

OUR NEXT CONCERT

Alex Hassan



Sunday, March 24, 2013

2:00 – 4:30 p.m.

Haddonfield Methodist Church

29 Warwick Road

Haddonfield, NJ 08033

Directions on [Page 7](#)

Solo pianist and collector of early American jazz artifacts Alex Hassan will recreate novelty, ragtime, and other popular musical styles from the 1890s to the 1930s for Tri-State Jazz Society on Sunday, March 24.

A leading authority on early American jazz piano with a personal collection of over 1600 piano recordings and 30,000 sheets of music, Alex's performances are intended to preserve and promote this important and colorful era. He has appeared at, among other venues, the Aldeburgh Festival (UK), the Scott Joplin Festival (Sedalia, MO), the Rocky Mountain Ragtime Festival (Boulder, CO), Piazza- On-The-Park (London), Stanford University, the Smithsonian Institute, the Player's Club (Manhattan), Toronto's McMichael Art Gallery, the Kennedy Center's Terrace Theater,

and at the 2007 "Piano Rarities" concert in Husum, Germany.

He has recorded widely, and four recent British CDs were hailed by Britain's "Gramophone" magazine as among the reviewer's favorites of the year. Alex lives in Falls Church, VA, and is president of the Northern Virginia Ragtime Society.

Video clips of Alex Hassan in concert are available at YouTube and at his website:

<http://noveltypiano.com/>.

Alex is president of the Northern Virginia Ragtime Society, one of the oldest and most successful groups of its kind, and resides in Falls Church, Virginia.

All 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 — No advance sales

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LOOKING AHEAD TO OUR APRIL 2013 CONCERT

Twelve-year-old nationally-renowned jazz trumpet phenom Geoff Gallante will lead his own quartet in a program of jazz standards on Sunday, April 21, 2013, at 2:00 p.m. at the Community Arts Center in Wallingford, PA.



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. As bestselling Columbia Records jazz recording star Chris Botti says, "...incredible talent... I've never seen such a rare gift."

MIDIRI BROTHERS SEXTET FEBRUARY CONCERT REVIEW



Photo by Paul Macatee

There comes a time where a substitution is necessary. In most cases, substitutions can be disappointing experiences. We all remember the substitute teacher in school, and how he/she didn't know what he/she was doing. Or the understudy taking over for a popular actor in a play; no matter how good he performed, he wasn't the actor he replaced. In Jazz, substitutions take place every day, but for some ensembles, the effect can change the group as a whole unit. When Dave Tough took over the drum chair in Benny Goodman's orchestra after Gene Krupa's departure in 1938, he affected the band's heavy-handed approach to Swing. To fellow musicians and to those in the know, Tough's contributions were superior, not so much as a soloist, but more as being able to drive the band. To audiences in 1938, not seeing the perspiring, gum-chewing Krupa on the bandstand was a letdown. While the Goodman orchestra was improved musically, an important part of its success was gone.

Substitutions do not always equate disappointment. Imagine if Goodman stuck with amplified guitarist Leonard Ware instead of the revolutionary Charlie Christian. And who knows what would have happened if Nick LaRocca and his men did not take the gig at Reisenweber's?

Mary Lou Newnam appeared at one of the TSJS Jam Sessions a few years ago. The rolling fire of her tenor caught this reviewer by surprise then, and was even more surprised to see her at a Midiri Brothers TSJS concert on Sunday. The tenorist was there filling in for an ailing Joe Midiri. If there was

anyone who could fill in for the clarinetist, it was Mary Lou.



Mary Lou Newnam
Photo by Jim McGann

Without Joe Midiri's presence, the band took on a different character. Instead of the tight Goodman sextet arrangements, this Midiri ensemble took on a Kansas city approach - riffing, blowing, swinging.

