

OUR NEXT CONCERT

Danny Tobias Quintet



Photo by Lynn Redmile

Sunday, March 20, 2016

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>

Cornetist Danny Tobias, a TSJS veteran who led the Society's Annual Jam Session nearly five years ago, returns at the helm of his own quintet. A graduate of Trenton State College (now College of New Jersey), Tobias has worked with such jazz luminaries as Kenny Davern, Warren and Allan Vache, Harry Allen, Howard Alden, John Bunch, Marty Napoleon, Greg Cohen, Derek Smith and many other jazz legends. A much sought-after musician identified by his lyrical phrasing and fat, relaxed tone, Tobias can frequently be heard performing in concert and at festivals with the Midiri Brothers, Jerry Rife's Rhythm Kings, Stan Rubin, Jon-Erik Kellso, Vince Giordano's Nighthawks, Ed Wise and his New Orleans Jazz

Band, and other leading traditional jazz and swing groups.

Danny Tobias may be seen in the following YouTube videos:

<https://www.youtube.com/watch?v=qb94HmnaG6o>

<https://www.youtube.com/watch?v=6s1ParkUVeA>

The Danny Tobias Quintet will include:

Danny Tobias - Leader, Cornet, Trumpet

Joe Holt - Piano

Paul Midiri - Vibes

Joe Plowman - Bass

Jimmy Lawlor - Drums

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 APRIL 2016 CONCERT

Jeff and Anne Barnhart (Ivory and Gold ®) will play a Tri-State Jazz concert on April 17, 2016 at the Haddonfield United Methodist Church, Haddonfield, NJ.



Photo by Asucena Colon

Praised by The L. A. Jazz Scene as a musical duo that can “draw out the beauty in the rich melodies and play the music...with taste, sensitivity, and a real affection for the idiom,” Ivory and Gold® celebrates the greatest examples of American jazz, blues, ragtime, Broadway and hits from the Great American Songbook. After marrying in 2000, the couple formed the duo in 2001, and has subsequently appeared in hundreds of festivals and other venues from coast-to-coast and around the world. A classically-trained flutist, Anne has a Master’s degree in music and is a member of the International Who’s Who in Music and Musicians in the Classical and Light-Classical Fields. Jeff began his professional career at age 14 performing throughout New England at jazz clubs and restaurants as a soloist and with ensembles, and also holds degrees in music and English. While he is in constant demand as a jazz and ragtime soloist and band pianist, he finds his work with Ivory and Gold® to be most rewarding and exciting. During the group’s concerts and shows, Anne challenges him to new musical and comedic heights as they explore America’s timeless hits throughout the ages.

For more info see their website
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BRIA SKONBERG QUINTET FEBRUARY 21 CONCERT

Through a grant from the Camden County Cultural and Historic Commission, Tri-State Jazz Society presented Bria Skonberg and her quintet in concert at the Haddonfield United Methodist Church in Haddonfield, NJ. The concert was free to the public and the musicians played to a packed house of over 300 attendees.



Photos by Jim McGann

Jim McGann Review

It is nice to review a band and have little criticism about it. At 4:30 p.m., after the last few notes of Armstrong's "Swing that Music" had expired, and the standing ovation...I simply could not say anything bad about the performance of the Bria Skonberg Quintet. Everyone was on their game. It was an exciting, swinging, jazzy ball.

Both Ms. Skonberg and Evan Arntzen had performed for TSJS in the past (She with Jim Fryar and Emily Asher; he with Marty Grosz), so

the excellent soli that come with both of these artists were expected and delivered. While the rhythm section was new (for TSJS), it delivered too, and in the case of pianist, Philadelphia-born Ben Paterson, something of a welcome surprise.



Bria Skonberg



Evan Arntzen

Photos by Paul Macatee



Ben Paterson

Photo by Jim McGann

Aside from an original composition, Bria's own "Let's Go All In," and a World War II vehicle, "I Am Alone Tonight," the tunes were very familiar. In addition, there appeared to be very little arrangements. It was the musicianship of the band that sold this performance, and that should be the primary selling point of a great jazz concert.

