

OUR NEXT CONCERT

Geoff Gallante Quartet



Sunday, April 21, 2013

2:00 – 5:00 p.m.

Community Arts Center

414 Plush Mill Road

Wallingford, PA 19086

Directions on [Page 7](#)

By the age of six Geoff Gallante had already performed as a guest soloist with the Duke Ellington Orchestra and the U.S. Army Blues Jazz Orchestra - on the steps of the U.S. Capitol, no less! Geoff has shared the stage with such jazz icons as Maynard Ferguson, Bucky Pizzarelli, and Chris Botti, and has performed at premier jazz venues such as Andy's (Chicago), Iridium (New York City) and Blues Alley (Washington, D.C.). Geoff's network TV credits include the "Tonight Show" with Jay Leno and NBC's "Today Show," and his extraordinary talent has taken him to stages in thirty-two states across the country and to such prestigious venues as the Kennedy Center for the Performing Arts and the White House in Washington - the youngest instrumentalist ever accorded that honor.

Washington, D.C., pianist Robert Redd was a member of the late Keter Betts trio for thirteen years. He has played at the Kennedy Center, worked frequently with the Charlie Byrd Trio, and performs with the Smithsonian Jazz Masterworks Orchestra. He has worked with the Harry James Band, the Artie Shaw Band and the Duke Ellington Orchestra. A recent performance included a private concert in the East Room at the White House for the President, the First Lady and their guests.

Alto saxophonist Marty Nau has performed with the National, Baltimore and Richmond Symphonies and with such big-name musicians as Dizzy Gillespie, Eddie Daniels, Joe Williams, Rosemary Clooney, Ethel Ennis, Nancy Wilson, Maureen McGovern and Ray Charles. Leader of the Marty Nau Quartet, he is an adjunct professor of jazz saxophone at Virginia Commonwealth University.

North Carolina native and bassist Madison Rast graduated from the prestigious North Carolina School of the Arts in Winston-Salem and received his MA from Virginia Commonwealth University. He moved to Philadelphia in the fall of 1999 to pursue a career in jazz. Known for his solid, steady bass lines, he is currently on the faculty at Temple University.

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

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LOOKING AHEAD TO OUR MAY 2013 CONCERT

Doug Munro and La Pompe Attack will play a Tri-State Jazz Society concert on Sunday, May 19 from 2:00 to 5:00 p.m. This concert will be at Haddonfield United Methodist Church, 29 Warwick Road, Haddonfield, NJ 08033. Two-time Grammy-nominated guitar virtuoso Doug Munro will lead a Django Reinhardt-influenced Gypsy jazz quartet in their interpretations of popular melodies as well as classic Django compositions.



Gypsy Jazz is usually played by an acoustic ensemble including one or more guitars, a clarinet, accordion or violin, and a bass. The characteristic "Manouche" rhythm, popularized by Django Reinhardt and the Quintette du Hot Club de France in the 1930s, employs a steady up-down strumming technique known as the "pump"--or, La Pompe. Reinhardt is frequently credited with revolutionizing jazz guitar and has influenced just about anyone who's picked up the instrument ever since, including "popular" musicians such as Jeff Beck, Eric Clapton, Chet Atkins, Jose Feliciano and Jerry Garcia.

La Pompe Attack consists of Doug Munro - guitar and leader; Bill Nixon - violin; Ernie Pugliese - rhythm guitar; and Michael Goetz - bass.

Doug Munro is an established veteran of the New York music scene. Since 1987 he has released eleven albums as a leader and has appeared on over fifty recordings as a sideman, producer, and/or arranger.

ALEX HASSAN MARCH CONCERT REVIEW



Photo by Paul Macatee

I always thought I knew the subject I wrote about. Knew all the obscure songs, the one-hit wonders, the composers - the famous and not so famous. Then came Alex Hassan, who completely dumbfounded (emphasis on the first syllable) this reviewer.

Hassan, who hails from Falls Church, Virginia, is an authority of early American jazz piano, and a collector of sheet music extending beyond the 40,000 mark. That summarizes my knowledge of Alex Hassan. I walked into Haddonfield's United Methodist Church for his March 24th concert not knowing what to expect other than to hear a solo pianist and maybe some Ragtime. Wrong! While Mr. Hassan was the only musician, there was only one Ragtime number. It was the variety of songs, and more importantly the presentation of them, which stayed with this reviewer.

It was as if this was not a jazz concert, but a Hollywood premiere. Hassan - the director, the songs - his stars, the piano - his choreographer. The medleys by various composers were retitled "fantasies." A film-maker would appreciate how Hassan transitioned from one song to the next; songs would "dissolve" into one another, or "fade-out." That, my dear readers, is an art. The Busby Berkeley approach to "By A Waterfall" is another film-related example. Beginning with a classical introduction, the melody enters, broken, spatial with romantic undertones. The second chorus is illustrative of a waterfall, with rising arpeggios and dancing high treble keys. The third chorus, by comparison, is what happens when the water

impacts with the river rock below - hard, heavy, splashing, and stride.