Mrs. Newnam's tenor scorched "Flying Home" with a Jacquet-like fervor, and her gutty clarinet solos on "Pee Wee Blues," "Hindustan" and "Love Me Or Leave Me" were a change of pace from the legitimate sounds of a Goodman, Shaw, or DeFranco. Dan Tobias' "air" cornet was in flight mode on Sunday; his horn tone is light as a flute, but can swing on a minimum of notes. His feature, "I Can't Give You Anything But Love", is a prime example, but listening to his work on "Sweet Lorraine" was like watching a helium balloon drifting upwards into the sky. Pat Mercuri's tribute to Eddie Lang, "April Kisses", was on the money, as was his horn like attack on "There'll Never Be Another You" and his chordal swing on "Hindustan." Ed Wise's string bass made a couple of interesting appearances; one was the long, unaccompanied, "where is this headed?" bass intro to "Strike Up the Band", the second an arco/vocal rendition of Frank Loesser's "If I Were A Bell." Jim Lawlor's slap-happy brushes propelled "There'll Never Be Another You" into orbit, and his thunderous presence on "Strike Up The Band" turned the Gershwin tune into a musical salvo; a bombardment of rhythmic proportions. Finally, the leader's work on vibes - swinging on "Flying Home" and "Strike Up the Band" and most reflective on "I Love You" and "What'll I Do?" - sparked the sextet with a technique matched by Hampton, Norvo and Gibbs.

Yes, at Wallingford, the sextet performed without an important piece, but with Mary Lou Newnam, the crowd left the Community Arts Center well

WHO AM I?

"He presented quite a sight. Self-conscious about his blind and protruding left eye, the result of a childhood accident (some people called him Popeye),...[he] played seated or leaning against a wall, sporting a derby rakishly angled to cover the affliction,..." (Gary Giddins and Scott Devaux, *Jazz*, p. 100.)

"It [i.e., the music I heard his band play in the 'Big 25' dancehall, one block from Basin Street in New Orleans] was rough, rugged, and contained many bad chords. There were many fluffed notes, too. But the drive, the rhythm, the wonderfully joyous New Orleans sound was there in all its beauty. This is what the recordings in Chicago missed [for in Chicago his band was more polished, trying to imitate a white band's sound]." (Edward Souchon, "A Very Personal Memoir," in *Reading Jazz: A Gathering of Autobiography, Reportage, and Criticism from 1919 to Now*, ed. Robert Gottlieb, p.346.)

"Suffering from pyorrhea, a disease of the gums, he wanted a second cornetist to punch up the front line and spell him when his embouchure [i.e., his way of applying his lips and tongue to the cornet] failed. Weeks into the job [in 1922 at black-owned Lincoln Gardens nightclub in Chicago], he cabled New Orleans for twenty-year-old Louis Armstrong to join him" (Gary Giddins and Scott Devaux, *Jazz*, op. cit., p.101.)

"He frequently used timbre modifiers of various sorts [--a bucket, doorknob, glass, hat, pop bottle, or rubber plunger over the cornet's bell--] and was renowned for his wa-wa effects, as in his famous three-chorus solo on Dipper Mouth Blues (1923), which was learned by rote by many trumpeters of the 1920s and 1930s and which, as Sugar Foot Stomp, became a jazz standard." (Leonard Gushee, in *The New Grove Dictionary of Jazz*, ed. Barry Kornfeld, pp. 935-936.)

"...[the last 85 years] or so of solo-oriented jazz make it difficult for people to understand the collective music-making conception the Creole Jazz Band represented [under his leadership], and of course the antique sound of the old acoustical Gennett, Okeh, and Paramount recordings is strange to modern ears. For me they have a lovely

sound all their own, as nostalgic and personal as the sound of a Model T....The particular beauty of the New Orleans conception, however, lies precisely in its polyphony [i.e., combining of harmonizing melodies played by different instrumentalists at the same time],... The multi-faceted texture of the Creole Band generates a special beauty all its own that the solo concept, so fundamentally different, can never achieve." (Gunther Schuller, *Early Jazz: Its Roots and Musical Development*, p.78.)

