

OUR NEXT CONCERT

Blackbird Society Orchestra

Core Band Personnel



Richard Barnes – Guitar, Vocals, Leader
Dr. Michael Salsburg – Violin
Rob Ford – Trumpet
Alex Gittleman – Trumpet
Jim Gicking – Trombone
Jeff Hart – Reeds
Walt Blauvelt – Reeds
Bill DiBiase – Reeds
Jim Hicks – Tuba
Vance Camisa – Piano
Bill Quinn – Banjo
Glenn Cowen – Drums

Sunday, September 8, 2019 2:00 to 4:30

Haddonfield United Methodist Church

Blackbird Society Orchestra, founded by Richard Barnes in 1997, 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!" Now returning for the fourth visit to TSJS, Barnes brings his 12 piece core Blackbird Society Orchestra to perform an afternoon of large-ensemble jazz classics from the 1920s and early 1930s.

Member admission is \$10, general admission is \$20. **Introductory offer** - start a **new, first-time** TSJS annual membership (\$20) at the door and receive free admission to this concert (this offer is not applicable to renewing or reactivating membership.) Full-time students with ID and children accompanied by a paying adult are free. There are no advance sales or reservations. Dancing is welcome at all performances.

For information call (856) 720-0232.

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This concert has been made possible by funds from the Camden County Cultural and Heritage Commission, a partner of the New Jersey State Council on the Arts.

LOOKING AHEAD TO OUR OCTOBER 2019 CONCERT

Buck and a Quarter Quartet

Sunday, October 13, 2019 2:00 to 4:30 pm

Community Arts Center, Wallingford, PA



Photo by Neal Siegal

The Buck and a Quarter Quartet (yes, there are more than 4 of them) makes its debut at Tri-State Jazz. Reedman John Bianchi leads this great New York-based band. The "quartet" plays forgotten gems of the golden age of American popular music, as well as vintage-inspired originals. They play in their own category-defying style, described as "skiffle meets Cole Porter" and "what IS this?" mostly on strings. They've appeared at numerous venues, events and festivals, and now they're visiting us.

John Bianchi - reeds, vocals

John "Sir Scratchy" Landry - violin, vocals

Angus Loten - tenor banjo, bells, vocals

Ben Mealer - uke, vocals

Brian Nalepka - string bass, tuba, bass sax, vocals

Visit the Buck and a Quarter (\$1.25) [website](#)

Watch the band perform "The Very Thought of You"

and some welcome silliness - "Frankfurter Sandwiches"

Ragtime and Stride Pianist Dalton Ridenhour Makes Spectacular Solo Debut at TSJS

REVIEW by Robert Robbins
Sunday, August 11, 2019
Wallingford, PA

After multiple appearances with Dan Levinson's Roof Garden Jass Band and - just this past January in Haddonfield - Mike Davis' New Wonders ensemble, Dalton Ridenhour triumphantly returned to TSJS in an electrifying solo capacity, presenting two hours of the greatest in the ragtime and stride repertoires. The Berklee and Eastman-trained Ridenhour exhibited a virtuosic understanding of these late 19th and early 20th Century American masterpieces and deftly conveyed them to his avid audience.



Photo by Paul J. Macatee Jr.

The 1920s classics "I've Got a Feeling I'm Falling" (popularized by Thomas "Fats" Waller) and "My Blue Heaven" opened the concert with dazzling exhibitions of mighty two-fisted stride. Scott Joplin's "Gladiolus Rag," which Ridenhour characterized as from Joplin's later (and "darker") New York residency, provided a ragtime interlude leading into a pair of opuses by stride master James P. Johnson: the flashy "Keep Off the Grass" and the stride waltz "Eccentricity." The pianist then demonstrated his transformation of Elizabeth Cotton's guitar-driven "Freight Train" from a simple folk melody into a luxuriant stride piano tour-de-

force. A blues-drenched "Boogie Woogie" segued into W. C. Handy's "St. Louis Blues," which incorporated a quote from Waller's "Viper's Drag" (itself derived from "The Hall of The Mountain King" from Edvard Grieg's Peer Gynt Suite No. 2). A medley devoted to the compositions of Baltimore-born Eubie Blake (1887-1983), consisting of "Love Will Find a Way," "Bandana Way," "Memories of You," and "Charleston Rag," closed out the first set.