Photo by Jim McGann

This may be cliché, but there were melodies played this afternoon that I have never heard prior to this concert, and some of those melodies were by composers who were well known. For example, the opening Harry Warren medley combined the bright but seldom heard "I'm in the Money" and the waltz, "Words Are In My Heart," with the popular "Lullaby of Broadway" and "42nd Street." Everyone familiar with popular songs recognized Jerome Kern's "The Way You Look Tonight" and "All the Things You Are," but maybe did not recall "We Belong Together" or "Every Little While" in Hassan's medley of Kern's music. There were not one, but two Rube Bloom medleys. And in all my ten years of writing reviews for Tri-State, I never once encountered an Eddie Cantor medley from the musical "Palmy Days"(!), let alone any of the songs.

All this talk about presentation and illustration shades Hassan's gift as a pianist. His playing evoked the period - bright, lively, spirited. It is the sort of playing that puts a spring in your step, or takes you on a grand adventure to lands unexplored.

I left the concert wanting to hear more. Whether it was by Warren, Kern, Arthur Schwartz, Bloom, renown or obscure, I wanted to hear more. And that is key to a successful concert: left 'em wanting more!

Jim McGann

THE RENDEZVOUS

For decades my practice has been to write in a book I own the date I finished reading it and what I had been doing recently. After noting in Marchette Chute's *Shakespeare in London* that I read the last page on March 27, 1950, I added these two sentences: "Sidney Bechet's dixieland group (Bechet, soprano sax; [Russell] 'Big Chief' Moore, trombone; Lloyd Phillips, piano; Arthur [Trappier], drums) completed a 3-wk. Rendezvous engagement last week. I went nearly every Tues. and Thurs. after Gratz." (Gratz College, then located on York Street near Broad in Philadelphia, was where I was studying Jewish subjects on Sunday afternoon and two weekday evenings.)

Located at 915 Walnut Street in the Hotel Senator, the Rendezvous was owned by jazz enthusiast Lee Guber. It opened January 22, 1947. After entering, one saw a long U-shaped bar on the right, behind which the bandstand was situated. To the left were tables for customers. More tables were available in the back of the room than in the narrow front section. A large photomural blowup of Pablo Picasso's *Three Musicians* painting dominated a corner wall.

Many singers who later became big names made their first or an early start in the Rendezvous: Rosemary Clooney, Eydie Gorme, Joni James, Patti Page, to list a few. Later came such well-known vocalists as Thelma Carpenter, Ella Fitzgerald, Ella Mae Morse, Maxine Sullivan, Sarah Vaughan, and Lee Wiley. (I recall marveling one night at how Billie Holiday's relaxed, syncopated phrasing reshaped each number.) Booked, too, were folk singers Harry Belafonte, Burl Ives, and Josh White; actor John Carradine; musicians Earl Hines, Gene Krupa, Meade Lux Lewis, Charlie Parker, and Artie Shaw; and many other "greats."

While the Rendezvous engaged various types of entertainment, most prominent was dixieland jazz. The number one jazz attraction was Bechet, who, for instance, was featured four times in one 12-month period, each for a minimum of two weeks. Actress Tallulah Bankhead, a Bechet devotee and friend, came to the club whenever possible if he was playing. One night she asked Guber, "Would you like to sell twice as much whiskey?" After the owner's obvious reply, Bankhead, in her husky

baritone voice, laughingly advised, "Well, try filling up the glasses!"

A veritable Hall of Fame of dixieland stars appeared at the nightspot, and I was fortunate enough to see some of them: Red Allen, Louis Armstrong, Big Sid Catlett, Baby Dodds, Bud Freeman, Bobby Hackett, Conrad Janis, Max Kaminsky, Wingy Manone,, Mezz Mezzrow, Hot Lips Page, Muggsy Spanier, Joe Sullivan, Jack Teagarden, Dick Wellstood, Bob Wilber, et al.

In February 1997 my wife and I heard Janis and his Tuxedo Junction band at the Lunaria restaurant-nightclub in West Los Angeles. After the first set Janis and I reminisced about the Rendezvous. When I asked for an autograph he graciously complied and added eight words: "With fond memories of the Rendezvous Room Phila."

The Rendezvous closed its doors in March 1955. The Hotel Senator, too, is long gone. *Sic transit gloria* (Thus passes away the glory). But some of us possess many "fond memories" of a very special spot on Walnut Street and of the first-class dixieland jazz we heard there. Will Philadelphia ever see its like again?

