

The Museum of Modern Art

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

The Bill Evans Trio will give the seventh Jazz in the Garden concert of the season at The Museum of Modern Art, 11 West 53 Street, on Thursday, August 4, at 8:30 p.m. The modern jazz group consists of Bill Evans, piano, Eddie Gomez, bass, and Joe Hunt, drums.

Jazz in the Garden, ten Thursday evening promenade concerts, is sponsored jointly by the Museum and Down Beat magazine. The series continues August 11 with the Roland Kirk Quartet; August 18, Art Farmer Quintet; and August 25th, Jackie McLean Quintet.

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.

Perhaps the most influential jazz piano stylist in the past decade, Bill Evans first gained international prominence when he joined the Miles Davis Sextet in 1958. Prior to this, the 36-year old New Jersey-born musician had studied piano, violin and flute as a child, formed his first professional group (with his brother) at 16, earned his BA degree from Southeastern Louisiana College, played with the bands of Tony Scott, Jerry Wald and George Russell, and continued his musical studies at Mannes College of Music.

According to Mr. Morgenstern, "It was with the Davis group that Evans' lucid, impeccable sense of form, exceptional harmonic imagination and originality made its first impact on other pianists, and since then something of Evans has crept into most contemporary jazz pianists. Davis once said 'I sure learned alot from Bill Evans. He plays the piano the way it should be played.' And Cannonball Adderley, the famous alto saxophonist, has spoken of Evans' 'rare originality and taste.' The pianist formed his own trio in 1959, and since then has appeared with great success in clubs and concerts here and abroad. He has won numerous awards, including the Down Beat critics and readers polls and the National Academy of Recording Arts and Sciences 'Grammy' award for the best jazz album of 1964. He was prominently featured in the score to the film 'Odds Against Tomorrow', has taught at the Lenox School of Jazz, and has recorded many albums with his own group, in a variety of settings including strings, large orchestras and woodwinds, and with a number of prominent jazzmen including Art Farmer, Lee Konitz, Jimmy Giuffre and Gunther Schuller. Evans is also a composer, whose best known original is the charming 'Waltz for Debby', dedicated to his daughter."

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 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
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