

Our Next Concert Atlantic City Jazz Band



**Herb Roselle, trombone &
leader**

Bob Ferguson, trumpet

Bob Rawlins, clarinet

Nancy Rawlins, piano

Franny Smith, banjo

Harry Salotti, tuba

Tom Angello, drums

Sunday, October 18, 2009

at

St. Matthew Lutheran Church

318 Chester Avenue

Moorestown, NJ

The Atlantic City Jazz Band was formed in 2004 originally as a specially assembled touring band on a 10 day excursion to Italy. For this maiden voyage, band leader Herb Roselle selected some of the finest musicians in the area to accompany him. It was a onetime/one tour band for the first few years of its existence. However, following their 2008 tour, the band all decided to stay active and became a permanent fixture in the Cape May, Atlantic & Camden County areas.

Commencing in small venues, ACJB's reputation as a crowd pleaser continues to grow. They play the music that the crowds love: Gershwin, Arlen, Rodgers, Berlin as well as the early stylings of master musicians like Armstrong, Beiderbecke, Teagarden, Morton and all of the great contributors of the music labeled New Orleans Jazz.

CONCERT ADMISSION
\$20 ADMISSION
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\$10 FIRST TIME MEMBER GUESTS
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A QUICK LOOK AHEAD TO NOVEMBER

Sirius XM Radio calls him “the premier stride pianist in the U.S.A”. Audiences around the world have praised him for his piano artistry whether playing Scott Joplin and Fats Waller or sophisticated Cole Porter, Richard Rodgers, and Gershwin. He mixes it all with a fine sense of comedy leaving audiences laughing. Who is this master of musicianship and mirth from Mystic (Connecticut)? JEFF BARNHART may live in Mystic; but looking at his schedule through 2010 his home seems to be a place only to change clothes and pick up his mail. Not only is Jeff a talented pianist, but also a composer, leader of the Titan Hot Seven in the U.S. and leader of two (2) bands in the United Kingdom. Combined with Jeff’s humorous banter with the audience and his fellow musicians, you have the ingredients for a memorable concert.

Tri-State Jazz Society is thrilled to present the BARNHART/MIDIRI QUARTET with Jeff on piano; his wife Anne Barnhart on flute; and the Midiri Brothers-- Joe (clarinet) and Paul (vibraphone) who have become favorites to the Society’s long time members. The group will appear on Sunday afternoon, November 1 beginning at 2 PM at the First Unitarian Church in Wilmington, Delaware

ANNE BARNHART is a classically trained flutist, and plays both ragtime and classical styles with husband Jeff as a duo known as IVORY AND GOLD. IVORY AND GOLD has several highly regarded CD’s to its credit.

JOE and PAUL MIDIRI are no strangers to Tri-State audiences, having appeared on several occasions with the MIDIRI BROTHERS SEXTET. Joe is a marvelous reeds player in the Benny Goodman and Artie Shaw mold and twin brother Paul on vibraphone will evoke memories of Lionel Hampton. The Midiri Brothers have made several recordings; have received high praise from jazz reviewers in prominent jazz publications; and are brought back by popular demand each year to the top jazz festivals from Connecticut to California.

Only recently have the Barnharts and the Midiris joined forces to perform for the public. Most often they have performed together in behind the scenes, after hours jam sessions when appearing separately at jazz festivals across the

country. Now the public can enjoy their jam session-like music which will leave you asking for more. That was the case one year ago when they appeared as a trio (minus Anne) for the New Jersey Jazz Society and received standing ovations and calls for repeated encores

AN INTERVIEW WITH THE BARNHARTS

TSJS Band Liaison Bill Wallace had the opportunity to interview Jeff and Anne Barnhart via an email exchange in late September. The Barnharts will represent one-half of the Barnhart/Midiri Quartet who will perform for TSJS on November 1st.

1. Tell us about your early years, i.e. where you were born; schooling including whether you were musically active in high school and college; whether your siblings had musical interest, etc.

Anne: I was born in New London , Connecticut. In high school I was active in Band and Drama . My college years were spent at the B. T. Rome School of Music of Catholic University located in Washington,D.C. I hold both Bachelor of Music and Master of Music degrees from that university . Also advanced studies with John Wien and Ransom Wilson.

