

OUR NEXT CONCERT

Galvanized Jazz Band



Photo by Galvanized Jazz Band

Sunday, July 30, 2017

2:00 – 4:30 p.m.

Haddonfield United Methodist Church
29 Warwick Road
Haddonfield, NJ 08033

Directions at

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

The Galvanized Jazz Band, led by cornetist Fred Vigorito since 1971, makes its long-awaited Tri-State debut in Haddonfield. This dynamic group of Connecticut musicians is devoted to the energetic performance of hot Dixieland, New Orleans jazz, blues, rags, stomps, struts, spirituals, swing, and classic popular songs from the past century. The members who make up this energetic band are phenomenal musicians individually, with countless years of performing, recording, and touring experience. For over 30 years the GJB has been thrilling audiences of all ages.

The Galvanized Jazz Band appears in this video of "Royal Garden Blues" from the 2014 Hot Steamed Jazz Festival:

<https://www.youtube.com/watch?v=8DFZwqJ8Qak>

The band's website is

<http://www.galvanizedjazz.com>

Band Personnel

Fred Vigorito - cornet, leader

Jim Fryer - trombone

Noel Kaletsky - clarinet, saxophones

Bill Sinclair - piano

Art Hovey - tuba, string bass

Jim Lawlor - drums

Cornetist Fred Vigorito has led the Galvanized Jazz Band since 1971. He has been playing New Orleans Jazz since 1963 when he joined Big Bill Bissonnette's Easy Rider Jazz Band. Trombonist Jim Fryer is a featured performer in New York with the Titan Hot Seven Jazz Band and Vince Giordano's Nighthawks. A Galvanized regular for 26 years, reed man Noel Kaletsky is a full time musician playing Jazz festivals throughout the world and working regularly with the Bearcats Jazz Band, and Red Lehr's St. Louis Rivermen. Pianist Bill Sinclair has an incredible feel for New Orleans jazz as it should be played, from the heart, with deep meaning and poignant subtleties. Art Hovey has been active in traditional jazz for more than 50 years. Jim Lawlor began playing drums after moving from Philadelphia to Atlantic City in 1979, just as the town was beginning its rise as the East Coast gambling mecca.

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 AUGUST 2017 CONCERT

On August 20, 2017, our concert will feature a Richard Dowling piano concert at the Wallingford, PA Community Arts Center.



Photo by Peter Schaaf

The classically-trained pianist and musicologist Richard Dowling, who celebrated the centennial of Scott Joplin's death with a Carnegie Hall concert this past April featuring the ragtime master's complete piano works (which he had previously recorded in a 3-CD set), makes his Tri-State debut.

Dowling, whose father's family had strong ties to both Philadelphia and Camden, is the first pianist to perform the complete cycle of Joplin's 53 rags, marches, waltzes and cakewalks in public. Throughout 2017 & 2018 he will perform over 60 all-Joplin recitals nationwide in commemoration of the centennial of Joplin's death and the sesquicentennial of his birth. Veteran celebrity ragtime pianist Max Morath says, "Richard Dowling's mastery of the Joplin rags invokes a tenderness that charms us and a technical command that inspires our admiration."

On the Web:

Richard Dowling plays William Bolcom's "Graceful Ghost Rag" at

<https://www.youtube.com/watch?v=BwJ7DiHjfeU&list=RDBwJ7DiHjfeU>

"Original Rags" by Scott Joplin

https://www.youtube.com/watch?v=nTTk7K_slgg

The artist's website is

<http://www.richard-dowling.com>

TRI-STATE ALL-STARS CONCERT REVIEW

By Jim McGann

Photos by Paul Macatee & Jim McGann

Core band: Robert Rawlins, clarinet, soprano sax, C-Melody Sax; Randy Reinhardt, cornet; Nancy Rawlins, piano; Franny Smith, banjo, vocals; Ed Wise, string bass; Paul Midiri, drums and vibraphone

Guest Musicians: (in order of their appearance) Rod Anderson, tenor sax; Bill Nixon, violin; Chic Bach, piano; Mack Given, clarinet; Larry Bortz, drums; Mary Lou Newnam, tenor sax and clarinet; Ward Marston, piano; Scott Ricketts, cornet; Christopher Davis-Shannon, banjolele and vocals; Michael Durkan, violin; Harry Salotti, tuba; Les Elkins, trumpet; Tony Green, drums; John Wessner, trombone; Skip Livingston, clarinet; Bob Fanelli, tenor sax; Selina Higgins, vocals; Suzanne Gekker, clarinet; Joel Albert, drums

Here is a question to ponder - When did the first jam session take place? Mezz Mezzrow thought that the phenomenon evolved in the years following World War I, when Jazz began to grow in popularity, and he is probably correct. I often wondered what if such impromptu gatherings took place prior to jazz. Various cultures used primitive instrumentation to communicate and to celebrate rites of passage, and in powdered wig and breeches, Johann Sebastian Bach probably dazzled a small group of woodwind players with an off the cuff sonata. One can only imagine a jam session with the likes of a Hector Berlioz or a Charles Ives. Something to ponder.

