

OUR NEXT CONCERT

Annual Jam Session



Photo by Paul Macatee

Sunday, June 28, 2015
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>

An annual Tri-State Jazz tradition, we will hold our Jam Session again this year at the Community Arts Center, Wallingford, PA 19086. Musicians who are interested will be invited to sit in with the “house band” shown below:

Bob Rawlins - Clarinet, Saxophones, Leader
Ben Mauger - Trumpet
Franny Smith - Banjo, Vocals
Brian Nalepka - Tuba, Bass
Alan Hubbell - Drums

Last year's event was another huge foot-stomping success and drew rave reviews. This year, music professor, hot reeds player, and Tri-State Jazz Society board member Bob Rawlins will head a core group of top New York and Philadelphia jazz

Regulars. The music will include standards and traditional Dixieland favorites.

Bob Rawlins, who also led last year's Tri-State Jazz Society jam session, is a professor of music theory at Rowan University, and is the author of several books on jazz including *Jazzology* and *The Real Dixieland Book*, a collection of 250 classic Dixieland tunes he compiled and edited while living in New Orleans.

ANNUAL TRI-STATE JAZZ MEETING

The Annual Meeting of Tri-State Jazz Society will be held on June 28 at the Community Arts Center, Wallingford, during the intermission of the Jam Session. The meeting will last 15 minutes. The agenda will include brief financial and membership reports and election of Directors. The nominating committee has recommended the following nominees for Director to serve three-year terms:

Dewaine Osman, currently VP and Strutter Editor

Chris Jones, currently Press Release Editor

Louis Kaplan, currently Strutter Writer

Nominations from the floor will also be accepted.

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 JULY 2015 CONCERT

The Red Hot Ramblers will play a Tri-State Jazz concert at the Haddonfield Methodist Church on July 19, 2015. The band consists of:

Larry Toft: trombone/vocals/leader
Adam Hershberger: trumpet
Paul Butler: clarinet
Evan Cory Levine: guitar/vocals
Dan Nosheny: tuba
Chad Brown: drums



Photo by Red Hot Ramblers

The Red Hot Ramblers are an authentic 1920s jazz ensemble in every way. They exemplify red hot syncopation, stompin' rhythms, and lyrical melodies associated with the Jazz Age. Their snappy on-stage appearance would make you think you stepped back in time to the Roaring '20s.

From concert halls to dimly lit bars to swing dances to outdoor events/weddings, the Red Hot Ramblers have been pleasing audiences since 2012. Their repertoire can extend before and after the 1920s from the early years in Jazz, such as New Orleans Dixieland and Ragtime, up to the swing era of the 1930s and '40s and even into the modern Second Line New Orleans parade style.

The Red Hot Ramblers are sure to put a smile on your face and a hop to your step!

STEVE BARBONE JAZZ BAND MAY 3 CONCERT REVIEW

The Time: Sunday, May 3rd, 2015.

The Place: Haddonfield United Methodist Church, Haddonfield, NJ.

The Band: Steve Barbone, clarinet, vocals and leader; Tony DeSantis, trumpet; Cindy Vidal; trombone and vocals; Sonny Troy, amplified guitar; Jack Hegyi, string bass; Mike Piper, drums; Bob Rawlins, guest soloist - tenor sax.



Photo by Jim McGann

The Barbone Street Jazz Band has been entertaining audiences for almost 20 years, providing them with the cream of traditional jazz favorites well known to even the casual jazz fan. The "busiest traditional jazz group in the Delaware Valley" never fails to pull off some surprises. Last year Adam Hershberger, Jonathan Davenport and Patrick Fink of the Perseverance Jazz Band performed with the Barbone group. For this May concert, Bob Rawlins' tenor sax augmented the group, making the BSJB a seven man sextet. As the leader himself described, this was sort of a band that would perform at Eddie Condon's in the "late 1940s."