Jeff: Born in Meriden, Connecticut, I graduated from Connecticut College in New London, CT where I received a B.A. degree in English and Music and an M.A degree in Education. In high school and college I played trombone and tuba; sang in choir, and was active in Drama.

2. What factors influenced you to pursue a musical career?

Anne: Love of playing the flute.

Jeff: Influenced by my grandfather who played theatre organ. Interestingly also is the fact my great grandfather played 1st cornet with the John Philip Sousa Band. Also accompanied himself by playing piano with his feet.

3. Who were your role models in music, if any, as you grew up?

Anne: Jean Pierre Rampal; Julius Baker, James Galway, Varita Hall Jones, and Ransom Jones.

Jeff: Waller; Johnson; Morton, Rose, Clute, Louis Armstrong; Dukes of Dixieland; Joe “Fingers” Carr.

4. It's been said that early jazz is not attracting young people and that eventually this musical form will disappear as those who play it pass from the scene. Do you believe this statement to be true and if so, what are its causes and what solutions do you recommend?

Anne: Whew! A loaded question. Very possible the form could disappear. I-Pod, cell phone, internet, TV can be both a cause and a solution if used as such to promote jazz education. Older musicians and audiences promoting outreach and tolerance of youth energy and vision will enable survival.

Jeff: The style will never disappear; it will become rarer and more elitist as has classical music. Some solutions include performing in public schools to expose kids to the music; playing for dancing as young people have discovered the old dance steps; charging little or nothing for young people to attend jazz events, i.e. festivals and concerts; playing contemporary tunes in early jazz styles; utilizing YouTube and the internet to make OKOM more readily available to the public.

AMERICAN RAG WINNERS

Every month, TSJS selects from its membership a winner of a free four month subscription to the American Rag. The winner for September, 2009 is: Jules Merron. New members of Tri-State Jazz Society automatically receive a two-month trial subscription to American Rag, the country's largest traditional jazz and ragtime newspaper.



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Tri-State Jazz Society

RHYTHM KINGS SWING AT BROOKLAWN



From left to right, Pete Reichlin, trombone, Dan Tobias, cornet, Jerry Rife, clarinet

The Time: Sunday, September 20, 2009, 2PM-5:30PM

The Place: Brooklawn American Legion Hall, Brooklawn, NJ

The Band: Jerry Rife's Rhythm Kings – Jerry Rife, clarinet and leader; Dan Tobias, cornet and vocals; Pete Reichlin, trombone and cabasa; Pat Mercuri, amplified guitar and banjo; Ed Wise, string bass and vocals; Tony Green, drums

Jazz is built on the unexpected, whether it is a brief moment of inspiring soli, or compensating for the absence of imperative instrumentation. On Sunday, we had a chance to witness both of these characteristics during the performance of Jerry Rife's Rhythm Kings.

After Fred Weber's announcements a little after 2PM, Kings drummer Tony Green had not arrived. It was decided to set sail through the first set sans drummer. Pat Mercuri strummed a brief intro and the Kings took off with "My Gal Sal." Mercuri, after the opening chorus was the first soloist. During the solo, Reichlin produced a cabasa, a hand-held rhythm instrument which consists of a wide cylindrical base connected to a handle with strings of steel balls wrapped around it. The cabasa is rotated by hand to produce a rhythmic sound. The instrumentalist's free hand controls the resonance of the sound by covering the cylinder base. The resulting sound is somewhat similar to the washboard, albeit less harsh. Reichlin's use of the instrument compensated for the lack of drums. End of music lesson (and thank you, Wikipedia!).

On "Sweet Lorraine," Reichlin returned to his trombone, mounted the plunger mute, and blew

a moving solo, quoting "Blue and Sentimental." Dan Tobias provided all of the subtleties Bobby Hackett would admire in his split chorus with Jerry Rife, and Ed Wise provided the romantic vocal.

"San" hit the ground swinging, with Jerry Rife taking two, entering with subtle chalumeau sounds, levitating to a wailing altissimo conclusion. Mercuri provided some nice, clipped chords in his solo, and Wise, with a nod to Whiteman bassist Steve Brown, wildly slapped the bass.

