

OUR NEXT CONCERT

Conservatory Classic Jazz Band



Photo by CCJB

Sunday, March 11, 2018

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>

Band Personnel

Dave Robinson – Cornet, Trumpet, Bass Trumpet, Leader

Brian Priebe – Trombone, Vocals

Gary Gregg – Reeds

Jeff Reynolds – Guitar, Banjo

Dan Hall – Bass

Brian Alpert – Drums, Washboard

The Conservatory Classic Jazz Band, led by cornetist and jazz educator Dave Robinson, makes a return visit to TSJS from its home in Washington D.C. The band consists of some of the finest DC-based performers in the traditional jazz genre. They specialize in the New Orleans and Chicago styles plus small-group swing, featuring the music of such legends as W. C. Handy, Duke Ellington, Louis Armstrong, Sidney Bechet, and Eddie Condon.

Leader Dave Robinson has performed and toured with the top DC-area traditional and swing bands for over three decades, including the Storyville Seven (leader). He has performed at the White House, the Capitol, the Kennedy Center, the Smithsonian, New York's Rainbow Room, and Preservation Hall.

Brian Priebe's trombone and vocals may be found in a wide variety of settings, from trad jazz, big band, and rock, symphonic and German groups.

Gary Gregg is one of the most versatile reed players on the DC scene, able to conjure up reed legends as diverse as Johnny Dodds and Sidney Bechet.

Jeff Reynolds plays violin, guitar, banjo and mandolin with a variety of jazz and western swing groups in the DC area.

Dan Hall currently keeps busy in pit orchestras for shows at the Kennedy Center, Ford's Theatre, and plays big-band swing in the Tom Cunningham Orchestra. Dan's bass can be heard on Pete Fountain's CD *Big Band Blues*.

Drummer Brian Alpert currently occupies the drums chair in the DC-based vintage big band, Doc Scantlin's Imperial Palms Orchestra, and Washington's premier western swing ensemble, the Oklahoma Twisters.

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 APRIL 2018 CONCERT

On April 15, 2018, our concert will feature Richard Barnes' Blackbird Society Orchestra in Haddonfield, NJ..



Photo by Blackbird Society Orchestra

Richard Barnes' Blackbird Society Orchestra returns to Tri-State as Philadelphia's premier 1920's Hot Jazz / Dance Orchestra, dedicated to the preservation of the music of "The Jazz Age" and "The Roaring 20's." The core 13-piece BSO will perform the first set, and an augmented 22-person BSO "Paul Whiteman Tribute Band" will offer rare re-creations of the music of legendary bandleader and "King of Jazz" Paul Whiteman in the second set. An added treat: Vince Giordano, renowned NYC bandleader and music historian, joins the BSO for this concert. Come early; it's sure to be a sell-out!

For info about the band, visit

<http://bso1920sjazz.wixsite.com/bbso>

The Blackbird Society Orchestra performs
"Louisiana" –

<https://www.youtube.com/watch?v=aODEsfmhH94>

SUE KELLER PIANO CONCERT REVIEW

By Rob Robbins

Erstwhile Delaware Valley resident Sue Keller brought her extensive knowledge of ragtime, along with her virtuosic pianism and passionate vocals (which she performed in a totally acoustic fashion, due to a microphone malfunction), to TSJS for the first time in a most celebratory concert. "Ragtime Sue", who also publishes the works of many forgotten figures of the Ragtime Era, brought some of this music to light, in addition to making occasional detours to the American popular music of the Sixties and early Seventies.



Photo by Clare Osman

The concert opened with an effervescent version of the Scott Joplin perennial "Maple Leaf Rag," followed by Charles Hunter's "Tickled to Death." A veteran of numerous appearances at the Scott Joplin Festival in the composer's birthplace of Sedalia, MO, Sue continued with Joplin's "Mississippi Rag", then turning to onetime Montclair, NJ resident Joseph Lamb and his "Nightingale Rag," "Crazy Bones Rag" by Charles Johnson offered a tribute to the veteran ragtime pianist Johnny Maddox, whose arrangement of this Sue played. W. C. Handy was represented in

The Fame and Fortune of Jazz by Adrian Cunningham

the first set by his "Memphis Blues" and "Yellow Dog Blues" (with its flashes of boogie-woogie bass lines). Joplin's romantic "Solace" closed out the set, with Sue intoning the lyrics added over a half-century later by Englishman Tony Vincent Isaacs.

