

OUR NEXT CONCERT

Marty Grosz and the Hot Winds



Photo by Lynn Redmile

Sunday, February 12, 2017

2:00 – 4:30 p.m.

Haddonfield United Methodist Church

Haddonfield, NJ 08033

29 Warwick Road

Directions at

<http://www.tristatejazz.org/directions-haddonfield.html>

- Marty Grosz – Guitar, Banjo, Vocals, Leader
- Dan Block – Reeds
- Randy Reinhart - Cornet
- Joe Plowman - Bass

Guitarist and raconteur Marty Grosz is a legend of the jazz world, today's foremost jazz rhythm guitarist and chord soloist. He says he plays acoustic guitar "because amplification makes it too easy." His virtuosity on the guitar, his sometimes-soulful, sometimes-humorous vocals and his dry-

wit storytelling make for a memorable and entertaining program.

Born in Germany, Marty was brought to America at the age of three and grew up on Long Island. By the time he was 21, Marty was leading a Dixieland band with stride pianist Dick Wellstood and the veteran New Orleans bassist Pops Foster. Over the following decades he has performed and recorded with countless traditional jazz greats.

For this performance, the "Hot Winds," led by Marty on guitar, banjo, and vocals, will include two of New York's top traditional jazz players, Randy Reinhart, cornet, and Dan Block, reeds, plus Philly's own Joe Plowman on bass. Always a favorite with Tri-State audiences, Marty last performed in Haddonfield in May, 2014.

Watch a clip from this 2014 concert at:

<http://www.youtube.com/watch?V=888jVrurjY>.

For more about Marty Grosz, visit his website at:

<http://martygrosz.com/>

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 MARCH 2017 CONCERT

Richard Barnes & the Blackbird Society Orchestra will play a TSJS concert on March 12 at the Community Arts Center in Wallingford, PA.



Photo by Blackbird Society Orchestra

Richard Barnes' Blackbird Society Orchestra (BSO) 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!" For this concert, Barnes will be leading an expanded, 22-piece ensemble (the largest ever at a TSJS performance) to re-create the music of legendary bandleader and "King of Jazz" Paul Whiteman, a pioneer in bridging the gap between jazz and the European classical tradition (he commissioned Gershwin's Rhapsody In Blue in 1924).

Working from bandleader Richard Barnes' collection of original vintage stock charts and arrangements, BSO authentically and accurately recreates many classic jazz recordings that once spun on scratchy 78 RPM records on a Victrola when the world was still in black and white! Barnes discovered jazz/blues guitarist and vocalist Leon Redbone in 1992, playing regionally with him for a decade. He also spent five years performing obscure 1920s jazz with the Kim Milliner Band. In 1997, Barnes formed BSO with the intention of preserving 1920s jazz in note-for-note recreations using original stock charts and transcriptions from vintage recordings.

BARBONE STREET JAZZ BAND JANUARY 15 CONCERT REVIEW

By Jim McGann

The Time: Sunday, January 15, 2017, 2:00 p.m. to 4:30 p.m.

The Place: Community Arts Center, Plush Mill Road, Wallingford, PA

The Band: Steve Barbone, clarinet, vocals; Paul Grant, trumpet, vocals; Cindy Vidal, trombone, vocals; Sonny Troy, amplified guitar; Jack Hegyi, string bass; Mike DeMonte, drums



Photo by Jim McGann

It is a new year. Time for some jazz. Steve Barbone and his Barbone Street Jazz Band (BSJB) opened the 2017 Tri-State Jazz concert series. Like most BSJB concerts in the past, the performances were high on improvisation, low on arrangements, and a few surprises along the way. While keeping within traditional form, the BSJB would subtly throw in a modern solo or two.

For this performance, it was a welcome sight to see Paul Grant in the trumpet chair once again. Grant had been away from the group due to work commitments (if records are correct, his last appearance for TSJS was in 2009). In my opinion, the BSJB suffered during his absence; it missed the trumpeter's spirited drive.

