OUR NEXT CONCERT
Blackbird Society Orchestra

Sunday, September 8, 2019 2:00 to 4:30
Haddonfield United Methodist Church

Blackbird Society Orchestra, founded by Richard Barnes in 1997, is Philadelphia's Premier 1920s Hot Jazz / Dance Orchestra dedicated to the preservation of the music of "The Jazz Age," "The Roaring 20s," "The Gatsby Era"....Flappers, Prohibition, Gangsters, Model A’s and the invention of an American art form known as "Jazz!" Now returning for the fourth visit to TSJS, Barnes brings his 12 piece core Blackbird Society Orchestra to perform an afternoon of large-ensemble jazz classics from the 1920s and early 1930s.

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 (this offer is not applicable to renewing or reactivating membership.) Full-time students with ID and children accompanied by a paying adult are free. There are no advance sales or reservations. Dancing is welcome at all performances.

For information call (856) 720-0232.

Core Band Personnel

Richard Barnes – Guitar, Vocals, Leader
Dr. Michael Salsburg – Violin
Rob Ford – Trumpet
Alex Gittleman – Trumpet
Jim Gicking – Trombone
Jeff Hart – Reeds
Walt Blauvelt – Reeds
Bill DiBiase – Reeds
Jim Hicks – Tuba
Vance Camisa – Piano
Bill Quinn – Banjo
Glenn Cowen – Drums

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This concert has been made possible by funds from the Camden County Cultural and Heritage Commission, a partner of the New Jersey State Council on the Arts.
LOOKING AHEAD TO OUR OCTOBER 2019 CONCERT
Buck and a Quarter Quartet
Sunday, October 13, 2019 2:00 to 4:30 pm
Community Arts Center, Wallingford, PA

The Buck and a Quarter Quartet (yes, there are more than 4 of them) makes its debut at Tri-State Jazz. Reedman John Bianchi leads this great New York-based band. The "quartet" plays forgotten gems of the golden age of American popular music, as well as vintage-inspired originals. They play in their own category-defying style, described as "skiffle meets Cole Porter" and "what IS this?" mostly on strings. They've appeared at numerous venues, events and festivals, and now they're visiting us.

John Bianchi - reeds, vocals
John "Sir Scratchy" Landry - violin, vocals
Angus Loten - tenor banjo, bells, vocals
Ben Mealer - uke, vocals
Brian Nalepka - string bass, tuba, bass sax, vocals

Visit the Buck and a Quarter ($1.25) website
Watch the band perform "The Very Thought of You" and some welcome silliness – "Frankfurter Sandwiches"
Ragtime and Stride Pianist
Dalton Ridenhour Makes
Spectacular Solo Debut at TSJS
REVIEW by Robert Robbins
Sunday, August 11, 2019
Wallingford, PA

After multiple appearances with Dan Levinson’s Roof Garden Jass Band and - just this past January in Haddonfield - Mike Davis’ New Wonders ensemble, Dalton Ridenhour triumphantly returned to TSJS in an electrifying solo capacity, presenting two hours of the greatest in the ragtime and stride repertoires. The Berklee and Eastman-trained Ridenhour exhibited a virtuosic understanding of these late 19th and early 20th Century American masterpieces and deftly conveyed them to his avid audience.

The 1920s classics “I’ve Got a Feeling I’m Falling” (popularized by Thomas “Fats” Waller) and “My Blue Heaven” opened the concert with dazzling exhibitions of mighty two-fisted stride. Scott Joplin’s “Gladiolus Rag,” which Ridenhour characterized as from Joplin’s later (and “darker”) New York residency, provided a ragtime interlude leading into a pair of opuses by stride master James P. Johnson: the flashy “Keep Off the Grass” and the stride waltz “Eccentricity.” The pianist then demonstrated his transformation of Elizabeth Cotton’s guitar-driven “Freight Train” from a simple folk melody into a luxuriant stride piano tour-de-


During the second set, Ridenhour paid tribute to his roots in the Ozark Mountains of Missouri, first with Western swing-inflected versions of two songs by the late George Jones (one of which was “She Thinks I Still Care”), and later with the traditional hymn “The Old Rugged Cross,” which started out as a straight forward gospel interpretation, evolving into ragtime and stride. Joplin’s “Magnetic Rag” led to “Belle of Louisville,” a contemporary rag by Frank French. Ridenhour repeated his take on the Jelly Roll Morton classic “King Porter Stomp,” which was the only featured solo performance at his TSJS gig with Dan Levinson’s Roof Garden Jass Band two years ago. He then unveiled “Rivka Road,” an original rag named for a thoroughfare in the Catskills (“Rivka” is Yiddish for “Rebecca”).

