

## OUR NEXT CONCERT AL HARRISON DIXIELAND BAND



Sunday, May 22, 2016

2:00 – 4:30 p.m.

Community Arts Center

414 Plush Mill Road

Wallingford, PA 19086

Directions at <http://www.tristatejazz.org/directions-cac.html>

Al Harrison – Trumpet, Cornet, Fluegelhorn,  
Vocals, Leader  
Joe Midiri -Clarinet, Vocals  
Fred Scott, Trombone  
Bill Schilling, Piano  
Bill Stumm, Bass  
Chic Sperell, Drums

The Al Harrison Dixieland Band returns to the Tri-State Jazz Society, following its triumph in January, 2015. “The Al Harrison Dixieland Band is a polished ensemble with enough firepower, as Duke Ellington would say, to ‘scorch the moon!’” - JIM MCGANN, THE STRUTTER.

The band performs the traditional New Orleans music that Harrison played as a member of the Dixieland band on the historic steamboat “Delta Queen.” Al has played in New Jersey casinos,

backing up such greats as Tony Bennett and Sammy Davis, Jr., in Philadelphia's Kimmel Center, and at many jazz festivals all over the country. The Al Harrison Dixieland Band, formed in 2007, has performed concerts for Tri-State Jazz Society, Cape May Traditional Jazz Society, Pennsylvania Jazz Society, and fund raisers for Jazz Bridge and other charities. “A great, lively band that preserves the tradition of classic jazz without embalming it. The creativity is at full throttle, and so is the sense of fun. You can’t listen to Al and his friends and not feel better about life in general.” - JOE BARRON, MONTGOMERY NEWSPAPERS.

Website: [www.alharrisonjazzband.com](http://www.alharrisonjazzband.com)

Video: <http://vimeo.com/1600600>

### Concert Admissions

\$10 First-time attendees and Members

\$20 General Admission

High school/college students with ID and  
children with paying adult admitted free

*Pay at the door*

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## OUR JUNE 5 CONCERT

Neville Dickie is returning again from England and he will be joined by the Midiri brothers, Joe and Paul, to perform a Tri-State Jazz concert on June 5, 2016 at the Haddonfield United Methodist Church. It promises to be another sellout for these fabulous musicians.



Photo by Jim McGann

A dynamic performer, Tri-State Jazz Society favorite Neville Dickie has sold out the house as a solo pianist and always receives standing ovations. Over the last several years, his collaborations with the internationally-acclaimed Midiri Brothers have produced what were surely two of Tri-State Jazz Society's most popular and entertaining events of each year. This year's concert should again offer listeners a delightful blending of musical sensibilities.

A native of England's County Durham, Neville Dickie is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic - or as jazz authority Tex Wyndham suggests in his liner notes to Dickie's "Eye Opener," he's "a world-class keyboard shark." A regular performer on BBC Radio, Dickie's made hundreds of appearances as a soloist or with his trio and is one of the few British jazz players to score with a hit single - "The Robins Return" - in 1969. He continues to be embraced by British jazz enthusiasts, and his 1975 album, "Back to Boogie," has sold more than 100,000 copies. He's produced scores of records and can be heard on hundreds of jazz recordings including several recordings with French pianist Louis Mazetier. As John Featherstone writes in Storeyville, "Neville Dickie's devastatingly accurate left hand shows why, at any stride convention, he'll have a place reserved at the top table."

Joe and Paul Midiri have made both jazz and classical music the focus of their lives since they graduated from Glassboro State College in the mid 1980s. With Joe on clarinet and saxophone, and Paul on vibraphone, xylophone, marimba, drums and trombone, they have recorded with everything from trios to big bands featuring the arrangements of Benny Goodman, Artie Shaw and the Dorsey Brothers as well as Paul's original arrangements and compositions.

After nearly a decade of Philadelphia, New York and Atlantic City gigs, the Midiris made their west coast debut in 2002 and have since been featured at many California festivals including the Mammoth Lakes Jazz Festival, the Monterey Jazz Festival, the Pismo Jubilee By The Sea Jazz Fest, the Redwood Coast Music Fest, and the Sun Valley Swing-n-Dixie Jazz Jubilee. They've also performed at the Great Connecticut Jazz Festival and the North Carolina Jazz Festival as well as at countless jazz clubs coast-to-coast. They are crowd favorites at the Bickford Theatre in Morristown, at Ocean County College and at Tri-State Jazz Society venues throughout the Philadelphia area.