For a great jazz performance in a ballad or standard, a jazz musician has to find "the song behind the song" - moods or emotions which may or may not have been the composer's intent in the lyric. During "I Can't Give You Anything But Love" Barbone has his clarinet smearing and growling in the chalumeau register, as if complaining about

taking out the garbage or some menial task. Grant's trumpet takes a short staccato climb to the high note before meandering down to the valley. Finally, Vidal's trombone with plunger mute, converses, quietly bickering about some task that wasn't fulfilled.

Ellington's "Things Aint What They Used To Be" was presented in a non-Ellington manner, with Vidal and Grant playing open brass instead of the "pep section" muted horns favored by the master composer. The band gives the tune a rhythm and blues feeling, with Sonny Troy's guitar taking an eccentric course - broken phrases giving way to a few chords, then followed by detached blues lines, the leader beginning his solo on a high extended B flat, a very active Jack Hegyi bass solo and concluding with a rather "quiet" Mike DeMonte drum solo.



Photo by Jim McGann

Other moments include Grant's pleading trumpet solo and managing to avoid all the Armstrongisms on Pops' signature tune "I'm Confessin,'" Steve Barbone's comical clarinet on Vidal's vocal feature, "Deed I Do," and Vidal's "blah-blah-blah" trombone on the leader's feature, "I Want A Little Girl." Jack Hegyi had an interesting chromatic run solo, mostly played on one string on "Blues My Naughty Sweetie Gave to Me."



Sonny Troy



Jack Hegyi

Most unusual was the final tune - a mystery tune, as Barbone called it. It consisted of a long, almost atempo, slow intro with Barbone backed only by Troy's guitar. Then Mike DeMonte engages a slight calypso-march, and with the full band coming in, producing a different version of "When the Saints Go Marching In."

That concluded a great concert by Steve Barbone and the Barbone Street Jazz Band.

What Should We Call the Music? (And Two Anniversaries)

By Steven Peitzman

We know it when we hear it, yet no term exactly fits the music we present at TSJS concerts. Sometimes we call it "traditional" or "trad," though some of us favor "early jazz." A quick Googling confirms that no consensus exists for a definition of "trad," though the centering remains the six-piece New Orleans style group with front line of trumpet, clarinet, and trombone. Improvisation is the core (some arranging is allowed), the feeling is more two-beat than four-beat, and the tunes are chosen from pop songs and the Dixieland standards (a few of which we hear perhaps too often). Some jazz writers, however, would see "trad" to encompass swing and the more structured small-group music of New York in the 1930s and 1940s.

What then is "early jazz?" One hundred years ago (1917), the Original Dixieland Jazz Band made the first jazz recording— though other musicians, mostly African-American, had been creating jazz for years before that event. Still, 1917 is pretty early. Thelonious Monk first recorded his lovely and haunting *Around Midnight* in 1947 – that's seventy years ago! Also pretty early, but of course representing a new direction for jazz in the post-WWII years. (It was played at a TSJS concert several years ago, by David Posmontier, and no one left.) Our TSJS shows for 2017 will include at least three "trad" bands in Dixieland mode. But we will also present the inimitable Marty Grosz; the superb stride pianist Stephanie Trick; once again Neville Dickie and the Midiri brothers in trio format; the Blackbird Society Orchestra which recreates hot dance arrangements from the 1920s; and more. It all swings, it's all worth preserving, and we hope you will enjoy the variety in 2017.

Happy 86th Birthday, Marty Grosz

By Lynn Redmile

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It's not often you will hear Thomas Fats Waller introduced as "that ponderous pachyderm at the piano, that elephantine elf of the ivories, that mastodon of mirth, that caliph of the keys, that Sultan of the Steinway, that Bwana of the Bösundorfer, that guru of the groupettos, that Emir of the escape tones, that Pasha of the pralltrillers, that Hammurabi of the hacha, that wazir of whoopie, that Nebuchadnezzar of nonsense." But if you're listening to the legendary Marty Grosz, acoustic guitarist and one of jazz music's great comedians, you'll hear it, as we did when we celebrated his 86th birthday recently.