That being said, I am hard pressed to find a "WOW" number; something that pushed the band to optimum levels. I was left with many "wows" to choose from, and I am not complaining! The first "wow" number was Armstrong's "Hotter than That" from his Hot Five days. Both Skonberg and Arntzen spewed out such rhythmic fire in their soli that no one wanted the fire to go out. George

DeLancey's thunderous bass kept the fire going. The "mashing" of Stevie Wonder's "Sir Duke" and Harry Ruby's "Three Little Words" was a creative arrangement, merging the horn arrangements of Wonder's tune to compliment Ruby's standard, and the results appeared seamless. "St Louis Blues" deserves a "wow" vote if only for the unusual intro which had the leader playing soft, unaccompanied trumpet before the onslaught of a heavy, pounding rhythm section, and for Ben Paterson's flashy octave runs on piano. "Blues My Naughty Sweetie Gave To Me" had more fireworks beginning with Paterson's thick, juicy keyboard work, followed by a raspy New Orleans Arntzen clarinet, a nasty Skonberg on plunger mute, and drummer Rob Garcia getting into the act, trading fours while the horns riffed in response.

To say that the next handful of songs fall into the category of less than "wow" would be unfair. A slight drop in sustained excitement is the difference. Aside from that, they all show the great musicianship as the aforementioned songs listed in the previous paragraph. The Ellingtonian sounds were evident in Sidney Bechet's "Egyptian Fantasy" and Ellington's own "The Creole Love Call." "Fantasy" had a short soli (no one played more than a chorus), a call and response with DeLancey's bass, and a tinge of Mary Lou Williams emanating from Paterson's piano. "Creole" contained a wordless vocal chorus by Skonberg over Arntzen's saucy clarinet, much like Adalaide Hall's effort on the original recording - very effective. Both Skonberg and Arntzen had opportunities to demonstrate their vocal talents. The leader alto voice was featured on the aforementioned "Let's Go All In," a sexy vocal backed by modern Miles Davis inspired trumpet, and "I Am Alone Tonight" sung in French. Arntzen vocalized on "Stardust" and "You Always Hurt the One You Love" in a charming Johnny Mercer-Tex Beneke manner.

That leaves us with "(I Would Do) Anything for You" and "Swing That Music." The former finished the first set, and "Swing," as mentioned earlier, concluded the concert. In each case, both were rousing conclusions to what was a great series of performances, provided by the Bria Skonberg Quintet.

EARLY PIANO STYLES

By Neville Dickie



Ragtime was generally played 'as written' from the sheet music, and was therefore not regarded as a jazz form. It is not true that Scott Joplin was composing a waltz when he had an attack of the hiccups and ragtime was invented! The

style evolved through the Minstrel shows of the 1800s and later the Cakewalk. The Cakewalk started out as a social dance, originating in Florida in the 1880s, where couples would prance with a high-spirited strutting step side-by-side to jig-like banjo and fiddle music which was popular at the time. Rich plantation owners would present a prize to the best couple. Eventually the prize became a cake – hence the Cakewalk. From Florida, the dance spread all over America. The music was syncopated – hence its association with Ragtime.

Scott Joplin – known as "The King of Ragtime" – was writing marches and waltzes up to 1899 when he composed his first Ragtime piece 'Original Rags'. He had taken five themes from various folk songs and put them together to form a complete piece. Soon afterwards, the 'Maple Leaf Rag' followed and was to become his biggest hit – it sold over a million copies of sheet music. The big three of Ragtime were Joplin, James Scott and Joseph Lamb. A typical composition would consist of four sections, each of 16 bars. The right hand would syncopate while the left hand played a "boom-chick" (also known as oom-pah!). The origin of the word 'Ragtime' is unknown, although a newspaper article in 1888 referred to a piece of music as having 'ragged time' (said quickly it becomes 'Ragtime').