Like most BSJB concerts, this one was minimal on arrangement and generous with regard to soloists and solo space. Everyone on the bandstand had more than enough opportunities to shine. Trombonist Cindy Vidal was featured as soloist and as vocalist respectively on "Basin Street Blues" and on "You Can't Take That Away From Me." On the former, Vidal displayed a virtuoso's technique, somewhere between Jack Teagarden and J. C. Higginbotham. Particularly notable was the

NEVILLE DICKIE & MIDIRI'S MAY 31 CONCERT REVIEW

cadenza at the end, with Vidal reaching for the lowest notes on her instrument. On vocal, Vidal sang in a pleasant style, not overdoing it, just simply letting the words speak for themselves.

Other solos of note...Sonny Troy's rockin' amplified guitar on "Bourbon Street Parade" and "C-Jam Blues." Jack Hegyi engaging a calypso beat on "Sweet Georgia Brown" and his "bouncing staccato" bass on "That's A Plenty." Tony DeSantis trading fours with Cindy Vidal on "Struttin' with Some Barbecue" and his fine lead on "I'm Confessin'." Rawlins, making a rare appearance on tenor, exuding a Prez-like sound, particularly on "Just a Closer Walk With Thee." And the leader's "spicy-hot" clarinet on "Bourbon Street Parade" and his creative New Orleans phrasing on "Blues My Naughty Sweetie Gave To Me."

Early on, I noted that arrangements are a rare commodity with the BSJB. Yet, there was the subtle backing of Sonny Troy's guitar blending with the horns on "You Can't Take That Away From Me" and the avant-garde intro to "Saints" made one wish this band would cut more swing arrangements. I know Jazz is mostly improvisational, but a good written arrangement wouldn't hurt once in a while.

If there was anything to be critical of the concert, there seemed to be an ineffective blending of the traditional and the modern. Barbone and Vidal appeared comfortable with the traditional genre, while DeSantis, and sometimes Rawlins and drummer Mike Piper seemed to lean to more modern sounds. This did not lead to an all-out genre war between the instrumentalists, but some numbers came off better than others. For example, "I Can't Get Started," the Tony DeSantis feature, was more reminiscent of Maynard Ferguson's performance of the tune than, say, Bunny Berigan's earlier effort. The saving grace was Barbone's vocal, upgrading the topical references in the lyrics to include Lindsay Lohan and Paris Hilton.

Criticism aside, The Barbone Street Band provided a pleasant afternoon of traditional jazz on a sunny, summer-like Sunday afternoon.

Jim McGann

The Place: Haddonfield United Methodist Church, 29 Warwick Road, Haddonfield, NJ.

Neville Dickie, piano; Joe Midiri, clarinet, soprano and alto saxes; Paul Midiri, drums

It's a great feeling when you go to a concert, anticipate a great performance, and when it is received, you go home satisfied.

I have reviewed Neville Dickie and the Midiri brothers collectively about 18 times since I started with TSJS back in 2002. It was rare, if ever, that I witnessed less than excellent performances over the years. For one who writes reviews, you look forward to such events.

For the past few years, the pianist and the Midiris have shared the stage, in a trio format, making their already great performances greater. For this concert I had anticipated recreations of several of the Goodman small group numbers. My anticipation was only partially correct. Although there were several showcases commemorating the King of Swing, I found the combination closer to "James P. Johnson and the Dodds brothers."



Neville Dickie

Photo by Jim McGann

Sunday's concert followed a similar path. There were the swinging Goodman warhorses ("Rose Room," "Limehouse Blues," "Running Wild"), tributes to Sidney Bechet ("Si tu vois ma mere," "Indian Summer," "September Song"), and tributes to piano titans (Eubie Blake, Fats Waller, James P, Johnson, Donald Lambert). Also, similar was that it wasn't all trio - there were performances with piano and drums, sometimes solo piano.

