

OUR NEXT CONCERT

Ed Wise and his
New Orleans Jazz Band



Photo by Jim McGann

Sunday, April 6, 2014
2:00 – 4:30 p.m.
Community Arts Center
414 Plush Mill Road
Wallingford, PA 19086

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

As far as New Orleans music goes, you can't get more authentic than Ed Wise and his New Orleans Jazz Band consisting of:

- Ed Wise - Bass, Leader
- Dan Tobias - Cornet
- Joe Midiri - Clarinet, Saxophone
- Fred Scott - Trombone
- Pat Mercuri - Guitar
- Grant MacAvoy - Drums

Ed Wise began playing bass at 12, discovered jazz at 15, and started his professional career at 17, performing with Arnett Cobb, Monty Alexander, Harry "Sweets" Edison, and Herb Ellis among many others. He's been on the music faculty at Loyola University and until a recent return move to "The Big Easy" served as musical director for the

University of Pennsylvania's jazz ensemble. Relocating to Philadelphia from New Orleans after Hurricane Katrina, he has served as a member of the Tri-State Jazz Society board of directors and has appeared at numerous jazz venues and festivals in and around Philadelphia, the country, and the globe. In mid-2013 he returned to New Orleans to perform more frequently with Pete Fountain, Connie Jones, Banu Gibson, Tim Laughlin, and other New Orleans notables at French Quarter Festival and JazzFest. Ed is always happy to return to the Philly area for a homecoming performance.

Ed and his New Orleans Jazz Band blew the roof off at Brooklawn in 2011 and again at Silverside Church in Wilmington, DE in 2012, playing both traditional New Orleans favorites and less-frequently performed jazz classics. His first CD with the band (2005) featured original and imaginative arrangements of the traditional New Orleans literature for 8, 9, and 10-piece ensembles. The 6-piece unit for this concert will capture the same seamless spirit plus bayou-hot solo work that define an Ed Wise-led ensemble. For more info see: <http://edwisemusician.com/> or http://www.youtube.com/watch?v=87MDt_eFdPo

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 2014 CONCERT

Marty Grosz and the Hot Winds will play for Tri-State Jazz Society on Sunday, May 4, 2014 at the Haddonfield Methodist Church in Haddonfield, NJ.

Marty Grosz – Guitar,
Vocals, Leader

Dan Block – Reeds

Evan Arntzen – Reeds

Vince Giordano – Bass



Guitarist and raconteur Marty Grosz is a legend of the jazz world. He is today's foremost jazz rhythm guitarist and chord soloist. His virtuosity on the guitar, his sometimes-soulful, sometimes-humorous vocals and his dry-wit storytelling make for a memorable and entertaining program. Born in Germany, Marty was brought to America at the age of three and grew up on Long Island. He says he plays acoustic guitar "because amplification makes it too easy." For this performance, the "Hot Winds," will include well-known reed men Dan Block and Evan Arntzen, and bassist Vince Giordano. Vince's group, the Nighthawks, have been Grammy winners, have appeared in movies ("The Cotton Club" and "The Aviator"), on TV (HBOs "Boardwalk Empire"), at Lincoln Center, the Newport Jazz Festival, and play regularly in NYC nightclubs. The last time Marty Grosz and the Hot Winds played for TSJS was January 2013, and we have had innumerable requests to bring him back.

For more about Marty Grosz, visit his website at: <http://martygrosz.com/media.htm> or on youtube: www.youtube.com/watch?v=QfoigHsOX94.

THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on the Tri-State Jazz Society Web. 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 current issue at www.tristatejazz.org/Strutter.pdf.

CONSERVATORY CLASSIC JAZZ BAND CONCERT REVIEW

The Conservatory Classic Jazz Band performed a Tri-State Jazz concert in Haddonfield, NJ on Sunday, March 16, 2014.



Photo by Paul Macatee

The concert opened with a number I had never heard before. A bright, swinging piece with a fat toned cornet lead, clarinet breaks, shouting trombone. It was a feast for the ears. After Dave Robinson announced the name of the tune ("Worn Out Blues" by Clarence Williams, which was anything but worn out, judging by the performance.), I said to myself, "This is going to be a fun afternoon." Unfortunately, for this reviewer, moments like the opening Williams number were few and far between.