Born in 1930 in Berlin, Germany, Martin Oliver "Marty" Grosz came to New York with his brother and parents in 1933. His father, George Grosz, was one of the principal artists associated with the *Neue Sachlichkeit* (New Objectivity) movement, and was a member of the *Berlin Dada* group. Influenced by his service as a soldier in WWI, George's art from the Weimar era was social critique, and he continued his criticism of the decay of German society with his involvement in left wing pacifist activity as well as participation in protests and social upheavals. Seeing the writing on the wall, George moved his family to New York in 1933, just before Hitler took power, and continued teaching art.



Photo by Lynn Redmile

Young Marty grew up in New York, and at the age of eight began playing ukulele. A few years later, he heard a recording of guitarist Bernard Addison's shuffle-beat behind Roy Eldridge's trumpet, and

quickly replaced his ukelele with a banjo and guitar. He attended Columbia University, and by the time he was 21, he was leading a Dixieland band with stride pianist Dick Wellstood and the veteran New Orleans bassist, Pops Foster. After his military service, he relocated to Chicago. Through the 1950s and 1960s, he performed with the likes of Albert Ammons, Floyd O'Brien and Jim Lannigan, and recorded with Dave Remington, Art Hodes and Albert Nicholas, as well as Jabbo Smith. Returning to New York in the 1970s, he joined *Soprano Summit*, with Bob Wilber and Kenny Davern, and gained greater visibility on the national jazz scene. Pre-bop standards and obscurities were passionately performed with the band as it toured, and prior to their breakup in 1979, the band had recorded for Chiaroscuro, Jazzology, Concord, Fat Cat's Jazz, and a third album for World Jazz - you'll find the Chiaroscuro and Concord sets re-released on CD. Marty's compositions "Let Your Fingers Do The Walking" and "Goody Goody" were acoustic guitar duets with Wayne Wright.

In the late 1970s, Marty resumed working with Dick Wellstood and established a new and musically rewarding partnership with jazz cornetist Dick Sudhalter. He continued to freelance for a number of years, including a stint with the New York Jazz Repertory Orchestra directed by Dick Hyman - Marty played with the orchestra at the White House. By 1986, Marty, Wellstood and Sudhalter were performing together as *The Classic Jazz Quartet* along with clarinetist Joe Muryani. Sadly, Dick Wellstood's untimely passing in 1987 ended the band, but in that short time, they recorded two albums, one for Jazzology and one for Stomp Off. These recordings were re-released in a 2-disc set in 1995, entitled *The Classic Jazz Quartet - The Complete Recordings*.

Marty started the *Orphan Newsboys*, a wonderful quartet with cornetist Peter Ecklund, clarinetist Bobby Gordon and bassist Greg Cohen. He played, sang and wrote most of the group's arrangements. The band performed extensively, recorded two albums for Jazzology (*Extra!* in 1989 and *Live at the L.A. Classic* in 1994) and recorded *Laughing at Life* in 1991 for Stomp Off. Marty has continued to perform and has appeared at guitar concerts with such players as Joe Pass, Herb Ellis, and Charlie Byrd.

More recently, Marty has been recording with various groups around the country, and performing in and around Philadelphia and New Jersey, often with Danny Tobias on trumpet/cornet. Bassist Ed Wise accompanied Marty for many years, but since Ed's relocation to New Orleans, that seat is usually filled by Joe Plowman, a Philadelphia bassist. Marty's website (www.martygrosz.com) keeps fans updated regarding his upcoming concerts.

Marty Grosz is widely recognized as today's foremost jazz rhythm guitarist and chord soloist. Marty's style of performance and playing is unique - he doesn't use an amplifier (he uses stand-alone mics as there are no pickups on his guitar or banjo). In addition, his driving rhythm is executed in a tuning similar to that of Carl Kress, with his strings tuned at wider intervals in the lower register, in fifths as with a tenor banjo (Bb, F, C, G) while the top strings are tuned to B and D, giving a top G major triad. That brilliant acoustic guitar style and chordal solos, coupled with his often-hilarious spontaneous monologues, and Fats Waller-esque vocal style (sometimes raucous, sometimes a whisper, often mischievous with a sense of the absurd) are what brings enthusiastic fans to pack his venues.

