

OUR NEXT CONCERT

The Midiri Brothers Sextet

Sunday, July 11, 2021, 2:00 to 4:30 pm

A concert **INDOORS** at the [Community Arts Center, Wallingford PA](#)
and a Live Stream Event on [Tristatejazz.org](#), [Facebook](#) and [YouTube](#)



Band Personnel

Joe Midiri - Reeds

Paul Midiri - Vibes

Joe Holt - Piano

Pat Mercuri - Guitar

Jack Hegyi - Bass

Jim Lawlor - Drums

Visit the [Midiris on Facebook](#)

Watch a performance of "[China Boy](#)"
from the Suncoast Jazz Festival

Made possible by funds from the
[Camden County Cultural &
Heritage Commission at Camden
County College](#), a partner of the
[New Jersey State Council on the Arts](#).



The Midiri Brothers bring their sextet to Wallingford for our first indoor concert since February 2020. The Midiris have delighted swing dancers and been acclaimed by critics at jazz festivals throughout the country for many years. They have recorded with groups ranging 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 Community Arts Center requires guests to wear masks to attend the indoor concert. Please be prepared to show proof of vaccination for admission. If this presents a problem, please consider enjoying the concert remotely, watching the live webcast on our [YouTube channel](#), [Facebook page](#), or the [Tri-State Jazz website](#).

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. Full-time students with ID, or children accompanied by a paying adult, are free.

Directions to the [Community Arts Center, Wallingford, PA](#)

LOOKING AHEAD TO OUR AUGUST CONCERT
Larry Toft's Red Hot Ramblers
Sunday, August 22, 2021, 2:00 to 4:30 pm
A concert **INDOORS** at the Community Arts Center, Wallingford PA
and a Live Stream Event on Facebook and YouTube



Photo by Jim McGann

The Red Hot Ramblers are an authentic 1920s jazz ensemble in every way. They exemplify red-hot syncopation, stompin' rhythms, and lyrical melodies associated with the Jazz Age. The repertoire can extend before and after the 1920s from the early years in Jazz, such as New Orleans Style and Ragtime, up to the swing era of the 1930s and 40s and even into the modern Second Line New Orleans parade style. The Red Hot Ramblers have been pleasing audiences in every type of venue, from concert halls to dimly-lit bars to swing dances to outdoor events/weddings. Welcome them on their return to Tri-State, to recreate their success with us from November 2017.

Visit the band on [Facebook](#)

Watch them perform ["Red Hot Mama"](#)

Take a look at our [NEW Tri-State Jazz Society website!](#)

Dan Levinson's Palomar Jazz Band with Molly Ryan

Live-streamed from Studio 111, Brooklyn, NY on Sunday, June 6, 2021
REVIEW by Jim McGann



Dan Levinson - clarinet, bass clarinet, tenor sax, vocals, leader

Molly Ryan - vocals

Mike Davis - trumpet, vocals

Jim Fryer - trombone, vocals

Dalton Ridenhour - piano

Rob Adkins - string bass

Kevin Dorn - drums

The first time I remember Dan Levinson performing for Tri-State was back in 2001 or 2002. It was his reading of Jelly Roll Morton's "Shreveport Stomp" that blew me away. Ever since, Levinson with his various bands (the Palomar Jazz Band, Fete Manouche, the Three Benny Opera) have never failed to please. This edition of the Palomar Jazz Band was no exception. Why? The simple ingredients - great musicians, material and presentation.

The afternoon kicked off with one of Jelly Roll Morton's raucous flag wavers, "The Chant," taken at a hurried tempo, with Levinson taking the fluid Omer Simeon part, Mike Davis the punchy, forceful

George Mitchell part, and the rowdy Kid Ory 'bone played by Jim Fryer. Dalton Ridenhour and Rob Adkins got their choruses in, with the latter produced some effective slapping bass.



Introducing Molly Ryan, who had one of her best performances this day, beginning her part of the program with a song written by Harold Arlen and Ted Koehler for the Cotton Club Revue of 1933, "Get Yourself A New Broom (And Sweep The Blues

Away)." The band takes a later 1930s approach with the tune, a distinct departure from the Ellington recording. It works; with Davis' climbing arpeggios in his trumpet solo and Jim Fryer,

growling without a plunger mute, keeping the Ellington connection intact.