Another example of compensation took place during "South." The Kings used the popular 1928 Bennie Moten recording as its source. On the original recording, a tuba was used (due to early recording deficiencies, the tuba was favored in recording studios over the string bass). Instead of playing pizzicato, Wise played arco during the ensemble choruses to assimilate the sounds of a tuba. The performance is noted for some comical breaks; Rife's 2nd clarinet break consisted of 4 whole notes, and Reichlin's 2nd break was a deadpan stare!

A swinging "Shine" closed the first set, with a quiet Tobias, softly, throwing in a Lester Young run. Reichlin alternately loud and soft, shifting moods, and Rife providing some spatial octave jumps.

After "Fidgety Feet" and "Bei Mir Bist Du Schoen," which opened the second set, drummer Tony Green arrived, to an impromptu accompaniment of "Strike Up the Band." As Green set up his drums, Tobias and Mercuri performed a duet, "I Surrender Dear."

Green's presence on drums made an immediate impact. Hoagy Carmichael's "Jubilee," swung like mad thanks to Green's tasteful brushwork. While he did not get the opportunity to solo extensively, he did share a nice exchange with the band on Earl Hines' "Rosetta."

Jazz music sometimes creates a visual for the individual listener. The individual soli on "Bourbon Street Parade" illustrated musicians in New Orleans who were late for the parade, awakened by the sounds of their passing marching band. Rife's clarinet yawned in a low chalumeau growl, Tobias, with the aid of stop-time rhythm, battled his alarm clock, fighting for that extra few minutes of slumber, and Reichlin, after yawning a bit, scrambles getting himself together, grabbing his instrument, and rushing out the door, hoping to catch up with the band and take his place in line along side his bandmates.

"Muskrat Ramble" ended the day's festivities, concluding a marvelous afternoon with Jerry Rife and his Rhythm Kings.

RECALLING MUSIC OF THE PAST

How did Red Nichols' Custom-made Olds Cornet with the 5-Gold Pennies Get to Bobby Hackett and finally to the Institute for Jazz Studies, Rutgers University, Newark, NJ?

First some background. A 746-page book, "The Red Nichols Story - After Intermission 1942-1965", by Philip R. Evans, Stanley Hester, Stephen Hester, and Linda Evans was published by The Scarecrow Press, Inc. in 1997. The book is dedicated to me. I wrote the "Foreword" and am quoted throughout the book. I raised the above question on page 432. The answer came in a 9-7-1998 letter from John C. Baker of Scottsdale, AZ. The following are quotes from that letter.

"I was the last person to own the horn. As an ex-musician (trumpet & cornet), I moved to Phoenix from Kansas City in 1972 with my family and went to work at the local music store selling band & orchestra instruments in schools and student beginners. After a year or so I was offered the sales rep. job for Chicago Instrument Co. for Arizona, New Mexico, El Paso & Las Vegas. Part of my job was to find and talk with pro musicians who used Olds instruments and get them to let us use their name in our yearly catalogs.

"After 1974 I had become really close with Wingy Manone and he told me Bobby Hackett was in town at the Frontier working with Teresa Brewer. I got to meet Bobby Hackett the week in L.V. and become good friends with him and Wingy toward the ends of their careers. Bobby liked the idea of playing an Olds, but the big problem was that Olds no longer made a pro model cornet.

"After a month or so I was telling my Hackett story to the office manager at the Olds plant in Fullerton, CA. This was Ruth Dalas who had worked for Olds for 30 years. She knew Red Nichols and all the players from years of them coming to the Olds plant. As it turned out, Ruth Dalas had been given back the custom-made Red Nichols cornet. After the "Five Pennies" movie came out, Selmer Band Instruments convinced Red to use their cornet. Red chose and was given a gold-plated Selmer K-Modified cornet pro model (this is the cornet version of the trumpet Louis Armstrong played for about 35 years). Ruth said they got the horn back from Selmer with a very short corporate-type letter saying from now on Mr. Nichols would be playing Selmer. Ruth felt that Red was probably embarrassed by the whole thing. On Red Nichols' last Capitol album cover, "Blues and Old Rags," you can see Red with this Selmer cornet.

