

OUR NEXT CONCERT

JOE HOLT, STRIDE PIANO



Sunday, October 7, 2012

2:00 – 4:30 p.m.

Community Arts Center

414 Plush Mill Road

Wallingford, PA 19086

Directions on [Page 7](#)

Although he is often described as a stride pianist, Joe Holt is a professional pianist, best known for his imaginative improvisations and a joy of performing. He can sound like Fats Waller on one chorus of a jazz standard and then employ a walking-bass effect to sound like the late Dave McKenna on the next. He is also a top-flight traditional jazz sideman and is frequently associated with, among others, Tri-State Jazz favorites Danny Tobias and the Midiri Brothers.

Also a Board Certified Music Therapist (MT-BC), he performs for the connections that music makes and the shared experience with his audiences. His studies include, most notably: Yoheved Kolinsky - classical piano, and Don Glanden - jazz piano.

Joe's performances reflect the influence of both worlds and the joy of the moment. He performs extensively in the U.S. Mid-Atlantic region as a soloist, as well as with established vocalists and jazz groups, and his own trio. He is a featured (walk-on) entertainer for American Cruise Lines, at ports along the Chesapeake Bay. He has appeared at jazz festivals all over the country and can be heard on over 25 albums. He is also active in education, introducing "Lessons for the Thoughtful Pianist": a comprehensive program of study, available on-line, and by mail.

Whatever the apparent influence of the moment, Holt takes an uncommon joy in being on stage and is known for putting on an entertaining and informative show. He last played for an enthusiastic TSJS audience at the Porch Club in 2010.

All 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 — No advance sales

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LOOKING AHEAD TO OUR NOVEMBER CONCERT

On Sunday, November 18, 2012, at 2:00 p.m., the Al Harrison Dixieland Band will perform at the Haddonfield Methodist Church, 29 Warrick Road, Haddonfield, NJ 08033. The band's trumpet lead, the low register clarinet, a solid bass underpinning with occasional bowing and tailgate trombone, and a solid polyphony interspersed with imaginative solos, are all in the grand tradition. A banjo and vocals add spice and the rhythm section always swings.... makes one want to dance, an aspect of this music not always remembered.

FUTURE CONCERTS



www.tristatejazz.org

Oct 7 2:00 to 4:30 p.m. Joe Holt, Stride Piano, Community Arts Center, Wallingford, PA

Nov 18 2:00 to 5:00 p.m. Al Harrison Dixieland Band, Haddonfield Methodist Church, Haddonfield, NJ

Dec 16 2:00 to 4:30 p.m. Rio Clemente Trio, Community Arts Center, Wallingford, PA

Jan 13 2:00 to 5:00 p.m. Marty Grosz & The Hot Winds, Haddonfield Methodist Church, Haddonfield, NJ

Feb 10 2:00 to 5:00 p.m. Midiri Brothers Sextet, Community Arts Center, Wallingford, PA

Mar 17 2:00 to 4:30 p.m. Solo Piano Concert, Artist to be determined. Stay tuned. Haddonfield Methodist Church, Haddonfield, NJ

Apr 21 2:00 to 5:00 p.m. Geoff Gallante Trio, Community Arts Center, Wallingford, PA

BARBONE STREET JAZZ BAND SEPTEMBER 16 CONCERT REVIEW

Steve Barbone began his concert today by mentioning that there would be two substitutes performing with his band and then quoting Thelonious Monk, who said that the best moments



Photo by Paul McAtee

in jazz occur when musicians play together for the very first time.

Cornetist Ben Mauger filled in for regular trumpet man Paul Grant, and trombonist Clarence Watson performed in Cindy Leiby's stead. They sounded like they'd been with Steve's band all along, fitting in smoothly with the regulars. Along with Steve Barbone on clarinet, the rhythm section included the regular Barbone Street members: guitar virtuoso Sonny Troy, the ever-amazing Ace Tessone on string bass and rock steady Mike Piper on the drums.

The concert was nothing short of delightful. It was also Tri-State's first of many future NJ concerts at Haddonfield United Methodist Church in a beautiful, spacious hall with a professional-quality sound system and a fine grand piano.

Barbone kicked things off with a spirited "Royal Garden Blues" for the musicians to warm up on. It's always interesting to hear musicians "find each other" on their first tune as they negotiate with unfamiliar band mates. There was one surprise that caught everyone's attention: At the end of the tune, trombonist Watson threw in the famous trombone "tag" ending from "Muskrat Ramble." With expertise and great reflexes, the rest of the band caught it and ended together.