From the motion picture *King of Jazz*, "So The Bluebirds and Blackbirds Got Together," a vehicle for Paul Whiteman's Rhythm Boys, is taken as an instrumental jazz arrangement. Hearing it makes one envision walking into a speakeasy and this is what the band on stage is playing. Despite the 1920s motif, the band takes a light swing approach. Levinson's clarinet departs from the heavy swinging clarinets of the day, providing light, spatial sounds from his horn.

"All God's Chillun' Got Rhythm" had Molly Ryan singing the rare verse. Again, a slightly modern approach - Levinson on tenor backed by brass injecting, Ridenhour's piano a cross between Basie and Shearing, and Davis a bop phrase in his solo. Ryan holds out the last note for 10 measures. Going out of sequence, "Ill Wind" another item from the Arlen-Koehler portfolio, had Ryan's vocal back by Levinson on bass clarinet and muted brass, creating a haunting, somewhat mournful background for Ryan's subtle melancholy vocal.

The horn players had their turn at the vocal chair - Mike Davis on "If I Had A Talking Picture..." and "Keep Your Sunnyside Up." Jim Fryer on "There'll Be Some Changes Made" and "Nobody's Sweetheart" and the leader, briefly, on the last number on the first set, "A Song Was Born." None of their vocals made me forget their instrumental brilliance, but the vocal features seemed to inspire the musicians to produce outstanding soli, either by the featured vocalist or accompanist. Davis' Bix inspired solo and Ridenhour's stride piano on "Picture," Levinson's solo on "...Changes Made," which could be best described as Pee Wee Russell without the idiosyncrasies although the real Pee Wee came through in the final four bars, growl and all. Fryer's dual role, impersonations of Tommy Dorsey and Teagarden on "A Song Was Born" deserves mention.

"In the Dim, Dim Dawning" opened the second set and was given a Basie small band treatment - Levinson on tenor sax assimilating the great Lester

Young, Ridenhour providing a light pianistic touch like Basie but not aping the former, and Adkins acquiesced the Walter Page sound.

There are other highlights to write about - Ridenhour's great turn on James P. Johnson's "Keep Off The Grass," with a subtle reference to "Handful of Keys." Dorn's solo on "Nobody's Sweetheart," the romantic arrangement and vocal on "I Know Why and So Do You," and the rarely heard Oscar Levant composition, "If You Want the Rainbow (You Must Have the Rain)."

Levant's composition contains the line, "Happiness comes double after a little pain, if you want the rainbow, you must have the rain." It is understated to say that we have been through our share of storms in recent times. While we are not completely out of it, it was nice to come out of the rain and enjoy the fine music of Dan Levinson's Palomar Jazz Band.

You can view this concert and other past concerts on our [Facebook page](#), our [YouTube channel](#), or on the [Tri-State Jazz website](#).

- [Donate](#) via the [Tri-State Jazz Society website](#).
- [Renew your membership](#) at the Premium Level (Sponsor, Patron, or Sustainer) to show your support for Tri-State Jazz.
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Pennsylvania Jazz Society

Sunday, July 25, 2021

Drew Nugent - The Midnight Society

Sunday, September 12, 2021

Glenn Crytzer Quartet

Sunday, October 10, 2021

The Jazz Lobsters Big Band

Ben Mauger's Vintage Jazz Band

Sunday, June 20, 2021

REVIEW by Jim McGann

Ben Mauger - cornet, trumpet
Bob Rawlins - clarinet, soprano and C-melody saxes
Bob Peruzzi - trombone
Bob Kreitz - piano
Doug Kulp - drums

The great Duke Ellington, in his book, *Music Is My Mistress*, strongly emphasized the importance of a strong left hand if one were to pursue a career as a pianist.

For Bob Kreitz, the litmus test for pianistic fortitude arrived in the absence of a bass/tuba at Sunday's concert. The late scratch put the bass line responsibility on Bob's left hand. How successful Kreitz was in pulling off this feat resulted in a fellow associate inquiring where the bass player was playing on stage! Ben Mauger's Vintage Jazz Band has been a mainstay of TSJS since the early 2000s. The cornetist, along with front liners trombonist Bob Peruzzi and clarinetist-saxist Bob Rawlins, almost always guaranteed an enjoyable time whenever they performed for TSJS. For this Sunday, The VJB performed a mostly Beiderbecke book, with snatches of Louis and others throughout the day.