Many critics referred to it as 'the Devil's music' and reflected that it was lowering moral standards. At the height of its popularity, here is what one writer said:

'The counters of the music stores are loaded with this virulent poison which, in the form of a malarious epidemic, is finding its way into the homes and brains of the youth to such an extent as to arouse one's suspicions of their sanity. It is an

evil music that has crept into the homes and hearts of our American people regardless of race, and must be wiped out as other bad and dangerous epidemics have been exterminated.'

Even more amazing, at its 1901 convention in Denver, Colorado, the American Federation of Musicians condemned ragtime in a harsh statement delivered by its president. Union musicians were specifically cautioned against playing Ragtime, and the Federation's president maintained that:

'The musicians know what is good, and if the people don't, we will have to teach them.'

Ragtime's popularity began to fade around 1917 – the same year that Scott Joplin died. In 1974, seventy-two years after its publication, Joplin's 'The Entertainer' swept the USA – it being part of the musical score to the film 'The Sting'. The piece heralded a return of Ragtime to American popular culture and Ragtime festivals are still held all over America.



The Blues evolved from the black communities in the southern States of America. The melodies were played by guitarists – usually in a melancholy/depressed state.

'Father of the Blues' W.C. Handy memorised these tunes and put them onto manuscript. Once they were written down they became part of the pianists' repertoire. The first piece of music to be published with 'blues' in the title was 'Baby Seals Blues' in 1912 (there had been earlier pieces but they referred to military uniforms and were not jazz/blues compositions as such). 'St. Louis Blues' (1914) is the most popular, and the most played tune in this idiom.



The Ragtime and Blues influence can be heard in 'Jelly Roll' Morton's compositions such as 'Shreveport Stomp' and 'Jelly Roll Blues,' but he gave the bass line (left hand) more freedom – a more jazzy feel. Morton said he heard forms of the Blues in New Orleans prior to 1900. Some of the early blues pianists played their compositions at a fast tempo, and it was referred to as 'fast blues' or Boogie Woogie. Pianist Jimmy Yancey was a Blues

specialist, as was 'Pinetop' Smith. In the 1920s, any record or piece of music with the word 'blues' in the title was guaranteed to sell.



Harlem Stride Piano evolved from Ragtime and the term 'Stride' comes from the action of the left hand which plays a constant beat against a melodious right hand. The big three of Stride were James P.

Johnson, 'Fats' Waller and Willie 'The Lion' Smith. Not for them the strict confines of Ragtime, they developed a much freer, swingier style. Apart from improvising much more than the Ragtime pianist, the Stride pianist makes more use of the Blues harmonies. James P. Johnson composed the 'Carolina Shout' circa 1921 and it became a test piece for piano players around that time (and still is). 'Fats' Waller composed some excellent piano solos i.e. 'Handful of Keys' and 'Alligator Crawl.' Willie 'The Lion' Smith studied harmony in classical music, and his compositions are much more complex. John L. Fell in his book "Stride" explains it thus: 'A jazz piano style developed in Harlem after World War . Stride elaborated on Ragtime but was more rhythmically sophisticated, more knowledgeable in its harmonies, and often more skilled in execution. Stride's flowering coincided with the demise of Ragtime'.



Novelty Piano (or Novelty Ragtime) developed around the same time as Stride. Novelty Piano compositions were invariably played 'as written'. They were often written in awkward keys and usually had to be played very fast. In 1921 Zez

Confrey composed the most famous piece in this idiom – 'Kitten on the Keys' - and hundreds of composers put pen to paper to try and cash in on the craze. Scott Joplin's Ragtime compositions were relatively easy to play compared with Novelty Piano pieces such as 'Pianoflage' (Roy Barge) and 'Ghost of the Piano' (Arthur Schutt) - they were practically impossible to play by the average piano student. For this reason, its popularity soon waned. "Alexander's Ragtime Band" (Irving Berlin) and '12th St. Rag' (Eudie Bowman) were not written in the form of a Classic Rag and are therefore referred

to as Novelty Ragtime. Following the immense popularity of '12th St. Rag,' Bowman composed '11th St. Rag'. It was a dismal flop.