For this concert, it was the swinging numbers that won the day - "Chinatown, My Chinatown," the aforementioned "Limehouse Blues," "The Sheik of Araby" et al. It was music that made the heart beat faster (in 4/4 time, perhaps?) and the toes tappin'. Dickie and the Midiris made it all seem so simple. Other performances of note were the Donald Lambert "Tea for Two" number where the Youmans-Caesar composition is played with the left hand while playing other melodies ("Near You," "For Me and My Gal") with the right hand. Also noteworthy were trio versions of the ODJB's "Original Dixieland One-Step" and Hoagy Carmichael's "Lazy River."



Joe and Paul Midiri Photo by Paul Macatee

The rest, though as good, were familiar fare. I must add welcomed familiar fare. There were Dickie's demonstrations of various stride and boogie woogie left hand movements, Joe Midiri's dramatic soprano on Bechet's "Si tu vois ma mere," and his Armstrong-like vocal on "On the Sunny Side of the Street," and Neville Dickie's solo piano performances of "The Bells of St Mary's," "Carmen Boogie," and "Pinetop's Boogie Woogie." I cannot tell you how many times I have heard these performances. In lesser hands, such numbers would quickly become a tired affair, but with Dickie and the Midiris playing them, the concert would not be complete without them.

Before the concert, I had that great feeling that I was going to a concert where, by its conclusion, I would leave more than satisfied. Neville Dickie and the Midiri brothers left all of those in attendance more than satisfied.

Jim McGann

Tri-State Jazz Membership Year Ends on June 30, 2015

Membership for most members expires June 30. If you have not already renewed and do not plan to attend the June 28 concert, please send your dues payment by mail with the form on the last page of this Strutter. Also consider becoming a Sponsor or Patron; your support will help us to continue our excellent programming.

Strutter by Mail Policy Changes

If you are a member who currently receives a printed copy of the Strutter newsletter in the mail, the Jazz Society will only be mailing the Strutter to Patrons and Sponsors starting on July 1, 2015. Patrons and Sponsors will receive their issues by mail at no charge, but must request it. All members can pick up a free paper copy of each issue on the literature table at our concerts.

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.

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Tri-State Jazz Society

REVIEW - JIM CULLUM JAZZ BAND AT BUCKS COUNTY COMMUNITY COLLEGE, APRIL 18, 2015

It was a grand evening.

As part of Bucks County Community College's Arts at Bucks celebration, the renowned Jim Cullum Jazz Band, he of National Public Radio's Riverwalk Jazz, numerous appearances at Carnegie Hall, and jazz festivals around the globe, performed a concert of familiar (and not-so-familiar) works from the classic years of jazz at the college's Kevin and Sima Zlock Performing Arts Center.

And perform they did. From the opening minor strains of Duke Ellington's "East St. Louis Toodle-oo," to the concluding Santo Pecora number, "She's Crying For Me," Cullum, complemented by the fine clarinetist Evan Arntzen, trombonist Mike Pittsley and the rhythm section of John Sheridan on piano, Phil Flanigan on bass, and Kevin Hess on drums, made the unfamiliar works appeal to the listener as if they were popular songs, and gave the celebrated works a new light via creative soloing and arrangements.

For the first set, Cullum presented the works of African-American composers. The aforementioned "Toodle-oo" featured a fine Earl Hines-inspired piano by John Sheridan, and a two-chorus bass solo by Flanigan, subtly accompanied by Kevin Hess' hi-hat cymbals, and with the leader's cornet concluding with a dramatic coda. Edgar Sampson's "Blue Lou," the most modern composition on the program, had Cullum and Arntzen trading fours, jousting each other with bent notes. The performance recalled the famous 1939 Metronome All Stars recording, particularly the solos of Bunny Berigan and Benny Goodman. Hess had fun on the Sampson tune, trading fours with the band while soloing on the tune's bridge. The lone Louis Armstrong number, "Papa Dip," allowed Arntzen to display his talents on tenor sax. His ideas on the larger reed instrument reminded this reviewer of the great Lester Young.