Rabbi Lou Kaplan

THIS IS RAGTIME

Excerpts from Terry Waldo's Book

Only ten years ago, when most people thought of Ragtime, the word conjured up images of tinny, out-of-tune pianos and straw hats. It was that corny music from beer halls and pizza parlors, that happy music that people sang along with. Then in the 1970's general audiences discovered Scott Joplin, and Ragtime was suddenly moved from the saloon to the concert hall. Within a few years the gentle, haunting melodies of this black musical genius were introduced first to the classical music devotees of Joshua Rifkin and then to the public at large through the sound track of the very popular film *The Sting*. Here, then, is an amazing phenomenon: The king of Ragtime, Scott Joplin, whose fine composition the "Maple Leaf Rag" had launched what is popularly called the Ragtime era in 1899, is totally forgotten by the general public, then emerges once again some seventy years later with enormous hits on both the classical and popular music charts.

The question may come to mind, What is Ragtime? Is it classical music, as Joplin himself called it, or is it popular music? Or is it something else entirely? It seems to defy precise musical definition. In many minds Ragtime is considered a primitive form of Jazz, in others a type of folk music. Ragtime is in fact all of these things and much more. Its roots extend far back into the last century, encompassing every musical source available in America, and it has influenced in some way almost every type of American music that has evolved since. It is America's first and most unique contribution to musical literature.

Probably the best way to begin is to make a distinction between a rag and Ragtime. A *rag*, strictly speaking, is an instrumental, syncopated march and follows the same formal conventions as a march. *Ragtime*, however, is a much more eclectic term and could be said to apply to almost any music that is syncopated. To *rag* a number is to play it in a syncopated style. So Ragtime encompasses not only the instrumental rags but also such diverse musical forms as the rag song and Dixieland.

Although no one now living seems to know for sure the original meaning of the word *Ragtime*, it seems to have come from the phrase *ragged time* - tearing time apart. But there are several other possible derivations. For instance, the term *to rag* at one time meant "to tease," and the music does just that - it teases the listener. It's full of surprises - unexpected rhythmic shifts and harmonies. Whatever its origin, however, we know that by the mid-1980's the word was applied to a wide variety of music that had this common element of syncopation.

Syncopation is the continuous superimposition of an irregular rhythm ovetop of a regular one. In the piano rags a regular pulse is maintained by the left hand alternating a low bass note with a chord in the midrange. This produces a heavy accent on the first and third beats of the measure. Pitted against this regular meter is a constant series of rhythmic displacements in the right hand. In band or orchestra Ragtime the functions of the left and right hands are taken over by various instruments.

Author: Terry Waldo. "This is Ragtime."

Publisher: Jazz at Lincoln Center Library Editions, First Edition, 2009

FUTURE CONCERTS



www.tristatejazz.org

Apr 21 2:00 to 5:00 p.m. Geoff Gallante Quartet, Community Arts Center, Wallingford, PA . 12-year old trumpet prodigy with his quartet

May 19 2:00 to 5:00 p.m. Doug Munro and La Pompe Attack, Haddonfield Methodist Church, Haddonfield, NJ. Relive gypsy-style of Django Reinhardt and Stephane Grappelli

June 9 2:00 to 5:00 p.m. Neville Dickie and the Midiri Brothers, Community Arts Center, Wallingford, PA. British stride pianist with Joe and Paul Midiri

June 23 2:00 to 5:00 p.m. Annual Jam Session and Annual TSJS meeting, Haddonfield Methodist Church, Haddonfield, NJ - Celebrating the 25th Anniversary of the Tri-State Jazz Society

July 7 3:30 to 6:00 p.m. The New Black Eagles Jazz Band, Haddonfield Methodist Church, Haddonfield, NJ. World renowned Boston-based Dixieland band. Not to be missed!

August 18 2:00 to 4:30 p.m. Tex Wyndham and his Red Lion Jazz Band, Haddonfield Methodist Church, Haddonfield, NJ. In their 49th year, this local band was featured for 7 years at the Hotel Dupont's Green Room.

September 15 2:00 to 4:30 p.m. Ben Mauger's Vintage Jazz Band and Roaring 20's Orchestra, Community Arts Center, Wallingford, PA. Dixieland plus hot dance songs of the 20's and 30's

October 20 2:00 to 4:30 p.m. Martin Spitznagel, Solo Pianist, Haddonfield Methodist Church, Haddonfield, NJ. Selected in 2011 as Scott Joplin Artist in Residence and World Champion of Old Time Piano playing

STRUTTER PRINT SUBSCRIPTIONS TO CHANGE ON JULY 1, 2013

This is an advance notice to our Strutter Print subscribers. Beginning with the new Tri-State Jazz Society fiscal year on July 1, 2013, there will be an annual charge of \$10, in addition to the annual membership fee, for receiving the Strutter via the U.S. Mail. We are notifying you of this change now to encourage our current print subscriber members to try reading the Strutter when it is received by email. When you receive the Strutter by email, it can be easily printed on your home computer printer if you still want to read from a paper copy.

