

OUR NEXT CONCERT

Richard Barnes and the
Blackbird Society Orchestra



Photo by Blackbird Society Orchestra

Sunday, March 12, 2017

2:00 – 4:30 p.m.

Community Arts Center

Wallingford, PA 19086

29 Warwick Road

Directions at

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

Richard Barnes' Blackbird Society Orchestra (BSO) is Philadelphia's Premier 1920s Hot Jazz / Dance Orchestra dedicated to the preservation of the music of "The Jazz Age," "The Roaring 20s," "The Gatsby Era"....Flappers, Prohibition, Gangsters, Model A's and the invention of an American art form known as "Jazz!" At this concert, the 13 pc. core BSO will do an opening set. Following a short intermission, the 22 pc. Paul Whiteman tribute band, the largest ever at a TSJS concert, will perform a 7-song set to close out the afternoon in a rare re-creation of the music of legendary bandleader and "King of Jazz" Whiteman, a pioneer in bridging the gap between jazz and the European classical tradition (he commissioned Gershwin's Rhapsody In Blue in 1924).

Working from bandleader Richard Barnes' collection of original vintage stock charts and arrangements, BSO authentically and accurately recreates many classic jazz recordings that once spun on scratchy 78 RPM records on a Victrola when the world was still in black and white! In 1997, Barnes formed BSO with the intention of preserving 1920s jazz in note-for-note recreations using original stock charts and transcriptions from vintage recordings.

At the heart of the BSO is the duo of Barnes and violinist Dr. Michael Salsburg, the latter of whom has been performing all forms of music for over 40 years including hot jazz, bluegrass, blues, country & western, zydeco, cajun and swing.

For more info see:

<http://blackbirdsocietyorchestra.blogspot.com>

or listen at

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

or

<https://www.youtube.com/watch?v=s8zw6MGiScI>

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 2017 CONCERT

Stephanie Trick will play a TSJS solo piano concert on April 9 at the Haddonfield United Methodist Church in Haddonfield, NJ 08033.



Photo by Diane Salisbury

Based in St. Louis, Stephanie has a national and international following as an extraordinary ragtime, boogie woogie, and stride pianist. This will be her second Philadelphia area appearance. Stephanie began classical piano study at age 5, but came to love the syncopation and swinging rhythm of early jazz. After pursuing a music degree from the University of Chicago, she embarked on an extensive performance schedule across the United States and Europe in a variety of venues, including the Teatro Dal Verme in Milan, Italy, the Breda Jazz Festival in the Netherlands, the Arbors Records Invitational Jazz Party, and the Sacramento Music Festival. In 2008, 2010, and again in 2014, she was invited to perform at the international Stride and Swing Summit in Boswil, Switzerland. In 2012 she received the prestigious Kobe-Breda Jazz Friendship Award, and in 2014 she played for the Prince of Wales and the Duchess of Cornwall at the Edinburgh Jazz & Blues Festival. In addition to her solo piano performances and recordings, Stephanie also performs duo piano arrangements of Swing era songs with her husband, acclaimed pianist Paolo Alderighi, and in a show that features the music of James P. Johnson and other stride piano composers. Dick Hyman calls her "One of the nicest gifts to arrive on the jazz piano scene in recent times, and we couldn't be more delighted to welcome her." For more info see her website at www.stephanietrick.com, or <https://www.youtube.com/watch?v=wyCTyRRtHPU&list=PL8CFAE8869E9F902E>

MARTY GROSZ & the HOT WINDS FEBRUARY 12 CONCERT REVIEW

By Jim McGann

The Band: Marty Grosz, leader, guitar, banjo, vocals; Dan Block, clarinet, tenor sax; Randy Reinhart, cornet, trombone; Joe Plowman, string bass



Photo by Jim McGann

Marty Grosz and the Hot Winds have been appearing semi regularly since their first appearance for TSJS back in 2008. The unique concept of one rhythm guitar, one string bass (or tuba or bass sax), and two horns (either one brass/one reed or two reeds) and somehow creating music that sounded like a larger ensemble was playing it. And to add the personality of Marty Grosz was simply extra frosting on an already delicious pastry.

Several musicians have been a part of the Hot Winds in the past - Scott Robinson, Vince Giordano, Dan Block, Evan Arntzen, Danny Tobias, and Ed Wise. Grosz, as in all ensembles he has led, is a great rhythm guitarist and one of jazz's great wits. For this 2017 edition, only Dan Block remains from the past Winds ensembles, this time aided and abetted by veteran brass man Randy Reinhart. Inspired by the multi-instrumentalist nature of the Hot Winds, the cornetist brought along a slide trombone.