After kicking off the second set with Joplin's "Pineapple Rag," Sue leaned toward contemporary opuses which embraced the ragtime tradition. Ross Petot's "Atomic Shuffle" (1986), which was the only composition Sue read from the sheet music, was the first of these, followed by a brief detour to the past with James P. Johnson's "Snowy Morning Blues." "Planxy-Jim Stewart" by Glenn Jenks rounded out the modern ragtime repertoire.

Sue's nod to the music of her formative years began with "Dream a Little Dream of Me," the 1931 classic composed by Wilbur Schwandt and Gus Kahn (although Sue introduced this as having been written a dozen years earlier) and revived as a hit by Mama Cass Elliot in 1969. Sue then embraced another Joplin (Janis) with a raunchy rendition of Kris Kristofferson's "Me and Bobby McGee," before saluting two of her favorite singer/songwriters: Laura Nyro ("Stoned Soul Picnic") and Carole King ("It's Too Late"). For the finale, Sue brought down the curtain with an all-stops-out interpretation of Handy's venerable "St. Louis Blues."

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 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

I don't know if you've figured this out yet, but I'm a pretty big deal. It wouldn't be a stretch to think of me as the Michael Jackson of the trad jazz scene, but with less crotch-grabbing. Yes, I've got that magic combination of smoking good looks and musical genius. And humility. I'm great at humility. No-one can do the humility thing better than me. So it's no surprise that I'm living the charmed life of a jazz superstar.

Sure, it's fun at first, hanging out with Presidents or A-list movie stars, getting snapped by paparazzi while hanging out at my villa in Monaco with my supermodel girlfriend, or getting matching tattoos with Justin Beiber after a big night out (yes, I'm a Beleiber). Jazz superstardom is an emotional rollercoaster, dear reader.

But the gloss of celebrity wears off quickly when I can't even walk down the street without some starry-eyed girl ogling me and begging for me to sign her undergarments. Sure, they might be nice undergarments, but isn't there more to this jazz musician than just being an object of desire with an aesthetically pleasing signature? How many more cleavages do I have to sign? I'm getting repetitive strain injury for Pete's sake.

Of course there's nothing wrong with being on billboards, starring in movies and fronting your own line of fragrance (Eau de Professor now on sale at www.professorcunninghamjazz.com). But it's just too much getting mobbed by fans even while shopping for groceries, wanting to know "what reeds do you use?" or "do you play Boehm or Albert system?" (Vandoren 3&1/2, and Boehm. There. Now you know. Now can I buy my produce in peace?)

And it's not just the regular fans, you've also got to be careful about the stalkers. They're the really creepy ones. Why, just the other day, I caught one of my neighbors googling me on her computer! (It's a good thing I was watching her through my telescope at the time.)

You're probably thinking, "Sure Professor, of course you're famous. But this sort of thing doesn't affect the average jazz musician."

I'm afraid it's not just me. It's an epidemic affecting all of us in the jazz community. How many more piano players will need to sneak out the emergency exit after a gig to avoid being mobbed by fans?

How many drummers will need to take out restraining orders against crazed devotees who just won't stop harassing them asking inappropriate questions like "How many inches is your...bass drum?"

How many more trumpet players will nearly suffocate on stage from being buried by underwear passionately thrown at them?

How many more banjo players' marriages have to break down due to the temptation of some doe-eyed fan in the audience? ("Can I have a banjo lesson?" they ask. What a ruse. Nobody wants banjo lessons.)

How many bass players...oh...well, okay...maybe not bass players.

So for you jazz musicians out there who are as tired as I am from dealing with an insatiable fan base, here are the Professor's tips for handling the fame:

1. Hire security. It helps keep the throngs at bay. The downside is that having a bunch of guys in suits and sunglasses can ironically draw more attention to you. Also, it's not the most cost effective endeavor when you hire \$1000 in security for a NY jazz gig that pays \$50.
2. Use a disguise. The old classic fake moustache and glasses routine can work a treat. Or you can wear a beret to look like a bebop musician—nobody bothers those guys.

Also, you can do what I've done and develop a convincing Australian accent to sound like a foreigner. (Problem is, people seem to like it and know me as that Aussie musician. Damn you, adorable accent.)

3. Classic Misdirection. If someone comes up and says "Aren't you that clarinet player?" I yell abuse, kick 'em in the shins, and run away while saying "Yes...my name is Ken Peplowski." I've found this is good personal career booster.

