

## OUR NEXT CONCERT

### Stephanie Trick-Solo Piano



Photo by Bill Peters

Sunday, March 15, 2015

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>

Based in St. Louis, Stephanie Trick has a national and international following as an extraordinary jazz and ragtime pianist. This will be her first Philadelphia area appearance.

A classically-trained pianist, Stephanie began playing piano at the age of five. During the time between her beginning years and high school, her teacher exposed her to early jazz, and the syncopation and swinging rhythm piqued her interest. While in college, it became clear to her that she wanted to pursue stride and classic jazz styles professionally. Harlem stride piano, which developed in the 1920s and '30s, is an orchestral style of two-handed piano playing that not only swings but is technically demanding and exciting to watch.

With a swinging approach inspired by second-generation stride pianists such as Dick Hyman, Ralph Sutton, and Dick Wellstood (as well as the original Harlem ticklers, James P. Johnson, Willie "The Lion" Smith, and Fats Waller), and one that includes boogie woogie and blues from the late '20s, Stephanie was the 2012 recipient of the prestigious Kobe-Breda Jazz Friendship Award. She has performed in many parts of the United States and Europe in a variety of venues, including the Teatro Dal Verme in Milan, Italy, the Breda Jazz Festival in the Netherlands, the Arbors Records Invitational Jazz Party, and the Sacramento Music Festival. In 2008, 2010, and again in 2014, she was invited to perform at the international Stride and Swing Summit in Boswil, Switzerland. In 2014, she played for the Prince of Wales and the Duchess of Cornwall at the Edinburgh Jazz & Blues Festival.

A serious student, dedicated to classic jazz and the stride piano tradition, she has played with a number of celebrated musicians, including Dick Hyman, Phil Flanigan, Rossano Sportiello, Louis Mazetier, Carl Sonny Leyland, and Danny Coats. Graduating from college with a Bachelor of Arts in Music, she was inducted into the Phi Beta Kappa academic honor society at the University of Chicago.

#### 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 2015 CONCERT

The Peter and Will Anderson Quartet will play a Tri-State Jazz concert at the Community Arts Center, Wallingford, PA on April 12, 2015.



Peter & Will Anderson, called "virtuosos on clarinet and saxophone," (New York Times) are one of the most extraordinary duos in jazz performing today. As young as 15, they toured the United Kingdom, and have been described as "clever, charming...true showmen." Hailing from Washington, D.C., they attended Juilliard in New York City, and their expertise has made them saxophonists of choice for Wynton Marsalis, Jimmy Heath, the Village Vanguard Orchestra, and Wycliffe Gordon. They've headlined at Jazz at Lincoln Center, DC's Blues Alley, the New Orleans Jazz Festival, Sarasota FL Jazz Festival, Seattle's Triple Door, Iowa's Bix Beiderbecke Jazz Festival, as well as at jazz festivals in Europe, Asia, The Middle East, and South America. They've co-led three month-long jazz show runs in New York: Artie Shaw at 100, The Fabulous Dorseys, and Le Jazz Hot, the last of which was nominated for a 2014 Drama Desk Award. Vanity Fair magazine hand selected their music alongside Miles Davis in "Four New Releases to Make You Love Jazz." Outfitted with their trio, the Washington Post calls Peter and Will's latest release, *Reed Reflections*, "Imaginatively unfolding in ways that consistently bring a fresh perspective to classic pop and jazz tunes."

Peter and Will's quartet will include Alex Wintz on guitar and Neal Miner on bass. Both of these musicians have an impressive name in the international jazz community.

## JERRY RIFE'S RHYTHM KINGS FEBRUARY CONCERT REVIEW

The Time and Place: Sunday, February 15, 2015, 2:00 p.m. to 4:30 p.m. at the Haddonfield United Methodist Church, Haddonfield, NJ.

The Band: Jerry Rife, leader, clarinet, soprano sax, and occasional vocals; Dan Tobias, cornet and vocals; Pete Reichlin, trombone; Pat Mercuri, amplified guitar and banjo; Gary Cattley, tuba; Sean Dixon, drums.