Neville Dickie Video:

<https://www.youtube.com/watch?v=cDR4mloEX64>

Midiri Brothers Video:

[https://www.youtube.com/watch?v=b\\_upOpHMGr8](https://www.youtube.com/watch?v=b_upOpHMGr8)

2014 TSJS Videos:

"World Is Waiting for the Sunrise":

<https://www.youtube.com/watch?v=makszBxsXU8>

"All By Myself":

<https://www.youtube.com/watch?v=vNCP8pMGos>

# JEFF AND ANNE BARNHART IVORY&GOLD® APRIL 17 CONCERT REVIEW

There is no mistaking the presence of Jeff Barnhart, whether it his pounding the ivories, belting out a vocal or keeping time with his left foot with the energy of a young mischievous boy joyfully stomping on an anthill. Yet, when you think of the jazz of the time, it does command a presence. The same goes for musicians that were promoting it. Louis, Fats, Jelly Roll, et al., there is not a passive personality among them. They made no mistake about who they were and what they represented. For Ivory&Gold® a/k/a Mr. and Mrs. Barnhart, there was no question what music was played at their concert on Sunday.



Jeff and Anne Barnhart

Photo by Paul Macatee

The concert opened with a bright version of Vincent Youman's "I Want To Be Happy" with Mr. Barnhart playfully adding a quote from "Peter and the Wolf," while Anne Barnhart took a New Orleans clarinet approach in her flute performances, eliciting a growl or two and what would be the equivalent of flutter-tonguing on flute. The couple traded fours before Jeff's vocal, the bridge of which cut the tempo down before resuming the final eight measures.

"Some of These Days" introduced Anne Barnhart as vocalist. "Vocalist" seems so pedestrian in comparison with Ms. Barnhart's performance. "Belter" or "Blues Shouter" come closer to description. Although Sophie Tucker need not worry about losing her ownership of the song, Anne's vocal definitely illustrated the former singer's powerful presence. Anne provided similar

vocal performances to W. C. Handy's "Loveless Love" and Andy Razaf's "On Revival Day."



Anne Barnhart

Photo by Paul Macatee

As for Mr. Barnhart, his outgoing personality masked his distinctive style on keyboard. He plays with time often "hesitating" before entering the next chorus with repetitive riffs, or abrupt changes in rhythm at any given moment. Among his solo efforts, were "Carolina Shout," "All God's Chillin' Got Rhythm," and the classical/stride bi-polar "Chopin's Nocturnal Stride," which acknowledged Fredric's miniature before assailing the chord changes with wild, reckless stride. His playful stride on "Blue Skies" and his jumping boogie chords on "Undecided" were noteworthy as well.

As a pair, the Barnharts complimented each other nicely. The fugue-like chorus on "Blue Skies," the unison playing on "Undecided," the campy antics on "Ain't Misbehavin" added to the show. Plus, the slow mood pieces "A Day in the Life of a Fool", and the Acker Bilk companion piece, "Blue Autumn," provided a perfect park bench in-between the hot stompers.

The fast paced "I Got Rhythm," with fastidious stride piano and effervescent flute, concluded an enjoyable afternoon from the duo known as Ivory&Gold®.

Review by Jim McGann.

## QUIZ TIME

By Rabbi Lou Kaplan

From the seven items listed below, can you identify the singer? According to Terry Teachout she "is, after Louis Armstrong and Duke Ellington, the most admired artist in the history of jazz." (See Commentary magazine, September 2015, page 66.)

1. Originally named Eleanora Fagan, she was born in Philadelphia in 1915 and died in 1959.
2. Her earliest recording sessions were with Benny Goodman.
3. Particularly fine recordings were made with saxophonist Lester Young.
- 4 Among the songs especially associated with her are: "Strange Fruit," "Gloomy Sunday," "Miss Brown to You," "Fine and Mellow," "What a Little Moonlight Can Do," and "God Bless the Child."
5. In 1947 she was imprisoned for a year and a day on drug charges.
6. She appeared with Louis Armstrong in the 1948 movie "New Orleans."
7. Her emotionally vulnerable and behind-the-beat singing influenced, and continues to influence, many female singers.

(P.S. I was fortunate to hear her once in Philadelphia's Rendezvous Club.)

(Answer elsewhere in this issue.)

