

# WHAT IS JAZZ?

Leonard Bernstein delivers an Illustrated Lecture on Jazz.

First Playing: Station 2YD, April 4, 9.0 p.m.

THIS is a "must" for those who refuse to hear the case for jazz, and even confirmed jazz fans will learn a great deal from the lecture. It is concerned with lucid definitions of blue notes; syncopation; the tonal colours of jazz and its vocal antecedents; the form of the blues, including breaks; the theme-and-variations approach to a composition as done, for example, by Mozart, followed by various jazz methods of improvising on "Sweet Sue." Bernstein also shows a brief swing-era arrangement of this piece, points out the later emphasis on listening rather than dancing, and concludes with some modern jazz versions of the tune.

The talk is well illustrated musically by such jazz artists as Duke Ellington, Bessie Smith, Buck Clayton, Louis Armstrong and Miles Davis.

## Georgie Auld and his Orchestra

First Playing: Station 2YA, April 1, 10.0 p.m.

Here is a fine group, either for listening to or dancing to, playing arrangements written in the swinging tradition of the old two-beat Jimmy Lunceford orchestra. The sparkling brilliance of the "socking" beat and the incisive ensemble sound established by the horns, combined with the crackling clarity of the rhythm section offer you a pressing invitation to get up and dance.

The saxophone section features the rich resonance of two baritones, two altos and one tenor, while the brass features the bristling trombone of Frank Rossilino, the trumpet solos of Ray Linn and the over-riding high note trumpet work of Maynard Ferguson. Auld plays confidently with a warm and full tone throughout, and it's a real pleasure to hear his work again.

The choice of items is excellent. The ballads (such as "Laura," "Sweet Lorraine," "Sunday Kind of Love") are beautifully presented as spotlights for Auld's tenor, while the up tempo numbers (such as "I May Be Wrong," "My Blue Heaven," "Rosetta" and the really rocking "Indiana") are played with a compelling drive.

## Teddy Buckner at the 1955 Dixieland Jubilee Concert

Personnel: Teddy Buckner (trumpet), Joe Darensbourg (clarinet and soprano saxophone), William Woodman, Snr. (trombone), Harvey O. Brooks (piano), Arthur Edwards (bass), and Jesse Sailes (drums).

First Playing: Station 2YD, April 11, 9.0 p.m.

Buckner organised this combination early in 1954, and his personnel play the music as though they mean it. Teddy obviously enjoys what he is doing—whether it's announcing, or playing in the Armstrong style, or playing a Cootie Williams plunger chorus on "Chimes Blues," or just playing Teddy Buckner. This infectiousness shines through the whole session, particularly in the rollicking version of the "oldie," "Down on the Farm."

Other highlights from the concert are the unique slap tongue clarinet of

Darensbourg in "Sweet Georgia Brown," the old river-boat smear trombone styling of Woodman in "Tailgate Ramble," the bowed bass in "Chinatown," and the fine, forceful trumpet by Buckner on all items. (I defy anyone to pick Buckner from Armstrong in "That's My Home.")

Incidentally, Buckner, Darensbourg and Brooks are Kid Ory band alumni and Woodman played with Jelly Roll Morton.

## The Lou Levy Trio and Quartet

Personnel: Lou Levy (piano), Larry Bunker (vibes on quartet tracks), Leroy Vinnegar (bass) and Stan Levey (drums).

First Hearing: Station 2YD, April 11, 9.43 p.m.

The quartet is really pleasant listening whether in ballads or in up tempo originals. Bunker states all themes almost devoid of embroidery in the first choruses and uses the motor to get a round, ringing, yet sensitive sound from the vibes. He is a new star worthy of attention.

I prefer Levy's own work within the larger group to that within the trio. As there is another solo instrument in the quartet he has a chance to display his talents as an accompanist and it is in this field that he shines. He is a polished, thoughtful and studied pianist whose playing adds a great deal to the overall effect of the combo. Within the trio he has it all on his own and seems too hurried and busy. It's in the quartet also that Vinnegar and Levey sound so well together.

Seldom heard tunes such as "Gal in Calico," "Star Eyes," and "Without You," receive a new, unusual, yet beautiful treatment. The listener feels he would like to hear them all over again.

Levy would be well advised to work with this group more frequently.

Footnote: A series of eight programmes, featuring the winners of the 1956 "Down Beat" poll, will begin on April 8 at 8.30 p.m. from Station 2YD.

—Ray Harris

## PRIESTLEY'S PROFESSOR

THE LINDEN TREE, by J. B. Priestley, will be heard from the YAs and 4YZ on Monday, April 1. In this play the problem Priestley examines is that of the retiring age. Professor Linden lectures in history in the North Midlands manufacturing town of Burmanley, and the conflict of the play develops as his family gathers to celebrate his 65th birthday. The University authorities have asked him to retire, but he feels that he has many years of useful and active life ahead of him. His feeling is strengthened by the fact that it is 1947, when Britain badly needs teachers and trained men. Discussing his actions are his family—Mrs. Linden, who feels that he should retire and have more time for his own life, and the Linden children, who are typical products of the war, from the cynical young business man to the woman who has changed her country and her faith in the unsettled years.

William Austin produced *The Linden Tree* for the NZBS. Roy Leywood plays Professor Linden, and Davina Whitehouse is Mrs. Linden, while David Littin, a visitor from Whangarei, plays Rex Linden, and Dorothy Campbell is Jean Linden. Other parts are played by Dorothy Munro, Wendy Gibb, Diana Peters and Eileen Teward.



## Earthquakes to Order

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