The early months of 2015 haven't been too kind weather-wise. Last month a heavy rainfall mixed with icy conditions created all sorts of havoc on the roadways. This weekend, it was old man winter taking center stage with a supporting cast of flurries, high winds, and low temperatures. Fortunately, it was only the winds that remained on an otherwise sunny February day. It was a good day for hot jazz. And hot jazz was delivered via the efforts of Jerry Rife's Rhythm Kings.

It seemed like the winter weather brought out a competitive spirit in the musicians, almost determined to "warm-up" a winter weary audience. From the press roll intro to "Bourbon St. Parade" to the "When the Saints..." chaser, this band was on! Another cause for celebration was the close proximity of holidays - Valentine's Day, Presidents' Day and Fat Tuesday (Mardi Gras) around the corner. Dr. Rife and Co. covered all of them.

"Bourbon St. Parade" really was a parade, with Pete Reichlin, Gary Cattley and newcomer Sean Dixon illustrating a New Orleans brass band marching down the French Quarter's fabled street - Reichlin providing creative rolls on the trombone, and shouting loudly as the key changed in the band's

closing chorus, Cattle's tuba anticipated the arrival of a brass band approaching with his huge pulsing sound, Dixon began his solo utilizing the cowbell and woodblocks before segueing into press rolls and rim shots. This is how the concert began.



Citing a desire to perform a "slow blues," Rife called for "How Come You Do Me (Like You Do-Do-Do)." It opened with a band chorus - Tobias using an oyster can as a mute, Rife on soprano sax, and Reichlin growling on trombone without a mute! Tobias continued using the mute in his solo, making declamatory statements. Rife, backed by stop time effects, closed his solo with "a shave and a haircut" riff, but leaving out the "two bits." Reichlin executed with a heavy Floyd O'Brien sound - very authoritative. Pat Mercuri's modern guitar sound may have seemed out of place for some, but considering what his band mates were doing prior to his solo, it fits! A walking Cattlely half chorus on tuba segued to Tobias leading the closing band chorus.



"Crazy Rhythm" and "Sunday" contained more fun moments. In the former, Rife, after a gymnastic break, quoted Charlie Shavers' "Undecided." Tobias, picked up on the "Undecided" riff and then proceeded to play parts of the "Rhythm" melody in half tempo! Another unusual moment was the

band riffing "Goose Pimples" behind Dixon's drum solo. The latter, taken at a relaxed medium tempo, had Rife and Reichlin bickering instrumentally, while Tobias' horn illustrates someone deciding to take a leisurely walk.



Pete Reichlin



Sean Dixon

"Smiles" was taken at a "February tempo." Unusually slow, and with Rife's clarinet backed by a "pep" section of brass, it seemed almost Ellingtonian, especially when said "pep" section (Tobias and Reichlin) engaged in a conversation with each other. Dan Tobias' first vocal on "I Can't Give You Anything But Love, Baby" invited the audience to fill in the "Baby" line, while engaging a rather punchy Reichlin trombone, quoting "Louisiana" along the way, and inspiring a Rife-Mercuri duet. Jelly Roll Morton's "Fidgety Feet" closed the first set swinging out of the gate. Rife began soloing in the chalumeau register and then segued into a jumping thirds, fifths (?) progression. Tobias produced a solid, stop-time solo, and Reichlin was equally powerful.

The second set produced more gems. There was more "conversation" between Tobias and Reichlin, this time on open horns, on "Sweethearts on Parade." Tobias and Mercuri shared a lovely duet on "These Foolish Things." "Jubilee" had Tobias quoting a familiar melody in his solo, while Reichlin stayed close to the melody in his, save for the staccato shouts as if he was dodging the bomb-like rim shots from Dixon. Dixon was given an extended drum solo on the closing number, "That's A Plenty," which also offered sparkling banjo from Mercuri.

A concert like that did not make anyone anxious to brave the cold February winter weather afterward, but for two and a half hours, it was a nice escape.

Photos and Review by Jim McGann

## ALLAN VACHÉ: Hitting the High C's

Vaché is one of those family names familiar to classic jazz fans where the sons have followed in their father's musical footsteps. Warren Vaché Sr. was a bassist, jazz historian, editor and author who was a founder of the New Jersey Jazz Society and the American Federation of Jazz Societies as well as the moving force in establishing the American Jazz Hall of Fame. Sons Warren Jr. (cornet and flugelhorn) and Allan (clarinet) rank in the top echelon of today's working musicians.