## QUOTE OF THE MONTH

By Rabbi Lou Kaplan

Among other things, [guitarist Danny] Barker spoke about the history of the "jazz" funeral. "If the deceased died on Tuesday or Wednesday, they just put him on ice until Saturday when more people were available for the services. It was usually assumed the deceased had 'gone to glory' because we know he caught hell here and ain't nowhere in the Bible it says you go to hell twice!"

(Helen Arlt, "The Third Line," The Second Line, Fall 1972, p. 17. The Second Line is published by the New Orleans Jazz Club.)

## Musings

By Neville Dickie

### PETIT PIANO

The year was 1987. The telephone rang, and a voice with a French accent said 'My name is Louis Mazetier, I live in Paris and am staying in London for a short while and wondered if you are performing anywhere in the next couple of days – I'd like to come along and listen, I play piano myself'. I informed him that I was playing for a party of friends the following night in southwest London. He said he would like to come along and I gave him the address. The following evening I showed up at the gig. The host, who had only been married a few weeks, led me to his 'pride and joy' – a newly acquired secondhand piano. My jaw dropped as I was confronted with a spinet-type instrument that had 56 keys instead of the usual 88. The keys were depressed (and so was I). At least seven of the notes didn't work and the rest were out of tune with each other. 'What do you think' I was asked. 'Well it's not exactly a Steinway' I said 'but I'll have a go'. The host had previously told the guests about the marvelous instrument he had acquired and to make matters worse he had also sung my praises. The show had to go on. I played for about an hour and was about to ask if anybody had an axe, when the door bell rang. In walked this dapper guy. 'I'm Louis' he said and sat down for a drink while I struggled away at the 56ers. After my apologies for the state of the piano, he enthusiastically took over and amazed me with his great renditions of some Stride classics. That spinet was the start of a beautiful friendship – I understand it is now being used to support ash trays and pint glasses!

## Hot Bands of the 1920s Excerpts from Riverwalk Jazz

Hot jazz blazed across the airwaves and in the recording studios of 1920s America. Bix Beiderbecke blew his ear-catching cornet solos on live radio broadcasts with the Paul Whiteman Orchestra. Red Nichols made small, hot ensemble recordings with soon-to-be-legends Benny Goodman and the Dorsey brothers. Joe Venuti played jazz violin on the stand with The Jean Goldkette Victor Recording Orchestra.

The Jazz Age was a decade of social revolution and hot jazz was its anthem. Prosperity made everybody a little crazy and inventions like Henry Ford's Model T, the telephone, and the airplane gave Americans unheard of freedom. In this wide-open, go-for-broke atmosphere, jazz flourished.

Jazz reflected the optimism of the country and jazz musicians became a symbol of the spirit of the times. For many, white jazzmen like Bix Beiderbecke, Frankie Trumbauer, Jimmy McPartland and Red Nichols embodied the Roaring 20s. The new music was everywhere.

The twin birth of radio broadcasting and the recording industry in the early 20s had created thousands of new jobs for musicians across the country. From the Cinderella Ballroom in New York to the Graystone in Detroit and the Palomar in Los Angeles (which could accommodate 4,000 dancers), dance orchestras were in demand—and often heard on local or national live radio broadcasts from the



Red Nickols

venue. Players able to read music and improvise had loads of opportunities to perform on bandstands and in recording studios.

1920s New York was full of young jazz musicians who had rolled into the city from somewhere else. Ernest Loring "Red" Nichols, a redheaded kid from Utah, set the standard

for hot recording bands of the early 20s. His voluminous output of recorded work—about 4,000 recordings in the 1920s—is recognized today as a major expansion and refinement of the harmonic and compositional possibilities in jazz. An excellent example is his 1926 Five Pennies recording of "That's No Bargain," an interesting maze of displaced rhythms and harmonies.

Joe Venuti was the first classically trained violinist to use his dazzling virtuosic skills in the service of sliding blues tonality and hot jazz syncopation. With his partner, guitarist Eddie Lang, he made scores of popular records in various combinations. Venuti and Lang dominated the US radio airwaves in the 1920s, and their influence extended to Paris, where their sound inspired guitarist Django Reinhardt and jazz violinist Stephane Grappelli.

