

# The Museum of Modern Art

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FOR IMMEDIATE RELEASE

The Earl "Fatha" Hines Septet will give the second Jazz in the Garden concert of the season at The Museum of Modern Art, 11 West 53 Street, on Thursday, June 30, at 8:30 p.m. The Museum concert will be the Septet's public debut and only scheduled appearance in this country. On July 1, the group leaves for a six-week tour of the Soviet Union under the Cultural Presentations Program of the U.S. Department of State. The Septet was specially organized for the tour. "Fatha" Hines, on piano, is joined by Harold Johnson, trumpet and flugelhorn, Mike Zwerin, trombone and bass trumpet, Budd Johnson, tenor and soprano sax, Bobby Donovan, alto sax and flute, and Oliver Jackson, drums.

Jazz in the Garden, ten Thursday evening promenade concerts, is sponsored jointly by the Museum and Down Beat magazine. The series presents various facts of the jazz spectrum, from dixieland to avant garde. The Lee Kunitz Quintet will give the July 7 concert.

The entire Museum is open Thursday evenings until 10. The regular museum admission, \$1.00, admits visitors to galleries and to 8 p.m. film showings in the Auditorium; there is no charge for Museum members. Admission to jazz concerts is an additional 50 cents for all.

As in previous Jazz in the Garden concerts, tickets for each concert will be on sale in the Museum lobby from Saturday until the time of the performance. A few chairs are available on the garden terraces, but most of the audience stands or sits on the ground. Cushions may be rented for 25 cents. Beer and sandwiches are available. In case of rain, the concert will be canceled; tickets will be honored at the concert following. Other Museum activities continue as announced.

"Fatha" Hines tour of Russia is the culmination of the remarkable upsurge of a new career which began with his Little Theater concerts on Broadway in March, 1964. Hines, born in Pittsburgh in 1905, had been a much respected but often neglected figure in jazz. His tremendous contributions to the development of jazz piano were acknowledged by critics, musicians and informed fans, but Hines' playing,

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still as brilliant as when he made his first impact with Louis Armstrong on the famous Hot Seven recordings in 1928, and as a soloist in the same year, was largely neglected. While still in high school, Hines led his first group, a trio, at a local club. He left home in 1922, going with a band to Chicago, then the jazz center of the U.S. He joined Louis Armstrong in 1927, a partnership that became jazz history. During the next two decades, Hines was one of the outstanding band leaders in the country, discovering and developing a multitude of talent including singers Herb Jeffries, Sarah Vaughan and Billy Eckstine, trombonist Trummy Young, trumpeter Dizzy Gillespie, saxophonist Charlie Parker and many others. Through most of his big band years, his right-hand man was saxophonist-arranger-composer Budd Johnson, who is the musical director for the Russian tour, and who played with Hines last year at the Museum.

Following his Little Theater concerts, Hines was rediscovered by the critics and made his first European tour as a solo pianist, a successful trip repeated in 1965-66. Since early 1964, he has recorded prolifically for major record companies here and abroad. He has also played the Newport and Monterey jazz festivals. A master showman as well as a brilliant pianist, Hines has influenced countless musicians, from Teddy Wilson to Bud Powell. His style, dubbed "trumpet style piano" by the French critic Hugues Panassie, was a radical departure from the ragtime-flavored jazz piano of the '20s, combining great technical facility with boundless musical imagination and improvisatory gifts. His long single-note runs, broken chord patterns, and terrific swing made the piano an equal of the more powerful horns in the solo spotlight of the jazz orchestra. Though he will be 60 next December 28, Hines has lost none of his command of the keyboard; in fact, the critics agree that he is playing better than ever.

The Septet, along with Budd Johnson, consists of trombonist Mike Zwerin, who recently gave up his job as president of the Capitol Steel Company to become a full-time musician and journalist; alto saxophonist Bobby Donovan, an alumnus of the Gerry Mulligan concert jazz band; trumpeter Harold Johnson, a veteran of many swing bands; bassist Bill Pemberton, and drummer Oliver Jackson, who performed in Jazz in the Garden last year with Pee Wee Russell.

For Jazz in the Garden, Dan Morgenstern, New York Editor of Down Beat, is Chairman of a Program Committee consisting of Charles Graham, a sound systems specialist, and Herbert Bronstein, Series Director.

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Additional information available from Elizabeth Shaw, Director, Dept. of Public Information, The Museum of Modern Art, 11 W. 53 St., N.Y.C. 10019. CI. 5-8900.