A final return to the music of James P. Johnson, “Jingles,” anticipated “A Handful of Keys” by Johnson’s pupil Waller with its extremely fast stride vamps. The seldom-heard Louis Armstrong ballad “If We Never Meet Again” brought the tempo way down once more before Ridenhour finished in a blaze of pyrotechnics on Joplin’s perennial “Maple Leaf Rag.”

Watch the video created by Richard Barnes (of the Blackbird Society Orchestra) from Sunday’s concert:

Watch the video created by Richard Barnes (of the Blackbird Society Orchestra) from Sunday’s concert:
Omer Simeon
By Jim McGann

Part 1
He was born in a generation of great New Orleans clarinet players. He was considered “under-rated” by historians and an “unsung hero” by his peers. While he, like most of his contemporaries, embraced the nomadic existence of a jazz musician, he would eventually find some employment opportunities to his liking, and remain loyal to his employer, sometimes for lengthy periods, sometimes to the detriment of his career. Yet he rarely led groups under his own leadership. Who was this musician that achieved great respect in the jazz community, yet fame eluded him throughout his career? His name is Omer Simeon.

Simeon was born in New Orleans, Louisiana on July 21, 1902, part of a generation of great clarinet players from the Crescent City including Johnny Dodds, Jimmie Noone, Sidney Bechet, Edmond Hall, Albert Nicholas et al. Unlike most of the aforementioned, Simeon would experience little of the parades, the brass bands, and the other musical experiences that the Crescent City offered; his family moved north to Chicago when he was twelve years old. Others soon would follow.

Simeon took lessons from Lorenzo Tio, Jr., who came from a family of master clarinetists, and taught Bechet, Noone, Dodds et al. Like Tio’s fellow students, he was taught on the Albert system clarinet, which uses a slightly different fingering than the more popular Boehm system. In 1920, Simeon would begin his professional career in his brother’s band, violinist Al Simeon. In 1923, he would join Charlie Elgar’s Creole Band.

Like Simeon, Elgar was a product of New Orleans. He had previously performed in the Windy City with the Bloom Theater Philharmonic. In his book, “With Louis and the Duke,” Barney Bigard described Elgar and his orchestra:

“The orchestra was a little larger than I had been used to and ran to twelve pieces. It was strictly a reading band with arrangements and all...You see Mr. Elgar didn’t play anything in the orchestra. He was strictly a front man and the people loved him. He was a true diplomat, let’s say.”

Bigard had left New Orleans in 1924 after receiving a cable to work for King Oliver. Later in 1927, Simeon would replace Darnell Howard in Oliver’s Syncopators. By that time, Oliver’s fortunes were on the decline, mostly due to mismanagement. Simeon saw the handwriting on the wall and left Oliver while the band was touring in Baltimore, returning to Chicago and to Elgar’s orchestra. He then convinced Elgar to hire Bigard. The two musicians had struck up a friendship while with Oliver, and the future Ellington star had this to say about his former section mate: “Omer Simeon and I were the only New Orleans musicians in [Elgar’s] band. I soon made myself acquainted with the rest of the guys but Simeon was my buddy. I stayed at his folks’ house in Milwaukee. You know, that man was a real unsung hero of jazz music. He was such a quiet man, real quiet, but he played like hell. He was an excellent reader, too.”

Before joining Oliver, Simeon participated in a recording band. Its leader was connected with Chicago since 1914. Up until 1923, this leader had published songs and had been touring extensively on the west coast, Wyoming, Colorado, Detroit and even Tijuana. He had just signed a contract to record for the Victor Talking Machine company, which would move on location (Chicago’s Webster Hotel) to record his band. His name was Ferdinand Lemott AKA Jelly Roll Morton.