Bandleader Jean Goldkette recruited the hottest of hot jazz players he could find. Based in Detroit, Goldkette was co-owner of the legendary Graystone Ballroom. At various times, his resident ensemble featured— Bix Beiderbecke, Jimmy and Tommy Dorsey, Frankie Trumbauer, Pee Wee Russell, Steve Brown, Joe Venuti and Eddie Lang. The band's original recording of "San" is a Goldkette classic, showcasing a Bill Challis arrangement inspired and derived from Bix's improvisations. The rendition on this broadcast features Jim Cullum and his Band with Giordano on bass sax and Stein playing the hot Venuti fiddle.

After losing a 'Battle of the Bands' competition to the Goldkette ensemble in New York, African American cornetist Rex Stewart (a hot soloist with Fletcher Henderson Orchestra in the 20s) described Goldkette's group as "the first original white swing band in jazz history."



Jean Goldkette

Text based on Riverwalk Jazz script by Margaret Moos Pick copyright 1993.

## FUTURE CONCERTS



**All Concerts from 2:00 p.m. to 4:30 p.m.**

**June 26, 2016 Annual Jam Session** A Tri-State Jazz Society tradition, we bring together top musicians from our favorite bands to jam with sit-ins. The music will be familiar Dixieland tunes, Wallingford, PA

**July 24, 2016 Atlantic City Jazz Band**, This sextet includes Tri-State Jazz Society board members, Bob Rawlins on reeds and Nancy Rawlins on piano, Haddonfield, NJ

**August 21, 2016 Rossano Sportiello**, Solo Piano. One of New York's finest traditional jazz pianists in his first appearance at TSJS, Wallingford, PA

**September 18, 2016 Dan Levinson and his Tiger Tulip Jazz Band** Long-time TSJS favorite leader/clarinetist returns to TSJS, Haddonfield, NJ

**October 16, 2016 Ben Mauger's Vintage Jazz Band**, They will play Dixieland and other early jazz, Wallingford, PA

**November 13, 2016 Midiri Brothers Sextet** Joe and Paul will have been most recently seen at TSJS with Neville Dickie, but the twins return to lead their own band. With Paul on vibes, expect mostly swing, Haddonfield, NJ

**Wallingford:** Concerts are held at the Community Arts Center, 414 Plush Mill Rd; just west of exit 3 of I-495 ("The Blue Route").

**Haddonfield:** Concerts are held at the Haddonfield United Methodist Church, 29 Warwick Rd., just south of Kings Highway; about a ten minute walk from the PATCO train station.

## OTHER JAZZ CONCERTS

### PENNSYLVANIA JAZZ SOCIETY

[www.pajazzsociety.org](http://www.pajazzsociety.org)

(610)-625-4640

Dewey Banquet Hall, 502 Durham Street, Hellertown, PA.

**July 17** The Metropolitan Club Orchestra

**October 2** Big Band Swing with Bill Warfield

### NEW JERSEY JAZZ SOCIETY

[www.njjs.org](http://www.njjs.org)

(800)-303-NJJS

NJJS also co-sponsors events at the Bickford Theatre and Ocean County College.

#### THE BICKFORD THEATRE

6 Normandy Heights Road

Morristown, NJ

[www.njjs.org/p/services/bickford.html](http://www.njjs.org/p/services/bickford.html)

All concerts 8:00 p.m. (973)-971-3706.

**May 9** Beacon Hill Jazz Band

**May 23** Glenn Crytzer's Savoy Seven

**June 6** Neville Dickie and the Midiri Brothers

#### OCEAN COUNTY COLLEGE

Toms River, NJ 08753

[www.njjs.org/p/services/ocean.html](http://www.njjs.org/p/services/ocean.html)

(732)-255-0500

All concerts start at 8:00 p.m. Ocean County College campus, Community and Arts Center, College Drive.

**June 8** Swingadelic

### CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

[www.capemaytraditionaljazzsociety.com](http://www.capemaytraditionaljazzsociety.com)

**May 15** Vintage Jazz Band

**June 2** Midiri Brothers Jazz Band

### POTOMAC RIVER JAZZ CLUB

Check out the numerous traditional jazz events sponsored by PRJC at [www.prjc.org](http://www.prjc.org)

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[www.tristatejazz.org/officers.html](http://www.tristatejazz.org/officers.html)

### TSJS CONTACT INFORMATION

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08054

**E-mail:** [info@tristatejazz.org](mailto:info@tristatejazz.org)

**Hotline Phone for updated concert information:**  
(856) 720-0232

### QUIZ TIME ANSWER

Billie Holliday