“After locating Red’s cornet, I called Bobby Hackett at his home in MA and found out that he was coming to the Los Angeles area in about a month to work a gig at a club called Dantes. Bobby and Ruth talked and decided to meet at this club. When they met, Ruth gave Bobby the cornet. Ruth told me a couple weeks after she received a long-hand written letter from Bobby thanking her for the cornet and saying how he was going to be using it on the Today Show on TV in a couple of weeks in a Glenn Miller tribute. I remember watching that show which gave it about a 5-minute air play, and Bobby was using Red’s horn.

“Ruth Dalas died about two months before Bobby and after Bobby died, I called his son and asked that the horn be sent back before it was ever lost. He sent it back to me with a nice letter of thanks as well as Bobby’s mouthpieces for all the time that Bobby and I got to know each other.

“After a few years of having it in my home and with Olds out of business, I saw an article in Downbeat by Dan Morganstern wanting to put together a museum of jazz at Rutgers. We wrote each other and I ended up donating the cornet to the Jazz Museum. I have a letter from Mr. Morganstern dated 11-14-1983 saying how much they enjoy having the cornet. In the letter he describes it as an Olds Custom Model, serial #144946 with special satin finish, gold bell and special engraving of 5-pennies on the top bell of the horn.”

As Paul Harvey would say;”Now you know the rest of the story!” But I’ll add that in 2005, C. J. “Sandy” Santoro led a 100th celebration for Red Nichols in Ogden, UT and that famous cornet was on loan for that affair. - Woody Backensto

UPCOMING EVENTS



www.tristatejazz.org

CONCERT SCHEDULE

Nov 1 Barnhart / Midiri Quartet (Jeff, Joe, Anne, Paul) First Unitarian Church, Wilmington, DE 2 PM (see Looking Ahead on Page 2)

Dec 13 Ben Mauger’s Vintage Jazz Band at St. Andrew’s United Methodist Church, Cherry Hill, NJ 2 PM

Jan 17 Ed Wise and his New Orleans Jazz Band “Lite”, Brooklawn American Legion Hall, Post 72, Brooklawn, NJ 2PM

OTHER VENUES

PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org,

610-740-9698, 610-258-2082

Concerts are at 2 PM (except July) at **Easton Moose**: Route 22 to Route 248 and go north to right on Van Buren in Palmer OR at **American Legion Hall**, 217 North Broadway, Wind Gap, PA 18091. Take 22 to 33 north to Wind Gap exit, to main road east. \$20, \$18 members, \$5 students
Oct 11 Jazz Lobsters at Easton Moose
Nov 8 Doug Smith at Easton Moose See website for directions.

NEW JERSEY JAZZ SOCIETY

www.njjs.org, 1-800-303-NJJS

For events co-sponsored by NJJS, check the Bickford Theater and Ocean County College listings.

LUTHERAN CHURCH OF HOLY COMMUNION

Third Sundays 2110 Chestnut St., Phila., PA
 Monthly Jazz Vespers at 5 PM. 215-567-3668. Ed Dennis is JV leader.

CAPE MAY TRADITIONAL JAZZ SOCIETY

www.capemaytraditionaljazzsociety.com

PO Box 113, Stone Harbor, NJ 08247

ashbc@comcast.net, Dues \$10

Oct 22 6PM Ragtime with Bobby Quaile

Dec 10 6PM Atlantic City Jazz Band

BICKFORD THEATRE, MORRISTOWN, NJ

Columbia Turnpike (Route 510), 8-9:30 PM

\$15(advance), \$18 (at the door), 973-971-3706.

Oct 19 Dan Barrett Quintet

Nov 2 Barnhart / Midiri Quartet (Jeff, Joe, Anne, Paul)

Nov 16 Fete Manouche with Dan Levinson

**OCEAN COUNTY COLLEGE
(At Ocean County Library)**

www.ocean.edu, jazzevents@aol.com., 732-255-0500 \$13 advance/ \$15 at the door. All concerts start at 8PM. Concerts temporarily at Toms River (NJ) Library, 101 Washington Street 08753, 1/2 mile from PARKWAY Exit 81. From Exit 81, bear right onto Lakehurst Rd, then bear right onto CR-527. Turn left onto Main St. and right onto Washington.