Grosz remained as witty as ever, whether adding alliterative adjectives in describing Fats Waller ("the maharajah of mirth" "Duke of Dusseldorf" etc.) or singing in a mock German accent on "Keepin' Out of Mischief Now." As for his guitar work, it is still amazing that his instrument manages to keep the whole unit together.

The afternoon began with "Crazy Rhythm," with Dan Block taking two hot choruses on clarinet - the second of which featured backing by Reinhart's

cornet and some Grosz rhythmic scat. Block provided the fireworks for the following number, the aforementioned "Keepin' Out of Mischief Now," this time two knockout choruses on tenor sax. Randy Reinhart was featured on trombone; both he and Block blended nicely on this number. Grosz stayed on a repetitive triplet, going up and down the fret board.

Joe Plowman gets a special mention on "Jazz-Me-Blues." On a tune that cries for a drummer, Plowman made up for the loss by slapping away on the bass, inspiring some Reinhart plunger cornet, and during one break, the creaking sounds of the stage floor got into the act with both musicians rocking back and forth on it. This is what makes the Hot Winds special - with Plowman's slapping, percussive bass, you don't miss the drummer.

Plowman was featured on "After You've Gone" in an interesting way. The number began with the bassist playing the melody in the predictable slow first chorus before kicking it into high gear. Yet despite some hot soli from Reinhart and Block, the centerpiece was Plowman. The performance always reverted back to the bassist. It was similar to the way bassist Israel Crosby used to be featured; Crosby would vamp out a few repetitive bass notes while the band played around him.

Other highlights include "conversation" between the horn players on "Dinah" before igniting a hot trading of fours, Block's clarinet reminiscent of Pee Wee Russell on "Sugar," and Grosz recalling Waller's "break your jaw" insertion in the lyric of "It's A Sin To Tell A Lie."

The concert concluded with a two tempo medley of Louis Armstrong compositions, "If We Never Meet Again" and "Swing That Music." A perfect ending to a Marty Grosz/Hot Winds concert.

100th Anniversary of Recorded Jazz

By Andy Senior

Reprinted as courtesy from
The Syncopated Times

Reedman and jazz scholar Dan Levinson is poised to celebrate the one hundredth anniversary of recorded jazz this year with a series of concerts featuring his Roof Garden Jass Band. He sees February 26, 1917, when the Original Dixieland Jass Band entered the Victor studio in New York to record "Dixie Jass Band One-Step" and "Livery Stable Blues," as the day popular music changed forever.



Photo by Andrzej Pilarczyk

Some claim as the first jazz record can be made for "My Hawaiian Sunshine" recorded by Wilbur Sweatman for Emerson in December 1916, as well as "Too Much Mustard" (Victor 35359) by Europe's Society Orchestra from December 29, 1913. There was also a popular song by Gus Kahn and Henry I. Marshall, "That Funny Jas Band from Dixieland," recorded by Arthur Collins and Byron G. Harlan (Edison Diamond Disc 50423) on December 21, 1916. But the Original Dixieland Jass Band represented something entirely new.

"They had a sound unlike any other band on record at that time," says Levinson. "You could say Wilbur Sweatman is jazz, you could say Jim Europe is jazz-but whatever the ODJB was, it was different. It had something that took the country by storm." That first record, he says, "is what made jazz popular."

The band (whose personnel in 1917 consisted of Dominic "Nick" LaRocca, cornet; Eddie Edwards, trombone; Larry Shields, clarinet; Henry Ragas, piano; and Tony Sbarbaro, drums) had been working in Chicago as "Stein's Band from

Dixieland," having come up north from New Orleans. "While they were in Chicago that's where supposedly they developed their style that became jazz music-what they considered to be jazz. At least that's what they maintained." An early fan of the band was Al Jolson, and he invited them to New York to open at Reisenweber's Café on Columbus Circle.

"They were a sensation there," says Levinson. "It didn't start off well-people didn't know quite what to make of the music. They'd never heard anything like it. The manager got up and said, 'Ladies and Gentlemen, this music is for dancing.'" The patrons soon got the idea. The ODJB played all the popular dance rhythms of the day: fox-trot, one-step, and even waltzes.

Soon, restaurants all over New York were removing tables to make room for dancers, and hiring their own "jazz" bands. "Most of them were 'hot dance' bands-they didn't measure up to the ODJB. There was Earl Fuller, and the Frisco Jazz Band, who made some records for Edison-but it's really not the same thing." It was an attempt, at best, to imitate that style.

