

OUR MAY 2015 CONCERTS

The Tri-State Jazz Society will sponsor two concerts in May at the Haddonfield Methodist Church, 29 Warwick Road, Haddonfield, NJ 08033.

Concert #1: Sunday, May 3, 2015
2:00 - 4:30 p.m.

Barbone Street Jazz Band



Photo by Paul Macatee

Steve Barbone-Clarinet, Leader
Bob Rawlins-Clarinet, Sax
Tony DeSantis-Trumpet
Cindy Vidal-Trombone
Sonny Troy-Guitar
Jack Hegyi-Bass
Mike Piper-Drums

Steve Barbone has had what amounts to a 70-year love affair with jazz. In 1996, recognizing a revived interest in and appreciation for the musical styles he grew up with and played as a young man, Steve gathered a roster of Philly's best and most experienced dixieland/swing players to form what has surely become the busiest traditional jazz group in the Delaware Valley. Although the personnel has changed slightly over the years, Barbone states that the band is united by their common goal of exploring the roots of jazz. The Barbone Street Jazz Band's last TSJS performance in January 2014 set an attendance record. This year's concert might be a sellout, so come early to get a seat!

Concert #2: Sunday, May 31, 2015
2:00 - 4:30 p.m.

Neville Dickie and the Midiri Brothers Trio

Jazz bliss is assured when British stride and boogie-woogie pianist Neville Dickie again joins area locals Joe Midiri on reeds and Paul Midiri on



Photo by Jim McGann

drums. Proved to be among the most popular Tri-State Jazz musicians, Dickie and the Midiris will present an afternoon of trad jazz, stride and swing. A native of England's County Durham, Dickie is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic.

Joe and Paul Midiri have made both jazz and classical music the focus of their lives since the mid 1980s, and have recorded with everything from trios to big bands featuring the arrangements of Benny Goodman, Artie Shaw, and the Dorsey Brothers, as well as Paul's original arrangements and compositions. The Midiris have performed extensively in the Philadelphia, New York, and Atlantic City areas - as well as the entire United States. The Dickie-Midiri Tri-State Jazz concert in 2014 set our all-time attendance record. This year's concert could easily be a sellout.

Directions at

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

LOOKING AHEAD TO OUR JUNE 2015 CONCERT

An annual Tri-State Jazz tradition, we will hold our Jam Session again this year on June 28 at the Community Arts Center, Wallingford, PA 19086. Musicians who are interested will be invited to sit in with the "house band."

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

Last year's event was a 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.



Photo by Paul Macatee

Bob Rawlins 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.

PETER & WILL ANDERSON CONCERT REVIEW

On Sunday, April 12, at the Community Arts Center in Wallingford, PA, Tri-State Jazz presented a concert featuring the Peter and Will Anderson Quartet consisting of:

Will Anderson, clarinet, alto sax and flute
Pete Anderson, clarinet and tenor sax
Alex Wintz, amplified guitar
Neal Miner, string bass



Photo by Paul Macatee

"A modern sounding group, but a good one" was the general consensus at the conclusion of the Anderson's concert. I agree with that thought. Although I was hard pressed to find any remnants of traditional jazz, the musicianship of the quartet featuring two reeds, a guitar and a string bass made the modern sounds tolerable to some extent. However, if your jazz expectations were of the Oliver/Bechet/Morton variety, you would have come away from the Anderson concert disappointed.

For this reviewer, it was a bit of a surprise. Pete Anderson had performed with Dan Levinson's Three Benny Opera a few years ago for TSJS, and I expected more of the same. The Andersons favored Bebop at this concert, most notably in its final performance of "Cherokee," the tune to which Charlie Parker used the chord changes for his composition, "Ko-Ko." I recalled a review I wrote years ago regarding a certain pianist, that as soon as he finished with the melody, he would improvise in a modern vein. I also found this occurred at the Anderson concert although in some cases, they took flight before they were finished with the melody.

