

OUR NEXT CONCERT

**Neville Dickie and
the Midiri Brothers**



Photo by Jim MCGann

**Sunday May 19, 2019
2:00 – 4:30 p.m.**

**Haddonfield United Methodist Church
29 Warwick Road
Haddonfield, NJ 08033**

Directions at

<https://www.tristatejazz.org/directions-haddonfield.pdf>

World-class British pianist Neville Dickie will rejoin TSJS veterans Joe and Paul Midiri for the 7th 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.

This concert is one of the most popular Tri-State Jazz concerts. This concert usually brings in an audience of over 200 people. Come early to get a seat!

For more, see their websites:

<http://neilledickie.com> and <http://midiribros.com>

Listen to Neville play "Pine Top's Boogie"

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

The Midiris play a Sydney Bechet Tribute:

<https://www.youtube.com/watch?v=GrVLX47iGAo>

And from a TSJS appearance, the trio performs "The World Is Waiting for the Sunrise"

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

Concert Admissions

\$10 First-time attendees and Members

\$20 General Admission

High school/college students with ID and children with paying adult admitted free

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LOOKING AHEAD TO OUR JUNE 2019 CONCERT

Ben Mauger's Vintage Jazz Band

Sunday, June 2nd

Community Arts Center, Wallingford, PA



Photo by Paul J Macatee Jr

Perennial Tri-State favorite **Ben Mauger** once again brings his Vintage Jazz Band for a raucous afternoon of traditional jazz and Dixieland favorites. The Vintage Jazz Band will play old-time hot jazz from the 1920s-'30s as well as NYC-style swing revival jazz made famous in the '50s and '60s, plus a selection of Gatsby-era dance numbers that'll have you wishing you could shimmy like your sister Kate.

Ben Mauger - leader, cornet

Bob Peruzzi - trombone

Bob Rawlins - reeds

Bob Kreitz - piano

Chuck Oettel - banjo, guitar

Larry Bortz - drums

Trombonist **Bob Peruzzi's** favorite gig is playing traditional jazz with the likes of Ben Mauger and Bob Kreitz, in both the Vintage Jazz Band and ten-piece Roaring 20's Jazz Band, at venues such as TSJS, Bethlehem Musikfest, Cape May Traditional Jazz Society, Washington, DC's Potomac River Jazz Club, the Bookstore Speakeasy in Bethlehem, PA, and the former Hot Steamed Jazz Festival in Connecticut.

One of TSJS' most familiar faces, reed master **Bob Rawlins** makes the latest of multiple appearances at TSJS, having led the Annual All-Star Sessions for the last few years, as well as his

own Atlantic City Jazz Band (featuring his wife Nancy, a keyboardist and vocalist). Bob is a professor of music theory at Rowan University and is the author of several books on jazz including the theory textbook *Jazzology* and *The Real Dixieland Book*, a collection of 250 classics he compiled and edited while living in New Orleans. Bob's most recent publication is *Tunes of the Twenties*.

A professional pianist for nearly a half-century, Reading's **Bob Kreitz** has a preference for Dixieland, ragtime, and traditional jazz. In addition to the Vintage Jazz Band, Bob plays with Ben Mauger's ten-piece Roaring 20's Jazz Band and leads the Pretzel City Dixieland Jazz Band. He has performed at many traditional jazz festivals and societies, including TSJS, PA Jazz Society, Potomac River Jazz Club, the Hot Steamed Jazz Festival of CT, and FL's SunCoast Jazz Club. Bob has accomplished his long-standing goal of playing both Broadway and Bourbon Street, in addition to many venues in between.

Chuck Oettel, guitar and banjo, has been performing professionally for 45 years. Chuck got his start in Lancaster, then spent some time playing on the Southern Gospel circuit before returning to Lancaster. Chuck performs with a number of groups in the area, playing jazz, gospel, Dixieland and big band styles.

Drummer **Larry Bortz** hails from Shillington, PA (just west of Reading). Larry has been working behind that drum set for over 50 years. He is also a regular member of Reading's famed Pretzel City Dixieland Jazz Band, and has been performing with the Vintage Jazz Band since 2010.

Visit Ben's website for information and videos:

www.benmaugersvintagejazzband.com

and listen to Weary Blues (from Tri-State in 2016!) at <https://youtu.be/QsJumf9LjzA>

or You Rascal You at

https://youtu.be/gY48lx_BXV4

Swarthmore Native David Oswald Makes TSJS Debut with his Armstrong Eternity Band Review By Robert J. Robbins

Sunday, April 7, 2019
Community Arts Center, Wallingford PA



Tubist David Oswald, who leads his Louis Armstrong Eternity Band in a regular Wednesday evening gig at NYC's iconic Birdland, finally made his TSJS debut in a standing-room-only performance with such outstanding artists as trumpeter Danny Tobias and trombonist Jim Fryer (both long-standing

TSJS stalwarts), clarinetist Ricky Alexander, drummer Alex Raderman, and multi-instrumentalist/vocalist/bandleader Vince Giordano, who was featured on guitar and banjo (as he is on some Wednesday nights). Oswald credited longtime TSJS board member Rabbi Louis Kaplan (who officiated at Oswald's Bar Mitzvah) at helping him obtain the TSJS gig, and Oswald reciprocated by inviting the Rabbi to sing both vocal parts on Hoagy Carmichael's "Rockin' Chair."