"With the onset of the Great Depression in 1929, the cabaret and record business suffered severely. Bandsmen began to balk at traveling; bookers began to take advantage; and the touring Creole Jazz Band was stranded in Kansas City without a job or money. In the changed temper of the times, the New Orleans style began to sound dated. By the mid-thirties,...[he] was running a fruit stand in Savannah, and, when that did not prove fruitful, he took a job as janitor in a pool hall.... He died of a cerebral hemorrhage on April 8, 1938." (Arnold Shaw, *The Jazz Age: Popular Music in the 1920's*, p. 21.)

By Rabbi Louis Kaplan

Answer elsewhere in this issue

REVIEW - ED WISE AND HIS NEW ORLEANS JAZZ BAND

The Time: 7:30pm, Wednesday, January 2, 2013
The Place: Cheltenham Arts Center, 439 Ashbourne Road, Cheltenham, PA

- Ed Wise, leader, string bass, and vocals
- Stan Slotter, trumpet, cornet
- Fred Scott, trombone
- Charly Salinger, clarinet and tenor sax
- Dave Posmontier, piano
- Grant MacAvoy, drums

The term "rare form" is applied when someone or a group exceeds expectations, or displays a side of character previously concealed (and that should be displayed more often!). I have reviewed Ed Wise and his New Orleans Jazz Band on a number of occasions, and I can honestly say that when this band set foot on stage at the Cheltenham Arts Center they were in their rarest form yet. With a rallying cry of "Let's go to New Orleans!" the leader stomped off a tempo launching Hoagy Carmichael's

"Riverboat Shuffle" airborne. And with that, the band was off and running, playing to a packed house. As the concert progressed, seats were being placed on stage, as the auditorium was filled to capacity. In a brief 90 minutes, the band not only played New Orleans Jazz, but modern works, big band impersonations, and even the Hawketts' "Mardi Gras Mombo" (!)

The musicianship of Ed's ensemble animated the diversified crowd. Charly Salinger's clarinet swung in an original non-Goodman way, reminding one of Norvo clarinetist Hank D'Amico. Stan Slotter was the mad Satchmo, combining Louis' fat tone with modern phrasing and making it all work, blasting through the ensemble passages. Fred Scott was in a Dukish mood, evoking a Lawrence Brown sound on many of the selections. The rhythm section of Wise, Dave Posmontier and Grant MacAvoy sailed through a variety of styles - trad, cool, mombo, "street beat" - in an effortless manner.

There were only twelve numbers performed, but all had something going for them. Most interesting was Gerry Mulligan's "Love In New Orleans" which had the cool qualities of Mulligan's famous quartet, while offering a glimpse of traditional New Orleans jazz redressed with the cool sounds of the 1950s. Dorothy Fields and Jimmy McHugh's "Raisin' The Roof" was redrawn into a tight, John Kirby Sextet arrangement, with Slotter cast as a modern, while Wise assimilated Adrian Rollini's bass sax sounds in the ensemble. Then there's the aforementioned "Mardi Gras Mambo" and "The Big Parade" - both featuring vocals by Wise, and backed by a funky "street beat" - described by Wise as having elements of Sousa marches, Caribbean and African sounds. It reminded this reviewer of the great New Orleans pianist, Professor Longhair. Even the traditional numbers had some surprises. Spencer Williams' "Mahogany Hall Stomp" took on a Basie big band persona with Posmontier's sparse playing echoing the Red Bank native. "Ring Dem Bells," whose title alone opens the door to high voltage swing, began quietly, with Slotter's horn, on plunger, dancing frantically. A key change released the floodgates, and the musicians' roared freedom sounds like service men on furlough. A few, brief choruses of "The Saints..." brought the already animated crowd to their feet. Ed Wise and Co. provided them (and this reviewer) with quite an evening.

