

## OUR NEXT CONCERT

### Barbone Street Jazz Band



Photo by Jim McGann

Sunday, February 10, 2019

2:00 – 4:30 p.m.

Community Arts Center

414 Plush Mill Road

Wallingford, PA 19086

Directions at

<https://www.tristatejazz.org/directions-cac.pdf>

**Steve Barbone - leader, clarinet**

**Cindy Vidal - trombone**

**Paul Grant - trumpet**

**Sonny Troy - guitar**

**Mike Piper - drums**

**Jack Hegyi - bass**

Clarinetist and leader Steve Barbone learned his craft up-close-and-personal in the 1940s-'50s from a constellation of legendary artists. He has shared a stage with, among others, jazz legends Coleman Hawkins, Roy Eldridge, Yank Lawson, Walter Bishop Jr., Gene Schroeder, Roswell Rudd, Sidney Bechet, Thelonious Monk, Bob Haggart, Pee Wee Erwin and Miff Mole. He has been a mainstay in New York, Philadelphia and European Jazz Clubs

including Nick's, Eddie Condon's, The Savoy, the Cinderella Club, the Melody Lounge, the Stuyvesant Casino, Ortlieb's Jazz Haus, Le Cave, the JazKeller and the Vieux Colombier.

In 1996, recognizing a revived interest in, and appreciation for, the musical styles he grew up with and played as a young man, Steve Barbone gathered a roster of Philly's best and most experienced dixieland/swing players to form what has surely become the busiest trad jazz group in the Delaware Valley. For a while, Barbone Street was performing over 200 gigs a year, a schedule that rivals a touring rock band's, but their present tour schedule has been whittled down to a mere 100 or so engagements! Although the current personnel has changed from the original 1996 band, to say that the present group has, in musical jargon, "cred" is an understatement. This band is united by a common goal of exploring the roots of jazz!

For info about the band, visit

<http://www.barbonestreet.com>

Watch the Barbone Street Band perform Walkin' With the King at <https://youtu.be/M1lAEDptdpQ> and Sweet Georgia Brown at <https://youtu.be/fC2vm6X3oyQ>

#### Concert Admissions

\$10 First-time attendees and Members

\$20 General Admission

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

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## LOOKING AHEAD TO OUR MARCH 2019 CONCERT

On March 17, 2019, our concert will feature The Anderson Brothers Playing Benny Goodman at Haddonfield, NJ.



Photo by Jim McGann

Will Anderson – reeds, flute

Peter Anderson – reeds, flute

Adam Moezinia – guitar

Philip Stewart – drums

Clovis Nicolas – bass

"Virtuosos on clarinet and saxophone," (New York Times) identical twins and Juilliard graduates Peter & Will Anderson have headlined at Jazz at Lincoln Center, The Blue Note, Kennedy Center, Strathmore, and The New Orleans Jazz Festival, playing "with a passion, unpredictability, and sense of discovery." (All About Jazz). The Andersons have toured the U.K, South America, and Japan, and they return to Tri-State to celebrate the clarinet swing legend Benny Goodman. Their energy brings a fresh perspective and a youthful vibe to the classics of Jazz.

Learn more at their website:

<https://peterandwillanderson.com>

Watch "These Foolish Things" at

[https://youtu.be/A\\_SjhAehSMQ](https://youtu.be/A_SjhAehSMQ) and

"Purple Gazelle" at

<https://youtu.be/ITaP1XkLqKO?t=1>

## MIKE DAVIS and the NEW WONDERS CONCERT REVIEW

By  
Jim McGann

Personnel: Mike Davis, cornet, vocals, leader;  
Ricky Alexander, clarinet, alto sax; Joe  
McDonough, trombone; Jay Rattman, bass sax;  
Dalton Ridenhour, piano; Jared Engel, banjo and  
string bass; Jay Lepley, drums



Photo by Paul MacAtee

A few months ago I reviewed Emily Asher's Garden Party. The "Party" did not reach the same level of joy as it did the first time I had witnessed Ms. Asher's group. Part of the problem was the over emphasis on vocals. Another issue was the band leaned heavily on arrangements, which prevented the musicians from really cutting loose. Mike Davis, who played cornet with the Garden Party that day, with his New Wonders', encountered the same issues that diminished the overall effect on the Party concert yet somehow made them work to their advantage this time around.

The answer to me was the material, the creativity in the arrangements, and a devotion to style. The New Wonders played Hot Jazz, and that is what you got. So you knew there were going to be arrangements, short solos and many vocals. However, I left this concert feeling like the song title, more than satisfied.

There were the arrangements. A lot of creative voicings, and unusual juxtaposition of soli. For example, the chase chorus is a familiar trait in hot jazz, but I am hard pressed to find a chase chorus consisting of bass sax and trombone! On the intro of "One Little Kiss," Mike Davis' cornet was backed by the humming of Jay Lepley and Jay Rattman!