Following Rabbi Kaplan's introductory remarks and the band's theme "Sleepy Time Down South," Giordano led off with his vocal on "(Back Home Again In) Indiana," followed by Fryer's euphonium on the 1930s ballad "Home" (which has been performed by both Nat "King" Cole and Sir Paul McCartney, whose father led a traditional jazz band in Liverpool during the 40s and 50s). Tobias assumed the vocal honors on "Love Is Just Around the Corner," and Alexander displayed his deft clarinet artistry with "I Surrender, Dear." Noble Sissle's and Eubie Blake's "You're Lucky To Me," which is very likely the inspiration for Cole Porter's

"I Get a Kick Out of You," once again spotlighted Giordano's vocal, as did "You're Drivin' Me Crazy" (whose changes later furnished the foundation for Count Basie's "Moten Swing").



Photo by Paul J Macatee Jr

"Diga Diga Doo," by Dorothy Fields and Jimmy McHugh, kicked off the second set with Giordano once more on gutbucket vocals. Fryer contributed two vocals: "A Kiss to Build a Dream On" and "Swing That Music." Oswald dedicated an instrumental treatment of "Bei Mir Bist du Schoen" to his mentor, Rabbi Kaplan. Thomas "Fats" Waller's "Black and Blue" presented Tobias on an antique E-flat alto horn which he said had been played by his grandfather (he was also heard on this instrument on "You're Drivin' Me Crazy" in the previous set). The "Original Dixieland One-Step" saluted the Original Dixieland Jass Band, which made the first jazz recordings 102 years ago. Giordano wound up the set with a triptych of vocals, all the while providing smoothly-flowing rhythm guitar or banjo accompaniment: "Tin Roof Blues" (which served as the theme for guitarist Eddie Condon and later the NYC jazz club which bore his name), "I Never Knew" (on which Giordano demonstrated his scat technique), and "When You're Smiling."

Following the concert's conclusion, Rabbi Kaplan presented Oswald with vintage jazz 78s from his collection, which his protégé was thrilled to receive.



Photo by Paul J Macatee Jr

What Is Stride Piano?

By Neville Dickie

<http://nevilledickie.com>

The term 'stride' comes from the action of the left hand which strides back and forth, playing a note or tenth in the bass followed by a chord in the middle register. This creates an oompah-oompah effect. While this is going on, the right hand is playing the melody and/or improvising.

This style was a by-product of ragtime which was all the rage between 1900 and 1920. As the popularity of ragtime waned, along came James P. Johnson (1891 – 1955), 'Fats' Waller (1904 – 1943) and Willie 'The Lion' Smith (1897 – 1973). Not for them the strict regime of ragtime – stride allowed them to improvise (ragtime was mostly played 'as written').

James P. was known as the Father of Stride Piano. There were many others who played in the stride style in the 20s, 30s and 40s including 'Jelly Roll' Morton, Earl Hines, Joe Sullivan, Art Tatum, Bob Zurke and Jess Stacy. Ralph Sutton was the accepted 'king of stride' during the last 40 years.

My First Experience Of Stride

During my teenage years a friend would invite me round to his house to listen to his latest 78s, mostly consisting of big bands – Stan Kenton, Woody Herman and Count Basie. One day he played me a record of James P. Johnson playing a tune called "Roumania"; on the reverse side was "Laughin', Cryin' Blues" – another piano roll – by 19 years old 'Fats' Waller. I immediately fell in love with both of these and decided this was the style of music I wanted to play.

I eventually recorded "Roumania" for the Stomp Off label at a live concert in Kingston, Surrey. On the same concert was French stride pianist Louis Mazetier and, not to be out-done, he played "Laughin', Cryin. Blues". They can be found on Stomp Off CD 1302 ("Harlem Strut").

Styles Of Jazz Piano

RAGTIME was generally played 'as written' from the sheet music and therefore was not regarded as jazz. Yet the famous Bunk Johnson recorded many ragtime pieces with his band; also there are jazz performances of the "Maple Leaf Rag", where there are many improvised choruses. The 'big three' of ragtime were Scott Joplin, James Scott and Joseph Lamb. Joplin was accepted as the King of Ragtime and his Maple Leaf Rag started a craze which lasted until shortly after his death in 1917.

