



Accordions Times and Musical Express Editorial and Advertising Offices 33, King Street, London, W.C.2. Telephone - TELPIS 4982-9

ALBERT BRIDGE BEGGING Panassié

BRITAIN'S LEADING "FILM STAR OF THE SOUND TRACK" TO PLAY TWO OF HER FILM CONCERTOS AND MURMATHESON TO CONDUCT I.S.O.

THE VOICE I DEFEND JACKSON Fair criticism is the prerogative of the press. The benefits of sound, constructive criticism are boundless. An accusation is, perhaps, another matter. The week end and appears in the Editorial column of that paper, reading as follows: "Listeners to last Monday's 'Band Parade'..."

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MUSICAL SCAFFOLD It is, in my view, a great pity that any musical journal should so misunderstand its duty as to find a musical scaffold for a situation having its origin in an entirely different direction. The week BEFORE the appearance of this attack on Jackson we ourselves published a feature under the title "Band Parade or Helzopazo?"

FAIR COMMENT Nobody, else of all myself, denies any musical procedure the right to criticize fairly, constructively and accurately. It is, however, singularly surprising during the last twelve months how our contemporary began to express opinions of its own. These opinions are, in the main, good, sometimes erroneous in connection with "Band Parade" we placed the ones for levity upon the running about of the "presenter" of the show—"Mr. Neilson".

ALBERT BRIDGE BEGGING Panassié (cont.) tenor saxophones—notably Ben Webster. With the passing of years Carter is becoming more and more daring in his instrumentation. The fact that he has ever known critics have avowed that he is becoming a Be-bop man, and is inspired by Charlie Parker.

ALBERT BRIDGE BEGGING Panassié (cont.) A trumpeter Carter has improved consistently. He was ready a good player in 1933, when he recorded Oscar Elton Time with the Chocolate Dandies and Swingin' With Meas and Dissonance with Mezzrow, but it is amazing how much better he sounds in the recordings he made with his big band in 1940.

ALBERT BRIDGE BEGGING Panassié (cont.) At first sight it seems surprising that chord changes appeared in his solo work long before it became apparent in his arrangements. But it must be remembered that the jazz musician is not a composer. He is an improviser. His music is made up of fragments of other people's music.

ALBERT BRIDGE BEGGING Panassié (cont.) Louis Armstrong was the first musician to make extensive use of the other way about. He was the first to use the "blue" notes—the mutable 3rd and 7th notes of the scale.

ALBERT BRIDGE BEGGING Panassié (cont.) Johnnie Hodges, another great player, is generally more admired than the other way about. Perhaps because he has been much more widely featured on records and with the best of all bands. But it is unfortunate that his tendency exists to

ALBERT BRIDGE BEGGING Panassié (cont.) The only alto player who "sings" upon his instrument in any way who recalls Benny Carter is Hilton Jefferson—a very underrated player. He has a beautiful tone and he has much of Carter's musicianship. He is not a strict "jazz" player, but he never indulges in false sentimentality.

ALBERT BRIDGE BEGGING Panassié (cont.) It is a great pity that Benny Carter's alto has never been recorded at length. Whilst many an alto and tenor has been featured on records, it is hard to find records on which Benny plays more than a single phrase—two or three notes. He is, too, all too often. Let us hope that this gap may soon be filled, and we are given the chance to hear his beautiful alto sax solos that only Benny Carter can give us.

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BRITAIN'S LEADING "FILM STAR OF THE SOUND TRACK" TO PLAY TWO OF HER FILM CONCERTOS AND MURMATHESON TO CONDUCT I.S.O. (cont.) An interesting musical group during the recording of the piano concerto for "Men of Two Worlds." Led by Arthur Schnitzler, the British film music director, will be conducting the London Symphony Orchestra in a programme which includes the Overture; The Bartered Bride (Bach-Walton); and Dvorak's Fourth Symphony.

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