TRI-STATE JAZZ SOCIETY TO HONOR PATRONS AND SPONSORS

On May 31, 2015 after the Neville Dickie-Midiri Brothers concert in Haddonfield, the Tri-State Jazz Society will again sponsor a reception to thank the Patrons and Sponsors (See page 7) for their generous donations during the 2014-2015 concert year. In addition, any members who become Patrons or Sponsors before May 31 will also be invited to attend. The reception will be held at Dewaine and Clare Osman's home in Haddonfield. A special treat at last year's reception was the attendance of the concert musicians - Neville Dickie, Joe Midiri, and Paul Midiri - who continued to play for over 2 hours while others enjoyed wine and hors d'oeuvres.



The contributions of our Patrons and Sponsors have enabled the jazz society to present some of the very best traditional jazz and ragtime performers in the country (and beyond). We could not have afforded them without their generosity. Since our regular member dues were not increased again this 2014-2015 membership year, and the cost for the musicians keeps going up, our continued Patron and Sponsor support is critical for our success .

Strutter by Mail Policy Changes

If you are a member who currently receives a printed copy 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.

And yet, despite the negativity of my first two paragraphs, there was something rewarding about the group. The musicianship was excellent. The way the two Andersons played off each other left one in awe - the long teasing intros, the "dialogues" between the two horns, the rhythm section of a guitar and string bass swinging mightily - made up for the modern sounds. For example, a modern arrangement of "Hallelujah" featured Will on alto and Pete on clarinet exchanging choruses, then reducing the exchange until they were trading eights, then fours! The beautiful "Lotus Blossom" was practically just the two horns - Alex Wintz provided an almost inaudible accompaniment save for a brief solo. "Three Little Words" began with a three chorus intro of solo clarinet, alto and guitar, unaccompanied. The most unusual sound was the pairing of a moving arrangement of Duke Ellington's "In A Sentimental Mood" with a frantically up-tempo jazz version of a classical piece by Carl Phillip Emanuel Bach.

Other highlights were the solo features. Pete Anderson's tenor sax was heard to good effect on "When You Wish Upon A Star" with George Van Epps style guitar backing from Wintz. Will's clarinet was the center of "I Cover the Waterfront" and Neal Miner's solid pulsing bass dominated Bernice Petkere's "Lullaby of the Leaves."

In 1962, Pee Wee Russell led a modern jazz quartet because he had tired of the jazz environment with which he had been associated. He did not leave traditional jazz completely; he just wanted to try something new. I'm sure the reaction to his new group raised confusion and disappointment from his loyal fans, who expected more of the toe-tapping Dixieland music linked with the clarinetist. The Anderson Quartet concert was not unlike what Pee Wee did over fifty years ago, trying something new. While the music did not reflect the TSJS concerts of the recent past, it was not abysmal. A possible suggestion would be to try a traditional jazz tune like "Royal Garden Blues" or "Struttin' With Some Barbecue" in quartet fashion. For this concert, however, the sounds of the Anderson Quartet made the hearts of the Beboppers leap, while those expecting to hear jazz of an earlier time left with a heavy heart.

Jim McGann

Jazz Musician of the Month Jimmie Noone

When one thinks of New Orleans Jazz clarinet, Sidney Bechet and Johnny Dodds immediately come to mind. Others like Omer Simeon, Albert Nicholas, Alphonse Picou, and the Tios will make honorable mention. A few might add musicians like Edmond Hall or Barney Bigard. However, the one musician who, along with Bechet and Dodds, influenced a future generation of clarinetists that would make the Swing Era swing was Louisiana native Jimmie Noone.

Noone was born on April 23, 1895 in Cut Off, Louisiana, not far from New Orleans. His family relocated for a time to Hammond, Louisiana and the young Noone picked up his first instrument, the guitar. The Noone family would relocate again, in 1910, this time to New Orleans.