During the second set, Ridenhour paid tribute to his roots in the Ozark Mountains of Missouri, first with Western swing-inflected versions of two songs by the late George Jones (one of which was "She Thinks I Still Care"), and later with the traditional hymn "The Old Rugged Cross," which started out as a straight forward gospel interpretation, evolving into ragtime and stride. Joplin's "Magnetic Rag" led to "Belle of Louisville," a contemporary rag by Frank French. Ridenhour repeated his take on the Jelly Roll Morton classic "King Porter Stomp," which was the only featured solo performance at his TSJS gig with Dan Levinson's Roof Garden Jass Band two years ago. He then unveiled "Rivka Road," an original rag named for a thoroughfare in the Catskills ("Rivka" is Yiddish for "Rebecca").

A final return to the music of James P. Johnson, "Jingles," anticipated "A Handful of Keys" by Johnson's pupil Waller with its extremely fast stride vamps. The seldom-heard Louis Armstrong ballad "If We Never Meet Again" brought the tempo way down once more before Ridenhour finished in a blaze of pyrotechnics on Joplin's perennial "Maple Leaf Rag."

Watch the [video created by Richard Barnes](#) (of the Blackbird Society Orchestra) from Sunday's concert:





Omer Simeon

By Jim McGann

Part 1

He was born in a generation of great New Orleans clarinet players. He was considered "under-rated" by historians and an "unsung hero" by his peers. While he, like most of his contemporaries, embraced the nomadic existence of a jazz musician, he would eventually find some employment opportunities to his liking, and remain loyal to his employer, sometimes for lengthy periods, sometimes to the detriment of his career. Yet he rarely led groups under his own leadership. Who was this musician that achieved great respect in the jazz community, yet fame eluded him throughout his career? His name is Omer Simeon.

Simeon was born in New Orleans, Louisiana on July 21, 1902, part of a generation of great clarinet players from the Crescent City including Johnny Dodds, Jimmie Noone, Sidney Bechet, Edmond Hall, Albert Nicholas et al. Unlike most of the aforementioned, Simeon would experience little of the parades, the brass bands, and the other musical experiences that the Crescent City offered; his family moved north to Chicago when he was twelve years old. Others soon would follow.

Simeon took lessons from Lorenzo Tio, Jr., who came from a family of master clarinetists, and taught Bechet, Noone, Dodds et al. Like Tio's fellow students, he was taught on the Albert system clarinet, which uses a slightly different fingering than the more popular Boehm system. In 1920, Simeon would begin his professional career in his brother's band, violinist Al Simeon. In 1923, he would join Charlie Elgar's Creole Band.

Like Simeon, Elgar was a product of New Orleans. He had previously performed in the Windy City with the Bloom Theater Philharmonic. In his book, "With Louis and the Duke," Barney Bigard described Elgar and his orchestra:

"The orchestra was a little larger than I had been used to and ran to twelve pieces. It was strictly a reading band with arrangements and all...You see Mr. Elgar didn't play anything in the orchestra. He was strictly a front man and the people loved him. He was a true diplomat, let's say."

Bigard had left New Orleans in 1924 after receiving a cable to work for King Oliver. Later in 1927, Simeon would replace Darnell Howard in Oliver's Syncopators. By that time, Oliver's fortunes were on the decline, mostly due to mismanagement. Simeon saw the handwriting on the wall and left Oliver while the band was touring in

Baltimore, returning to Chicago and to Elgar's orchestra. He then convinced Elgar to hire Bigard. The two musicians had struck up a friendship while with Oliver, and the future Ellington star had this to say about his former section mate: "Omer Simeon and I were the only New Orleans musicians in [Elgar's] band. I soon made myself acquainted with the rest of the guys but Simeon was my buddy. I stayed at his folks' house in Milwaukee. You know, that man was a real unsung hero of jazz music. He was such a quiet man, real quiet, but he played like hell. He was an excellent reader, too."