We encourage all members to use the email versions of our communications material - TSJS concert notices, non TSJS area traditional jazz events, or the Strutter newsletter. Send an email to membership@tristatejazz.org to tell us if you want to be on our email lists for these communications. Except for the Strutter and membership notices, all TSJS communications are sent by email only.

If you feel that you get too many TSJS emails, please let us know at membership@tristatejazz.org.

AMERICAN RAG

At each concert, TSJS picks a winner of a free four-month subscription to the American Rag as a door prize. The winner for March, 2013 is Alex Kadar, Haddonfield, NJ.

New members of the Tri-State Jazz Society automatically receive a two-month subscription to American Rag, the country's largest traditional jazz and ragtime newspaper.



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Tri-State Jazz Society

OTHER JAZZ CONCERTS

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www.pajazzsociety.org

(610)-625-4640

April 7 Vince Giordano & the Nighthawks, 101 Founders Way, Bethlehem, PA

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 8 Randy Reinhardt's All-Stars

April 24 Anderson Twins Dorsey Bros. Tribute

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

April 3 Midiri Brothers

May 15 Bucky's Trio (Bucky Pizzarelli)

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

April 21 Al Harrison Dixieland Band

JAZZ AT JACK'S

Jack's Deli Restaurant, 8500 Bustleton Ave., NE Philly, (215)-528-0582

Third Thursday of each month/concerts 6:30-8:30p.m., dinner starts at 5:30 p.m. and is included in ticket price.

April 18 Al Harrison Dixieland Band

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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

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

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The work of Tri-State Jazz is done by its board and interested volunteers. We need new volunteers for the following jobs and training will be provided:

PUBLICITY MANAGER: To organize and manage all media and prospective concert attendee contacts in PA and NJ, and to manage the creation of press releases and publicity fliers.

STRUTTER ASSISTANT EDITOR: Work with Strutter Editor, compiling concert schedules, collecting articles, and backing up the Editor. Anyone who uses e-mail and interacts with Web sites can do this job.

ASSISTANT WEBMASTER - Update our website. No programming or Web design experience needed. If you browse the Web and send e-mail with attachments. Takes just two to three hours a month.

DIRECTIONS TO WALLINGFORD COMMUNITY ARTS CENTER

FROM I-476 SOUTHBOUND: Exit Route I-476 (the Blue Route) at EXIT 3 (Media-Swarthmore). Turn right on Baltimore Pike toward Media. Get in left lane immediately and turn left on Turner Road. Go 0.3 mile to the second street on the left. Turn left on Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on the right.

FROM I-476 NORTHBOUND: Exit Route I-476 at EXIT 3 (Media-Swarthmore). Turn left on Baltimore Pike toward Media. Go 0.3 mile. Turn left on Turner Road. Go 0.3 mile to the second street on the left. Turn left on Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on right.

FROM PHILADELPHIA OR NEW JERSEY: From NJ, cross the Walt Whitman Bridge into Philadelphia. From Philadelphia, take I-95 South to EXIT 7, I-476 North. Go north 3.4 miles to EXIT 3, (Media-Swarthmore) then follow directions above FROM I-476 NORTHBOUND.

FROM CITY LINE: Take Route 1 South to exit for I-476 South (The Blue Route). Take ramp on right, then turn left onto I-476. Go south 1 mile to EXIT 3, (Media-Swarthmore). Follow the directions above FROM I-476 SOUTHBOUND.

FROM CHESTER COUNTY AND WESTERN SUBURBS: Follow Route 1 North, passing Riddle Memorial Hospital just outside Media. Bear right on Route 1 North (the Media Bypass). Follow Bypass to first exit at Route 252 South (Providence Road). Follow Providence Road south to Baltimore Pike, a distance of approximately 2.2 miles. Turn left onto Baltimore Pike to Turner Road on your right, a distance of 0.3 mile. Turn right onto Turner Road for 0.3 mile. Turn left onto Plush Mill Road. Go 0.3 mile to the Community Arts Center. It is on the right just beyond Pendle Hill conference center. (Don't cross over I-476.) Parking lot is on right.

FROM WILMINGTON AND DELAWARE: Take I-95 North to EXIT 7, I-476 North. Take ramp on right. Go north 3.4 miles to EXIT 3, (Media-Swarthmore). Follow the directions above FROM I-476 NORTHBOUND.



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TRI-STATE JAZZ SOCIETY
P.O. Box 896, Mount Laurel, NJ 08054

New Renewal *Annual membership is valid through June 30, 2014.*

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