Next came Duke Ellington's evergreen, the ever-popular "Satin Doll," featuring Ben playing some very lyrical Bobby Hackett-like phrases and Sonny Troy emulating the late Wes Montgomery with his octave lines, not to mention the harmonic mind-reading going on between Sonny and Ace. These two guys have worked together so long, they play like one musician.

The now-warmed-up musicians brought the Original Dixieland Jazz Band's classic "Fidgety Feet" to life with some clean dixieland ensemble playing as each musician "took care of business" on his respective instrument. What a great front line! Steve began his clarinet solo in true New Orleans fashion, staying in his warm lower register for the first sixteen or so measures, then working his way up the range, building a well-constructed musical statement that elicited a nice round of applause from the appreciative audience.

Propulsive guitar "comping" (musician's lingo for "accompanying") by Sonny Troy was the highlight of "Please Don't Talk About Me When I'm Gone". Steve Barbone's big-toned solo was reminiscent of New Orleans clarinetist Edmond Hall, while Clarence Watson's trombone solo had the flavor of Hall's bandmate Trummy Young, when both were members of Louis Armstrong's All-Stars.

As a prelude to the next tune, "I Want A Little Girl," Steve told the story of meeting his wife and some good advice Sidney Bechet had given him about women. Barbone then proceeded to sing this great old tune, after which, Mauger and Watson traded fours for a chorus, playing together in counterpoint in the last eight bars. After a beautiful chorus on guitar by Sonny, Steve played a nice half chorus on clarinet, then sang the tune out.

Clarence Watson and Ben Mauger stole the spotlight on "Basin Street Blues." Clarence sang like Louis Armstrong and Ben played like Louis Armstrong, reminding us all who our musical father is. Fluid trombone and clarinet solos followed and Clarence, who had started the tune on trombone, finished it with an a capella cadence on the instrument, followed by the famous Satchmo sign-off, "Ohhh Yeah!"

"Sweet Georgia Brown" finished Barbone Street's second set. Steve's solo was brilliant, starting in the lower register and evolving into arpeggiated flight

up the range of the instrument, then back down again. Steve's New Orleans influences were heard and I thought of Johnny Dodds and Omer Simeon as Barbone's solo developed in this traditional manner. Ben's solo was a study in the use of space and lyricism in a jazz solo at a tempo that lesser players would fill up completely with a barrage of notes. Very musical, beautiful playing. Mike's drum solo was quite a tour-de-force as he employed poly rhythms and a rhythmic device known to jazz musicians as "playing across the bar line."

As a total surprise, Steve invited me onstage to join them performing Fats Waller's "Honeysuckle Rose" on string bass. Ace rejoined the group and I was also invited to sing "Do You Know What It Means (to Miss New Orleans)" with the band. Thanks, guys!

"Just A Closer Walk With Thee" is Pete Fountain's signature tune and Steve did Pete proud as he and Sonny negotiated a beautiful duet for the first chorus, played rubato. Ben picked up the theme in the second chorus in another perfect ensemble from the front line. Clarence served up a bouncy, crackling solo and Ben followed up with more evidence of why he is one of the very best cornetists around, fully conversant in the vintage styles. A very nice dixieland rideout chorus by the band wound things up with a very lovely, Louis Armstrong-ish cornet cadenza on the end by Ben.

The band played the first chorus of "After You've Gone" at a slow tempo. At the end of the chorus, drums picked it up, establishing a new, faster tempo and played a good old-fashioned roll-off to bring the band back in at the new pace. Solos all around with Steve sounding like Edmond Hall again and Ben wearing his Wild Bill Davison hat this time.

Barbone Street's final tune of the day was announced as a "mystery tune." No mystery here – beginning rubato and finishing a tempo, the band gave a rousing performance of the quintessential New Orleans gig-ending tune, "When the Saints Go Marching In."

It was a wonderful afternoon with great musicians making great music and I, for one, thoroughly enjoyed myself!

– By Ed Wise

A "Must-Read" Book

Ricky Riccardi's book, "What a Wonderful World: The Magic of Louis Armstrong's Later Years" (New York: Pantheon Books, 2011), is a must-read for traditional jazz fans. Covering Armstrong's life from 1947 to his death in 1971, the 379 page volume underscores the striking originality and emotional depth of his trumpet playing, the sheer fun he indulged in when singing, the heartfelt tenderness clearly conveyed in each vocal, the amazing range of music styles "Satchmo" recorded, his relations with and evaluations of various musicians, and so much more. This unequaled musical genius was indeed "the most beloved jazz musician of all time on the strength of his music and his personality which included Armstrong "the artist" and Armstrong "the entertainer." Here are 10 items from the book that I found particularly interesting:

