

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 86

FOR RELEASE:

Thursday, July 7, 1966

The Lee Konitz Quintet will give the third Jazz in the Garden concert of the season at The Museum of Modern Art, 11 West 53 Street, tonight (Thursday, July 7) at 8:30. The modern jazz group consists of Konitz on alto sax, Atilia Zoller, guitar, Don Friedman, piano, Eddie Gomez, bass, and Joe Hunt, piano.

Jazz in the Garden, ten Thursday evening promenade concerts, is sponsored jointly by the Museum and Down Beat magazine. The series presents various facets of the jazz spectrum, from dixieland to avant-garde. The Dollar Brand Quintet will give the July 14 concert.

The entire Museum is open Thursday evenings until 10. The regular Museum admission, \$1.25, 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.

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.

"Lee Konitz," says Dan Morgenstern, "has created an original alto saxophone style in the wake of Charlie Parker; he must be considered one of the greatest lyrical improvisers in jazz today."

Konitz first came to the attention of the jazz world in 1947, when he was featured with the Claude Thornhill band, one of the first big bands to incorporate the innovations of bebop in its repertoire. The following year, he became associated with trumpeter Miles Davis, participating in the famous Davis Nontet recordings,

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with which the "cool" jazz style began. About this time, Konitz also began a long and lasting affiliation with Lennie Tristano, the iconoclastic pianist-composer, with whom he worked and recorded through the next decade. In 1951, Konitz toured Europe, where he was better known, especially among musicians, than in the United States.

In 1952, he joined Stan Kenton's band, remaining a little over a year. Since then, except for occasional stints with Tristano, he has been leading his own groups and teaching saxophone in San Francisco and New York. He has just returned from a six-month European trip which included appearances in Paris and Scandinavia, and at festivals in Berlin, Comblain de la Tour in Belgium, and Lausanne, Switzerland.

Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.