

EXHIBIT K

RECORD TWO

THE ONE I LOVE BELONGS TO SOMEBODY ELSE

Earl Hines, piano. Chicago, 22 September 1977

This is the first of three albums Earl Hines made in Chicago in 1977 on a piano that truly delighted him. It was a Schiedmeyer grand, the proud product of a Stuttgart firm that makes very few instruments, but all with the kind of care unlikely to survive the twentieth century. Bernard Fox of M.F. Productions had discovered an almost new one in the studio of The Chicago Recording Company on North Michigan. Whether there are others in other American studios, I do not know, but if there are, pianists will surely beat their way to their doors.

Hines, like Art Tatum, has an astonishing ability to make a poor piano sound good, but he is naturally happier on a good piano, and on a superb piano like the Schiedmeyer he radiates euphoria of a most infectious kind. Since he was in the middle of a six-week engagement at the Ritz-Carlton Hotel, it was a fairly logical idea for me to walk him a few blocks and confront him with the glittering instrument. He sat down and ran his fingers up and down the keyboard. Then he grinned widely, lit his pipe, and asked for some coffee. Three hours later, an album-and-a-half had been completed.

The six selections here are all standards that evoked memories for him of other days and other artists in Chicago. *The One I Love Belongs to Somebody Else*, for example, was the first number he ever played with Louis

Armstrong. Written respectively in 1928, 1924, 1931, 1930, 1935 and 1933, the songs belong to the period when Hines first emerged as a brilliant and original soloist, and then as a bandleader of the top class. By the time he recorded these versions, he had undoubtedly played all of them many, many times, but, we may be sure, always differently. In a band context, the arrangements would dictate the length of his solo and to some degree its shape, but by himself (as here) anything can happen, and does. He has a riotous imagination that carries him into extraordinarily perilous situations, from which an intuitive sixth sense always extricates him comfortably.

There are no records of the "cutting contests" at which the great legends of the Harlem "stride" school fought to artistic death or glory, but in the descriptions of them that exist masters like James P. Johnson and Willie "The Lion" Smith are always pulling out fresh tricks, so that each and every chorus of their long performances was entirely different. Three-minute records could not encompass that sort of thing, but in his extended interpretations today Earl Hines gives a very good impression of the kind of transitions his predecessors put their numbers through. His is true improvisation, too, because all of these performances were made in one take. No splicing, that is, and no editing.

S.D

RECORD THREE

THE PEARLS

Earl Hines, piano.

Chicago, 22 September and 17 October, 1977.

The second of three albums of piano solos recorded on the Schiedmeyer grand in Chicago, this contains two numbers by Jelly Roll Morton, an established, loud-talking and somewhat awesome pianist from New Orleans who seemed to dominate Chicago when Earl Hines first arrived there. Unlike the stride pianists in the East, Hines always evinced considerable respect for him. "Music wasn't his only source of income, because he was very well thought of as a gambler," he said in *The World of Earl Hines*. "As a pianist, he had good tempo, and he used to write things that went well with a nice, slow, easy tempo." Hines also understood the reason for Morton's braggadocio, which the New Yorkers found so offensive. It was necessary in a tough town like Chicago, where musicians carried guns and had to *act* bad! Musically, Morton's boasts were in any case amply supported by his excellent compositions such as *Wolverine Blues*, *King Porter Stomp*, *Don't You Leave Me Here* and *The Pearls*. They have an inimitable New Orleans flavor which time does not diminish.

Another Hines memory is of Louis Armstrong's mentor, King Oliver, playing *The Pearls* at the Plantation. Oliver would look out at the dance floor and then turn to his band.

"Let me hear those feet," he would say. "I want to hear the shuffle of feet!"

The Pearls was something Hines wanted to play on this session. He needed no prompting, but since he does interpretations rather than imitations, the lacy character of the composition is soon transformed. He plays it with a stronger, more resolute beat than the composer did, perhaps because he was recalling the way Oliver's band treated it. The shuffling feet are certainly very well simulated. *Wolverine Blues*, the other Morton tune, is one Hines was even more familiar with, for he had a big-band arrangement on it in the '30s and was accustomed to frequent requests for it during the '50s when he led a Dixieland group at the Hangover Club in San Francisco.

Indian Summer is a serene song that Victor Herbert wrote in 1919. It is in the regular 32-bar form of Tin Pan Alley and is quite untypical of him. Hines likes its melodic character and often returns to it, but if you think he is dipping rather far back in time, you may care to be reminded that *You Made Me Love You* was written in 1913! Age doesn't wither its charm for jazz veterans.

KEYBOARD MINI-FESTIVAL

MUSEUM OF FINE ARTS, BOSTON ♦ FRIDAY, JUNE 12
10:30AM–12 NOON, 12:30PM–2PM & 2:30PM–4PM

The fourth Keyboard Mini-Festival

Curated by Darcy Kuronen,
Pappalardo Curator of Musical Instruments for the MFA

The Golden Age of the Clavier

featuring Alexander Weimann, Tom Beghin & Luc Beauséjour

PART ONE: 10:30AM–12 NOON

The Harpsichord

featuring the MFA's 1736 Hemsch French double-manual harpsichord

Alexander Weimann, *harpsichord*

Exploration 1735

In Alexander Weimann's lecture/demonstration recital on the coveted Hemsch harpsichord, centerpieces will be Bach's French Overture BWV 831, Rameau's harpsichord arrangement of a suite from *Les Indes galantes*, and Handel's 6 Grand Fugues (HWV 605–610), all compositions published within the year leading up to the most probable birth date of this famous instrument by German born and naturalized French harpsichord maker Henri Hemsch.

PART TWO: 12:30AM–2PM

The Fortepiano

featuring the MFA's 1796 Broadwood piano

Tom Beghin, *fortepiano*

Theresa Jansen: Pupil, Dedicatée, and Composer

For his BEMF debut, Tom Beghin presents a sparkling recital on a 1796 fortepiano by England's preeminent keyboard maker, John Broadwood & Son. His program honors this English pedigree with a selection of one of Haydn's London sonatas and masterpieces by London-based virtuosos Theresa Jansen and Muzio Clementi.

PART THREE: 2:30PM–4PM

The Clavichord

featuring the MFA's 1796 Schiedmayer clavichord

Luc Beauséjour, *clavichord*

1685 Generation: Bach and Handel

Luc Beauséjour débuts at BEMF in a recital featuring the two most famous composers born in 1685: Johann Sebastian Bach and George Frideric Handel. Highlights include Bach's fifth French Suite and Handel's Suite in D minor, performed on one of the fewer than one dozen surviving clavichords by master builder Johann Christoph Georg Schiedmayer of Stuttgart.