1. "...from 1947 to 1971, Armstrong was truly the hardest working man in show business."
2. "Never one to just tear through eighth-note patterns, Armstrong played with a complete rhythmic freedom over the beat that most of today's jazz musicians would be hard pressed to match. He taught jazz musicians to swing, and even had the rare ability to swing quarter-notes directly on the beat without making it sound stiff. Also, as he got older, Armstrong became a better technical trumpeter. His tone got bigger. His work in the upper register was more impressive. Wynton Marsalis called Armstrong's later solos virtually impossible to learn."
3. "In the December 4, 1954 issue of DownBeat, Nat Hentoff gave the recording, "Louis Armstrong Plays W.C. Handy" five stars and noted, "This LP is one of the greatest recordings not only of the year, but of jazz history."
4. In September 1957 he called President Dwight Eisenhower "two-faced" and having "no guts" for refusing to immediately counter Arkansas Governor Orval Faubus's use of the National Guard to keep black children from integrating Little Rock Central High School. When the president finally took action by dispatching troops to enable the students to enter the school and begin classes, Armstrong sent Eisenhower a telegram praising his "good heart."

5. The Louis Armstrong and the All Stars 1960 concert in Leopoldville, Belgian Congo, drew 175,000 people!

6. The biggest hit of Armstrong's career was his December 1963 recording of "Hello, Dolly!" It became 1964's best selling record and earned him a Grammy for the year's best male vocal.

7. "He was especially lively on the (David) Frost (television) show in February (1970) discussing his upbringing in New Orleans with tales of prostitutes and the frequent gunfights he witnessed. Frost asked him, "Is that a good atmosphere for a musician?" Armstrong, without missing a beat, answered, "Well, I thought it was lovely" - which broke up the audience.

8. "Pops" gave away between \$500 and \$1,000 each week to people in need.

9. After making a reputation Armstrong insisted that he wouldn't play in a place where he couldn't sleep. He was the first black entertainer, as he phrased it, "to crack them big white hotels."

10. After Armstrong's death on July 6, 1971, 'Dizzy' Gillespie penned a column for the New York Times and wrote: "Never before in the history of black music has one individual so completely dominated an art form as the Master, Daniel Louis Armstrong. Louis is not dead, for his music is and will remain in the hearts and minds of countless millions of the world's people, and in the playing of hundreds of thousands of musicians who have come under his influence."

Amen.

By Rabbi Louis Kaplan



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Tri-State Jazz Society

Tri-State Jazz Supports Jazz Bridge

Jazz Bridge fund raising concerts include some traditional jazz programs, featuring bands like Al Harrison's Dixieland Band and Ed Wise's New Orleans Jazz Band (performing at the Cheltenham Center for the Arts on January 2, 2013), but most Jazz Bridge concerts also present some outstanding contemporary jazz artists. Jazz Bridge, founded by jazz singers Suzanne Cloud and Wendy Simon-Sinkler, is a 501C3 public charity that helps area jazz and blues musicians in crisis. Jazz Bridge employs in the neighborhood of 200 artists each year, presents these artists at unique and underused neighborhood venues, and injects funds into the community's economy each and every season. Tri-State Jazz Society supports Jazz Bridge and encourages our members and readers to contribute to and attend Jazz Bridge events.

For those with a broader jazz interest, Lee Smith is a premier local artist that will be appearing at Kennett Flash, 102 Sycamore Alley in Kennett Square, PA on October 3, 2012 with Jazz Bridge.

Perhaps jazz bassist Lee Smith would be more widely known if he played saxophone. Or trumpet. But the fact is, like a sax or a trumpet, the sound of Smith's acoustic bass can fill a large room. His tone is one of the most gorgeous in jazz, and like historic predecessors such as Ray Brown and Charles Mingus, is instantly identifiable. It wasn't always this way for the Philadelphia born and bred instrumentalist. In fact, Smith first cut his teeth as an rhythm and blues electric bassist, backing the likes of Billy Paul, the Delphonics and Major Harris.

It wasn't until 1983, after Lee Smith had been playing professionally for almost 15 years, that he became involved with mainstream jazz. And three years later, he finally put aside the electric instrument for the acoustic one he plays today. Among those he's backed on that instrument include Lionel Hampton, Dizzy Gillespie, Roland Kirk, Roberta Flack and dozens of others. Philadelphians fondly remember his 10-year stint with the late and great keyboardist, Trudy Pitts.

And lucky for us, he's decided to stay in the area.



Lee Smith never set out to be a mentor or an educator. It just happened. And one of his bass students was a youngster who ended up winning a Grammy Award and today is considered among the finest jazz musicians on the planet. His name? Christian McBride, who happens to be not only Lee Smith's student, but Lee Smith's son.

