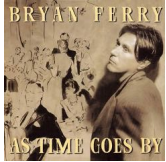


Bryan Ferry - As Time Goes By (1999)

Written by bluesever

Wednesday, 29 February 2012 09:37 - Last Updated Wednesday, 06 August 2014 00:12

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1. *As Time Goes By* [play](#) 2. *The Way You Look Tonight* 3. *Easy Living* 4. *I'm in the Mood for Love* 5. *Where or When* 6. *When Somebody Thinks You're Wonderful* 7. *Sweet and Lovely* 8. *Miss Otis Regrets* 9. *Time on My Hands* 10. *Lover, Come Back to Me* 11. *Falling in Love Again* 12. *Love Me or Leave Me* [play](#) 13. *You Do Something to Me* 14. *Just One of Those Things* 15. *September Song*

Personnel : Bryan Ferry (vocals, synthesizer); Nils Solberg, Phil Manzanera (guitar); Martin Wheatley (banjo); Gavyn Wright, Dave Woodcock, Abraham Lebrovich, Boguslav Kostecki, Wilf Gibson (violin); Phil Dukes, Peter Lale (viola); Anthony Pleeth (cello); Cynthia Millar (ondes martenot); Hugh Webb (harp); Jim Tomlinson (clarinet, alto saxophone); Alan Barnes (clarinet, tenor saxophone); Jose Libertella, Luis Stazo (bandoneon); Robert Fowler (tenor saxophone); Enrico Tomasso (trumpet); Malcolm Earle Smith, Bob Hunt (trombone); Colin Good (piano, synthesizer, harmonium); Richard Jeffries, Chris Laurence (bass); John Sutton, Andy Newmark (drums); Frank Ricotti (percussion); James Sanger (programming); Oxford Girls Choir (background vocals).

Bryan Ferry invests considerable time and energy in cover albums (he should, considering that they compose a good portion of his solo catalog), treating them with as much care as a record of original material. He's always found ways to radically reinvent the songs he sings, so it's easy to expect that his collection of pop standards, *As Time Goes By*, would re-imagine the familiar. Instead, *As Time Goes By* is his first classicist album, containing non-ironic, neo-traditionalist arrangements of songs associated with the '30s. That doesn't mean it's a lavish affair, dripping with lush orchestras -- it's considerably more intimate than that. Even when strings surface, they're understated, part of a small live combo that supports Ferry throughout the record. He's made the music as faithful to its era as possible, yet instead of rigidly replicating the sounds of the '30s, he's blended Billie Holiday, cabaret pop, and movie musicals into an evocative pastiche. Ferry is at his best when he's exploring the possibilities within a specific theory or concept; with *As Time Goes By*, he eases into these standards and old-fashioned settings like an actor adopting a new persona. Since Ferry has always been a crooner, the transition is smooth and suave. He makes no attempt to alter his tremulous style, yet it rarely sounds incongruous -- he may sound a little vampirish on "You Do Something to Me," but that's the rare

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case where he doesn't seamlessly mesh with his romantic, sepia-toned surroundings. On the surface, it may seem like a departure for Ferry, but in the end, it's entirely of a piece with his body of work. True, it may not be a major album in the scheme of things, but it's easy to be seduced by its casual elegance. --- Stephen Thomas Erlewine, allmusic.com

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