Before joining Oliver, Simeon participated in a recording band. Its leader was connected with Chicago since 1914. Up until 1923, this leader had published songs and had been touring extensively on the west coast, Wyoming, Colorado, Detroit and even Tijuana. He had just signed a contract to record for the Victor Talking Machine company, which would move on location (Chicago's Webster Hotel) to record his band. His name was Ferdinand Lemott AKA Jelly Roll Morton.

The recordings of Morton's Red-Hot Peppers in 1926-1927 were the high-water mark of Morton's career, and Simeon contributed on the earlier sides. It is uncertain how Simeon and Morton connected, but being a jazz musician in Chicago in the Roaring '20s, it is not uncommon. Those who were in the know, knew.

Simeon's sound on these sides are the definitive sound of New Orleans, and it is clear he was an admirer of Jimmie Noone. He had his moments on "Black Bottom Stomp" and "The Chant," but it is his opening chorus on "Doctor Jazz," particularly the construction of it, that one notices – long tones for about 8-10 bars followed by short chalumeau passages. Simeon's clarinet would be showcased in a later (1928) trio with Jelly Roll, igniting the composer's "Shreveport Stomp."

Morton, like Oliver, moved to New York to seek greater exposure, but found he could not compete with the market – rival bandleaders assuaged the arriving musicians with better wages. By the end of 1930, he ceased his recording and his career came to a halt until Alan Lomax interviewed him in the late 1930s.

1929 was a busy year for Simeon. He was with Erskine Tate at the Metropolitan Theater and managed to appear on record on a regular basis until September. The earlier recording dates were being part of Jabbo Smith's Rhythm Aces on the Brunswick label. Smith had just ended his tour with James P. Johnson's revue, *Keep Shufflin'* and was jobbing around Chicago (quite possibly, he was with Erskine Tate along with Simeon at the time of the recordings). Another Tate sideman, trumpeter Reuben Reeves, obtained Simeon's services for his "Tributaries" recordings during the summer. Most interesting, though, were two small group sides under Simeon's name in late August-early September. The pianist on the second Simeon session was a product of Pittsburgh, Pennsylvania and would become Simeon's employer throughout most of the following decade. His name was Earl Hines.

Part 2 and the bibliography in the October issue

Profile of the Month Our Board Members and Volunteers



DeWitt Peterson Founder of TSJS

I was one of the 20 persons who met in April 1988 to start a new jazz society, as the Delaware Valley Jazz Society and the Penn Jersey Jazz Friends had ceased offering

concerts. Most of those people are no longer with us.

We set June 1988 as the first concert at the Dutch Inn on 295 near Paulsboro at 6 to 10 PM. Then most ate and danced. I was the first president, serving 16 years of the 19 years until 2007.

I grew up at Lake Mohawk, New Jersey, attended Newton HS, Tufts College, and Wharton, and served in Navy in the Korean era. My late wife, JoAnne, was very active in TSJS until 2005. We lived in Worcester and Grafton, MA, Middlebury, VT, and Moorestown, NJ (since 1972), raising 6 children, who now live in Philly, Chatham, NJ, Fairfax, VA, Mechanicsburg, PA, England, and Brazil. I have been a naval officer, Industrial engineer, manufacturing engineer, Apollo program manager, controller, human resources manager, consultant, business studies chair, and management and economics professor, at 3 companies and a community college, retiring in 2000.

I have been a trad jazz fan since high school when I listened to Art Hodes' radio jazz program from a tiny NYC station, where he often had live performances in the studio. I visited the Commodore Music Shop in NYC and met jazz musicians there. I went to several jazz joints in NYC, Boston, and other cities and collected LPs 78s, and CDs. I have been fortunate to have known several trad jazz star musicians over the years since 1946. Many of my friends are due to this music.