BLUES evolved from black southern Americans. Guitarists usually in a melancholy/depressed state played the melodies. 'Father of the Blues' W.C. Handy memorized these tunes and put them onto manuscript, i.e. "St. Louis Blues", "Memphis Blues", "Beale St. Blues", et al. Once they were written down they became part of the pianists' repertoire. Most blues consist of 12 bars.

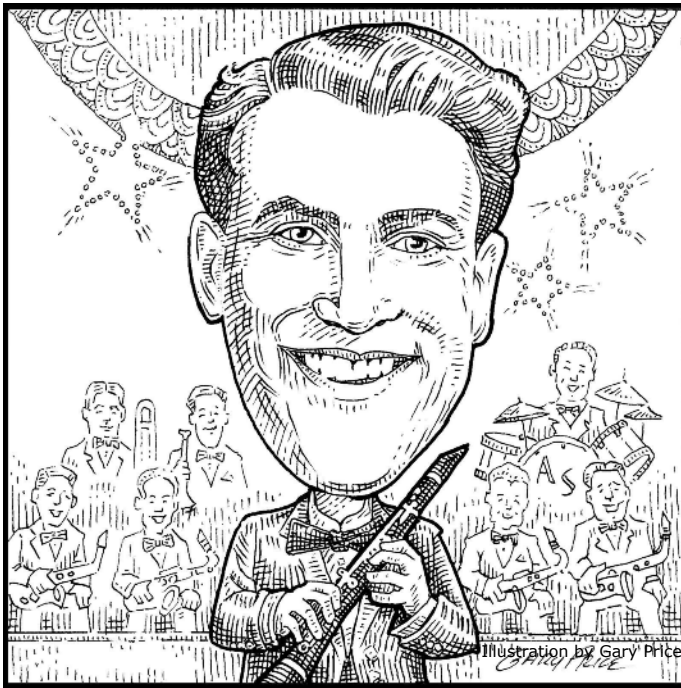
STRIDE (or Harlem Stride) evolved from ragtime. In its early days, there were set pieces i.e. Carolina Shout (James P. Johnson), and Handful of Keys ('Fats' Waller), which were played with little variation, but nowadays a lot more improvisation goes on and most 'standards' can be given the stride treatment.

NOVELTY PIANO or **NOVELTY RAGTIME** came about when classic ragtime faded and a more watered-down form was forced upon the public. Hundreds of tunes were written, the most popular being Zez Confrey's "Kitten on the Keys".

BOOGIE WOOGIE is basically an up-tempo version of the blues, the "big three" being Albert Ammons, Pete Johnson and Meade 'Lux' Lewis. 'Pine Top' Smith is credited with the first boogie woogie with "Pine Top's Boogie Woogie" (1928). Tommy Dorsey had a million seller with it – he called it "T.D.'s. Boogie Woogie". Boogie woogie was featured at the famous Carnegie Hall Concert in 1938 and became a craze for five years, when it faded out of fashion.

Thank you Neville!

Jazz Birthday - May Artie Shaw



Arthur Jacob Arshawsky, better known as Artie Shaw, was born on May 23, 1910 in New York City, but grew up in New Haven, Connecticut. At age 13, Shaw used the money he earned working in a grocery store to buy a saxophone; three years later he switched to clarinet. A brilliant and determined scholar, he became proficient enough in music to work in various bands beginning in 1925. From 1926 through 1929 he was music director and arranger for the Cleveland-based Austin Wylie Orchestra. In 1929, he joined Irving Aaronson's Commanders, the band with which he first recorded.

By the mid-1930s, Shaw began exploring what would later be known as Third Stream, a melding of jazz and formal chamber music. In 1935 he presented his "Interlude in B-flat" in which his clarinet was backed by a rhythm section and a string quartet. His early recordings for Brunswick feature the strings prominently. By 1937, Shaw had dissolved the band to lead a more conventionally-staffed swing orchestra, though he would use strings again in later editions of his big band, most famously in his hit recording of "Frenesi."

Artie Shaw's intelligence and relentless pursuit of musical innovation made him susceptible to boredom. When his recording of "Begin the Beguine" became a huge hit, audiences demanded that he perform the number at every show. "I thought that because I was Artie Shaw I could do what I wanted, but all they wanted was 'Begin the Beguine.'" His pattern became to develop a band to a high level of sophistication and musicianship, record it, and break it up. He would take a sabbatical after which he would organize a new group from the ground up.

During breaks, he would devote himself to intellectual pastimes, primarily literature and higher mathematics. Ever the perfectionist, by 1954 he stopped performing music entirely, saying "I have taken the clarinet as far as anyone can possibly go. To continue playing would be a disservice." In 1983, with the clamor for his music being greater than ever, he formed a new big band with clarinetist Dick Johnson as leader. Shaw appeared with the band as conductor through 1987.

