

OUR NEXT CONCERT

Jeff and Anne Barnhart
(Ivory and Gold ®)



Sunday, April 17, 2016

2:00 – 4:30 p.m.

Haddonfield Methodist Church

29 Warwick Road

Haddonfield, NJ 08033

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

Praised by The L. A. Jazz Scene as a musical duo that can “draw out the beauty in the rich melodies and play the music...with taste, sensitivity, and a real affection for the idiom,” Ivory and Gold® celebrates the greatest examples of American jazz, blues, ragtime, Broadway and hits from the Great American Songbook. After marrying in 2000, the couple formed the duo in 2001, and has subsequently appeared in hundreds of festivals and other venues from coast-to-coast and around the world. A classically-trained flutist, Anne has a Master’s degree in music and is a member of the International Who’s Who in Music and Musicians in the Classical and Light-Classical Fields. Jeff

began his professional career at age 14 performing throughout New England at jazz clubs and restaurants as a soloist and with ensembles, and also holds degrees in music and English. While he is in constant demand as a jazz and ragtime soloist and band pianist, he finds his work with Ivory and Gold® to be most rewarding and exciting. During the group’s concerts and shows, Anne challenges him to new musical and comedic heights as they explore America’s timeless hits throughout the ages.

For more info see their website
www.ivoryandgold.net.

Video: "Summertime", Cape Cod Nauset
Newcomers Ragtime Concert, 2015

<https://www.youtube.com/watch?v=u7NOKApB7Cw>

Video: "I Got Rhythm", Scott Joplin Festival,
Sedalia, MO, 2008

https://www.youtube.com/watch?v=6_xQhsPWQbc

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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LOOKING AHEAD TO OUR MAY 2016 CONCERT

The Al Harrison Dixieland Band will play a Tri-State Jazz concert on May 22, 2016 at the Community Arts Center, Wallingford, PA.



Photo by Paul Macatee

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.

DANNY TOBIAS QUINTET MARCH 20 CONCERT

Trumpeter and vocalist Danny Tobias, a longtime Tri-State Jazz Society (TSJS) regular with such outfits as the Midiri Brothers and Ed Wise's New Orleans Jazz Band, made his sensational TSJS debut as a leader with a supremely musical quintet, most of whose members are his colleagues from those bands. The band included:

Danny Tobias - Leader, Trumpet, Trombone,
Vocals

Paul Midiri - Vibes, Trombone, Drums

Joe Holt - Piano

Joe Plowman - Bass

Jimmy Lawlor - Drums, Vocals



Tobias' velvet-toned horn, which owed much to Bix Beiderbecke, Bobby Hackett, Harry "Sweets" Edison, and Ruby Braff, initiated conversations with his fellow bandsmen, providing an afternoon of musical exchanges based on the repertoire of the 1920's and '30's.



Danny Tobias



Joe Plowman

"Sweet Sue, Just You" (the improvisatory basis for a 1955 telecast and subsequent LP featuring the young Leonard Bernstein and both titled "What Is Jazz?"), kicked off the afternoon's festivities in a smooth medium-swing vein, followed by "T'm

Confessin' (That I Love You)," the first of two duets between Tobias and bassist Joe Plowman.

Tobias offered the first of his vocals on "Everybody Loves My Baby"; in the second set, he would once again sing (more like Bing Crosby than Louis Armstrong) on "I Can't Give You Anything but Love, Baby" (by Dorothy Fields and Jimmy McHugh). Another Fields/McHugh perennial, "On the Sunny Side of the Street," provided drummer Jim Lawlor with a vocal showcase, as did "Wrap Your Troubles In Dreams." On both of Lawlor's vocals, triple-threat vibraphonist Paul Midiri very adroitly occupied the former's place at the drum set.



Jim Lawlor



Paul Midiri

Leader Tobias also brought out an antique, Italian-made valve trombone (whose sound resembled that of a euphonium), for a trombone trio with Midiri and guest Pete Reichlin (who has also performed with numerous local jazz ensembles) on "Wabash Blues" and "Crazy Rhythm" (which Tobias said that veteran guitarist/singer Marty Grosz referred to as "Tempus Loco"). The trio's sound recalled J. J. Johnson and Kai Winding (plus one, possibly Urbie Green or Carl Fontana), and Tobias proved just as skilled on the valve "bone" as the trumpet.



Tobias, Reichlin, Midiri

Midiri is an absolute master of the vibes, covering the instrument's history from Lionel Hampton to Gary Burton, whose influence was clearly felt on his unaccompanied solo feature, a vintage hymn known as "Softly and Tenderly" (which Midiri indicated was heard in the film *The Trip to*

Bountiful). Besides laying down swinging improvisations on "Avalon," "Pick Yourself Up," and "It Don't Mean a Thing (If It Ain't Got That Swing)," Midiri also shared drum soli with Lawlor on the 1918 chestnut "Hindustan," all without missing a beat.