One reason for this was the overemphasis on vocals. Out of the 20 selections performed, 13 contained vocals, leaving 7 instrumentals. Another was the merging of earthy blues and early jazz arrangements with vocalist Lena Seikaly, a fine singer with a rich alto range, but projecting a slightly bop leaning mid-1940s vocal style, similar to the sounds of Ella, Mel Torme, and Sarah Vaughan. Ms. Seikaly sang the material well, and in some performances, like "Sweet Lotus Blossom", or "I Cover The Waterfront" the results were more than satisfactory. In other cases, particularly the blues numbers, the arrangement called for a different style of singing.

The band itself had much to offer. Gary Gregg's playing on all three reeds was just enough - never overplayed or underplayed - and had his own individual sound. Brian Priebe's very strong trombone was an excellent foil to the leader's cornet; the two players formed a very powerful

brass section. Robinson's own work on cornet (and bass trumpet) deserves mention; his lead cornet and creative usage of mutes added a variety of moods and tonal colors. The rhythm section of guitarist/banjoist Jeff Reynolds, bassist Dan Hall, and drummer Anders Eliasson were solid as a unit, and provided the right "lift" for the front line and, individually, had moments to shine. Reynolds sang on "I Believe In Miracles" and had fine rhythm guitar and banjo solos on "I Cried For You" and "You Do Something To Me." Hall, like Gregg, was just enough, performing fine soli on "Out of Nowhere" and Edgar Sampson's "Blue Lou" and interesting straight arco work on "Blues In My Heart." Drummer Eliasson soloed on "I Double Dare You" and Juan Tizol's "Caravan" (more on that later), plus made "Down In Honky Tonk Town" his own by laying down a solid New Orleans brass band beat.



Photo by Paul Macatee



Photo by Paul Macatee

I am not sure if there was a single arranger involved, or a result of collective head arranging, but the arrangements provided a variety of moods, like the dawning, morning after effect on "Blues In My Heart." The aforementioned "Blue Lou" adapted well as a small band number, ending was a

blasting out chorus. One wished Robinson's bass trumpet feature "Out of Nowhere" remained a duet with Brian Priebe, when Gregg joined in on tenor sax the effect was cluttered. The arranger missed the mark on "You Do Something To Me," taken way too fast, and with heavy brass staccato injections during Lena Seikaly's vocal. It was Seikaly's vocal, and her scat duet with Eliasson that saved the performance.

A special mention about the Ellington numbers, "Stevedore Stomp" and "Caravan." Both arrangements seemed to go out of their way to not sound like Ellington - no "pep section" brass figures, no heavy vibrato from the soprano sax - and it wasn't missed. On the former, Priebe avoided the plunger and his shouts on open horn could be heard for miles. Robinson, following, swung subtly, almost like a quiet Roy Eldridge, and Gregg's soprano sax proved you can solo on an Ellington number and not sound like Hodges or Bechet. "Caravan" was a feature for Eliasson, but the set up for his solo was un-Ellington. Instead of Brian Priebe playing melody a la Juan Tizol, you had Gregg on clarinet, playing an unBigard snake charmer. Papa Jo Jones, drummer with Count Basie, used the Tizol composition as a drum solo feature late in his career. Eliasson's performance sort of follows this path, with melodic passages in the early going, before displaying his showmanship side by throwing his sticks in the air (or in one case at another musician), and literally playing around the drumkit. For those who like the Ellington sound, there was the aforementioned "Lotus Blossom" which included everything that is expected in an Ellington performance.

In conclusion, the Conservatory Classic Jazz Band is an excellent band, and Lena Seikaly an excellent vocalist, but together their styles don't blend well. A possible solution is band or singer adapt to each other; either arrange to the singer's strengths or forget the 1940s and just sing, like Billie, Bessie and Ma Rainey did. It's like what Benny Goodman sang many years ago - "It's Gotta Be This or That."

- Jim McGann

JIM CULLUM
Streaming Jazz into the Future
By Lew Shaw

Reprinted courtesy of American Rag

In light of Jim Cullum's lifetime commitment to the performance, promotion and perpetuation of classic traditional jazz, he, without question, deserves a special place in the annals of the music that has been such an integral part of his life.