TSJS has been in many venues since 1988: churches, hotels in NJ, DE, and PA, community halls, DuPont Country Club, a high school concert hall, and restaurants (at least 16 total). Both DVJS and PJJFs were one-person efforts that lasted for years.

What types of music do you listen to other than traditional jazz?

I listen to Cabaret and Piney music.

Do you play a musical instrument?

I have no musical talent.

From an email interview with The Strutter editor

Here is a link to DeWitt's alumni profile at Wharton:

<https://alumni.wharton.upenn.edu/dewitt-peterson-wg56/>

LIKE US ON FACEBOOK

www.facebook.com/tristatejazz

The Tri-State Jazz Society is on Facebook! Our Facebook page is available for comments, questions, suggestions, and information!

Would you like to do more to support the Society in its efforts to preserve and promote traditional jazz? Become a Sustainer, Patron, or Sponsor – these memberships, specially recognized by the TSJS, are eligible for invitation to special events. Visit our website for more details:

tristatejazz.org/donations.html

Online Membership Enrollment and Renewal Now Available!

Online Tri-State enrollment and renewal now works with PayPal. Make credit card payments using PayPal's secure website, accessed directly from our Tri-State Jazz Society website.

Click here for new-member enrollment:

tristatejazz.org//new-member-application.html

Click here for renewals: tristatejazz.org//renewal-form.html

Complete the contact information entry on the form, then click Submit Form to access the PayPal site and complete the payment transaction. **You do not need to be a Paypal member to use this service.**

CONCERT SCHEDULE

Sundays from 2:00 to 4:30 pm

10/13/19 Wallingford	Buck and a Quarter Quartet Reedman John Bianchi leads NY-based jazz quartet in TSJS debut; forgotten gems of golden age of American popular music and some vintage-inspired originals.
10/27/19 Wallingford SPECIAL TIME 2 -5 pm	SPECIAL EVENT - TSJS CO-SPONSORS EDDIE LANG DAY!! Come celebrate the music of pioneering jazz guitarist, Eddie Lang - presented by Richard Barnes. SPECIAL NON-TSJS PRICING: \$20 General Admission, \$15 TSJS members
11/10/19 Haddonfield	Stephanie Trick & Paolo Alderighi, Piano Duo Welcome back Stephanie, American stride pianist now in a duo with her husband, Italian virtuoso pianist Paolo. They tour Europe, the US and record together.
1/26/20 Wallingford	Capital Focus Jazz Band Dave Robinson returns to TSJS with another superbly talented group of young musicians from Washington, DC. This is the future of Dixieland and traditional jazz.
2/23/20 Haddonfield	Paris Washboard The legendary Paris Washboard (from France, naturellement) makes its debut at Tri-State! Come hear this extraordinary quartet, led by Daniel Barda, tear up the traditional jazz standards!
3/15/20 Wallingford	Adam Swanson - Solo Piano Adam, who first performed for Tri-State in 2015 while a student at the Peabody Conservatory, returns as a seasoned veteran of ragtime festivals and winner of many competitions.
4/19/20 Haddonfield	Jon-Erik Kellso and the EarRegulars Trumpeter Jon-Erik Kellso and his EarRegulars pay Tri-State a visit. Come and hear swinging, melodic classic jazz -- everything from New Orleans style to tin pan alley and the swing era.
5/17/20 Haddonfield	Neville Dickie & The Midiri Brothers Master British stride and boogie-woogie pianist Neville Dickie makes his annual visit, accompanied by Joe and Paul Midiri on reeds and drums, respectively. Come early--a sellout is likely!

Wallingford concerts are held at the Community Arts Center, 414 Plush Mill Rd., Wallingford, PA 19086; one mile from Exit 3 of I-476 ("The Blue Route"). Located between Media and Swarthmore.

Directions at www.tristatejazz.org/directions-cac.pdf

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.