If quantity determines the success of a jam session, this 2017 Jam Session was a resounding victory. The bustling activity taking place reminded this reviewer of the Charles Peterson photo essay, "Life Goes To A Party," an August, 1939 gathering where Duke Ellington, Cab Calloway, members of their respective bands, along with quite a few "ringers" (Hot Lips Page, J.C. Higginbotham, Bud Freeman, Eddie Condon, Billie Holiday) invaded the penthouse apartment of political cartoonist Burriss Jenkins for an all-out blowing session.

The core band (see above personnel) was lucky to get one number in just by themselves. Franny Smith's vocals, fleeting soli from Bob Rawlins and Randy Reinhart, a few bass solos by Ed Wise, and Paul Midiri, on vibraphone were about the extent of what the core band offered. That is the way it should be at a jam session; the guests, the musicians sitting in, are the real stars.

This jam session was special for the number of new guest musicians, tenor saxists Rod Anderson, Bob Fanelli, trumpeter Les Elkins, banjolele-ist Christopher Davis-Shannon, violinist Michael Durkan, clarinetist Suzanne Gekker, and Big Bertha Rhythm Kings trombonist John Wessner. I was informed that Nancy Rawlins was responsible for coordinating all these talented people, and she deserves a round of applause for her efforts.

The standout for me was pianist Ward Marston. Marston sat in with the band on "I Can't Believe That You're in Love With Me" and "Chinatown My Chinatown" but the real highlight was an intermission duet with violinist Bill Nixon on "Honeysuckle Rose" and "Rosetta." While the two were playing a small group of onlookers were cheering them on. To complete such a casual affair, Franny Smith, still seated on the stage after the first set had concluded, vocalized on "I'm Confessin'" while accompanied by Scott Ricketts, seated in the audience, and off at the far corner, Harry Salotti.



Rod Anderson



Bob Fanelli



Ward Marston



Ed Wise, Scott Ricketts, Mary Lou Newnam



Les Elkins, John Wessner, Joel Albert



Harry Salotti



Christopher Davis-Shannon, Michael Durkan, EdWise

This 2017 Jam Session seemed to capture the spirit of what a jam session should be. You remembered the impromptu gatherings, the surprise solo, musicians anxiously waiting to get back on stage and join in the fun. Yes, this jam session was a success.

MIDIRI BROTHERS SEXTET CONCERT REVIEW

By Jim McGann

The Time: Monday, June 26, 2017, 7:30 p.m. to 9:00 p.m. The Place: Moorestown Community House, Moorestown, NJ

The Band:

Joe Midiri, clarinet, soprano, alto, and tenor sax
Paul Midiri, vibraphone and drums
Dan Tobias, trumpet
Jeff Philips, piano
Pat Mercuri, amplified guitar and ukulele
Jack Hegyi, string bass
Jim Lawlor, drums and vocals

It was a June Monday evening with rain in the forecast. Yet, in the front grounds of the Moorestown Country House, there was clear sky with a rising crescent moon. Great weather for a jazz concert.

The feature attraction was the Midiri Brothers Sextet, with the familiar cast of Pat Mercuri on amplified guitar, Dan Tobias on trumpet, and Jim Lawlor on drums augmented with newcomers Jeff Philips on piano and somewhat newcomer Jack Hegyi on string bass. For an hour and a half, the seven piece "sextet" kept the Moorestown audience - dressed in summer attire and seated on makeshift lawn furniture or picnic blankets - entertained.

Kicking off with a swinging version of "Seven, Come Eleven" while featuring fine soli by Joe Midiri on clarinet, Dan Tobias, and Pat Mercuri, the band got into a "Flying Home" groove behind Paul Midiri's vibes solo and continued until its conclusion. "When I Grow Too Old To Dream," was a dedication to Pat Mercuri who celebrated a birthday at this concert date. While the song implies senior moments, the instrumentalists suggest another song in their soli: "Young At Heart." Joe Midiri's long intro, Tobias spry statements, Paul Midiri's double-timing during most of his solo suggest something unaffected by age. Something timeless and relaxed.

