

OUR NEXT CONCERT

Jerry Rife's Rhythm Kings



Photo by Jim McGann

Sunday, April 30, 2017
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>

Jerry Rife's Rhythm Kings, who last appeared at TSJS in March 2015, were inspired by the legendary early bands of New Orleans, most notably the New Orleans Rhythm Kings and the Original Dixieland Jazz Band, according to Dr. Rife. From their first concerts in 1984 they were committed to a hot-jazz style of performance that is associated with post-World War II "revival Dixieland," a return to the roots of New Orleans jazz. Jerry Rife earned two degrees in music at Kansas State University before receiving a PhD in Musicology at Michigan State University. Dr. Rife teaches music history and directs the bands at Rider University and is also on the faculty at Westminster Choir College.

The band includes:

Dr. Jerry Rife - Leader, clarinet, alto & soprano saxes

Danny Tobias - trumpet

Pete Reichlin - trombone

Pat Mercuri - banjo & guitar

Gary Cattley - tuba & string bass

Lenny Pucciatti - drums

Trumpeter Danny Tobias has established himself as a TSJS favorite, both as a leader and sideman.

A versatile horn player, Pete Reichlin handles the trombone in this band and the tuba in other ensembles.

Banjoist/guitarist Pat Mercuri is one of the area's most active freelance jazz musicians.

Gary Cattley is equally at home on bass and tuba, having appeared at jazz festivals across the country and as a guest soloist.

Lenny Pucciatti, percussion, attended Trenton State College (now the College of New Jersey) and has performed extensively for the past three decades in the jazz and classical genres.

For more information see Dr. Rife's website:
<http://www.rider.edu/faculty/jerry-rife>

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

In This Issue

Looking Ahead.....[Page 2](#)

Stephanie Trick Review.....[Page 2](#)

Music of Harold Arlen.....[Page 4](#)

Concert Schedules.....[Page 6](#)

LOOKING AHEAD TO OUR JUNE 2017 CONCERT

Neville Dickie and the Midiri Brothers are back again on June 4 for a Tri-State Jazz Society concert at the Haddonfield United Methodist Church, Haddonfield, NJ.



Photo by Jim McGann

World-class British pianist Neville Dickie will rejoin TSJS veterans Joe and Paul Midiri for the 5th straight year in what promises to be one of the most exciting trad jazz, stride, and swing programs of the season. A native of England's County Durham, Dickie is among the most accomplished stride and boogie-woogie pianists on either side of the Atlantic. Performing regularly on BBC Radio, he has made hundreds of appearances as a soloist or with his trio, and can be heard on hundreds of jazz recordings. The Midiris 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. They have performed extensively in the Philadelphia, New York, and Atlantic City areas and have been featured at many festivals across the country. Past Dickie-Midiri TSJS shows have set attendance records. Come early to get a seat!

For more, see their websites:

<http://nevilledickie.com> and <http://midiribros.com>
or listen at:

<https://www.youtube.com/watch?v=makszBxsXU8>
or <https://youtube.com/watch?v=ndAtEgHTiGo>

STEPHANIE TRICK CONCERT REVIEW

By Robert Robbins

Stephanie Trick's Encore Performance Dazzles TSJS Audience

Two years ago, the young pianist Stephanie Trick debuted for TSJS in a brilliant virtuoso display of the classic ragtime, stride, and boogie-woogie idioms. Her triumphant return to TSJS (and her debut at Haddonfield), definitively demonstrated that Stephanie has matured as an artist while maintaining the excitement of her performances.



Photo by Paul Macatee

Ms. Trick opened the program with a quadruple dose of classics ("Mule Walk," "Caprice Rag," "Old-Fashioned Love," and "Keep Off the Grass") by the "Father of Stride" James P. Johnson, followed by "How Could You Put Me Down?", a collaboration between Johnson and Willie "The Lion" Smith (nee Joseph Bertelhoff). Three early Duke Ellington compositions, including "Black Beauty" and "Jubilee Stomp" (arranged by veteran pianist Dick Hyman), displayed a kinship with the music of George Gershwin from the late Twenties. Stephanie then shifted gears into the boogie-woogie mode with Meade Lux Lewis' "Honky Tonk Train Blues" (which enjoyed a 1970's revival by the late keyboardist Keith Emerson). Bringing the first set to a close were two Eubie Blake chestnuts: "Memories of You" (from the 1921 musical Shuffle Along, the first Broadway production written and performed by African-Americans) and "Troublesome Ivories", on which Stephanie covered the entire range of the keyboard.

Thomas "Fats" Waller's "Ain't Misbehavin'" launched a more diverse second set, followed by another Waller favorite, "The Minor Drag." In this set, Ms. Trick paid more attention to ballads such as "My Silent Love" (composed by Dana Suesse, the "female Gershwin", and a 1941 hit for vocalist Dick Haymes with the Harry James band), the British standard "If I Had You," the Johnny Burke/Jimmy Van Heusen "Moonlight Becomes You" (introduced by Bing Crosby in the 1942 film Road to Morocco and a hit the following year for Glenn Miller), and Vernon Duke's "Taking a Chance On Love." On all of these, Stephanie gravitated toward a more Art Tatum-inspired sound (Waller was quoted as saying, "Ladies and gentlemen, I play piano, but God is in the house tonight," in recognition of the blind Tatum's awesome pianism), in which she was equally adept.