When one researches the background of a musician, the typical resume will include an extensive list of the places and bands with whom he/she has played. Not so with this longtime San Antonio resident whose entire career has been dedicated to one band, one city and one style of music.

In speaking about his Riverwalk Jazz program that has been on public radio (WRTI-Philadelphia, 6:00pm Sundays) for nearly a quarter century, he commented, "I was not looking for great fame and glory and riches. It has been more of a creative challenge. I realized that the series would enable more people to hear the music and my philosophy about it, and to learn what's valid and valuable about it. It has also documented my life's work and my father's before me. That's the payback."



Photo by James Cullum

But Cullum is no "moldy fig" stuck in the past. While he admits to being a traditionalist, he takes a broad-minded view of our jazz heritage. When asked to explain, he responded, "While we have many loose definitions of what jazz is, I try to look at the music we play with an open mind. It's a matter of breathing new life into an old form and making it interesting and appropriate for the moment. It's great to be able to express yourself creatively through improvisation of the music's theme."

In 1963, Jim and his father, along with 20 others, invested in a jazz club in a hospital building located on the banks of the San Antonio River. "When we

started, it was a smoky little basement club, one of the first entertainment places on the river. There was no address, no parking, and it was just bohemian enough to be attractive." To promote The Landing, as the club was called, the band did a weekly 30-minute broadcast on a local FM station. Within six months, they were picked up by a 50,000-watt clear-channel AM station.

A guest appearance on Garrison Keillor's *A Prairie Home Companion* in 1985 opened Jim's eyes to the possibilities for programming jazz nationally on public radio. With the help of Joe Gwathmey of National Public Radio, Cullum hired Margaret Moos Pick as his producer, and in 1989, Riverwalk Jazz hit the airwaves as a nationally-syndicated program in association with Public Radio International. It now can be heard on 200 stations as well as the XM Sirius's Real Jzz satellite channel, attracting a weekly listening audience of over 200,000.

In 1981, The Landing moved into a ground-level club adjacent to the Hyatt Regency on the River Walk. After 30 years of what he describes as "some tremendously great times and real fun," Jim decided to give up control of the club, which he had been running on a lease basis. The Landing no longer exists, having been converted into a tequila bar. The band can still be heard as a quartet playing five nights a week at various venues in the city, and with a full band, at festivals and on tours around the country.

For 12 summers until 2004, the Jim Cullum Jazz Band was the only traditional jazz group on the faculty of the Stanford University Jazz Workshops, presenting a history of jazz. During that period, Jim became acquainted with University Librarian Michael Keller who oversees Stanford's Archives of Recorded Sound. It was a propitious contact since Jim had begun to think about what would happen to all the Riverwalk shows in the future, most of which were in digital form.

With the acquisition of 450 Riverwalk Jazz programs and a 700-page website with audio and video, the Stanford Library further enhanced its status as one of the leading repositories for recorded sound in the United States. Librarian Keller commented, "These are living performances of a whole genre of American music, broadcasts that effectively combine entertainment with in-

depth historical journeys into the pre-World War II jazz scene featuring the leading musicians who were such an important part of it. Jim's work is an amazing cultural accomplishment that needs to be preserved and shared with the next generation.

Four hundred hours of 450 Riverwalk Jazz programs involving 4,000 songs are now being streamed 24-hours a day over two channels on the Stanford-hosted website (riverwalkjazz.stanford.edu) - free of charge - and will be accessible on-demand for at least the next 25 years.

One observer noted, "Jazz is always a balance between the mind and the heart. Jim is a very upbeat guy who definitely plays from the heart and has extraordinary technique and facility. His approach is very melodic, and he sings through his cornet." Jim's approach is consistent with some advice he received from Louis Armstrong, which is used as a closing comment on Riverwalk Jazz programs: "Jazz is played from the heart. You can live by it. Always love it."

Jim Cullum has had an extraordinary career. He grew up in a family where jazz was a second language. Jim originally thought he wanted to play the trombone, but when he was 14, he saw a cornet in a pawn shop window. "It was old and beat up, and the proprietor wanted \$12. I got it for seven dollars, and for another buck, I got a book and began learning how to play."