The Crescent City in 1910 was quickly becoming the cradle of Jazz. Its first voice, Buddy Bolden, had been institutionalized a few years prior, never to be heard from again. In his absence, there was much competition. Cornetist Freddie Keppard, with his Olympia Band with Alphonse Picou or Big Eye Louis Nelson on clarinet, Zue Robertson on trombone, Bud Scott on guitar, and Pops Foster on bass, were the heir apparent to Bolden's crown. Keppard would soon depart with his Original Creole Orchestra touring, but there were other bands that could fill the void. Armand Piron and John Robichaux were still active, as well as Bolden's Eagle band, now under the leadership of trombonist Frank Dusen. The young Noone could not ask for a better education in Jazz.

Possibly upon his arrival and possibly from witnessing his peer Sidney Bechet performing publicly, Noone switched to the clarinet as his instrument of choice. He took lessons from Sidney Bechet and Lorenzo Tio, Jr. The Tio family has been cited as teaching almost every clarinetist of note to come out of New Orleans. In addition to Noone, Sidney Bechet, Albert Nicholas, Omer Simeon, Barney Bigard, Big Eye Louis Nelson, George and Achille Baquet were taught by either Lorenzo Tio, Sr, Jr, or Louis "Papa" Tio.

It is not sure how much tutoring Noone received from Bechet but it is possible the younger Bechet was instrumental in securing Noone's first professional job, replacing the mercurial reedman

in Freddie Keppard's Olympia Band. Noone would remain with Keppard until the cornetist went on tour with Bill Johnson's Original Creole Orchestra. Noone along with cornetist Buddy Petit organized the Young Olympia Band after Keppard's departure. During his apprenticeship days in New Orleans, Noone also performed with Kid Ory, replacing rival Johnny Dodds, and led his first group, a trio at the Pythian Temple Roof Gardens.

In 1917, Noone headed north to Chicago to rejoin Freddie Keppard and the Original Creole Orchestra as it was coming to the end of a lengthy tour. He remained with the group until it disbanded the following year, then returned to New Orleans. In autumn, Noone got the call to return to Chicago to play with King Oliver at the Royal Gardens. He would remain with Oliver until 1920. Towards the end of the Royal Gardens engagement, he was reunited with Keppard at an engagement at the Lorraine Club. Aside from brief ventures in New York, Chicago would be Noone's base of operations until the early 1940s.

Noone and Keppard joined the Charles "Doc" Cooke Orchestra at the Dreamland Café. Cooke, originally from Louisville, Kentucky, did obtain a doctorate in music, and would later become arranger at R.K.O. Radio Pictures and later Radio City Music Hall. His sixteen-piece orchestra headlined the Dreamland for six years, offering a feeling of financial security to musicians like Noone and Keppard.

While with Cooke and earlier with Oliver, Noone moonlighted at various Chicago venues leading a small group. One of the venues was named The Nest, which in late 1926 was renamed the Apex Club. Jimmie Noone would be forever associated with the venue, for the unique band he led there, and the brief but fruitful association with Pittsburgh native, Earl Hines.

In his book, "Jazz Masters of the 20's", author Richard Hadlock described the scene at the Apex Club:

"The Apex was a favorite hangout for musicians, and in the course of Earl's stint with Noone, young pianists Joe Sullivan, Jess Stacy, Casino Simpson and many others were deeply affected by [Hines'] now mature style. Noone was a New Orleans clarinetist...a master craftsman as well as a jazz artist, and

Jimmy appreciated the advanced musical ideas put forth by Earl."

Hadlock goes on to describe that the Noone quintet performances as "effectively combined elements of New Orleans Jazz, popular music of the day, honest entertainment, and brilliant musicianship into a highly personal band style." The concept of having an alto sax lead, with a clarinet responding in obbligato, was unique, if not new. Yet, the band shared a concept similar to King Oliver, with an emphasis on ensemble playing. Noone rarely played an extended solo with the group; most of his solos are extended breaks or counter melodies with Joe Poston's alto sax. The group would record 17 sides between May and August, 1928, among them two tunes associated with the clarinetist: "I Know That You Know" and Noone's theme song, "Sweet Lorraine."