By Jim McGann

FUTURE CONCERTS



www.tristatejazz.org

Mar 24 2:00 to 4:30 p.m. Alex Hassan, Solo Piano Concert, Haddonfield Methodist Church, Haddonfield, NJ

Apr 21 2:00 to 5:00 p.m. Geoff Gallante Quartet, Community Arts Center, Wallingford, PA

May 19 2:00 to 5:00 p.m. Doug Munro and La Pompe Attack, Haddonfield Methodist Church, Haddonfield, NJ

June 9 2:00 to 5:00 p.m. Neville Dickie and the Midiri Brothers, Community Arts Center, Wallingford, PA

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 Tri-State Jazz Society

THE STRUTTER IS ON THE WEB

The current and back issues of The Strutter are on the Tri-State Jazz Society Web. 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 current issue at

www.tristatejazz.org/Strutter.pdf.

SEE US ON FACEBOOK

www.facebook.com/tristatejazz

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

STRUTTER PRINT SUBSCRIPTIONS TO CHANGE IN 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 February, 2013 is Gerald Davis of Philadelphia, PA.

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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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.

March 11 Big Bix Beiderbecke Birthday Bash

March 18 Jazz Lobsters

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

March 6 Tom Roberts

April 3 Midiri Brothers

CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St., Cape May, NJ

www.capemaytraditionaljazzsociety.com

March 10 Atlantic City Jazz Band, incl. Paul Midiri, Bob and Nancy Rawlins

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.

March 21 Al Harrison Dixieland Band

ABOUT TRI-STATE JAZZ SOCIETY BOARD OF DIRECTORS

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TSJS CONTACT INFORMATION

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E-mail: info@tristatejazz.org

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

Answer to WHO AM I ?:

Joseph "King" Oliver (1885-1938)

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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:

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 HADDONFIELD

UNITED METHODIST CHURCH

FROM PHILADELPHIA: Cross the Ben Franklin bridge into NJ. Keep left at the end of the bridge, following signs for US-30 East. Continue on Admiral Wilson Blvd. for 2.2 miles, keeping to the left and following the signs to Cherry Hill, NJ-70. The overpass leads to NJ-38 and NJ-70. Move to the right lane for NJ-70 east. Go 2.3 miles to Grove Street and turn right at the traffic light. Go 1.5 miles to Kings Highway (NJ-41). Turn right and drive a half mile through Haddonfield, passing over the PATCO tracks just before you get to Warwick Rd. Turn left at Warwick Rd. The church is on your left. Pass the church and turn left into the parking lot. Use the rear entrance for Fellowship Hall.

FROM THE SOUTH OR WEST VIA I-295: From PA or DE take I-95 to the Commodore Barry Bridge (US-322 east) and cross into NJ. Take the second exit, I-295 and US-130 north. In 2.1 miles US-130 merges with I-295. Follow I-295 north for 16 miles to Exit 32, Haddonfield Berlin Rd. (NJ-561). Turn left toward Haddonfield and go past Kresson Rd., as it bends to the left and continue on Ellis Ave. At the "Welcome to Haddonfield" circle, keep to the right for S. Haddon Ave. Continue to the traffic light at Kings Highway (NJ-41) and turn left. Go 0.4 mile, passing over the PATCO tracks just before you get to Warwick Rd. Turn left at Warwick Rd. The church is on your left. Pass the church and turn left into the parking lot. Use the rear entrance for the Fellowship Hall.

FROM THE NORTH VIA I-95: Take I-95 south to the Betsy Ross Bridge exit (NJ-90). Cross into NJ and continue 2.1 miles on NJ-90. Exit at Haddonfield Rd. south. Go 4.2 miles. When you cross NJ-70, Haddonfield Rd. becomes Grove St. Go another 1.4 miles to Kings Highway (NJ-41). Turn right and drive a half mile through Haddonfield, passing over the PATCO tracks just before you get to Warwick Rd. Turn left at Warwick Rd. The church is on your left. Pass the church and turn left into the parking lot. Use the rear entrance for Fellowship Hall.

FROM THE NORTH VIA I-295: Go south on I-295 to Exit 30, Warwick Rd. From the exit ramp, turn left (north) onto Warwick toward Haddonfield. Go 1.4 miles. Turn right into the church parking lot. Use the rear entrance for the Fellowship Hall.



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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, 2013.*

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