Tobias also engaged in two more duets: "Body and Soul" with pianist Joe Holt, and a Chet Baker-inspired turn with Plowman on "Comes Love." Throughout the entire concert, the four-man rhythm section never flagged, furnishing solid support for the leader's warm trumpet.

Review by Robert Robbins

Photos by Paul Macatee

Tune in to Riverwalk Jazz

Now you can tune in around the clock to two continuous streams of Riverwalk Jazz radio shows from the archive. Enjoy one of two streams at anytime on your computer.

You will find the radio broadcasts thematically programmed by category in sets of three shows on topics such as: Harlem Renaissance, New Orleans, Paris in the 30s, Birth of Swing, Blues Queens, Tunesmiths, Jazz & Civil Rights, and so forth.

The incomparable Riverwalk Jazz archive of live recordings features performances by The Jim Cullum Jazz Band and outstanding guest artists. Singular musical arrangements created by band members, including leader Jim Cullum and pianist John Sheridan, enhance the classical forms of jazz the Band embraces. Co-host David Holt interviews guests and presents scene-setting narratives embedded with historical recordings and rare archival interviews.

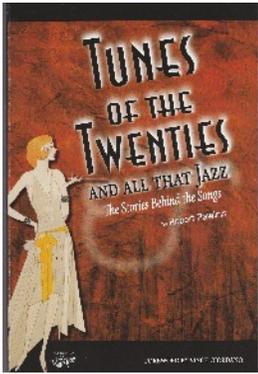
The Riverwalk Jazz radio series has been telling the story of early jazz and blues as it evolved in the first half of the 20th century on public radio stations for more than two decades.

To enjoy the Riverwalk Jazz radio series, go to <http://riverwalkjazz.stanford.edu/> on your computer.

TUNES for the TWENTIES

Excerpts from his new book

By Robert Rawlins



Part of the charm of the music presented in this book is how it reflects a fascinating era of American history. The 20s saw the emergence of a then-stunning technology that brought music into the home, a development that propelled a vibrant expansion of the music industry. The music

itself was revolutionary, pretty much in the literal sense of the word. At a time when the nation was beginning to chafe under the restrictive culture of the first years of the 20th century, jazz became the vehicle through which a new generation listened and danced its way into a era of wild abandon.

Before we get to the stories of the music, let's look at the story behind the story - the development of the phonograph, the music industry of the 20s, and the dance revolution.

The Phonograph

Turn it down! No, that's not my parents talking to me, it's my young friends when they hear my Victrola for the first time. They usually follow up with "I want one!" The mechanical phonograph really is a marvel to see and hear, and I think at some level we are just as astonished by its capabilities as people were a hundred years ago. How can such a simple apparatus produce such good sound—and so loudly—without electronics? What's the story behind this thing?

Thomas Edison gets the credit for its invention in 1877. As with the light bulb and several other innovations, he didn't come up with the concept, only the first practical working model. Others, including Alexander Graham Bell, soon went to work on improving it. Edison, who invented the light bulb two years later, was too busy supplying New York City with electricity to compete seriously in the phonograph industry. Besides, he had several strikes against him: First, he had initially envisioned his apparatus as a business dictation machine, not seeing its potential for recording music. Second, he had a serious hearing

impairment. Third, he really didn't understand music, current trends, or popular tastes. When he did start recording music, he insisted on selecting the artists himself and wouldn't even allow their names to appear on the record labels. Subsequently, he fell behind in the game, and never did catch up to the competition.

Edison's system relied on a rotating cylinder with a vertically cut groove winding around the outside. Others found that it was easier to manufacture a disc, with a spiral groove running from the outside toward the center. Two major record companies began producing discs in 1901, Victor and Columbia, and they would dominate the field for decades to come. By the end of the decade their records would be recorded on both sides. Edison, for the time being, stubbornly stuck to his cylinders, which in some ways were superior to discs, but more expensive to make and less convenient to use and store.

The discs produced by Columbia and Victor were ten inches in diameter and meant to turn at a speed that eventually became standardized at 78 revolutions per minute. Thus, the advent of the "78." These discs were somewhat heavy and fragile, but remained the dominant medium for recorded sound until the early 1950s. They were cheap, convenient, and sounded pretty decent. Their main limitation was that they could hold just over three minutes of music. Song arrangements would have to be carefully timed to fill up this interval without going beyond it.

The record industry took some time to really get under way. At first, there was more money to be made by selling the phonographs themselves; the records were just something you bought to have something to play when you demonstrated your contraption to friends. The real way to make money in the music industry, at the time, was to sell sheet music. But all that began to change in the 20s. As mass marketing drove down the prices of phonographs and records, sales skyrocketed. By the end of the decade well over 100 million records were sold each year. If you had a hit in 1915 you were talking about sheet music sales. If you had a hit in 1925 you were definitely talking about record sales.