The Apex closed during the spring of 1928. Noone moved his group into other local venues, most notably the El Rado Café. By this time, Earl Hines had left to open at the Grand Terrace Ballroom with his Big Band. He was replaced by pianist-arranger Alex Hill, then Zinky Cohn. While maintaining his group with steady employment, in clubs and in the recording studio, somehow Noone's halcyon days at the Apex were slowly becoming a distant memory.

A crackdown of Chicago nightclubs in 1929, followed by the Great Depression, all but wiped out the Chicago Jazz scene. Sidney Bechet, one of Noone's peers, resorted to opening a tailor shop. Noone fared better than most in this period. While his recording activity dropped significantly as the 1930s progressed, his steady employment in clubs and touring were unaffected. In 1939, he led a big band at the Cabin Inn, broadcasting over radio station WBBM and introduced a young vocalist who would find success in another big band years later. His name was Joe Williams.

In the early 1940s, Noone moved from Chicago to California. After a successful run at a club called "The Streets of Paris" and participating on a "Capitol Jazzmen" recording session, Noone was offered a spot with Kid Ory on the Orson Welles Mercury Theater radio show. In his autobiography, "With Louis and the Duke," Barney Bigard described how it came about:

"Apparently, [Orson] Welles had asked Marili Morden of the Jazzman Record Shop if she could locate a real authentic New Orleans jazz band for a broadcast in March of 1944. She turned to [Kid] Ory who put together a band with Mutt Carey, trumpet, himself, trombone, Buster Wilson, piano, Bud Scott, guitar, Ed Garland, bass and Zutty Singleton, drums...They didn't know who to use on clarinet and someone suggested Jimmie Noone...

"Anyhow they made that broadcast...and they were so well liked that the people all wrote in and called in to say they ought to put the band on again."

Success, however, was short-lived for Jimmie Noone. After the fourth Mercury Theater broadcast, Noone died of a heart attack in his bedroom on April 19, 1944. It was a few days short of his 49th birthday. It is unfortunate Noone did not live long enough to see renewed interests in his music, for performances by the band on the Mercury Theater got people interested in New Orleans Jazz, and veterans like Ory, Mutt Carey, and Bunk Johnson had a chance to be in the spotlight again. One wonders what kind of success Jimmie Noone would have experienced in the New Orleans revival years of the 1940s. We can only imagine.

Jim McGann

Bibliography

1. YouTube video, Clip from the Monogram film "Block Busters," March 2, 2015.
<https://www.youtube.com/watch?v=aZ172ALEu5g>
2. Kenney, III, William Howland. "Jimmie Noone: Chicago's Classic Jazz Clarinetist" American Music, Vol 4, No. 2 (summer, 1986), Pgs. 145-158 (JSTOR).
3. Kinzer, Charles E. "The Tios of New Orleans and Their Pedagogical Influence on the Early Jazz Clarinet Style" Black Music Research Journal Vol. 16, No 2 Educational Philosophy and Pedagogy (Autumn 1996) (JSTOR).
4. Chilton, John. **Who's Who In Jazz**. DaCapo Press. 4th ed. 1985. New York Pgs. 245-246.

Continued on next page

5. Unknown. University of Kentucky Libraries. "Notable Kentucky African Americans Database."

FUTURE CONCERTS



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

July 19, 2015 Red Hot Ramblers, Haddonfield, NJ.

August 16, 2015 Adrian Cunningham Sextet, Wallingford, PA.

September 20, 2015 Adam Swanson-Ragtime Piano, Haddonfield, NJ.

October 18, 2015 David Sager's Pie-in-the-Sky Jazz Band, 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 station.

Detailed directions at www.tristatejazz.org.

Bibliography - Continued

"Cooke, Charles L. 'Doc'" n.p. 2013-2015. March 7th, 2015.

http://nkaa.uky.edu/record.php?note_id=1614

6. Unknown. "Charles 'Doc' Cooke." The Red Hot Jazz Archive. n.p., n.d. March 7th, 2015.

<http://www.redhotjazz.com/cooke.html>

7. Harris, Rex. **Jazz**. Penguin Books. 1952. Great Britain. Pgs. 80-81,104-105.

8. Hadlock, Richard. **Jazz Masters of the 20's**. MacMillan. 1965. New York.

9. Kernfeld, Barry, ed. **The New Grove Dictionary of Jazz**. St. Martin's Press. 2nd Ed. 1994. New York. Pgs. 863,866,872.