However, the final set by no means avoided the virtuosic stride and boogie-woogie, with two classical music themes "jazzed" by NJ pianist Donald Lambert: Wagner's "Pilgrims' Chorus" from Tannhauser and "Anitra's Dance" from Grieg's Peer Gynt Suite (both of these would be adapted for big bands respectively by Stan Kenton and Dizzy Gillespie several decades later). A brief detour via Johnson's "Carolina Shout" prefaced Stephanie's stride treatment of Scott Joplin's "The Entertainer" which proved the highlight of the entire afternoon, and even the late Marvin Hamlisch, who received an Oscar for his adaptation of this in the 1974 film The Sting, would most certainly have been thrilled with Stephanie's version. Ms. Trick's own improvised "Sunday Afternoon Boogie in the Basement" lowered the curtain on a most exciting and evocative TSJS concert.

Additional kudos go to the video close-up of the keyboard on the full screen which added greater dimension to the performance.

Membership Policy Change Starting April 9, 2017

Current Tri-State Jazz Society memberships expire at the end of each fiscal year - June 30. The TSJS Board has approved the following change to the membership policy:

1. All new and renewal memberships will be effective for 12 months, expiring at the end of the 12th month.
2. Any prepayments prior to a membership expiration will extend the membership for 12 months from the expiration date of their current membership.

Most current memberships expire on June 30, 2017. If a member pays for a renewal prior to June 30, 2017, that renewal will provide membership until June 30, 2018. If a member does not renew prior to June 30, 2017 and the member renews some time later - such as possibly August, 2017 - that member will have a membership of 12 months until the end of July, 2018.

If you still have questions about this membership policy change, contact Chris Jones, VP, at 215/923-7743 or send him an email at "vp@tristatejazz.org".

QUOTE OF THE MONTH By Rabbi Lou Kaplan

In 1928 he [Louis Armstrong] got some of us together for a record date--Jack Teagarden on trombone, Happy Cauldwell on sax, Joe Sullivan on piano, Eddie Lang on guitar, and myself [Kaiser Marshall] on drums. We had been working the night before and the record date was for eight in the morning, so we didn't bother about going to bed; I rode the boys around in my car in the early morning hours and we had breakfast about six so we could get to the studio at eight. We took a gallon jug of whiskey with us.

After we recorded that number the studio man came around with his list to write down the usual information, composer, name of tune and so on. He asked Louis what the tune was called, and Louis said "I don't know!" Then he looked around and saw the empty jug sitting in the middle of the floor and he said: "Man, we sure knocked that jug--you call it 'Knockin' a Jug.'" And that's the name that went on the record.

Over The Rainbow: The Music of Harold Arlen

Harold Arlen is one of America's least-known composers. Ironically, his compositions are among the most widely performed works in the American Popular Songbook.



Harold Arlen at 21 Photo Courtesy of Sam Arlen

Born Hyman Arluck, the son of a Buffalo, New York cantor, he wanted to make it big as a vaudeville singer, not as a songwriter. As fate would have it, Harold Arlen's catalog of published songs reads like an encyclopedia of America's greatest hits. He wrote blockbuster numbers that became signature songs for a generation of stars. He gave Frank Sinatra "That Old Black Magic." He created "Over the Rainbow" for Judy Garland. His "Stormy Weather" was a smash hit for both Ethel Waters and Lena Horne.



Tin Pan Alley photo courtesy tumblr

Harold Arlen landed in New York City during the heyday of Tin Pan Alley in the 1920s, at a time when the Brill Building on 49th St. in Manhattan was a beehive of musical activity. It was a song factory where the halls echoed with the sound of a hundred pianos as composers and lyricists worked away in their cubbyhole offices, each trying to come up with the next big hit.

Dick Hyman says, "Arlen was a composer who wrote songs which have become standards for jazz players in particular, because he associated with the great black jazz players of the 1920s. He wrote scores for Cotton Club performers like Duke Ellington, Cab Calloway and Ethel Waters." Vocalist Nina Ferro talks about Arlen's songs from

the singer's perspective: "There can be quite complicated patches that he's written, but he's done this on purpose to create a certain mood and feel which makes these songs stand the test of time."



Lyricist Ted Koehler on left and Harold Arlen on right. Photo courtesy of Sam Arlen.

In 1932 Arlen teamed up with lyricist Ted Koehler to write a show called *Vanities* featuring a youthful Milton Berle. Arlen said the producer never paid either songwriter for any of the tunes they wrote for his shows, "not even a tie for Christmas." *Vanities* produced the classic "I Gotta Right to Sing the Blues," which later became the theme song of Texas trombonist Jack Teagarden.