Whereas a few years before the piano had been a household necessity, now the phonograph was all the rage. This sounds a bit sad in a way, because it implies that people were no longer making their own music, but buying it prepackaged and ready to consume without effort. But there was an upside to this. In previous decades,, songwriters and publishers were well aware that they were marketing songs primarily for amateur performance. With some exceptions, a tune had to be simple and predictable enough that ordinary people could sing and play it, otherwise they wouldn't buy it. But in the 20s their target audience shifted to professional performers. If a popular orchestra had a hit record with your song the royalties could be staggering. Composers were now free to write melodies, harmonies, and rhythms that would require real musicianship to pull off, and they did. What's more, professionally trained musicians now saw popular song as a fulfilling outlet for their talents, and one that might make them rich as well. By a strange quirk of Fate, mechanical reproduction of sound, which John Philip Sousa had denounced as "canned music," sparked an era of unprecedented creativity in American popular music.

Sheet Music and Tin Pan Alley

Among the many changes ushered in during the 20th century were higher wages, more leisure time, affordable pianos, and cheaper sheet music. The formula was perfect. A typical middle class family had the money to buy a piano, pay for lessons and music, and time to gather together to make music at home. When the family did go out together, it was often to a show in one of the newly built vaudeville theaters. This new venue offered entertainment for mixed gender audiences as an alternative to the saloons and variety halls patronized almost exclusively by men. A new song was likely to first be heard by the public in a vaudeville show, prompting people to go out and buy the music. Accordingly, the sheet music industry flourished.

Around the turn of the century, a songwriter wrote a series of articles for the New York Herald on this rapidly growing publishing business. There was one spot on West 28th Street where several of the publishing houses were based. Each had pianists busy writing or demonstrating songs, and their

sounds simultaneously emerged through the open windows in a cacophony that sounded to him like the clanging of tin pans. Thus the phrase "Tin Pan Alley." Eventually the publishers moved on to other locations, but the term remained as a name for the popular music publishing industry itself .

At first publishers waited for performers and customers to come to them looking for new material, but soon they became more aggressive and the "song plugger" was born. This is simply a name for a salesman/pianist who aggressively promotes a song. Sometimes they demonstrated them in stores; often they would go out to theaters, vaudeville houses, saloons, or anywhere people gathered to badger orchestra leaders, entertainers, dancers, comedians, singers, managers, or anyone who would listen. Many famous songwriters started out as song pluggers, including George Gershwin, Jerome Kern, and Harry Warren.

Sheet music sales peaked in the 1910s, and have been in decline ever since, but the game wasn't over yet. In 1914 a group of composers got together and founded ASCAP, The American Society of Composers, Artists, and Publishers (note that performers are not included in that title).It all began when Victor Herbert noticed a band playing one of his songs, and began thinking about all the people across the country who were making money from his music but not paying him for it. The thrust of the organization, still very much alive and well today, is that they charge a licensing fee for those who play music composed by ASCAP members, and then return that money to their members as royalties. Fortunately for songwriters, when the recording industry took off, decimating their royalties from sheet music sales, they were then able to collect "mechanical" royalties from record sales. Publishing was still a lucrative business, even if people weren't directly buying the sheet music.

This is merely an Introduction to Bob Rawlins book, Tunes of the Twenties. You can purchase his book at future Tri-State Jazz Society concerts for \$20. The book covers numerous songs and their backgrounds.

FUTURE CONCERTS



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

June 5, 2016 Neville Dickie and the Midiri Brothers Trio, Neville's coming from England, Joe Midiri is on clarinet, Paul Midiri is on drums - jamming with Neville just like last year. Come early; it's likely to be a sellout, Haddonfield, NJ

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 return after their June engagement with Neville Dickie. With Paul on vibes, expect mostly swing.

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

Haddonfield Venue: 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

(610)-625-4640

Dewey Banquet Hall, 502 Durham Street, Hellertown, PA., Concerts 2:00 to 5:00 p.m.

April 3 Glenn Crytzer and The Metropolitan Melody Makers

May 1 Drew Nugent and the Midnight Society

NEW JERSEY JAZZ SOCIETY

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

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

April 11 Marlene verPlanck

April 25 Three Divas: Carrie Jackson, Nancy Nelson and Sandy Sasso

OCEAN COUNTY COLLEGE

Toms River, NJ 08753

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.

April 13 Glenn Crytzer's Savoy Seven

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

April 10 Mary Lou Newnam Jazz Band

May 15 Vintage Jazz Band

POTOMAC RIVER JAZZ CLUB

Check out the numerous traditional jazz events sponsored by PRJC at www.prjc.org

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www.tristatejazz.org/officers.html

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