Boogie Woogie is a style of piano music strongly linked to the Blues. A repetitive left hand figure is played in the bass while the right hand improvises in the treble. 'Cow-Cow' Davenport was trained in Ragtime, but pioneered the

Boogie Woogie piano style and recorded many Blues pieces. Willie 'The Lion' Smith said that the first person he heard using a 'walking' or 'boogie' bass was in 1914 by Kitchen Tom, a pianist from Atlanta. Clarence 'Pine Top' Smith is credited with the first Boogie Woogie to be published - 'The Original Pine Top's Boogie Woogie.'

The famous swing concerts at New York's Carnegie Hall in 1938 brought Boogie Woogie to the attention of the public when the 'big three' were featured – Albert Ammons, Pete Johnson and Meade 'Lux' Lewis. Boogie Woogie became a national craze in America which lasted for about five years. Lewis had a hit with his own composition 'Honky Tonk Train Blues' whilst Ammons recorded hits of the day including 'Red Sails In The Sunset', 'You Are My Sunshine' plus many of his own pieces. The style became popular because of its simple, repetitive beat (plus your average bar-room pianist could knock out a simplified version). 'Fats' Waller refused to play it and his contracts had a clause which stated he 'wouldn't have to perform Boogie Woogie.'

Most big bands had their Boogie Woogie vocalist(s) and the world danced to popular hits like 'Scrub Me Mama With A Boogie Beat' and 'Beat Me Daddy, Eight To The Bar.' The craze lasted from the late 1930s to the mid 1940s. It later became a basic ingredient of another craze - popular in the 1960s – 'Rock 'n' Roll'. Boogie Woogie has continued to flourish on the Continent and pianists as young as eighteen are playing it wonderfully well.

FUTURE CONCERTS



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

May 22, 2016 The Al Harrison Dixieland Band, Trumpeter Al Harrison will be returning to TSJS with a sextet. The program will again feature authentic early New Orleans jazz and traditional jazz standards, Wallingford, PA

June 5, 2016 Neville Dickie and the Midiri Brothers Trio, Neville's coming from England, Joe Midiri is on clarinet, Paul Midiri is on drums - jamming with Neville just like last year. Come early; it's likely to be a sellout, Haddonfield, NJ

June 26, 2016 Annual Jam Session A Tri-State Jazz Society tradition, we bring together top musicians from our favorite bands to jam with sit-ins. The music will be familiar Dixieland tunes, Wallingford, PA

July 24, 2016 Atlantic City Jazz Band, This sextet includes Tri-State Jazz Society board members, Bob Rawlins on reeds and Nancy Rawlins on piano, Haddonfield, NJ

August 21, 2016 Rossano Sportiello, Solo Piano. One of New York's finest traditional jazz pianists in his first appearance at TSJS. Wallingford, PA

September 18, 2016 Dan Levinson and his Tiger Tulip Jazz Band, Long-time TSJS favorite leader/clarinetist returns to TSJS, Haddonfield, NJ

October 16, 2016 Ben Mauger's Vintage Jazz Band, They will play Dixieland and other early jazz, Wallingford, PA

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.

April 3 Glenn Crytzer and The Metropolitan Melody Makers, Concert 2:00 to 5:00 p.m.

NEW JERSEY JAZZ SOCIETY

www.njjs.org

(800)-303-NJJS

NJJS also co-sponsors events at the Bickford Theatre and Ocean County College.

March 6 47th Annual Pee Wee Russell Memorial Stomp, Noon to 5 p.m., Birchwood Manor, Whippany, NJ.

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.

March 7 Annual Bix Beiderbecke Birthday Bash

March 21 Midiri Brothers Sextet

April 11 Marlene verPlanck

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.

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

March 6 Atlantic City Jazz Band

April 10 Mary Lou Newnam Jazz Band

BRIA SKONBERG BENEFIT

March 30 Upland Country Day School, Kennett Square, PA, 420 West Street Road, Kennett Square, Concert at 7:00 P.M.

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www.tristatejazz.org/officers.html

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