Another gem was the two-tempo "Lover, Come Back To Me." Beginning at a walking speed, the performance began as a feature for Joe Midiri's tenor sax. I cannot help but compare Midiri to the great Jimmy Hamilton, who played polished clarinet but cut loose when he played tenor. Midiri, like Hamilton, really cuts loose on tenor, and sadly,

does not perform enough on the instrument. After a few exciting tenor choruses, a stop chord is sounded, then Paul Midiri takes off swinging for the fences, engaging Tobias with a swinging chorus of his own.

A routine performed at the Midiris' last Tri State Jazz concert was repeated here. Joe introduced the number harkening back to a time and place "where jazz was created...somewhere in the South Pacific" and it will explain how they, the band, came up with this "hypothesis." The band then kicked into "On the Beach at Waikiki." Imagine "I'm A Ding Dong Daddy From Dumas" with Leis! The only Oceania moment arrived with Jim Lawlor chirping Hawaiian gibberish accompanied by Pat Mercuri on ukulele!

A new item for Joe Midiri's "Armstrong" vocal, "All of Me" began like the aforementioned "Lover, Come Back to Me" with a Midiri alto solo much like Johnny Hodges later performances with Ellington. The surprise comes with the vocal. Dan Tobias does his best "Sweets" Edison impersonation, playing with a closed plunger mute, only opening it in the last 4 bars of his solo.

There was only one performance that was less than stellar - Sidney Bechet's "Si tu vois ma mere." Joe Midiri's soprano was not at fault here; he gave his usual emotional reading of the tune. The faults lied with the sound system which worked adequately throughout the concert, but did not take too kindly to Midiri's soprano which came off like a flustered Mallard badgering her young. When the time came for Joe's coda, the band killed the dramatic moment by pushing Joe to the final high note, making what was usually a great emotional finish, somewhat campy.

The concert ended with the flag-waver, "Limehouse Blues," complete with high notes, and the familiar Lawlor-Midiri drum duel, concluding a great concert at Moorestown's Community House.

Quiz Time

By Rabbi Lou Kaplan

My first name begins with the letter "L." So does each of the following tunes. How many of the seven will you get?

1. L _____ Be G _____
2. L _____ Louie
3. L _____ ' _____ Dance
4. L _____ - _____ Blues
5. L _____ Stable B _____
6. L _____ f _____ Sale
7. L _____ Man

Answers elsewhere in this issue.

Quote of the Month

By Rabbi Lou Kaplan

(Note: Since 2017 marks 100 years since the first recording of a jazz band, this Quote of the Month will be devoted to that group.)

Original Dixieland Jazz [Jass] Band [ODJB]. Five-piece jazz band. Its original members, all from New Orleans, were Nick LaRocca (leader and cornet), Larry Shields (clarinet), Eddie Edwards (trombone), Tony Sbarbaro (drums), and Henry Ragas (who was replaced by J. Russel Robinson, piano). After playing in Chicago in 1916, the five musicians moved to New York where they enjoyed sensational receptions during their residency at Reisenweber's Restaurant from January 1917. During the same year, the group became the first jazz band to make phonograph recordings, and in doing so the musicians achieved a degree of eminence that was out of proportion to their musical skills. During the mid-1920s, when the vogue for jazz dancing temporarily subsided, the group disbanded; it re-formed again in 1936, but the reunion was brief and only moderately successful.

No member of the Original Dixieland Jazz Band was particularly talented as a improviser, and the group's phrasing was rhythmically stilted; but even so, its collective vigor had an infectious spirit. When black jazz bands began to record regularly it soon became apparent that many of them were more adept at jazz improvising and phrasing than

was the Original Dixieland Jazz Band. Detractors of the band maintain that it merely simplified the music of black New Orleans groups, and cite specific antecedents for its compositions Tiger Rag and Sensation Rag. Casual listeners were intrigued by its repertory, however, which was unlike anything else then on record. The group presented a new sound rather than a new music; this sound, and the rhythms in which it was couched, appealed to young dancers, who were eager to break away from the rigidly formal dance steps of the era.

The most passionate advocate of the Original Dixieland Jazz Band's importance to jazz history was LaRocca himself, who never ceased claiming that his band had played a vital role in the "invention" of jazz in New Orleans during the early years of the 20th century. The fact that there is no evidence to support LaRocca's contention has caused many jazz devotees to ignore the merits of the band's music. But it is indisputable that the group played a major part in popularizing the dixieland style of jazz throughout the USA and Europe.

Source: Barry Kernfeld, ed., *The New Grove Dictionary of Jazz* (New York: St. Martin's Press, 1994), pp. 942-943.