So, in conclusion, to all my adoring fans out there: I'm just a humble artist. To me, it's all about the music. All I really want is to be left alone, and make music without all the attention, praise, reverence, veneration, respect, love,adoration.....oh, wait a minute...

Reprinted by special arrangement with The Syncopated Times.

VOLUNTEERS WANTED

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:

- Refreshments volunteer at Wallingford, PA. We're looking for a volunteer to take on the shopper-delivery role for the events in Pennsylvania. This person shops for the concerts, buying the packages of cookies, candy, bottles of beverages, and an order of soft pretzels (and the pretzels mean mustards too). Besides the food there are the supplies of napkins, beverage cups, paper plates, and serving plates. (Tri-State pays cash reimbursements at the concert.) The shopper-delivery job includes bringing the food and supplies to Wallingford, early before the start of the concert, so other volunteers can finish setting up and putting everything out.

A BRIEF HISTORY OF JAZZ

Simply put, the music of the Tri-State Jazz Society is jazz played in the style of its originators and their disciples. Collectively, it is most commonly referred to as "Dixieland Jazz" or, simply, "Dixieland." You may also hear it referred to as "Traditional Jazz," or "Trad Jazz" or even "Trad" for short. Another term for the music is "OKOM," an acronym for "Our Kind Of Music." Yet another designation for this music is "New Orleans-style" jazz.

Jazz, America's original art form, began in New Orleans in the late 19th century. Like its most famous culinary invention, the music of New Orleans at this time was a "gumbo" of musical disciplines: Field hollers and work songs from the cotton fields of the Deep South, African-American Sanctified Church music from uptown New Orleans, European classical forms familiar to the French-Creole population of downtown New Orleans (known today as the French Quarter), piano rags from the Midwest, blues from the Mississippi delta, American military marches and more. All these elements were stirred into a musical pot and served up as what soon became known as jazz. By the turn of the 20th century, jazz could be heard all over still-segregated New Orleans, performed by both black and white bands. By way of New Orleans musicians, hired to perform on paddlewheel riverboat cruises on the Mississippi River and its tributaries, it spread to Memphis, Saint Louis, Kansas City, and Chicago.

By way of phonograph records, the popularity of jazz became nation-wide, then spread to Europe. The first recordings of jazz came, in 1917 in New York City, from a New Orleans band, "The Original Dixieland Jass Band," whose popularity in their time, both in New York City and in London, England, would have rivaled that of the Beatles some 50 years later.

Jazz's very first hero, however, was the legendary and un-recorded Buddy Bolden, whose powerful style had a deep impression on a very young trumpeter named Louis Armstrong. Later, Armstrong, after an apprenticeship in King Oliver's Creole Jazz Band, would go on to become jazz's first virtuoso and, ultimately, America's "Ambassador to the World." Other early influential jazz musicians include its first composer of note, Jelly Roll

Morton, the fiery soprano saxophonist Sidney Bechet (both Creoles from New Orleans) and the lyrically creative Bix Beiderbecke, a white cornetist from Davenport, Iowa.

As jazz continued to evolve, through the 1920's, 30's and 40's, and especially with the advent of what we now call "modern" jazz around 1945, it became common to distinguish the older forms of jazz described above with the term "Dixieland". Since this time, there have been many great jazz musicians who have dedicated their careers to preserving the older style as a part of American history and culture.

In the 1940's and 50's, such musicians included Eddie Condon, Bobby Hackett, Wild Bill Davison, Lu Watters and Turk Murphy. And, down in New Orleans, the music thrived where it continued to be performed by colorful characters with colorful names like Sharkey Bonano, Wingy Manone and the world-famous Al Hirt and Pete Fountain.

Today, the music continues to be preserved in the performances of musicians like Connie Jones and Tim Laughlin in New Orleans; Vince Giordano, Dan Levinson and Jon-Erik Kellso in New York; young cornetist Andy Schumm in Chicago, Jim Cullum's Jazz Band in San Antonio and California's High Sierra Jazz Band. Right here in our own Tri-State area, this music can be heard being played by the bands of great musicians like Joe and Paul Midiri, Tex Wyndham, Jerry Rife, Steve Barbone, Al Harrison, and many others.