The ODJB "had something that really mesmerized the public. In those days it was much freer than the written music that other bands were playing. Those guys played without written music. In fact, only one of them could read music: the trombonist, Eddie Edwards.

"The era of the great improvised jazz solo was yet to come. These guys didn't have any idea that years later jazz aficionados would be judging them on their improvisational ability, because then it was all about playing hot dance music." To some, says Levinson, "It sounds like they're playing the same thing on every successive chorus. They didn't take solos except for the two-bar breaks in the middle of a chorus. You don't really hear any kind of solo instrument at all. It was all ensemble."

That made playing a daunting challenge for the musicians. Today, it's almost unheard of for all musicians on a gig to play in ensemble all the time. So when Dan Levinson does a concert with the Roof Garden Jazz Band in full ODJB mode, "it's a chop buster. We're used to playing a chorus, maybe two choruses as a group and then going around and everybody plays solos. These guys played all ensemble all night long, and they played maybe

eight hours a night, seven days a week. They had iron chops." But it was dance music-and the band was there to keep the dancers happy. "The dancers weren't there to hear improvised solos."

The Columbia Graphophone Company approached the band first, when they were still packing the dance floor at Reisenweber's. Columbia set up a date in January, 1917. "It was disastrous. Supposedly, according to recollections of the musicians, the engineers could not get a good balance between instruments. One account says that there were construction workers working on another part of the studio and they started banging their hammers, and the session had to be trashed. They couldn't get anything out of it."

Enter the Victor Talking Machine Company. The ODJB was invited to the brand new Victor studio on the 12th floor at 46 West 38th Street to record the "jazz" they were playing at Reisenweber's. Victor had innovative engineer Charles Sooy record the band, and "he experimented with moving the musicians into different areas of the room, so they were all spread out. They also strung a bunch of wires across the ceiling to deaden the sound so it wouldn't reverberate. They had the clarinet and the piano right up next to the tin pickup horn. This was before microphones, of course.

"They had two horns-a big one and a little one-and the little one was pointed down at the piano which was right next to it, and the clarinet was next to the piano. And then the trombone was further back, and the trumpet was behind the trombone, and the drums were all the way on the other side of the room. So they were not ideally placed for hearing each other-it became an unforeseen challenge to hear each other while they were playing. That's where Sooy had to place the band in order to get a decent balance. And with that you still can't hear the cornet. You hear a lot of clarinet on those early Victors-and not so much cornet. And barely any piano at all, even though it's right underneath the pickup horn. You hear a lot of drums."

But Charles Sooy succeeded in capturing the sound of the band. "They recorded two titles that day, 'Dixie Jazz Band One-Step,' which today is known as 'Original Dixieland One-Step,' and they recorded 'Livery Stable Blues.'"

Victor 18255 was approved-and issued just nine days after being recorded, on March 7, 1917. "There was an explosion. It sold over a million copies in a few months. It surpassed John Philip Sousa and Enrico Caruso who were then the top-selling artists at Victor. It set a new sales record for the company. This was unprecedented.

"And suddenly jazz had swept the country-and not only the country, the world. Suddenly people on the other side of the world could hear this music called 'jass.' And bands sprung up all over the world attempting to replicate that sound. It was a number of years before anybody could do that."

Dan Levinson suggests that the Original Memphis Five were the next band to record that caliber of jazz-they made their first records in 1921, four years later, as Lanin's Southern Serenaders and Ladd's Black Aces. Before then, he says, "you don't really hear anything on record that sounds like that and had that kind of an impact on the record-buying public. And they were all New York studio musicians, despite their name and the various pseudonyms they used.

"For a few years the ODJB was the only thing of its kind. They got an offer in 1918 to go to London. They went off to London and they played at the Hammersmith Palais and they made a bunch of records on English Columbia. Many of those were pop tunes of the day as opposed to their own compositions, which became jazz standards still played today."

The centenary of the first jazz record has a personal significance for Dan Levinson. In 1987, in celebration of the seventieth anniversary of the ODJB's landmark session, he organized his first concert as a leader to re-create the raucous music that changed the world. He said "And that was the first time I had ever performed this music-but it was also the first time I had ever performed in front of an audience other than sitting in with a few bands.