FUTURE CONCERTS



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

September 24, 2017 Dan Levinson's Roof Garden Jazz Band. Commemoration of the 100th anniversary of the first jazz recording. Dan on clarinet returns with a quintet of NYC's best interpreters of the earliest jazz styles, Haddonfield, NJ

November 5, 2017 Red Hot Ramblers. Trombonist Larry Toft returns to Tri-State Jazz with his sextet to play more hot tunes of 20s and 30s. These young men from Philly play old music like old pros, Wallingford, PA

November 19, 2017 Cocuzzi Courtet. The Cocuzzis are on tour from the West Coast with a trad jazz quartet. John Cocuzzi is on piano, Kristy on reeds, Jack Hegyi on bass, Harry Himies on drums. Haddonfield, NJ

January 7, 2018 Dave Posmontier's Dixie Kings. Pianist Dave Posmontier has reformed the old Ed Wise New Orleans Jazz Band without Ed, who lives in New Orleans now. The septet plays some of Ed's authentic arrangements. Wallingford, PA

February 11, 2018 Sue Keller-Solo Piano. Ragtime and vintage jazz pianist makes a TSJS debut. She received the Scott Joplin International Ragtime Foundation's 2010 Lifetime Achievement Award. Haddonfield, NJ

March 11, 2018 Conservatory Classic Jazz Band
Dave Robinson returns to TSJS with his DC-based early-jazz sextet to play music of pioneers like Morton, Armstrong, Beiderbecke and Goodman. Wallingford

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

(610)-625-4640

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

October 15 Bill Warfield - Big Band Swing

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

Concert 7:30 p.m. (973)-971-3706.

July 24 Bria Skonberg

August 3 Danny Bacher & Friends

OCEAN COUNTY COLLEGE

Toms River, NJ 08754

www.njjs.org/p/services/ocean.html

(732)-255-0500

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

August 23 Geoff Gallante

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

August 13 Atlantic City Jazz Band

September 17 Ben Mauger's Vintage Jazz Band

POTOMAC RIVER JAZZ CLUB

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

QUIZ TIME ANSWERS

1. Lady Be Good
2. Laughing Louie
3. Let's Dance
4. Limehouse Blues
5. Livery Stable Blues
6. Love for Sale
7. Lover Man

TSJS SUSTAINERS

Very Special - \$200 or more, \$220 couples

- Mary Ann & Dr. Charles H. Emely
- Chuck Haggerty & Sarah Burke
- William N. Hoffman
- Richard & Peggy Hughlett
- Chris Jones and Amy Galer
- Wayne B. & Nancy Lewis
- Bob Mackie
- Dewaine & Clare Osman
- DeWitt Peterson
- Bob & Nancy Rawlins
- Dr. Myron E. & Phoebe R. Resnick
- Sylvia Rosenberg
- Alice V. Schmidt
- Jay & Orinda Lou Schultz

TSJS PATRONS

The Big Time - \$100 or more, \$120 couples

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- John & Susan Bingley
- Walt Brenner
- Stephen Faha
- Carl Meister, Jr. & Linda Hickman
- James & Lorraine Maitland
- Mike Mudry
- Selina Higgins & Bill Nixon
- John Otterson
- Robert Carr & Barbara Steele
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- Peggy de Prophetis & Louis Kaplan
- Terry Rave
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www.tristatejazz.org/officers.html

TSJS CONTACT INFORMATION

Mailing Address: PO Box 896, Mount Laurel, NJ.
08054

E-mail: info@tristatejazz.org

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



Membership Form

Basic Dues: Individual \$20 Couple \$40

Sponsor Dues: Individual \$50 Couple \$70

Patron Dues: Individual \$100 Couple \$120

Sustainer Dues: Individual \$200 or more Couple \$220 or more

Amount Enclosed \$ _____ **Date** _____ **Check No.** _____

Members are admitted to all regular concerts at half price. Memberships renewed prior to expiration start at the end of current membership; expired memberships start on receipt of payment. All memberships run for 12 months, expiring on the last day of the 12th month.

Email and Newsletter Options: TSJS concert announcements and membership notices
 (Check all boxes that apply.) Strutter Newsletter by Email
 Strutter by U.S. Mail (Patrons, Sponsors, Sustainers Only)

First and Last Name(s) _____
 Street _____
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Mail with check payable to Tri-State Jazz Society, Inc., P.O. Box 896, Mount Laurel, NJ 08054

**TRI-STATE JAZZ SOCIETY, INC.
 P.O. BOX 896
 MOUNT LAUREL, NJ 08054**