10. Bigard, Barney. **With Louis and the Duke**. Oxford University Press. 1980. New York. Pg. 85.

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.

April 26 Drew Nugent and the Midnight Society Jazz Band

June 14 Marty Grosz, Danny Tobias and Others

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.

April 27 Adrian Cunningham

May 18 Beacon Hill Jazz Band

OCEAN COUNTY COLLEGE

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, Toms River, NJ 08753

May 27 Neville Dickie & the Midiri Brothers

CAPE MAY TRADITIONAL JAZZ SOCIETY

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

www.capemaytraditionaljazzsociety.com

May 17 Atlantic City Jazz Band

June 7 Vintage Jazz Band

July 12 Jack Melton Jazz Band

POTOMAC RIVER JAZZ CLUB

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

TSJS PATRONS 2014-2015

The Big Time - \$100 or more, \$120 couples

- Jack & Joan Adams
- Walt Brenner
- Sanford Catz
- Bruce M. Gast
- William N. Hoffman
- Chris Jones
- James & Lorraine Maitland
- Mike Mudry
- Janney & Bill Murtha
- Dewaine & Clare Osman
- Nancy Pontone & Steven Peitzman
- DeWitt Peterson
- Bob & Nancy Rawlins
- Dr. Myron E. & Phoebe R. Resnick
- Scott Ricketts
- Sylvia Rosenberg
- Jolyne Dalzell & Richard Scarlett
- Alice and Mitchell Schmidt
- Jay & Orinda Lou Schultz
- Anne Uniman
- Martha Keyser & Raymond P. Whearty, Jr.

TSJS SPONSORS 2014-2015

Headliners - \$50 or more, \$70 couples

- Joan Bauer
- Flora Becker
- David J. Bender
- John & Susan Bingley
- Daniel Blattberg
- Jack Boesch
- Robert Carr & Bobbi Steele
- Sally R. Cannon
- Marge Wroblewski & Porter Carlson
- Tee Conroy
- Louis DePietro
- Stephen Faha
- Veronica Ronnie Farmer
- Rita H. Fulton
- J. Mervyn & Peg Harris
- Linda Hickman
- Paula Ingram
- Peggy de Prophetis & Louis Kaplan
- Wayne B. & Nancy L. Lewis
- Benny Riviello Jr.
- R. Adam Rogers III
- Ken & Joyce Sternberg
- Doug & Louise Strande
- Kay & Bob Troxell
- Bill & Sally Wallace
- Nancy Weaver
- Fred Weber
- Jerry & Josephine Yocum

ABOUT TRI-STATE JAZZ SOCIETY

BOARD OF DIRECTORS

Sanford Catz, **President**, 2016,
president@tristatejazz.org , webmaster@tristatejazz.org

Dewaine Osman, **Vice President, Strutter Editor**,
2015, editor@tristatejazz.org

Mike Mudry, **Treasurer**, 2016,
treasurer@tristatejazz.org

Bill Hoffman, **Music Committee Chairman, Bands Contact**, 2017, bands@tristatejazz.org

Ray Whearty, **Publicity Editor/Writer**, 2015,
rabundo88@gmail.com

Chic Bach, **Sound Coordinator**, 2016,
advant@voicenet.com

Sally Cannon, **PA Publicity Manager**, 2017,
publicity@tristatejazz.org

Bob Rawlins, **Music Committee**, 2017,
bands@tristatejazz.org

Nancy Rawlins, **Secretary, Publicity Assistant**,
2017

Louis Kaplan, **Writer**, 2015

COMMITTEE CHAIRMEN

Jay Schultz, **Membership Chairman**
membership@tristatejazz.org

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

E-mail: info@tristatejazz.org

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