The elder Vaché, whose day job was selling electrical appliances and musical instruments, was an avid record collector, so the boys had an early indoctrination to jazz growing up in Rahway, New Jersey. Both took piano lessons, which Allan calls "a good basis for music." Warren Jr. switched to the trumpet in the fourth grade and studied under "Pee Wee" Erwin, who had played in the Benny Goodman and Tommy Dorsey bands and owned a music store in nearby Teaneck.

Allan, who is two years younger than his brother, followed suit when he made the transition to clarinet and later played the baritone saxophone in junior high school. Allan had lessons with the Metropolitan Opera Orchestra's David Dworkin, but his true mentor was the late Kenny Davern. "Kenny was God to me," he said. "He taught me how to play the high notes, and he never stopped being my teacher." Davern was known for his unmatched mastery of the instrument and ability to produce a full-rounded tone in the lower register, combined with highly personal inflections and the ability to hit notes above the conventional range of the clarinet that made his sound immediately recognizable. Even today, Allan uses one of Davern's mouthpieces.

When Allan was in high school, Warren Sr. was playing weekends in Chuck Slate's Traditional Jazz Band, a group that played in the style of the Billy Maxted and Phil Napoleon bands. Legends like Bobby Hackett, Gene Krupa, Billy Butterfield or Lou McGarity would sometimes stop by and join in. "I listened to anybody who was good and could really swing," Allan said.

In 1972, he along with trumpeter Randy Reinhart and trombonist Pete Balance (who now plays with the Grove Street Stompers on Monday nights at Arthur's Tavern in Greenwich Village) organized their own band, the Bourbon Street Paraders. The next year, the Vaché brothers successfully auditioned for a Broadway musical, *Dr. Jazz*, starring Bobby Van and Lola Falana, with instrumental arrangements written by Dick Hyman and Luther Henderson. After rehearsing for months, the band which also included Vince Giordano, John Gill and Sam Pilafian, appeared on stage when the show finally opened. Unfortunately, the production lacked a compelling storyline and closed within a week.

Allan attended Jersey City State College and was performing with the likes of Wild Bill Davison, Max Kaminsky, Clark Terry, Lionel Hampton, Dick Wellstood and many of the jazz greats of that era. In late 1975 at the age of 21, he was invited to join the Jim Cullum Jazz Band in San Antonio, Texas, the start of a 17-year association. "It was my first time out of the New York metropolitan area and a whole new experience," he recalled. "Jim was always great to me."

In addition to the *Riverwalk, Live from the Landing* shows heard on 200 public radio stations, he traveled extensively with the band throughout North America, Europe and Australia, toured Mexico for the U. S. State Department, and made nine recordings that included the only jazz CD of the entire score of George Gershwin's *Porgy and Bess* full opera which was released on CBS Masterworks records. Concerts by the Cullum band of *Porgy and Bess* held in such prestigious venues as the Kennedy Center often included the noted bass-baritone William Warfield as narrator. Another highlight was the "Tribute to Turk Murphy" concert at Carnegie Hall in January 1987.

In the summer of 1992, Allan left San Antonio to pursue a free-lance career. He toured England as a

soloist, appeared with pop singers Bonnie Raitt and Leon Redbone, and can be heard on the soundtrack of the 1998 film, *The Newton Boys*, starring Matthew McConaughey. He moved to Florida in 1993 where for the next eight years he performed at Walt Disney World, Rosie O'Grady's, Church Street Station and various Orlando attractions.

He was featured in an 18-piece band that toured Brazil as part of a Centennial Tribute to Benny Goodman where he found the classic jazz audiences much younger than in the United States. "It's a matter of exposure," he noted. He is a regular on the jazz party-festival circuit and has recorded extensively on several labels, including 12 CDs for the Nagel-Heyer label based in Hamburg, Germany, six of those as leader.

The smooth sound Allan Vaché produces on his clarinet does indeed invite comparison to a young Benny Goodman, which is not surprising since the King of Swing has been one of his major influences over the years as has the New Orleans clarinetist Irving Fazola. Some critics have compared him with "Peanuts" Hucko. Vaché can be downright blistering as well as warm and mellow, and his clear articulation makes even complicated pieces seem easy. He solos with a light touch and a knack for catchy melodic twists.