Oct 14 Dan Barrett and Friends

Nov 18 Kevin Dorn's Traditional Jazz Collective

Dec 16 Warren Vache Trio

EAR INN

www.earinn.com, 326 Spring St. near West Side Hwy, Washington St., and Greenwich St., NYC
Sundays 8-11 PM: EarRegulars with Jon-Erik Kellso, Matt Munisteri, and more. Good food and bar and parking.

JAZZ AND BLUES SHOWCASE

(SAT) 7:30 TO 10 PM (Usually first Sat.) \$20 (\$15 seniors and students) Memorial Hall, Across from Cathedral of the Woods, 100 Stokes Road, Medford Lakes, NJ, 609-654-4220. or rquagliata@yahoo.com

Oct 10 Larry McKenna Trio

BAND SCHEDULES

MIDIRI BROTHERS

www.midiribros.com

Check TSJS and Bickford Theater listings

Nov 21 8PM United Reformed Church, Somerville, NJ

ED WISE

www.edwisemusician.com

www.myspace.com/edwisemusician

BARBONE STREET JAZZ BAND

www.barbonestreet.com

Song Sound Bites: <http://cdbaby.com/cd/bsjb>

FATHER JOHN D'AMICO

Tues nights Jazz Jam Session at the 23rd Street Café, 223 N. 23rd Street, Philadelphia, PA 19130 215-561-2488

Oct 11 7PM Union United Methodist Church, 200 Brookline Blvd, Havertown, PA 19083

Nov 4 12:30-1:30 PM Brown Bag Lunch @ Trinity Episcopal, 19th & Rittenhouse Square, Philadelphia, PA 215-567-1267

JERRY RIFE'S RHYTHM KINGS

rife@rider.edu, 609-882-4148.

Oct 18 3-4:30PM Unitarian Universalist Congregation of Princeton, 50 Cherry Hill Road, Princeton, NJ Call 609-924-1604 for tickets

MERCHANT STREET JAZZ BAND

Nov 6 6:30-8:30 PM Candlelight Walk, Main St, Moorestown, NJ

TEX WYNDHAM

610-388-6330, Box 831, Mendenhall, PA 19357

Oct 16 12:15-1:15PM, solo concert, Mohler Senior Center, Hershey, PA

VINCE GIORDANO AND HIS NIGHTHAWKS

www.myspace.com/vincegiordanothenighthawks

Every Monday, Sofia's Restaurant, 221 W 46th St, Edison Hotel, NYC 212-719-5799. 8 and 11 PM: \$15 cover (May through September 2009)

Oct 24 7PM w/Mick Molony at Symphony Space, NYC

Oct 25 6:30pm Trio with Dan Levinson and David Ostwald at Sarah's Wine Bar, 20 West Lane, Ridgefield, CT, 203-438-8282

Oct 27 6:15PM Sidney Bechet Society NYC

DAN LEVINSON

www.danlevinson.com

See his website for local dates.

New CD: Dan Levinson's Trans-Atlantic Saxette with Bob Wilbur, Vince Giordano and others. **Oct 19, 26** with Giordano's Nighthawks at Sofia's Restaurant, NYC

Oct 25 with Vince Giordano Trio (see Vince Giordano listing for details)

Oct 30 duet with pianist Ehud Asherie, Roth's Westside Steakhouse, 680 Columbus Ave., New York, NY 212-280-4103

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www.herb-gardner.com

Mondays Leader of Stan Rubin's All Stars, 8:30-11:30 PM, Charley O's Times Square Grille, Broadway and 49th St, NYC

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349 W 46th, NYC
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Sol Yaged Quartet 914-771-7661

JIM FRYER

www.jfryer.com

Every Monday with Vince Giordano at Club
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Amboy Ave, Woodbridge, NJ 732-634-6060

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CONTRIBUTORS!**

Deadline to contribute reviews, literature, and
schedule changes for the November Strutter is:
Tuesday, October 20th, 2009

VISIT OUR WEB SITE:

www.tristatejazz.org

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How are we doing? Is there something you
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to:editor@tristatejazz.org



Membership Application/Renewal Form

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