Eubie Blake and Noble Sissle's "Love Will Find A Way" was arranged as a Bix-Tram performance. The surprise swinging finish (and rare vocal) of "Persian Rug," and the bass sax-trombone pulsing beat of Miff Mole's "Honolulu Blues" and there were other examples.

Then there was the material. Outside of "Ida (Sweet as Apple Cider)," "Riverboat Shuffle," "Muddy Water" and a few others, most of the material were songs rarely heard, even in today's tradjazz bands. Songs like "Flaming Mamie," "That's the Good Ol' Sunny South" and my favorite "Reaching for Someone and Not Finding Anyone There." Also, there was material which sounded better live. One should listen to the old Pathé recordings of "Clorinda" and "I'm More Than Satisfied" to appreciate the New Wonders' performance of the tunes.



Dalton Ridenhour

Photo by Paul MacAtee



Jay Rattman, Jared Engel

Photo by Jim McGann



Mike Davis, Ricky Alexander, Jay Lepley

Photo by Jim McGann

As to be expected in a hot jazz environment, there were vocals. Mike Davis, took the lion share, coming off as a better version of an Irving Kaufman or a Seger Ellis. Whether you like Kaufman or Ellis depends on personal taste. As it were, Davis tried to hit octaves out of his range on a couple of numbers, but the vocals overall were innocuous, and in some cases varied for several of the band members joined on vocals, either backing the lead or participating in barbershop harmony.

Other items of note...Ridenhour's powerful stride piano (Note: the pianist will be performing again for TSJS in August), the Ellingtonian "Jungle Crawl" written by Chicago based bandleader Tiny Parham, with Davis performing like a mad Cootie Williams, and the aforementioned "Honolulu Blues" - a complex arrangement that would make Fud Livingston (the Eddie Sauter of the 1920s) smile.

If there was one complaint to made, it's that the musicians' never left their seats. Only Jay Rattman and his bass sax was standing. I realize that the solos are short in hot jazz, but come on, stand up and show yourselves.

That aside, there is a way where arrangements work in a jazz setting, and Mike Davis and the New Wonders found a way to make them work.

## THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on the Tri-State Jazz Society website. The Strutter archives cover over three years of back issues and all the bands and soloists who performed during that period are listed there.

Read the back issues at [www.tristatejazz.org/strutter-archives.html](http://www.tristatejazz.org/strutter-archives.html)

## JAZZ TRAVELS JEFF & JOEL'S HOUSE PARTY

By Bill Hoffman

Jeff (Barnhart) and Joel (Schiavone)'s House Party started small nine years ago, but has outgrown several venues as its reputation has spread. At first it really was a house party-at Joel's house in Guilford, Connecticut-but those quarters quickly became too small. For the past three years it's been at the Elks lodge in Branford, the next town west of Guilford, on Long Island Sound. This hall comfortably accommodates 100 people with room for a dance floor and tables where the meals that are included in the ticket price are prepared and served by an outside caterer. I found the culinary offerings of as high a quality as the musical fare.

I was only able to attend the Friday evening and Saturday sessions, as I needed to attend the Tri-State Jazz Society's monthly concert Sunday afternoon. So this will be an incomplete report, although your editor and his wife were there and he may want to fill in what I missed. It appeared that all the sessions were close to full capacity, although it was announced Saturday afternoon that seats for that evening and for Sunday were still available.

Jeff is well known to readers of this paper as a formidable pianist and bon vivant; his name and/or photo appears in practically every issue, appearing as he does at literally dozens of festivals here and abroad every year. Joel's fame is less widespread outside of New Haven, but he was the founder of the Your Father's Mustache chain, clubs that gave many trad jazz players a home. Joel suffered serious injuries in a skiing accident a few years ago, but this year I saw a noticeable improvement in his physical stature and speaking ability. Given his age (early 80s), he has made a remarkable recovery, although it did not extend to his memory of song lyrics.

I have gone to the House Party twice-this year and in 2016. Both times the featured out-of-area band was Paris Washboard. That was no coincidence, as I have enjoyed this band since I first heard it on Stomp Off Records. I have only seen them in person three or four times, as their trips to the US are infrequent. The personnel has changed very little over its 30 years-only on washboard, but this year a fifth member, trumpeter Michel Bonnet, was

added, and the band's name was amended, for this event, at least, to Paris Washboard Super Swing. Michel, indeed, added materially to the swing aspect of their performances. Charles Prevost replaced Stephane Seva on washboard when the latter began a several-year residence in Brooklyn. The washboard Charles plays appears not to be as unique as Stephane's, but it did the job admirably. The other three original members-leader Daniel Barda on trombone, Alain Marquet on clarinet, and the incomparable Louis Mazetier on piano-were all present. Louis's occupation as a radiologist sometimes prevents him from traveling with the band, but they have another pianist in reserve.