The recordings of Morton’s Red-Hot Peppers in 1926-1927 were the high-water mark of Morton’s career, and Simeon contributed on the earlier sides. It is uncertain how Simeon and Morton connected, but being a jazz musician in Chicago in the Roaring ’20s, it is not uncommon. Those who were in the know, knew.

Simeon’s sound on these sides are the definitive sound of New Orleans, and it is clear he was an admirer of Jimmie Noone. He had his moments on “Black Bottom Stomp” and “The Chant,” but it is his opening chorus on “Doctor Jazz,” particularly the construction of it, that one notices – long lines for about 8-10 bars followed by short chalumeau passages. Simeon’s clarinet would be showcased in a later (1928) trio with Jelly Roll, igniting the composer’s “Shreveport Stomp.”

Morton, like Oliver, moved to New York to seek greater exposure, but found he could not compete with the market – rival bandleaders assured the arriving musicians with better wages. By the end of 1930, he ceased his recording and his career came to a halt until Alan Lomax interviewed him in the late 1930s.

1929 was a busy year for Simeon. He was with Erskine Tate at the Metropolitan Theater and managed to appear on record on a regular basis until September. The earlier recording dates were being part of Jabbo Smith’s Rhythm Aces on the Brunswick label. Smith had just ended his tour with James P. Johnson’s revue, Keep Shufflin’ and was jobbing around Chicago (quite possibly, he was with Erskine Tate along with Simeon at the time of the recordings). Another Tate sideman, trumpeter Reuben Reeves, obtained Simeon’s services for his “Tributaries” recordings during the summer. Most interesting, though, were two small group sides under Simeon’s name in late August-early September. The pianist on the second Simeon session was a product of Pittsburgh, Pennsylvania and would become Simeon’s employer throughout most of the following decade. His name was Earl Hines.

Part 2 and the bibliography in the October issue
DeWitt Peterson  
Founder of TSJS

I was one of the 20 persons who met in April 1988 to start a new jazz society, as the Delaware Valley Jazz Society and the Penn Jersey Jazz Friends had ceased offering concerts. Most of those people are no longer with us.

We set June 1988 as the first concert at the Dutch Inn on 295 near Paulsboro at 6 to 10 PM. Then most ate and danced. I was the first president, serving 16 years of the 19 years until 2007.

I grew up at Lake Mohawk, New Jersey, attended Newton HS, Tufts College, and Wharton, and served in Navy in the Korean era. My late wife, JoAnne, was very active in TSJS until 2005. We lived in Worcester and Grafton, MA, Middlebury, VT, and Moorestown, NJ (since 1972), raising 6 children, who now live in Philly, Chatham, NJ, Fairfax, VA, Mechanicsburg, PA, England, and Brazil. I have been a naval officer, Industrial engineer, manufacturing engineer, Apollo program manager, controller, human resources manager, consultant, business studies chair, and management and economics professor, at 3 companies and a community college, retiring in 2000.

I have been a trad jazz fan since high school when I listened to Art Hodes' radio jazz program from a tiny NYC station, where he often had live performances in the studio. I visited the Commodore Music Shop in NYC and met jazz musicians there. I went to several jazz joints in NYC, Boston, and other cities and collected LPs, 78s, and CDs. I have been fortunate to have known several trad jazz star musicians over the years since 1946. Many of my friends are due to this music.

Profile of the Month  
Our Board Members and Volunteers

TSJS has been in many venues since 1988: churches, hotels in NJ, DE, and PA, community halls, DuPont Country Club, a high school concert hall, and restaurants (at least 16 total). Both DVJS and PJJFs were one-person efforts that lasted for years.

What types of music do you listen to other than traditional jazz?

I listen to Cabaret and Piney music.

Do you play a musical instrument?

I have no musical talent.

From an email interview with The Strutter editor

Here is a link to DeWitt's alumni profile at Wharton: https://alumni.wharton.upenn.edu/dewitt-peterson-wg56/

LIKE US ON FACEBOOK  
www.facebook.com/tristatejazz

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

Would you like to do more to support the Society in its efforts to preserve and promote traditional jazz? Become a Sustainer, Patron, or Sponsor – these memberships, specially recognized by the TSJS, are eligible for invitation to special events. Visit our website for more details: tristatejazz.org/donations.html

Online Membership Enrollment and Renewal Now Available!