"I went all out for this concert. I had just graduated from NYU and I was able to get their auditorium, the Eisner and Lubin Auditorium at the Loeb Student Center. They gave me the room-I didn't have to pay for it-and I went about organizing this concert. I had a guy help me with promotion. I've never done so much promotion in my life. We sent

out fliers and press releases to hundreds and hundreds of newspapers, magazines, radio stations-everything. And it paid off. It sold out. John S. Wilson, the jazz critic of The New York Times, showed up and gave the concert a rave review. My very first concert ever."

Levinson concedes there was an element of beginner's luck. "There was no where to go but down from there-I could never top that. We did all the promotion, and all the hoopla about the first jazz recording. At the time I was just short of my twenty-second birthday, so I was still twenty-one and I had started playing clarinet in 1985, so I'd been playing two years and I sounded like it. I was out of tune, I didn't really know how to play the instrument, and I was just struggling to get by. I didn't even know how bad it sounded, because my ears weren't developed at the time.

"In retrospect, because I have a recording of it, I sounded pretty bad. But nobody complained about it-at least not to me. And, in fact, at that time I was still not tolerated by the jazz community here in New York. I wasn't there yet. And I couldn't improvise. I had memorized what Larry Shields played. I developed my improvisation over the next few years. It's all I worked on for six months. And it paid off."

Band members for that first concert came in from all over. Two musicians flew in from Los Angeles: cornetist Dick Miller and trombonist Keith Elliott, who both worked with the legendary James "Rosy" McHargue. Rosy, who remained an active musician and jazz preservationist well into his nineties, was a mentor, hero, and best friend to Dan Levinson. "Rosy himself had learned to play clarinet by copying the records of the ODJB and Larry Shields' clarinet parts when they came out in 1917. He was born in 1902. So at the age of 15 he heard these records and was blown away like the rest of the public. He sat down with his ear to the Victrola and somehow memorized what Larry Shields played. Rosie introduced me to the ODJB. I'd heard records of them, but he really sung their praises and guided me in terms of the importance of that band-its significance and uniqueness. And I began, with his encouragement, to transcribe their records with the intent of putting on a seventieth anniversary concert."

(Continued in the April 2017 Strutter)

FUTURE CONCERTS



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

April 30, 2017 Jerry Rife's Rhythm Kings.

Hot jazz inspired by the legendary early bands of New Orleans. Clarinetist Jerry Rife last led this great trad band for TSJS in February 2015, Wallingford, PA

June 4, 2017 Neville Dickie and the Midiri Brothers. Neville is coming from England and is on piano, Joe Midiri is on clarinet, Paul Midiri is on drums. It's an annual tradition. Come early; it's likely to be a full house, Haddonfield, NJ

July 9, 2017 Annual TSJS All-Star Jam Session. Reedman Bob Rawlins leads an all-star core band in a Dixieland jazz jam. Guest artists will be invited to sit in with the band, keeping up a long TSJS tradition, Wallingford, PA

July 30, 2017 Galvanized Jazz Band. From Connecticut, this nationally and internationally acclaimed Dixieland band makes its TSJS debut. Led by cornetist Fred Vigorito, this is a concert not to miss, Haddonfield, NJ

August 20, 2017 Richard Dowling-Solo Piano. New York ragtime, jazz and classical pianist has delighted audiences throughout the world. He has many acclaimed Joplin and Gershwin recordings, Wallingford, PA

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.

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 23 The Midiri Brothers

May 7 Centennial Jazz Band

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.

March 13 Bix Beiderbecke's Birthday with Mike Davis

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.

March 15 Dennis Lichtman

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

March 12 Midiri Brothers Jazz Band

April 9 Al Harrison Dixieland Band

ALVERNIA UNIVERSITY

Francis Hall Theatre

440 St. Bernadine St., Reading, PA

March 15, 7:30 p.m. Vince Giordano and the Nighthawks

Admission fee is \$20.00 (\$12.00 for those aged 57 and up).

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08054

E-mail: info@tristatejazz.org

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



Membership Renewal Form For 7/1/2016 to 6/30/2017

Memberships expire
June 30 of each year

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

Individual Dues: Basic Member \$20 Sponsor** \$50 Patron** \$100 or more _____

Couple Dues: Basic Members \$40 Sponsors** \$70 Patrons** \$120 or more _____

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(Check all boxes that apply.) *Strutter* Newsletter by Email

Other traditional jazz event notices (not sponsored by TSJS)

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Mail with check payable to Tri-State Jazz Society, Inc., P.O. Box 896, Mount Laurel, NJ 08054

* To obtain a New-Member Application, call the hotline at 856-720-0232 or visit the TSJS website:
www.tristatejazz.org/application-to-mail.html.

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