A Transatlantic jam at Jeff & Joel's House party on October 14, 2018. From left: Noel Kaletsky, soprano sax; Alain Marquet, clarinet; Michael Bonnet, trumpet; Fred Vigorito, cornet; Cole Bocciarelli, cornet; Albie Bernard, tuba; Neil Defeo, trombone; and Joel Schiavone, banjo. (Not visible: Steve Taddeo, drums) (Photo by Eric Devine)

Friday evening was devoted entirely to Paris Washboard. Saturday's (and probably Sunday's) sessions each featured one PW set, but all the others were mix-and-match groupings. The mini-sets mostly contained three tunes. In nearly all groups, one or two PW members sat in. The New England (mostly) musicians were Fred Vigorito, cornet; Noel Kaletsky, clarinet and soprano sax; Lou Bocciarelli, drums (all three were also on the card two years ago); Al Bernard, sousaphone; Steve Taddio, drums; Neal Defeo, trombone; Marty Fay, who did two numbers on washboard as part of a larger group; and Jeff (piano and vocals) and Joel (banjo and vocals). The final number of both Saturday sessions featured all fourteen musicians. If the doors had been open, the music would have been heard across Long Island Sound.

What made the mixed sets interesting was the opportunity to see how two different players on the same instrument compared and contrasted. Jams can produce some truly unique and irreplaceable sounds, or they can be very mundane with tune lists limited to well-known numbers that everyone can be counted on to know. I prefer to hear less well-known pieces over the usual warhorses, and for that to work all the musicians on stage need to be familiar not only with the tune but with each other.

What I enjoyed least were the sing-along sets that featured Joel on banjo and vocals. The first featured truly old tunes like "Oh, Susanna," "Tavern in the Town," and "Hot Time in the Old Town Tonight." The second was advertised as 40s tunes, and there were plenty of those ("Chattanooga Choo Choo," "Don't Fence Me In," "Mairzy Doats" and more), but it ended with three from the 20s that hardly anyone in the audience recognized: "My Cutie's Due at Two to Two Today," "Let's Misbehave," and "Nagasaki." Nobody was able to sing along to those. Many attendees seemed to like the nostalgia, but I viewed these sets as time that would have been better spent letting the outstanding musicians on hand do what they do best.

Next year's dates were announced: November 1-3, but the musician roster has not yet been determined. The venue will remain the same.

*Above article was reprinted from The Syncopated Times.*

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## Hot Bands of the 1920s

Hot jazz blazed across the airwaves and in the recording studios of 1920s America. Bix Biederbecke 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 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.

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.

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."

*Reprint from Riverwalk Jazz - Stanford University Library*

### Quote of the Month By Rabbi Lou Kaplan

"Two kinds of clarinet, each with a different fingering arrangement, have been in general use in jazz: the Albert or 'simple' system, and the Boehm system....

"Ironically, the so-called simple system seems to most clarinetists harder of execution than that invented by Boehm. Among the leading clarinetists the Albert system adherents have included a number of the New Orleans veterans (Shields, Dodds, Bechet, Bigard, Simeon, Hall) as well as Russell Procope and Jimmy Dorsey. Those who have played Boehm clarinet (which, according to Buster Bailey, makes certain passages easy that are impossible on Albert) include Goodman, Teschemacher, Nicholas, Russell, Herman and Shaw). Bailey generally plays Boehm but is also fluent on the Albert clarinet."

(Leonard Feather, "The Book of Jazz From Then Till Now: A Guide to the Entire Field," New York: Bonanza Books, 1957, p. 87.)

## FUTURE CONCERTS OF



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

- April 7, 2019 Oswald's Louis Armstrong Eternity Band** David Oswald's New York band never stops celebrating the Armstrong legacy. David grew up in Swarthmore, leads, plays tuba and string bass at his TSJS debut. Wallingford, PA
- May 19, 2019 Neville Dickie and the Midiri Brothers** Neville is coming from England and is on piano, Joe Midiri is on clarinet, Paul Midiri on drums. It's an annual tradition. Come early; it may be a full house. Haddonfield, NJ
- June 2, 2019 Ben Mauger's Vintage Jazz Band** Cornetist Ben Mauger returns to TSJS with New Orleans-style Dixieland, hot dance tunes of the 20s and 30s, other early jazz. Wallingford, PA
- July 14, 2019 Tri-State Jazz All Stars** An annual tradition, a core band of top performers from some of our favorite bands will jam together on familiar Dixieland tunes. Haddonfield, NJ
- August 11, 2019 Dalton Ridenhour-Solo Piano** NY-based jazz pianist in his solo TSJS debut; performs stride, ragtime and early jazz with Vince Giordano, Dan Levinson, Mike Davis and other top New York bands. Wallingford, PA
- September 8, 2019 Richard Barnes Blackbird Society Orchestra** The Blackbird Society 13-piece big band set TSJS top admissions records at Wallingford and Haddonfield in 2017 and 2018, Hear 1920s hot Jazz Age dance tunes. 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.



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