Online Tri-State enrollment and renewal now works with PayPal. Make credit card payments using PayPal’s secure website, accessed directly from our Tri-State Jazz Society website.

Click here for new-member enrollment: tristatejazz.org//new-member-application.html  
Click here for renewals: tristatejazz.org//renewal-form.html

Complete the contact information entry on the form, then click Submit Form to access the PayPal site and complete the payment transaction. You do not need to be a Paypal member to use this service.
### CONCERT SCHEDULE
Sundays from 2:00 to 4:30 pm

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<tr>
<th>Date</th>
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<tr>
<td>10/13/19</td>
<td>Wallingford</td>
<td>Buck and a Quarter Quartet</td>
<td>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.</td>
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| 10/27/19   | Wallingford  
Special Time  
2 - 5 pm | SPECIAL EVENT - TSJS CO-SPONSORS EDDIE LANG DAY!! | Come celebrate the music of pioneering jazz guitarist, Eddie Lang - presented by Richard Barnes. SPECIAL NON-TSJS PRICING: $20 General Admission, $15 TSJS members |
| 11/10/19   | Haddonfield        | 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. |
| 1/26/20    | Wallingford        | Capital Focus Jazz Band | Dave Robinson returns to TSJS with another superbly talented group of young musicians from Washington, DC. This is the future of Dixieland and traditional jazz. |
| 2/23/20    | Haddonfield        | Paris Washboard | The legendary Paris Washboard (from France, naturellement) makes its debut at Tri-State! Come hear this extraordinary quartet, led by Daniel Barda, tear up the traditional jazz standards! |
| 3/15/20    | Wallingford        | Adam Swanson - Solo Piano | 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. |
| 4/19/20    | Haddonfield        | Jon-Erik Kellso and the EarRegulars | Trumpeter Jon-Erik Kellso and his EarRegulars pay Tri-State a visit. Come and hear swinging, melodic classic jazz -- everything from New Orleans style to tin pan alley and the swing era. |
| 5/17/20    | Haddonfield        | Neville Dickie & The Midiri Brothers | Master British stride and boogie-woogie pianist Neville Dickie makes his annual visit, accompanied by Joe and Paul Midiri on reeds and drums, respectively. Come early--a sellout is likely! |

**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 at [www.tristatejazz.org/directions-cac.pdf](http://www.tristatejazz.org/directions-cac.pdf)

**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 at [www.tristatejazz.org/directions-haddonfield.pdf](http://www.tristatejazz.org/directions-haddonfield.pdf)

### AREA JAZZ

#### 1867 SANCTUARY
101 Scotch Road, Ewing, NJ
Tri-State Jazz Society members receive a $5 discount on General Admission to jazz series concerts. Welcoming all lovers of jazz, including performers of jazz, to their many jazz concerts in the beautiful acoustics of their 200-seat, informal, air conditioned historic landmark space. Ample off-street parking, fully wheelchair-accessible.

[www.1867sanctuary.org](http://www.1867sanctuary.org)

#### JAZZ ON BROAD
Thursdays from 6:00-9:00 PM  
(Sitting in by invitation during 8:00pm set)  
Hopewell Valley Bistro & Inn,  
15 East Broad Street, Hopewell, NJ  
609 466-9889  
Reservations recommended  
[https://jazzonbroad.com/](https://jazzonbroad.com/)

Cash cover, $15 ($5, age 22 & under.) No minimum; Full menu & bar service available. Wheelchair accessible.