And pack it they did, at the Mermaid Inn in Chestnut Hill, PA on March 11, 2016 to celebrate Marty's 86th birthday! Accompanied by Danny Tobias on trumpet, Joe Plowman on bass, Jim Lawlor on drums and special guest Dan Block on reeds, the band opened with "As Long As I Live" and followed with "Buddy Bolden Blues." Marty gave his inimitable introduction of a Fats Waller piece "How Can You Face Me Now" and stated the song would be played with "dispatch and vigor," indicating that Danny was "Dispatch" and Dan was "Vigor!" A beautiful rendition of "Wrap Your Troubles in Dreams" showcasing exquisite harmonies between Danny and Dan was followed by a medley of Waller's "I Wish That I Were Twins" and Walter Hirsch's "San." Marty's monologues always lend an intimate feel to all his concerts, letting us feel as though we're gathered in his (large) living room, listening to his usually-amusing banter, and this evening was no different. "All My Life" was preceded by "Doin' the New Low Down." Jimmie Noone's "Apex Blues" gave Dan a great canvas to decorate with his reed mastery. Jim

relieved Marty from vocals with a performance of "Exactly Like You" but after, Marty was his usual comedic self, singing "It's a Sin to Tell a Lie." Another great monologue had the audience in giggles, and "South" was followed by "Sunny Side of the Street." The band closed out with a favorite, Hoagy Carmichael's "Jubilee" but the audience wasn't content to end the evening then, and an encore in the poignant form of Horace Gerlach and Louis Armstrong's "If We Never Meet Again" finally satisfied them. Cupcakes for the birthday boy and everyone was a sweet "cherry on the top" of a wonderful evening of celebration and music.

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 back issues at
www.tristatejazz.org/strutter-archives.html

SEE US ON FACEBOOK

www.facebook.com/tristatejazz

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

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:

- If you like to TALK to people and network, help us publicize TSJS. Contact newspapers and media in your area.
- Distribute FLIERS and post them on bulletin boards in your neighborhood.
- Help at CONCERTS. Come early or help at intermission: Both our Wallingford, PA and Haddonfield, NJ venues have openings for help at the admissions table, literature table, refreshments and ushers.

FUTURE CONCERTS



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

April 9, 2017 Stephanie Trick - Solo Piano.

On tour from St. Louis, Stephanie first played at TSJS in March 2015. Widely considered one of the country's top stride pianists, she performs throughout the world, Haddonfield, NJ

April 30, 2017 Jerry Rife's Rhythm Kings.

Hot jazz inspired by the legendary early bands of New Orleans. Clarinetist Jerry Rife last led this great trad band for TSJS in February 2015, Wallingford, PA

June 4, 2017 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 likely to be a full house, Haddonfield, NJ

July 9, 2017 Annual TSJS All-Star Jam

Session. Reedman Bob Rawlins leads an all-star core band in a Dixieland jazz jam. Guest artists will be invited to sit in with the band, keeping up a long TSJS tradition, Wallingford, PA

July 30, 2017 Galvanized Jazz Band. From Connecticut, this nationally and internationally acclaimed Dixieland band makes its TSJS debut. Led by cornetist Fred Vigorito, this is a concert not to miss, Haddonfield, NJ

August 20, 2017 Richard Dowling-Solo

Piano. New York ragtime, jazz and classical pianist has delighted audiences throughout the world. He has many acclaimed Joplin and Gershwin recordings, Wallingford, PA

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.

February 26 Mardi Gras Celebration, Danny Tobias and his Band

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.

February 6 Amani - Music from the Heart

February 20 At the "Jass" Band Ball

March 13 Bix Beiderbecke's Birthday with Mike Davis

OCEAN COUNTY COLLEGE

Toms River, NJ 08753

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.

February 15 Ricky Riccardi

March 15 Dennis Lichtman

CAPE MAY TRADITIONAL JAZZ SOCIETY

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

www.capemaytraditionaljazzsociety.com

March 12 Midiri Brothers Jazz Band

POTOMAC RIVER JAZZ CLUB

Check out the numerous traditional jazz events sponsored by PRJC at www.prjc.org

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