It's astounding that, after all these years of experience and backing big names, the bassist has never recorded as a leader. Thankfully, that's been rectified, via the brand new release of "Lee Smith: Sittin' on a Secret," that features Smith originals and arrangements and a cooking, all-star cast of players. Of this stellar effort, Christian McBride comments, "My chest swells with pride and happiness as I write words about my father's first recording as a leader. Yes, I know that's a sentiment usually reserved for parents, but in this case, I'm sure you'll understand. I'm happy to say that only I can react with the words, 'Yep, that's my dad!'"

In jazz like in life, the fruit doesn't fall far from the tree.

Article with input from Bruce Klauber, Jazz Bridge Volunteer

For more information on Jazz Bridge and their 2012-2013 season, visit JazzBridge.org. To obtain a copy of Lee Smith's new CD, log on to LeeSmithMusic.com.

OTHER JAZZ CONCERTS
PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org

1-(610)-625-4640

Concerts are at 2:00 p.m. at Easton Moose Hall:
3320 Fox Hill Road, Easton, PA. 18045

October 14 Dan Levinson's "Apex Project"

November 11 Jerry Rife & His Rhythm Kings

NEW JERSEY JAZZ SOCIETY

www.njjs.org

1-(800)-303-NJJS

November 4 3:00 to 7:00 p.m. 40th Anniversary
Celebration All-Star Jam, Dorothy Young Center for
Arts, Drew University, Madison, NJ

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 8:00-9:30 p.m. (973)-971-3706.

October 1 String of Pearls

October 8 Banu Gibson

October 15 Big Apple Jazz Band

OCEAN COUNTY COLLEGE

(At Ocean County Library)

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, Toms River, NJ 08753

October 10 Bria Skonberg's All-Stars

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW 419 Congress St., Cape May, NJ

www.capemaytraditionaljazzsociety.com

October 11 6:30 - 8:30 p.m. Al Harrison Dixieland
Band

November 15 6:30 - 8:30 p.m. Atlantic City Jazz
Band

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the Tri-State Jazz Society Web. Read the current
issue at www.tristatejazz.org/strutter.pdf.

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08054

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VOLUNTEERS WANTED

The work of Tri-State Jazz is done by its board and interested volunteers. We need new volunteers for the following jobs and training will be provided:

PUBLICITY MANAGER: To organize and manage all media and prospective concert attendee contacts in PA and NJ, and to manage the creation of press releases and publicity fliers.

PHOTO EDITOR: Organize the computer based TSJS photo library of concert photos.

STRUTTER ASSISTANT EDITOR: Work with Strutter Editor, compiling concert schedules, collecting articles, and backing up the Editor. Anyone who uses e-mail and interacts with Web sites can do this job.

ASSISTANT WEBMASTER - Update our website. No programming or Web design experience needed. If you browse the Web and send e-mail with attachments. Takes just two to three hours a month.

DIRECTIONS TO WALLINGFORD COMMUNITY ARTS CENTER

FROM I-476 SOUTHBOUND: Exit Route I-476 (the Blue Route) at EXIT 3 (Media-Swarthmore). Turn right on Baltimore Pike toward Media. Get in left lane immediately and turn left on Turner Road. Go 0.3 mile to the second street on the left. Turn left on Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on the right.

FROM I-476 NORTHBOUND: Exit Route I-476 at EXIT 3 (Media-Swarthmore). Turn left on Baltimore Pike toward Media. Go 0.3 mile. Turn left on Turner Road. Go 0.3 mile to the second street on the left. Turn left on Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on right.

FROM PHILADELPHIA OR NEW JERSEY: From NJ, cross the Walt Whitman Bridge into Philadelphia. From Philadelphia, take I-95 South to EXIT 7, I-476 North. Go north 3.4 miles to EXIT 3, (Media-Swarthmore) then follow directions above FROM I-476 NORTHBOUND.

FROM CITY LINE: Take Route 1 South to exit for I-476 South (The Blue Route). Take ramp on right, then turn left onto I-476. Go south 1 mile to EXIT 3, (Media-Swarthmore). Follow the directions above FROM I-476 SOUTHBOUND.

FROM CHESTER COUNTY AND WESTERN SUBURBS: Follow Route 1 North, passing Riddle Memorial Hospital just outside Media. Bear right on Route 1 North (the Media Bypass). Follow Bypass to first exit at Route 252 South (Providence Road). Follow Providence Road south to Baltimore Pike, a distance of approximately 2.2 miles. Turn left onto Baltimore Pike to Turner Road on your right, a distance of 0.3 mile. Turn right onto Turner Road for 0.3 mile. Turn left onto Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on right.

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P.O. Box 896, Mount Laurel, NJ 08054

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