- **Sept 12:** Danny Tobias (horns), John Colianni (piano), Joe Plowman (bass)
- **Sept 19:** Larry McKenna (tenor), Warren Vaché (horns), Phil Orr (piano), Joe Plowman (bass)
- **Sept 26:** Steve Kramer (piano), Scott Hornick (bass), Gabriel Bar-Cohen (drums)

#### PENNSYLVANIA JAZZ SOCIETY
Sunday, September 22, 2019, 2:00 to 4:30 pm
The Midiri Brothers  
Joe Midiri - clarinet & saxes  
Paul Midiri - vibraphone  
Danny Tobias - trumpets  
Pat Mercuri - guitar  
Jack Hegyi - bass  
Jim Lawlor - drums

Dewey Banquet Hall  
Phone 610 625-4640  
502 Durham St, Hellertown, PA  

#### WOODBRIDGE JAZZ FESTIVAL
Free admission! Family friendly!  
Saturday September 14, 2019, 12 - 4 pm  
Parker Press Park, Woodbridge, NJ

- **12 noon:** Danny Mixon Quartet featuring Antionette Montague  
- **1pm:** Peter & Will Anderson Quartet  
- **2pm:** David Ostwald’s Louis Armstrong Eternity Band  
- **3pm:** Danny Tobias and Friends

Don’t miss some of TSJS’s favorites!  
[http://woodbridgeartsnj.org/jazz_festival.html](http://woodbridgeartsnj.org/jazz_festival.html)
TSJS SUSTAINERS
Very Special - $200 or more, $220 couples
- Sanford Catz
- Mary Ann & Dr. Charles H. Emely
- William N. Hoffman
- Richard & Peggy Hughlett
- Chris Jones & Amy Galer
- Bob Mackie
- Dewaine & Clare Osman
- DeWitt Peterson
- Dr Myron E. & Phoebe R. Resnick
- Sylvia Rosenberg
- Jay & Orinda Lou Schultz

TSJS PATRONS
The Big Time - $100 or more, $120 couples
- Joan C. Adams
- Elaine Berkowitz
- Walter Brenner
- Jolyne Dalzell
- Stephen Faha
- Bruce M. Gast
- Michael & Irene Lastra
- Robert & Pat Lowe
- James & Lorraine Maitland
- Carl F. & Paula S. Miller
- Mike Mudry
- Janney & Bill Murtha
- Nancy Pontone & Steven Peitzman
- Katherine & Michael Perloff
- Ludwig & Claire Pisapia
- Bob & Nancy Rawlins
- Scott Ricketts
- Lynn Redmile and Dan Tobias
- Kay & Bob Troxell
- Constance & Donald Windus
- Jerry & Josephine Yocum

TSJS SPONSORS
Headliners - $50 or more, $70 couples
- Chic Bach
- Joan Bauer
- Louis DePietro
- Robert & Cynthia Freedman
- Gerald Carter & Janet S. Graehling
- Rich Mucci & Ellen Griffith
- Carl Meister Jr. & Linda Hickman
- Roger Jacobs
- Peggy de Prophetis & Louis Kaplan
- Joe Havasy & Marian Konop
- Marilyn Lunenfeld
- Patricia Madison
- Terence W. Rave
- Mark Raymond
- Jean G. Reich
- Peter Reichlin
- R. Adam Rogers III
- Rich Troyan
- Mark & Debra Patterson- Van Dusen

TRI-STATE JAZZ SOCIETY
BOARD OF DIRECTORS
Sanford Catz, President, 2022
Lynn Redmile, Vice President, 2022
Dewaine Osman, Secretary, 2021
Robert Lowe, Treasurer, 2022
Mark Raymond, Membership Chairman, 2020
Bill Hoffman, Music Advisory Committee Chairman, Bands Contact, 2020
Mike Mudry, Asst. Treasurer, 2020
Chris Jones, Photo Editor, 2021
Chic Bach, Sound Coordinator, 2022
Sally Cannon, Refreshments Manager, 2020
Bob Rawlins, Music Advisory Committee, 2020
Steven Peitzman, Programs Editor, 2021
Robert Robbins, Publicity, 2021
Richard Barnes, 2020
Paul Midiri, 2020

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

Email us at:
https://tristatejazz.org//email-the-staff.html

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

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 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
- Strutter Newsletter by Email
- Strutter by U.S. Mail (Patrons, Sponsors, Sustainers Only)

First and Last Name(s) _________________________________________________________
Street_______________________________________________________________________
City_________________________________________________State______Zip___________
Phone (_____)_______________ E-mail ___________________________________________

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

TRI-STATE JAZZ SOCIETY, INC.
P.O. BOX 896
MOUNT LAUREL, NJ 08054