Across the United States, local jazz societies such as the Tri-State Jazz Society have been formed, dedicated to the preservation of this "traditional" jazz by sponsoring concerts, student workshops and other events. Jazz-themed cruises occur regularly and jazz festivals draw thousands almost every week around the country and in Europe.

Traditional jazz is exciting, fun, danceable and eminently accessible to listeners of all generations, young and old. Tri-State Jazz Society extends its invitation to all to "Try it ... you'll LIKE it!"

– Ed Wise

FUTURE CONCERTS



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

May 20, 2018 Neville Dickie and the Midiri Brothers

Neville is coming from England and is on piano, Joe Midiri is on clarinet, Paul Midiri is on drums. It's an annual tradition. Come early; it's usually a full house. Haddonfield, NJ

June 3, 2018 Danny Tobias and Friends

Trumpeter Danny Tobias will return to TSJS with his quintet, featuring Paul Midiri on vibes, Joe Holt on piano, Joe Plowman on bass and Jim Lawlor on drums. Wallingford, PA

June 24, 2018 Al Harrison Dixieland Band

Trumpeter Al Harrison will be returning to TSJS with a sextet. The program will again feature authentic early New Orleans jazz and traditional jazz standards. Haddonfield, NJ

July 15, 2018 Tri-State Jazz All-Stars

Reedman Bob Rawlins again leads a core band of TSJS top artists drawn from local bands. They will be jamming on Dixieland tunes with invited sit-in guests. Wallingford, PA

August 19, 2018 Cynthia Sayer and her Joyride Band

Banjo virtuoso and vocalist Cynthia Sayer has been called top 4-string jazz banjoist in the world, leads NYC quintet with banjo, clarinet, trumpet, bass and drums. Haddonfield, NJ

September 9, 2018 John Weber-Solo Piano

Based in New York, Jon Weber has recorded and toured all over the world. For his TSJS debut, expect an emphasis on stride and other early jazz styles.

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.

NEW JERSEY JAZZ SOCIETY

www.njjs.org

(800)-303-NJJS

NJJS also co-sponsors events at the Bickford Theatre and Ocean County College.

March 18, 2018 49th Annual Pee Wee Russell Memorial Stomp, Birchwood Manor, Whippany, NJ

THE BICKFORD THEATRE

6 Normandy Heights Road

Morristown, NJ

www.njjs.org/p/services/bickford.html

Concert 7:30 p.m. (973)-971-3706.

March 12, 2018 Bix Beiderbecke Birthday Bash

OCEAN COUNTY COLLEGE

Toms River, NJ 08754

www.njjs.org/p/services/ocean.html

(732)-255-0500

All concerts start at 8:00 p.m. Ocean County College campus, Grunin Center, College Drive.

March 7, 2018 Bucky Pizzarelli

March 28, 2018 Dennis Lichtman's Queensboro Five

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

www.capemaytraditionaljazzsociety.com

March 11, 2018 Midiri Brothers Traditional Jazz

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

- 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
- DeWitt Peterson
- Bob & Nancy Rawlins
- 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

- Jack & Joan Adams
- Elaine Berkowitz
- John & Susan Bingley
- Walt Brenner
- Stephen Faha
- Bruce Gast
- Carl Meister, Jr. & Linda Hickman
- James & Lorraine Maitland
- Mike Mudry
- Selina Higgins & Bill Nixon
- John Otterson
- Jolyne Dalzell & Richard Scarlett
- Robert Carr & Barbara Steele
- Jerry & Josephine Yocum

TSJS SPONSORS

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

- Chic Bach
- Joan Bauer
- Jack Boesch
- Louis DePietro
- Robert & Cynthia Freedman
- Gerald Carter & Janet S. Graehling
- J. Mervyn & Peg Harris
- John H. Hoover
- Jack Jennings
- Robert Kerns, Jr.
- Sheila Larson
- Michael & Irene Lastra
- Michael Lefkowitz
- Steven Peitzman & Nancy Pontone
- Katherine & Michael Perloff
- Peggy de Prophetis & Louis Kaplan
- Terry Rave
- Mark Raymond
- Peter Reichlin
- R. Adam Rogers III
- Lynn Ryan
- Bob & Kay Troxell
- Anne Uniman
- Fred Weber
- Constance & Donald Windus
- Mary Lou Adams & Sandra Zullo

ABOUT TRI-STATE JAZZ SOCIETY

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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



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)

First and Last Name(s) _____
 Street _____
 City _____ State _____ Zip _____
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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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