Directions at www.tristatejazz.org/directions-haddonfield.pdf

AREA JAZZ

1867 SANCTUARY

101 Scotch Road, Ewing, NJ

Tri-State Jazz Society members receive a \$5 discount on General Admission to **jazz series concerts**. Welcoming all lovers of jazz, including performers of jazz, to their many jazz concerts in the beautiful acoustics of their 200-seat, informal, air conditioned historic landmark space. Ample off-street parking, fully wheelchair-accessible.

www.1867sanctuary.org

JAZZ ON BROAD

Thursdays from 6:00-9:00 PM

(Sitting in by invitation during 8:00pm set)

Hopewell Valley Bistro & Inn,

15 East Broad Street, Hopewell, NJ

609 466-9889 Reservations recommended

<https://jazzonbroad.com/>

Cash cover, \$15 (\$5, age 22 & under.) No minimum; Full menu & bar service available. Wheelchair accessible.

Sept 12: Danny Tobias (horns), John Colianni (piano), Joe Plowman (bass)

Sept 19: Larry McKenna (tenor), Warren Vaché (horns), Phil Orr (piano), Joe Plowman (bass)

Sept 26: Steve Kramer (piano), Scott Hornick (bass), Gabriel Bar-Cohen (drums)

PENNSYLVANIA JAZZ SOCIETY

Sunday, September 22, 2019, 2:00 to 4:30 pm

The Midiri Brothers

Joe Midiri - clarinet & saxes

Paul Midiri - vibraphone

Danny Tobias - trumpet

Pat Mercuri - guitar

Jack Hegyi - bass

Jim Lawlor - drums

Dewey Banquet Hall Phone 610 625-4640

502 Durham St, Hellertown, PA

<http://www.pajazzsociety.org/>

WOODBRIIDGE JAZZ FESTIVAL

Free admission! Family friendly!

Saturday September 14, 2019, 12 - 4 pm

Parker Press Park, Woodbridge, NJ

12 noon: Danny Mixon Quartet featuring Antionette Montague

1pm: Peter & Will Anderson Quartet

2pm: David Ostwald's Louis Armstrong Eternity Band

3pm: Danny Tobias and Friends

Don't miss some of TSJS's favorites!

http://woodbridgeartsnj.org/jazz_festival.html

TRI-STATE JAZZ SOCIETY BOARD OF DIRECTORS

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Very Special - \$200 or more, \$220 couples

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Robert Robbins, **Publicity**, 2021

Richard Barnes, 2020

Paul Midiri, 2020

More Volunteers are listed on our website at:

www.tristatejazz.org/officers.html

TSJS CONTACT INFORMATION

Mailing Address:

PO Box 896

Mount Laurel, NJ 08054

Email us at:

<https://tristatejazz.org//email-the-staff.html>

Hotline Phone for updated concert information:

(856) 720-0232

THE STRUTTER IS ON THE WEB

Current and back issues of The Strutter are on the Tri-State Jazz Society website. The Strutter archives cover over ten years of back issues listing all the bands and soloists who performed during that period. Read the back issues at:

www.tristatejazz.org/strutter-archives.html



Membership Form

Basic Dues: Individual \$20 Couple \$40

Sponsor Dues: Individual \$50 Couple \$70

Patron Dues: Individual \$100 Couple \$120

Sustainer Dues: Individual \$200 or more Couple \$220 or more

Amount Enclosed \$ _____ **Date** _____ **Check No.** _____

Members are admitted to all regular concerts at half price. Memberships renewed prior to expiration start at the end of current membership; expired memberships start on receipt of payment. All memberships run for 12 months.

Email and Newsletter Options: TSJS concert announcements and membership notices
 (Check all boxes that apply.) Strutter Newsletter by Email
 Strutter by U.S. Mail (Patrons, Sponsors, Sustainers Only)

First and Last Name(s) _____
 Street _____
 City _____ State _____ Zip _____
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Mail with check payable to Tri-State Jazz Society, Inc., P.O. Box 896, Mount Laurel, NJ 08054

**TRI-STATE JAZZ SOCIETY, INC.
 P.O. BOX 896
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