When he was 27 years old, he lived in a remote cabin where he listened to Bessie Smith records for one entire winter. For Jim, it was like the response the tourist got from a Manhattan hipster on how to get to Carnegie Hall: Practice - Practice - Practice.

His influences have been his late father (with whom he formed the Happy Jazz Band in 1963), Louis Armstrong, King Oliver, Yank Lawson, Bobby Hackett and Bix Beiderbecke (whom he calls "the greatest genius", as did family friend Jack Teagarden). Over the years Jim Jr. has had contact with just about every jazz icon from the past and had the majority of them as guests on Riverwalk Jazz. His most frequent guests have been Vemal Bagneris, Topsy Chapman, Rebecca Kilgore, Dick Hyman and Bob Barnard, all of whom have appeared on the program many times.

His band has played at Carnegie Hall, the Kennedy Center and Wolf Trap, toured Europe, Latin America and Australia, promoted a children's educational program, and has always been made up of all-star players: John Sheridan, Howard Elkins, Allan Vache, Hal Smith, Evan Christopher, Randy Reinhart, Ron Hockett, to name just a few.

Now in his early 70's, Jim Cullum has more than kept up with communications advances over the past half century, though he personally does not use email. What he has done in keeping classic jazz alive during his lifetime is now assured of being heard and enjoyed well into the future with the caveat, "We're not preservationists. It's just good, timeless music."

OTHER FUTURE CONCERTS



www.tristatejazz.org

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

June 1, 2014 Neville Dickie with the Midiris, Haddonfield, NJ.

June 29, 2014 Jam Session & Annual TSJS Meeting, Wallingford, PA.

July 20, 2014 Jerry Rife's Rhythm Kings, Wallingford, PA.

August 17, 2014 Cynthia Sayer and her Sparks Fly Band, Haddonfield, NJ.

Wallingford concerts are held at the Community Arts Center, 414 Plush Mill Rd, Wallingford, PA 19086; one mile from Exit 3 of I-495 ("The Blue Route").

Haddonfield concerts are held at the Haddonfield United Methodist Church, 29 Warwick Rd., Haddonfield, NJ 08033; just south of Kings Highway near the center of town; two blocks from the PATCO station.

OTHER JAZZ CONCERTS PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org
(610)-625-4640

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

April 27 Cynthia Sayer & Her Sparks Fly Band

July 6 New Black Eagles Jazz Band

NEW JERSEY JAZZ SOCIETY

www.njjs.org
(800)-303-NJJS

March 30 Bria Skonberg and Quintet with special
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Center, Morristown, NJ.

NJJS 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 7 Joe Midiri Sextet

April 16 Emily Asher's Garden Party

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,
Cape May, NJ

www.capemaytraditionaljazzsociety.com

April 6 Al Harrison Dixieland Band

May 18 Jack Melton Jazz Band

POTOMAC RIVER JAZZ CLUB

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

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Facebook page is available for comments,
questions, and suggestions.

QUIZ TIME

By Rabbi Lou Kaplan

It understandably could be argued that his
technical skill, musical ideas, and controlled yet
expressive playing made Benjamin David Goodman
(1909-1986) the outstanding clarinetist of the swing
era (c. 1930-1948). With few dissents it also could
be maintained that the most important swing-
oriented big band of that era was the one led by
Benny Goodman. The "King of Swing" and his
band produced many famous recordings. Can you
fill in the missing words to seven of them?

1. Sing, _____, _____
2. Why Don't You _____ _____?
3. Memories _____
4. _____ Stomp
5. _____ Angels _____
6. Stompin' _____
7. _____ 'Em

(Answers elsewhere in this issue.)

At each concert, TSJS picks a winner of a free four-
month subscription to the American Rag as a door
prize. The winner on March 16, 2014 was Ed
McCabe, Cinnaminson, NJ.

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QUIZ TIME ANSWERS

1. Sing, Sing, Sing
2. Why Don't You Do Right?
3. Memories of You
4. King Porter Stomp
5. And the Angels Sing
6. Stompin' At the Savoy
7. Roll 'Em

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*This form is for renewing members and former members only. New members must use a different form.**

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