Photo by Paul Macatee

The concert opened with "I'm Comin' Virginia" with Rawlins taking the Tram intro on C-melody, and Kreitz, because of the absence of a guitar, took Eddie Lang's break toward the conclusion of the Heywood/Cook composition. From there, the band kicked into high gear with "At The Jazz Band Ball," with solos from the front line and Kreitz. "Davenport Blues" was significant for the leader's subtle hinting of another Bix hit on cornet: "Singin' The Blues." Also noteworthy were the brass interludes by Peruzzi and Mauger.

Noteworthy in the early portion of the concert was the unveiling of an old Wolverines tune, "Big Boy." Beginning with a "Darktown Strutters Ball" intro, the upbeat melody inspired swinging solos from the horns.



Photo by Chris Jones

J. C. Johnson's "Louisiana" and Rodgers and Hart's "Thou Swell" seemed to feed off the earlier Wolverine tune. On the latter tune, Mauger incorporated some Bixian phrasing.

Band break. Kreitz provided a solo piano performance on Zez Confrey's "Dizzy Fingers" followed by Bob Rawlins on soprano sax and backed by Doug Kulp on one of only two Fats Waller compositions of the afternoon, "Honeysuckle Rose."

The first set closed with two classic tunes associated with Bix; "Clementine (From New Orleans)" and "Since My Best Gal Turned Me Down." On the former, the small band executed

the expansive Challis arrangement quite nicely, with Peruzzi taking on the Bill Rank part, Rawlins taking on the Goldkette sax section and Tram's solo, and the leader a fiery Bix. The latter is a tour-de-force with the horns adding new touches to this 1920's warhorse.

The second set brought with it more goodies from the past. After the opener, "Royal Garden Blues," we were treated to two Paul Whiteman numbers, "The Baltimore" and "My Pet."

Again, like the earlier Goldkette number, the band more than compensated these big band pieces, with exceptional Rawlins clarinet on the former, and Doug Kulp making the most of his solo opportunity on the latter.



Photo by Jim McGann

"Mama's Gone, Goodbye" was the most relaxed performance of the afternoon, with Bob Rawlins taking a full chorus on C-melody sax, and Mauger doing some creative double-timing on his solo. Kreitz, when introducing the tune, mentioned Peter Bocage as performing this tune. As a modest collector, I do remember a recording by vocalist Midge Williams in the late 1930s. Whatever! The tune's relaxed nature spilled over into the next number, "Sunday," offering more Rawlins on C-Melody.

Another band break. Kreitz repeated a performance from his earlier solo piano concert for TSJS, the "Jazz Dance Repertoire" from what was known as the "Rag-A-Jazz" era; the late 19-teens. Having heard both performances, I found myself leaning towards the earlier solo performance, not because Kreitz's performance was in anyway diminished. The keyboard was the issue, sounding rather celestial. The pianist himself alluded to his preference of the CACs piano earlier in the concert.



Photo by Chris Jones

Of the five remaining titles performed, the rare Louis Armstrong number, "I'm Not Rough," inspired an economized Rawlins clarinet solo – simple in execution but making every note count, Peruzzi's had the boisterousness of a Kid Ory but with the creativity the elder trombonist lacked, and Mauger had the opportunity to show his Louis side on his horn. He must have been chomping at the bit, for all the Beiderbecke material required a subtler approach on the horn. As an indication of things to come, the rideout chorus on the earlier "Royal Garden Blues" had Louis written all over it!

The concert closed with "Chinatown, My Chinatown." Not the expected closing theme, which was "Bye, Bye Blues," but nonetheless a fitting way to close an afternoon with Ben Mauger's Vintage Jazz Band.

This Month in Recorded Jazz History

By Jim McGann

July 5 (1928) Carroll Dickerson's Savoyagers recorded in Chicago, Illinois, on the Odeon label.

Personnel: Dickerson - violin, bandleader, Louis Armstrong, Homer Hobson - trumpets, Fred Robinson - trombone, Bert Curry, Crawford Wethington - alto sax, Jimmy Strong - clarinet, tenor sax, Earl Hines - piano, Mancy Cara - banjo, Pete Briggs - brass bass, Zutty Singleton - drums.

"Symphonic Raps," "Savoyagers Stomp"

July 28 (1928) Eddie Condon Quartet recorded in New York City on the Parlophone label.

Personnel: Condon - banjo, vocals, leader, Frank Teschemacher - clarinet, alto sax, Joe Sullivan - piano, Gene Krupa - drums.