Between 1930-34 Arlen did some of his most remarkable work composing scores for the lavish floor shows at Harlem's Cotton Club, which reigned supreme as Manhattan's premier nightclub. Lady Mountbatten called it "the aristocrat of Harlem." Entertainment at the Cotton Club featured chorus lines of beaded and bangled dancers, orchestras led by Cab Calloway or Duke Ellington, or star attractions like Ethel Waters, Bill "Bojangles" Robinson and the tap-dancing Nicholas Brothers. Coast-to-coast live radio broadcasts from the club added to the glamour, and the clientele was as dazzling as the stage shows. Unlike some other Harlem nightclubs, every face in the audience was white and every face onstage was not. Bouncers at the door made sure there were no mixed parties at the tables. The Cotton Club's gangland owners, Owney Madden and a shadowy character known as "Big Frenchie," strictly enforced the policy.

Many of Arlen's greatest songs, such as "Let's Fall in Love" and "Stormy Weather," were written with lyricist Ted Koehler for Cotton Club shows. "Between the Devil and the Deep Blue Sea" was introduced in the 1931 Cotton Club revue *Rhythm Mania*.

Throughout his career Arlen became friends and worked with some of the greatest lyricists of all time, particularly in his work on Hollywood film scores. His collaboration with Yip Harburg produced the score for the 1939 film *The Wizard of Oz*. Two tunes from that score were: "Ding! Dong!"



Wizard of Oz original poster, 1939. Image courtesy Wikimedia

The Witch Is Dead,” and “Somewhere Over the Rainbow.” Also in 1939, Arlen and Harburg wrote “Lydia the Tatooned Lady” for the Marx Brothers film *At the Circus*.

One of Arlen’s most productive partnerships was with lyricist Johnny Mercer in the 1940s. Arlen composed many of his most famous standards

such as “Ac-cent-tchu-ate the Positive,” “Blues in the Night,” “My Shining Hour” and “That Old Black Magic” with Mercer.

One night in 1945, Mercer showed up at Arlen’s house for a working session, only to find Arlen still locked in his study working on a melody. When Mercer heard Arlen’s tune for the very first time, he instantly came up with an idea for the opening lyric. He said, “It’s got to open with the line, ‘I’m gonna love you, like nobody’s loved you.’” Arlen, kidding around, said, “Come hell or high water!” Mercer shot back, “That’s close, but how about ‘come rain or come shine?’”



Harold Arlen and Johnny Mercer. Photo courtesy of Sam Arlen.

Arlen created the score for the 1952 Judy Garland film *A Star is Born* with Ira Gershwin. In 1954, with Truman Capote he wrote the score to the Broadway production of *House of Flowers* in which Diahann Carroll introduced “A Sleepin’ Bee,” a song which has since become a well-recorded jazz standard. Arlen’s songwriting career continued on well into the 1970s. Unlike many of his peers from the ‘golden age’ of American Popular Song, Harold Arlen continued to write songs and be hugely successful through the onset of Rock and Roll and the British Invasion of The Beatles. Harold Arlen died in 1986 in New York.

The preceding article is re-printed from “The Jim Cullum Riverwalk Jazz Collection” at Stanford University Libraries. Other articles and music from the Riverwalk Jazz radio shows can be found on [“http://riverwalkjazz.stanford.edu/”](http://riverwalkjazz.stanford.edu/)



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 back issues at www.tristatejazz.org/strutter-archives.html

FUTURE CONCERTS



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

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 Jass 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, Haddonfield, NJ

November 5, 2017 Red Hot Ramblers.

Trombonist Larry Toft returns to Tri-State Jazz with his sextet to play more hot tunes of 20s and 30s; These young men from Philly play old music like old pros, Wallingford, PA

November 19, 2017 Cocuzzi Courtet. The Cocuzzi's are on tour from the West Coast with a trad jazz quartet. John Cocuzzi is on piano, Christy on reeds, Jack Hegyi on bass, Harry Himies on drums. 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.

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

July 2 Ben Mauger

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.

May 1 Stephanie Trick & Paolo Alderighi

May 15 Rio Clemente & Vitali Imereli

June 7 Neville Dickie & the Midiri Brothers

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 21 The Jazz Lobsters Big Band

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

May 21 Midiri Brothers Jazz Band

June 11 Atlantic City Jazz Band

POTOMAC RIVER JAZZ CLUB

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

TSJS SUSTAINERS

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

- William N. Hoffman
- Chris Jones
- Wayne B. & Nancy Lewis
- Dewaine & Clare Osman
- DeWitt Peterson
- Sylvia Rosenberg

TSJS PATRONS

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

- Jack & Joan Adams
- Elaine Berkowitz
- Walt Brenner
- Sanford Catz
- Mary Ann & Dr. Charles H. Emely
- Stephen Faha
- Bruce M. Gast
- Chuck Haggerty & Sarah Burke
- Carl Meister, Jr. & Linda Hickman
- Richard & Peggy Hughlett
- Sheila Larson
- Bob Mackie
- James & Lorraine Maitland
- Mike Mudry
- Janney & Bill Murtha
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- Bob & Nancy Rawlins
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- Scott Ricketts
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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



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, expiring on the last day of the 12th month.

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)

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

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