Artie Shaw passed away at age 94 on December 30, 2004. The Artie Shaw Orchestra still flourishes under the direction of Matt Koza.

Andy Senior

The Syncopated Times

Illustration by Gary Price

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QUOTE OF THE MONTH

By Rabbi Louis Kaplan

"Ellington was stunned by the experience {of hearing Sidney Bechet play}. He later said: 'Bechet. The greatest of all originators. Bechet, symbol of jazz....His things were all soul, all from the inside. It was very, very difficult to find anyone who could really keep up with him. He'd get something organized in his mind while someone else was playing and then he'd play one or two choruses--or more--that would be just too much.'

"Ellington, over a long lifetime in music, worked with some of the greatest jazz musicians who have ever lived; in a fair amount of study of Ellington, I have not come across praise of any other musician from him as strong as this. That he would still feel that way toward the end of his life, when Bechet was dead, and the memory of listening to him live was forty years old, is striking."

(James Lincoln Collier, "Jazz: The American Theme Song" [New York: Oxford University Press, 1993], pp. 37-38. The Ellington quote is from Downbeat, June 7, 1962.)

From our Friends at the Pennsylvania Jazz Society

Sunday, June 2, 2019 from 2 – 4:30 p.m.

Jerry Rife and the Rhythm Kings

Sunday, September 22, 2019 from 2 – 4:30 p.m.

The Midiri Brothers

The Dewey Banquet Hall, 502 Durham St.,
Hellertown, PA 18055

\$15.00 for PJS members. \$15.00 for "First-Timers". \$20.00 for non-PJS members.

Students are always admitted FREE.

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

FUTURE CONCERTS OF



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

July 14, 2019 Tri-State Jazz All Stars

An annual tradition, a core band of top performers from some of our favorite bands will jam together on familiar Dixieland tunes. **Haddonfield, NJ**

August 11, 2019 Dalton Ridenhour-Solo

Piano NY-based jazz pianist in his solo TSJS debut; performs stride, ragtime and early jazz. He also performs elsewhere with Vince Giordano, Dan Levinson, Mike Davis and other top New York bands. **Wallingford, PA**

September 8, 2019 Richard Barnes

Blackbird Society Orchestra* The Blackbird Society 13-piece big band set TSJS top admissions records at Wallingford and Haddonfield in 2017 and 2018, Hear 1920s hot Jazz Age dance tunes. **Haddonfield, NJ**

**Made possible by funds from the Camden County Cultural and Heritage Commission, a partner of the New Jersey State Council on the Arts*

October 13, 2019 Buck and a 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. **Wallingford, PA**

November 10, 2019 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. **Haddonfield, NJ**

Wallingford, PA: Concerts are held at the Community Arts Center, 414 Plush Mill Rd; just west of exit 3 of I-495 ("The Blue Route").

Haddonfield, NJ: 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.

TSJS SUSTAINERS

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

- Chuck Haggerty & Sarah Burke
- Sanford Catz
- Mary Ann & Dr. Charles H. Emely
- William N. Hoffman
- Richard & Peggy Hughlett
- Chris Jones and Amy Galer
- Bob Mackie
- Dewaine & Clare Osman
- Steven Peitzman & Nancy Pontone
- DeWitt Peterson
- Dr. Myron E. & Phoebe R. Resnick
- Sylvia Rosenberg
- Alice V. Schmidt
- Jay & Orinda Lou Schultz

TSJS PATRONS

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

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- Elaine Berkowitz
- John & Susan Bingley
- Walt Brenner
- Marge Wroblewski & Porter Carlson
- Jolyne Dalzell
- Stephen Faha
- Bruce Gast
- Carl Meister, Jr. & Linda Hickman
- Wayne B. & Nancy Lewis
- Robert & Pat Lowe
- James & Lorraine Maitland
- Mike Mudry
- Selina Higgins & Bill Nixon
- Katherine & Michael Perloff
- Bob & Nancy Rawlins
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- Kay & Bob Troxell
- Constance & Donald Windus
- Jerry & Josephine Yocum

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- Michael & Irene Lastra
- Michael Lefkowitz
- Marilyn Lunenfeld
- Patricia Madison
- Michael Prince & Carol Otte
- Terry Rave
- Mark Raymond
- Peter Reichlin
- Lynn Redmile & Dan Tobias
- Rich Troyan

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Paul Midiri, 2019

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

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

Announcement of Tri-State Jazz Society Annual Membership Meeting

During intermission at the June 2 concert at Wallingford, PA, Tri-State Jazz Society will elect four members of the board to three-year terms. No other business is on the meeting agenda.

THE STRUTTER IS ON THE WEB

The 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 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



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)

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