"Oh, Baby," "Indiana"

July 9-12 (1929) Jelly Roll Morton and His Orchestra recorded in Camden, NJ on the Victor label.

Personnel: Morton - solo piano, leader, Boyd "Red" Rossiter, Walter Briscoe - trumpets, Charlie Irvis - trombone, George Baquet - clarinet, Paul Barnes - soprano sax, Joe Thomas - alto sax, Walter Thomas - tenor sax, Rod Rodriguez - ensemble piano, Barney Alexander - banjo, Harry Prather - brass bass, William Laws - drums.

"Burnin' The Iceberg," "Courthouse Bump," "Pretty Lil," "Sweet Anita Mine," "New Orleans Bump," "Down My Way," "Try Me Out," "Tank Town Bump"

July 13 (1935) Benny Goodman Trio recorded in New York City, on the Victor label.

Personnel: Goodman - clarinet, Teddy Wilson - piano, Gene Krupa - drums.

"After You've Gone," "Who," "Body And Soul," "Someday Sweetheart"

July 19 (1939) Bud Freeman and his Summa Cum Laude Orchestra recorded in New York City on the Bluebird label.

Personnel: Freeman - tenor sax and leader, Max Kaminsky - trumpet, Brad Gowans - valve trombone, Pee Wee Russell - clarinet, Dave Bowman - piano, Eddie Condon - guitar, Clyde Newcomb - string bass, Danny Alvin - drums.

"I Found A New Baby," "Easy to Get," "China Boy," "The Eel"



With a passion for traditional jazz, Jim McGann has reviewed and photographed Tri-State Jazz concerts since the early 2000s.

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for your continued support

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enabling Tri-State Jazz Society to fulfill our mission of the preservation
and live performance of traditional jazz.

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TSJS CONTACT INFORMATION

Mailing Address:

PO Box 896

Mount Laurel, NJ 08054

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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 back issues of The Strutter](#)

CONCERT SCHEDULE
Sundays from 2:00 to 4:30 pm



Tri-State Jazz Society, formed in 1988, is dedicated to the preservation and live performance of traditional jazz. Concerts featuring leading professional soloists and bands are presented throughout the year. Events are open to the public and all who enjoy traditional jazz are invited to join. The society is a non-profit educational corporation supported by its members.

Membership

Basic dues are \$20 per person. New and renewal memberships can be started in any month and run for one year. In addition to half-price concert admissions, members receive The Strutter newsletter by email.

Premium memberships help sustain and expand the work of Tri-State Jazz Society. Individual Sponsors contribute at the \$50 level (\$70 for couples); Patrons, \$100 (\$120 for couples); Sustainers \$200 or more (\$220 or more for couples). Premium-level members are eligible to attend an annual reception for Sponsors, Patrons and Sustainers.

Visit our website for more details:
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Dues and donations may be tax deductible under IRS Section 501(c)(3).

Visit our [Tri-State Jazz Society website](#) for up-to-the-minute news about schedule and concert changes, or call our Hotline at (856) 720-0232.

7/11/21 INDOORS Wallingford (Also online)	Midiri Brothers Sextet The Midiri Brothers return with their sextet. Their last appearance was a highlight of the 2016 season, and we welcome their return!
8/22/21 INDOORS Wallingford (Also online)	The Red Hot Ramblers Larry Toft and the Red Hot Ramblers return! Bumped from their November 2020 slot, they are roaring back now.
9/19/21 INDOORS Haddonfield (Also online)	Adam Swanson - Ragtime and Early Jazz Pianist 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. Adam was originally on our March 2020 schedule.
10/31/21 INDOORS Haddonfield (Also online)	Richard Barnes and the Blackbird Society Orchestra Richard brings his popular 20s-era band back to commemorate Eddie Lang Day and perform a lot of obscure favorites you didn't know you had! Come early--his concerts draw large crowds.
11/14/2021 INDOORS Haddonfield (Also online)	Cynthia Sayer and her Joy Ride Band This quintet from NYC led by banjoist Cynthia Sayer last played for us in August, 2018 and nearly filled the hall. We eagerly anticipate another great performance.
January 2022	TBD - watch this space!
February 2022	TBD - watch this space!
March 2022	TBD - watch this space!

Streaming concerts can be viewed on the [Tri-State Jazz Society, Facebook page](#), or our [YouTube channel](#)

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](#)

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](#)



Membership Form

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