don Haas. "I had tried for a year or more to begin studying with Don, but he had a very long waiting list back then, and it took a lot of waiting and perseverance finally to get to study with him." Over the next several years, David studied with Don, devoting a great amount of time to the studying of orchestral scores and arrangements. "The ear training I received working with Don was invaluable in developing as a composer and player. Don would sit at his desk, put on a lush arrangement, whether Brahms or Clare Fischer, and take it apart measure by measure, note by note, and then reconstruct it again, until the mystery of it became clear and second nature"

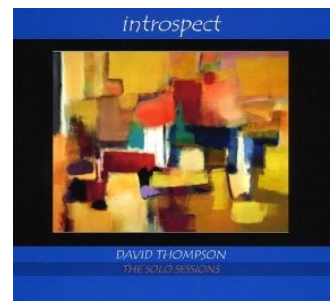


..."He never needed to walk over to the piano to check out anything, his ears were all he ever needed". After several years working with Don, David decided to move to New York to experience the New York jazz scene first hand. While there he took lessons with both George Shearing and Joanne Brackeen. "George is a consummate musician. He would sit at the piano and take a melody and play four or five contrapuntally different versions, each one providing an example of yet another approach to combining melody and harmony. George was very very clear. This was very important in his playing and in his approach to harmonic choices. "I greatly enjoyed the discussions we had about melody and counterpoint, they were full of insight and debate. He provided a lively vitality for exploring music." David continued his studies, taking lessons with Joanne Brackeen. "Joanne was a passionate player. She was full of independence and always looking for new approaches to otherwise familiar material, as well as composing constantly herself."



After several years in New York, David decided to move back to the Bay Area, to resume his studies with Don Haas. "Living and studying in New York had been a great experience, so much music to listen to and to absorb, but I knew that the remaining work I wanted to put in was ultimately going to be best accomplished back in California, working with Don again."

David returned to the Bay Area and resumed his studies with Don. He began playing a lot of solo gigs, and occasionally a trio gig here or there. "There was a lot of work for solo playing, and while I was ultimately more interested in trio playing, the solo gigs were a great way to try out new material, and to gain experience in performance settings." David also began to put his compositional talents to use, writing scores for documentaries and films. "I had always been intrigued by the challenge of composing music as an integral part of the telling of a story. Composing for film and documentary projects was a natural progression, another dimension of composition that I found to be greatly enjoyable and fulfilling. I spent hours listening to Lalo Schifrin, Jerry Goldsmith, Dave Grusin, James Horner, Henry Mancini, et al., the modern poets of the orchestra." It was during this fertile period that Dave was chosen as composer for the film "Hiking the Appalachian Trail", commissioned by the Sierra Club, and shown as the centerpiece presentation at their 100th anniversary celebration. As well as solo playing, and documentary projects, David had also begun to teach. "My many years studying with Don had been very inspiring. I had developed a true enjoyment of the process of learning, and subsequently decided to begin teaching, myself." After many years of wearing several musical hats, David decided that he was truly missing the one area of music where his real passion resided, his trio playing. "My trio performing had really been on the back burner for quite a few years. The balance of solo playing and teaching and other projects just didn't always leave time for pursuing trio playing. And, for many years this was okay, but ultimately, this had always been where my passion resided. And, eventually, if you're lucky, you reach a point in time where you truly find your passion, and want to focus on what is truly satisfying and meaningful." David is currently touring and performing with trio, and conducting workshops and masterclasses on the life and music of Bill Evans. David's first solo CD, *Introspect*, was released two years ago to critical acclaim. He is currently working on a second solo CD, as well as a new trio CD, due to be released later this year. See www.davidthompsonjazz.com for more information. Streaming audio is also available at www.myspace.com/davidbthompson.



For information regarding masterclasses, or for other inquiries, including CD purchases, contact David by email at dbtjazz@yahoo.com or through his website: www.davidthompsonjazz.com