However, the most unusual performance of the evening had to be Jelly Roll Morton's "Freakish." The arrangement came at you in all directions. The piece began with the full band performing at medium tempo backed by stop time rhythm, then suddenly dropping out for an extended Sheridan

piano interlude, followed by an extended clarinet interlude, then back to more piano, this time unaccompanied. The strangeness of the arrangement seemed to affect some of the soloists; Mike Pittsley produced some unusually high notes on the trombone, and Hess seemed determined to tap all of the rims of his drum set during his solo.

The second set concentrated on the works of Bix Beiderbecke and Hoagy Carmichael. The opening tune, "I'm Comin' Virginia," featured Pittsley playing the melody with solos by Cullum, Arntzen and Phil Flanigan, and with the leader concluding with the familiar Bix coda. A rare tune from Bix's Wolverine days, "I Need Some Pettin," allowed the horns and pianist John Sheridan one chorus each, climaxing with a "trilling" match between Cullum and Arntzen. Another rare number, Carmichael's "Ev'ntide," was highlighted by a lengthy duet between Cullum and bassist Flanigan. The popular "Stardust" was played at a medium bounce tempo, closer to how it was originally performed in the early 1930s before becoming the ballad of choice for Sinatra, Nat King Cole and others. Cullum opened the tune with the Bix-influenced verse before giving way to Arntzen's crooning vocal. John Sheridan concluded the Beiderbecke tribute, with one of the cornetist's piano compositions, "In the Dark."

The concert concluded with "She's Cryin' For Me," a composition by trombonist Santo Pecora, a one time member of the New Orleans Rhythm Kings. As described earlier, the Cullum Jazz Band performed the obscure tune with an enthusiastic swing and liveliness which made it seem like some well-known tune. That was the key of success for this concert - the polished ensemble work, the rhythmic drive, and the excellent solos - and made the most obscure tunes seem like the songs from the hit parade while giving a new perspective to the classic music.

Jim McGann

FUTURE CONCERTS



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

August 16, 2015 Adrian Cunningham Sextet, Australian star, now a New Yorker, Adrian returns to TSJS with his own band. His clarinet and sax solos at Cynthia Sayer's 2014 concert brought rousing cheers, Wallingford, PA.

September 20, 2015 Adam Swanson-Ragtime Piano, Three-time winner of the World Championship Old-Time Piano Playing Contest has performed at Carnegie Hall in NYC and the Kennedy Center in D.C., Haddonfield, NJ.

October 18, 2015 David Sager's Pie-in-the-Sky Jazz Band, Trombonist and leader of this D.C.-based septet, David got his trad jazz cred in New Orleans, Wallingford, PA.

November 8, 2015 Banu Gibson Band, Singer/band leader from New Orleans leads an all-star New York band. She brings original song stylings of '20s-'30s tunes to world stages and NPR; now to TSJS, Haddonfield, NJ.

January 17, 2016 Terry Waldo-Solo Piano, "A witty charmer who specializes in the twenties style stride piano in the manner of James P. Johnson." - The New Yorker. Wallingford, PA.

February 21, 2016 Bria Skonberg Quintet, Bria has been a TSJS favorite ever since her first appearance here on tour in 2008. An international star singer, trumpeter, composer, she now lives in NYC. Haddonfield, NJ.

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.

Detailed directions at www.tristatejazz.org.

OTHER JAZZ CONCERTS

PENNSYLVANIA JAZZ SOCIETY

www.pajazzsociety.org

(610)-625-4640

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

June 14 Marty Grosz, Danny Tobias and Others

July 12 The Midiri Brothers

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.

June 22 Robbie Scott's New Deal Big Band

June 29 Stéphane Séva with Swing Ondulé

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

June 12 & 13 3 Sails Jazz Festival

June 30 David Ostwald's Louis Armstrong Eternity Band

August 5 Geoff Gallante

September 16 The Jazz Lobsters

CAPE MAY TRADITIONAL JAZZ SOCIETY

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

www.capemaytraditionaljazzsociety.com

July 12 Jack Melton Jazz Band

August 16 Al Harrison Dixieland Band

September 20 Atlantic City 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

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