His wife Vanessa is also a clarinetist who plays with several Florida musical groups and is the director of the Central Florida Chamber Orchestra. She joined Allan as a special guest on *Ballads, Burners & Blues*, released by Arbors Records in 2004. Allan returned the favor when he recorded the *Look to the Sky* CD with the Central Florida Chamber Orchestra in 2010 that featured original arrangements by Allan and John Sheridan.

He points out on his website, *altissimo-music.com*, that his company, Altissimo Music, presents the music that my wife Vanessa and I perform with our friends at festivals, concert halls, clubs and record on compact disc. It is about good music - some of the finest jazz and classical music you will hear anywhere. Even though we could categorize the different types we play, we don't try to group our music into little boxes. We just play good music in a variety of styles we've learned to love, be it Mozart or Muggsy, or Beethoven or Benny."

*Thanks to American Rag for this article reprint!*

## QUIZ TIME

By Rabbi Lou Kaplan

The ninth letter in our English alphabet, capital "I" is the first person singular personal pronoun in the nominative form. (Note: While devoting the bulk of my working days to serving as a congregational rabbi, for seven years I also taught English and Judaica part-time at what is now known as the Brandywine Campus of Pennsylvania State University.) But of course, "I" is the first word of many musical titles. Can you fill in the blanks of those titles listed below?

1. I Ain't Got \_\_\_\_\_
2. I Got \_\_\_\_\_
3. I Gotta Right \_\_\_\_\_
4. I Wish I Could \_\_\_\_\_
5. I Found a \_\_\_\_\_
6. I Can't Get \_\_\_\_\_
7. I Can't Give You \_\_\_\_\_, \_\_\_\_\_

(Answers elsewhere in this issue.)

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**Tri-State Jazz Society**

## FUTURE CONCERTS



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

**May 3, 2015** The Barbone Street Jazz Band, Haddonfield, NJ.

**May 31, 2015** Neville Dickie and the Midiri Brothers Trio, Haddonfield, NJ.

**June 28, 2015** Annual Jam Session and Meeting, Wallingford, PA.

**July 19, 2015** Red Hot Ramblers, Haddonfield, NJ

**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 station.

**Detailed directions at** [www.tristatejazz.org](http://www.tristatejazz.org).

## 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](http://www.tristatejazz.org/Strutter.pdf).

## OTHER JAZZ CONCERTS

### PENNSYLVANIA JAZZ SOCIETY

[www.pajazzsociety.org](http://www.pajazzsociety.org)

(610)-625-4640

Dewey Fire Company Hall, 502 Durham Street, Hellertown, PA., 2:00-5:00 p.m.

**April 26** Drew Nugent and the Midnight Society

**June 14** Marty Grosz, Danny Tobias and Others

### NEW JERSEY JAZZ SOCIETY

[www.njjs.org](http://www.njjs.org)

(800)-303-NJJS

**March 1** Pee Wee Russell Memorial Stomp, Birchwood Manor, Whippany, NJ, Noon to 5 p.m.

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](http://www.njjs.org/p/services/bickford.html)

All concerts 8:00 p.m. (973)-971-3706.

**March 10** Bix Beiderbecke Birthday Bash

**March 30** Geoff Galante

### OCEAN COUNTY COLLEGE

[www.njjs.org/p/services/ocean.html](http://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 11** Danny Tobias & his Bixian Fig Pickers, with Dan Levinson & Marty Grosz

**April 8** Gelber & Manning

### CAPE MAY TRADITIONAL JAZZ SOCIETY

VFW Post 386, 419 Congress St.,

Cape May, NJ

[www.capemaytraditionaljazzsociety.com](http://www.capemaytraditionaljazzsociety.com)

**March 8** Perseverance Jazz Band

**April 12** Al Harrison Dixieland Band

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**E-mail:** [info@tristatejazz.org](mailto:info@tristatejazz.org)

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

### QUIZ TIME ANSWERS

1. Nobody
2. Rhythm
3. To Sing the Blues
4. Shimmy Like My Sister Kate
5. New Baby
6. Started
7. Anything But Love, Baby



# Membership Application/Renewal Form

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Renewal

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